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The Role Integrative Approach In Travel Lessons

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Abstract

In this article, we will talk about integrated learning technologies. The role and importance of traveling lessons in the organization of lessons with integrated approaches are highlighted. The authors explain how to organize travel lessons with lesson steps. The lesson at the museum is compelling and engaging, complementing classroom lessons and enriching children's imagination. Such lessons are long lasting in the students' memory, and their value in cultivating a speaking culture and broadening their outlook is invaluable. The use of didactic-based resources for language learning in foreign language classes will give students broad information about the country in which they study. It is said, this is one of the integrated teaching methods.

Keywords: Integrative, travel, museum, excursion, textbook, lesson, develop, education, knowledge, fine art, artistic, approach, enhance, to learn.

With the ever-evolving world, able to come across the term integrator approach in each region. Taking under consideration both the logical and educational viewpoints of the concept of integrator approach, this concept has as of now started to appear its adequacy in instruction. This prepare includes the learner and instructor activity, and the by and large meaning of the lesson. In expansion to classroom exercises, it is additionally critical to organize trip classes to assist understudies create their intrigued in learning dialects, additionally to visit craftsmanship galleries to enhance students' considering aptitudes. The lesson at the gallery is compelling and locks in, complementing classroom lessons and improving children's creative ability. Such lessons are long enduring within the students' memory, and their esteem in developing a talking culture and broadening their viewpoint is important. The content of using an integrative approach in lessons is based on the idea that working in a classroom is integral, engaging in the learning process, collaborating, understanding.[1]

The utilize of coordinates instructing strategies is utilized in instructing and learning in a number of disciplines. In specific, with the connecting of outside dialects and local dialects at schools, students' intrigued in these subjects can be held and indeed expanded. One of the critical viewpoints that ought to be considered in an coordinates learning approach is the utilize of educational materials. The utilize of coordinates learning approaches in dialect learning is imperative for the advancement of dialect learning. The utilize of didactic-based assets for dialect learning in outside dialect classes will allow understudies wide

[1] Obrozavanie:proshloe, nastoyashee I budushee : materiali IV Mejdunarod. nauch.konf. (g. Krasnodar, fevral 2018). — Krasnodar :Novatsiya, 2018. — iv, 68 s.

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data around the nation in which they consider. Usually one of the coordinates educating methods. The utilize of sources particular to the development of creative ability and considering is imperative within the instructing and learning of foreign languages. This will without a doubt increase the mental capacity of pursuers to make news. One of the most assignments of a instructor within the classroom is to form

In these situations, it is easier for the interviewees to interact with themselves and those around them. Art and culture-specific resources give students an inner desire to develop their lexical and grammatical abilities in the classroom. Therefore, research should serve to meet the desire for language learning and to increase the demand for it. We express it as follows:

1) Requirements for learning a foreign language; 2) General understanding of the country in which the language is studied; 3) Activity level of language learners; 4)

As the request of the time requests dialect learning, it requires that the learner be propelled. At the side the knowledge of the dialect, the understudy creates a desire to memorize social, instructive, authentic relations between nations. We are going proceed to center on our social and otherworldly legacy. The ecosystem of the Alisher Navoi State Writing Exhibition hall in Tashkent completely meets the necessities of the auxiliary school educational modules. Within the exhibition hall, understudies can learn approximately the life and work of the creator on the premise of wealthy evidence-based materials. The educator plans to require the lesson at the exhibition hall. It centers on classroom and extracurricular exercises, conferences, inventive gatherings, and generalization of the comes about. They decipher words and expressions based on the abilities and capacities that they have learned past the classroom. See, understudies are at the same time growing their information of the local dialect, English, writing and geology.

When the pupils are informed about the life and work of the poet, the museum's traveling conversation gives a good result: it consistently monographs the material on the basis of exhibitors. The teacher can also deliver the material to the pupils based on the reproductive method. In that case, the teacher should be well acquainted with the exhibits presented in the museum halls, or visit the writer a few days before.

To make the lesson meaningful, the teacher should:

1. Defining the theme of the lesson.
2. Selection of evidence for the content of the topic, concrete examples, and demonstration materials.
3. Creative use of additional materials.
4. Define the methods and methods used in the lesson.
5. Determine the purpose and content of the interview with the students.
6. Interpretation of works of fine art

The second floor of the museum is dedicated to the works of Aisher Navoi received. Among them are uncommon original copies of popular specialists of the East, with smaller than expected original copies, representations made by different specialists, and realistic works. Prior to the lesson within the historical center, a

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instructor reports a arrange for the life and imaginative work of Alisher Navoi after which the understudies are invited to the showroom. Within the lobby are shows of the 15th century, the youth of Alisher, the common picture of the city of Herat, the social center of the 15th and 16th centuries, the outline of the cities where Alisher Navoi lived, examined and worked, the madrasa understudy peruses around Alisher Navoi the sees of his counterparts, Navoi's contemplations approximately them, and sources composed. The instructor briefly portrays the period in which Alisher Navoi lived. The key highlights of the period are uncovered here. At that point the discussion almost the poet's memoir will be proceeded, based on pictures of poet's childhood and school years.

Explaining Navoi's life and work through museum equipment, school exhibitions, fine arts, and M. Mirpayozov's album about Alisher Navoi can be used effectively.

At the end of this lesson, museum exhibitors will write an essay on the subject "Alisher Navoi's childhood and adolescence", "Navoi in Samarkand", "Navoi in construction", "Navoi people's caring", "Image of Navoi". Arrival is given.

Thus, in the study of Alisher Navoi's works, fine art not only enhances students' knowledge, but also helps them learn important social, political and cultural life of the time.

The use of fine art in school is an important factor in educating students in the spirit of beauty, the understanding of the artistic and aesthetic content of the art. These lessons also help students gain a better understanding of the interrelationships and features of art.The teacher prepares to pass the theme of "The study of the life and creativity of Alisher Navoi" in the museum.

Works by Alisher Navoi painters and illustrations by Alisher Navoi and M. Mirpayozov's book "Studying the life and work of A. Navoi in school" by Uzbek painters A.Abdullaev, Ch. Portraits of Akhmarov, V. Kuznecov, A.Ruzhiboyev and a miniature of A. Navoi's works compiled by the late Professor H.Sulaymanov were presented with miniatures appropriate to Navoi's work. is of interest.

However, the teacher did not comment on any artwork. The teacher also familiarized with exhibitors of the museum and worked out methods and methods to explain it:

1. Theme of the lesson: Life and creative activity of Alisher Navoi.
2. The educational purpose of the lesson: Explain to readers the life and works of Alisher Navoi through museum exhibits.
3. The educational value of the lesson: Teaching children with the aesthetics, culture and art of this lesson.
4. Lesson equipment: The use of museum exhibits to reveal the meaning and substance of the subject.
5. Supplementary Materials: Literary and methodological literature that helps to understand the works of fine arts. Explain students with the history of postcards, paintings, miniatures, and calligraphy, highlighting Alisher Navoi's life and activities.
6. Lesson method: Reproductive and heuristic method.
7. Determining the content and purpose of the conversation with students:

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What kind of fine art do you know about the life and work of Navoi?
a. What can you comment on miniature?
b. Which artistic interpretations can you comment on?
c. Can you compare the essence and meaning of miniatures with the illustrations by the Uzbek artists of Navoi's life and work?

It should be noted that the students of the class answered these testers with irregular answers. Students with a distinct understanding of the fine arts have sought to answer these questions in their entirety.

Interpretation of Fine Art. The teacher began his autobiography with a preface. He noted that he was at the forefront of 20th-century literature, his literary, social and political spheres, his love of music, visual arts and architecture, and he brought up famous artists, calligraphers and architects. They showed a vision of the city of Herat. They saw a huge city on the horizon, not showing the illustrations of the birth of Navoi on 9 February 1441 in that city. Abdulhaq showed Abdullayev's portrait of "Navoi". The children immediately recognized the image of Navoi depicted on the backdrop of Herat Street. The teacher drew the students' attention to the portrait of A. Navoi, a 16th-century sculpture by a student of the famous painter Kamoliddin Behzod.

Then the teacher commented on the portrait of A.Abdullaev “Navoi”: “Guys, if you look closely, we can see that it is very similar to the one you see now, that is Mahmud Muzakhhib. His face is thoughtful, deep, and wise. The artist's skill is that he portrays it in the background of the vast Herat horizons to show his greatness and creative possibilities. It seems as if we are approaching the streets of Herat and passing by. He squeezes his eyebrows and looks intently at us and tells us something. "Then the teacher again said that the portrait of Mahmud Muzahhib belongs to the 16th century, and the original is kept in the Kursi Library in Mashhad, Iran. The portrait of the poet is received. We are a little used to this portrait. However, it is not the original Navoi painting. It was created by the artist Hamid Olimjon.

But seeing the picture by Mahmud Muzahhib made our image of the great poet enriched. Please be aware that Navoi is tall, lean, sticky, and in his eyes reflects the age of the poet, who is full of kindness and love. His face was light, with a sharp smile of traces of wisdom and a little smile. This view is exactly the same as the portrait of Oybek you read in the novel Navoi. Then the teacher commented on the poet's childhood, commenting on "Nazarov's Meeting with Ali Yazdi" and painting by B. Boboyev "Navoi and Hussein at the International School". When the teacher spoke about strengthening the state, the struggle for the people's peace, and his role in the palace, the children drew their attention to the miniature "Sultan Hussain".

Commenting on the colorful paintings, the fifteenth-century feudal life stops: “Children know, as you know, a school friend of Hussein Baikaro-Navoi, who took the throne of Khurasan. The marshal handed him the seal and then the prime minister. As Navoi's reputation grows, so does his enemies. They gain influence over Baikara, and the king is given to luxury and drunkenness. In this picture, the party continues at the Sultan Hussein Palace.

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Around the throne, the palace servants stood together, the maidservant holding hands, and the noble king. Two bearded men are talking and trying to the right. Navoi, who dares to speak freely in the presence of the king, is of course forty years old, with his simple black beard. Look, the artist has mastered the natural landscape. The mountain is surrounded by cobwebs, two cypress trees on the left, and a giant maple. Didn't the artist mean Navoi! "

To illustrate the friendship and creative collaboration between the teacher Navoi and Jomi, Chingiz Akhmarov's "Navoi and Jomiy" miniature illustrates green hills and flowers, an altar-shaped ceiling on a tree, two men on the carpets at the door, Navoi and Jomi. Jomi is talking. Ch.Ahmarov's image is artistic.

On the table are pens, books, pen pens. worthy of him. The book in his hand reads to his mentor Jomi enthusiastically, with a firm grin on his face. Feelings of respect and kindness to Navoi are in his eyes.

A special mention of A. Navoi's activities in the development of Uzbek literature and the historical significance of the novel "Khamsa" is worth mentioning. He said that creating “Khamsa” requires great talent, knowledge and experience.

As it is known, Hussein Baikara will appoint Navoi as governor of Astrakhod. Speaking of this, the teachers focused their attention on the picture of "Navoi welcoming Navoi" and commented on it. The teacher talked about the life of Navoi in Astrakhan, noting that the poet had not lost his mother's city Herat.

shows you a picture of The theme of the conversation was the words “Chained poem, I will overcome” from the adaptation and Izzat Sultan's drama “Alisher Navoi”. The strongest poem told Astrabod that he had been chained by Hussein Baikara. Then they were instructed to draw a lion's picture and write the sentences in the picture.

Later, he told pupils about Navoi's old age and stopped about A. Navoi's old man's image of Navoi. The poet tells about the last moments of his life, based on the paintings of S.Muhammedov "Navoi's last meeting with Hussein Baikhar" and the funeral of A.Navoi by B. Kuznesov. The poet read the excerpt from the poem by Gafur Ghulom 'near Navoi's tomb', showing the layout for the Navoi Mausoleum. At the end of the lesson, the teacher read the government's decision to perpetuate the name of Navoi and list the names of the place, library, theater and city names.

Navoi spoke about the complexity and versatility of his life and work. This requires constant research. Especially the museum lessons are very important for strengthening students' knowledge. These students have left an unforgettable impression. This is reflected in the home essays written by students on the theme of 'New in the picture', 'A. Navoi's childhood and adolescence' and 'Navoi's life and creativity. Before a classroom in a teacher's museum, students will be informed about the travel literature, books, guides, and other documents. For example, the 7th English textbook is given in the 9th section of Traveling, a small text from The Natural History Museum in London. Through this theme we will develop students' perceptions of museums opened in 1881. First it was a part of the British Museum. It is both a museum and the place where scientists work. It is a beautiful building. There are about 80 million things in the Museum and Darvin

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Centre. In 1905 the best known dinosaur's skeleton appeared there. This dinosaur is called Dippy. This dinosaur is known as the biggest in the world. The skeleton is 26 metres long. There are other types of dinosaurs, especially the popular T rex. There are stuffed birds, with the extinct dodo bird. People can compare a little hummingbird's egg with that of an elephant bird (now extinct), which is as big as a football. Every year the museum has new exhibitions, as well as some events like favourite "Wildlife Photographer of the Year" and butterfly house, 'Sensational Butterflies'. You can visit the museum after hours including movie nights, monthly late openings and the chance to sleep at the Museum with Dinosaurs.[2]

Based on an integrative approach, students are asked the following question: Why do people travel? Students use the following phrases to respond.
to discover new places; to see the sights; to make friends; meet people; to know the history, culture; to learn a language; to visit new places; to know customs, traditions. Now we present to you the following event development:

Topic: "Samarkand city of architectural monuments"
Objective: To give students information about monuments in Samarkand. Arranging albums and paintings, decorating the walls with the Samarkand architecture, making the necessary technical equipment. .

Before the start of the night, the tour guide will introduce the exhibitors to the exhibition. It will be opened at night with the host's introductory speech. After that, speakers will make speeches one at a time and illustrations will be displayed on an epidoskop when necessary.

Here are some examples from the party:

1st Student:: Samarkand is one of the oldest cities in the world. Here the cavalry of Alexander the Great, the Arab and Mongol invaders ruin a prosperous city, as can be seen in the ruins of the Afrosiab.

But social landmarks have sung psalms for centuries and have been around for centuries. The makers of these animals endeavor to precise their noble aspirations through these monuments. We will see this within the divider craftsmanship found beneath the ruins of Afrosiab, the Shahizin gathering, the Bibikhanim mosque, the tomb of Gauri Amir, the Ulugbek Observatory, and the Registan Outfit.

2nd Student:: In feudal times, magnificent buildings were built at the order of aristocrats at the expense of thousands of diligent people. Architects Najmiddin Bukhari, Mirmuhsin's 'Architect', who lives in a miserable life, is also in the image of Muhammad Avaz in the story of Afrosiyob silence by the exiled Zurjuy, Asad Dilmuradov's story, and the hard life of folk masters. is expressed. Hundreds of craftsmen from India, Iran and other countries, along with local people, took part in the construction of the Bibihonim Mosque in Samarkand in 1399-1404, built by Amir Temur.

The famous 15th-century painter Kamoliddin Bekhzod's miniature "Construction of the Samarkand Madrasah" is clearly reflected in the colorful life of that time.

[2] Textbook for the 7th grade of general secondary schools. "Uzbekiston" Publishing House Printing House - 2018

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The student demonstrates the miniature through an epidemic. If you notice, you are just as involved in the construction of the building as you are hearing the labor of a worker suffering from a blow of the controller.

3rd Student:: One of the ancient architectural monuments of Samarkand is the Shahi Zinda Ensemble, built in the 11th and 20th centuries. Although it was built 6-7 centuries ago, it still attracts people with its beauty. The ensembles, the ornaments are very elegant. In particular, I liked the great drawing of the great Roman astronomer Kazizoda and his decorations by Ulugbek.

His bravery and appreciation of science is evident in the construction of a shrine to the great scholar, who is not unique in origin among the noble families and nobles of the royal family.

4th Student: Samarkand humor Mirzo Ulugbek believed in science, the power of human intelligence and intelligence. He has built 3 madrasahs in Samarkand, Bukhara and Gijduvan, and has set up an observatory in Samarkand to watch the stars and planets. The main weapon of the observatory was an angle-measuring device with a height of 10m. This device has been cut into a narrow path. The pavement is filled with brick, made of two parallel arcs, and reinforced with clay mortar. The arc is covered with marble slabs of 10-20 cm thick. It is made of copper ribbon with minutes and seconds sections. Ulugbek's contribution to world astronomy is invaluable and he has created the Ziji-Koragoni astronomical catalog.

5th Student: Samarkand's architectural monuments also invite foreign visitors. Hundreds of tourists visit this historic site ev
ery day. It's great to see and hear the light and sound panoramas on Registan Square. The artistic voice and the melodic melodies lead a person to the charm of history.

After the event, students will write an essay on a chosen topic of architectural monuments. Written work will be conducted on such topics as: "My Impressions of Travel", "Ancient City of Samarkand", "Bukhara on Historical Monuments", "The Great Astronomer." It is also important to include interesting lines from student essays.

“When you're in Samarkand, you'll see guests going by old landmarks, tuning in to their guides, writing something, photographing a few cameras and cameras. And after that I come up with a address: What is the excellence of this old youthful town? Isn't this rich, charming constrain epitomized in memorable landmarks, the supreme excellence of differing, special building gatherings? Yes, it is, of course. Since they have marble, decorations, plated and decorated brick adornments, and the one of a kind artifacts made by the history. Outside guests are a treasure trove of antiquated engineering. Or another student composes: "I continuously see at the verifiable landmarks. Observing the Khiva Display over the dividers of the archipelago makes me exceptionally energized.

Do you not see the high ceilings of the sky, the magnificent minarets, and the dome decorated with tiles made of gold? They are both beautiful and thought provoking.

Each monument has its own history and details.

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The history of the development of the Sherguzy, built within the to begin with quarter of the 18th century in Khiva, is additionally appalling. The development of this madrassa takes thousands of centuries. Slaves were guaranteed flexibility after the madrasah was built. But they did not anticipate the slaves to outlive and free them since of the troublesome conditions at work. One day, when a Sherhon development location came to life, it was killed, the mayhem broke out, and indeed the central portion of the city. Then the rebellion will be brutally smothered. A unused khan will be sitting on the position of authority of Khiva and the madrasah will proceed to be built. sufficient. To whole up my thoughts I need to say that understudies learn, not as it were approximately the nature of our nation, but too approximately the past and display of our individuals, as well as their capacity to think in English, learn history through dialect, and protect their otherworldly and social legacy.

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