



METHODS OF TEACHING DRAMATIC WORKS IN SECONDARY SCHOOLS

Bozorova Gulruh Ravub qizi

*Independent researcher of Samarkand State University of Veterinary Medicine
Animal Husbandry and Biotechnology
bozorovagulruh77@gmail.com*

Annotation: This article explores the challenges, new approaches, and importance of pedagogical technologies in teaching dramatic works in upper grades of general education schools. The article also proposes recommendations and solutions.

Keywords: literary education, dramatic genre, teaching methods, teaching goals, character-based teaching.

Drama is a type of literature and it has its own characteristics. It is intended for staging, and the characters are not descriptive, but spoken. Determining the author's position in it requires the reader to pay attention and think. The reader must imagine the place of action without the help of the writer-author. It is necessary to imagine the time, the environment in which the characters live, their appearance, the way they speak and listen, their actions and gestures, and at the same time, it is necessary to understand and feel what is hidden behind the actions and words of each actor. In the center of the dramatic work there is a vital conflict, the solution of which is manifested in the sharp struggle of the characters with each other, with circumstances, with themselves. The dramatist creates plots with the sharpest life conflicts. Before working on the drama in class, you should read it independently. Before reading, it is recommended to ask a question or two: How did you understand the name of the drama? Who do you think are the main characters?

Initially, it is useful to organize a reading of the drama out loud: the text can be read by the teacher himself, sometimes involving recordings or video recordings. During the reading, the teacher pays attention to the annotations, the list of characters, that is, shows that the drama should be read, and sometimes it is even necessary to refer to theater memories. Introductory lessons may vary depending on the nature of the drama. Introductory lessons: 1) preliminary review of the drama; 2) a story about the period; 3) historical information about issues that worried people of a certain period and were reflected in the drama; 4) reproductions of paintings by artists depicting people's lives of past years; 5) attention should be paid to stories about drama life in the theater. Difficulties in the introduction of dramatic works to the stage



later led to acquaintance with other plays, masterpieces of world literature. Dramatic works are mainly analyzed “after the author”, that is, the actions of the drama are worked on consistently.

It is recommended to start working on the drama by referring schoolchildren to the whole drama, helping them understand it, feeling its main conflict, its emergence. This may be a question about the title of the work. If a complete answer is given as to why a drama is called “Temir xotin” (The Iron Woman) or “Padarkush” (The Patricide), it will pave the way to understanding future dramas. At the initial stage of studying a dramatic work, at the same time as defining the main conflict, students are first introduced to the actors and what role they play in the struggle. You can ask about their groups. It paves the way for clarifying the main conflict, and defining the boundaries of the drama – where it begins and how it ends – helps clarify the overall perspective of the drama. Much attention is paid to the appeal of the class for the period covered by the drama. The time of the viewer and the time of the action of the drama coincide, but days, weeks, even years pass between events. Students need to be taught that in drama, what happens in the action itself is important, not just between the actions. For classroom analysis, the teacher should select supporting events that determine the development of action. We must not forget to explain unclear words. Historical and theatrical review, choosing what to read first and working on a drama are different:

1. “Imagination of the scene”, attitude to visual perception. Students need to mentally imagine themselves watching the drama, using memories of dramas is helpful for this.

2. For this purpose, it is important to encourage students to imagine what is happening on the stage: “imagine that you are sitting on the stage”. Another way to encourage students to enter the text of the drama is to create imaginary scenes, that is, schoolchildren are invited to think about how to place the characters at a certain point of the action, to imagine their positions, gestures, actions.

Special approaches should also be used in teaching dramas belonging to world literature. When teaching dramas, providing students with posters encourages them to visit the theater. It can further increase their interest in dramatic works. For example, Shakespeare's drama “King Lear” is shown many times in the drama theaters of our country:

“Artistic skill, on the one hand, is the art of seeing novelty in real life and being able to analyze it with the means of literature, and on the other hand, it depends on deep knowledge of the secrets and techniques of art, thousands of emotional and visual tools”. [1;79] The well-known literary scholar V. Khalizev writes: “No matter how important the narrative passages are in dramatic works,



no matter how much the depicted work is divided into parts, no matter how much the words spoken by the characters correspond to their inner speech, however, drama tends to describe scenes that are mutually coordinated in terms of time and space". "Each work of art consists of a collection of innumerable artistic details related to the living conditions of people, the psychology of characters, heroes and their continuous changes and development".

If students are taught to understand subtext, we are making better readers and viewers. We must not forget that in the analysis of the drama, the speech of the actors and the comments of the authors, the poster and the commentary on it are of great importance (readers often miss this while reading). Expressive reading is important when working on a piece. In this process, the student moves from the position of the audience to the position of the performer. In a dramatic work, the position of the author is more hidden than in other types of works. For this purpose, the teacher should draw students' attention to what the author said for the actors and explain how the writer should think about his characters. Studying drama in school has many features. The playwright does not talk about the lives and characters of his characters, but shows them in practice. The absence of author's characterization, portraits of characters, narratives about events complicates student's perception of the drama. Therefore, on the one hand, it is necessary to introduce schoolchildren to the peculiarity of drama as a special type of literature, and on the other hand, to see the works intended for the stage in the studied samples and to analyze them correctly. it is necessary to look for ways and forms of work that help to do. For example, you can use the "Poster" method for the work "Iron Woman":

Implimentation:

In the process of analyzing the drama in a generalized form in the final lessons, students will have questions. Therefore, expressive reading of students is of particular importance. Through this, it is possible to check to what extent they understand the details and allusions in the work. For such a lesson, it is appropriate to give the student a written or oral description of the character traits of the character he plays as homework. Readers' selections of individual scenes, stage history of the drama, viewing and discussion of the film adaptation can be useful in final lessons.

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