

THE IMPORTANCE OF THEATERING IN TEACHING A FOREIGN LANGUAGE TO STUDENTS

Ibragimova Dilafruz

Writer, Head Teacher, Fergana State University

The Faculty of Foreign Languages The Department of Teaching English Methodology

Kurbonov Nasibullo

Co-writer, Teacher, Fergana State University The Faculty of Foreign languages

The Department of Teaching English Methodology

ANNOTATION

The role of innovative technologies in terms of the students' intercultural competence in the process of teaching foreign languages is studied. The peculiarities of the usage of drama as art-technology and its role for developing communication skills are analyzed. The informal and formal theatre, mime, improvisation and performance elements are described.

Keywords. Drama, foreign languages, art technology, theatrical performance.

INTRODUCTION

The development of science in our developing society requires new ideas and thorough knowledge from today's experts. Currently, the education system is reviewing teaching methods, and curricula and programs are changing. This is because modern society, technology and design place many demands on graduates of schools and universities.

This, in turn, requires a review of the education system, teaching methods and even curricula. Learning a foreign language is an important part of both human culture and the individual as a whole. The ability to speak a foreign language is an important factor in helping to foster mutual understanding between peoples, as well as in shaping the tolerance needed for global integration. One of the strategic goals in today's education system is to ensure the competitiveness of this individual. Education reform in universities is reflected in the formation of tasks to improve the quality of education and improve teaching methods. Therefore, great importance is attached to the problems of teaching foreign languages to students.

The main purpose of preparing a university student is to master a foreign language, which helps to communicate in oral and written forms in the process of professional activity and further personal development.

To do this, the teacher must have creative teaching skills and creativity must become an integral part of the learning process, because the creative potential of the student is a high level of brain development, its flexibility and originality of thinking, new requirements and is the ability to quickly change ways of acting according to circumstances.

Theatrical activity or dramatization is the most appropriate communication model because it analyzes reality through basic, important features, and in it, as in life, partners' speech and non-verbal behavior are one, interconnected. Thus, theater can be seen as a form of teaching dialogic communication. This creates the conditions for a natural learning process that uses

language in real practice. In this regard, theatrical activities increase the effectiveness of teaching and help to increase interest in the language being studied.

It is known that the head of our state put forward five important initiatives for the organization of social, spiritual and educational work on the basis of the new system. "The first is to increase the interest of young people in music, art, literature, theater and other arts, which will serve to realize their talent. Fourth - raising the morale of young people, the widespread promotion of reading culture "

One of the first initiatives put forward by the President of Uzbekistan Sh. Mirziyoyev. Mirziyoyev created conditions for the education and upbringing of young people from 14 to 30 years. This includes the involvement of 2 million young people in culture and the arts. And this includes the creation of creative circles in music and art, as well as amateur theater groups. The use of theater studios, performances, art tests, stage productions. reproduction - all this is the current requirements of modern methods of teaching foreign languages. The use of theatrical activities in teaching a foreign language is not new in methodology - its beginning dates back to the XIX century. This method, English as a foreign language is an integral part of the unit. S. Holden (1981), A. Mali and A. Duff (1978), E. Ibsen (1990), B. Wagner (1998) and others in foreign language teaching engaged in the development of a method of using dramatization.

The idea of using elements of theater pedagogy, including foreign language teaching, is still relevant today. Most of the scientific articles and works published to date are from theater, drama in primary and secondary school, or basic / basic foreign language. dedicated to use in learning. However, the use of theater in the process of teaching foreign languages to university students has not been sufficiently studied. So, there is no appropriate manual for students. For more than 10 years we have established a student theater studio Fergana State University, foreign languages We are conducting experiments on the use of elements of theater pedagogy at the faculty. During these years, students of our faculty presented works in English by well-known English writers and playwrights.

The question often arises as to what literary material was used for theatrical performances. When working with students, stage plays are selected, in which the structure and roles of the characters differ from the literature of the native language (comedy, tragedy, geographical and historical novels of travel and adventure, etc.).

Note that work is being done with works from foreign literature, and they are included in the compulsory program of universities in the field of philology; their plots are not always close and understandable to students, which means that a lot of work needs to be done on the work. During this work, the ability to read in native and foreign languages helps students to develop a secondary linguistic personality, as well as the subject of foreign classics "Literature of the countries where the language is studied", where we learn from V. Shakespeare, T. Mor, R. Sheridan , We work with the works of S. Richardson, C. Dickens.

Theatricalization is one of the main and irreplaceable sources of foreign language teaching, but at the same time it is not sufficiently studied in linguo-didactical practice. An analysis of research on foreign language communication shows that staging provides ample opportunities to explore the nuances of foreign culture, as well as conflict situations and emotions that are

rare in dialogues and textbooks. they open up a world that doesn't exist. The study of local and foreign methodological literature has identified great opportunities for dramatization as a method of theatricalization, the use of game technology, a communicative approach to teaching. The concept of theater is a great technique for organizing the educational process in the form of various interactive games. and includes a group of styles. There is no doubt that the person is learning something during the game. In a game, unlike out-of-game activities, the process is important because the game does not have a clear goal for the player - the learner. the process of developing communication skills. And experience shows that the best results in language learning are achieved by those who have the ability to imitate. Of course, university students, especially young people studying at the Faculty of Foreign Languages, come with a huge baggage of knowledge of foreign languages and learn about the history, culture and literature. learn, perfect, read original works of world literature.

The Effectiveness of the Use of Theater in Foreign Language Teaching

Dramatic form of education is easy and understandable for children because it is related to play. And play, you know, is a key mechanism for developing a child's personality. The second reason why dramatization is so close to children is that L.S. According to Vygotsky, "Drama based on the child's own actions connects his art with personal experience in the closest, most effective, and most direct way. And this dramatization of impressions gives great pleasure to the child. "Dramatization saturates the practice of language emotionally, but each dramatization game serves a specific linguistic purpose. Dramatization in foreign language teaching is based on literary and literary heritage.

It should be noted that in the methodological literature there are the following terms that define this concept: staging, educational / didactic theater, theatricalization, role-playing and dramatic performances, etc. Amateva, AA Komarovskiy , AVKonysheva, AA Kostyushko, IM Kungurova, NS Leyts, GV Rogovoy, A. Duff, S. Holden, A. Maley, etc. The following types of dramatization are used in foreign language teaching:

- **Short / Long:** a dramatic game can be played in minutes, and a dramatic play as a dramatic project can be extended for months or more.
- **Non-verbal / Verbal:** Pantomime meaning based entirely on nonverbal behaviors. Although nonverbal communication is also communication and very important, in our opinion, this type of dramatization is more suitable for primary and secondary school classes than university studies.
- **Informal Dramatization:** this is the most unpredictable type of dramatization. According to Kao and O'Neill, "informal dramatization is the most appropriate method for teaching speech because it stimulates monologue and dialogic statements, contributes to the creation of an infinite number of speech situations, and makes them personally significant." . Students are given complete freedom in interpreting and interpreting a scene, role, or idea. During informal dramatization, students are not limited in their choice of linguistic means, they are free to choose lexical and grammatical structures, so they have the opportunity to

develop unprepared speech skills. Informal dramatization, along with improvisation, is a logical type of dramatization for use in university foreign language classes.

• **Formal Dramatization** is based on scripts. Usually students learn their roles, memorize the protagonist's words, or read their "roles". They focus on text / piece pronunciation, vocabulary, grammar, and genre. So, if formal dramatization based on a script is an automatic product / result-oriented form, informal dramatization is a process-oriented form.

The result-oriented form can be an incentive for students who prefer to work with a clear end result (Fonio & Genicot 2011; Schewe & Scott 2003), which leads to precision, detailed accuracy. On the other hand, process-oriented form is more free to choose creative, lexical, and grammatical structures, so they have the opportunity to develop unprepared, free, spontaneous speaking skills. (Glock 1993; Kao & O'Neill 1998).

Formal and informal dramatization can complement each other in theatrical performances, for example, a student who suddenly forgets a learned text can improvise. Performance is one of the most dramatic activities. is a poorly structured organizational form. It should be noted that we are not talking about staging the finished work or part of it, but about the preparation of the play by the authors, directors, whose performers are participants in the dramatization, that is, the students themselves feel full responsibility. Consequently, this type of dramatization is not only the longest, but also requires a lot of work, as it requires more thorough preparation of students and teachers. A special form of dramatization is theatrical performances (performances, dramatizations, musicals, etc.). Theatrical work in a foreign language can be distinguished from each other.

A few basic steps:

1. enter text;
2. work with language difficulties (pronunciation, intonation, translation, grammatical and lexical constructions, methodological tools);
3. first listening to the work;
4. distribution of roles;
5. exercise;
6. selection of musical accompaniment, preparation of posters, props, costumes, etc.

In the first stage, along with the content of the text, there is an acquaintance with the author of the work, his books and works, intended to stage a piece from them. At this stage, students' knowledge of other subjects (literature, history, philosophy, etc.) is important.

In the second stage, work is done to overcome the language-related difficulties present in the play. The teacher should explain the unfamiliar words to the students so that all the words of the participants are understandable to each participant. New words, grammatical and lexical constructions, methodological tools can be combined using a variety of exercises. For example, based on William Shakespeare's "Othello," "Romeo and Juliet," "King Lear," and "Caesar's Casting," the following exercises are intended to be interesting and effective:

Teacher Shakespeare's English should explain the properties of zi. For example, during the writing of Shakespeare's periodicals, the origins of the English language changed: the stage was called the period of "lost endings" (suffix). Verbs and nouns are similar to each other (e.g.,

the word “love” means “love” and “love”), the meaning is derived from the order of the words in the sentence. Ancient English has its own morphological features, which must be studied before reading works such as "Romeo and Juliet", "Hamlet", sonnets.

The playwright's speech is rich in many archaisms, through which he reads. used birds to infuse the historical flavor of the period into its cultural and social characteristics. Therefore, modern translation may be ambiguous depending on the literary scholar's understanding of Shakespeare in English. Often he used archaisms for the emotional color of thoughts, mocking the words and actions of the main characters or chronicles of events. An example of this is the word month: "knight errant" and "arrant knave". For English teaching aids, it is important to choose equivalents in the native language (students also work with the original and translated text). Break the ice - "melting the ice" uncomfortable - "uncomfortable" ("Romeo and Juliet") manager - "manager", "leader" ("Summer Night's Dream") addiction - "hunger", "curiosity" ("Othello") vanish into thin air - "soluble in air" ("Othello") own flesh and blood - "flesh from the body" ("Othello") all of a sudden - "suddenly", "out of nowhere" ("Caesar's Girl's Casting")

In the next stage, the teacher arranges the first listening of the play, in which the students perform the whole play in roles. You can then move on to the role-sharing phase, taking into account the students' artistic abilities and language difficulties, as well as their willingness to play figuratively in public places. Once the roles have been assigned, the teacher should work with each participant individually on the expressive reading of the lines, then move on to group work and organize multiple rehearsals of the entire piece.

In the final stage, students also look for external expressiveness (vitality, meaning): they choose music, make costumes, decorations, pictures and posters. The content of a theatrical performance can be filled with words, dance elements. For example, in Jane Austen's "Shame and the Pride" in the subject "Literature of the Country in which the Language is Learned" (English Literature), students performed a group dance that clearly reflected the peculiarities of English culture and delivered the atmosphere of the time.

Preparations will culminate in a major rehearsal and the premiere of the play. For example, our students will read in English William Shakespeare's "Othello", "Romeo and Juliet", "King Lear", "Caesar's Casting", Richard Sheridan's "G ' school of virtue, "Jane Austen's" "Shame and Pride, "Charles Dickens's" "Great Dreams, "and Charlotte Bronte's" "Jane Eyre. " Works of modern writers in Uzbek language are also staged: M.Muminova "Nafs iskanjasi", B.Sobirov "Trap", Ch.Aitmatov "Kiyomat", Farkhod Jumaev and Javlon Jovliev "Apricot flowers". Based on a common idea that makes the relationship between teacher and student bright and memorable, they become like-minded people: misunderstandings between teacher and student are eliminated, a climate of trust is created, and relationships improve.

Students become freer, more confident, learn to work in a team, be tolerant of each other, develop a sense of mutual support and responsibility for their own knowledge, the state of success leads the student to more creative activity. So, dramatization as an educational activity and as an effective type of art technology, according to S. Holden, "puts the student in an imaginary situation" and thus improves students' language skills: communication barrier work becomes easier, the choice of language phrases and working with them, the transfer of learned structures in different communication conditions is improved.

In addition, dramatization returns to the language of "lost emotional content", according to A. Maley, as well as, allows students to express themselves through words and gestures using imagination and memory. While performing the role, the student not only begins to speak the language of a literary hero, but for a few minutes simply becomes that hero, and the staged event makes a stronger and longer impression. Consequently, the main value of dramatization is that it "allows a detailed acquaintance with a literary work. Dramatization through reincarnation helps to deepen the understanding of a literary piece. "This is what we strive to teach students to read and speak in a foreign language.

Dramatization helps to increase vocabulary, develop speaking skills and give aesthetic pleasure. Dramatization techniques are an effective tool for teaching a foreign language as it develops communicative, creative and cultural competencies, helping to shape students' social communication skills. Such a serious obstacle is the "communication barrier" students play, falls into a role-based interaction mode and is easily eliminated as soon as it enters the overall creative process. Dramatization transforms self-doubt, turning a student who wanders in every word "forever three grades" into an inspired Romeo who utters monologues in one breath. The role of Othello in Shakespeare's play of the same name made a great impression not only on the audience, but also on the professors of the university. As the student read Othello's famous monologue from the stage of the theater studio, the walls trembled and everyone was amazed. There were so many emotions in his voice that the transition from a high note to a quiet whisper, feelings of anger, love, discomfort, pain fascinated everyone, and his emotional speech was for everyone, even those who didn't know English.

We, the teachers of Fergana State University, Faculty of Foreign Languages, found that the student theater-studio used the theatrical performances of English works to increase the motivation to study the subject "Literature of the country where the language is studied". The results of the study showed that in the process of working on this type of activity, students became more open, their academic performance increased, students began to be proactive in the learning process, the group environment became a team, and students responded to different situations. an emotional and creative approach began.

LITERATURE

- 1) Holden S. Drama in language teaching. Harlow, 1981. 84 p.
- 2) Maley A., Duff A. Drama techniques in language learning. M., 1981. 96 p.
- 3) Belyaev GA On the dialectics of creative elements in the activities of the teacher. // Psychological and pedagogical problems of specialist training. Yaroslavl, 1983.
- 4) Bulatova O.S. Using the possibilities of theatrical pedagogy in the process of becoming a teacher's personality: Dissertation of Cand. ped. nauk, Tyumen, 1999. .
- 5) Galaktionova T.G. Text pedagogy: the experience of a semiotic solution: (invitation to reading) // Crisis of reading: energy of overcoming: collection of articles. scientific-practical works. - M., 2013. - pp. 129–138.
- 6) Klimova T.A., Kosinets E.I., Nikitina A.B. Possibilities of theatrical pedagogy in the context of new educational standards // Bulletin of Moscow Education. 2013. No. 11.
- 7) Kungurova I.M. Innovative technologies for teaching foreign languages at the university. Saarbrücken: LAMBERT Academic Publishing, 2013.185 p.

- 8) Leites N.S. Intelligence and age. M., 1971.280 p. Literature
- 9) Rogova G. V., I. N.
- 10) Vereshchagina Methods of teaching English at the initial stage in secondary school. // Education 1998 Konyshcheva A.V. The game method in teaching a foreign language. SPb., 2006.192 p.
- 11) Rogova G.V., Rabinovich F.M., Sakharova T.E. Methods of teaching foreign languages in secondary school. M., 1991.287 p.
- 12) Stanislavsky K.S. The work of the actor on the role: materials for the book. T. 4. // Collected works in 9 volumes. M., 1991.399 p. 12. Tesevich O.B. Using the technique of dramatization in extracurricular work on a foreign language // Teaching foreign languages in non-philological universities: conference proceedings. Minsk, 2009. 206–208 p.