

**PREPARING A PERFORMANCE IN RUSSIAN**

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**Abstract:** This article proposes conducting extracurricular activities, in this case, school amateur theater, according to a specific plan.

The production uses plays, fairy tales, and films based on the works of Russian writers. Students become familiar with the works of Russian writers and poets, with the best examples of Russian speech, with its richness and brightness, the peculiarities of pronunciation of words, expand their vocabulary, and improve their oral and written speech.

**Key words:** extracurricular activities, school amateur theatre, practicing reading techniques, stage performance.

**Аннотация:** В статье предлагается вести внеклассную работу, в данном случае, школьная театральная самодеятельность, по определённому плану.

Для постановки используются спектакли, сказки, фильмы, поставленные на основе художественных произведений русских писателей. Учащиеся знакомятся с творчеством русских писателей и поэтов, с лучшими образцами русской речи, с ее богатством и яркостью, особенностями произношения слов, пополняют словарный запас, совершенствуют устную и письменную речь.

**Ключевые слова:** внеклассная работа, школьная театральная самодеятельность, отработка техники чтения, сценическое воплощение.

In the context of a national school, extracurricular activities are one of the most important sources of creating and expanding the Russian speech environment in order to improve the Russian language of students.

Experience has shown that amateur school theater is an effective form of extracurricular activity. The unique feature of this extracurricular activity is the integrated work on a literary work and the study of linguistic material. As a result, students become familiar with the works of Russian writers and poets, the best examples of Russian speech, its richness and vividness, and the peculiarities of pronunciation. They also expand their vocabulary and improve their oral and written communication skills. A unique feature of our school's amateur theater program is that we don't have a drama club, where work is typically structured based on the students' age and abilities. Each class is a single theater troupe. All students, regardless of ability or level, participate in a particular production.

For dramatization, it's useful to use plays or films based on literary works that students have already seen. As an example, we demonstrated how students were trained to dramatize S. Ya. Marshak's fairy tale "The Cat's House." After familiarizing themselves with the tale and watching the television adaptation, the students were tasked with preparing their own performance.

The goal was to teach the children to act logically, consistently, and purposefully in a fictional setting. But the key feature of this project was that the students used Russian language material, playing characters who think and express their feelings in Russian.

Preparation for the performance was carried out in several stages. During the initial reading of the text, the goal was to convey the general meaning of the fairy tale to the children. To this end, all obscure words encountered in the text were semanticized, and their correct pronunciation was practiced.

The students created a special dictionary, where they regularly wrote down and then memorized each new group of words.

Next, they had to ensure that these words, when combined into sentences and phrases, sounded correctly in the flow of speech.

The next stage of the work involved practicing expressive reading skills, correct intonation, and so on.

Then they began analyzing individual episodes of the play and directly implementing them on stage. The students determined the characters' behavior in each specific episode and, accordingly, what each of them should do and what they should strive for.

The final stage involved working on an emotional, purposeful reproduction of the entire logic of the action onstage.

The previously viewed television play "The Cat's House" and its discussion significantly helped the children understand the overall mood, plot, and composition of the play, as well as create a clear understanding of the upcoming onstage activities.

When assigning roles, the students' verbal and dramatic abilities were taken into account, and the entire class was involved.

To encourage improved pronunciation skills, students were informed that, unlike Uzbek, where stress falls primarily on the last syllable, in Russian it can fall on any syllable in a word (book, notebook, fun).

A stressed syllable stands out sharply from unstressed syllables due to its strength and duration. The following cases were practiced: shifting the stress during declension from the first to the last syllable (новость - новостей, гвозди - гвоздей, дом домов); (novost' - novostey, govdi - govdiy, dom domom);

stress shifts when changing gender and number in adjectives (roads, expensive, but expensive); word meaning changes when stressed (замок - замо́к, мука - му́ка, звонок - зво́нок) (castle - castle, flour - flour, bell - bell).

Functional words and particles are attached to independent words: "Without labor, you can't take a fish out of a pond."

Some monosyllabic prepositions (na, za, pod, po, iz, bez) can take stress; the following significant word is unstressed (по́д руку, за́ руку, и́з лесу, час о́т часу). (pod ruku, za ruku, iz lese, chas o't chasu)..

Here are some examples of the most effective types of exercises.

- Form the plural form of these words, paying attention to the pronunciation of vowels depending on the stress shift.

Example: *forest - forests.*

*Volume, house, time, deed, voice, word.*

- Use these nouns in the genitive plural, placing stress marks.

Example: *ве́щи - веще́й. things - things.*

*Роли, двери, скатерти, речи.*

*Roles, doors, tablecloths, speeches.*

Read the adjectives in full and short form, paying attention to the stress:

*Но́вый - но́вые - новы́, у́мный - умные - умны́, бе́лый - белые - белы́.*

*New - but everyone is new, smart - smart - smart, white - white - white.*

- Read the words, correctly highlighting the stressed syllables, and indicate which word forms differ in stress: *сло'ва – слова', ме'ста- места', де'ла – дела', смо'трите- смотри'те, у'чите – учи'те. words - words, places - places, deeds - deeds, look - look, teach - teach.*

- Read the words and remember the most common cases of stress placement in verbs: *звал – звала- звали, пил – пила - пили, понял- поняла - поняли, звонил- звонила - звонят, начал- начала - начали. called - called - they called, drank - drank - they drank, understood - understood - they understood, called - called - they are calling, started - began - began.*

- Remember the correct pronunciation of these words, highlighting the stressed syllable: *алфави'т, и'здавна, и'зредка, киломе'тр, не'нависть- alphabet, long ago, rare, kilometer, hatred.*

After mastering the vocabulary, work began on reading the fairy tale text.

Before reading their part, each participant translated their lines (orally) into Uzbek. This allowed them to check whether they understood the meaning of what was being read.

Reading technique training was carried out using audio recordings (each participant read their own text, which was recorded, and an analysis of what was read was carried out based on it).

Next, work progressed toward the play's theatrical adaptation. The events in the play were divided into short episodes, which were then analyzed in detail. The children's understanding of the play's sequence of events while practicing each episode sparked an active creative desire to accurately perform their roles. This was also facilitated by composing stories for individual episodes and creating illustrations, which helped solidify the events described in the tale in the children's imaginations.

Comparing individual episodes enhances comprehension and memorization of the text. For example, comparing two episodes describing the behavior of a cat and kittens: in the first, when the kittens ask the mother for a place to sleep, and in the second, when, after a fire, the mother herself comes to the kittens in search of shelter.

Then the teacher explains: "In the first episode, the cat is haughty, her house is full of guests, and she doesn't care about the pathetic kittens who are asking to stay with her for the night. Hearing their voices outside the window, she impatiently orders Vasily the cat: 'Vasily the cat, cover the window! It's getting dark!' And then, in a saccharine voice, she continues to give the order (she has guests, after all!): '...Light two stearin candles for us in the dining room and light a fire in the stove!'"

The next day, we see a cat asking for a place to stay at the gate of a small house with kittens. Her tone is completely different: "Forgive me if I've wronged you." She's no longer pretending. Circumstances have driven her arrogance away.

And what about the kittens? They welcome the female cat into their home; the cruel insult inflicted on them by the male cat is forgotten. The kittens are still kind. And when playing the role of kittens, it's important to express their kindness and responsiveness. And when showing the cat, remember the change in her behavior."

The work on roles ends with a rehearsal of the entire play, during which the entire meaning and content of the work is fully revealed to the students.

Thus, theatrical performances of works by Russian writers and poets create a Russian language environment, helping to develop and refine oral and written language and understand its imagery. Later, the children's written work increasingly features original, well-formulated thoughts, and their speech becomes more precise and expressive.

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