



Pathway of Teaching in Art (Modern Styles)

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Abstract: The role of art and culture in the social and spiritual life of every society is incomparable. Also in our paradise country called New Uzbekistan. The concept of art is a comprehensive concept and occupies a very important place in the development and progress of man and society. Composers, artists, sculptors, musicians, actors, directors, dancers, singers, in one word, we call them intellectuals. The dictionary meaning of the word "Ziyoli" means Ziya-nur, the one who spreads light. An actor is also considered a person who spreads knowledge among the general public not only with his art, but also with his appearance, behavior, manners. "Art is the first step towards wisdom," said Aristotle. As art is considered as a product of human thinking, its main task is to influence the human spirit. This requires high spirituality from artists.

Keywords: image, psychophysical, musical drama, interpretation, skill, role, inner-psychic, performance, theater, stage, behavior, experience art, re-embodiment, play, director, actor, pathos, mise-en-scène, voice, speech, plasticity, solution, condition.

Who has not received your education,

It was the first light in your hearts.

A scientist, a poet or an artist,

At first, he looked up to you as a teacher. (O. Oripov)

In the essence of this word, a selfless person who devotes his life to education, the whole world is embodied: the spiritual parent of everyone, the guide to knowledge, the closest friend. and a guide, a fountain of love and humanity, an astute scholar in his field.

Yes, the teacher's example is like a burning candle. It lights up and illuminates the surroundings. Others will enjoy this light. For this reason, every person, regardless of age, status, and level, always bows before the teachers who taught them. As Hazrat Navoi said, "The hard work of the teachers who taught us a thousand painful lessons on the path of truth cannot be measured with any wealth. Their work is incomparable and unique."

The word pedagogue is a pedagogic specialist, a person who is engaged in education and training of children and young people and has special training in this field.

Sh.Rakhmatullaeva and Kh.Umarova are the "teachers of the stage of the Kokhan Theater" who have become "Mother Mamura", beloved "Nurkhan" and "teacher" not only of me but of the entire art community.

They are great artists who devoted their whole lives to art and theater. Currently, he is working as a professor at the Department of Directing and Acting at the Fergana branch of the State Institute of

Art and Culture of Uzbekistan. Teachers with more than 60 years of creative skills are the teachers of the institute, which teaches young people the secrets of art and culture and prepares modern potential personnel for our future.

He teaches acting to his students. I studied at the 2017-2020 "Drama and Film Acting" course of Sh. Rakhmatullaeva and H. Umarova. At that time, my teachers' teaching style, special methods, and explanations of the lessons awakened my interest in acting. Teachers use modern technologies in the course of lessons. The life and work of each actor is instructive. "...if you want to be a great actor, you have to be aware of all aspects. "He has read a lot of books, and directors should be one step ahead of actors." Therefore, we used to devote one day of the week to reading books, newspapers, magazines, and plays. Students were assigned to find and bring information about the life and work of directors and actors, and we explained the tasks during the reading day. It strengthens students' ability to freely search, gather information and store information. "... To become an actor, one must be literate in many fields, especially, he must really love literature and art, and deeply understand its secrets. But even then he is not considered an actor. In order to be a real actor, one must be a master of speech, even if he is not a mature philosopher. It is interesting to say that this ability is also enough to become an actor it's not. In addition to the above-mentioned features, a real actor should have the talent to penetrate deeply into the lives of literary characters, to fully exceed their feelings and expectations, to enter the heart of every viewer through the image he embodies, and to take a deep place in it. He emphasized a lot.

Our teachers started staging a play for the course according to the plan. We watched their performances only in the theater and on TV. But we did not see the process of staging a great work by the teachers. What task do the great actors of the theater stage give us? Can we do it? we were excited. The actor, who acted in the play staged in the theater together with H.Umarova and Sh.Rakhmatullaeva, the actors used to say that "...they kept a strict hand and iron discipline during the rehearsal process, not a whisper can be heard in the theater".

A talented professional actor in the theater has a different style of directing actresses. It is doubly difficult for students who are just starting out in the art of theater to put on a play. The teacher's pedagogic secret was that "...you gradually take care of a young sprout so that it grows beautifully and correctly, you pour water and remove the wild shoots that grow next to it. Only you will achieve the result you intended. The students who have stepped forward now are like that sprout. He demands that he guide, educate and give love.

Each student has a different character. Their psychology is different, that's why roles are assigned depending on the character and psychology of students in the distribution of roles. Sh/Rakhmatullaeva once read the play in its entirety before staging it, and the author of the play explained the characters without forgetting the episodic roles. "...It is a very difficult task to allocate roles according to the abilities of each actor. I liken role allocation to a doctor diagnosing a patient. If you analyze each role, each text and go to the stage, it will be easier for the actor during the mezzanine stage and during the performance of the role.

The play assigned roles to the students of the course. He gave the role of the main character to a naturally shy and shy student. We were all surprised. Because among the students, there were many students who could play talented, shocking, high-spirited roles. However, it was possible to see from the audience's passion that the young student entrusted with the main role based on the teacher's foresight and the psychology of the students was indeed worthy of this role at the end of the play. This indicates the quality of the teacher's professional skills and the uniqueness of the method of working with students.

In the process of studying their acting skills, he carefully watched each of the students' creative work. He explained his shortcomings with life examples and guided him in the right direction. His most emphatic words are "...Art Institute does not gift students with talent. They should be born as actors and directors." As you enter the art, the things that are required of you: work on yourself, read a lot of books, watch plays should become your daily routine. The director-mirror, he should know how to correctly reflect the individual characteristics and creativity of the actors."

From my observations, I learned that the teachers must have their own secret, and during the exam, they did not praise any student. Others said that it was well staged, that the actors performed well, and that the scenery was fresh, while they pointed out the shortcomings of the students. We would never understand it. We started to create again and again. We continued to work on ourselves by reading new compositions, new plays, filling in the shortcomings pointed out by our teachers. One day I read in a magazine "...if you want to break a creator, praise his creativity", then I realized that it was a huge school of lessons that our teachers wanted to give us.

Learning from people who have enriched the theater repertoire with unique performances on the stage of the theater is a great skill lesson for future directors and actors. We, the students, should be proud of the fact that we drew water from the fountain of knowledge, creativity, and life from the great teachers.

Their whole life is about caring for their students and thinking about their future. They are saddened by the failures of their students, and rejoice at their successes.

It is not for nothing that teachers Kh.Umarova and Sh.Rakhmatullaeva considered teaching not only professional skills, but also cultural development and spiritual training of future directors and actors. These people, who have their own creative path in Akyort, connect their life path with the path of pedagogy in theater art. In the path of pedagogy, "...relying on the knowledge and experiences gained in life, you are interested in theater art It offers articles and theses, many scientific works for people with hi. He also includes in these pamphlets the teachings of his teachers, which he wrote in his diary during his student days, from the books he has read for many years. The teachers were able to find strength, being deeply aware of their duty to the young generation. As pedagogues-teachers, it is worthwhile to follow the example of people who are not satisfied with their achievements and do not consider it worthy to stop at one place.

The field of pedagogy is a very complex field related to human education. Being a real owner of this profession requires patience, hard work, knowledge, experience, and high thinking. Most importantly, it requires dedication and dedication to the profession.

There's a difference between acting on stage in front of an audience of hundreds and teaching a class of students who are eager to learn how to act. On the stage of the theater, the actor lives with professionals, while teaching, he communicates with students of different abilities, levels and interests, each of whom is a special person. It is necessary to enter into a dialogue with all of them, taking into account their individual approach, even from their home conditions to their psychological state, dreams and goals, and living conditions. Based on this, it can be said that a pedagogue should also be a strong psychologist. Currently, the demand for pedagogues is very strong. If we look at the work of a pedagogue who teaches the art of acting, the first aspect of a skilled pedagogue is that he should embody all the virtues of humanity, be kind, passionate, able to find a way to the hearts of students with sincere love, and have the culture of being able to teach students his knowledge. When appropriate, you should show fatherly love to students, influence students who have not mastered it with humorous expressions and caressing words, and be very careful not to break their hearts. Instead of harshly reprimanding, on the contrary, he should first mention his achievements, then explain his shortcomings and be sure that he can learn them. This requires great patience and dedication from the teacher. The professional competence of the pedagogue depends on the theory and experience, pedagogical practice, and the success of educational work ultimately depends on the personality of the pedagogue, i.e. pedagogical competence, his creative qualities.

Creativity is the ability to freely use one's mental potential in a goal-oriented manner.

One of the scientists, Gardner, explains this concept in his research: "creativity is a practical action performed by a person, which should reflect a certain novelty and have a certain practical value." In terms of Embeayle's (1989) approach, "creativity is the possession of highly unusual skills along with thorough knowledge of a particular field." Pedagogical creativity is a way of professional life, the desire and competence to create multifaceted educational goals, content, technologies.

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