



## CREATING A SYSTEM OF QUESTIONS AND ASSIGNMENTS

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Article history:	Abstract:
<p><b>Received:</b> October 6<sup>th</sup> 2023 <b>Accepted:</b> November 6<sup>th</sup> 2023 <b>Published:</b> December 10<sup>th</sup> 2023</p>	<p>In literature classes, the system of questions and tasks should be aimed at the mental and emotional development of students, and should provide conditions for creating a comfortable situation of communication during the study of the literary text. In this article, questions and tasks, their classification, creating a system, students' perception of the importance of theoretical knowledge in the process of text analysis, understanding and being able to use information, gradually systematizing this knowledge, enriching it with the features of Uzbek literature the issues of achieving the skills to go are discussed</p>

**Keywords:** questions and tasks, classification, literary preparation, creative reading, independent reading, artistic analysis, artistic image, artistic text, artistic perception, interpretive reading, new system, speaking skills.

Questions and tasks should be aimed at the mental and emotional development of students, and should provide conditions for creating a comfortable situation of communication during the study of the literary text.

For this, first of all, there is a need to pay special attention to textbooks and manuals, which "... should be aimed at understanding the character and inner world of literary heroes, increasing the independence of students and developing the motivation of evaluation and observation" 1, will be appropriate.

When creating a system of questions and tasks, the principle of analyzing a literary work as a whole is distinguished as the main rules. Accordingly, in the textbook, it is necessary to widely use questions and tasks aimed at understanding the character of the character, to mobilize students to learn the language of the artistic work based on a series of questions and tasks, and also to take into account the genre characteristics of the studied work.

Questions and tasks allow to choose the most correct and rational ways of studying the literary text, help to solve the tasks of education, training and development of students in the process of working on the literary material as a whole, in other words, methodical or It also serves to develop speech. They are the main means and factors for increasing students' imagination and knowledge of literature, as well as for developing their speech.

In the researches in the field of youth psychology, the identified characteristic features of adolescents (the formation and development of self-awareness, the emergence of an orientation towards knowing and evaluating the moral and psychological qualities of others, self, feelings and experiences) the need to learn, the desire for independence, etc.)

allowed M.B. Ganjenko to conclude that there should be questions and tasks in the textbook aimed at understanding the character and inner world of literary heroes, increasing the independence of students and developing the motivation of evaluation and observations<sup>3</sup>. Based on the information of psychologists about the characteristics of the perception of artistic text, all questions and tasks in the textbook are aimed at developing creative and creative imaginations of students, forming the emotional sensitivity of adolescents in the process of studying a literary text. justified his arrival.

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The problems of classification of questions and assignments (in didactics) were solved (D.D. Zuev, V.F. Palamarchuk, T.S. Golubeva, etc.). As the main principle of the classification of questions and tasks, the level of independence of the students' educational activity is promoted in the process of studying the literary text. According to this principle, the following three main groups of questions and tasks are distinguished: 1) questions and tasks of reproductive description; 2) questions and tasks of reproductive-creative description; 3) questions and tasks of creative description. It is shown that the questions and tasks of the reproductive-creative description are important for the middle class.

Questions and assignments make it possible to choose the most correct and rational ways of studying

the literary text, help to solve the tasks of education, training and development of students in the process of working on literary material, in other words, methodical way it is useful for speech development.

"In accordance with the above, questions and assignments aimed at forming students' reading skills and abilities (questions and assignments on text analysis) and questions and assignments aimed at developing students' speaking skills in many ways (speech questions and assignments) are separated. This division is conditional and is made with the requirement that the classification be clear. In fact, all types of questions and tasks are interconnected, mutually conditioned, and help to solve the two central tasks of the course - the literary and speech development of students at the same time". The priority of which one is determined by the text requirement.

In schools where education is conducted in the Russian language, reading extracts from works of art, understanding the content of poetic works is an important aspect of their aesthetic perception.

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Features related to how Uzbeks perceive the objective world are reflected in the Uzbek language and the works created in this language. In particular, the perception of classical literature creates certain difficulties for native speakers, so these works of literature, from the point of view of Russian-speaking students, should be connected with modernity in content.

Speaking about the "meaningful field" of the Uzbek lexicon, Sh.M. Iskandarova writes: "...a person reflects the generalized image of the elements of the objective world in the mind, and in the process of reflecting their generalized image, the general subject of any world and separates private signs"<sup>1</sup>. Naturally, the macro and micro world in which the Uzbeks live differs from the world of people living in Russia in some aspects: geographical location, climate, flora and fauna, etc. This uniqueness is transferred to their language and literature. Although Russian-speaking students live and grow up in Uzbekistan, the influence of Russian literature plays a decisive role in their perception of artistic symbols. After all, "The most unique and perfect wealth of every nation in its historical development is its language. Language is the destiny, way of life, spiritual wealth of the people"<sup>1</sup>. It is natural that Russian-speaking students face certain difficulties in understanding Uzbek language works of art because they think in Russian.

Academic lyceums and vocational colleges where education is conducted in Russian are attended by Russian-speaking students whose Uzbek speech has grown to almost the same level. However, it should be admitted that the students who can easily

communicate in Uzbek in these two educational institutions are a minority. Most of them can only say a few words. (Representatives of the nation who have practical knowledge of the Uzbek language are excluded.) Although students with strong intellectual potential enter academic lyceums, the ability to speak or not speak Uzbek is a general secondary education. It depends on how the Uzbek language classes are organized in lim school.

During the Uzbek language lessons of general secondary schools, academic lyceums and vocational colleges, the work on the text takes too much time. A certain part of these works is related to reading the text translated into Russian, creating a dictionary of new and incomprehensible words in the text. It should be noted separately that this type of work cannot be considered without benefits. But such reading mainly helps to build grammatical knowledge and vocabulary to a certain extent, but it contributes very little to the perception of a literary work as a whole and a work of art.

It is known that the analysis of the work is the central problem of methodology; therefore, a large part of methodological works is devoted to this problem. Its characteristics are widely developed according to the methods of analysis, the type and genre of the work, the age characteristics and capabilities of the students, and the system of the primary and systematic course of literature at school.

The essence of the analysis is that it encourages the reader to delve deeper into the content of the work, to re-read it with this goal, helps to understand the logic of the writer's poetic thought, the logical connection of the images, how close the events and characters are to life. "Each person's character, well analyzed in the lesson, appears as a living person in the eyes of students"<sup>2</sup>.

It is extremely important for students to realize the importance of theoretical knowledge in the process of text analysis, to understand information and be able to use it, to gradually systematize this knowledge, and to enrich it with the features of Uzbek literature.

"Of course, it is necessary to use simple forms of attracting students' reading experience and observations: expressive reading, providing information about the author, a short retelling of the plot content, scene analysis, telling a story about a favorite character, interpreting illustrations».

All this helps the teacher to organize the study of the literary and artistic work, to determine the methodical structure of the lesson, to distinguish the specific range of problems that should be discussed in the class among the colorful ideas, issues, and images raised in the literary work. .

"However, there is also the fact that any analysis, comment on the artistic skills of the writer cannot replace the reading of the work"<sup>2</sup>. Understanding of human qualities occurs in the process of reading and deep understanding of literary text, discussing moral issues. In this case, the teacher does not turn the lesson into a springboard for free

thinking; the argument arises from the content of the literary material, but does not go beyond it. However, according to O. Musurmonova's right warning, "... if the educational nature of the work of art is ignored, and the spiritual and moral conclusions in it are sought outside of the artistic means, then the work related to the education of spiritual culture will certainly not be effective".

M. Mirkosimova "Based on our own experience and scientific observations, the analysis of works of art is different in form in lower and upper classes based on the requirements of the literary genre, but gradually according to the content and purpose: first we use simpler, then more complex methods. We believe that it should be organized in the form of From this point of view, the process of literary analysis in the lower grades: a) teaching students to read the work expressively; b) defining the idea and content of the work; c) describe the main characters and achieve their place in the artistic fabric of the work, their artistic value; g) inculcate the theoretical concepts of distinguishing different works in terms of genres; d) it should include teaching students to determine its artistic value based on their impressions of the work"<sup>4</sup>. In our opinion, it is appropriate to continue such literary analysis in higher grades.

However, in this analysis, the study of concepts related to the theory of literature and the definition of the writer's skill were mixed. They are issues that are studied in literature classes before or after the analysis, but find their practical application in the process of analysis, that is, they become a tool of analysis, and are realized in the end of the analysis. But not understanding the idea of the work and its context has a negative effect on expressive reading. At this time, the reader may not be able to distinguish the tone of speech of the characters.

Evaluating the writer's skills is the ability to distinguish between the styles of the creators, to determine the artistic value of the work, as well as. in academic lyceums and vocational colleges, it is formed on the basis of being able to distinguish the linguistic features of works.

V.V. Ivanikhin talks about the comments and comments given by the teacher to the students and points out that everything should come from the "student", his personal, often inexplicable situations, and sometimes completely strange questions<sup>1</sup>. From this opinion of the author, it is understood that it is necessary to listen to the aesthetic feelings and pains of the students in the analysis of the work, the idea, and the skill of the writer.

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A number of goals can be considered in the analysis of the literary text. Including:

- pay attention to important details: methodological features of the text;
- to encourage students to comment;
- promote goal-oriented reading and comprehension problems;
- to expand the wealth of mental terms, to increase attention to the inner world of a person;
- to determine how the author's point of view is manifested, the features of its expression;
- pay attention to the genre features and composition of the work;
- encouraging creative activity such as independent conclusion and assessment"<sup>2</sup>.

Having preserved the emotional attitude of the students towards the work, relying on their impressions, knowledge of the text, and skills, the teacher distinguishes one or another ethical or aesthetic problem that is educationally valuable and of great interest to the class. Offers a series of questions and tasks to work through, recommends different types of independent work (individual or group). In the organization of such classes, the amount of preliminary preparatory work of students increases, they are given the right to choose scenes, episodes to justify their opinions, and are given the opportunity to widely use critical literature, that is, the heuristic method is combined with reproductive and research elements. is organized. Pupils learn to observe the work, read it again and again, get into its artistic and stylistic uniqueness, and connect problems with social life events<sup>1</sup>. Each work is dedicated to certain human qualities and social relations. For example, in "Carpet Stocking" love for mother, in "Brave Girl" hatred of tyranny and violence, etc. Studying these works relies on these directions. In other words, the content of the material determines the type of lesson.

The lack of attention to a number of issues, such as human relations, social events, linguistic features of the work, the skill of the writer, the history of the creation of the work, is the reason for choosing the types of lessons.

As part of the Uzbek language lessons of academic lyceums and vocational colleges where education is conducted in Russian, reading literary text not only serves to educate the reader who can enjoy the aesthetic pleasure of the work of art, but also serves as a national element that constitutes the content of fiction also aims to inculcate moral values. The work in the Uzbek language helps to understand the mentality and lifestyle of the Uzbek people, to get acquainted with their customs and traditions. Accordingly, pedagogically and methodically correct organization of works on literary texts is of great importance in all respects.

In adolescence, there is a need for self-awareness, to know and evaluate the moral and spiritual qualities of others, to understand one's own feelings and experiences. there is a desire to learn. The reader begins to observe the intention of the author of the work, his attitude to the hero, the causes and results of events and incidents. This process takes place in connection with the research of the reality of

life. He is satisfied with his work only if his independent research leads to the right path and leads to the right solution, he is encouraged to continue this work. In these searches, the student needs only motivations that will give him the right direction, sometimes put him in a situation of choosing one of two paths, and prompt him to make a deep observation. Questions and tasks related to the text should serve as such an incentive.

The questions and assignments given before reading the work require students to prepare in advance. Experiments have shown that the questions and tasks that are announced in advance are more deeply understood than the questions and tasks that are frequently asked in the lesson, and the consciousness in their execution is higher.

The content of the literary work arouses great interest in the students. It is known from the observations that there are students who express their desire to read a literary piece that has not been read in the lesson, a small part of which is left even after the bell. This is the advantage of literary texts over dull educational texts.

Readers who see a literary text are always startled by thoughts about the need to study literature.

A Russian-speaking student should realize that his hadith is unfounded immediately after reading the task conditions. After all, it is appropriate to direct the questions and tasks to the study of the literary work itself, not the theory of literature. In fact, this is true: questions and assignments serve only to get deeper into the work, which is an artistic reflection of life, by studying the content of the text and its symbols. These works are not directly related to the study of literary theory. Reading literary materials as part of Uzbek language classes is literally not a theoretical literary preparation itself, but a tool that provides artistic and aesthetic perception of the content of the text. Accordingly, questions and tasks should help students develop aesthetic thinking and independent thinking.

The work on the literary text in Uzbek represents the work in the meaning of transferring the knowledge, acquired skills and qualifications of the student in the lessons of Russian literature, using them, and applying them to the work in Uzbek. True, sometimes there is a need to recall the theoretical information learned in Russian literature classes, but, still, this should not take the form of a theoretical exercise.

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