



MOTHER LANGUAGE AND LITERATURE TEACHER ATTENTION FOCUS NECESSARY WAS METHODOICAL ASPECTS

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Abstract : In the article mother language and literature lessons organization to grow methodology , this in process to the surface coming obstacles and them eliminate to grow ways and of the students lesson training equipment organization in the process of efficiency increase factors about thoughts statement done .

Keywords: professional training, form, method, tool, method, efficiency, problem, solution.

The existing shortcomings in the national education system, the shortcomings that create gaps in the upbringing of the future generation, are also directly related to the activities of teachers of the native language and literature. The low level of professional training of teachers is the most painful point in teaching the native language and literature. Most subject teachers do not have a sufficient understanding of what and how to teach. This leads to their inability to organize the lesson correctly. Teachers of the native language and literature know the specific aspects of teaching their subjects only intuitively. They have not fully studied this process on a scientific basis. That is why the goal set for teaching subjects is not achieved, and the expected result is not achieved.

In fact, long before the science of teaching the mother tongue and literature emerged as a separate direction, very serious attention was paid to the level of pedagogical, spiritual, and professional preparation of the teacher. Our ancestors carefully examined the teacher who would teach their child, and then made a decision. At that time, it was clear that the mother tongue is related to literacy teaching, and the role of literature in educating the spirituality of the nation, that is, the present and future. Today, this attention has somewhat weakened, which is reflected in the ignorance of some teachers of the mother tongue and literature, precisely in the lack of knowledge of teaching methods, the lack of skills to interest students in the lesson, and to follow them.

In this issue, we have tried to highlight the mother tongue and literature as interconnected, yet separate, disciplines, taking into account that each of them has its own goals and tasks.

The essence of changes, things and events in life is expressed and understood through language . It is known that in recent years, although theoretical attention has been paid to the issues of activating students and developing their thinking in teaching the mother tongue, its practical application, in particular, its effectiveness in school mother tongue lessons, is not noticeable. In particular, the spelling errors and shortcomings in communication that are noticeable in the writing of most of the personnel who have graduated from school and are working in various sectors of our society should be considered as a consequence of this problem. For this, in order to develop creative thinking, the teacher should not be limited to grammar exercises and grammatical rules in the textbook, but should teach students to

engage in real speech and logical thinking, focus on composing a text, as well as working on the text, and come up with various creative methods for it. Only then will students be able to explore, think independently, and be creative in their native language lessons. During the lesson, both the teacher and the student should look at general didactic and methodological principles from the perspective of modern requirements. Because giving the student the same tasks and the same knowledge will bore him. The texts that should be taught to students should have educational, educational, theoretical, scientific, and philosophical significance.

In each lesson of literature, the teacher should not only enrich the students' knowledge on the basis of the work to be studied, but also awaken the students' artistic pleasure, form their spirituality, and determine their personal qualities. The main goal of the literature lesson is to form a well-rounded student's personality. Therefore, each lesson should be thoroughly and thoroughly prepared. Otherwise, the teacher will not be able to have the necessary impact on the students' spirituality, and as a result, the expected educational and educational goals of the lesson will not be realized.

Unfortunately, most teachers of the mother tongue and literature, when it comes to teaching a work of art, understand only the narration of the events of the work and limit themselves to narration. Regardless of whether it is a classic or a modern example of poetry, each literary text must first be viewed by the teacher, perceived, and then presented to the students. At the same time, it is advisable for the teacher not to be limited to the material in the textbook, but to be aware of additional literature on each topic to be covered, and to introduce students to new information. Without this, achieving the effectiveness of literature lessons becomes an impossible task.

As a result of the research, we have witnessed that, unfortunately, literature lessons in some general secondary schools are not in good condition. School teachers are content with only the analysis and questions and assignments in the textbook. This leads to passive and unenthusiastic participation of students in the lesson. Despite the fact that the main task of teachers is to interpret and read literary texts, find their meanings not provided for in the textbook, discover the hidden artistic meaning in them, analyze them and explain them based on real-life examples, we have not seen them diligently fulfilling this task. Therefore, students' analytical perception is weak and their artistic enjoyment is lacking. Until they learn the methodology for working with literary texts, a native language and literature teacher cannot achieve the effectiveness of literature lessons. Only when the literary material becomes educational and educational material and undergoes a kind of "pedagogical transformation" does the literature teacher strive for the development of his professional skills, engage in independent professional development. After all, there is a specific style of teaching, a way that should be distinguished from others. It is carried out taking into account the age, level of knowledge, skills and abilities, and inclinations of the participants in the educational process. It is precisely because of the uniqueness of the way of conducting a lesson that one topic is explained to students of the same age in a completely different way and a sharply different educational result is achieved. While one literature teacher makes the topic interesting, understandable, and exciting, another can turn it into a dull, boring lesson. Therefore, before the lesson, the literature teacher must create a lesson plan, taking into account aspects such as which class will be taught which topic and how, all aspects of the work to be studied, and the topic's connection to related subjects.



For example, let's say that in grade 8, an excerpt from Asqad Mukhtar's novel "Chinor" is studied. Here are some lesson formats for it:

1. The topic studied in the previous lesson - the life and work of the writer - is asked for information, and the homework is checked. Then the teacher gives a brief introduction to the novel, introduces the text from the textbook, and works on the questions and tasks given for the first part. If there is not enough time, working on the questions and tasks is assigned as homework.

2. Since the previous lesson was given as a homework assignment to familiarize students with the novel's depiction of the journey of grandfather Ochil and grandson Azimjon, we will begin working with questions and assignments to fully analyze it. Asking about the previous lesson is left for general review and reinforcement after the topic is fully completed.

3. The lesson begins with an analysis of the passage, then questions and assignments from the textbook and, in addition, those created by the teacher, are used to study it, as well as to connect the lesson to a new topic, questioning and reinforcing it.

4. The content of the work is mastered, its artistic style is analyzed, the character, spiritual and spiritual world of characters such as Ochil Buva, Azimjon, Sharofat Aya, Akbarali, Bektemir, Hadya, and the writer's artistic skills in creating portraits are comprehensively revealed. However, it is unacceptable to limit yourself to the questions and assignments in the textbook.

5. Students are divided into groups and, according to the teacher's instructions, analyze the assigned part of the text they have been studying at home, or an image or spiritual problem in it, express their opinions, respond to the opinions of the other group, and engage in debate where appropriate.

There are several more options for a lesson on the same topic. The forms we have presented are, as it were, the "skeleton" of the lesson, and the remaining members must be "placed" - "completed" in them. This depends on the knowledge, skills and, most importantly, the level of professional training of the teacher of the native language and literature. Only a teacher who understands this law will try to conduct a completely new and unique lesson, taking into account the characteristics of each class, rather than passing the same topic in the same way from class to class

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