

LECTURE No. 13. METHODS FOR STUDYING DRAMA

Plan:

- 1. The specificity of drama as a kind of literature.*
- 2. Reading and introductory lessons.*
- 3. Analysis of the drama.*
- 4. Methods and techniques for working on a drama.*
- 5. Final lessons.*
- 6. Questions of the theory of literature.*

Drama as a kind of literature and its specificity. It is meant to be staged on stage. And the literary form of the drama, where the characters of the characters are created by speech, not descriptive. The position of the author in it is even more so, and its identification requires attention and reflection from the reader. The reader must imagine the scene without the help of the author-writer. Time, the environment where the heroes live, imagine their appearance, manner of speaking and listening, movements and gestures. At the same time, one must understand and feel what is hidden behind the actions and words of each of the characters.

At the center of the dramatic work is a life conflict, the resolution of which takes place in an intense struggle of the characters with each other, with circumstances, with themselves. The playwright creates plots in which life conflicts are presented with the greatest acuteness.

Working on the drama in class is preceded by reading it on your own. Before reading, it is advisable to give one or two questions such as: "What did you particularly like? How did you understand the title of the play? Who do you consider the main characters?" etc. At first, it is useful to organize the reading of the play out loud after school hours: the text can be read by the teacher himself, sometimes involving gramophone or video recording. When reading, the teacher pays attention to the remarks, the list of characters, i.e. shows that it is necessary to read a drama, and sometimes even turn to theatrical memoirs.

The introductory lessons may vary depending on the originality of the piece. In the introductory lessons - 1) a preliminary commentary on the play; 2) a story about the era; 3) historical information about those issues that worried people of a certain time and were reflected in the play; 4) reproductions of paintings by artists depicting the life of people of past years; 5) a story about the life of a drama in the theater.

For example, *Woe From Wit* was first staged in 1831. But it was so distorted and abbreviated by the censorship, Nikitenko noted in his diary entries: "Someone pointedly and rightly remarked that only grief remained in this play, it was so distorted by the knife of the Benckendorff council".

Difficulties in penetrating the stage of dramas led to later acquaintance with such masterpieces of world literature as *The Inspector General*, *The Minor*, and other plays. Therefore, a story about the first performances of the plays, about the effect produced by them, about the struggle played out around them is necessary. The story can be accompanied by the story of photographs of scenes of performances and individual actors in the roles of the studied drama.

Dramas are analyzed mainly "following the author", i.e. consistently work on the actions of the play.

It is advisable to start work on the drama by addressing the schoolchildren to the entire play, helping to comprehend it, to feel its main conflict, its emergence. It could be a question about the title of the play. If an exhaustive answer is obtained as to why the play is called "*The Thunderstorm*" or "*The Inspector General*," a path is nevertheless paved for understanding the drama's conflict in the future.

The conflict in the play develops and takes shape in the process of struggle, the driving action.

This struggle is often understood by the students as a struggle with each other consciously by the actors. Therefore, answers can be heard: "Katerina is fighting against the" dark kingdom "," Officials are fighting against Khlestakov "The students do not think that Katerina is not fighting against Kabanikha, she simply cannot exist in the" Dark Kingdom ". Or officials are fighting an insidious auditor created by their imagination: the comic effect is that Khlestakov has nothing to do with the Auditor.

At the initial stage of studying a dramatic work, simultaneously with the clarification of the main conflict, the first acquaintance of students with the characters occurs, with what role they play in the struggle. The question can be raised about their groupings. The path to clarification of the main conflict is paved, and the establishment of the boundaries of the play - how it began and how it ended, which helps to clarify the general view of the play.

Great emphasis is placed on the appeal of the class to the time covered by the play. The time of the spectator and the time of the action of the play seem to be combined, but between the phenomena days, weeks, even years pass. For example, the action "Woe from Wit" covers the time from morning to evening, although in the theater it is compressed to several hours. Two weeks pass between III and IV. Students should be taught that what is important in drama is not only what happens in the action itself in between actions.

For analysis in the classroom, the teacher must select the supporting phenomena that determine the development of the action. We must not forget the clarification of incomprehensible words; and historical and theatrical commentary, pre-select what to read for yourself, and when to turn on the player.

The methods and techniques for working on drama are varied.

1. "Point of view from the audience", setting on visual perception. Schoolchildren should imagine themselves mentally seeing the play; for this purpose it is useful to use fragments of memories of the performances.

2. It is important to encourage students to IMAGINE what is happening on the stage with this purpose to suggest the situation: "Imagine, you are sitting on the stage" (before the beginning of the 1st action "Thunderstorms").

Answer: the wide expanses of the Trans-Volga region, the Volga expanses, which make Kuligin exclaim: the view is extraordinary, beauty - the soul rejoices! " or "How do you imagine the mayor at the moment when he enters Khlestakov's room?"

Another technique that encourages students to penetrate the text of the play is the creation of imaginary mise-en-scenes, i.e. schoolchildren are invited to think over how they would arrange the characters at a certain moment of the action, to imagine their positions, gestures, movements.

For example, before the beginning of action IV "At the Bottom," Gorky indicates where, in what position each of the characters is at the moment when the curtain opens. But in the process of development of the action, the arrangement of the characters on the stage changes, in what cases, why and how does this happen? Mark these scenes. "

The core of work on each act is the consistent observation of the development of the action, of the internal logic of this development in this act. Observation of the development of the action by students must be inseparable from the penetration into the characters of the characters. This is facilitated by the following questions: "Tikhon and Varvara address Kabanikha with" you ", and Katerina with" you ". Why?

When analyzing drama, the subject of constant attention is the character's speech, its originality, since the character of the character, his social face, state of mind reveals speech. By listening, for example, to how Katerina tells about her mother's life, we will be able to judge her too. "I lived ... like a bird in the wild ... everything here seems to be out of bondage." We understand how good she was, how she watered the flowers, how fondly she recalls all this. In her speech there are

many words and expressions related to religious ideas and everyday life: temples, I pray, angels, it smells of cypress, because she grew up in a patriarchal family, she cannot be otherwise.

In the way a speech sounds, an important role is played by the person to whom it is addressed. The speech of the Governor sounds differently when he turns to Lyapkin-Tyapkin, to Strawberry, or Khlopov. It must be remembered that the selection of words and their sounding - intonation is directly associated with the SUBTEXT. To reveal the subtext means to reveal the essence of the play, the relationship between the reasons for the character's actions and their external manifestation. If students are taught to understand the subtext, then we are bringing up a good reader and viewer.

It should not be forgotten that when analyzing the play, the speech of the actors is of great importance, and the remarks of the authors, the poster and remarks to it (this is often missed by students when reading) For this purpose, the following tasks are important: give a remark for the actors, following the example of Gogol does it in "The Inspector General" or "What the remark says in the second act of" The Storm "in the scene of Katerina's farewell to her husband.

Expressive reading is of great importance in the work on the play. In this case, the student from the position of the spectator goes to the position of the performer.

The author, his attitude to what is happening is the main question when it comes to studying any work. In a dramatic work, the position of the author is hidden more than in works of another kind. for this purpose, the teacher will have to: draw the attention of students to the comments made by the author for the actors and invite them to think about how the writer relates to his characters? Or he suggests answering the question: "How does Ostrovsky make the viewer, watching action 3, justify Katerina?"

In the process of analyzing the obtained observations, the teacher should summarize for this purpose important summarizing questions, such as: "What have we learned about the life of the county town? How did the city officials appear before us? What is the nature of the measures taken by the Gorodnich? " or "something common in the characters of Dikiy and Kabanikha, and what are their differences? Why is the conflict between Katerina and Kabanova's world inevitable?"

In the final lessons, in a generalized form, the questions that the students were looking for answers in the process of analyzing the drama arise.

The final lesson, in fact, begins already with the work on the last action of the play, when the conflict is resolved and the author-playwright sums up, as it were. For this purpose, expressive reading of students is of particular importance: this is a test of the depth of their understanding of the characters of the characters.

Reading by roles - also shows the degree of understanding by schoolchildren of a dramatic work. The teacher can approach the distribution of roles in different ways. Homework for such a lesson can be written or oral compilation of the characterization of the hero, whose role the student will play.

In the final lessons - contests for reciting individual scenes, the stage history of the drama, watching the film adaptation, and discussing it.

In connection with the study of drama, the student must master a number of theoretical and literary concepts. A number of them should be included in the active vocabulary of schoolchildren: act, action, phenomenon, monologue, dialogue, list of characters, remarks. As they penetrate into the drama, the vocabulary of schoolchildren is replenished: conflict, plot, exposition, outset, climax, denouement, genres: comedy, drama, tragedy .; play, performance. A performance is not an illustration in a play, but a new piece of art created by the theater, interpreting the playwright's plays in its own way.