

Piclona (Piclon), Sinus (Sinus), Tseleno (Celano), Lektia (Lektia), Lios (Lios), Tselera (Celera), va boshqalar. Onomastik birliklar turli xalqlarning asosiy yashash joylarini va ularning joylashish jarayonini, o'zaro madaniy, iqtisodiy va siyosiy aloqalarini, eng qadimiy til sharoitlari va 40arsil40t xususiyatlarini ochib beradi. Shunday qilib, kosmonimlar qadimgi odamlarning dunyo haqidagi tasavvurlari va kosmik joylashuvi, turmush 40-asri, falsafa, mifologiya va folklorini o'rganishning muhim manbalaridan biri bo'lib, tilshunoslar uchun qiziq material bo'lib xizmat qiladi. Kosmonimlar xalqlar o'rtasidagi siyosiy, madaniy va iqtisodiy aloqalarni aks ettiradi. Tilda paydo bo'ladigan ekstalingvistik omillar tufayli, asosiy nomlar yo'q bo'lib ketishi va ularni chet tillaridan olingan so'zlar bilan almashtirish mumkin. Bu hodisa Volga bo'yida islomlashtirish va Evropa fanlari ta'siri davrida yaqqol sezildi.

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ENGLISH LITERATURE AND THE ROLE OF DRAMA IN THEATER

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Abstract. English literature is an integral part of world culture. The best traditions of English art have enriched world literature; the works of the masters of English fiction and poetry, translated into many languages, have won recognition far beyond the borders of England.

English literature is an integral part of world culture. The best traditions and examples of English art have enriched the world literature. The works of playwrights' English fictions and poetries were translated into many languages have been recognized beyond the borders of England and America. Starting from poetry till the creation of unique works of drama and tragedy amazes the whole world. In addition, the entry of drama into the theater and its role to the theater are reflected in this article. In English literature the entry of famous writers into the world of drama and their works are showed step by step.

Keywords: Theater, Jerimy Colliers, classic tragedy, comedy, drama, Shakespearean drama, romanticism, neo-romance.

Annotatsiya. Ingliz adabiyoti jahon madaniyatining ajralmas qismidir. Ingliz san'atining eng ya'xshi an'analari va namunalari jahon adabiyotini boyitdi. Ingliz fantastika va she'riyat ustalarining ko'plab tillarga tarjima qilingan asarlari Angliya va Amerika chegaralaridan tashqarida ham tan olingan. She'riyatdan boshlab drama va tragediyalarning noyob asarlar yaratilishi butun dunyoni lol qoldirmoqda. Bundan tashqari dramaning teatrga kirib kelishi va uning teatrdagi roli ushbu maqolada aks ettirilgan. Ingliz adabiyotida mashhur yozuvchilarning drama dunyosiga kirib kelishlari va yaratgan asarlari birmabir yoritilgan.

Kalit so'z: Teatr, Jerimy Colliers, klassik tragediya, komediya, drama, Shekspir dramasi, romantizm, neo-romantik.

Аннотация. Английская литература - неотъемлемая часть мировой культуры. Лучшие традиции и образцы английского искусства обогатили мировую литературу. Произведения английских мастеров художественной литературы и поэзии, переведенные на многие языки, также признаны за пределами Англии и Америки. Создание уникальных произведений драмы и трагедии, начиная с поэзии, поражает весь мир. Кроме того, в статье отражено проникновение драмы в театр и ее роль в театре. В английской литературе поочередно освещается вхождение известных писателей в мир драмы и создаваемые ими произведения.

Ключевые слова: Театр, Джерими Коллер, классическая трагедия, комедия, драма, шекспировская драма, романтизм, нео-романс.

Introduction: The history of the English theater in the 18th century is closely connected with those political tendencies that arose in the spiritual life of the country and were caused by the consequences of the revolutionary events of the previous century. The Stewarts who returned to power in 1660 reopened

theaters, and the brilliant but immoral comedy of the Restoration era seemed to confirm the negative assessment given to the theater by Cromwell's associates. William III did not close the theaters in England, but by a decree of February 13, 1698, he strictly warned the actors that if they would continue to play roles "containing expressions contrary to religion and decency" then for this "they will have to answer with their heads" and allow "blasphemy and immorality" on the stage.

By the time in 1698 Jeremy Collier was published under the very colorful title "A Brief Survey of the Immorality and Wickedness of the English Scene." The theologian harshly condemned the existing theatrical practice. He wrote that on the stage are showed "anger and malice, blood and barbarism are almost deified" and "the concept of honor is being perverted, Christian principles are being humiliated", that "devils and heroes are made of the same metal," and demanded a radical restructuring of the theaters' activities, them into a kind of school of virtue, good manners and decency too. The purpose of the plays is to promote virtue and expose vice, to show the fragility of human greatness, the sudden vicissitudes of fate and the

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Jeremy Collier's treatise influenced to the minds. Under his direct influence, moralizing dramaturgy arose in England. The writers Steele and Addison, editors of the satirical and moralizing magazine "The Spectator" took up the ideas of the Puritan theologian. In 1713 Joseph Addison attempted to establish classic tragedy on the English stage by writing the tragedy "Cato" from ancient Roman history, celebrating his heroes in civic and family virtues. The example of "Cato" can instill in the audience a consciousness of the value of freedom when they see that an honest patriot would rather die than be indebted to a tyrant who is able to sacrifice the political system of his country and people's freedom to his vanity and vindictiveness". However, the high tragedy did not take root in England because the time was already different, there no means heroic did. The heroic battles have died down. The everyday life of upper classes money-grubbing began. New literary genres were needed, close in spirit to the ruling class and alien to the culture of the defeated class. In one word, there was necessary to overthrow the aristocratic comedy of the times for the Restoration.

During this time Jeremy Collier Steele start to wrote about George Etheridge's comedy which was named "Fashion Fan" and there is nothing in it that would not be built on an insult to virtue and innocence, also in this comedy life is depicted more truthfully, but this life is taken in the very extreme manifestations of depravity and degeneration. Steele not only rebelled against the theater of the aristocrats, but also tried to oppose him with a new theater, where upper classes virtue would be glorified. He mostly tried to show the real life of the lower classes. During this century one of the famous writer William Shakespeare start to write dramas. His dramas great contributed to the English literature. The work of William Shakespeare became not only the apogee of the development of English drama of the Renaissance, but in fact still remains the unsurpassed pinnacle of all world drama. It covered almost all known genres of drama - from historical chronicle to baroque comedy, from philosophical drama to romantic fairy tale, from high tragedy to sparkling farcical sitcom. At the same time just in twenty years of dramatic activity he went all the way of formation, transformation and crisis of the Renaissance. Shakespeare's genius overshadows in our minds the work of contemporary playwrights. However, in fact, Shakespeare's work was not the only peak for the English drama on the desert dramatic landscape also his works were created against a wide, varied and very rich literary and dramatic background.

Simultaneously in this century many famous playwrights wrote their plays with Shakespeare as Ben Johnson with work "The Silent Woman", George Chapman "Widow's Tears", "Fun of a Strange Day", Thomas Haywood "Beauties of the West", Thomas Decker "The Shoemaker's Party", John Marston "Antonio's Revenge", Cyril Turner "The Avenger's Tragedy", John Webster "White the devil", Thomas Middleton "Mad world, gentlemen!". However, in English drama the names of such significant playwrights appeared as Philip Massinger with their work "Tragedies of revenge", John Ford "Broken Heart" and James Shirley "Anemone". Working in different genres, as well as in the three main stylistics of the Renaissance - Renaissance, Mannerism and Baroque - they gradually prepared the future of English theater in 17 centuries. At the End of the 18th century marked in England by the emergence of a new genre - the tragedy of "nightmares and horrors", which was the forerunner of a new aesthetic trend - romanticism. The creator of this genre was Horace Walpole. Although he owns only one play – "The Mysterious Mother" (1768), which depicts the story of incestuous passion, the writer had a great influence on pre-romantic and romantic drama. At the beginning of the 19th century romantics returned great passions, significant heroes, extraordinary

conflicts and situations to English drama. They denied everyday topics, everyday reality. She returned to drama and social issues, as evidenced by the early play of the playwright and romantic poet Robert Southey "Watt Tyler", dedicated to the uprising of the English peasants.

Relevance and current status of the topic: However, the drama of the great romantic poets remained a fact only in literature - the works of Byron and Shelley did not appear on the English stage, where at that time entertaining and lightweight performances was prevailed. This tendency prevailed in the theater of England throughout the first half of the 19th century, although such important poets as Alfred Tennyson with the works as "Queen Mary, Harold, Falcon, Cup" and Robert Browning "Stafford", "Return of the Druze", "Spot on the Coat of Arms" also turned to drama. In the middle of the 19th century some mansion worth likes the work of Edward George Bulwer-Lytton - perhaps the most prominent playwright of this time. Starting with the manner of romantic-poetic drama, he soon switched to a new type of melodrama, according to the author's own definition - "realistic", in which melodramatic effects were called upon to bring "the preaching of good feelings" into the life of the modern author. His plays "Money" and "We Are Not as Bad as We Seem" essentially became a compromise between entertainment genres and romanticism, and largely determined the transition to the dramatic style of the 20th century. In this regard,

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At the end of the 19th century marked by the names of two remarkable writers who brought English drama in to a fundamentally new level with their contribution. They represented the extreme opposite in aesthetic directions of B. Shaw - a realist, declaring the continuity of the creative principles of G. Ibsen, a socialist satirist with an active life position and O. Wilde - a consistent decadent, pessimist, aestheticizing immorality and denying lifelikeness. But at the same time, they are unexpectedly similar stylistically with the sparkling wit of dialogues interspersed with brilliant paradoxes, sarcastic mockery, sharpness of dramatic intrigue, graceful plot twists. O. Wilde who worked in different literary genres for instance in poetry, fairy tales, novel, essays, literary critical articles of a manifest nature but he wrote only a few dramatic works in comedies like "The Ideal Husband", "The Importance of Being Serious", "Lady Windermere's Fan", "The Holy Harlot" and dramas "Florentine tragedy", "Duchess of Padua", "Vera", and "Nihilists", "Salome". His dramas were not particularly successful the best known is only Salome, written in French and designed to play the title role by Sarah Bernhardt. B. Shaw began his literary career as a novelist, later switched to drama. The first play "The Widower's House" was written in 1892. However, his path to recognition was long, literary censorship and bourgeois public opinion prevented the staging of the plays. Thus "Mrs. Warren's Profession" was written in 1893 and was staged in London only in 1925, after it went around the stages of the whole world, including Russia. Therefore, the first cycles of Shaw's plays became known to the British in literary form.

Recognition came at the beginning of the 20th century, when in 1904 a theater was created in London to promote progressive realistic drama — the Court Theater. The breadth of Shaw's dramatic range is limitless. Almost all the well-known genre variants of comedy - family and household "Marriage", "Unequal marriage", political "A cart with apples", "Stranded", eccentric - "extravaganza" "Bad, but true", high comedy "Pygmalion", "Arms and people" ... Comic elements are also felt in works of a different genre such as tragedy "Saint John", melodrama "The Devil's Apprentice", philosophical drama "Back to Methuselah", "The House where hearts break", "Man and Superman", not to mention the social drama "Candida", "Mrs. Warren" and others. Dramatic life in 20th century England developed rapidly. The beginning of the century was marked by the emergence and development of critical realism and social drama such plays were written by novelists John Galsworthy "Silver Box", "Struggle", "Mob", "Death's grip" and William Somerset Maugham "Man of Honor", "Land of Promises", "Home and Beauty", "Circle", "Letter", "Breadwinner". The neo-romantic direction was developed by the poet and playwright John Mansfield with work "King Philip", "The Condemnation of Jesus", "The Royal Daughter", "The Witch". Another playwright Noel Pierce Coward was famous with "Hay Fever", "At 8.30 pm", "Cheerful Spirit", "Nude with a Violin" and worked in the genre of salon light and witty entertaining comedy.

A new round in the development of English drama came in the mid-1950s, when a new generation of playwrights, dubbed "angry young men" by critics, came into the country's theater life. The artistic manifesto of the new direction was John Osborne's play Look Back in Anger. This nonconformist trend was formed under the influence of many social and artistic ideas - the theatrical innovation of B. Brecht, Italian neorealism, the rapid development of American social drama; and also - in touch with the best traditions of national drama, from Shakespeare and Sheridan to Shaw and O'Casey. The heroes of the works of "angry young people" are simple, ordinary people, often from the lower classes, workers, soldiers, drunkards,

declassed intellectuals, prostitutes, and small shopkeepers. This dramaturgy was distinguished by naturalness and relaxedness, as well as a variety of artistic styles, from poetic naturalism to street satire. In parallel, more traditional directions of drama developed the poetic drama by Christopher Fry and his works "Venus under observation" and there is enough light in the dark and also "The Dream of Prisoners", another satirical comedy with elements of fantasy by Peter Ustinov, who later retired from drama and gave himself up to directing and acting "The Man in the Cloak", "Without a Dove", "The Empty Chair", "Romanov and Juliet" the historical parable of Edward Bond "Early Morning", "The Narrow Road to the Far North", socio-psychological drama by David Storey "Contractor", "Locker Room", "School of Life".

Considering the English drama of the second half of the 20th century, it is impossible not to mention the playwrights who adhere to the "angry young people" and who made their debut with them, but formed a separate line of artistic development. In this line, the processes of creative integration, world tendencies of

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At the end of the 20th century marked in English drama by the same tendencies as all European drama. Feminist motives occupy a prominent place here so it was called "Black theater", which focuses on the fate of immigrants, mostly blacks denouncing corruption in government institutions, problems of sexual minorities. During this period comedy was also actively developing and one of the most popular English playwrights of the late 20th century was recognized Alan Ayckbom who was for services to the theater and was erected in 1997 to the dignity of knighthood. The work of the English romantics reflects the national tradition of the fantastic-utopian, allegorical and symbolic depiction of life, the tradition of a special dramatic disclosure of lyrical themes. At the same time, educational ideas were also strong. The genre system of romanticism is characterized mainly by a variety of poetic forms lyric poems, lyric-epic and satirical poem, philosophical poem, novel in verse and other.

In the genre system of English literature of the modern era, the leading place, as in previous eras, belongs to the novel. In the modern novel, various and at the same time interrelated features of genre typology are manifested and the novel is epic and dramatic, panoramic and metaphorical, lyrical and documentary, intense and extensive, centripetal and centrifugal, objective and subjective. The gravitation towards a dramatic and tragic structure is combined in him with a satirical beginning. The form of an epic cycle develops. The largest English novelists in modern English literature are Green, Waugh, Snow, Golding, Murdoch, Spark. Among the playwrights, Osborne, Bond and Pinter won wide fame and also the poets include Robert Graves and Dylan Thomas.

Experiment part: What is the dramatic literature itself? The term dramatic literature implies a contradiction in that literature originally meant something written a drama meant something performed. Most of the problems and much of the interest, in the study of dramatic literature stem from this contradiction. Even though a play may be appreciated solely for its qualities as writing, greater rewards probably accrue to those who remain alert to the volatility of the play as a whole. In order to appreciate this complexity in drama however, each of its elements of acting, directing, staging including in drama too. Should we study, so that its relationship to all the others can be fully understood? It is the purpose of this article to study drama with particular attention to what the playwright sets down. The history of dramatic literature in Western culture is discussed in the article Western theatre, with some discussion of dramatic literature also included in articles on the literatures of various languages, nations, or regions—for example, English literature, French literature, German literature, and so on.

The language of drama can range between great extremes on the one hand, an intensely theatrical and ritualistic manner and on the other hand an almost exact reproduction of real life of the kind commonly associated with motion picture and television drama. In the ritualistic drama of ancient Greece, the playwrights wrote in verse, and it may be assumed that their actors rendered this in an incantatory speech halfway between speech and song. Both the popular and the coterie drama of the Chinese and Japanese theatre were also essentially operatic, with a lyrical dialogue accompanied by music and chanted rhythmically. The effect of such rhythmical delivery of the words was to lift the mood of the whole theatre onto the level of religious worship. Elevation is not the whole rationale behind the use of verse in drama. Some critics maintain that a playwright can exercise better control both over the speech and movement of

the actors and over the responses of the audience by using the more subtle tones and rhythms of good poetry. The loose, idiomatic rhythms of ordinary conversation, it has been argued, give both actor and spectator too much freedom of interpretation and response. Certainly, the aural, kinetic, and emotive directives in verse are more direct than prose, though, in the hands of a master of prose dialogue like Shaw or Chekhov, prose can also share these qualities. Even more certain, the "aesthetic distance" of the stage, or the degree of unreality and make-believe required to release the imagination, is considerably assisted if the play uses elements of verse, such as rhythm and rhyme, not usually found in ordinary speech. Thus, verse drama may

towards a dramatic and tragic structure is combined in him with a satirical beginning. The form of an epic cycle develops. The largest English novelists in modern English literature are Green, Waugh, Snow, Golding, Murdoch, Spark. Among the playwrights, Osborne, Bond and Pinter won wide fame and also the poets include Robert Graves and Dylan Thomas.

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Asian drama consists chiefly of the classical theatre of Hindu India and its derivatives in Peninsular Malaysia and of Myanmar, Thailand, China, Japan, Java, and Bali. It was at its peak during the period known in the West as the Middle Ages and the Renaissance. Stable and conservative, perpetuating its customs with reverence, Asian culture showed little of the interest in chronology and advancement shown by the West and placed little emphasis on authors and their individual achievements. Thus, the origins of Asian drama are lost in time, although its themes and characteristic styles probably remain much the same as before records were kept. The civilizations of the East have only relatively recently been affected by Western theatre, just as the West has only relatively recently become conscious of the theatrical wealth of the East and what it could do to fertilize the modern theatre in the 20th-century experimental drama of William Butler Yeats and Thornton Wilder in English, of Paul Claudel and Antonin Arthur in French, and of Brecht in German.

Analysis of the results: It is generally thought that Asian drama like that of the West had its beginnings in religious festivals. Dramatists retained the moral tone of religious drama while using popular legendary stories to imbue their plays with a romantic and sometimes sensational quality. This was never the sensationalism of novelty that Western dramatists sometimes used: Eastern invention is merely a variation on what is already familiar, so that the slightest changes of emphasis could give pleasure to the cognoscenti. This kind of subtlety is not unlike that found in the repeatedly depicted myths of Greek tragedy. What is always missing in Asian drama is that restlessness for change characteristic of modern Western drama. In the West, religious questioning, spiritual disunity, and a belief in the individual vision combined finally with commercial pressures to produce comparatively rapid changes. None of the moral probing of Greek tragedy, the character psychology of Shakespeare and Racine, the social and spiritual criticism of Ibsen and August Strindberg, nor the contemporary drama of shock and argument, is imaginable in the classical drama of the East. Playwrights are affected, consciously or unconsciously, by the conditions under which they conceive and write, by their own socioeconomic status, by personal background, by religious or political position, and by their purpose in writing. The literary form of the play and its stylistic elements will be influenced by tradition, a received body of theory and dramatic criticism, as well as by the author's innovative energy. Auxiliary theatre arts such as music and design also have their own controlling traditions and conventions, which the playwright must respect. The size and shape of the playhouse, the nature of its stage and equipment, and the type of relationship it encourages between actor and audience also determine the character of the writing. Not least, the audience's cultural assumptions, holy or profane, local or international, social or political, may override all else in deciding the form and content of the drama. These are large considerations that can take the student of drama into areas of sociology, politics, social history, religion, literary criticism, philosophy and aesthetics, and beyond.

In conclusion, the literature of England has passed a long and difficult path of development and it is associated with the history of the country and its people, it conveys the peculiarities of the English national character. Its originality manifested itself in medieval poetry, in Chaucer's poems, in the bold flight of thought of Thomas More, in the comedies and tragedies of Shakespeare; it manifested itself in Swift's satire, in Fielding's comic epics, in the rebellious spirit of Byron's romantic poetry, in Shaw's paradoxes and Dickens's humor. In the history of English literature, the following main periods are distinguished. The Middle Ages, the Renaissance, the 17th century, the Enlightenment of the 18th century and the beginning of the 19th century, the turn of the 19th-20th centuries and the 20th centuries too. All these periods were influenced to flourishing theaters, dramas, comedies and other genres of English literature.

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COMMUNICATIVE APPROACH IN TEACHING A FOREIGN LANGUAGE

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Annotatsiya. *ushbu maqoladan biz muhokama qilamiz muloqot o'rganish funktsionalligi funktsiyasida namoyon bo'ladi, so'zlar va grammatik shakllar ham uning bajarilishiga asoslangan faoliyatda darhol assimilyatsiya qilinishini nazarda tutadi.*

Kalit so'zlar: *kommunikativ metodologiya, muloqot, til o'rganish, funktsionallik, amaliy bilim*

Аннотация. *Из этой статьи мы обсуждаем, что коммуникация проявляется в функциональности обучения, функциональность предполагает, что как слова, так и грамматические формы усваиваются непосредственно в деятельности, основанной на ее выполнении.*

Ключевые слова: *коммуникативная методология, коммуникация, изучение языка, функциональность, практические знания.*

Abstract *From this article we discuss communication is manifested in the functionality of learning functionality assumes that both words and grammatical forms are assimilated immediately in the activity, based on its execution.*

Keywords: *communicative methodology, communication, language learning, functionality, practical knowledge.*

Today, the communicative method is undoubtedly the most effective way to learn English. It appeared abroad around the 60s of the last century, and came to our country around the mid-90s. The communicative methodology is focused precisely on the possibility of communication. Of the four "whales" that support any language training (reading, writing, speaking and listening to speech), special attention is paid to the last two. The communicative method is designed primarily to remove the fear of communication. As you know, the purpose of teaching a foreign language is practical language proficiency, mastering the language system and acquiring language skills. However, experience shows that often after graduation, even the best students do not have the skills of spontaneous speech, their poor vocabulary and the uniformity of the design of grammatical structures are felt. Specially conducted studies have shown that more than 90% of foreign language classes are mainly aimed at teaching the language system, and not at mastering it. The main subject and object of training in the traditional method is the teacher. He directs the types of speech activity, gives comments and organizes the learning process as a whole.

At the same time, teaching methods and techniques are not aimed at the formation and development of students' speech skills and abilities. The traditional method of learning English is also called grammar-translation. It consists in the systematic study of grammatical material, phonetics, forms translation and reading skills. Students compose dialogues, memorize them, learn words by topic, retell texts, perform written grammar exercises. The main features of this approach are memorization of the material and thoroughness. The peculiarity of the traditional methodology is that in the process of work, students must master all types of speech activity in a given volume. Currently, the so-called communicative method of language acquisition is widely used. The communicative approach in language learning is not a new technique at all: it appeared abroad around the 60s of the last century, and came to our country around the mid-90s. Then all the English language learners began to complain that "they understand everything, but they can't speak." Adherents of the communicative approach have embarked on the path of combating this discrepancy. Since then, the communicative technique has been significantly transformed and has become widespread all over the world. Initially, it assumed group classes with a native speaker. From the very first lesson, the training was conducted in English. Later, the approach underwent some changes, and now it is used both in a group and in individual classes. Much has been said and written about its effectiveness. The

results are achieved by minimizing the use of the learner's native language during classes. With this approach, it is very important to teach a person to think in a foreign language so that he perceives foreign speech without any associations with his native language. With this method of teaching, the study of theoretical aspects is minimized or absent altogether, and the main attention is paid to live communication, conversational speech.

There is often a misconception that when using a communicative approach, the study of grammar is given inexcusably little time. In fact, in the learning process, a lot of attention and a sufficient amount of time is paid to both vocabulary and grammar, but their development is not the main goal of learning a foreign language. Speaking about the educational materials used in the communicative teaching of a foreign language, it should be noted their almost unlimited variety. Educational materials play a primary role in stimulating the communicative use of language. Traditionally, there are three main types of educational materials: text-based, based on a communicative task, and realities. The communicative methodology of teaching English is more focused on practical needs: grammar is present in a limited form as needed, vocabulary - as needed for practical tasks, practice - in the form of life situations.

Discussion of real life situations attracts students, arouses keen interest and a desire to share their ideas. The main place in the communicative teaching of a foreign language is occupied by game situations, work with a partner, tasks for finding mistakes, which not only allow you to increase your vocabulary, but also teach you to think analytically. Many supporters of the communicative approach support the use of authentic materials in the classroom. These can be various linguistic realities, such as magazines.