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### FACTORS OF FORMATION AND DEVELOPMENT OF STAGE SPEECH SKILLS IN PERFORMING ARTS

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#### Abstract

This article analyzes the theoretical foundations, methodological approaches and practical experience of developing stage speech skills in students of the performing arts. Also, scientific considerations are made based on the traditions of the national theater school, modern pedagogical technologies, and the Basic rules of phonetics and linguistics in the formation of stage speech.

**Keywords:** Performing arts, stage speech, acting skills, speech skills, intonation, diction, pronunciation, stage culture, speech technique, pedagogical technology, innovative education.

Practical exercises are of particular importance in the development of stage speech in students. In particular: students read an excerpt from a poem, story, or play and embody the image in it through speech. Two students reproduce the conversation in different tones, thanks to which intonation and freedom of speech are developed. Students learn to speak in unprepared situations and freely construct speech. This helps to get rid of speech barriers in spontaneous situations in the scene. Improvisational exercises enhance creative thinking, quick speech reactions, and free expression. The use of modern pedagogical technologies in the teaching of stage speech increases effectiveness. For example: Students write down their speech and analyze it. This allows them to see and correct speech



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errors. Pronunciation, intonation, and vocalization are performed through special applications. Through role-playing games, staging, and team exercises, students gain joint speech experience. Also, adapting the methods used in foreign theater schools to the Uzbek education system will yield useful results.

The role of the teacher in the development of stage speech is invaluable. The teacher not only imparts theoretical knowledge, but also influences students with personal example and skill. Also, the teacher identifies individual speech problems of students, chooses a system of exercises suitable for each of them, provides motivation in a positive spirit, and supports creative freedom. Among pedagogical approaches, taking into account the student's personal capabilities and stimulating creative independence are considered the most effective methods. Methods of developing stage speech in students are a multifaceted and complex process. While breathing, voice, and articulation exercises reinforce technical skills, methods of intonation, improvisation, and working on dramatic text enhance artistic expressiveness.

Modern pedagogical technologies and interactive methods develop students' freedom of speech, creative thinking, and professional training. Consequently, the development of stage speech is not only a complex of phonetic exercises, but also an integral part of the process of forming a creative personality.

Practical classes with students studying performing arts are the most important stage in the development of stage speech. When theoretical knowledge and methodological guidelines are tested in practice, students realize their speech shortcomings and strive to eliminate them. Experience shows that improving stage speech is possible only through regular practice and analysis. Before starting the stage speech development experiment, students' speech is analyzed. Observations show that many students have the following problems: incorrect pronunciation of words, inability to control the low or high pitch of the voice,



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insufficient richness of intonation, inability to properly distribute breathing, a feeling of monotony and artificiality in reading the text. These shortcomings affect not only the quality of the performance on stage, but also the audience's impression of the work.

Various methods and a system of exercises were used in the experimental classes. Students were regularly given diaphragmatic breathing exercises. For example, exercises "reading a full line of a poem in one breath," "controlling the airflow." In students who performed these exercises for two months, an increase in speech stability was observed. The students were assigned to pronounce syllables in different ranges every day. Also, joint vocal exercises were conducted in the chorus. As a result, the power, sonority, and clarity of the voice have significantly improved.

Classes were conducted based on tongue twisters and complex phonetic constructions. Students began to use the muscles of the tongue and lips more freely, and pronunciation became clearer. Exercises were conducted on expressing the same text in different moods. For example, the phrase "I went to the university today" was repeated in tones of joy, anger, sadness, and surprise. These exercises significantly enriched the students' emotional speech. The students performed short scenes based on improvisation. This increased their freedom of speech, creative speed, and flexibility in communication. The resonance of the voice and the range of hearing increased, the diversity of intonation increased, monotony decreased, and students' freedom of speech, creative thinking, and self-confidence increased significantly. Students also learned to see their shortcomings independently by analyzing their speech in video and audio recordings.

Practical experience shows that a comprehensive approach is necessary for the development of stage speech. Exercises in only one direction (for example, only



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vocal exercises or only fast singing) are not enough. Significant changes in students' speech are observed only when breathing, voice, articulation, intonation, and artistic expressiveness exercises are used together. Also, creative motivation is of great importance in training. By awakening students' interest in stage speech and encouraging them to create freely, the effectiveness of classes increases even more. Observations by teachers have shown that the speech development of students also affects their overall creative activity. For example: students with clear and expressive speech more convincingly embody the image on stage; freedom of speech expands their acting skills. The richness of voice and intonation makes the students' performance more impressive for the audience.

Master artists taught their students not only pronunciation but also how to express the spiritual weight of words. Today, this tradition continues in theatrical studios and art schools. Students enrich their speech expressiveness using examples of national literature in practical classes. Practical experience and analysis show that regular training, a combination of various methods, and a creative approach are necessary for the development of stage speech. Students should understand not only speech-technical skills, but also the aesthetic power of the artistic word.

Thus, it was once again confirmed that the process of developing stage speech is not only a pedagogical task, but also a pressing issue that serves the general development of national theater and performing arts.

In the process of developing stage speech in students, exercises for breathing, voice, articulation, and intonation are of particular importance. Improvisation, working on a dramatic text, interactive exercises, and multimedia tools make this process more effective.

As a result of the conducted experiments, a significant increase in students' speech was observed: pronunciation errors decreased, voice resonance increased,



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intonation was enriched, and creative freedom was strengthened. This helped them to more convincingly embody the image on stage.

The teacher's personal skills, experience, and individual approach are crucial for the development of students' stage speech. Also, awakening creative motivation in students and educating them in the spirit of national cultural heritage increases the effectiveness of the process. In general, the issue of developing the culture of stage speech remains a relevant scientific and practical direction today. In the global information space, the role of this issue is of great importance in demonstrating the artistic power of our national language and literature, and in the spiritual upbringing of the younger generation. In this regard, I propose to introduce stage speech classes as a subject for all departments of the Institute of Arts and Culture of Uzbekistan. This will certainly yield high-level positive results in the future.

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