

Use of Interactive Methods in Teaching the Science of Acting

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Abstract: The pedagogue has to solve many difficulties in educating stage artists. This is to reveal the unique creative aspects of each student, to increase their activity, to awaken and develop the ability to express themselves, to open their creative impressions, and to form a deep and artistic perception of reality. At the same time, it is to enrich their worldviews, expand their knowledge, and at the same time instill the basics of acting techniques.

Keywords: acting skills, educational process, students, theoretical lessons, artistic level, interactive methods.

It is known that each profession consists of a specific set of individual laws and regulations. At the same time, there are a number of professions related to creativity. However, some people had the opinion that it is not necessary to study for acting, it is enough to have natural talent. But it is absolutely true that innate talent is required for an actor. Because it is necessary to sharpen and polish any talent. In this regard, special knowledge and skills of the acting profession play an important role. After all, learning the secrets of the specialty in art schools is a necessary necessity to acquire the profession of an actor.

Currently, modern teaching methods are widely used in the educational process. The use of modern teaching methods leads to high efficiency in the teaching process. When choosing educational methods, it is appropriate to choose based on the didactic task of each lesson.

One of the main and important tasks of the theater school is to form the artistic level of students. The artistic level of each person is formed from morals, spiritual image, and artistic principles. But morals alone do not indicate the high “artistic level” of a person. In some cases, the artistic level may lag behind the ethical criteria. Sometimes theater scholars, while analyzing the artistic work at an excellent level, fail to analyze the artistic level of the characters depicted in this work. This is a sign that the aesthetic outlook of such theater scholars has not become the content of their lives and is not absorbed into their blood. While preserving the traditional form of the lesson, enriching it with methods that activate the activities of various learners will lead to an increase in the level of mastery of learners. For this purpose, the lesson process should be organized rationally, the teacher should increase the interest of the students and encourage their activity in the educational process, divide the educational material into small parts, brainstorm, work in small groups, debate, problem situation, guiding it is necessary to use methods such as text, projects, role-playing games and to encourage learners to do practical exercises independently. These methods are also called interactive or interactive methods. Interactive methods mean methods that activate learners and encourage them to think independently, with the learner at the center of the educational process. When these methods are used, the teacher encourages active participation of the learner. The learner is involved throughout the process. Benefits of a learner-centered approach include:

- study-learning with a higher educational effect;
- high motivation of the learner;
- consideration of previously acquired knowledge;
- adaptation of study intensity to the needs of the learner;
- support of the learner's initiative and responsibility;
- learning by doing;
- creation of conditions for two-way feedback.

In order to develop artistic taste and level in the future actors, teachers have at their disposal tools such as encouragement and reprimand. Both tools are delicate and sharp weapons, and their effective use requires sensitivity, understanding, and caution from the teacher. Failure to use these tools appropriately and sensitively can leave students with creative disabilities. For example, during an “acting skills” class, a teacher may say to a student: “Although your current performance is contrary to real life, you played it technically admirably”. It turns out that such inappropriate praise does more harm than good for the student. The student can come to the following conclusion: “Although the teacher was not satisfied with my behavior, he recognized my skill”.

Therefore, the student accepts the wrong conclusion saying that it is "right" for himself and does not turn back from this wrong path. The natural conclusion that the most important thing in theater art is talent, technique and ability remains programmed for the student. If the criterion of truth is violated in performing arts, there is no need to look for other qualities in this field. Where truth is lost, not all virtues are of yellow infantile value.

At first, that is, until the 20th century – before acting was established as a science, future actors studied the ways of performing a character, a certain role. As a result, most of the students who received education in this way, mastered superficial, lofty external stamps and continued their creations on this basis.

“K.S. Stanislavsky made a great change in the art of acting and directing with his system. Artists of many nations around the world sought to enjoy his life-giving theories. He ends the beginning of the words written in his book as follows: “However, what I wrote in my book does not apply only to certain eras and people of that time, but to the organic nature of all nations with artistic abilities of all times and eras”.

Today, acting is recognized as a science and taught in art schools. In particular, the acting school “system” of K.S. Stanislavsky, who devoted his whole life to the art of theater, to learning the secrets of acting skills, and in the last moments of his life gathered his knowledge and experiences into a single system, is the art education system of many nations. Serving as a program for their countries. Nevertheless, K. S. Stanislavsky himself did not consider the "system" perfect and did not stop working on it again and again until the end of his life. The Uzbek acting school is also fed by this “system” and, at the same time, it is a school with its own style and national character. Therefore, it is necessary to approach the teaching process in art schools based on the nationalism of our people. Until now, a set of theoretical and practical exercises and a number of manuals on acting skills have been created. This, in turn, plays an important role in the development of acting pedagogy. In fact, the future of the Uzbek acting school directly and indirectly depends on these masters, that is, future acting teachers. Taking this into account, as a result of several years of pedagogical experience and research, this textbook was created for masters of drama and film acting skills.

The system of teaching modern acting skills develops step by step, from simple to complex. The initial stage of education of actors begins with the rational and careful organization of admission

of students to the art school. This prepares the ground for how the next creative process of the pedagogue will take place, whether he will be successful in training skilled artists or the opposite result will occur. The first lessons should be devoted to providing the student who has just stepped into the school with basic knowledge about the theater, behind-the-scenes hardships, difficulties and advantages of acting. Then it gradually moves to the main stage. This stage consists of learning stage theory, acting techniques and working on plays and roles. Because stage theory makes it possible for a student who first steps into an art school to consciously learn the secrets of the acting profession.

Theory plays an important role in acting. Studying this stage theory is essential for any professional actor. Just as theory leads directly to practice in any science, theoretical foundations are connected with practice in acting. An actor is required to read and study the theory of the scene, as well as master the acting technique. This is achieved step by step on the basis of certain practical exercises. The basics of acting techniques should be thoroughly taught in the first and second courses. Then the lessons are gradually devoted to learning the methods of working on a play and a role, creating a stage image. It should be noted that the education of actors cannot be limited only to teaching the basics of art theory and techniques, that is, to the topics of the program.

The teacher should study each student as a separate person and treat each of them individually. In addition, the teacher should be able to instill confidence in himself and his profession in students, guide them in realizing their goals, and help them to develop artistic ethics and responsibility. After all, the future of the nation, the path of art, how it will be manifested is directly related to the creativity, spirituality, and personality of the student being trained by the pedagogue. Because spirituality is the strength of a person, nation, and state. Where there is no happiness there will never be. Each pedagogue, based on many years of work and experience, has a unique teaching style, i.e. "skill". If a pedagogue, who has deeply mastered the secrets of acting skills, conducts the lesson process based on his life experience and proven teaching methods, the educational process will become interesting and effective, and its result will be more effective. First of all, the pedagogue decides how to instill a creative mood in the student and how to achieve it. It depends on his knowledge, experience, style and creative intuition.

The most effective method in the educational process is the pedagogue's use of specific tasks and exercises close to the creative nature of his students. The most important thing in this regard is not the way in which the educational process is conducted, but the formation of acting skills in students as deeply as possible and achieving effective results in this way. Therefore, as the President of the Republic of Uzbekistan Islam Karimov emphasized, "we should objectively and truthfully assess our history and contribute to the enrichment and development of our spiritual heritage, on the basis of which today's world science and technology and we need to be worthy and capable of the great task of occupying the highest peaks of culture".

The stage is a holy place. In the heart of every student entering the art school, love for this scene, or at least deep respect, must have struck. And the teacher should be able to strengthen this foundation of love and respect and give it a new look. Of course, not all students of acting school can be forced to work in the theater. Most of the future actors may prefer the field of cinematography. Cinematography is also a complex art of its own. It is natural that he demands high skill, knowledge and talent from the actor based on certain requirements. Therefore, both: the art of theater and the art of cinema are full of actors' creativity. As theater art requires the actor to be responsible, the cinema treats the actor in the same way. True, modern technology, opportunities such as re-dubbing a role that was not performed well once, bring some comfort to the actor. In addition, the camera and a number of techniques can hide some of the actor's flaws. But this should not lead to the conclusion that any dilettante actors and actresses can create in cinema. As an actor, in general, a creator, will be involved in the art world at least a little, it means that he is required to reach the level of an expert in his field. The school of acting skills should set itself the goal of educating young people who are passionate about acting (of course,

students admitted on the basis of a certain selection) about the secrets of acting skills, and educating them at the level of real actors. Each of the steps to be taken by the student acts as a foundation in its own way.

It is known that creating a scientific work dedicated to a subject is a difficult task. Creating a scientific work on acting skills, which is especially under-researched and closely related to the psychology of artistic creation, is twofold more complicated.

The realization of the pedagogical goal and the achievement of a guaranteed result depends on the cooperative activity of the teacher and the student, the goal they set, the chosen content, style, form, tool, that is, technology. In order to achieve the result, it may be necessary to work with a computer, perhaps a film or handouts will be needed. It all depends on the teacher's skills and the student's needs. Therefore, professors and teachers working in educational institutions should be able to use interactive methods and pedagogical technologies in their training in their fields. Only as a result of hard work, students can achieve a high artistic level in diploma performances by using and mastering those elements. The changing environment of each performance, the ritual, the external and internal expressiveness of each character, the actor's sense of stage composition acquires in the process of moving from primary exercises to a piece and a whole work. In the training manual recommended for future actors, during the training process, creating a natural situation on the stage, gradually moving from simplicity to complexity, living in the conditions given by the author, to various genres such as fairy tales, historical, tragic, comedy, vaudeville appeal, re-incarnation of the actor in the form of a symbol, the ability to create both internal and external states and characteristics, preparation of a diploma play and showing it on the big stage, demonstration of all mastered performance methods are taken into account.

Of course, this process is difficult. Especially the processes of working with current students seem to be getting more difficult. Because studying in the art school is dominated by light-hearted shows and broadcasts, they cannot think deeply because they are far away from studies. There are also young people who equate acting and creativity with these and think it is an "easy profession". Working with them can bring about change only if it is approached correctly by teaching them about real work. The art of acting, by its very nature, is the art of performance, and its highest goal is to immerse the actor in another image in a natural state as a result of perfect harmony with the role. The actor, like all artists, tries to convey any problem or shortcoming of life, the pain that torments him to the society and his contemporaries with his creativity. An actor is a stage creator. He accepts the whole existence that surrounds him with deep and joy, he can feel the life of the characters he interprets as if it were his own, he takes on their pain and happiness and lives their lives. The high skill of the actor, his rich and impressive ability, his well-tuned nerves, his deep feelings are his ability to fully accept life.

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