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THE SIGNIFICANCE OF USING INTERACTIVE METHODS IN DEVELOPING ACTING SKILLS OF FOLKLORE PERFORMERS

Abstract. This article highlights the significance of using interactive methods in developing the acting skills of future folklore performers, outlining the essential aspects of employing such methods within the modern education system.

Keywords: folklore, folklore art, acting mastery, interactive methods, individual approach.

In today's New Uzbekistan, a new generation nourished by national ideas is emerging. Training free citizens of a free country, artists of the caliber of patriotic statesmen, is regarded as the sacred duty of teachers in higher educational institutions of the arts and as a key benchmark of the educational process.

In the process of developing the acting skills of future folklore performers, as researcher J. Mahmudov notes, "teachers who provide both practical and theoretical knowledge — two poles striving toward one another—must create conditions on the stage, where the creative process unfolds, for the meeting of both types of knowledge" [2, p. 5].

In this regard, classroom sessions serve as the main driving force in developing acting skills in future folklore performers. The organization of such sessions comprises distinct pedagogical and professional processes.

For example, researcher Q. B. Panjiyev developed pedagogical and professional methods and technologies, as well as tools for improving professional preparation of future music teachers through classroom sessions [4]; M. I. Tashpulatova designed a methodology for solving problems that develop creative ability in lessons [9]; Sh. A. Akromova studied the use of both classroom and extracurricular forms, in an integrated manner, as methods for developing ideological immunity among future customs officers [1].

Researcher Sh. N. Taylakova emphasized that in organizing lessons based on interactive methods, teachers should make use of short episodic fragments and small plot-based scenes (video lectures) aligned with the lesson topic, engaging students in reflection, and creating pedagogical conditions for fostering creative and critical thinking skills through media materials. Similarly, B. Mirkomilov identified criteria and indicators for developing students' interest in artistic values (painting, drawing, architecture, etc.) through classroom activities, improving national and universal cultural-structural competencies in perceiving artistic images that reflect the functional and emotional qualities of the aesthetic, cultural, and social significance of historical and cultural heritage [7, p. 51].

In the field of folklore and acting art, numerous researchers have addressed in their works the methodology of teaching acting mastery, the organizational readiness of students for specialized classes, the specific features of arts education, and the application of pedagogical and innovative educational technologies in the teaching process.

Under current conditions, one of the most effective ways to enhance the efficiency of education is considered to be the organization of lessons through interactive methods. By its essence, interactivity implies that students possess the capacity to engage jointly and collaboratively in the acquisition of knowledge, skills, competencies, and certain moral qualities. From a logical standpoint, interactivity, above all, reflects the dialogic interaction of social subjects, grounded in cooperation and joint activity [5, p. 136].

Interactive education (from Latin *internus* — “internal, mutual”) is defined as “an educational process based on organizing joint, cooperative activity of learners (including graduate students) aimed at acquiring knowledge, skills, competencies, and certain moral qualities” [8, p. 149].

In developing the acting skills of future folklore performers, practical classes within the framework of classroom sessions play a crucial role, and effective use of innovative technologies and interactive methods in this process ensures significant positive outcomes.

Based on the study and analysis of N. Soatova's research on "Studying the Life and Work of Furqat Using the Problem-Based Learning Method" [6], it is recommended to conduct practical sessions aimed at developing the acting skills of future folklore performers using algorithmic and problem-based formats.

Researchers R. A. Mavlonova, N. Kh. Vokhidova, and N. O. Rakhmonqulova identify the following as key indicators of the effectiveness of education organized on the basis of interactive methods:

- leads to better assimilation of the content of instruction;
- establishes timely educational interaction between teacher and students, as well as among students themselves;
- enables the application of diverse teaching formats within the educational process (individual, pair, group, large group);
- ensures a high level of motivation by meeting learners' educational needs;
- facilitates better retention of material through mutual exchange, reception, and processing of information, while developing students' skills in communication, expression of opinions, and exchange of ideas;
- fosters self-assessment and critical thinking among students during the learning process;
- transforms the subject matter into content that is interesting for the learner, promoting creative engagement, a positive attitude toward learning, and constructive thinking;
- encourages each student to think independently, explore, and engage in reflection;
- in lessons conducted through interactive methods, students not only assimilate the content but also develop critical and logical thinking skills [3, p. 277].

When designing a lesson plan (educational event) or creating its project, the educator mentally constructs an image of the actions to take place within the process. "An educator must be able to select, correctly and judiciously, the

methods that ensure the effective conduct of the pedagogical process in the course of their professional activity or lesson planning” [6, p. 29].

In the course of classroom activities, developing the acting skills of folklore performers is, first and foremost, aimed at fostering their critical thinking, emotional maturity, physical movement, speech culture, and figurative expression. Here, the educator acts not merely as a knowledge provider, but also as a coordinator, mentor, and reflective companion.

In conclusion, it should be emphasized that an educator who organizes interactive sessions aimed at developing the acting skills of future folklore performers must:

- foster in students the ability to engage in self-education;
- enable them to clearly envision their future prospects;
- guide them in finding the paths toward achieving those goals;
- help them develop and aspire to lofty ideals, creating opportunities for their realization.

Thus, in this pedagogical process, the educator serves as the central driving force.

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