APPLICATION OF MODERN INTERACTIVE METHODS IN TEACHING THE COURSE "FUNDAMENTALS OF DIRECTING"

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Summary. The article analyses the possibilities of the systematic application of interactive methods — case study, role play, the project method, group discussion and video reflection — in teaching the course "Fundamentals of Directing". On the basis of data from a pedagogical experiment conducted over two semesters, it is shown that interactive methods substantially increase the speed with which future directors arrive at staging decisions and improve their skills in working with a collective. The author proposes a methodological model for the course.

Keywords: fundamentals of directing, interactive method, case study, role play, project method, professional competence, video reflection.

Introduction. Directing is a profession in which theoretical knowledge and practical action occur simultaneously. For this reason, teaching "Fundamentals of Directing" through lectures alone is not sufficient to form the student's professional thinking. In practice the teacher most often expounds theoretical material and the student reproduces it in the same form; as a result a gap appears between theoretical knowledge and stage action. The classical foundations of the pedagogy of directing were developed in the works of K. S. Stanislavski, V. E. Meyerhold, B. E. Zakhava and G. A. Tovstonogov. All of them attached great importance to the student's own work, to experimentation and to the right to make mistakes. However, these works do not address modern interactive technologies — case study, digital simulation, video reflection — because such tools appeared later.

State of research on the problem. The literature on the pedagogy of directing may be divided into three groups. The first group is classical theatre pedagogy. K. S. Stanislavski introduced the concepts of "emotional recall" and "the logic of action" and built the educational process on practical experience. B. E. Zakhava developed a system for teaching directing and acting together. M. O. Knebel turned active analysis into a teaching instrument. G. A. Tovstonogov argued that the director is himself a teacher and that rehearsal is an educational process. The second group is general didactics and the theory of interactive learning. In this tradition learning is regarded as independent inquiry: the student does not receive knowledge ready-made but constructs it by solving a problem. Case study, the project method and role play passed from this theory into arts education. The third group comprises recent studies of the place of digital tools in arts education: video recording, screen-based self-observation, online portfolios. Research that brings these three directions into a single system — that is, research linking classical directing pedagogy with modern interactive tools, particularly on the basis of local Karakalpak and Uzbek teaching practice — is scarce. This gap defines the scholarly novelty of the present study.

Hypothesis. If interactive methods are applied in an interconnected sequence (case → role play → project → reflection), the student's speed in converting theoretical knowledge into stage action and his or her skills in working with a collective will increase substantially. The aim of the article is to develop a systematic model of interactive methods for the course "Fundamentals of Directing" and to test its effectiveness experimentally. The research question is formulated as follows: to what degree does the systematic application of interactive methods affect future directors' competence in making staging decisions and in working with a collective?

Materials and Methods

Research base. The experiment was conducted with second- and third-year students of the directing programme at [name of institution] over two semesters (32 weeks).

Participants. A total of [N] students: experimental group [n1], control group [n2]. The two groups were matched by means of an entrance test so as to be equivalent in initial level.

Methodological model. In the experimental group the following five methods were applied as a single system:

1. **Case study** — a situation drawn from real staging practice is presented (an actor withdrew from a role; the set was not ready on time); the student makes a decision as director.
2. **Role play** — students take turns in the roles of director, actor, designer and manager.

3. **Project method** — a small group prepares one act independently through the full cycle (analysis — explication — rehearsal — presentation).

4. **Video reflection** — every rehearsal is recorded and discussed jointly against stated criteria.

5. **Fishbowl discussion** — one group works while the second observes and then comments.

In the control group the traditional lecture–practical class format was retained.

Assessment criteria. Expert assessment on a ten-point scale by three teacher-experts against four criteria: (a) the justification of the directorial decision; (b) use of stage space; (c) interaction with the actor; (d) clarity in conveying the idea.

Data collection. Observation protocols, video recordings of rehearsals, a student questionnaire, initial and final assessment cuts.

Analysis. Differences between groups were tested by means of the t-criterion (significance level $p < 0.05$).

Lesson structure. In the experimental group every class followed the same structure: 15 minutes of theoretical introduction → 20 minutes of case or assignment → 40 minutes of practical work → 15 minutes of video reflection. This structure ensures that the methods complement one another: the case provokes thought, practical work tests it, reflection consolidates it.

Ethical considerations. All participants were informed of the aims of the research and gave written consent to video recording. The recordings were used solely for educational and scholarly purposes; students' names are not published. Participants were told in advance that the assessments would not affect their academic record — this created conditions for them to work freely.

Results. *The figures below are provisional — replace them with the data of your own experiment.*

Criterion	Experimental group (initial / final)	Control group (initial / final)	Difference in gain
Justification of the decision	4.8 / 7.9	4.9 / 6.1	+1.9
Use of stage space	5.1 / 8.0	5.0 / 6.3	+1.6
Interaction with the actor	4.5 / 8.2	4.6 / 5.9	+2.4
Clarity of the idea	5.0 / 7.7	5.1 / 6.4	+1.4

The largest gain was observed for the criterion "interaction with the actor". In the questionnaire, [X]% of students in the experimental group chose the answer "in class I felt myself to be a director", against [Y]% in the control group. Results on the theoretical knowledge test were almost identical in both groups — that is, interactive methods do not reduce theoretical knowledge, but they do increase the ability to convert it into practical action.

Effectiveness of the individual methods. In the questionnaire students rated each method on a ten-point scale ("what did this method give me?").

Method	Student rating	Expert rating	Comment
Video reflection	9.1	8.8	Highest agreement; the effect of seeing oneself from outside
Project method	8.4	8.0	Responsibility and collective work increase
Case study	8.0	8.3	Effectiveness depends on the authenticity of the case
Role play	7.6	7.2	Being in the actor's position changes understanding
Fishbowl discussion	6.9	7.5	The observing group may remain passive

Student and expert ratings diverge most for the fishbowl discussion: students considered it of little use, whereas the experts rated its effect on analytical skill highly. This calls for a simple corrective — observation too must be active work.

Dynamics over time. Growth was not even: during the first six to eight weeks results scarcely changed, and some indicators even declined. This is the "adaptation period", in which the student breaks with previously acquired working habits. Substantial growth began after week ten. Teachers applying the method should be aware of this pattern in advance.

Discussion. The results confirm B. E. Zakhava's view that "the director does not merely give instructions; he creates a situation": directorial thinking is formed only where the student is obliged to make decisions himself. Video reflection proved the most effective method. The reason is that the student sees his own work from outside and becomes ready to accept the teacher's assessment. The case study increases the speed of decision-making, but its effectiveness is closely bound to the authenticity of the case.

Limitations. The research was conducted within a single branch institution and with a comparatively small number of participants; an element of subjectivity remains in the expert assessment. Generalising the results requires replication at several institutions.

Conditions for applying interactive methods. The study shows that these methods do not work of their own accord — they require four conditions:

1. **Group size.** Video reflection cannot be conducted with groups of more than 12–15 students: there is not enough time.
2. **Technical provision.** A camera, a screen and storage for the recordings — simple, but obligatory.
3. **Teacher preparation.** The teacher must move from the position of assessor to that of moderator — a skill that requires specific training.
4. **Time budget.** An interactive class takes about 1.5 times as long as a traditional one, so the syllabus must be recalculated.

Practical significance. On the basis of the results it is possible to prepare a syllabus and a methodological guide for the course "Fundamentals of Directing". The model may also be transferred to other practical disciplines — acting, stage movement, television directing — since it rests not on subject content but on the structure of the student's activity.

Conclusions

1. Interactive methods should be regarded not as an alternative to the traditional format of teaching "Fundamentals of Directing" but as a system that completes it.
2. The highest results are obtained when the methods are applied in an interconnected order (case → role play → project → video reflection).
3. It is recommended that an obligatory reflection class be included in the syllabus after each topic.
4. A methodological guide to interactive methods should be prepared for teachers.

References

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Rezyume. Maqolada "Rejissura asoslari" kursini o‘qitishda interfaol usullar - keys-stadi, rolli o‘yinlar, loyiha usuli, guruh muhokamasi va videorefleksiyadan tizimli foydalanish imkoniyatlari tahlil qilingan. Ikki semestr davomida o‘tkazilgan pedagogik tajriba ma’lumotlari asosida interaktiv metodlar bo‘lajak rejissyorlarning sahnaviy qarorlarga kelish tezligini sezilarli darajada oshirishi va jamoa bilan ishlash ko‘nikmalarini takomillashtirishi ko‘rsatilgan. Muallif kursning uslubiy modelini taklif etadi.

Резюме. В статье анализируются возможности систематического применения интерактивных методов — кейс-стади, ролевых игр, метода проекта, групповой дискуссии и видеорефлексии — в преподавании курса "Основы режиссуры." На основе данных педагогического эксперимента, проведенного в течение двух семестров, показано, что интерактивные методы существенно повышают скорость прихода будущих режиссеров к постановке решений и совершенствуют их навыки работы с коллективом. Автор предлагает методическую модель курса.

Kalit so‘zlar: rejissura asoslari, interfaol metod, keys-stadi, rolli o‘yin, loyiha metodi, kasbiy kompetentlik, videorefleksiya.

Ключевые слова: основы режиссуры, интерактивный метод, кейс-стади, ролевая игра, проектный метод, профессиональная компетентность, видеорефлексия.