

FACTORS OF PROFESSIONAL COMPETENCE IN SCRIPTWRITING

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Abstract. This article examines the key aspect in organizing cultural events – the requirements for scriptwriting – and explores, within the pedagogical context, the factors of professional competence in scriptwriting identified through the process of developing students' skills in this field.

Keywords: cultural event, script, scriptwriter, competence, professional competence, knowledge, skills, proficiency.

Every cultural event encompasses both creative and organizational processes. Creative tasks include developing the event's script plan, writing the script itself, staging the performance, working with artistic groups, and decorating the venue. Organizational tasks comprise all the activities required to implement these creative elements.

Each event, by its very nature, is grounded in pedagogical principles. This is because pedagogy is primarily concerned with managing educational and formative processes. It involves influencing people, educating children, serving as an example, providing moral nourishment, cultivating knowledge and scholarship, showing respect to teachers and elders, extending courtesy to the young, demonstrating compassion, and other such values – all of which are studied in depth within the field of pedagogy.

In cultural events, the application of pedagogical mastery opens the way to significant results. The integration of pedagogical qualities into the process of organizing cultural events contributes to enhancing the overall impact of the event. In achieving harmony between education and upbringing, the organizer's pedagogical expertise plays a decisive role.

Cultural events, as a distinctive genre of modern celebrations, are, in essence, a creative process. They generally consist of two main components:

1. Creating a dramatic work (script).
2. Staging the completed work (implementing the production under the direction of the director).

The dramaturgy and directing of a cultural event form an inseparable whole. As is well known, before commencing any undertaking, a specific plan for its execution is developed. Likewise, in preparing cultural events, the first and foremost step is planning.

For any specific event, the responsible individuals – namely the scriptwriter and the director – first and foremost, in mutual agreement and on the basis of a general plan, determine the tasks assigned to each person and outline their daily work schedule.

The term scenario derives from the Italian word *scenario*, meaning the structure of a work. A scenario is a literary-dramatic piece written on the basis of local facts [1, p. 24]. In the context of film and television, a scenario (*scenario*, Ital.) is a literary work intended to be brought to life and presented through cinematic and television media [3, p. 4].

As a literary genre, the scenario stands apart from other literary forms by its proximity to dramaturgy. A dramatic work, including a scenario, is not only read in private but also adapted for the screen or stage. A scenario, when theatrically staged for the public, may also be filmed, edited, and presented to audiences in the form of feature films, television films, video productions, or television series [2, pp. 4–5].

As V.Q.Rustamov notes, “The mastery of scriptwriting is based primarily on three principles: first, the cultivation of creative observation (the ability to find and identify life material that is indispensable for a scriptwriter); second, the development of dramatic thinking (correctly determining the sequence of plots and the compositional structure of the event in accordance with the general theory of drama, which is essential when working on a script); and third, creative imagination and figurative resolution” [6, p. 191].

Researcher U.Kh.Qoraboyev outlines several requirements that anyone engaged in scriptwriting must meet [4, p. 37]:

- to possess a deep understanding of socio-political and cultural life, as well as the labor and daily life of the local population, and to be able to analyze these accurately;
- to have knowledge in literature and dramaturgy, and to be able to use these effectively;
- to be capable of collecting life materials and documentary evidence, and of expressing them in a literary-artistic form.

H.Mukhammedaliyev states: “First and foremost, a scriptwriter must have a profound knowledge of human psychology and mentality. It is essential to study literature and art not simply as a formality, but with genuine passion” [4, p. 6].

Researcher B.S.Sayfullayev, discussing script creation, classifies scenarios into three categories:

- simple scenario – where the sequence of existing materials is arranged, and the organizer participates as a connecting link;
- composite scenario – compiled from materials taken from various other scenarios;
- original scenario – in which the viewer is confronted with unexpected twists, conflicts, and emotions, resulting in an engaging experience that prevents boredom and offers aesthetic pleasure from the event [5, p. 25].

Creating a scenario for a cultural event is a creative process, subject to the principles of literary theory and the laws of dramaturgy. For this reason, the dramaturgy – or script – of a cultural event is a fully-fledged literary work.

The scenario of a cultural event is a synthetic work. The scale of characters in cultural events is often exceptionally broad. As with general dramaturgy, the artistic quality of any scenario is determined by the dramatic completeness of its episodes, the figurative conclusion of each scene, the progression of emotional forces that influence the audience from beginning to end, and its compliance with the demands of dramaturgy. Nevertheless, the scenario for mass celebrations and public performances differs from a stage play or a film script. In such scenarios, the journalistic function and the portrayal of significant social events are expressed not through the personal conflicts of specific characters, but rather through a unified depiction of social contradictions, presented in accordance with epic principles.

According to the results of the study, the following factors of professional competence in scriptwriting were identified:

- knowledge, skills, and proficiency;
- a high level of artistic culture;
- imagination and creativity;
- the ability to accurately interpret the socio-political context;
- the capacity to convey the progressive ideas of the time through stage-based artistic means;
- the ability to select appropriate sources for the concept and purpose;
- the skill to synthesize selected sources artistically;
- proficiency in dramatization;
- the ability to create a coherent artistic composition;
- awareness of literature, particularly dramaturgy and the art of directing.

Achieving artistic perfection and originality in a scenario serves as a guarantee that the celebration or performance will be held at the highest standard. The persistence and inquisitiveness of the director and scriptwriter also play an essential role in maintaining the tempo and rhythm of the event or performance.

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