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# PEDAGOGICAL MECHANISMS FOR DEVELOPING THE PROFESSIONAL COMPETENCE OF CULTURAL EVENT SCREENWRITERS

**Nodira Eshquvatovna Mamatqosimova**
Acting Associate Professor, Uzbekistan State Institute of Arts and Culture,
Doctor of Philosophy (PhD) in Pedagogical Sciences
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**Abstract.** The article highlights the pedagogical foundations, structural components, educational methods, technologies, and evaluation criteria for developing the professional competence of cultural event screenwriters. The importance of the competence-based approach, the integration of theoretical knowledge with practical activities, creative design, team collaboration, and reflexive analysis mechanisms in training screenwriters are scientifically substantiated. Furthermore, the issues of developing skills related to working with information, adhering to copyright laws, and responsibly utilizing modern creative tools in a digital environment are analyzed.

**Keywords:** screenwriter, professional competence, competence-based approach, pedagogical mechanism, creative activity, professional training, reflection, design, cultural event, digital literacy.

Today, the ongoing reforms in the fields of culture and art, the expanding spiritual and aesthetic needs of the population, and the diversification of cultural event organization formats require professionals in this sphere to meet new professional demands. In particular, shaping the ideological content of cultural events, artistically expressing socially significant topics, and working with diverse age and social groups impose special requirements on the professional training of a screenwriter.

A cultural event screenwriter is not merely a creative text writer, but an expert who analyzes social reality, shapes artistic concepts, takes audience needs into account, and organizes the creative process. Therefore, the process of developing their professional competence cannot be limited to imparting theoretical knowledge alone. This process must ensure a harmonious combination of knowledge, practical skills, creative thinking, communicative abilities, and self-assessment competencies.

The competence-based approach defines educational outcomes not merely by the volume of acquired information, but by an individual's ability to independently apply their acquired knowledge in specific professional situations. In I.A. Zimnyaya's views on the competence-based approach, connecting educational outcomes with an individual's readiness manifested in practical activities and social relations plays a vital role [1]. From this perspective, linking theoretical knowledge with creative and organizational activities stands as one of the primary pedagogical tasks in training screenwriters.

In pedagogy, although the concepts of 'competence' and 'competency' are closely related, a distinct difference exists in their essence. Competence represents a set of knowledge, skills, abilities, and activity methods required to execute a specific professional role. Competence (competency), on the other hand, refers to how these capabilities are manifested in an individual's activity–that is, a specialist's ability to perform professional tasks independently, effectively, and responsibly.

In A.V. Khutorskoy's scientific views on educational competencies, competence is interpreted as an individual's readiness to act based on their knowledge and experience in a specific field of

activity [2]. This approach serves as an essential methodological foundation for developing the professional competence of screenwriters.

The professional competence of a screenwriter is not limited solely to literary and dramaturgical knowledge. It encompasses the ability to understand social reality, independently select themes, artistically express concepts, consider the psychological characteristics of the audience, collaborate with creative teams, and analyze the outcomes of produced screenplays.

Components of a Screenwriter's Professional Competence. Based on this, the professional competence of a screenwriter can be expressed through the following interconnected components:

**1. Motivational-Value Component.** Reflects the screenwriter's positive attitude toward their profession, interest in creative activity, respect for cultural and spiritual values, and professional responsibility. This component manifests in the specialist's continuous self-improvement and strive for new themes and artistic solutions.

**2. Cognitive Component.** Encompasses the screenwriter's knowledge in cultural studies, art history, literary studies, dramaturgy, directing, pedagogy, and psychology. This knowledge serves as a theoretical foundation for analyzing reality, understanding social issues, and converting them into artistic content.

**3. Creative-Operational Component.** Includes skills such as selecting themes, shaping ideas, developing screenplay drafts, filtering artistic material, finding compositional solutions, and solving creative tasks. This component directly manifests in the screenwriter's practical activity.

**4. Communicative-Organizational Component.** Determines the screenwriter's ability to establish effective communication with directors, actors, singers, musicians, stage artists, technical staff, and event organizers. Since a cultural event is a collective creative process, this component holds particular significance.

**5. Reflexive-Evaluative Component.** Expresses the screenwriter's ability to analyze their own creative activity, identify mistakes, study audience reaction, and outline subsequent creative tasks.

These components must not be developed in isolation, but as a holistic system. For instance, while the development of the cognitive component creates a theoretical foundation for creative-operational activity, the reflexive-evaluative component allows determining how effectively the acquired knowledge and skills are being applied.

Pedagogical Conditions for Competence Development. Developing the professional competence of a screenwriter requires specific pedagogical conditions. These conditions are vital as they ensure mutual consistency among educational content, teaching methods, independent creative work, and evaluation processes.

The first condition is the integration of theoretical knowledge with practical activity. Theoretical concepts regarding screenwriting must be reinforced through real creative tasks. For example, students can be tasked with developing an event concept based on a specific social topic, analyzing audience traits, and creating a screenplay project. In this context, theoretical knowledge becomes a tool for practical execution.

The second condition is the organization of problem-based and creative situations. In professional practice, screenwriters constantly encounter situations without ready-made solutions. For example, they may be required to express the ideological purpose of an event in a short timeframe, align the interests of diverse age groups, or find artistic solutions under technical constraints. Simulating such situations in the educational process develops students' independent thinking and decision-making capabilities.

The third condition is ensuring interdisciplinary integration. Screenwriting is intrinsically linked with literature, history, cultural studies, psychology, sociology, directing, and information technology. Therefore, revealing the interconnections among these disciplines in educational content is crucial. For instance, creating a screenplay for an event dedicated to a historical date requires studying historical sources, analyzing national values, and expressing them in modern artistic formats.

The fourth condition is fostering a collaborative creative environment. A cultural event screenplay is often created in alignment with directing, performance, musical arrangement, stage movement, and technical solutions. Hence, it is essential to train students to work in teams, justify their ideas, and accept constructive suggestions from others.

The fifth condition is implementing a systematic reflection and self-assessment process. Students should evaluate their created screenplays not only based on instructor grades, but also through established criteria, peer discussions, and practical results. This process fosters the critical thinking necessary for professional growth.

Stages of Professional Competence Development. It is advisable to organize the process of developing a screenwriter's professional competence through four consistently structured stages:

**Stage 1: Diagnostic-Motivational Stage.** In this stage, students' existing knowledge, creative capabilities, professional interests, and attitudes toward screenwriting are identified through interviews, questionnaires, creative assignments, and initial script analyses. The primary task is to form an understanding of the social and artistic significance of the screenwriting profession and assist students in defining their personal creative goals.

**Stage 2: Theoretical-Analytical Stage.** Theoretical knowledge essential for screenwriting is systematically acquired. Students study the social functions of cultural events, screenplay writing principles, audience psychology, working with artistic material, and methods of dramaturgical analysis. Comparative analysis of existing scripts, identifying their strengths and weaknesses, and assessing the relationship between artistic vision and practical output play a vital role in this stage.

**Stage 3: Creative-Project Stage.** Students apply their acquired theoretical knowledge in independent and collaborative creative activities. They develop event concepts, screenplay outlines, and complete script texts based on specific topics. Emphasis is placed on independent decision-making, developing alternative options, selecting appropriate artistic means, and substantiating proposals.

**Stage 4: Reflexive-Evaluative Stage.** Created screenplays are analyzed based on defined criteria. Students defend their projects, participate in peer reviews, and refine their scripts based on feedback. The key outcome is the development of the student's ability to independently evaluate their professional work, correct shortcomings, and set future creative tasks.

Teaching Methods and Educational Technologies. In developing the professional competence of a screenwriter, teaching methods must be selected in accordance with professional activity features. Alongside reproductive methods, utilizing problem-solving, creative, interactive, and project-based methods is highly effective:

**Dramaturgical Analysis Method.** Students are provided with screenplays of cultural events on various themes. They analyze ideological content, selection of artistic materials, plot progression, compositional structure, and audience engagement. This method develops analytical thinking and professional knowledge.

**Problem-Situation Method.** Students are presented with complex real-world scenarios in screenwriting practice. For example, rewriting a screenplay due to a sudden shift in target audience

or finding artistic solutions within strict time limits. Such exercises build independent thinking and prompt decision-making skills.

**Project-Based Learning Method.** Students participate in independently designing a specific cultural event. They define themes and goals, identify target audiences, develop script concepts, assign team roles, and prepare final presentations. This method enables the comprehensive application of theoretical knowledge into practical execution.

**Etude and Creative Scenario Method.** Short stage scenarios are created to test ideas and artistic solutions in practice. Students express a specific event, character, or social dynamic in a brief dramatic form, cultivating artistic imagination and visual-dramatic thinking.

**Collaborative Script Laboratory.** Students form small creative groups to develop alternative script concepts on a shared topic. Concepts are compared, discussed, and optimal solutions selected. This approach fosters communicative, organizational, and team-based competencies.

**Portfolio Method.** A student's screenplays, creative projects, analytical reviews, presentations, and reflexive logs are systematic compiled. The portfolio allows tracking professional growth dynamics and evaluating individual creative potential.

The effectiveness of these methods is achieved not by applying them in isolation, but by harmoniously integrating them in alignment with goals, content, and learning outcomes.

Evaluation Criteria and Levels of Competence. The evaluation system plays a crucial role in developing professional competence. Assessment must focus not only on testing theoretical knowledge, but also on evaluating the student's ability to apply that knowledge in practical creative activity.

The following criteria are proposed for evaluating professional competence:

**Cognitive Criterion:** Mastery of knowledge in screenwriting, culture, art, literature, and dramaturgy.

**Ideological-Creative Criterion:** Ability to select themes, formulate ideas, artistically express social realities, and discover original solutions.

**Dramaturgical-Practical Criterion:** Skill in developing script projects, selecting artistic materials, structuring event sequences, and achieving compositional unity.

**Communicative-Organizational Criterion:** Ability to collaborate within a creative team, substantiate ideas, coordinate tasks, and engage the audience.

**Reflexive-Innovative Criterion:** Skill in analyzing one's work, identifying flaws, and purposefully utilizing new technologies and creative approaches.

Based on these criteria, professional competence can be evaluated across three levels:

**High Level.** The student possesses thorough theoretical knowledge, independently generates original ideas, artistically substantiates them, and creates comprehensive screenplay projects. Collaborates effectively within creative teams, critically analyzes their work, and outlines pathways for continuous enhancement.

**Intermediate Level.** The student possesses core theoretical knowledge and demonstrates independence in creating screenplay projects, but requires pedagogical guidance when resolving complex creative challenges. Capable of self-analysis, yet needs additional support during evaluation and refinement.

**Basic Level.** The student's knowledge of screenwriting lacks systematic structure, and difficulties arise in independently formulating creative concepts and translating them into screenplay projects. Relies on templates and direct pedagogical support when performing professional tasks.

A comprehensive set of tools–including tests, interviews, creative assignments, script defenses, portfolio analyses, and group discussions–should be utilized in evaluation to form a complete assessment of professional readiness.

**Digital Literacy and Ethics in the Screenwriter's Work.** In the modern cultural environment, digital technologies significantly influence a screenwriter's professional work. Digital libraries, electronic archives, audiovisual resources, multimedia tools, and online platforms expand opportunities for searching, filtering, and processing creative material.

For a screenwriter, digital literacy implies not merely technical proficiency, but the ability to critically evaluate information sources, verify data, observe copyright laws, and purposefully apply digital content for artistic objectives.

For example, when preparing a screenplay dedicated to a historical anniversary or prominent personality, electronic archives and digital sources can be utilized. However, it is essential to verify information reliability, cite original sources, and prevent distorted interpretations of historical facts.

Artificial intelligence (AI) tools can also serve as auxiliary assets in the creative process. They aid in organizing preliminary data, brainstorming topic variations, editing text, and generating alternative suggestions. However, accepting AI-generated information without verification, adopting ready text without authorial synthesis, or failing to cite sources violates professional and academic ethics.

The UNESCO Framework for Culture and Arts Education (2024) emphasizes aligning arts education with sustainable development, creativity, cultural diversity, and modern educational processes [5]. This approach underscores the necessity of harmonizing national cultural heritage with modern creative tools in screenwriter training.

From this perspective, integrating digital technologies into education should not restrict a screenwriter's creative independence, but rather expand their analytical capabilities, broaden information horizons, and enhance overall professional efficiency.

Conclusion. Developing the professional competence of a cultural event screenwriter is a complex, multi-component, and gradual pedagogical process. Its effectiveness relies on the harmonious integration of theoretical knowledge, practical creative activity, professional communication, and reflexive evaluation.

Based on the analysis, the following conclusions can be drawn:

**1.** A screenwriter's professional competence is not defined solely by literary or dramaturgical knowledge, but forms a holistic system of motivational-value, cognitive, creative-operational, communicative-organizational, and reflexive-evaluative components.

**2.** Linking theoretical education with practical creative tasks, simulating problem situations, ensuring interdisciplinary integration, and fostering team collaboration are essential pedagogical conditions.

**3.** Systematic organization across diagnostic-motivational, theoretical-analytical, creative-project, and reflexive-evaluative stages enables targeted management of professional growth.

**4.** Purposeful use of dramaturgical analysis, problem scenarios, project learning, etudes, script laboratories, and portfolio methods directly fosters independent creative activity.

**5.** Evaluating competence requires a comprehensive system of criteria spanning knowledge, creative approach, practical execution, communication skills, and reflection.

**6.** Responsible use of digital technologies and AI tools must become an integral part of modern professional training, while prioritizing copyright compliance, factual reliability, and creative independence.

Thus, pedagogical mechanisms focused on developing a screenwriter's professional competence necessitate shifting the educational process from mere knowledge transmission toward organizing creative activity, independent decision-making, and assessing professional outcomes. This serves as a vital factor in preparing independent, creative, and proactive screenwriters who meet contemporary standards in the field of cultural events.

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