

THE ROLE OF “DIRECTOR – PLAYWRIGHT” ART TECHNOLOGY IN SHAPING FUTURE DIRECTORS’ PROFESSIONAL COMPETENCE

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Abstract: This article explores the pedagogical significance of using the “Director – Playwright” art technology to develop the professional competence of future directors through literary works. It outlines the stages of implementation, content, forms, methods, and tools of this art technology.
Keywords: art, performance, director, actor, playwright, art technology, professional competence, literary work.

Introduction. One of the key factors in the development of the educational sphere in the New Uzbekistan is the non-traditional application of innovative teaching technologies to the traditional education system. This includes not only the teacher’s professional mastery and the learner’s creative thinking but also their artistic imagination.

From this perspective, acquiring advanced knowledge and integrating new pedagogical methods – especially those drawn from the experience of developed countries – into the education system is crucial for cultivating the professional competence of future directors. Moreover, the ability of students to independently write literary works as authors themselves is an essential element in developing their professional skills based on literary texts.

But why is it necessary for a student to write literary works as an author?

Firstly, when directing a play, the primary foundation is the literary work itself – the script. A director must not only understand the essence of the play like an ordinary reader but also be capable of interpreting and conveying its meaning to thousands of spectators through staging. This requires a deep emotional and intellectual understanding of the piece, an ability to internalize the characters’ fates as if they were one’s own. Since each audience member has a different level of artistic perception and understanding, the director’s unique approach to staging must be accessible and meaningful to a wide range of viewers.

Secondly, a director must have a solid grasp of literary norms and conventions. At times, the dialogue given to characters by the playwright may lose its impact during performance. In such cases, the director may need to substitute certain lines with synonymous expressions to maintain the intended emotional effect – without altering the underlying meaning. In doing so, the director must choose words that match the original author’s style, effectively expanding the work while preserving its essence.

Thirdly, in many literary works, the main narrative, climax, or resolution is expressed in the author’s voice. However, in a stage production, it is not the author but the characters who speak. Therefore, it becomes the director’s responsibility to transform the author’s thoughts into the voices of the characters, faithfully following the author’s style and ensuring that the core message is fully conveyed to the audience.

Fourthly, a director must possess a thorough understanding of the principles of dramaturgy and the compositional structure of dramatic works. Researchers such as M.B.Umarov and T.Yuldashev emphasize this point:

“The ultimate goal of a director is to interpret a play by harmonizing their own ideas and creative

discoveries with the author's intent. Thus, the director may restructure the play's composition and, if necessary, make changes that do not compromise the core idea. For example, a director might remove certain scenes from the script or add new ones that heighten the dramatic tension, thereby altering the original structure. To do this effectively, the director must have a firm grasp of compositional principles. Regardless of the genre or historical setting of a work, the fundamental components of dramatic composition are as follows:

Introduction – the part that answers the questions “What is happening?” “When and where is it happening?” and draws the audience into the world of the play.

Inciting Incident – the moment that introduces the central conflict or problem and intensifies the intrigue.

Development – the sequence of events that escalates the conflict between characters and increases dramatic tension.

Climax – the peak of the conflict, marking a turning point in the story.

Resolution – the final section where the conflict is resolved and the overarching idea is fully revealed.” [3, p.165]

Literature Review and Methodology. According to researcher S.N.Begidova, “The primary task of modernizing higher education today is to master the methodology of creatively transforming the world. This process of creative transformation, first and foremost, involves the emergence of new things: new objects, new knowledge, new challenges, and new ways of solving them. Education can no longer be limited to the acquisition of skills alone; it is also a means of achieving higher goals, expressing oneself through creativity, and affirming one's identity.” [4, p. 79].

Based on this perspective, the development of future directors' professional competence necessitates the application of innovative, modern teaching technologies and a fundamentally new approach to education.

Researcher T.V.Petrova provides the following definition of art technology: “This is the oldest and most natural way of transforming emotional states, traditionally used to relieve mental stress, induce calm, and enhance concentration. In education, art technology can be applied simultaneously within two modern trends of pedagogical development. The first is the natural influence of art in everyday life, fostering a free-form education through spontaneous engagement. The second is the intentional integration of art technologies into the learning process based on their emotional impact.” [5].

According to W.H.Souver: “Art technology is an innovative pedagogical method that stimulates students' interest in acquiring knowledge through creative activity, contributes to their success, encourages self-understanding and empathy, and supports emotional awareness. Its uniqueness lies in the way it draws upon both art and scientific achievements. Art technology exists at the intersection of various disciplines—medicine, pedagogy, cultural studies, sociology, and more. The techniques used within art technology are universal and can be applied to address a wide range of educational challenges.” [2, p. 142].

Discussion and results. Today, modern art technologies are becoming an essential and integral component of the educational process in specialized schools. These pedagogical technologies offer unique and innovative methods of instruction, and their implementation within the curriculum is of great significance. The integration of interactive techniques and engaging methods into specialized education is already proving to be effective. One such method is art technology [1, p. 183].

The technologization of the pedagogical process – essentially, its design and projection – is aimed not only at improving the quality and efficiency of education but also at fostering creativity and developing the students' imaginative potential.

Globally, there is increasing research on the effective use of art technologies in education. These approaches are important in that they cultivate students' spiritual and aesthetic appreciation of art through the emotional and ideological appeal of artistic expression.

From this perspective, the “Director – Playwright” art technology has been developed to cultivate future directors’ ability to write literary texts. This approach serves as a key component in developing professional competence through literary foundations. It encompasses a set of stages, content structures, formats, methods, and tools. This art technology is based on the principle of transitioning from amateurism to professionalism, forming a pedagogical process that integrates theory, practice, and professional competence.

The “Director – Playwright” art technology (see Figure 1) enables aspiring directors to function as both interpreters and co-authors of the plays they stage. It supports the development of writing and dramaturgical skills. In practice, the artistic instructor should encourage students to begin with short narrative exercises, tailored to each student’s individual abilities.

This method not only enhances artistic thinking, but also develops fluency in verbal expression, the ability to choose and use literary vocabulary, work with figurative language, and maintain narrative coherence and logical consistency.

The artistic instructor must also inform students about the dangers of adopting others’ ideas without proper attribution and the consequences of literary plagiarism.

“DIRECTOR – PLAYWRIGHT” ART TECHNOLOGY		
Stages	Content	Form, Method, Tools
Association	The artistic instructor introduces the main event of a story. Each student continues the story sequentially, adding one sentence at a time	Group dialogue, association, literary, artistic, ideological, goal-oriented approach
Logic	Students logically continue the beginning of an unfamiliar story or write based on characters provided by the instructor	Individual, logical, literary, artistic-psychological approach, professional forecasting
Authorship	Students write a drabble, story, or dramatic piece based on a scenario given by the instructor or their own authorial concept	Individual, logical, literary-artistic approach, authorial concept, professional forecasting
Synthesis	Based on a story or novel, students create a dramatization or write a scenario around a given theme in the form of a literary-artistic piece	Individual, synthesis, directorial analysis, literary, artistic, professional forecasting

Figure 1. “Director – Playwright” Art Technology

The association stage of the technology is the first phase of the student’s journey as an author. It is conducted as a group-based associative dialogue. The instructor initiates the session with the central event of a story, and each student continues the narrative one sentence at a time. This exercise prioritizes coherence, logical development, and artistic imagination.

In the logic stage, the instructor reads the introduction or main event from an unfamiliar story. Students are then tasked with continuing the narrative logically while preserving the given setting and characters. Another variation of this stage involves assigning students different types of characters – objects, for example – from various fields and asking them to incorporate these as protagonists.

In the authorship stage, students write their own short stories, micro-dramas, or dramatic scenes based on scenarios or settings provided by the instructor—or independently based on their personal creative concepts. Starting with shorter texts is encouraged.

During the synthesis stage, students develop scripts (screenplays or stage adaptations) based on existing stories or novels, or create original dramatic works around specific themes.

While scripts and adaptations are technically literary texts, they are also reimagined artistic works. Therefore, the process of artistic synthesis – especially interdisciplinary synthesis – is vital. For instance, when writing a scenario on a particular topic, students are encouraged to

incorporate relevant songs, dances, and visual elements, transforming the work into a complete artistic creation.

To ensure the effectiveness of the “Director – Playwright” art technology, it is recommended to utilize group discussions, associations, individual writing, literary and artistic-psychological methods, goal-and idea-based approaches, logical progression, authorial concepts, and professional forecasting techniques.

Conclusion. The pedagogical significance of using the “Director–Playwright” art technology in developing future directors’ professional competence through literary works lies in its ability to foster creativity and originality. In parallel, it helps develop students’ skills in writing literary texts. This approach can be effectively applied both within classroom settings and in extracurricular activities, including individual sessions, independent learning, and directing exercises. Its versatility and efficiency make it a valuable and impactful educational tool.

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