

METHODS OF FORMING A CULTURE FOCUSED ON CREATIVITY IN FUTURE TEACHERS

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Abstract

The effectiveness of a teacher's professional development in today's world is determined by their ability to adapt quickly to a dynamic educational environment, as well as their willingness to modify the methodological, content-related and general pedagogical components of their work in line with the current demands of society. The fundamental predictors of a teacher's professional development have been identified as developed intelligence and a high level of creativity.

Keywords: Creativity, education, pedagogy, creativity, pedagogical activity.

Introduction

In the context of dynamic transformation of the socio-cultural environment, the effectiveness of a teacher's professional activity is determined by their ability to quickly adapt and flexibly modify their educational strategy. The contemporary societal phase is distinguished by substantially elevated standards for pedagogical credentials, underscoring the significance of intellectual capacity and creativity as integral components of their professional advancement. The issue of creativity in the educational space is the subject of interdisciplinary analysis in the works of leading domestic and foreign researchers. Nevertheless, a consensus within scientific discourse regarding the definition of this concept and the structural characteristics of the categories associated with it remains elusive.

Methods:

The foundations for studying creativity were laid in the classic works of J. Guilford and then developed further in the research of E. P. Torrance, A. Maslow, S. Mednik, M. Boden, and other authors. In the contemporary scientific paradigm, creativity is interpreted through the lens of the subject's intellectual activity.

At the current stage, there is a shift in educational paradigms: a departure from reproductive models in favour of a subject-creative approach. In this regard, a clear contradiction emerges between the objective demand of the education system for creatively oriented specialists and the absence of theoretical and methodological tools to ensure the development of creative competencies in future teachers during their professional training.



In contemporary scientific and pedagogical literature, pedagogical creativity is viewed as a derivative of an individual's creative potential, based on the synergy of social experience, a system of psychological and pedagogical competencies, and in-depth subject knowledge. This phenomenon presupposes the subject's ability to generate innovative ideas and subsequently implement them in the educational process, which contributes to the optimisation of professional functions through the introduction of non-standard forms and methods of teaching. Pedagogical creativity is defined as the practical implementation of non-trivial solutions in the highly dynamic conditions of the educational process. The fundamental differentiation between the concepts of 'creativity' and 'creativity' within the framework of a systematic approach lies in the interpretation of creativity as an immanent characteristic of personality, while creativity acts as a procedural and activity-based expression of this characteristic.

The personal dimension of pedagogical creativity is made explicit in the professional self-realisation of the teacher. The process under discussion is determined by the development of creative self-awareness and the conscious planning of an individual vector of professional and career growth. It is imperative to emphasise that the actualisation of creative resources, in both the capacities of a practising teacher and a future specialist, is contingent upon engagement in active creative pedagogical activity.

A historical and pedagogical analysis demonstrates that the conception of teaching as a creative endeavour was a foundational principle in the classics of pedagogical thought. In particular, V. A. Kan-Kalik emphasised the creative nature of the procedural and communicative aspect of pedagogical interaction, considering it to be a specific type of professional art.

The spectrum of creativity in teaching is multifunctional and covers areas such as interpersonal interaction with students, teacher behaviour patterns, methodological tools, as well as the selection of content and didactic interpretation of teaching materials within the framework of classroom and extracurricular activities. The synergy of creativity, professional competence and empirical experience of the teacher is pivotal in determining the effectiveness of knowledge transfer. Furthermore, it functions as a catalyst for cognitive activity and creative development in students. However, within the context of domestic pedagogical science, the issue of the targeted cultivation of creativity in prospective teachers during pre-professional training – and, more specifically, within the framework of pedagogical practice – remains inadequately articulated.

In contemporary research paradigms, creativity is subject to a multifaceted analysis through the prism of four key domains:

1. The procedural aspect is as follows:
2. The personal aspect is as follows:
3. The productive aspect is as follows:
4. The environmental aspect is a key consideration.

A comprehensive study of student creativity during teaching practice involves the design of conditions for the harmonious development of all these components. This suggests the integration of the creative process, the formation of a creative personality, the creation of a creative product, and the establishment of a creative environment.



Conventionally, teaching practice is regarded as an integral component of the professionalisation system, thereby ensuring an inextricable link between the theoretical foundation and the praxeological aspect of the future teacher's endeavours.

It is the contention of this study that, in light of contemporary theoretical and empirical research into the phenomenon of creativity and the specifics of practical training organisation, a hypothesis has been formulated. This hypothesis posits that teaching practice is a factor in the development of creativity in future foreign language teachers. This development is understood as a multifaceted phenomenon of pedagogical reality. In accordance with an integrative approach that combines systemic, activity-based, personal, creative, axiological, and optimisation vectors of research, practice is positioned simultaneously as a basic component of general pedagogical training, a specific type of professional activity for students, and a fundamental form of training in the system of higher pedagogical education.

The systemic approach adopted in this study is predicated on the interpretation of pedagogical practice as a complex, hierarchical system. Structural-functional analysis facilitates interpretation as a multi-level educational paradigm, encompassing goal setting, a repertoire of functions, and subsystems of value orientations, social norms, and role patterns of participants in the educational process.

Furthermore, the implementation of a systematic approach is contingent upon the aforementioned four-dimensional structure of creativity, necessitating a comprehensive consideration of all variables.

The activity-based approach is predicated on the premise that the training process is to be focused on students mastering the full cycle of professional activity management. This encompasses not only the selection of strategic goals, but also the stages of predictive planning, operational organisation, as well as mechanisms for regulation, monitoring, reflective self-analysis and objective assessment of the results of one's own activities.

The fundamental postulate of the activity approach in the context of this work is the thesis about the determining role of creative activity in the process of professional development of future teachers. The specificity of this activity lies in its focus on solving didactic problems of a problem-solving and research type, implementing creative projects, conducting pedagogical experiments, and participating in discussions. The utilisation of such tools has been demonstrated to facilitate a systematic transition of students from reproductive models of behaviour to a productive, subject-oriented and creative paradigm of professional functioning. It is important to acknowledge that the classical activity approach frequently disregards the affective dimension of the educational process. Nonetheless, contemporary scientific discourse establishes a close correlation between creativity and the reflective and emotional mechanisms of the psyche, thereby determining the inseparable connection between the activity component and the personal approach.

The personalised approach adopted in this study is designed to facilitate the integrative development of individual psychological qualities, cognitive abilities, and volitional regulation in students. The implementation of this pedagogical approach necessitates the establishment of a distinctive authorial style, characterised by the actualisation of positive personal attitudes and the mitigation of destructive factors that impede creative self-expression.



Conversely, the creative approach under scrutiny here focuses on the synergy between creativity and personality. However, there is a growing tendency to exaggerate the significance of psychological methods when studying the relationship between these categories, as S. A. Krupnik has observed. In contemporary works, there is a certain lack of attention to the logical and technological aspects of their integration, with the simultaneous dominance of intuitive, subjectively oriented ideas. This situation requires a more rigorous scientific and technological justification of the process of creativity development.

The axiological approach enables the interpretation of the process of professional development of future teachers through the prism of universal human and professional values. In the context of pedagogical practice, this approach is implemented in the value-semantic perception of educational and professional activities by students, which correlates with the general trend of humanisation and emotional-value orientation of modern education. The works of A. V. Kiryakova, G. A. Melekesov, V. A. Slastenin, and V. S. Agapov, amongst other researchers, are devoted to the study of the axiological foundations of creativity.

In his analysis of the axiology of creativity, V. V. Moroz emphasises that the actualisation of an individual's creative potential is determined by the nature of the value interaction between teacher and student. The capacity for autonomy in the selection of cognitive content and learning strategies has been identified as a pivotal element in the establishment of sustainable professional motivation.

In considering the conditions for implementing the axiological approach within the structure of pedagogical practice, G. A. Melekesov identifies a number of strategic determinants.

The institutional aspect of the programme is characterised by the organisation of practice on the basis of innovative educational organisations. These organisations are responsible for the provision of relevant content for basic training.

The procedural aspect pertains to the assurance of systematicity, continuity and succession across all stages of practical training throughout the entire duration of the university programme.

The methodological approach incorporates a creative-activity paradigm, which has been demonstrated to facilitate the transformation of professional competencies into personally significant values.

The subject aspect is concerned with the enhancement of students' subject proficiency, the cultivation of their capacity for creative inquiry, the establishment of innovative objectives, and the development of original pedagogical conceptualisations.

The optimisation approach adopted in this study is centred on the verification of a set of conditions that ensure the achievement of predetermined educational outcomes with the rational allocation of time and cognitive resources. The underlying rationale for this approach is predicated on the objective imperative to augment the process of creativity development within the constrained temporal and methodological framework of pedagogical practice.

Recent advancements in the field of pedagogical science have provided substantial evidence for the efficacy of a systemic-optimisation approach. The fundamental premise of this approach entails the conceptualisation of variable educational trajectories and individual professional development pathways. This methodology facilitates the adaptable integration of educational



and pedagogical activities in accordance with the evolving requirements of students and the strategic prospects for their professional growth.

Results and Discussion

In summary, it is crucial to emphasise that the integration of the aforementioned approaches enables a comprehensive, multifaceted and cohesive examination of the process of cultivating creativity in prospective educators. The multifaceted nature and definitive ambiguity of the category of 'creativity' necessitate the application of an interdisciplinary set of methodological foundations in order to obtain objective data and form a holistic view of the phenomenon under study.

A comparative analysis of various scientific and pedagogical schools and approaches is therefore permitted to elucidate the author's position, with reliance placed upon the fundamental theoretical basis and empirical experience of previous researchers. This ensures the continuity of scientific concepts in the study of the creative potential of teachers.

Conclusion

In summary, the definition of creativity as an integral dynamic property of personality is proposed, with the hypothesis that it determines the effectiveness of the creative activity of a future teacher. It functions as a measure and means of creative self-realisation of the subject in multifunctional pedagogical activity focused on the development, transmission and production of professional values and innovative educational technologies.

In the context of our research, this phenomenon is interpreted in three ways:

1. It is imperative to acknowledge that this constitutes a fundamental condition and precursor to the effectiveness of pedagogical work.
2. It is imperative to acknowledge the pivotal role of this indicator in the assessment of professional competence.
3. In the context of professional self-improvement, the concept of continuous development is predicated on the notion of a vector and a target.

The implementation of a creative approach in experimental work is ensured by a comprehensive analysis of creativity in correlation with relevant professionally significant qualities. These qualities include reflectiveness, innovative potential, motivational orientation, and intellectual level. This is reflected in the specifics of the selection of methodological content, the variability of forms and methods of its presentation, as well as in the tools for monitoring the dynamics of the studied construct.

The programme's central focus on fostering creativity in its students, who are future foreign language teachers, is predicated on the stimulation of creative and cognitive activity, and the actualisation of professional self-awareness. This aspect is pivotal in determining the convergence of the creative approach with the preferential-career approach.

In the context of this study, the term 'preferential' is understood to signify the prioritised development of those qualities that are considered to be professionally significant for future specialists. Within this paradigm, professional development is viewed through the prism of designing an individual career path, making informed choices about the means and methods of



achieving goals, and identifying personal factors for success and vectors of career motivation in the field of education.

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