

## DEVELOPING CREATIVE COMPETENCES OF FUTURE TEACHERS

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**Abstract.** This article discusses the issue of developing creative competencies of future teachers based on historical and pedagogical sources. The views on education of scholars of the Ancient East, Ancient Greece, the Middle Ages, and representatives of European pedagogical thought are analyzed, and the aspects of the teacher's personality related to creativity are revealed. The importance of the ideas of Al-Farabi, Ibn Sina, Al-Biruni, Komensky, Rousseau, Dewey and Sukhomlinsky in the training of modern pedagogical personnel is substantiated. The results of the research will help to understand the historical roots of the creative approach in the professional training of future teachers.

**Keywords:** creativity, Jan Amos Comenius, Babylon, thinking, development, pedagogical activity, professional development.

### INTRODUCTION

In organizing the creative competence activity of teachers, two interrelated tasks should be taken into account. The first of them is the development of independent thinking, aspiration for knowledge acquisition, and the formation of a scientific worldview in the creative competence activity of teachers; the second is the application of the acquired knowledge in teaching and It is determined by the ability to independently apply practical activities. The following indicators were proposed as criteria for the formation of creative competence in teachers: independent decision - making; confidence in one 's own abilities; active search for new ideas; speed of thinking; adaptability of thinking; originality of the idea; perfection of the idea; positive orientation of the idea; processing and purposeful use of information; breadth of imagination; to be able to connect distant thoughts; take the idea into action; the simple, neat and simple solution; to be able to bring many ideas to the face; idea is the a sauce of a. It is useful to test these quality indicators in a test, a task, and a test method.

I.Ya.Lerner emphasizes that a creative problem differs from a non-creative problem in that the thinking subject (individual) achieves new results for himself in his independent work activity, that is, in the process of solving the problem. A creative problem is not an algorithmic problem, not a standard problem-like and simple problem, but a non-standard problem aimed at working out a solution that needs to be found. The ideological aspect of the problem is not only in finding its solution, but also in the subject's attitude to the problem, which satisfies the requirements of a creative approach. Understanding the idea of the problem is the inclusion of this problem in the group of problems that can be solved. Motivation of the educational process aims to encourage students to be active, cooperative, and participate with a high level of interest in all stages of the lesson. It is no exaggeration to say that the ability to arouse motivation is an important component of the skills of creative teachers.

### LITERATURE ANALYSIS.

Foreign scientists such as Schelten (2000), Phelan, S.G. (2001), Palus, C.J. (2002) Simonton, D.K. (2003), Öberg, C. <sup>1</sup> (2013), Saorín, JL (2017), and Uzbek scientists such as Sitarov (1991), Nabiev, B.A. (2025), Artykbaev, M. (2024), Khaytboyvich, M.A. (2025) have conducted scientific studies on the development of creative competencies in teachers and their application in students.

According to the definition of the German scientist Andreas Schelten, "professional competence is presented as a combination of special (the presence of knowledge focused on the profession), social (possibility of a positive opinion about oneself, the ability to communicate with other people, the ability to behave in a team), methodological (finding ways to independently solve complex problems, self-education, self-development) competencies. In particular, the structure of professional competence is formed by special and methodological, individual (personal) and socio-structural foundations."<sup>2</sup>

V.A.Sitarov in his scientific article defined professional competence as "... a complex of knowledge, skills, personal characteristics and qualities that ensure the appropriateness and effectiveness of the educational process. Its composition includes interrelated types of competence: methodological, special, pedagogical, psychological and methodological."

#### ANALYSIS AND RESULTS.

Analyzing the issue of developing the creative competencies of future teachers on the basis of historical processes allows us to understand the centuries-old experience of educational development. Because in each era, the needs of society, the development of science, and cultural values have determined the requirements for the personality of a teacher. In ancient Eastern civilizations, education and upbringing were closely connected with creative activity, and in the schools of Egypt, Babylon, and India, observation, experimentation, and logical reasoning played an important role in the process of imparting knowledge. In ancient Greece, Socrates' method of question-and-answer, maieutics, served to develop independent and creative thinking in the individual. This method was aimed at forming the student not as a ready-made receiver of knowledge, but as a seeker and creator of knowledge. Plato considered education as a process that reveals the inner potential of a person and emphasized the possibility of developing innate abilities in a person through education. Aristotle, on the other hand, put forward the need to acquire knowledge not only theoretically, but also in harmony with practical and creative activity. In the pedagogical views of antiquity, the teacher was depicted as a leader who guides the student to think, which constitutes the initial historical foundations of creative competence. The scientific and cultural environment that developed in Central Asia in the early Middle Ages also paid great attention to the development of the creativity of the teacher. Abu Nasr Al-Farabi, basing his work on the need to harmoniously develop intelligence, thinking and moral maturity in education and upbringing, presented the teacher as the main factor in the development of society. In his views, the teacher is interpreted as a creative person who does not repeat knowledge, but reshapes it in the student's mind. <sup>3</sup>Ali ibn Sino identified observation, experimentation, and logical analysis as the main methods in the educational process, emphasizing that the teacher should take into account the age and

<sup>1</sup> Öberg, C. (2013). Competence integration in creative processes. *Industrial Marketing Management*, 42 (1), 113-124.

<sup>2</sup> Schelten, A. (2000). Begriffe und Konzepte der berufspädagogischen Fachsprache: eine Auswahl. Franz Steiner Verlag, Stuttgart, 164.

<sup>3</sup> Farobi A.N. Fazil, the city of people. – Tashkent: Science, 1993.

individual characteristics of children when imparting knowledge, which indicates the need for adaptability and a creative approach in pedagogical activity. <sup>4</sup>Beruni considered it important to create innovation in scientific knowledge through independent thinking, drawing conclusions based on evidence, and comparing the experiences of different cultures, and his scientific methodology became one of the important historical sources of later pedagogical creativity. <sup>5</sup>In the Middle Ages, the educational process in Eastern madrasas was not limited to religious knowledge, but also included such disciplines as logic, philosophy, mathematics, and medicine, and the methods of debate, discussion, and creative observation were widely used in teaching these disciplines. During the European Renaissance, humanistic ideas gained priority in education, and the free thinking and creative activity of the teacher were valued as an important condition for the development of society. Jan Amos Comenius advanced the idea of organizing education in accordance with nature, showing that it is possible to develop a person's creative abilities by increasing interest and activity in the educational process. <sup>6</sup>In his didactic views, the teacher should play the role of not only a controller, but also a guide and encourager. In the 18th century, Jean-Jacques Rousseau advanced the principles of freedom and natural development in education, justifying the need not to suppress creativity in a child, but to support and encourage it. Johann Heinrich Pestalozzi emphasized that the teacher's kindness, initiative, and creative approach are decisive factors in the development of children, paying special attention to the connection of education with life. In the 19th century, Konstantin Ushinsky, evaluating pedagogical activity as a creative process, showed that each lesson requires the teacher's independent research and creation of novelty. He called on the teacher not to rely on ready-made templates, but to deeply analyze the student's personality. At the beginning of the 20th century, John Dewey, a representative of pragmatic pedagogy, advanced the idea of organizing education through activity and interpreted teacher-student collaboration as a creative process. <sup>7</sup>In his views, the teacher should create problem situations and encourage the student to acquire knowledge through independent thinking and experience. The idea of a creative teacher also played an important role in Soviet pedagogy, and Anton Makarenko and Vasily Sukhomlinsky argued that the personal example, initiative, and creative approach of the teacher determine the effectiveness of education. In particular, Sukhomlinsky emphasized the need for individual and creative work with each student, elevating pedagogical activity to the level of art. The reforms implemented in the education system in Uzbekistan since independence are also aimed at developing the creative abilities of teachers, and increased attention is paid to training a new generation of teachers based on the harmony of national pedagogical heritage and modern approaches.

### CONCLUSION.

If we draw a conclusion from historical experience, in each era the quality of education and the development of society have been closely related to the creativity of the teacher. The development of creative competencies of future teachers is interpreted today as a new concept, but its roots go back to ancient pedagogical traditions and historical experience. Analysis of historical sources proves that pedagogical creativity is not accidental, but the product of a

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<sup>4</sup> Ibn Sina A.A. Donishnoma. – Tashkent: Science, 1980.

<sup>5</sup> Beruniy A.R. Monuments of ancient peoples. – Tashkent: Science, 1968.

<sup>6</sup> Komensky Y.A. Great Didactics. – Tashkent: Teacher, 1975.

<sup>7</sup> Dewey J. Education and Democracy. – Tashkent: Sharq, 2001.

continuous evolutionary process, and rational use of this experience will serve to further develop the system of teacher training.

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