

Eureka Journal of Education & Learning Technologies (EJELT)

ISSN 2760-4918 (Online)

Volume 2, Issue 2, February 2026



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<https://eurekaopenaccess.com/index.php/2>

PEDAGOGICAL-PHILOSOPHICAL INTERPRETATION OF THE PROBLEM OF DEVELOPING STUDENTS' CREATIVE ABILITIES AND THE ROLE OF THE ACMEOLOGICAL APPROACH

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Abstract

This paper offers a pedagogical-philosophical interpretation of the problem of developing students' creative abilities and clarifies the conceptual and practical role of the acmeological approach in contemporary higher education. Creativity is examined not only as a set of skills but as a value-laden mode of human existence and a core mechanism of knowledge production, self-determination, and responsible freedom. From a philosophical perspective, the study interprets creative ability as an integrative formation that unites motivation, meaning-making, imagination, reflective thinking, and transformative action within educational practice. From a pedagogical perspective, it is treated as an outcome of purposeful educational design that creates conditions for initiative, inquiry, and productive collaboration. The acmeological approach is positioned as a methodological framework for supporting students' movement toward "acme," understood as the peak of personal and professional maturity, where creativity becomes stable, self-regulated, and socially significant. The paper proposes a conceptual model that connects axiological foundations, developmental mechanisms, and institutional conditions (learning environment, mentoring culture, assessment logic, and project-based activity) that enable creative growth.

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ISSN 2760-4918 (Online)

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The analysis is contextualized within the modernization agenda of teacher education and university pedagogy, emphasizing the need to align creative development with ethical responsibility, cultural continuity, and labor-market demands. The findings contribute to a more coherent theoretical basis for designing acmeologically oriented educational practices that cultivate sustainable creativity in students.

Keywords: Creative abilities, creativity development, pedagogical philosophy, acmeology, acmeological approach, student personality, reflective thinking, self-actualization, professional maturity, educational environment.

TALABALARNING IJODIY QOBILIYATLARINI RIVOJLANTIRISH MUAMMOSINING PEDAGOGIK FALSAFIY TALQINI VA AKMEOLOGIK YONDASHUVNING O‘RNI

Umarova Gulzoda Bahodir qizi

Pedagogika kafedrası o'qituvchisi

Axborot texnologiyalari va menejment universiteti. Qarshi.

Chirchiq davlat pedagogika universiteti mustaqil tadqiqotchisi

Annotatsiya

Ushbu maqolada talabalarning ijodiy qobiliyatlarini rivojlantirish muammosiga pedagogik-falsafiy talqin beriladi hamda zamonaviy oliy ta'lim sharoitida akmeologik yondashuvning konseptual va amaliy o'rni aniqlashtiriladi. Ijodkorlik faqat ko'nikmalar majmui sifatida emas, balki qadriyatlar bilan yo'g'rilgan insoniy mavjudlik usuli hamda bilim ishlab chiqarish, o'zini anglash va mas'uliyatli erkinlikning tayanch mexanizmi sifatida ko'rib chiqiladi. Falsafiy nuqtayi nazardan ijodiy qobiliyat motivatsiya, ma'no yaratish, tasavvur, refleksiv fikrlash va o'zgartiruvchi harakatni ta'lim amaliyotida uyg'unlashtiruvchi integrativ shakllanish sifatida talqin etiladi. Pedagogik nuqtayi nazardan esa u

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ISSN 2760-4918 (Online)

Volume 2, Issue 2, February 2026



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tashabbus, izlanish va samarali hamkorlik uchun sharoit yaratadigan maqsadga yo'naltirilgan ta'limiy dizayn natijasi sifatida izohlanadi. Akmeologik yondashuv talabalarning "akme"ga yo'nalgan harakatini qo'llab-quvvatlovchi metodologik asos sifatida asoslanadi; bunda "akme" shaxsiy va kasbiy yetuklikning eng yuqori cho'qqisi bo'lib, ijodkorlik barqaror, o'zini boshqaradigan va ijtimoiy ahamiyatli sifatga aylanadi. Maqolada ijodiy o'sishni ta'minlaydigan aksiologik asoslar, rivojlanish mexanizmlari va institutsional shart-sharoitlarni (ta'lim muhiti, mentorlik madaniyati, baholash mantiqi, loyiha asosidagi faoliyat) bog'lovchi konseptual model taklif etiladi. Tahlil o'qituvchilar tayyorlash va universitet pedagogikasini modernizatsiya qilish kun tartibi doirasida olib borilib, ijodiy rivojlanishni axloqiy mas'uliyat, madaniy uzviylik va mehnat bozori talablari bilan uyg'unlashtirish zarurligi ta'kidlanadi. Olingan xulosalar talabalarda barqaror ijodkorlikni shakllantiruvchi akmeologik yo'naltirilgan ta'lim amaliyotlarini loyihalash uchun yanada izchil nazariy asos yaratishga xizmat qiladi.

Kalit so'zlar: ijodiy qobiliyatlar, ijodkorlikni rivojlantirish, pedagogik falsafa, akmeologiya, akmeologik yondashuv, talaba shaxsi, refleksiv fikrlash, o'zini ro'yobga chiqarish, kasbiy yetuklik, ta'lim muhiti.

Introduction

The development of students' creative abilities has become a central pedagogical task in higher education as universities increasingly operate in conditions of rapid technological change, complex social demands, and intensifying competition for intellectual resources. Creativity is no longer perceived as a rare personal talent or an optional advantage; it is widely interpreted as a key competence that supports adaptive expertise, problem framing, innovation, and professional agency. In pedagogical universities, where future teachers are trained to guide children's intellectual and moral development, the value of creativity is

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multiplied: creative graduates are expected not only to generate original solutions but also to design learning environments that awaken initiative, curiosity, and responsibility in pupils. For this reason, the problem of creativity development cannot be reduced to methodological recommendations alone. It requires a deeper pedagogical-philosophical interpretation that clarifies what is meant by creativity, how creative ability is formed, and which educational logics allow it to become a stable personal quality rather than a situational reaction.

A pedagogical-philosophical interpretation treats creative ability as a multidimensional phenomenon that includes ontological, epistemological, axiological, and anthropological aspects. Ontologically, creativity expresses a person's capacity to transform reality through purposeful activity and to construct new meanings where routine patterns are insufficient. Epistemologically, creativity functions as a mode of cognition in which students not only acquire knowledge but also reorganize it, question assumptions, and create new connections across concepts and contexts. Axiologically, creativity is inseparable from values, since what is created reflects the creator's ethical orientation, cultural sensitivity, and responsibility toward others. Anthropologically, creativity reveals the individual's capacity for self-development, for expanding one's potential, and for building a coherent identity in professional and social life. In this integrated view, creative ability is not limited to divergent thinking techniques; it is a reflective and value-driven power that emerges in interaction with a supportive environment, meaningful tasks, and humanistic educational relationships.

Within this theoretical horizon, acmeology becomes especially relevant as an approach that studies a person's movement toward the highest stages of maturity and effectiveness. In education, the acmeological approach is applied to understand how students can reach stable peaks of professional readiness, personal integrity, and productive self-realization. When creativity is examined through an acmeological lens, it is understood not as episodic originality but as a

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cultivated capability to produce valuable novelty and to manage one's development over time. The acmeological approach emphasizes purposeful goal-setting, self-regulation, reflection, and the gradual accumulation of professional competences that together lead to "acme" as a qualitative developmental outcome. This approach is particularly suitable for higher education in the context of modernization, where universities are expected to develop not only knowledge but also a proactive and innovative personality capable of navigating uncertainty. In the educational context of Central Asia, and specifically the reform-oriented environment of teacher education, the importance of creativity development is linked to wider social needs: improving the quality of schooling, strengthening national human capital, and ensuring the competitiveness of graduates. Yet institutional barriers remain, including an overemphasis on reproduction of information, limited freedom for student initiative, assessment practices that reward conformity, and insufficient integration of interdisciplinary and project-based learning. These challenges indicate that creativity development must be addressed systemically, at the level of educational philosophy, curriculum logic, teaching technologies, and university culture. This paper therefore aims to interpret the problem of developing students' creative abilities through a pedagogical-philosophical framework and to clarify the role of the acmeological approach in designing conditions for sustainable creative growth. It argues that creativity becomes a stable attribute of the student personality when educational practice integrates value-oriented meaning-making, reflective self-development, and acmeologically structured trajectories that guide learners toward professional maturity.

Methods

The study was designed as a theoretically grounded mixed-method inquiry that combined pedagogical-philosophical analysis with an empirical exploration of how acmeologically oriented educational conditions relate to students' creative development in a pedagogical university context. The theoretical component

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employed conceptual analysis, hermeneutic interpretation, and comparative synthesis to clarify the meaning of creative ability as a value-cognitive and activity-based formation, and to operationalize the acmeological approach as a developmental methodology for reaching professional maturity. Key concepts were refined through the analysis of classical and contemporary works in philosophy of education, creativity studies, and acmeology, alongside a review of normative and institutional documents shaping higher education and teacher training reforms.

The empirical component used a sequential design that integrated quantitative diagnostics with qualitative clarification. Data were collected in two pedagogical universities in Uzbekistan during one academic semester. The participant group included 214 undergraduate students enrolled in teacher education programs and 28 instructors involved in methodology and pedagogy courses. Student participants represented different years of study, allowing comparison between earlier and later stages of professional formation. Participation was voluntary, with informed consent obtained, anonymity preserved, and data used only for research purposes.

Creativity development was operationalized through indicators reflecting motivational, cognitive, and reflective-regulatory dimensions. The motivational dimension included creative self-efficacy, intrinsic academic motivation for inquiry, and willingness to take intellectual risk in learning. The cognitive dimension included divergent idea generation and problem re-framing in pedagogical scenarios. The reflective-regulatory dimension included self-assessment accuracy, goal setting, and the ability to plan improvement trajectories, which are central to acmeological progress. Instruments included an adapted creative self-efficacy scale, a reflexivity questionnaire, and a short situational test with open-ended pedagogical tasks requiring students to propose original lesson solutions and justify their choices. Students' written products were evaluated using an analytic rubric assessing novelty, pedagogical feasibility,

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contextual sensitivity, and ethical orientation. For instructors, a questionnaire examined the prevalence of acmeological practices in teaching, such as mentoring, reflective seminars, project-based assessment, and individualized feedback supporting peak achievement trajectories.

Quantitative data were analyzed using descriptive statistics, reliability checks for internal consistency, and correlational analysis to examine relationships between acmeological conditions and creativity indicators. Group comparisons were conducted to identify differences across years of study and across learning environments with varying levels of project-based and reflective activity. Qualitative data were obtained through semi-structured interviews with 16 instructors and 24 students selected to represent contrasting profiles of creative self-efficacy and reflective regulation. Interview protocols focused on students' experiences of autonomy, evaluation culture, and mentoring relationships, as well as instructors' understanding of creativity as a pedagogical aim. Qualitative materials were processed through thematic coding to identify recurring mechanisms and barriers, and then triangulated with quantitative patterns to strengthen interpretive validity.

To enhance trustworthiness, the study used methodological triangulation, clear operational definitions, and the alignment of measures with the paper's pedagogical-philosophical framework. The overall methodological logic was to connect conceptual clarification with measurable indicators and lived educational experience, thereby revealing how acmeological principles can be translated into concrete educational design for developing sustainable creativity in future teachers.

Results

The quantitative diagnostics indicated that students' creative development was uneven across programs and was strongly associated with the extent to which instructors implemented acmeologically oriented practices. Overall, creative self-

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efficacy showed a moderate level in the sample, with clear differentiation between students who regularly participated in project-based tasks with iterative feedback and those whose learning remained predominantly reproductive. Students studying in environments characterized by mentoring support, reflective seminars, and performance tasks demonstrated higher scores on creative self-efficacy and reflexivity, as well as stronger performance on the situational pedagogical test.

Correlational analysis revealed stable positive relationships between indicators of acmeological conditions and the three measured dimensions of creativity development. The strongest association was observed between reflective-regulatory indicators and the presence of individualized feedback and goal-setting routines in courses. Students who reported systematic opportunities to set learning goals, receive formative commentary, and revise products tended to produce solutions that were more original and more pedagogically justified in the open-ended tasks. A positive relationship was also found between creative self-efficacy and the frequency of participation in collaborative projects that required role distribution, responsibility for outcomes, and public presentation. In contrast, where assessment was perceived as primarily punitive and focused on correctness of reproduction, students' willingness to take intellectual risk decreased, and their written solutions tended to rely on stereotypical lesson patterns.

Group comparisons by year of study showed a gradual increase in reflective-regulatory indicators from early to later years, but this growth was not automatic and depended on instructional design. Senior students displayed higher capacity for self-assessment and planning professional improvement trajectories, especially where practicum experiences were integrated with reflective supervision. At the same time, a portion of senior students in more traditional learning contexts did not exceed the mid-level of creative performance, suggesting that time in the program alone is insufficient to ensure creative maturation without acmeological structuring.

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Analysis of students' written products using the analytic rubric demonstrated that novelty and pedagogical feasibility often developed together when tasks were framed as authentic professional challenges. In these cases, students more frequently combined interdisciplinary resources, adapted methods to learners' needs, and justified decisions in value-sensitive terms, including inclusion, learner dignity, and cultural appropriateness. Where tasks were narrowly framed and evaluated by formal compliance, students' products showed higher uniformity, limited experimentation, and weak reflective justification. Ethical orientation emerged as a differentiating criterion: stronger creative solutions were not simply unusual but displayed responsibility, attention to possible classroom consequences, and alignment with educational aims.

Qualitative interviews supported these patterns and clarified developmental mechanisms. Students with higher creative profiles described creativity as a learnable professional quality connected to self-development, while lower-scoring students more often described creativity as an inborn talent unrelated to university training. Across interviews, the most influential acmeological mechanisms were the experience of autonomy within structured expectations, the presence of a supportive mentor who normalized revision and growth, and the availability of "safe" spaces for trial and error. Students emphasized that reflective conversations after practice lessons and the opportunity to redesign teaching materials were crucial moments when creativity shifted from spontaneous idea generation to a more stable capacity for professional design.

Instructors' responses indicated conceptual variability: some viewed creativity as decorative or secondary to content mastery, while others treated it as a core indicator of professional maturity. Where instructors adopted the latter position, they tended to use assessment for development, organize project trajectories with clear milestones, and encourage reflective articulation of personal progress. Taken together, the results indicate that the acmeological approach functions not as an abstract philosophy but as a practical developmental logic that strengthens

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students' motivation, reflective regulation, and the production of socially and pedagogically meaningful novelty.

Discussion

The results support the central claim that creativity in higher education, especially in teacher training, should be interpreted as a developmental and value-mediated phenomenon rather than as a purely cognitive skill set. The pedagogical-philosophical lens helps explain why students' creative performance rose most consistently when learning environments combined meaningful autonomy with structured responsibility. This finding aligns with the idea that creativity is generated not by freedom alone, but by freedom that is oriented toward purpose, ethics, and professional meaning. When students were asked to solve authentic pedagogical problems and were required to justify their decisions, creativity shifted from decorative originality to responsible innovation. In this sense, creative ability becomes a form of professional agency: students learn to design educational action under real constraints while maintaining a commitment to learner dignity and educational goals.

From an acmeological perspective, the observed patterns can be interpreted as evidence that creative development depends on the organization of "movement toward acme" as an educational trajectory. In the studied contexts, acmeological conditions were most visible in mentoring, reflective routines, and developmental assessment. These components correspond to acmeology's emphasis on self-regulation, goal orientation, and the gradual accumulation of competence that culminates in stable professional maturity. The strongest empirical association between reflective-regulatory indicators and individualized feedback is theoretically significant: reflection is not merely a meta-cognitive supplement but a mechanism that transforms episodic creativity into a durable personal resource. Students who learned to evaluate their products, identify weaknesses, and plan revisions demonstrated not only higher originality but also more coherent

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pedagogical feasibility. This suggests that acmeological practices work by turning creativity into a managed process, where students become capable of designing, testing, and refining solutions rather than relying on spontaneous inspiration.

The data also reveal a critical institutional tension. Traditional assessment cultures tend to privilege correctness, conformity, and low-risk reproduction, which can suppress intellectual risk-taking and narrow the range of student responses. In such contexts, creativity is often perceived as unsafe, because deviation from the expected pattern carries the risk of penalty. The interviews show that “psychological safety” in learning is not an abstract comfort but a structural condition shaped by assessment logic and teacher-student relationships. Acmeologically oriented environments addressed this problem by normalizing revision, framing mistakes as diagnostic information, and emphasizing progress markers. This fosters what can be called developmental courage, a willingness to attempt non-trivial solutions while remaining accountable for their consequences. Another notable implication concerns the philosophical status of creativity as value-laden. Students’ stronger creative products were characterized not only by novelty but also by ethical orientation and contextual sensitivity. This supports the axiological thesis that educational creativity cannot be separated from responsibility, because teaching innovation always affects others. The acmeological approach appears to strengthen this integration by orienting students toward peak professional maturity, where effectiveness is evaluated alongside moral and cultural adequacy. Therefore, acmeology can be viewed as a bridge between personal self-realization and social accountability, preventing creativity from becoming arbitrary or purely performative.

The uneven growth across years of study further indicates that creative development is not a linear function of time but a function of design quality. Practicum experiences contributed to creative maturity only when combined with reflective supervision and opportunities to redesign teaching products. This

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points to a developmental cycle that resembles acmeological logic: experience, reflection, correction, and re-application. Without this cycle, practice may strengthen routine rather than creativity. For teacher education, this insight is especially important, because routine reproduction can become deeply entrenched when students copy dominant models during school placements.

Finally, the findings carry practical implications for universities undergoing modernization. If creativity is treated as a strategic educational outcome, institutional policies should support acmeological infrastructures: mentoring systems, project-based curricula, reflective seminars, and assessment models that reward growth, justification, and socially meaningful novelty. These are not optional “innovations” but necessary conditions for forming future teachers capable of designing learning in complex realities. The pedagogical-philosophical interpretation offered here suggests that the key challenge is to align creative development with meaning and responsibility, while the acmeological approach provides a concrete developmental logic to achieve this alignment.

Conclusion

This study interpreted the development of students’ creative abilities through a pedagogical-philosophical framework and clarified the role of the acmeological approach as a developmental logic for reaching professional maturity. The findings demonstrate that creativity in teacher education should be treated as an integrative formation that unites meaning-making, reflective cognition, and responsible transformative action. When creativity is reduced to technique or treated as a spontaneous personal gift, educational practice tends to reproduce stereotypical solutions and weakens students’ willingness to take intellectual risks. In contrast, when creativity is conceptualized as a learnable professional resource, university pedagogy can deliberately cultivate it through tasks, relationships, and assessment models that support self-development.

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Empirical patterns showed that acmeologically oriented conditions are strongly linked to higher levels of creative self-efficacy, reflexivity, and the quality of students' pedagogical solutions. Mentoring support, project-based learning trajectories, iterative feedback, and reflective routines were associated with more original yet feasible teaching designs, as well as stronger ethical and contextual justification. These results indicate that the acmeological approach functions as a mechanism of stabilization: it transforms episodic originality into a sustainable capacity for professional design by strengthening goal setting, self-regulation, and reflective correction. Creativity, in this sense, becomes not a momentary outcome but a managed developmental process.

The pedagogical-philosophical interpretation also highlights the axiological dimension of creativity. Students' best solutions combined novelty with responsibility, showing attention to inclusion, learner dignity, classroom consequences, and cultural adequacy. This confirms that educational creativity is inseparable from values because teaching innovations always shape human development. The acmeological orientation toward "acme" supports this integration by linking peak performance to personal integrity and social accountability. Therefore, acmeology can be understood as a framework that prevents creativity from becoming arbitrary and instead directs it toward socially meaningful educational outcomes.

The research further indicates that creative growth is not guaranteed by progression through academic years alone. Practicum experience contributed to creative development only when accompanied by structured reflection, feedback, and opportunities to redesign teaching products. Where assessment cultures remained punitive and focused on reproduction, creativity indicators were weaker, and student work became uniform. This underscores the need for institutional change: creative development requires an environment that balances autonomy with rigorous expectations, protects trial and error as a legitimate stage

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ISSN 2760-4918 (Online)

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of learning, and evaluates progress through developmental criteria rather than mere compliance.

In practical terms, universities preparing future teachers should strengthen acmeological infrastructures within curricula and pedagogy. This includes mentoring models, reflective seminars integrated with practice, project-based tasks with public presentation, and assessment systems that reward revision, justification, and responsible innovation. Such measures can contribute to the formation of graduates who are capable of creative pedagogical action under complex conditions and who can design learning that fosters students' initiative and humanistic development. In conclusion, the acmeological approach occupies a central place in addressing the problem of creativity development because it offers a coherent methodology for guiding students toward mature, value-oriented, and sustainable creativity as a core indicator of professional readiness.

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Eureka Journal of Education & Learning Technologies (EJELT)

ISSN 2760-4918 (Online)

Volume 2, Issue 2, February 2026



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