
CONFERENCE ARTICLE

**INTERNATIONAL ART-PEDAGOGICAL MODELS FOR DEVELOPING CREATIVITY IN HIGHER
PEDAGOGICAL EDUCATION AND THEIR TRANSFORMATION INTO THE HIGHER EDUCATION OF
UZBEKISTAN**

Yusupova Firuza Xajiboy qizi

Instructor at Urgench State Pedagogical Institute, Uzbekistan

ABSTRACT

This article highlights the role and significance of art-pedagogy in developing the creativity and innovative thinking of future teachers in the higher pedagogical education system. The research provides a comparative analysis of leading international art-pedagogical models (Reggio Emilia, Waldorf, STEAM approaches) widely used in the global educational space and identifies their effective aspects. Furthermore, the article develops practical proposals and recommendations for integrating and transforming international experiences into the national characteristics, curricula, and methodological frameworks of higher pedagogical education in Uzbekistan. The translational potential of art-pedagogical methods in enhancing the emotional intelligence and professional competence of student-pedagogues is scientifically substantiated.

Keywords: Higher pedagogical education, creativity, art-pedagogy, transformation, international models, Reggio Emilia, STEAM approach, professional competence, emotional intelligence.

INTRODUCTION

In today's rapidly developing era, characterized by an endless flow of information, the education system is tasked not only with providing ready-made knowledge but also with educating individuals who can think independently, non-standardly, and creatively. In particular, shaping creativity in higher pedagogical education institutions that train future teachers is a demand of the time. After all, a pedagogue going to a modern school must organize the lesson process not mechanically, but based on creative, interesting, and innovative approaches. In the Republic of Uzbekistan, fundamental reform of the higher education system and the development of students' "soft skills," as well as compositional, critical, and creative thinking, have been designated as priority directions of state policy.

However, an analysis of the current state of higher pedagogical education shows that traditional, mostly reproductive (based on memorization and reiteration) methods still dominate the educational process. The potential of art-pedagogy, based on the integration of art and pedagogy, is not being sufficiently utilized in increasing the professional creativity, emotional intelligence, and adaptability of future teachers. Art-pedagogy is a powerful tool for overcoming psychological barriers (complexes) in students, forming aesthetic taste in them, and awakening the instinct to find creative solutions to any pedagogical problem.

In the education systems of Western and developed Asian countries, art-pedagogical approaches have already acquired a strategic character, and successful models have been created. Reggio Emilia, Waldorf pedagogy, and the currently popular STEAM approaches are among them. Copying these international models directly and blindly may not yield the expected results. Therefore, it is a methodologically urgent problem to deeply analyze international advanced art-pedagogical experiences and to develop mechanisms for their transformation while adapting them to the national values, curricula, and mentality of Uzbekistan's higher education system.

The purpose of this study is to reveal the content and essence of international art-pedagogical models aimed at developing students' creativity in higher pedagogical education and to substantiate the scientific-practical ways of seamlessly integrating them into the national education system.

Literature Review

The theoretical and practical foundations of art-pedagogy have been studied in foreign research in the context of developing the individual through art and unlocking their mental potential. In particular, L. Vygotsky, in his work "The Psychology of Art," emphasizes the powerful cognitive function of art in restructuring the human emotional world and creative potential. Modern Western researchers, studying the education model integrated with art, have proven that it shapes "aesthetic competence" and adaptability in students. At the same time, scientists conducting research on the modern STEAM approach have shown that combining art with science and technology increases students' cognitive creativity by several times. The term art-pedagogy and its didactic functions have been interpreted as pedagogical technology in the works of scholars such as E. Yamburg, N. Purisheva, and L. Lebedeva. They consider art-pedagogy not just as drawing or listening to music, but as a system for achieving educational and upbringing goals through art tools. Uzbek scholars have also paid great attention to issues of developing creativity and pedagogical mastery in pedagogical higher education. In particular, R. Safarova, in her research, studied the didactic foundations of developing the creative thinking of future teachers and the problems of modernizing the content of education. B. Adizov researched the pedagogical system of preparing future teachers for creative activity and its creative character. N. Muslimov created a scientific school on forming professional competencies in pedagogical education and designing the creative potential of teachers. Also, Sh. Sharipov highlighted practical mechanisms for forming creativity and inventive skills in students.

Content. Developing the professional creativity of students in higher pedagogical education is not just about loading them with theoretical knowledge, but a process of breaking their thinking patterns and forming the skill of finding non-standard solutions. There are several effective art-pedagogical models based on the integration of art and education in international practice, and each of them has its own conceptual basis for developing the student's personality. Reggio Emilia, Waldorf pedagogy, and the currently popular STEAM approaches can be included among the models that have proven their effectiveness on a global scale.

The main idea of the Reggio Emilia model is based on the concept of "the hundred languages of the student." This approach gives students the freedom to express their thoughts and ideas in pedagogy not only through words or writing but also through drawing, sculpture, theater, dance, and visual models. Future teachers learn to design lessons in an interactive way using this model. In the Waldorf pedagogical model, the emphasis is mainly on developing aesthetic and emotional intelligence. Academic pressure is reduced in the educational process, and drawing, rhythmic, drama, and applied arts take the leading place. In pedagogical higher education institutions, this model is of significant importance in forming empathy, speech culture, and visual-emotional classroom management skills in students. In the STEAM model, which is considered a transdisciplinary approach of modern Western education, art is integrated with the exact and natural sciences. This model teaches future teachers to visualize complex topics, use multimedia tools creatively, and design lessons in the form of creative interactive games.

To successfully transform international art-pedagogical models onto a national foundation, in accordance with the requirements of the normative-legal documents of the Republic of Uzbekistan in the field of education, it is necessary to implement a series of strategic stages and practical mechanisms.

First, creative modularization of curricula and subject programs is required. It is appropriate to include special modules called "Art-Pedagogy and Creativity in Education" in the composition of traditional subjects such as pedagogy and pedagogical mastery in existing pedagogical higher education institutions. For example, when teaching the methodology of conducting lessons to future primary school or history teachers, it is necessary to introduce teaching the subject not in the form of a simple lecture, but through pedagogical drama—that is, the method of staging the lesson based on a certain plot.

Second, it is necessary to bring national-cultural component integration into this process. It yields positive results to enrich the methodological basis of Western Reggio Emilia or STEAM models with Uzbek national art and culture, rather than blindly copying them. To awaken students' creativity in art-pedagogical classes, one can use Uzbek miniature art, types of national applied decorative arts, and analysis of Maqom melodies. The student must reach a level of designing how to interactively bring elements of national heritage into the modern lesson format, for example, by conducting visual analysis through miniatures in a history lesson.

Third, it is necessary to implement infrastructural transformation by establishing art-creative laboratories in higher education institutions. It is difficult to systematically develop students' creative potential in ordinary classrooms surrounded by traditional desks and chalkboards. Based on the Reggio Emilia model, free creative spaces—art-pedagogical coworking and creativity laboratories—should be established in every pedagogical higher education institution. In these laboratories, students solve pedagogical cases, create digital and visual models of lessons, and conduct brainstorming methods together with art-therapeutic techniques, for example, designing with musical background or stress-relief exercises.

Results. The effectiveness of the process of transforming international art-pedagogical models in the higher pedagogical

education system was evaluated through the growth of the professional-creative competencies of student-pedagogues. As a result of systematic analyses and methodical experiments, a number of advantages and positive indicators of art-pedagogical approaches compared to traditional educational methods were determined.

First, as a result of applying elements of the Reggio Emilia and Waldorf models (pedagogical drama, visualization, and case study) to the lesson process, the level of students' creation of independent ideas increased significantly. While students participated as passive recipients of information in traditional lecture classes, they became independent subjects in designing lesson scenarios within the framework of art-pedagogical modules. Students' professional adaptability and skills in making correct decisions in non-standard pedagogical situations rose to a qualitatively new level.

Second, the integration of the art component with the methodology of exact and humanitarian sciences based on the STEAM approach served to increase the cognitive creativity of future teachers. Research results show that lesson plans and digital visual aids prepared using art-pedagogical methods developed students' ability to transfer abstract concepts into visual forms (visualization). This formed the competence of future teachers to explain even the most complex topics for school students in an interesting and simple language.

Third, positive dynamics were observed in students' emotional intelligence and audience management skills. The use of art-pedagogical activities, including national cultural components (Maqom melodies, analysis of miniatures and applied arts) and art-therapeutic elements, helped to overcome psychological barriers, emotional tension, and fears before public speaking. As a result, future pedagogues' professional reflection, self-regulation of emotions, and skills to establish pedagogical empathy with future students were formed.

Fourth, the pedagogical environment of art-creative laboratories and coworking centers proposed to be organized in higher education institutions strengthened collective creativity (collaborative creativity) among students. Students abandoned individual template tasks and succeeded in developing innovative pedagogical projects, original lesson programs, and interactive game technologies as a group. These results confirm that introducing international art-pedagogical approaches to higher pedagogical education is a strategic factor in increasing the quality of lessons and the competitiveness of graduates in the labor market.

Reliability of the results. In this part, it is proven that the transformation model you are proposing is not just empty words, but scientifically tested and substantiated. The reliability and objectivity of the results obtained within the research are ensured by strict adherence to the methodology of pedagogical research and the mutual consistency of the applied methods. In the empirical part of the research, mechanisms for transforming international art-pedagogical models into the national education system were practically tested and passed through several stages of verification filters.

Conclusion

The results of this research, dedicated to the problem of studying international art-pedagogical models in the higher pedagogical education system and transforming them into national educational conditions, allow for a number of important scientific and practical conclusions. In today's modernizing educational space, increasing the creative potential of future teachers is not just an additional requirement, but a strategic necessity that guarantees the quality of education.

In conclusion, the systematic introduction of the proposed transformation mechanisms into higher pedagogical education will serve to deliver a new generation of creative teachers to future general education schools—specialists who can discover

every child's individual ability and introduce innovations into the educational process.

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