



Pedagogical Conditions And Principles For Developing Teachers' Creative Potential Based On An Acmeological Approach

Ashurova Barno Nematovna,

Independent Researcher at Samarkand State Pedagogical Institute

ABSTRACT

This article examines the pedagogical conditions and methodological principles for developing teachers' creative potential through an acmeological approach. In contemporary education, the teacher is no longer regarded only as a transmitter of knowledge, but as a designer of developmental situations, a reflective practitioner, and an initiator of innovative pedagogical solutions. The acmeological approach makes it possible to understand professional growth as a purposeful movement toward the highest level of personal and professional maturity. The article substantiates that teachers' creative potential develops effectively when professional motivation, reflective self-analysis, pedagogical freedom, methodological support, collaborative experience, and innovation-oriented educational environments are systematically integrated. The study also identifies key principles such as humanistic orientation, subjectivity, continuity, individualization, reflexivity, creativity, scientific validity, and professional self-development. The proposed acmeological model emphasizes the gradual transformation of teachers from performers of standard methods into creative professionals capable of designing original educational strategies and supporting students' holistic development.

Keywords:

acmeological approach, teacher creativity, creative potential, professional development, pedagogical conditions, reflective practice, innovation, pedagogical principles, self-development, educational environment.

Introduction

The rapid transformation of modern society, the expansion of digital technologies, the growth of information flows and the changing needs of learners have significantly altered the professional mission of the teacher. Today, a teacher is expected not only to master subject content and teaching methods, but also to think flexibly, design non-standard learning situations, respond creatively to pedagogical challenges, and guide students toward independent, critical and innovative thinking. In this context, the development of teachers' creative potential becomes one of the central problems of pedagogical science and professional education.

Creativity in teaching is not limited to the use of unusual methods or attractive classroom activities. It is a complex professional quality that includes pedagogical imagination, the ability to solve non-standard problems, openness to innovation, reflective thinking, emotional flexibility, communication culture, and readiness for continuous self-development. A creative teacher can transform ordinary educational material into a meaningful learning experience, adapt methods to the needs of students, and create an atmosphere in which learners are encouraged to search, compare, ask questions and produce new ideas.

The acmeological approach provides an important theoretical basis for understanding

this process. Acmeology studies the laws, mechanisms and conditions through which a person reaches the highest stages of maturity and professionalism. In the acmeological tradition, professional development is interpreted as a movement toward “acme” — the peak of personal, social and professional realization [1, 2]. Therefore, the development of teachers’ creative potential should not be viewed as a short-term methodological training, but as a long-term process of professional growth, self-knowledge, self-improvement and creative self-realization. The purpose of this article is to theoretically substantiate the pedagogical conditions and principles for developing teachers’ creative potential on the basis of the acmeological approach. The main tasks are: to clarify the essence of teachers’ creative potential; to reveal the possibilities of the acmeological approach in pedagogical development; to identify the necessary pedagogical conditions; to formulate methodological principles; and to propose a staged model for practical implementation.

Literature Review and Theoretical Background

The scientific foundations of the acmeological approach are connected with the works of A. A. Derkach, N. V. Kuzmina, A. A. Bodalev and other researchers who studied the conditions of achieving professional maturity and mastery. Acmeology is interpreted as a science that investigates the highest levels of human development and the conditions for achieving them [1, 6]. In this sense, the teacher’s professional growth is not simply an accumulation of experience, but a qualitative transformation of personality, activity, communication and reflection. A. A. Derkach emphasizes that the acmeological approach is directed toward the development of professionalism, creative mastery and self-realization in professional activity [2, 58]. This idea is especially relevant for teachers, because pedagogical work requires constant adaptation to new educational situations, students’ individual needs and social expectations. N. V. Kuzmina connects teacher professionalism with the unity of knowledge, pedagogical abilities, personal qualities and the capacity to achieve

meaningful educational results [3, 41]. Thus, professional creativity becomes an essential component of pedagogical mastery. In psychological and pedagogical literature, creativity is often understood as the ability to produce ideas, products or solutions that are both original and valuable. T. Amabile’s componential theory is particularly important because it shows that creativity depends not only on individual abilities, but also on motivation and the social environment [6, 79]. This conclusion is directly related to the development of teachers: even a talented teacher may lose creative activity if the school environment is authoritarian, overloaded with formal requirements or indifferent to innovation. Conversely, a supportive environment can stimulate creative initiative and professional courage.

M. Csikszentmihalyi’s theory of creativity also shows that creative work develops in the interaction between the individual, the field of activity and the community that recognizes and evaluates innovation [7, 27]. For teachers, this means that creativity should be supported not only at the individual level but also through professional communities, methodological associations, mentoring systems and institutional culture. R. Sternberg’s approach adds that creativity requires the integration of intellectual abilities, knowledge, thinking style, personality traits, motivation and environment [8, 10].

In educational theory, A. Craft emphasizes that creativity in schools is not an optional addition to the curriculum, but an important dimension of learning and teaching [9, 37]. The OECD report on innovative pedagogies also highlights that modern teachers should be viewed as designers of learning environments rather than technicians who simply implement ready-made instructions [10, 19]. This position is close to the acmeological idea that a mature professional acts consciously, responsibly and creatively. D. Schön’s concept of the reflective practitioner is also important for this research. According to Schön, professionals improve their activity through reflection-in-action and reflection-on-action [11, 49]. For teachers, reflection becomes a mechanism of creative

growth: by analyzing lessons, difficulties, students' reactions and achieved results, the teacher gradually develops a more flexible and original style of pedagogical thinking.

Methodology. This article is based on theoretical analysis, comparative interpretation, generalization and pedagogical modeling. The study relies on acmeological, competence-based, personality-oriented, activity-based and reflective approaches. The theoretical analysis made it possible to define teachers' creative potential as a dynamic professional-personal quality that integrates motivation, pedagogical imagination, divergent thinking, methodological flexibility, emotional-volitional stability, communicative openness, reflective ability and readiness for innovation. The acmeological approach was used as the central methodological framework. It allowed the research problem to be considered not only from the point of view of teaching methods, but also in relation to the teacher's professional maturity, self-development, self-regulation and movement toward higher levels of pedagogical mastery.

The Essence of Teachers' Creative Potential in the Acmeological Approach

Teachers' creative potential is a complex and developing system. It includes not only natural abilities, but also acquired professional experience, pedagogical values, motivation, knowledge, reflective skills and the ability to act creatively in changing conditions. From an acmeological point of view, creative potential is not a fixed personal trait. It is a resource that can be developed, strengthened and transformed through purposeful pedagogical conditions. The first component of creative potential is the motivational-value component. A teacher becomes truly creative when he or she sees pedagogical work as meaningful, socially important and personally significant. Intrinsic motivation is especially important. If a teacher works only to satisfy administrative requirements, creativity remains superficial. If the teacher feels responsibility for students' growth and perceives professional activity as self-realization, creative initiative becomes more stable [6, 115]. The second component is cognitive. It includes subject knowledge,

pedagogical knowledge, methodological literacy and the ability to connect different fields of knowledge. Creative teaching requires intellectual flexibility: the teacher should be able to compare approaches, transform content, use interdisciplinary links and design new learning tasks.

The third component is activity-technological. It is expressed in the ability to use active, interactive, problem-based, project-based, digital and research-oriented methods. A creative teacher does not depend on one method. He or she selects and combines methods according to educational goals, students' abilities and the logic of the topic. The fourth component is emotional-volitional. Creativity always involves uncertainty. A teacher who introduces new methods may face mistakes, criticism or unexpected results. Therefore, creative potential requires courage, patience, resilience and emotional stability. The acmeological approach pays special attention to such qualities because professional growth is impossible without overcoming difficulties [2, 146]. The fifth component is reflective-acmeological. Reflection allows the teacher to understand his or her strengths, weaknesses, professional style and prospects for development. Through reflection, experience becomes not only memory, but a source of conscious improvement. In this sense, reflection is one of the main mechanisms that transforms ordinary practice into professional mastery [11, 68].

Pedagogical Conditions for Developing Teachers' Creative Potential

The first pedagogical condition is the creation of an acme-oriented educational environment. Such an environment is based on trust, openness, cooperation, respect for individuality and support for initiative. In schools where every deviation from routine is perceived as a risk, teachers usually avoid experimentation. In contrast, an acme-oriented environment encourages teachers to search for new solutions, analyze results and share experience. It should include methodological freedom, access to resources, opportunities for professional dialogue and recognition of creative achievements. The second condition is

the organization of reflective and diagnostic support. Teachers need to understand their current level of professional development and creative potential. This can be achieved through self-assessment questionnaires, pedagogical portfolios, lesson observation, peer feedback, professional interviews and reflective diaries. Acmeological diagnostics should not be punitive. Its purpose is not to label teachers as “strong” or “weak”, but to help them identify individual growth zones and design personal development trajectories [1, 101].

The third condition is the development of intrinsic professional motivation. Creativity is strengthened when teachers feel the meaning of their work, see the results of their efforts and receive moral and professional support. Motivation can be developed through recognition of successful practices, participation in innovative projects, professional competitions, publication of methodological works, mentoring and involvement in decision-making. A teacher who feels professional dignity and autonomy is more likely to become creative. The fourth condition is continuous professional development. Short-term training courses are not sufficient for the formation of creative potential. Teachers need a continuous system that includes workshops, master classes, lesson study, action research, peer coaching, pedagogical laboratories and professional learning communities. Professional development should be practice-oriented: teachers should not only listen to theoretical lectures, but also design lessons, test methods, analyze student outcomes and improve their practice.

The fifth condition is methodological support for creative activity. Many teachers have creative ideas but do not always know how to implement them systematically. Therefore, methodological services should help teachers design problem-based tasks, interdisciplinary projects, formative assessment tools, interactive exercises and differentiated learning strategies. Methodological support should not suppress individuality; rather, it should help each teacher find his or her own creative style.

The sixth condition is the integration of digital and innovative pedagogical technologies.

Digital tools expand the possibilities of creative teaching when they are used meaningfully. Multimedia resources, virtual laboratories, online collaboration platforms, educational simulations and digital assessment tools can support student engagement and teacher creativity. However, technology itself does not guarantee creativity. It becomes creative only when it is connected with pedagogical goals, problem-solving, student agency and reflective analysis [10, 188].

The seventh condition is collaborative professional culture. Teacher creativity develops more effectively in cooperation than in isolation. Professional communities allow teachers to exchange ideas, discuss difficulties, observe each other’s lessons and produce collective solutions. Collaboration also reduces fear of failure because innovation becomes a shared professional process. The OECD emphasizes that networks and communities of practice play a significant role in transforming pedagogical culture [10, 146].

The eighth condition is institutional and administrative support. School leaders should create time, space and organizational mechanisms for creativity. If teachers are overloaded only with reports and formal control, creative development becomes secondary. Administrative support includes flexible planning, fair evaluation, encouragement of innovation, provision of resources and protection of teachers’ professional autonomy.

Principles for Developing Teachers’ Creative Potential

The principle of humanistic orientation means that the development of teachers’ creative potential should serve the growth of both teacher and student. Creativity must not become a form of external performance or competition. It should be connected with human dignity, respect, empathy and educational responsibility.

The principle of subjectivity emphasizes that the teacher is an active subject of professional development. A teacher cannot be “made creative” only through instructions. He or she must participate in goal-setting, self-analysis, choice of methods and evaluation of results.

This principle corresponds to the acmeological understanding of the person as an active creator of his or her own professional path [2, 203].

The principle of continuity means that creative potential develops throughout professional life. A young teacher may show creative enthusiasm, while an experienced teacher may have deep methodological intuition. Both need continuous development. Acmeology rejects the idea that professional growth ends after obtaining a diploma or qualification certificate.

The principle of individualization requires taking into account the teacher's experience, subject area, personal style, motivation and professional difficulties. Some teachers need support in digital technologies, others in communication, assessment, research activity or classroom creativity. Individual development trajectories make professional growth more effective.

The principle of reflection and self-regulation is central. Teachers should regularly analyze their lessons, communication, decisions and results. Reflection helps to transform mistakes into learning resources and successful experiences into stable professional strategies. Without reflection, creativity may remain accidental; with reflection, it becomes conscious and systematic.

The principle of integration of theory and practice means that theoretical knowledge should be tested and enriched in real pedagogical activity. Creativity is born when scientific ideas meet classroom experience. Therefore, training programs should include practical design, microteaching, observation, experiment and analysis.

The principle of problematization means that teachers should be encouraged to see pedagogical problems not as obstacles, but as sources of creative search. A difficult class, low motivation, mixed abilities or limited resources can become a starting point for designing new methods.

The principle of variability requires the use of different methods, forms and technologies. Creative teaching is incompatible with methodological monotony. Variability

allows the teacher to adapt instruction to the diversity of students and educational situations.

The principle of collaboration and co-creation emphasizes joint activity between teachers, students, parents and the community. In modern education, creativity is increasingly collective. A teacher's creative potential grows when he or she participates in professional dialogue and creates educational products together with others.

The principle of scientific validity means that creativity should not be confused with randomness. Innovative methods should be based on pedagogical theory, psychological knowledge and evidence of effectiveness. Creative teaching must be original, but also meaningful and pedagogically justified.

The principle of ethical responsibility is also important. A creative teacher influences students' worldview, motivation and self-esteem. Therefore, any pedagogical innovation should respect students' personality, cultural background, safety and developmental needs.

A Staged Model for Practical Implementation

The development of teachers' creative potential based on the acmeological approach can be organized through several stages. The first stage is diagnostic-prognostic. At this stage, the teacher's professional needs, creative resources and difficulties are identified. The result is an individual acmeological profile that shows the teacher's current level and possible growth trajectory. The second stage is motivational-value orientation. Its purpose is to strengthen professional motivation, clarify personal pedagogical values and form a positive attitude toward creative self-development. Discussions, reflective essays, professional goal-setting and analysis of successful pedagogical cases can be used. The third stage is design and methodological preparation. Teachers learn to design creative lessons, problem-based tasks, projects, interdisciplinary activities and formative assessment tools. The emphasis is placed on connecting creativity with curriculum goals. The fourth stage is experimental implementation. Teachers test new methods in real classroom practice. At this stage, it is important to create a safe environment where

mistakes are treated as part of professional learning. The fifth stage is reflective correction. Teachers analyze what worked, what did not work and why. Peer observation, mentoring feedback, video analysis and reflective diaries can be effective tools. The sixth stage is generalization and dissemination. Successful practices are systematized, presented in methodological seminars, articles, open lessons and professional communities. This stage strengthens the teacher's professional confidence and contributes to the creative culture of the whole institution.

Discussion. The acmeological approach changes the understanding of teacher creativity. It shows that creativity is not a rare talent possessed by only a few individuals. It is a professional capacity that can be developed under appropriate pedagogical conditions. The key point is that creativity should be connected with professional maturity. A creative teacher is not simply someone who uses unusual methods; rather, he or she consciously chooses methods, understands their educational value, evaluates results and continues self-improvement. However, several barriers may slow down this process. Among them are excessive formalism in professional development, lack of time, insufficient methodological support, fear of criticism, weak administrative encouragement and traditional views on teaching. To overcome these barriers, schools and training institutions need to build a culture of trust, reflection and innovation. Teacher evaluation should also include not only formal indicators, but also creativity, professional growth, collaboration and contribution to students' development. The acmeological approach is especially valuable because it combines personal and professional dimensions. It does not reduce teacher development to techniques. It considers motivation, values, self-awareness, communication, responsibility and creativity as interconnected aspects of professional maturity. This makes it possible to design more holistic programs for teacher development.

Conclusion. The development of teachers' creative potential is one of the most important tasks of modern education. In the conditions of rapid social, technological and cultural change,

schools need teachers who can think independently, design innovative learning situations and support students' creative growth. The acmeological approach provides a strong theoretical and methodological foundation for this task because it views professional development as a purposeful movement toward maturity, mastery and self-realization. The article has shown that teachers' creative potential develops effectively under several pedagogical conditions: an acme-oriented educational environment, reflective diagnostics, intrinsic motivation, continuous professional development, methodological support, digital and innovative technologies, collaborative culture and institutional encouragement. These conditions should be implemented on the basis of principles such as humanism, subjectivity, continuity, individualization, reflection, integration of theory and practice, problematization, variability, collaboration, scientific validity and ethical responsibility. The proposed staged model - diagnostic-prognostic, motivational-value, design-methodological, experimental, reflective-corrective and generalization stages - can be used in teacher training, professional development courses and school-based methodological work. The main result of such work is the formation of a teacher who is capable of creative pedagogical thinking, responsible innovation and continuous professional self-improvement. Thus, the acmeological approach allows teacher creativity to be understood not as an occasional feature of individual talent, but as a systematically developed quality of professional maturity. Its implementation can contribute to the improvement of teaching quality, the strengthening of teachers' professional identity and the creation of a more creative educational environment for students.

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