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# PEDAGOGICAL AND PSYCHOLOGICAL FOUNDATIONS OF THE ACMELOGICAL APPROACH IN FORMING STUDENTS' CREATIVE ABILITIES

Gulzoda Umarova
Lecturer, Department of Pedagogy University of Information Technologies and Management, Karshi City, Uzbekistan,
Independent Researcher of Chirchik State Pedagogical University

**Abstract**

This study examines the pedagogical and psychological foundations of the acmeological approach in forming students' creative abilities within higher education. Creativity is treated as a multi-component construct that integrates divergent thinking, motivational readiness, self-regulation, and reflective competence, while acmeology is interpreted as a developmental framework oriented toward achieving a learner's peak personal-professional potential. The paper argues that an acmeological model of creativity formation becomes methodologically productive when it is grounded in humanistic pedagogy, activity theory, and contemporary psychological views on self-determination and metacognitive regulation. Attention is given to the mechanisms through which educational environments stimulate creative growth: goal-setting practices, problem-based and project-based learning, dialogic interaction, and feedback that supports autonomy and mastery. The research conceptualizes acmeological support as a system of pedagogical conditions that align students' internal resources with external educational challenges, enabling stable movement from episodic creative acts to sustained creative competence. In the context of pedagogical universities, the acmeological approach is positioned not only as a means of improving academic outcomes, but also as a strategy for strengthening future teachers' professional creativity, adaptability, and innovation readiness. The study offers an integrative framework linking psychological determinants (motivation, self-efficacy, cognitive flexibility) with pedagogical determinants (learning design, assessment culture, mentoring), and

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outlines expected developmental indicators for diagnosing creative progress across stages of training.

**Keywords**: Acmeology, creative abilities, creative competence, divergent thinking, cognitive flexibility, self-regulation, metacognition, self-efficacy, intrinsic motivation, reflective practice, educational environment, pedagogical conditions, professional development, teacher education.

## Introduction

# TALABALARDA IJODIY QOBILIYATLARNI SHAKLLANTIRISHDA AKMEOLOGIK YONDASHUVNING PEDAGOGIK-PSIXOLOGIK ASOSLARI

Umarova Gulzoda Bahodir qizi
Pedagogika kafedrasi o'qituvchisi
Axborot texnologiyalari va menejment universiteti. Qarshi.
Chirchiq davlat pedagogika universiteti mustaqil tadqiqotchisi.

**Annotatsiya:**
Ushbu tadqiqot oliy ta’lim sharoitida talabalarning ijodiy qobiliyatlarini shakllantirishda akmeologik yondashuvning pedagogik va psixologik asoslarini tahlil qiladi. Ijodkorlik divergent tafakkur, motivatsion tayyorgarlik, o‘zini-o‘zi boshqarish hamda refleksiv kompetensiyani birlashtiruvchi ko‘p tarkibli konstrukt sifatida talqin etiladi, akmeologiya esa shaxsning maksimal shaxsiy-kasbiy salohiyatiga erishishga yo‘naltirilgan rivojlantiruvchi metodologik paradigma sifatida izohlanadi. Ishda ijodiy qobiliyatlarni rivojlantirishning akmeologik modeli gumanistik pedagogika, faoliyat nazariyasi hamda o‘zini belgilash va metakognitiv regulyatsiya haqidagi zamonaviy psixologik qarashlar bilan asoslanganda metodik jihatdan samarali bo‘lishi isbotlanadi. Ta’lim muhitining ijodiy o‘sishni rag‘batlantiruvchi mexanizmlariga alohida e’tibor qaratiladi: maqsad qo‘yish amaliyotlari, muammo asosida va loyiha asosida o‘qitish, dialogik muloqot, shuningdek, avtonomiya va mahoratga yo‘naltirilgan qo‘llab-quvvatlovchi qayta aloqa. Tadqiqot “akmeologik qo‘llab-quvvatlash”ni

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talabalarning ichki resurslarini tashqi ta'limiy chaqiriqlar bilan muvofiqlashtiradigan pedagogik shart-sharoitlar tizimi sifatida konseptuallashtiradi; bu tizim epizodik ijodiy harakatlardan barqaror ijodiy kompetensiyaga o'tishni ta'minlaydi. Pedagogik oliygohlarda akmeologik yondashuv nafaqat akademik natijalarni yaxshilash vositasi, balki bo'lajak o'qituvchilarning kasbiy ijodkorligi, moslashuvchanligi va innovatsion tayyorgarligini kuchaytirish strategiyasi sifatida talqin etiladi. Ish psixologik determinantlar (motivatsiya, o'ziga ishonch, kognitiv moslashuvchanlik) bilan pedagogik determinantlar (ta'lim dizayni, baholash madaniyati, mentoring) o'rtasidagi integrativ bog'liqlikni taklif etadi hamda tayyorgarlik bosqichlari bo'yicha ijodiy rivojlanishni diagnostika qilish uchun kutiladigan rivojlanish ko'rsatkichlarini belgilaydi.

**Kalit so'zlar:** akmeologiya, ijodiy qobiliyatlar, ijodiy kompetensiya, divergent tafakkur, kognitiv moslashuvchanlik, o'zini-o'zi boshqarish, metakognitsiya, o'ziga ishonch, ichki motivatsiya, refleksiv amaliyot, ta'lim muhiti, pedagogik shart-sharoitlar, kasbiy rivojlanish, o'qituvchi ta'limi

## Introduction

In contemporary higher education, the formation of students' creative abilities is increasingly viewed as a strategic condition for social and economic development, educational innovation, and the sustainability of professional communities. Within pedagogical universities, this priority becomes especially significant because graduates are expected not only to master instructional technologies but also to generate new pedagogical ideas, adapt to diverse learning needs, and build motivating environments that cultivate learners' initiative. Creativity in this context is not limited to artistic expression; it is understood as a professional capacity to perceive educational problems in non-standard ways, propose original solutions, and implement them responsibly within ethical and cultural norms. However, the institutionalization of creativity as an educational outcome raises methodological questions: what theoretical framework best explains creative growth, which mechanisms should be

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emphasized in training, and how can creativity be supported as a stable personal-professional quality rather than a situational performance.

The acmeological approach provides a productive lens for addressing these questions because it focuses on the laws, conditions, and technologies of attaining a person's highest stages of development. Originating from the idea of "acme" as a peak of maturity, acmeology examines how individuals progress from potential to mastery through purposeful self-improvement, reflective regulation, and the integration of internal resources with demanding professional contexts. Applied to university education, acmeology emphasizes trajectories of growth, developmental milestones, and the supportive conditions that enable a learner to reach higher levels of competence. When creativity is interpreted acmeologically, it becomes a developmental outcome shaped by deliberate practice, motivational stability, and the learner's capacity for self-directed transformation. This interpretation is especially relevant for pedagogical education, where professional excellence depends on continuous learning and the ability to design educational solutions under changing societal expectations.

The pedagogical foundations of the acmeological approach to creativity formation are rooted in humanistic and learner-centered paradigms that recognize the student as an active subject of learning. From this standpoint, creative abilities develop most effectively in environments where autonomy is respected, where learning tasks have personal meaning, and where errors are treated as informative steps in the process of mastery. Activity-based pedagogy strengthens this foundation by framing creativity as an outcome of meaningful action, collaboration, and engagement with authentic problems. Within such a framework, the curriculum shifts from reproduction of information toward exploration, modeling, and creative production. Pedagogical interaction also becomes a critical variable: mentoring, dialogic communication, and constructive feedback are not auxiliary elements but core mechanisms that structure students' movement toward higher levels of creative competence.

The psychological foundations of the acmeological approach highlight creativity as a system that combines cognitive, motivational, emotional-volitional, and reflective-regulatory components. Cognitive flexibility and divergent thinking

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support idea generation, but without motivation and self-efficacy these capacities may remain latent. Self-determination theory clarifies why students' creative engagement becomes stable when learning satisfies autonomy, competence, and relatedness needs. At the same time, social-cognitive perspectives emphasize that creative performance depends on beliefs about one's capabilities, perceived support, and the availability of successful models. Metacognitive psychology further explains how students learn to manage creative processes through planning, monitoring, and evaluation, transforming creativity from an impulsive trait into a controllable skill. Reflection, therefore, is central to acmeological creativity formation because it enables learners to interpret their experience, identify growth points, and set more ambitious developmental goals.

In the higher-education context, and particularly in teacher education, the acmeological approach suggests that creativity formation requires a structured system of conditions: developmental tasks aligned with professional realities, incremental complexity, opportunities for independent choice, and assessment practices that value originality and reasoning. It also requires institutional supports such as academic advising, mentoring cultures, and learning communities where collaboration enhances rather than suppresses individuality. The present study aims to clarify the pedagogical and psychological foundations of the acmeological approach in forming students' creative abilities, to outline a conceptual model of acmeological support, and to identify indicators that can guide evaluation of creative development throughout university training.

## Methods

The study was designed as a mixed-method inquiry to examine how an acmeological approach can be operationalized in pedagogical university programs and how its pedagogical and psychological mechanisms relate to students' creative development. The methodological logic combined a developmental-intervention component with diagnostic assessment, allowing the analysis of both measurable change in creativity-related indicators and qualitative shifts in students' self-regulation and reflective maturity. The

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research was implemented in a pedagogical university context in Uzbekistan, where teacher education curricula increasingly emphasize competence-based outcomes and innovation readiness.

Participants were undergraduate students enrolled in teacher education tracks, selected to represent different stages of professional formation. Inclusion criteria focused on active enrollment, regular attendance, and participation in practice-oriented coursework. To reduce selection bias, intact academic groups were used, and groups were assigned to either an acmeologically enriched learning format or a comparison format that retained conventional instruction. The acmeologically enriched format integrated developmental goal-setting, reflective tasks, problem-based and project-based learning, and mentoring feedback oriented toward mastery and self-improvement. The comparison format covered the same disciplinary content but used predominantly reproductive tasks and standard assessment routines.

Creativity formation was operationalized through a set of indicators reflecting cognitive, motivational, and regulatory dimensions. The cognitive dimension was assessed through tasks emphasizing divergent thinking, flexibility, and originality in pedagogical problem-solving. The motivational dimension was examined through self-report measures targeting intrinsic motivation, achievement orientation, and perceived meaning of learning tasks. The regulatory dimension was assessed using scales and performance-based prompts capturing self-efficacy, metacognitive planning, monitoring, and reflective evaluation. In addition, reflective competence was explored through structured reflection journals and short analytical essays in which students described their learning strategies, perceived barriers, and personal growth points. To capture contextual and interpersonal mechanisms, semi-structured interviews were conducted with selected students and instructors, focusing on learning climate, mentoring practices, and perceptions of developmental support.

The intervention procedure was organized across a semester cycle. At the initial stage, baseline diagnostics were administered and students completed an orientation module introducing acmeological principles such as goal hierarchy, self-development planning, and criteria of professional maturity. During the

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formative stage, students engaged in creative pedagogical projects that required designing lesson fragments, educational games, or inclusive learning solutions, followed by peer review and instructor mentoring. Reflection was embedded after each major task through prompts that guided students to identify effective strategies, evaluate novelty and feasibility, and set the next developmental target. At the final stage, post-assessment was conducted using parallel forms of the baseline instruments, and qualitative data were collected to document changes in students' learning agency and professional self-concept.

Quantitative data analysis relied on pre-post comparison of creativity-related indicators, examination of differences between learning formats, and analysis of relationships among motivation, self-efficacy, metacognition, and creative performance. Qualitative analysis used thematic coding to identify recurring patterns in reflective texts and interviews, with attention to acmeological markers such as goal clarity, growth orientation, and self-correction strategies. Integration of findings was performed through triangulation, comparing quantitative shifts with qualitative evidence of developmental change. Ethical procedures included voluntary participation, informed consent, confidentiality of responses, and the right to withdraw without academic consequences.

Results

The findings indicate that the acmeologically enriched learning format produced more consistent growth in students' creative abilities than conventional instruction, with change observed across cognitive, motivational, and regulatory indicators. At the cognitive level, students exposed to acmeological learning conditions demonstrated stronger performance in tasks requiring divergent solutions to pedagogical problems. Their responses showed a broader range of ideas, more frequent use of alternative perspectives, and higher levels of originality in proposing instructional strategies. In applied assignments, these students were more likely to transform theoretical concepts into flexible teaching designs, such as adapting content to different learner profiles, integrating interactive methods, and constructing novel lesson structures rather than reproducing templates.

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At the motivational level, students in the acmeological format reported higher stability of intrinsic learning interest and a clearer perception of personal meaning in creative tasks. Qualitative reflections suggest that motivational change was not merely an increase in enthusiasm but a restructuring of learning orientation: students increasingly described creativity as a professional necessity and a personal resource for future teaching rather than as an optional talent. Growth orientation became more prominent in journal entries, where students articulated progressive goals and recognized creative difficulty as a developmental challenge. By contrast, in the comparison format, motivation was more often framed in terms of meeting academic requirements, and creative activity was described as episodic, dependent on mood or external encouragement.

The regulatory dimension showed one of the most distinctive differences between learning formats. Students participating in the acmeological approach displayed increased self-efficacy for creative tasks, expressed as confidence in generating solutions and managing uncertainty. Their reflective texts contained more evidence of metacognitive control: students described planning strategies before initiating projects, monitoring progress during implementation, and evaluating outcomes using explicit criteria such as novelty, pedagogical appropriateness, and learner engagement potential. Many students reported that reflective prompts and mentoring feedback helped them shift from spontaneous idea generation to structured creative work. In the comparison format, reflection was less systematic; students rarely described deliberate planning or criteria-based evaluation, and difficulties were often attributed to external factors rather than treated as opportunities for strategy adjustment.

Analysis of project products corroborated these patterns. In the acmeological format, student projects more frequently included original elements such as non-standard learning tasks, multi-step engagement scenarios, and differentiated pathways for learners. Peer-review records suggested that these students also became more competent evaluators of creativity: they provided feedback that focused on reasoning, feasibility, and improvement steps rather than only general praise. This indicates that the acmeological approach influenced not only

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production of creative outcomes but also the development of an internal culture of quality and reflective judgment within learning communities.

Interview data with instructors highlighted pedagogical mechanisms that contributed to change. Mentoring practices that emphasized mastery, constructive challenge, and individualized feedback were perceived by students as key supports for creative development. Instructors noted that when assessment criteria explicitly valued originality and justification, students became less risk-averse and more willing to test unconventional ideas. Students also emphasized the role of collaborative formats, especially when peer interaction was structured around shared problem-solving and reflective discussion. Importantly, creative growth was strongest when collaboration did not replace individual responsibility but instead expanded the range of perspectives available for individual decision-making.

Correlation patterns among measured variables suggested an integrative structure consistent with the acmeological model. Higher intrinsic motivation and self-efficacy were associated with stronger creative performance, while metacognitive regulation and reflection were linked to both motivation and cognitive originality. This pattern supports the interpretation that creativity development in acmeological conditions is mediated by self-regulatory mechanisms: students who learned to plan, monitor, and reflect were more likely to sustain creative engagement and convert ideas into coherent educational designs.

Overall, the results show that the acmeological approach functions as a developmental system rather than a set of isolated techniques. It strengthened students' creative abilities by aligning pedagogical conditions with psychological determinants of growth, fostering a stable trajectory from initial creative attempts toward more mature creative competence in professional learning contexts.

## Discussion

The results support the assumption that the acmeological approach is effective in forming students' creative abilities when it is grounded in a coherent set of

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pedagogical conditions and psychological mechanisms. The observed growth in divergent problem-solving, reflective regulation, and project originality suggests that creativity in teacher education can be developed as a stable competence rather than treated as a spontaneous trait. From an acmeological perspective, this stability is achieved by transforming creativity into a developmental trajectory: students learn to set progressively higher goals, engage in deliberate practice, and regulate their learning through reflection and feedback. The findings therefore reinforce the view that creativity formation is inseparable from broader processes of personal-professional maturation.

One of the most meaningful outcomes concerns the regulatory dimension, where the acmeologically enriched format produced clearer gains in metacognitive planning and criteria-based self-evaluation. This result aligns with psychological accounts that interpret creative performance as a controlled process requiring not only idea generation but also selection, justification, and refinement. In conventional instruction, students may occasionally demonstrate originality, but without systematic regulation these outcomes remain episodic. The acmeological learning design, by contrast, treated reflection as a mechanism for internalizing quality standards and for building a functional relationship between effort and improvement. This may explain why students in the intervention condition not only generated more diverse ideas but also produced pedagogically grounded solutions that were implementable within real classroom constraints.

Motivational shifts also deserve interpretation through the acmeological lens. Increased intrinsic motivation and meaning-oriented engagement imply that students began to experience creative activity as personally significant and professionally necessary. In teacher education, motivation is particularly important because future teachers' creativity is not limited to their individual self-expression; it shapes how they design learning environments and respond to learners' needs. The interviews and reflection journals suggest that students' motivation became more autonomous when mentoring feedback emphasized mastery and growth rather than simple compliance. This is consistent with self-determination theory, which predicts that autonomy-supportive climates

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strengthen sustained engagement and risk-taking, both essential for creativity. The acmeological approach appears to operationalize autonomy support through goal-setting, choice within projects, and feedback that clarifies development steps without reducing the learner's agency.

The role of mentoring and assessment culture emerged as a critical pedagogical mechanism. When originality was made visible in evaluation criteria and when feedback focused on improvement pathways, students reported reduced fear of error and greater readiness to experiment. This finding has practical implications for pedagogical universities: creativity cannot be reliably developed in environments where assessment penalizes divergence or where academic success is defined primarily by reproduction of standard answers. An acmeological orientation requires assessment to function as developmental diagnostics, identifying growth points and supporting movement toward higher competence. In this sense, the approach shifts evaluation from a summative filter to a formative mechanism that structures students' ascent toward professional mastery.

Collaborative learning also contributed to creative development, but the qualitative evidence indicates that collaboration was most productive when it expanded perspectives rather than dissolving individual responsibility. Acmeology assumes that peak development is personally achieved, yet socially mediated; the learner remains the subject of growth while interaction provides resources, models, and critical dialogue. The peer review practices in the acmeological format likely served two functions: they offered external feedback for improving products and they trained students to articulate criteria of creativity, thereby strengthening their reflective competence. This dual function is pedagogically valuable because future teachers need not only to be creative themselves but also to assess and cultivate creativity in their pupils.

The correlation patterns among motivation, self-efficacy, metacognition, and creative performance suggest that creativity development is structurally integrated rather than compartmentalized. In practice, this means that interventions targeting only cognitive techniques of divergent thinking may be insufficient if motivational and regulatory components are weak. The

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acmeological framework addresses this limitation by combining psychological support (self-efficacy, growth mindset, meaning-making) with pedagogical design (problem-based tasks, mentoring, reflective routines). In higher education systems undergoing modernization, such integration is especially important because students often face high academic pressure and uncertainty about professional identity; acmeological support can stabilize creative engagement by linking tasks to long-term professional goals.

At the same time, the findings should be interpreted with attention to contextual constraints. The intervention's effectiveness depended on consistent implementation of reflective procedures and feedback quality. Where mentoring was superficial or where time was insufficient for iterative improvement, creative gains were less pronounced. This indicates that acmeological pedagogy requires institutional conditions: reasonable workload distribution, instructor readiness to mentor, and curricular space for project cycles. Future research may strengthen the evidence base by extending intervention duration, examining discipline-specific differences, and exploring how digital learning environments can support acmeological reflection and creativity diagnostics.

Overall, the discussion clarifies that the acmeological approach contributes to creativity formation by organizing educational experience around development toward mastery. It strengthens students' creative abilities not through isolated creative exercises, but by building a culture of self-improvement, reflective control, and pedagogically meaningful innovation within teacher education.

## Conclusion

The study demonstrates that the acmeological approach provides a robust pedagogical and psychological framework for forming students' creative abilities in pedagogical university education. Creativity, when interpreted through acmeology, is not reduced to sporadic originality or individual talent; it is conceptualized as a developmental outcome emerging from sustained movement toward higher personal-professional maturity. The findings confirm that creative growth becomes more stable and measurable when educational

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design explicitly integrates developmental goal-setting, reflective regulation, and mentoring feedback oriented toward mastery and self-improvement.

At the pedagogical level, the results show that creativity formation requires purposeful structuring of the learning environment. Problem-based and project-based formats, when combined with autonomy-supportive teaching and transparent evaluation criteria, encourage students to generate diverse solutions and to justify them in pedagogically grounded ways. The acmeological learning format strengthened students' ability to translate theoretical content into original instructional designs, indicating that creativity can be cultivated as professional competence linked to real teaching tasks. Importantly, the approach also influenced the culture of learning interaction: peer review and dialogic reflection fostered a shared language of quality, enabling students not only to create but also to evaluate and refine creative products.

At the psychological level, the conclusions emphasize the centrality of self-regulation and reflection in creative development. Improvements in metacognitive planning, monitoring, and criteria-based self-evaluation suggest that students learned to manage creative processes rather than relying on impulsive inspiration. Growth in self-efficacy and intrinsic motivation further indicates that acmeological conditions help students reinterpret creative difficulty as a developmental challenge, strengthening resilience and willingness to experiment. The observed relationships among motivation, self-efficacy, metacognition, and creative performance support an integrative model in which creativity is mediated by self-regulatory mechanisms that connect internal resources with external educational demands.

The study also clarifies practical implications for teacher education. If pedagogical universities aim to prepare innovative and adaptable teachers, creativity formation should be treated as a continuous developmental trajectory supported by institutional conditions. These include instructor readiness for mentoring roles, sufficient curricular space for iterative project cycles, assessment practices that reward originality and reasoning, and reflective routines that help students identify growth points and set progressively higher goals. In contexts where instruction remains predominantly reproductive,

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creative potential may remain latent; thus, acmeological modernization requires not only new methods but also a shift in educational values toward developmental support.

In summary, the acmeological approach functions as a developmental system that aligns pedagogical conditions with psychological determinants of creative growth. It enables students to progress from episodic creative attempts to sustained creative competence characterized by originality, feasibility, reflective maturity, and professional relevance. Further research may expand these conclusions by testing long-term interventions, exploring digital tools for acmeological diagnostics and reflection support, and analyzing how the approach operates across different specializations within pedagogical education.

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