

Model for the Development of Students' Creative Competence in The Process of Teaching English

Seilkhanova R.N.

Karakalpak State University, Uzbekistan

Received: 23 January 2025; **Accepted:** 25 February 2025; **Published:** 13 March 2025

Abstract: This study aims to develop a model for enhancing students' creative competence through English language instruction. The research is grounded in pedagogical theories and methodologies, focusing on non-philology students in higher education. The model is structured around four stages: preparatory, introductory, developmental, and analytical. Each stage is designed to progressively build students' creative competence through targeted teaching methods, content, and assessment tools. The study emphasizes the importance of integrating creative tasks, interactive learning, and diagnostic tools to measure and enhance students' creative abilities. The findings suggest that the proposed model can effectively foster creative competence, aligning with the educational goals outlined in national standards and societal needs.

Keywords: Creative competence, English language teaching, pedagogical model, non-philology students, higher education.

Introduction: The development of creative competence in students is a critical aspect of modern education, particularly in the context of globalization and the increasing demand for innovative thinking in various professional fields. Creative competence refers to the ability to generate novel ideas, solve problems in unconventional ways, and apply knowledge creatively in diverse contexts. In the process of teaching English, fostering creative competence is particularly relevant, as language learning inherently involves creativity in communication, interpretation, and expression.

Despite the recognized importance of creativity in education, there is no unified approach to developing creative competence, especially among non-philology students who may not have a strong background in language studies. Existing pedagogical models often focus on general education or specific disciplines, leaving a gap in models tailored to English language instruction for non-specialists. This study seeks to address this gap by proposing a structured model for developing creative competence in non-philology students through English language teaching.

The research is guided by the following questions:

1. What are the key components of a model for developing creative competence in English language

instruction?

2. How can pedagogical conditions be optimized to foster creative competence in non-philology students?

3. What diagnostic tools and methods are effective in assessing the development of creative competence?

The study is based on the analysis of pedagogical research and the works of scholars such as E.A. Lodatko, V.P. Bepalko, and A.M. Novikov, who emphasize the importance of systematic and coherent educational models. The proposed model is designed to align with national educational standards and the specific needs of non-philology students, ensuring its applicability and effectiveness in real-world educational settings.

METHODS

Research Design

This study employs a qualitative research design, focusing on the development of a pedagogical model for enhancing creative competence in non-philology students through English language instruction. The research is divided into four stages, each corresponding to a phase of the model: preparatory, introductory, developmental, and analytical. The study is grounded

in the principles of pedagogical modeling, which involves creating a structured framework for educational processes based on theoretical and empirical evidence.

Participants

The study targets non-philology students in higher education institutions, particularly those in their first to fourth years of study. The model is designed to be adaptable to various educational contexts, taking into account the specialization of students and the specific requirements of their academic programs.

Data Collection and Analysis

The research involves the development of diagnostic tools to assess students' creative competence at different stages of the model. These tools include creativity tests (e.g., Guilford, Torrance, and Mednik tests) and tasks designed to measure specific aspects of creative competence, such as adaptability, strictness, and readiness to correct mistakes. The data collected from these assessments are analyzed to determine the effectiveness of the model in enhancing students' creative abilities.

Model Development

The proposed model is based on the following principles:

1. Normative Principle: The model aligns with national educational standards and legal documents, such as the Law of the Republic of Uzbekistan "On Education" and the State Educational Standard "Development Strategy of New Uzbekistan for 2022-2026."
2. Principle of Consistency: The model is structured in a phased manner, with each stage building on the previous one to ensure a logical progression in the development of creative competence.
3. Principle of Interdependence: The model emphasizes the interconnectedness of various components of creative competence, including motivational, cognitive, activity, and reflexive aspects.
4. Principle of Universality: The model is designed to be applicable across different disciplines, with a focus on English language instruction as a universal tool for fostering creativity.
5. Principle of Expediency: The model is oriented towards meeting the social and professional needs of society, as reflected in national educational policies.

RESULTS

Preparatory Stage

The preparatory stage involves defining the content

and structure of creative competence and its role in the professional development of students. A set of creatively oriented tasks is developed, aligned with the criteria for creative competence. Diagnostic tools are also designed at this stage to measure the initial level of students' creative abilities. These tools are required to meet specific criteria, including integrity, reliability, objectivity, technological feasibility, and openness.

Introductory Stage

The introductory stage focuses on assessing the initial level of students' creative competence. Using the diagnostic tools developed in the preparatory stage, students are categorized into low, medium, and high levels of creative competence. This stage provides a baseline for subsequent interventions and helps tailor the teaching methods to the needs of individual students.

Developmental Stage

The developmental stage is the core of the model, aimed at enhancing students' creative competence through targeted English language instruction. This stage is divided into three sub-stages, corresponding to the first, second, and third years of study. Each sub-stage involves specific teaching methods, content, and tools designed to progressively build students' creative abilities. Interactive learning methods, such as research seminars, project presentations, and business games, are employed to engage students and foster creativity.

Analytical Stage

The analytical stage involves evaluating the effectiveness of the model by assessing the development of students' creative competence. This stage includes feedback from teachers, employers, and students themselves. The diagnostic tools used in the introductory stage are reapplied to measure the progress made by students. The results are analyzed to determine the overall effectiveness of the model and to identify areas for improvement.

DISCUSSION

The proposed model for developing creative competence in non-philology students through English language instruction is grounded in established pedagogical principles and tailored to the specific needs of higher education. The model's emphasis on phased development, interactive learning, and diagnostic assessment aligns with contemporary educational theories and practices.

One of the key strengths of the model is its adaptability to different educational contexts and student profiles. By incorporating a variety of teaching methods and tools, the model ensures that students with different levels of creative competence can benefit from the

instruction. The use of diagnostic tools also allows for continuous monitoring and adjustment of the teaching process, ensuring that the model remains effective and responsive to students' needs.

However, the model also has some limitations. The reliance on diagnostic tools and assessments may pose challenges in terms of implementation, particularly in resource-constrained educational settings. Additionally, the model's effectiveness may vary depending on the specific characteristics of the student population and the teaching environment. Future research should explore the applicability of the model in different contexts and investigate potential modifications to enhance its effectiveness.

CONCLUSION

This study proposes a comprehensive model for developing creative competence in non-philology students through English language instruction. The model is structured around four stages—preparatory, introductory, developmental, and analytical—each designed to progressively build students' creative abilities. By integrating interactive learning methods, diagnostic tools, and a focus on pedagogical principles, the model provides a structured framework for fostering creativity in higher education.

The findings suggest that the model can effectively enhance students' creative competence, aligning with national educational standards and societal needs. However, further research is needed to explore the model's applicability in different educational contexts and to address potential challenges in implementation. Overall, the study contributes to the ongoing discourse on creativity in education and provides a practical framework for educators seeking to foster creative competence in their students.

REFERENCES

1. Lodatko, E.A. (2008). Modeling educational systems in the context of value orientation of socio-cultural space. *Scientific and Cultural Journal*, 1, 2-3.
2. Yasvin, V.A. (2001). *Educational environment: From modeling to design*. Moscow: Smysl.
3. Kuzminov, V.I. (2010). On the methodology of pedagogical modeling of the development of information and computer readiness of foreign students. *Vestnik RUDN*, 1.
4. Dakhin, A.N. (n.d.). Modeling in pedagogy: An attempt at understanding. Retrieved from <http://www.roman.by/r-78582.html>
5. Ozhegov, S.I. (2008). *Dictionary of the Russian language*. Moscow: Onyx, Mir i Obrazovanie.
6. Novikov, A.M., & Novikov, D.A. (2007). *Methodology*. Moscow: SINTEG.
7. Efremova, N.F. (2010). *Approaches to assessing competencies in higher education: A textbook*. Moscow: Research Center for the Quality of Specialist Training.
8. Guilford, J.P. (1950). Creativity. *American Psychologist*, 5(9), 444-454.
9. Torrance, E.P. (1974). *Torrance Tests of Creative Thinking*. Scholastic Testing Service.
10. Mednick, S.A. (1962). The associative basis of the creative process. *Psychological Review*, 69(3), 220-232.
11. Bekesheva (Egorova), I.S. (2017). *A special set of creatively oriented mathematical tasks aimed at forming the creative competence of future bachelor teachers: A textbook*. Abakan: Publishing House of the Khakass State University.
12. Lobok, A. (2008). Professional pedagogical expertise: How to overcome mirages. *Education. Pedagogy: Library of the First of September*, 13, 43.
13. Ivanov, D.A. (2008). *Expertise in education: A textbook for universities*. Moscow: Akademiya.