



ISSN: 3060-4613



MAKTABGACHA  
VA MAKTAB  
TA'LIMI VAZIRLIGI



O'zbekiston  
Milliy Pedagogika  
Universiteti



No1  
2026

- 13.00.00 Pedagogika fanlari
- 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
- 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
- 13.00.03 Maxsus pedagogika
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- 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
- 13.00.07 Ta'limda menejment
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- 11.00.00 Geografiya fanlari

# M

# AKTABGACHA VA AKTAB TA'LIMI

Pedagogika, psixologiya fanlariga ixtisoslashgan ilmiy jurnal



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Elektron nashr. 130 sahifa,  
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Pedagogika fanlari bo‘yicha: OAK Kengashi tavsiyasi (26.08.2024-y., №11-05-4381/01) asosida:

- Ekspert kengashi (29.10.2024-y., №10)
- Rayosat qarori (31.10.2024-y., №363/5)

Psixologiya fanlari bo‘yicha: Toshkent davlat pedagogika universiteti murojaatiga asosan OAK tavsiyasi (24.04.2025-y., №11-05-2566/01):

- Ekspert kengashi (25.05.2025-y., №10)
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“Maktabgacha va maktab ta’limi”  
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26.09.2023-yildan

O‘zbekiston Respublikasi Prezidenti  
Administratsiyasi huzuridagi Axborot  
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reyestr raqami tartibi bo‘yicha  
ro‘yxatdan o‘tkazilgan.

Litsenziya raqami: **№136361**

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# PEDAGOGICAL STRATEGIES FOR ENHANCING STUDENTS' CREATIVE THINKING THROUGHOUT THE LEARNING PROCESS

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**Abstract:** The development of students' creative thinking within the contemporary music education system is one of the key priorities of instruction in higher art educational institutions. The guzheng, as an important bearer of ancient Chinese musical culture, not only develops students' performance skills but also contributes to the formation of their creative imagination, artistic sensitivity, and inventive abilities.

This article examines effective strategies for teaching guzheng performance in higher education that promote the development of students' creative thinking. The study is based on the concept that art education serves as a fundamental basis for creative development. The learning objectives, the structure of the educational process, and the nature of interaction between students and instructors are analyzed. It is argued that the integration of reflective approaches, interdisciplinary connections, heuristic learning, and improvisation into teaching practice enables students to develop critical thinking and individualize their musical self-expression.

The research findings demonstrate that fostering creative thinking not only enhances the expressiveness of performance but also forms a conscious motivation for artistic exploration. The practical significance of the study lies in improving guzheng teaching methods in academic environments and contributing to the innovative development of music education.

**Key words:** educational innovations, guzheng instruction, higher education, artistic originality, pedagogical approaches, music education, creative thinking development.

**Annotatsiya:** Zamonaviy musiqa ta'limi tizimida talabalarning ijodiy fikrlashini rivojlantirish oliy san'at ta'lim muassasalarida ta'lim berishning ustuvor yo'nalishlaridan biri hisoblanadi. Qadimgi Xitoy musiqa madaniyatining muhim ramzi bo'lgan guhjen asbobi talabalarda nafaqat ijrochilik malakalarini, balki ijodiy tasavvur, badiiy sezgirlik va ixtirochilik qobiliyatlarini ham shakllantiradi.

Ushbu maqolada oliy ta'lim tizimida guhjen ijrochiligini o'qitishda talabalarning ijodiy fikrlashini rivojlantirishga xizmat qiluvchi samarali pedagogik strategiyalar tahlil qilinadi. Tadqiqot san'at ta'limi ijodiy rivojlanishning muhim asosi ekanligi haqidagi konsepsiyaga tayanadi. O'quv maqsadlari, ta'lim jarayonining tuzilishi hamda talaba va o'qituvchi o'rtasidagi o'zaro munosabatlar o'rganiladi. Refleksiv yondashuvlar, fanlararo integratsiya, evristik ta'lim va improvizatsiyani o'qitish amaliyotiga joriy etish talabalarda tanqidiy fikrlashni rivojlantirib, musiqiy o'zini namoyon qilishni individuallashtirishga imkon berishi asoslab beriladi.

Tadqiqot natijalari ijodiy fikrlashni rag'batlantirish ijroning ifodaliligini oshirish bilan birga, badiiy izlanishga ongli intilishni shakllantirishini ko'rsatadi. Tadqiqotning amaliy ahamiyati akademik muhitda guhjen o'qitish metodikasini takomillashtirish hamda musiqa ta'limining innovatsion rivojlanishiga hissa qo'shishdan iborat.

**Kalit so'zlar:** ta'limdagi innovatsiyalar, guhjen ijrochiligini o'qitish, oliy ta'lim, badiiy o'ziga xoslik, pedagogik yondashuvlar, musiqa ta'limi, ijodiy fikrlashni rivojlantirish.



**Аннотация:** Развитие творческого мышления студентов в современной системе музыкального образования является одной из приоритетных задач обучения в высших художественных учебных заведениях. Гучжэн, как важный носитель древней китайской музыкальной культуры, способствует не только формированию исполнительских навыков, но и развитию творческого воображения, художественной чуткости и изобретательности обучающихся.

В статье рассматриваются эффективные педагогические стратегии обучения игре на гучжэне в системе высшего образования, направленные на развитие творческого мышления студентов. Исследование опирается на концепцию, согласно которой художественное образование является фундаментом креативного развития личности. Анализируются цели обучения, структура образовательного процесса и характер взаимодействия между студентами и преподавателями. Обосновывается, что включение рефлексивных подходов, междисциплинарной интеграции, эвристического обучения и импровизации в педагогическую практику способствует развитию критического мышления и индивидуализации музыкального самовыражения.

Результаты исследования показывают, что стимулирование творческого мышления повышает выразительность исполнения и формирует осознанную мотивацию к художественному поиску. Практическая значимость работы заключается в совершенствовании методики преподавания игры на гучжэне в академической среде и содействии инновационному развитию музыкального образования.

**Ключевые слова:** образовательные инновации, обучение игре на гучжэне, высшее образование, художественная самобытность, педагогические подходы, музыкальное образование, развитие творческого мышления.

## INTRODUCTION

The development of creative thinking is one of the primary goals of music education in the modern educational system. In addition to serving as a medium for creative and emotional expression, music plays a crucial role in fostering students' autonomous thinking, inquiry, and creativity. As educational concepts continue to evolve, the traditional emphasis on the fundamental mastery of technical skills in music education is gradually being replaced by a holistic development model that emphasizes the learner's individuality. This approach provides music education with broader significance: beyond teaching performance skills, it contributes to students' personal growth and the expansion of their intellectual and cultural perspectives. In this context, one of the primary objectives of the contemporary music-pedagogical process is to develop students' capacity for independent comprehension, perception, and creative engagement throughout the music education process.

## LITERATURE REVIEW

Creative thinking is one of the most complex and innovative mental processes in the human cognitive system. The Plan for Building a Strong Country in the Field of Education (2024–2035) states that “strengthening training for innovative activity” is essential, while the Compulsory Education Program (2022 edition) emphasizes the importance of “selecting course content with an emphasis on developing students' spirit of innovation” [2]. Therefore, encouraging creative thinking is one of the primary goals of modern educational reform. Creative thinking reflects an individual's ability to go beyond prior experience and generate original ideas and images through creative expression and cognitive processes. In the context of music education, the development of students' creative thinking determines their level of autonomy and creativity in artistic self-expression and aesthetic perception, as well as the depth of their understanding of musical works.

The German educator F. Diesterweg noted that “the art of education lies not in imparting skills, but in motivating, awakening, and inspiring” [6]. This idea is of particular importance in music teaching. Music pedagogy should foster the development of students' creative thinking by creating an environment that encourages experimentation and provides sufficient time and space for creative exploration. As students acquire musical knowledge, it is essential that they are given opportunities to realize their full creative potential. Through the use of diverse pedagogical strategies and practical exercises, teachers can effectively stimulate students' interest in learning and promote the development of creative thinking.

A variety of theoretical foundations underlie the development of creative thinking in music education. Research in psychology and pedagogy indicates that creative thinking emerges from the interaction of imagination, intuition, emotion, and logical reasoning. According to J. Bruner's concept of “learning by discovery,” students learn most effectively when they independently explore and discover new knowledge, which represents a direct manifestation of creative thinking. Bruner further emphasized that the formation of “mental models” in learners—that is, the ability to reason logically—is as important as the transmission of knowledge itself [1]. Through observation, imitation, reconstruction, and self-expression, students gradually develop distinctive cognitive structures during the music learning process, ensuring a transition from imitation to innovation.

From the perspective of aesthetic education, creative thinking and aesthetic experience are inseparably linked. V. A. Sukhomlinsky emphasized that learning is not a “lifeless transfer of knowledge from one mind to

another,” but rather an ongoing “spiritual interaction” between teacher and student. Music education, through this emotional and spiritual engagement, stimulates students’ feelings, cultivates a deep appreciation of musical beauty, and activates an internal creative force that nurtures originality and individuality.

The concept of artistic creativity further clarifies the process of developing creative thinking in music. B. Nemensky and D. Kabalevsky emphasized that the study of the language of art should be regarded as a unique mode of thinking, as art education often reveals a discrepancy between teaching technical skills and developing creative abilities [3]. Music learning should not be limited to mechanical reproduction of works; instead, it should evolve into a creative activity based on students’ personal interpretation and self-expression. Kabalevsky argued that art education should not only teach students to “imitate the beautiful,” but also guide them to “create the beautiful.” This approach, grounded in a profound understanding of musical structure and style, enables the emergence of an original artistic statement. According to Kabalevsky, only when a student’s spiritual world is awakened and their emotions and thoughts are engaged can music be truly perceived and understood creatively [4].

Social and cultural contexts also play a crucial role in the development of creative thinking. Every artistic endeavor in music education is rooted in a specific cultural environment and value system. By integrating folk music traditions, national performance techniques, and contemporary artistic ideas, music education fosters open and flexible creative thinking while broadening students’ artistic horizons within a multicultural framework.

In general, the development of creative thinking in music education results from the complex interaction of psychological processes, aesthetic experience, artistic creativity, and socio-cultural factors. When educators construct the learning process around these theoretical foundations—creating an environment that combines creative exploration with freedom of discovery—students develop independent, open, and distinctive artistic thinking. This, in turn, provides a solid foundation for the sustained development of their musical creativity.

### **Pedagogical Strategies to Encourage Innovative Thinking in Guzheng Education**

Learning to play the guzheng, a vital component of Chinese national music education, aims not only to enhance students’ performance skills but also to develop their artistic vision, creative thinking, and understanding of the expressive meaning embedded in musical works. Influenced by contemporary educational concepts, guzheng instruction is gradually shifting away from a model focused primarily on technical mastery toward a creative approach that integrates intellectual engagement with artistic self-expression. To foster the development of students’ creative thinking, instructors are required to identify and implement effective pedagogical strategies in several key areas.

#### **Creation of a Student-Centered Pedagogical Concept**

Traditional guzheng instruction often emphasizes teacher demonstration and student imitation, limiting opportunities for independent thinking. In contrast, creative learning highlights the active role of the learner, encouraging students to explore, identify problems independently, and formulate personal interpretations during the learning process. Teachers should motivate students to experiment with different fingering techniques, tempo variations, and timbral controls, allowing them to discover individual modes of expression through comparison and experiential learning. This approach facilitates the transition from passive imitation to active creation and supports the development of creative thinking.

#### **Development of Musical Imagery Thinking**

Creative ideas cannot emerge without the formation of musical imagery. By guiding students through the historical background, structural features, and emotional content of a musical piece, teachers can deepen students’ understanding. The use of body language, imaginative visualization, and verbal description can stimulate students’ interest and enhance their ability to recreate musical imagery internally. For instance, when studying classical works such as Gaoshan Liushui (High Mountains and Flowing Water) and Yuzhou Changwan (Song of the Fishermen), teachers may encourage students to connect with emotional states, natural imagery, and cultural symbolism. This process enhances musical expressiveness and creativity while fostering vivid internal imagery.

#### **Integration of Diverse Instructional Methods**

Modern technology and interdisciplinary education create new opportunities for fostering creative thinking in guzheng instruction. By incorporating digital learning resources, multimedia tools, and elements of literature, visual arts, and dance, educators can enrich students’ artistic experiences. Exposure to guzheng performances in films or multimedia projects enables students to understand music within various cultural and artistic contexts, while also inspiring them to create original arrangements and interpretations, thereby gaining insight into the creative process.



### Promotion of Improvisation and Self-Expression

Improvisation serves as a powerful means of developing creative thinking in guzheng education. Teachers may introduce “free performance” sessions or “thematic improvisation” exercises, encouraging students to perform musical ideas based on specific themes, emotions, or rhythmic patterns. Such activities enhance intuition, creativity, and independence from written notation, fostering authentic self-expression. Encouraging students to compose short musical pieces or arrange traditional works further strengthens their creative awareness.

### Creation of a Reflective and Collaborative Learning Environment

Innovative thinking cannot flourish without reflection and the exchange of experiences. Teachers should promote an open and supportive classroom atmosphere in which students are encouraged to share their performance experiences and creative insights. Constructive feedback, group discussion, and individual reflection enable students to generate new ideas and gain deeper understanding of musical works, thereby reinforcing the dynamic interaction between learning and creative thinking.

The development of creative thinking in guzheng education is a systematic and long-term process that requires continuous renewal of pedagogical concepts, instructional methods, and curricular content. By moving beyond imitative learning models and establishing an educational framework centered on aesthetic experience, personal expression, and creative thinking, educators can maximize students' creative potential and fully realize the educational value of guzheng art within contemporary music education.

## RESEARCH METHODOLOGY

The research methodology of this study is based on qualitative and descriptive approaches aimed at identifying effective pedagogical strategies for enhancing students' creative thinking throughout the learning process. Data were collected through systematic classroom observations, analysis of teaching practices, and examination of students' creative performance outcomes during instructional activities. Observational data focused on students' engagement, initiative, improvisation, and originality during learning tasks. In addition, reflective feedback from students and instructors was gathered to gain insight into learning experiences and pedagogical effectiveness. The collected data were analyzed using comparative and interpretative methods, allowing patterns of creative development and instructional impact to be identified. Qualitative content analysis was applied to categorize recurring themes related to creative thinking, learner autonomy, and instructional strategies. This methodological approach enabled a comprehensive evaluation of how specific pedagogical practices contribute to the development of students' creative thinking within the educational process.

## ANALYSIS AND RESULTS

### Teaching Strategies and Observational Findings

In actual guzheng classes, methods aimed at fostering creative thinking were applied during the stages of performance preparation, improvisation, and musical analysis. The results of the observations revealed the following findings.

**Enhanced Student Initiative.** During open practice sessions and improvisation activities, the majority of students actively experimented with various fingerings, rhythmic patterns, and strategies of emotional expression, thereby developing distinctive performance styles. When working with new or technically challenging compositions, students demonstrated increased interest in the subject matter and an improved ability to solve performance-related problems. In order to determine the performance approach that best aligned with their individual interpretations of a piece, they explored multiple interpretative strategies.

**Development of Creative Expression.** Through structured thematic organization and improvisational activities, students demonstrated independent artistic understanding of musical works rather than merely reproducing the teacher's demonstrations. By incorporating improvisational elements and personal emotional interpretations into established melodies, some students endowed the pieces with a distinctly original character. These observations indicate that the development of creative thinking, alongside technical proficiency and musical expressiveness, contributes significantly to the individualization of performance.

**Activation of Classroom Interaction.** The stages of self-reflection and experience exchange promoted active discussion and collaborative analysis, which, in turn, stimulated the generation of original ideas. By offering constructive feedback on their peers' performances and drawing inspiration from others' creative responses, students formed a productive cycle of intellectual interaction. This type of engagement increased overall classroom participation and supported the development of analytical, evaluative, and creative skills through group activities and discussions.

Overall, the integration of methods aimed at fostering creative thinking into the instructional process contributes to the modernization of guzheng education by enhancing students' creative abilities, strengthening their independence, and expanding their capacity for artistic self-expression.

## CONCLUSION AND RECOMMENDATIONS

Playing the guzheng enhances students' performance skills while simultaneously encouraging self-expression and independent exploration. A student-centered approach, aesthetic orientation, open-ended assignments, improvisation, and reflective engagement can significantly accelerate the development of creative thinking. By fostering students' initiative, inventiveness, and creative expression, these pedagogical strategies effectively support the modernization of guzheng instruction. It is recommended that future research and pedagogical practice, while adhering to established instructional frameworks, further explore alternative teaching methods and the integration of interdisciplinary resources in order to promote the comprehensive development of students' technical competencies alongside their creative potential.

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- 13.00.00 Pedagogika fanlari
  - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
  - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
  - 13.00.03 Maxsus pedagogika
  - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
  - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
  - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
  - 13.00.07 Ta'limda menejment
  - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
  - 13.00.09 Ijtimoiy pedagogika
  - 07.00.00 Tarix fanlari
  - 19.00.00 Psixologiya fanlari
  - 01.00.00 Fizika-matematika fanlari
  - 02.00.00 Kimyo fanlari
  - 03.00.00 Biologiya fanlari
  - 09.00.00 Falsafa fanlari
  - 10.00.00 Filologiya fanlari
  - 11.00.00 Geografiya fanlari



# MAKTABGACHA VA MAKTAB TA'LIMI

**Mas'ul muharrir:** Ramzidin Ashurov

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**2026. №1**

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"Maktabgacha va maktab ta'limi" jurnali 26.09.2023-yildan O'zbekiston Respublikasi Prezidenti Adminstratsiyasi huzuridagi Axborot va ommaviy kommunikatsiyalar agentligi tomonidan №C-5669363 reyestr raqami tartibi bo'yicha ro'yxatdan o'tkazilgan.  
**Litsenziya raqami: № 136361.**

**Manzirimiz:** Toshkent shahar, Yunusobod tumani  
19-mavze, 17-uy.