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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

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AKTABGACHA VA AKTAB TA'LIMI

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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 modern music education system is one of the key priorities in higher art educational institutions. Learning to play the guzheng, an instrument that embodies ancient Chinese musical heritage, not only develops technical performance skills but also enhances students' individuality, artistic sensitivity, and creative imagination.

This article examines effective strategies for teaching guzheng performance in higher education that stimulate students' original and creative thinking. The study is based on the premise that artistic education plays a significant role in fostering creative development. It analyzes learning objectives, the structure of the educational process, and the nature of interaction between students and teachers. The author argues that incorporating improvisation, heuristic learning, reflective methods, and interdisciplinary integration into instructional strategies enables students to develop critical thinking skills and personalize their musical self-expression.

The research findings demonstrate that encouraging creative thinking not only makes students' performances more expressive but also cultivates a conscious aspiration for artistic exploration. The study has practical significance for improving guzheng instruction in educational institutions and for promoting the innovative development of music education.

Key words: higher education, development of creative thinking, guzheng training, learning innovations, artistic creativity, teaching methods, music education.

Annotatsiya: Zamonaviy musiqa ta'limi tizimida talabalarning ijodiy fikrlashini rivojlantirish oliy san'at ta'lim muassalarida o'qitiladigan asosiy yo'nalishlardan biridir. Qadimgi Xitoy musiqiy merosining yorqin namunasi bo'lgan gujung (guzheng) cholg'usini o'rgatish talabalarga nafaqat ijro mahoratini egallash imkonini beradi, balki ularning individualligini, badiiy sezgirligini va ijodiy tasavvurini rivojlantirishga xizmat qiladi.

Ushbu maqolada oliy ta'limda gujung chalishni o'rgatish jarayonida talabalarda original fikrlashni shakllantiruvchi samarali strategiyalar tahlil qilinadi. Tadqiqot san'at ta'limi ijodiy kamolotga xizmat qiladi, degan g'oyaga asoslanadi. Unda ta'lim maqsadlari, o'quv jarayonining tuzilishi hamda talaba va o'qituvchi o'rtasidagi o'zaro munosabatlar yoritib beriladi. Muallifning ta'kidlashicha, o'qitish taktikasiga improvizatsiya, evristik o'qitish, refleksiv usullar va fanlararo integratsiyani joriy etish talabalarda tanqidiy fikrlashni rivojlantiradi hamda musiqiy o'zligini namoyon etish imkonini beradi.

Tadqiqot natijalari shuni ko'rsatadiki, ijodiy fikrlashni rag'batlantirish nafaqat ijro mahoratini oshiradi, balki talabalarda badiiy izlanishga nisbatan ongli intilishni shakllantiradi. Mazkur tadqiqot natijalari ta'lim muassalarida gujung chalishni o'rgatish jarayonini takomillashtirish va musiqa ta'limining innovatsion rivojlanishini qo'llab-quvvatlashda muhim amaliy ahamiyatga ega.

Kalit so'zlar: oliy ta'lim, ijodiy fikrlashni rivojlantirish, gujung chalishni o'rgatish, ta'limdagi innovatsiyalar, badiiy ijodkorlik, o'qitish usullari, musiqa ta'limi.



Аннотация: Развитие творческого мышления студентов в современной системе музыкального образования является одной из ключевых задач, реализуемых в высших художественных учебных заведениях. Обучение игре на гучжэне – инструменте, хранящем древнее китайское музыкальное наследие, – не только формирует исполнительскую технику, но и способствует развитию индивидуальности, художественной чувствительности и творческого воображения студентов.

В данной статье рассматриваются эффективные стратегии обучения игре на гучжэне в высшей школе, направленные на стимулирование оригинального мышления обучающихся. Работа основана на идее о том, что художественное образование является важным фактором творческого развития личности. Анализируются цели обучения, структура образовательного процесса, а также взаимодействие между студентами и преподавателями. Автор утверждает, что включение импровизации, эвристического обучения, рефлексивных методов и междисциплинарной интеграции в тактику преподавания позволяет студентам развивать критическое мышление и персонализировать собственное музыкальное самовыражение.

Результаты исследования показывают, что поощрение творческого мышления не только делает выступления студентов более выразительными, но и формирует осознанное стремление к художественному поиску. Исследование имеет практическое значение для совершенствования преподавания игры на гучжэне в образовательных учреждениях и стимулирования инновационного развития музыкального образования.

Ключевые слова: высшее образование, развитие творческого мышления, обучение игре на гучжэне, инновации в обучении, художественное творчество, методы обучения, музыкальное образование.

INTRODUCTION

One of the main objectives of music education in the contemporary educational system is the cultivation of creative thinking. Music is essential not only as a vehicle for artistic and emotional expression, but also for encouraging students' independent thinking, curiosity, and creativity. As educational ideas continue to modernize, the emphasis on the mere acquisition of technical musical skills is gradually being replaced by a holistic developmental approach that highlights each learner's individuality. This approach broadens the concept of music education by focusing not only on performance skills, but also on students' personal development and the expansion of their worldviews. In this regard, one of the key responsibilities of the contemporary music-pedagogical process is to develop students' capacity for autonomous understanding, perception, and creative approaches throughout the music education process.

LITERATURE REVIEW

Creative thinking is one of the most complex and inventive mental processes within the human cognitive system. The Compulsory Education Program (2022 edition) emphasizes the importance of "selecting course content with a focus on developing students' spirit of innovation," while the Plan for Building a Strong Country in the Field of Education (2024-2035) declares that "strengthening training for innovative activity" is essential [2]. Consequently, fostering creative thinking has become one of the central objectives of contemporary educational reform. Creative thinking reflects an individual's ability to transcend conventional patterns and generate original ideas and images through mental activity and creative expression. Within the context of music education, the development of creative thinking determines students' levels of autonomy and originality in artistic self-expression and aesthetic perception, as well as the depth of their understanding of musical works.

The German educator F. Diesterweg stated that "the art of education lies not in imparting skills, but in motivating, awakening, and inspiring" [5]. This idea is particularly relevant to music education. Music pedagogy should create conditions that encourage free experimentation and provide students with sufficient time and space for creative activity, thereby supporting the development of creative thinking. It is essential to offer students opportunities to reach their full creative potential as they acquire musical knowledge. By employing diverse pedagogical methods and practical activities, instructors can effectively stimulate students' interest in learning and promote the growth of their creative thinking. The formation of creative thinking in music education is grounded in several theoretical perspectives. Research in psychology and pedagogy suggests that creative thinking is based on the interaction of imagination, intuition, emotions, and logical reasoning. According to J. Bruner's theory of "learning by discovery," students learn most effectively when they independently explore and discover new knowledge, a process that directly reflects creative thinking. Bruner further emphasized that the development of students' "mental models," or their capacity for logical reasoning, is just as important as the transmission of information [1]. Throughout the music learning process, students gradually form individual cognitive structures through observation, imitation, reconstruction, and self-expression, ensuring a gradual transition from imitation to creativity.

From the standpoint of aesthetic education, aesthetic experience and creative thinking are closely intertwined. According to V. A. Sukhomlinsky, learning is not a “lifeless transfer of knowledge from one head to another” but rather a continuous “spiritual contact” between the teacher and the pupil. Through this form of spiritual and emotional engagement, music education arouses students’ emotions and fosters a profound appreciation of musical beauty, which in turn ignites inner creative energy and stimulates the generation of original ideas. The process of generating creative ideas in music becomes clearer through the concept of artistic creativity. B. Nemensky and D. Kabalevsky emphasize that, since a gap often exists in art education between the development of technical competence and the cultivation of creative abilities, educators should regard the study of the language of art as a distinctive mode of thinking^[3]. Music learning should therefore be a creative process based on students’ personal interpretation and self-expression rather than the mere reproduction of musical works. This approach, grounded in a deep understanding of the structure and stylistic features of a musical composition, results in unique creative expression. Kabalevsky further stresses that art education should aim not only to teach students to “imitate the beautiful” but also to “create the beautiful.” According to D. Kabalevsky^[4], students cannot fully comprehend and interpret music creatively until their inner spiritual world is awakened and their emotions and ideas are actively stimulated.

Social and cultural environments are among the most crucial factors in the development of creative thinking. Every creative activity in music education is rooted in a specific cultural context and value system. The integration of folk music, traditional performance practices, and contemporary artistic concepts promotes open-minded and flexible creative thinking while broadening students’ artistic horizons within a multicultural environment. In general, the development of creative thinking in music education emerges from complex interactions among psychological processes, aesthetic experience, artistic creativity, and cultural context. When teachers organize the educational process on the basis of these theoretical foundations and create an atmosphere that encourages creative innovation and freedom of inquiry, students are able to cultivate independent, open, and original artistic thinking. This provides a solid foundation for the growth of their musical creativity.

RESEARCH METHODOLOGY

As an essential component of Chinese national music education, guzheng instruction aims not only to improve students’ performance skills but also to enhance their artistic perception, creative thinking, and understanding of the deeper meanings embedded in music. Influenced by contemporary concepts in music education, guzheng teaching is gradually shifting from a model focused primarily on technical training toward a creative approach that emphasizes the harmonious integration of cognition and artistic self-expression. To foster students’ creative thinking, teachers should actively explore and apply effective instructional strategies in the following areas.

Traditional guzheng instruction places strong emphasis on teacher demonstration and student imitation, which often limits learners’ opportunities for independent thinking. In contrast, creative learning highlights the learner’s central role, encouraging students to conduct independent exploration, identify problems autonomously, and generate original ideas during the learning process. Teachers should guide students to experiment with diverse fingering techniques, tempo variations, and timbral control through experiential comparison. This approach supports the development of individual expressive styles and facilitates the transition from passive imitation to active creative production.

Creative ideas cannot emerge without the formation of musical imagery. Teachers can help students develop a deeper understanding of musical works by guiding them to explore historical background, structural features, and emotional content. Through the use of body language, verbal description, and imaginative visualization, instructors can stimulate students’ interest and creative reconstruction of musical imagery. For example, when studying classical works such as “Yuzhou Changwan” (Song of the Fishermen) and “Gaoshan Liushui” (High Mountains Flowing Water), teachers may encourage students to connect with the emotional states of the characters, natural imagery, and cultural symbolism embodied in the music. This process promotes the formation of vivid inner images and enhances musical expressiveness and creative interpretation.

ANALYSIS AND RESULTS

Multidisciplinary education and modern technology create new opportunities for fostering creative thinking in guzheng performance. When teachers integrate elements of literature, painting, dance, and other art forms through digital teaching tools and multimedia technologies, students can develop creative thinking through diverse artistic experiences. For example, students who encounter guzheng music in multimedia projects or films not only gain an understanding of how music functions in different contexts but also attempt to create their own arrangements and interpretations, thereby gaining firsthand insight into the creative process. Learning to play



the guzheng can significantly enhance students' creative thinking through improvisation. For instance, instructors may incorporate "free performance" segments or "thematic improvisation" into lessons, asking students to create musical exercises based on a specific theme, mood, or rhythm. Such activities foster creativity and intuition, reduce dependence on sheet music, and help students learn to express themselves artistically and independently. Encouraging students to compose short musical pieces or arrange well-known works further enhances their artistic awareness.

The development of creative thinking is difficult without reflection and the sharing of experiences. In addition to encouraging students to discuss their ideas about music creation and performance experiences, instructors should promote an open and transparent classroom environment and provide constructive, growth-oriented feedback. Through group analysis and individual reflection, students gain fresh creative ideas and a deeper understanding of musical works, thereby fostering a productive relationship between learning and thinking. Overcoming the traditional model of imitative learning and establishing an educational system centered on aesthetic experience, individual self-expression, and creative thinking requires a systematic and long-term approach to guzheng instruction. This process demands that teachers continuously update pedagogical concepts, methods, and lesson content. By applying these pedagogical strategies, students' creative potential can be fully realized, and the educational value of guzheng art can be effectively integrated into contemporary music education practice. During the stages of performance preparation, improvisation, and work analysis in actual guzheng lessons, techniques aimed at fostering creative thinking were systematically applied. Observation results revealed the following outcomes.

Most students actively explored various fingerings, rhythms, and expressive techniques during open exercises and improvisation sessions, gradually developing distinctive performance styles. They demonstrated strong engagement with the subject matter and effective problem-solving abilities when working with new or challenging compositions. In addition, students experimented with different performance approaches to determine which best aligned with their personal interpretations of the pieces. Rather than merely replicating the teacher's demonstrations, students exhibited independent creative understanding of musical works through thematic organization and improvisational activities. Some students imparted a strong sense of individuality to the pieces by incorporating improvisational elements or personal emotional interpretations of the given melodies. These findings indicate that the development of creative thinking enhances performance individualization by strengthening both technical proficiency and musical expressiveness. Reflection and experience-sharing stages stimulated discussion and group analysis, which, in turn, generated new ideas. By offering constructive feedback on peers' performances and drawing inspiration from others' creative solutions, students formed a productive cycle of intellectual interaction. Through group projects and discussions, this interaction contributed to the development of analytical, evaluative, and creative skills while also increasing overall classroom engagement.

CONCLUSION

All things considered, the integration of strategies aimed at encouraging creative thinking into the teaching process contributes significantly to the modernization of guzheng education by enabling students to expand their capacity for self-expression, develop greater independence, and enhance their creative thinking abilities. Students who play the guzheng not only improve their performance skills but are also motivated to express themselves and engage in independent research. The development of creative thinking can be substantially accelerated through a student-centered approach, aesthetic guidance, open-ended assignments, improvisation, and reflective participation. These instructional strategies effectively support the modernization of guzheng training by fostering students' initiative, creativity, and ingenuity. It is therefore recommended that future research explore alternative teaching approaches and the integration of multidisciplinary resources, while adhering to established pedagogical frameworks, in order to promote the holistic development of students' technical proficiency and 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



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