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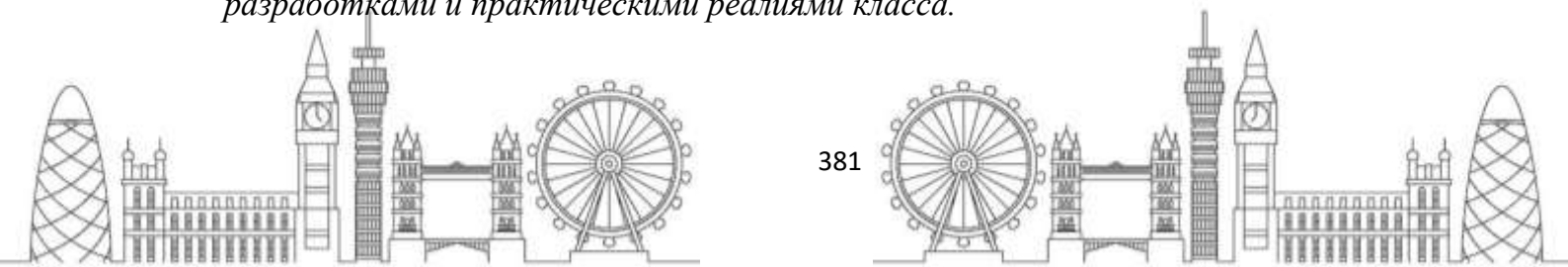
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**Abstract:** *The period from the early twentieth century to the present was decisive in the formation of creative learning methodologies. This article examines how creative learning was "invented" through developments in psychology, educational theory, and social reform, with particular attention to the ways these processes were represented in pedagogical literature. Using the literature review and pedagogical analysis method, the study analyzes selected works by John Dewey, Lev Vygotsky, Jean Piaget, Sir Ken Robinson, and Mihaly Csikszentmihalyi. The findings demonstrate that creative learning evolved from progressive educational philosophy to scientifically grounded pedagogical practice, reflecting both the optimism of human potential and the contradictions of standardized testing, institutional constraints, and cultural resistance. Creative learning emerged not as a fixed methodology, but as a contested and evolving educational construction shaped by theoretical developments and practical classroom realities.*

**Keywords:** *creative learning, educational transformation, human potential, progressive education, constructivism, flow theory, divergent thinking, standardized testing, institutional constraints, pedagogical innovation.*

**Аннотация:** *Период с начала XX века по настоящее время имел решающее значение для формирования методологий творческого обучения. В данной статье рассматривается, как творческое обучение «изобреталось» через развитие психологии, педагогической теории и социальных реформ, с особым вниманием к тому, как эти процессы отражались в педагогической литературе. Используя метод обзора литературы и педагогического анализа, исследование анализирует произведения Джона Дьюи, Льва Выготского, Жана Пиаже, сэра Кена Робинсона и Михая Чиксентмихайи. Результаты показывают, что творческое обучение эволюционировало от прогрессивной образовательной философии к научно обоснованной педагогической практике, отражая как оптимизм человеческого потенциала, так и противоречия стандартизированного тестирования, институциональных ограничений и культурного сопротивления. Творческое обучение возникло не как устойчивая методология, а как спорная и постоянно развивающаяся образовательная конструкция, формируемая теоретическими разработками и практическими реалиями класса.*





**Ключевые слова:** творческое обучение, образовательная трансформация, человеческий потенциал, прогрессивное образование, конструктивизм, теория потока, дивергентное мышление, стандартизированное тестирование, институциональные ограничения, педагогическая инновация.

**Annotatsiya:** XX asirning boshlaridan to hozirgi kungacha bo'lgan davr ijodiy o'rganish metodologiyalarining shakllanishida hal qiluvchi ahamiyatga ega bo'ldi. Ushbu maqolada ijodiy o'rganish psixologiya, ta'lim nazariyasi va ijtimoiy islohotlar orqali qanday qilib "yaratilgani" hamda bu jarayonlarning pedagogik adabiyotda qanday aks ettirilgani tahlil qilinadi. Adabiyot sharhi va pedagogik tahlil metodiga asoslanib, tadqiqot John Dewey, Lev Vygotsky, Jean Piaget, Sir Ken Robinson va Mihaly Csikszentmihalyi asarlarini o'rganadi. Natijalar shuni ko'rsatadiki, ijodiy o'rganish progressiv ta'lim falsafasidan ilmiy asoslangan pedagogik amaliyotga evolyutsiyalagan, u inson salohiyatiga bo'lgan ishonch bilan birga standartlashtirilgan testlash, muassasaviy cheklovlar va madaniy qarshilik kabi qarama-qarshiliklarni ham ifodalagan. Ijodiy o'rganish barqaror metodologiya sifatida emas, balki nazariy yutuqlar va sinfiy amaliy haqiqatlar shakllantirgan bahsli va doimiy rivojlanayotgan ta'limiy qurilish sifatida shakllangan.

**Kalit so'zlar:** ijodiy o'rganish, ta'limiy transformatsiya, inson salohiyati, progressiv ta'lim, konstruktivizm, oqim nazariyasi, tarqoq fikrlash, standartlashtirilgan testlash, muassasaviy cheklovlar, pedagogik innovatsiya.

**Introduction.** The years between the early twentieth century and the present are frequently described as the period in which education attempted to define itself beyond the transmission of established knowledge toward the cultivation of human creativity. Although schools had always served socialization and skill development, they remained dominated by traditional models that prioritized conformity, memorization, and standardized assessment over individual expression and imaginative exploration. The idea of "The Power of Creative Learning" refers to the effort to create a coherent educational philosophy from diverse and often conflicting psychological, philosophical, and practical elements (Dewey, 1934/2005). This process was closely connected with developments in progressive education. The rejection of rigid, authoritarian classroom structures in favor of experiential, child-centered learning transformed the conceptualization of schooling in the early twentieth century. John Dewey's laboratory school at the University of Chicago demonstrated that education could be reconstructed as a process of inquiry, problem-solving, and active construction of meaning rather than passive reception of predetermined content (Dewey, 1916/1980). In this tradition, creativity was not merely an artistic talent possessed by exceptional individuals but a universal human capacity that education should nurture. At the same time, cognitive developmental psychology altered the theoretical foundations of creative learning. The work of Jean Piaget revealed that children construct knowledge through interaction with their environment, progressing through qualitatively





## MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC SOLUTIONS

distinct stages of cognitive development (Piaget, 1954/1981). Lev Vygotsky's sociocultural theory emphasized the role of social interaction, language, and cultural tools in cognitive development, introducing the zone of proximal development as a framework for understanding how creative potential can be scaffolded through collaborative engagement (Vygotsky, 1934/1986). These psychological frameworks provided scientific legitimacy to progressive educational ideals while also revealing the complexity of developmental constraints. The greatest contradiction in the making of creative learning was the tension between individual expression and institutional standardization. While progressive educators celebrated the unique creative potential of each learner, educational systems increasingly demanded measurable outcomes, uniform standards, and comparable assessments (Robinson, 2011). The accountability movements of the late twentieth century, exemplified by No Child Left Behind and similar policies worldwide, prioritized basic skills and standardized testing over creative exploration. Furthermore, the economic utility of education was increasingly framed in terms of workforce preparation rather than human flourishing. Therefore, the present article aims to analyze theoretical and practical developments in creative learning in order to explain how they participated in the creation, criticism, and transformation of educational purpose.

**Methods.** This article is based on the literature review and pedagogical analysis method. The study does not attempt to reconstruct historical events in a purely factual manner; rather, it examines how scholarly and popular works represented the theoretical and practical processes that shaped creative learning from progressive education to contemporary reform movements. Literature review makes it possible to understand the conceptual developments in the field and to identify the philosophical frameworks, psychological theories, and persistent challenges embedded in them (Creswell, 2014).

The corpus of the study includes selected works by John Dewey, Lev Vygotsky, Jean Piaget, Sir Ken Robinson, and Mihaly Csikszentmihalyi. These authors were chosen because they represent different disciplinary perspectives, different national traditions, and different responses to the problem of creative learning. Dewey's (1916/1980, 1934/2005) pragmatist philosophy presents the foundational argument for experiential, inquiry-based education. Vygotsky's (1934/1986) sociocultural theory provides the psychological framework for understanding creativity as socially mediated development. Piaget's (1954/1981) constructivism offers the cognitive developmental perspective on how children actively construct knowledge. Robinson's (2001, 2011) popular works represent the contemporary critique of educational standardization and advocacy for creativity. Finally, Csikszentmihalyi's (1990, 1996) research on flow and creativity applies positive psychology to understanding optimal learning experiences.

The analysis follows three stages. First, the texts are examined in their historical context in relation to progressive education, cognitive psychology, sociocultural theory, and contemporary reform movements. Second, recurring themes, theoretical principles, and pedagogical practices are identified. Third, these perspectives are compared in order to





## MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC SOLUTIONS

determine how different authors contributed to the idea of "The Power of Creative Learning." Such a comparative approach is especially useful because it reveals that creative learning was not presented in a single, unified way, but through multiple and competing perspectives across decades and disciplines (Craft, 2001).

**Results.** The interpretation of the selected texts demonstrates that creative learning from the early twentieth century to the present played a central role in the evolution of educational theory and practice. One of the most important themes is experiential education. In Dewey's (1916/1980) philosophy, learning emerges from meaningful engagement with real problems rather than abstract transmission of content. The school becomes a community of inquiry where students experiment, reflect, and reconstruct their understanding through active participation. However, the texts also reveal that such progressive ideals require substantial transformation of institutional structures, teacher preparation, and assessment systems that remain resistant to change. Another major finding concerns the relationship between social interaction and individual creativity. Vygotsky's (1934/1986) concept of the zone of proximal development demonstrates that creative potential is not merely an internal trait but is realized through collaborative engagement with more capable peers and adults. This sociocultural perspective challenges romantic notions of the solitary genius, suggesting instead that creativity is distributed across social and material resources. Piaget's (1954/1981) constructivism, while more individually focused, similarly emphasizes that knowledge is constructed through active manipulation rather than passive reception. The tension between these perspectives—social mediation versus individual construction—continues to shape debates about how to organize creative learning environments.

The interpretation of Csikszentmihalyi's work shows that the psychology of optimal experience became central to understanding creative learning. The concept of flow—complete absorption in challenging yet manageable activities—provides a framework for designing learning experiences that engage intrinsic motivation and deep concentration (Csikszentmihalyi, 1990). In educational applications, flow theory suggests that creative learning requires careful calibration of challenge to skill level, clear goals, immediate feedback, and reduction of extrinsic distractions (Csikszentmihalyi, 1996). Yet the same research reveals that institutional schooling often disrupts flow through rigid scheduling, external evaluation, and fragmentation of knowledge into discrete subjects.

Finally, the analysis of Robinson's popular works reveals a tension between critique and implementation in creative learning advocacy. Robinson's (2001, 2011) influential critiques of educational standardization have raised public awareness about the suppression of creativity in schools. However, his works also demonstrate the difficulty of translating philosophical commitment into systemic change. The identification of creativity as an economic imperative—necessary for innovation in the "knowledge economy"—risks subordinating humanistic educational values to utilitarian workforce preparation.





## MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC SOLUTIONS

Consequently, the power of creative learning contains both emancipatory potential and co-optation risk.

**Discussion.** The findings indicate that the period from the early twentieth century to the present should not be understood simply as a time of progressive educational advancement. Rather, it was a period in which literature exposed the contradictions involved in attempting to institutionalize creativity. The ideal of self-directed, imaginative learning appeared repeatedly in the texts, yet this ideal was often limited by bureaucratic structures, assessment demands, and cultural expectations. Such contradictions support the argument that creative learning was unstable and contested from its progressive inception (Craft, 2001). The progressive education tradition provides a clear example of this complexity. Many scholarly and popular works celebrated experiential learning as a transformative alternative to traditional schooling. Yet the same texts also reveal the fragility of progressive implementation: the difficulty of assessing experiential outcomes, the resistance of parents and policymakers to non-traditional methods, and the tendency of progressive schools to reproduce social privilege. Therefore, the image of creative learning contains both genuine educational innovation and practical limitation. A similar duality appears in representations of psychological theory and educational practice. The growth of cognitive and positive psychology promised scientific understanding of creativity, but authors also associated experimental findings with reductionism and the neglect of social context. Piaget's (1954/1981) stage theory, while foundational, has been criticized for underestimating children's capabilities and ignoring cultural variation. Csikszentmihalyi's (1990, 1996) flow concept describes optimal individual experience but may not directly translate into classroom strategies that teachers can implement with diverse student populations. Robinson (2001, 2011), in particular, depicts creative learning as universally desirable, yet his works suggest that the power of creative learning involves institutional as well as individual transformation.

Finally, the texts dealing with standardization and accountability demonstrate that the meaning of creative learning could not be separated from the struggle for educational legitimacy. The accountability movements of recent decades have not merely neglected creativity but actively redefined educational quality in terms of measurable, comparable outcomes. Robinson's (2011) critique and the responses it provoked reveal that creative learning must continually justify itself against alternative conceptions of educational purpose. Consequently, creative learning did not merely reflect an ideal of human flourishing; it actively participated in creating and challenging competing visions of what education should accomplish.

**Conclusion.** In conclusion, the period from the early twentieth century to the present was decisive in the cultural and pedagogical invention of creative learning. Through progressive philosophy, developmental psychology, sociocultural theory, and contemporary reform movements, educators and scholars attempted to define what creative learning represented and how its power could be realized. Theoretical and practical texts





## MODERN PROBLEMS IN EDUCATION AND THEIR SCIENTIFIC SOLUTIONS

from this period provide valuable insight into that process because they reveal both the ideals and the contradictions of educational transformation.

The analysis has shown that writers such as Dewey, Vygotsky, Piaget, Robinson, and Csikszentmihalyi offered different but interconnected visions of creative learning. Some emphasized experiential inquiry and democratic community, while others focused on cognitive development, social mediation, or optimal psychological states. Together, these perspectives demonstrate that creative learning was not a fixed methodology but an evolving and contested concept.

The literature review and pedagogical analysis method is especially useful for understanding this historical period because it highlights the philosophical and psychological dimensions of educational change. The creative learning that emerged by the early twenty-first century was therefore not simply a set of classroom techniques, but also a cultural construction shaped by debate, research, and institutional struggle that continues to influence educational policy and practice today.

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