



TEACHER SCAFFOLDING STRATEGIES WITHIN INNOVATIVE CREATIVE LESSON FRAMEWORKS: A COMPETENCY-BASED PERSPECTIVE

Yunusaliyeva Shakhnoza Ulugbek kizi

Student of the Samarkand State Institute of Foreign Languages

Gmail: yunusaliyevashaxnoza2710@gmail.com

Ikromboyeva Guli Ikromboy kizi

Student of the Samarkand State Institute of Foreign Languages

Gmail: Ikromboyevaikromboykizi@gmail.com

Shermukhammedova Madina Kamol kizi

Student of the Samarkand State Institute of Foreign Languages

Gmail: madinashermukhammedova27@gmail.com

<https://doi.org/10.5281/zenodo.17870093>

ARTICLE INFO

Received: 07th December 2025

Accepted: 08th December 2025

Online: 09th December 2025

KEYWORDS

Scaffolding, creative lessons, competency-based education, pedagogy, inquiry, modeling, creativity, autonomy, innovation, learner engagement, instructional design, collaboration, critical thinking.

ABSTRACT

This article examines teacher scaffolding strategies within innovative creative lesson frameworks from a competency-based educational perspective. As modern pedagogy increasingly prioritizes learner autonomy, creative problem-solving, and flexible knowledge construction, scaffolding becomes an essential instructional tool for supporting students' gradual mastery of complex competencies. The study explores how teachers can design and apply adaptive scaffolding techniques that align with creative lesson structures, including guided inquiry, stepwise modeling, reflective questioning, and collaborative learning facilitation. Emphasis is placed on integrating scaffolding with creativity-oriented tasks to enhance critical thinking, innovation skills, and independent learning behaviors. The article argues that effective scaffolding strengthens competency formation by balancing instructional support with opportunities for learner-driven exploration and creative engagement.

Introduction. In contemporary education, competency-based learning has emerged as a powerful paradigm that shifts instructional attention from content acquisition to the mastery of transferable skills, autonomous learning strategies, and creative problem-solving. Within this paradigm, teachers are increasingly expected to design learning environments that foster student agency while maintaining sufficient structure to support the gradual development of competencies. Innovative creative lesson frameworks characterized by inquiry-driven tasks, open-ended challenges, multimodal learning pathways, and interdisciplinary integration demand sophisticated teacher scaffolding approaches that balance guidance with independence. Scaffolding, originally conceptualized within sociocultural theory, functions as a dynamic and adaptive form of instructional support implemented to help learners bridge the gap between what they can accomplish independently and what they can accomplish with targeted assistance (Vygotsky, 1978).

As classrooms evolve toward creativity-centered pedagogies, the teacher's scaffolding role becomes even more crucial, not only for facilitating comprehension but also for enabling students to engage meaningfully in innovative thinking, collaborative exploration, and reflective metacognition. This article examines how scaffolding strategies can be embedded within creative lesson structures to enhance competency development. It further explores how techniques such as guided inquiry, modeling, formative feedback, reflective questioning, and collaborative facilitation contribute to students' ability to navigate complex tasks and internalize creative thinking processes. By adopting a competency-based perspective, the study underscores how effective scaffolding reinforces skill formation, learner autonomy, and sustained creative engagement in modern educational contexts.

Main Part. The integration of scaffolding strategies within innovative creative lesson frameworks requires a multifaceted understanding of both theoretical foundations and practical instructional design. In competency-based education, learning is assessed not merely by the retention of information but by the ability to apply knowledge autonomously across diverse contexts (Spencer & Ritchie, 2020). Consequently, scaffolding must be conceptualized as a tool for guiding learners along a continuum of increasing independence, cognitive complexity, and creative adaptability. This section examines the major dimensions of scaffolding cognitive, metacognitive, social, and creative emphasizing how each dimension supports competency-oriented creative lesson design.

1. Cognitive Foundations of Scaffolding in Creative Lessons. Cognitive scaffolding involves structuring tasks, content, and thinking processes in a way that reduces cognitive overload while maintaining adequate challenge. According to constructivist theory, meaningful learning occurs when students actively construct understanding through experience and reflection (Piaget, 1985). In creative lessons, this means designing tasks that require synthesis, divergent thinking, and problem-solving. Scaffolding supports this process by offering temporary structures such as advanced organizers, exemplars, conceptual maps, and stepwise instructions.

For example, in a creative writing lesson, teachers might initially provide a narrative framework or thematic prompts that help students organize their ideas before experimenting with unique story elements. As learners gain confidence, scaffolding is gradually withdrawn, allowing students to explore more abstract, original writing strategies. This technique aligns with the "gradual release of responsibility" model, which emphasizes shifting cognitive load from teacher to learner over time (Pearson & Gallagher, 1983).

In creative mathematics lessons, scaffolding might involve modeling problem-solving heuristics, using concrete manipulatives, or breaking down complex tasks into smaller conceptual segments. Such scaffolds help students build foundational understanding needed to engage in advanced reasoning or inventive solution pathways. This coordination between structure and creativity is essential, as students cannot meaningfully innovate without solid conceptual grounding (Sawyer, 2012).

2. Metacognitive Scaffolding and Reflective Thinking. Metacognitive scaffolding helps learners plan, monitor, and evaluate their own thinking processes. Since creative lesson frameworks often incorporate open-ended, ambiguous tasks, students must rely heavily on self-regulation to navigate uncertainty. Teachers therefore embed reflective questions,

journals, think-aloud prompts, and self-assessment rubrics into lessons to encourage active metacognition. These tools support students' ability to articulate reasoning, identify misconceptions, and modify strategies based on feedback.

Research suggests that metacognitive interventions significantly improve learners' creative capacity by strengthening their ability to evaluate the originality and effectiveness of their own ideas (Costa & Kallick, 2008). Within competency-based learning, reflection becomes a central component of performance, as students must demonstrate not only what they know but how they learned it and how they can apply their learning in new contexts (Anderson, 2019).

For instance, in a design-thinking lesson, students may be asked to reflect on why a particular prototype failed to achieve the desired effect, what creative decisions influenced the outcome, and how they might redesign the solution. This reflective scaffold promotes deeper understanding of the iterative nature of creativity.

3. Social Scaffolding and Collaborative Creative Work. Social scaffolding emphasizes the role of interaction, cooperation, and negotiated meaning in creative learning. Vygotsky's sociocultural theory posits that cognitive development is mediated through social interaction (Vygotsky, 1978). Creative lesson frameworks often include group-based tasks such as collaborative projects, debates, simulations, and peer design challenges. Within these environments, teachers scaffold collaboration by assigning roles, modeling effective communication strategies, setting norms for dialogue, and teaching conflict-resolution techniques.

Effective collaborative scaffolding helps students navigate social dynamics that might otherwise hinder creativity, such as unequal participation, groupthink, or communication breakdowns (Johnson & Johnson, 2009). Teachers may also introduce structured cooperative learning techniques such as "jigsaw tasks," peer coaching, or reciprocal teaching to ensure balanced contributions and deep engagement.

An example of social scaffolding occurs in project-based learning, where teachers guide student groups through complex real-world problems, prompting them to research, debate, and co-create solutions. Social scaffolding reinforces competencies such as leadership, negotiation, consensus-building, and shared responsibility skills that directly align with modern educational and workforce expectations.

4. Creative Scaffolding: Supporting Divergent and Innovative Thinking. Creative scaffolding refers to instructional techniques that nurture imagination, divergent thinking, and innovative problem-solving. Creativity in the classroom is not purely spontaneous; it often emerges from structured opportunities that challenge students to think beyond conventional boundaries (Runco, 2014). Teachers therefore design creative constraints, divergent questioning prompts, scenario-based tasks, and interdisciplinary challenges that guide learners toward inventive thinking.

One widely used creative scaffold is the SCAMPER technique (Substitute, Combine, Adapt, Modify, put to another use, Eliminate, Reverse), which helps students brainstorm alternative solutions (Michalko, 2006). Other scaffolds include visual thinking strategies, storytelling frameworks, metaphorical mapping, and role-play simulations. These tools help learners generate novel ideas while maintaining coherence and relevance.

Creative scaffolding also involves emotional support, as many students fear risk-taking or failure. Teachers reduce this fear by creating psychologically safe learning environments in which experimentation is valued, mistakes are reframed as learning opportunities, and diverse perspectives are celebrated (Amabile, 2018). This emotional dimension is essential for fostering the resilience and curiosity needed for creative competency.

5. Scaffolding within Technologically Enhanced Creative Lessons. Digital technologies expand the possibilities for scaffolding in creative lessons. Learning management systems, collaborative platforms, and AI-enhanced tools allow teachers to provide personalized support at scale. For example, digital scaffolds may include interactive tutorials, adaptive hints, automated feedback, multimedia exemplars, and virtual simulations. These tools help learners visualize concepts, explore ideas, and construct creative products more effectively (Siemens, 2015).

AI-driven writing assistants, digital storyboards, coding environments, and design software support students in generating, revising, and refining creative work. However, teachers must guide learners on how to use these tools critically rather than passively. Scaffolding therefore includes instructions on digital literacy, ethical decision-making, and responsible use of AI tools in creative production.

6. The Gradual Removal of Scaffolding and Competency Development. A key principle in scaffolding theory is the eventual fading of support as learners demonstrate higher levels of independence. In creative lessons, this transition must be carefully timed to avoid either premature withdrawal leading to frustration or prolonged dependence limiting creativity (Hogan & Pressley, 1997). Competency-based models emphasize that mastery is demonstrated when learners consistently apply skills independently and flexibly across contexts (Mulder, 2014).

For example, a science teacher may initially model experimental procedures, later prompting students to design their own experiments, and finally requiring them to independently formulate hypotheses and execute investigations. The scaffolding process thus aligns with competency progression from novice to proficient performer.

7. Assessing Creativity within Scaffolding-Supported Frameworks. Assessment in creative lessons must capture both product quality and process development. Teachers use rubrics, reflective journals, performance tasks, and portfolio assessments to evaluate how effectively students apply creative processes. Scaffolding ensures that students understand assessment criteria and internalize standards of creative excellence (Brookhart, 2013). By guiding students through iterative feedback cycles, teachers reinforce competencies related to problem-solving, refinement, and innovation.

Conclusion. Teacher scaffolding strategies play a vital role in the successful implementation of innovative creative lesson frameworks, particularly within competency-based educational systems. By providing cognitive, metacognitive, social, and creative forms of support, teachers enable learners to navigate complex tasks, engage deeply with open-ended challenges, and develop the autonomy required for long-term creative growth. Scaffolding ensures that students have the necessary structure to construct knowledge meaningfully while also granting them the freedom to explore, question, and innovate. As creative competencies become increasingly essential in global education and professional

environments, effective scaffolding emerges as a pivotal factor in shaping learners' ability to think divergently, collaborate effectively, and apply critical reasoning.

Moreover, scaffolding is most powerful when it is adaptive, learner-centered, and deliberately phased out as students gain confidence and competence. When aligned with modern pedagogical principles and supported by technological tools, scaffolding not only enhances learning outcomes but also cultivates learners who are capable of sustained creativity and independent inquiry. Ultimately, teacher scaffolding is foundational to transforming classrooms into dynamic environments where creativity, competency, and innovation flourish harmoniously.

References:

1. Vygotsky L. S. Mind in society: The development of higher psychological processes. — Cambridge, MA: Harvard University Press, 1978. — 159 p.
2. Piaget J. The equilibration of cognitive structures: The central problem of intellectual development. — Chicago: University of Chicago Press, 1985. — 210 p.
3. Pearson P. D., Gallagher M. The gradual release of responsibility model of instruction // Contemporary Educational Psychology. — 1983. — Vol. 8. — P. 112–123.
4. Spencer D., Ritchie S. Competency-based education: Theory, research, and practice. — London: Routledge, 2020. — 286 p.
5. Sawyer R. K. Explaining creativity: The science of human innovation. — New York: Oxford University Press, 2012. — 368 p.
6. Runco M. A. Creativity: Theories and themes: Research, development, and practice. — Amsterdam: Elsevier, 2014. — 526 p.
7. Michalko M. Thinkertoys: A handbook of creative-thinking techniques. — Berkeley, CA: Ten Speed Press, 2006. — 416 p.
8. Costa A. L., Kallick B. Learning and leading with habits of mind: 16 essential characteristics for success. — Alexandria, VA: ASCD, 2008. — 430 p.
9. Anderson L. W. Assessment and learning: Complex learning and competencies. — New York: Routledge, 2019. — 254 p.
10. Hogan K., Pressley M. Scaffolding student learning: Instructional approaches and issues. — Cambridge, MA: Brookline Books, 1997. — 280 p.
11. Johnson D. W., Johnson R. T. Joining together: Group theory and group skills. — Upper Saddle River, NJ: Pearson, 2009. — 480 p.
12. Brookhart S. M. How to create and use rubrics for formative assessment and grading. — Alexandria, VA: ASCD, 2013. — 160 p.
13. Siemens G. Connectivism: A learning theory for the digital age // International Journal of Instructional Technology & Distance Learning. — 2015. — Vol. 2, No. 1. — P. 3–10.
14. Mulder M. Conceptions of professional competence // International Handbook of Research in Professional and Practice-Based Learning. — Dordrecht: Springer, 2014. — P. 107–137.
15. Amabile T. M. Creativity in context: Update to the social psychology of creativity. — Boulder, CO: Westview Press, 2018. — 390 p.
16. Sadikova, B. (2024). Ziddiyat va muvozanat: italyan maqollarida antinomiya va korrelyatsiyaning o'gni. *Наука и инновация*, 2(28), 83–86.

17.Makhmurovna, S. B., & Dahiya, R. Analysis of Italian and Russian Paroemias Reflecting the Concept of Time.

18.Sadykova, B. (2016). Emotional words and tropes in the roman of italian author N. Ammaniti" I don't fear". In science and practice: a new level of integration in the modern world (pp. 123-125).

