



IMPROVING THE METHODOLOGY OF DEVELOPING LITERARY COMPETENCE IN FUTURE PRIMARY SCHOOL TEACHERS ON THE BASIS OF REFLECTIVE TASKS AND CREATIVE PORTFOLIO TECHNOLOGY

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Abstract. *The article examines the pedagogical effectiveness of reflective tasks and creative portfolio technology in developing literary competence among future primary school teachers. Reflective tasks are interpreted as learning and methodological activities aimed at understanding, analysing, interpreting and evaluating literary texts, as well as drawing methodological conclusions. A creative portfolio is substantiated as a developmental technology that integrates students' reading experience, analytical work, creative products, methodological designs and self-assessment results. The study links official normative documents, literary education methodology, children's literature materials and scientific-methodological views on task systems. The article shows reflective tasks and portfolio technology as a mechanism for transferring the student's literary knowledge into pedagogical activity. The analysis and results systematise the components of literary competence, the types of reflective tasks, portfolio products and expected pedagogical outcomes. The conclusion offers methodological recommendations for the use of reflective tasks and creative portfolios in higher pedagogical education.*

Keywords: *literary competence, future primary school teacher, reflective task, creative portfolio, literary text, children's literature, methodological transfer, assessment criteria.*

INTRODUCTION

In contemporary pedagogical education the professional preparation of a future primary school teacher is not confined to a knowledge of the content of the subject. The teacher must be able to understand a literary text, to interpret it in a way that corresponds to the perception of young pupils, to create questions and tasks on the basis of the text, to lead pupils towards independent thought, and to evaluate his or her own methodological decisions. In this respect literary competence occupies an important place in the general professional preparation of students of primary education.

The Law of the Republic of Uzbekistan “On Education” establishes the right of every person to receive a quality education, the continuity of education and the principles of humanism (Law of the Republic of Uzbekistan “On Education”, 2020). This requirement calls for the use of personality-oriented, developmental and result-based methodological approaches in the process of preparing future teachers. Reflective tasks and creative portfolio technology serve precisely such an approach: they transform the student from one who reproduces a ready-made answer into a subject who evaluates, substantiates and improves his or her own reading and analytical activity.

The “Uzbekistan – 2030” strategy defines the questions of raising the quality of education, developing the potential of teaching staff and forming competitive human capital as priority tasks (Decree of the President of the Republic of Uzbekistan No. PF-158, 2023). This strategic direction shows the need to enrich the content of higher pedagogical education in practical and methodological terms and to prepare the student as a specialist capable of working in a real classroom situation. Reflective tasks and the creative portfolio are therefore regarded as one of the effective means of developing literary competence in a future primary school teacher.

The aim of the article is to substantiate, in scientific and methodological terms, the pedagogical effectiveness of reflective tasks and creative portfolio technology in developing literary competence in future primary school teachers. In order to achieve this aim, the content of literary competence, the didactic function of reflective tasks, the structure of the creative portfolio, the design of tasks on the basis of children’s literature materials and the criteria of assessment were analysed.

MAIN PART

Scholarly views on the subject have taken shape in several methodological directions. The first direction is connected with determining the didactic status of the system of tasks in literary education. In research devoted to the scientific and methodological foundations of designing learning tasks in literary education, a task is regarded not merely as a means of checking knowledge but as a mechanism that activates cognition, analysis, interpretation and creative activity (Rasulova, 2026:5–16). This approach serves as an important support in defining the content of reflective tasks. The second direction is explained by the methodology of working with texts.

Approaches to teaching text structure, creating systems of exercises and developing the text-producing activity of the pupil or student provide a methodological basis for the consistent construction of reflective tasks (Mavlonova, 2023:18, 27). Consequently, in the process of working with a literary text a task should serve first perception and understanding, then analysis and interpretation, and finally methodological transfer and reflection.

The third direction is connected with the methodology of teaching literature. In literary education it is emphasised that the pupil should be led not towards a ready-made conclusion but towards independent thinking, reliance on textual evidence, understanding of the system of images and the expression of a personal attitude (Husanboyeva & Niyozmetova, 2018:45). For a future primary school teacher this requirement is of twofold importance: first the teacher understands and evaluates the literary text personally, and then organises the same process in a methodological form appropriate to the primary school pupil.

The fourth direction is connected with the methodological possibilities of children's literature materials. The curriculum of the subject "Children's Literature" sets the tasks of enabling future teachers to read literary works, to comprehend them, to understand their content and essence, to analyse them and to achieve aesthetic, emotional, spiritual and educational results (Children's Literature: Curriculum of the Subject, 2023:1–3). Textbooks of children's literature, for their part, reveal the educational and aesthetic possibilities of the fairy tale, the short story, the poem, the fable and other genres (Islomova et al., 2025:8–30). For this reason, if reflective tasks and the creative portfolio are designed precisely in connection with children's literature materials, they serve directly the preparation of the future teacher.

The fifth direction is connected with written and creative tasks. Text-based tasks are assessed as an important factor in developing the creative thinking of pupils (Yulbarsov & Isayeva, 2026:426–427). Written works on literary subjects, such as the essay, the composition, the description of a character and comparative analysis, are regarded as creative products manifesting personal opinion, aesthetic attitude and coherence of speech (Madayev et al., 2020:14–15). The methodology of identifying and correcting textual errors in compositions is likewise of importance in developing connected speech (Yo'ldoshev & Rixsiyeva, 2019:33–34). This shows the need to give a special place to written reflection and to the process of editing within the creative portfolio.

The article employs theoretical-analytical, comparative-pedagogical, structural-modelling and methodological-design methods. By means of the theoretical-analytical method, official documents, the methodology of literary education, children's literature and scientific and methodological views on systems of tasks were generalised. Through the comparative-pedagogical method the didactic possibilities of reflective tasks, creative portfolios and traditional assessment tasks were compared. The structural-modelling method served to determine the internal structure of reflective tasks and creative portfolio technology, while the method of methodological design made it possible to organise step by step the student's activity of understanding, analysis, interpretation, creative expression and methodological transfer on the basis of a literary text. On this basis a single generalising table was developed, which presents in one system the components of literary competence, the content of reflective tasks, the portfolio product and the pedagogical outcome. The methodological basis of the research rests on the idea of strengthening the activity of the future primary school teacher as a subject: in working with a literary text the student does not merely assimilate ready-made knowledge, but understands the text, finds evidence, interprets it, substantiates a position, creates a product and finally converts this activity into a methodological solution suitable for work with the primary school pupil. A reflective task is a special type of activity that, in developing literary competence, links the literary text with personal-aesthetic, analytical and methodological experience. Such a task enables the student not to stop at the level of "I have read the text" or "I have understood its content", but to review his or her own activity on the basis of such questions as "what conclusion did I draw from the text?", "which evidence supports my opinion?" and "how shall I convey this material to a primary school pupil?".

The creative portfolio, for its part, is a means of collecting and assessing the results of reflective tasks in an orderly way. It may include a sample of expressive reading, a map of the system of images, a letter written in the name of a character, an interpretative essay, a bank of questions and tasks, a lesson fragment, a self-assessment sheet and a final reflective conclusion. Such an approach transforms the student's literary competence into a result that is visible, open to analysis and capable of being developed step by step.

In assessing reflective tasks and creative portfolio technology a table is not a superfluous illustrative element but a means of expressing concisely the methodological result of the article. For this reason only one generalising table has been retained. It

systematises the principal components of literary competence, the reflective tasks corresponding to them, the products to be placed in the portfolio and the expected pedagogical outcomes. As Table 1 shows, reflective tasks develop not merely one aspect of literary competence but its cognitive, analytical, speech-related, creative, methodological and reflective layers together. The methodological significance of the table lies in the fact that the content of the task is linked in it with the final portfolio product. This prevents the student's activity from remaining at the level of theoretical reflection and turns it into a visible, assessable and improvable pedagogical result. In developing reflective tasks on the basis of children's literature materials it is necessary to take the features of the genre into account. In a fairy tale the conflict between good and evil comes to the fore, in a short story character and life situation, in a poem melody and imagery, and in a fable symbolic meaning and moral conclusion. For this reason, giving the same task for all texts does not develop literary competence fully. A task suited to each genre serves the student's correct perception of the literary text and its methodological adaptation for primary school pupils.

In the practical organisation of reflective tasks such questions as "how did I understand it?", "on which evidence did I rely?", "how shall I explain this conclusion to a child?" and "does my question lead the pupil to think?" are important. Such questions prevent the student's personal opinion from remaining at the level of an emotional response and link it with reasoned literary analysis and a professional methodological conclusion. As a result the student learns to design in advance the process of teaching a literary text. The effectiveness of the creative portfolio is manifested in its performance of a function of continuous monitoring. Traditional assessment often evaluates a single answer, whereas the portfolio shows the student's growth over several stages. At the first stage, for example, the student gives a brief account of the content of the text; at the next stage a map of the images is drawn up; thereafter a creative text is produced; and finally, on the basis of this material, questions and tasks for the primary school are developed. This sequence ensures that literary knowledge is converted into a methodological product. The results of the analysis show that reflective tasks and creative portfolio technology produce three principal pedagogical effects. First, the student perceives the literary text not as ready-made content but as an object of analysis and interpretation. Second, the portfolio teaches the student to look again at his or her own activity, to identify achievements and shortcomings and to plan the next task consciously. Third,

through methodological transfer, literary knowledge is converted into a didactic product suitable for the primary school pupil.

In this respect reflective tasks and creative portfolio technology are of considerable importance for the professional growth of the future primary school teacher. In introducing a child to a literary text, the primary school teacher is not merely a narrator of content but an organiser who leads the pupil into the text through questions, observation, conversation, dramatisation, expressive reading and creative response. The process of developing literary competence must therefore be linked organically with reflection, the portfolio and the system of tasks. Proceeding from the approach set out in the article, it may be said that reflective tasks and creative portfolio technology develop literary competence not as a simple body of knowledge but as a professional quality manifested in activity. Here the student's reading of the text, its analysis and interpretation, the creation of a creative response and the evaluation of his or her own methodological decision are united in a single cycle. The advantage of this technology is that assessment is not confined to a final conclusion given by the teacher: the student reviews his or her own work, identifies strong and weak points and determines the way to improve the next creative or methodological task. This raises the professional independence and pedagogical responsibility of the future teacher. At the same time, for the effective application of reflective tasks and portfolio technology certain methodological conditions must be observed. First, tasks must correspond to the features of the genre. Second, each portfolio product must be assessed on the basis of clear criteria. Third, the portfolio must be maintained not as a mere collecting folder but as an analytical document showing the dynamics of growth. Fourth, it is expedient for each creative product to be accompanied by a short reflective commentary from the student.

CONCLUSION

In conclusion, reflective tasks and creative portfolio technology possess a high pedagogical effectiveness in developing literary competence in future primary school teachers. This technology organises consistently the student's activity of understanding, analysing, interpreting, evaluating and creatively reworking a literary text and of converting it into a methodological product suited to the primary school pupil.

The effect of reflective tasks is that they lead the student from the expression of a personal opinion to a reasoned conclusion, and then to a reconsideration of his or her own methodological decision. The creative portfolio makes it possible to observe, assess and develop this process on the basis of evidence. For this reason it is expedient that in higher pedagogical education the assessment of literary competence should not be confined to tests or oral answers but should also be carried out on the basis of portfolio artefacts, reflective records, lesson fragments and creative products.

As a practical recommendation, it is proposed that a small creative portfolio be maintained within the subjects “Children’s Literature”, “Methodology of Reading Literacy” and “Methodology of Teaching the Mother Tongue”. The portfolio should consist of at least five sections: evidence of the understanding of the text, analytical work, a creative product, a methodological task and a reflective conclusion. If clear criteria are developed for each section, the growth of the student’s literary competence can be observed stage by stage.

Furthermore, in designing reflective tasks the features of the genre, the appropriateness to the age of the pupils, the methodological aim, the requirement of substantiation and the portfolio product should be determined in advance. Only then will both the reflective task and the creative portfolio cease to be formal documents and become a real pedagogical technology that develops the literary and methodological preparation of the future primary school teacher.

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