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USING DIDACTIC GAMES BASED ON THE 3Q MODEL: DEVELOPING PUPILS' CREATIVE ACTIVITY IN PRIMARY-SCHOOL MOTHER-TONGUE LESSONS

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Abstract: This article examines the organization of didactic games in primary-school mother-tongue lessons as an integrated methodological mechanism aimed at developing pupils' creative activity. As its conceptual innovation, the article proposes the "3Q Model," a game-based learning model consisting of three stages: Qiziqish (Interest), Qidiruv (Inquiry/Search), and Qayta yaratish (Re-creation/Creation). The model differs from approaches that use games merely to make lessons more engaging: it leads pupils from observation and problem identification to searching for language units, comparison, restructuring, and ultimately the creation of a new language product. The article reviews contemporary scholarly literature on game-based learning, teacher scaffolding, creative thinking, and language competence. Methodologically, the study follows a design-oriented educational research logic and develops the components of the 3Q model, lesson scenarios, assessment criteria, and an experimental design. Where empirical results are unavailable, numerical data are not artificially introduced; instead, a clear pre-test/post-test protocol, control and experimental groups, and statistical analysis procedures are proposed for subsequent school-based validation. The article argues that the effectiveness of a didactic game should be assessed not by the mere presence of a game, but by the degree to which it is connected with educational objectives, teacher guidance, and the creation of a creative product.

Keywords: primary education, mother-tongue education, didactic game, game-based learning, creative activity, creative thinking, 3Q model, scaffolding, language competence, pupil engagement, pedagogical technology.

1. Introduction

In primary education, the role of the mother-tongue subject is not limited to having pupils memorize grammatical rules or learn spelling norms. Modern schooling requires pupils to use language units in real communicative situations, express their ideas independently, ask questions, provide arguments, create texts, and find new solutions on the basis of existing knowledge. Therefore, the methodological organization of mother-tongue lessons should ensure a gradual transition from reproductive activity to productive and creative activity.

The natural curiosity of primary-school pupils, their need for movement, inclination toward competition, and interest in role-based activities create favorable pedagogical conditions for integrating game methods into education. However, it is methodologically incorrect to treat the concepts of "game" and "game-based learning" as identical. An ordinary game may entertain or activate pupils, whereas a didactic game should have a clearly defined learning objective, a system of tasks, rules, feedback, and assessment criteria.

Contemporary systematic reviews show that game-based learning has been applied in primary education in mathematics, science, language, and other areas, while also emphasizing the need to improve research quality, use control groups, and examine long-term outcomes (Hainey et al., 2016). Later reviews identify teacher scaffolding—that is, the teacher's gradual guidance of pupils during the game—as an important factor influencing learning and engagement (Sun et al., 2023).

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A 2024 systematic review of gamification also provides an important methodological conclusion: in primary education, game elements may have positive effects on pupils' engagement, motivation, and self-confidence, but evidence concerning academic outcomes is not consistent. Thus, merely "adding games" is insufficient; how game elements are connected to educational objectives is decisive (Romero-Rodríguez et al., 2024).

This article was developed precisely in response to this problem. The central research question is formulated as follows: how can a didactic game in a primary-school mother-tongue lesson be transformed into a pedagogical mechanism that does not end with the pupil finding a ready-made answer, but instead leads to independent linguistic inquiry and the creation of a new language product?

In response to this question, the 3Q model is proposed. Its first stage, Qiziqish (Interest), engages the pupil in a problematic situation; the second stage, Qidiruv (Inquiry/Search), is based on actively searching for and processing language material; and the third stage, Qayta yaratish (Re-creation/Creation), involves creating a new sentence, text, dialogue, or other communicative product on the basis of the material acquired.

1.1. Research Problem and Relevance

Although the use of didactic games in mother-tongue lessons is widespread in practice, games are often used for only a few minutes during the consolidation stage of a lesson. In such cases, pupils find the correct answer, receive points, or win, but do not have sufficient opportunity to create a new language product of their own. As a result, a game may increase motivation, but it does not necessarily lead to higher-order cognitive and creative activity.

The problem is particularly important in the mother-tongue subject because language acquisition is not limited to selecting the "correct answer." In language education, pupils need to learn to understand the meaning of a word, connect it with other words, change its grammatical form, adapt it to context, and express their own ideas independently. Therefore, a didactic game should provide a chain leading from recognizing language units to actively using them and creating new meaning.

Research on game-based learning in language teaching also shows that the effectiveness of games depends on their purposeful selection and appropriate facilitation by the teacher. Systematic reviews of digital games note that interactivity alone is insufficient and that educational effectiveness may decrease when an inappropriate game is selected or adequate pedagogical guidance is absent (Acquah & Katz, 2020).

For this reason, the article treats the didactic game not simply as a "method," but as a combination of three interconnected mechanisms: motivational activation, guided linguistic inquiry, and creative product creation. This approach provides simple but practically observable indicators for determining the educational value of a game.

The relevance of the study is also supported by meta-analyses on creativity development in primary school, which show that creative environments and specially designed interventions can develop pupils' divergent thinking. Ruiz-del-Pino, Fernández-Martín, and Arco-Tirado (2022) synthesized creativity programs in primary education and identified a moderate positive effect of relevant pedagogical interventions on creativity. Therefore, concluding game-based activity in mother-tongue lessons with a creative product is a methodologically justified direction.

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2. Literature Review and Theoretical Foundations

2.1. Distinguishing Didactic Games from Game-Based Learning

The concept of a didactic game refers to game activity directed toward a pedagogical objective. Its rules, purpose, tasks, and outcomes are interconnected. Game-based learning refers to the process of acquiring knowledge and skills through game mechanics or a game environment. Gamification, in turn, involves adding game elements such as points, levels, badges, tasks, and competition to existing learning activities. Distinguishing these three concepts is important for the methodological precision of the article. Local methodological literature also treats the objectives and tasks of mother-tongue lessons, teaching methods, and practical exercises as an interconnected system (Qosimova et al., 2009; Matchanov, 2021).

Hainey and colleagues (2016), in their systematic review of game-based learning in primary education, demonstrated the use of games across different subjects and their association with motivational and cognitive outcomes. At the same time, the authors noted the lack of strong experimental and long-term studies. This conclusion indicates that research on didactic games should examine not only pupils' mood or interest in lessons, but also measurable learning products.

Zainuddin and colleagues' (2020) systematic review found positive directions in the empirical literature on gamification, including motivation, engagement, academic outcomes, and social relatedness, while also noting inconsistencies in theoretical foundations and methodological approaches. In this respect, the 3Q model attempts to integrate theoretical components into a practical lesson algorithm.

The Kazakh pedagogical and methodological experience further broadens the comparative basis of the article. Turdalieva (2012) systematically describes methods of teaching the Kazakh language in primary grades and emphasizes linking language material with pupils' practical activities. Raxmetova (2005) systematizes methodological approaches to developing language skills at the primary level. Jumabayeva and Uaysova (2024), in turn, present the methodological foundations and pedagogical approaches to teaching Kazakh in primary grades, as well as contemporary approaches to teaching lexicology, word formation, and grammar. These sources make it possible to compare the 3Q model not only with the internal methodological needs of Uzbek but also with experience in Turkic-language education.

Local and regional scholarly and methodological sources also complement the methodological foundations of this approach. Qosimova, Matchanov, G'ulomova, Yo'ldosheva, and Sariyev (2009) systematically describe phonetics, grammar, spelling, word formation, and connected-speech development in primary mother-tongue education, demonstrating the need to connect theoretical knowledge with practical tasks. Matchanov (2021) focuses on organizing language foundations, connected speech, and extracurricular activities in primary grades through various methods and tools. These views are methodologically consistent with the Qidiruv and Qayta yaratish stages of the 3Q model. Roziyeva, Usmonboyeva, and Xoliqova (2013), who studied the nature of interactive methods, as well as Tolipov and Usmonboyeva (2010), who examined the implementation of pedagogical technologies in practice, emphasize the need to transform the pupil into an active subject and strengthen collaboration and reflection. Recent studies in Uzbekistan also specifically note the influence of games and interactive methods on creative thinking and pupil engagement in primary education (Farmonova, 2025; Rustamova & Vaxobova, 2026).

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Romero-Rodríguez and colleagues (2024) analyzed 31 studies on gamification in primary education and found that positive outcomes in pupil engagement, motivation, and self-confidence were common, whereas learning outcomes could be mixed. This reinforces the article's main methodological principle: a game element should be evaluated not in isolation, but in relation to the quality of learning activity.

2.2. Teacher Scaffolding and Pedagogical Management of the Game Process

The term scaffolding refers to temporary pedagogical assistance that helps a pupil perform a task that they cannot yet complete independently. In game-based learning, such support may take the form of explaining the rules, demonstrating an example, asking questions, breaking a problem into parts, providing feedback, and gradually reducing assistance when appropriate. This process is also consistent with approaches in Uzbek pedagogical literature based on pupil activity and interactive collaboration (Roziyeva et al., 2013; Tolipov & Usmonboyeva, 2010).

Sun, Kangas, Ruokamo, and Siklander (2023) reviewed 24 empirical studies of game-based learning in primary education using the PRISMA approach and showed that teacher scaffolding may affect pupils' learning, engagement, skill development, and enjoyment of the game process. This finding provides a basis for interpreting the teacher in the 3Q model not as an "observer of the game," but as a "designer of the cognitive process."

At the Qiziqish stage of the 3Q model, the teacher presents the situation simply and clearly; at the Qidiruv stage, the teacher supports inquiry through guiding questions without providing the ready-made answer; and at the Qayta yaratish stage, the teacher helps pupils assess and improve their independent products. Thus, scaffolding is not provided at the same level throughout the game, but changes according to pupils' needs.

This approach is also consistent with research on scaffolding in elementary language arts. Reviews of scaffolding in K–12 education indicate widespread use of gentle, dialogic support in language and literacy lessons. Accordingly, the question posed by the teacher during a didactic game can itself become an educational tool: questions such as "Why did you choose this word?", "What other sentence could be constructed?", and "How would the meaning change if we changed the verb?" move the pupil from simply giving an answer toward understanding the process.

2.3. Theoretical Criteria for Developing Creative Activity

Restricting creativity to an unusual idea alone is insufficient for primary education. Creative activity should be considered in terms of novelty, appropriateness, meaningfulness, and relevance to the task. In mother-tongue lessons, this may be manifested in pupils' creation of a new sentence, a new title, alternative versions of a text, a dialogue, a story, or a linguistic solution appropriate to a particular situation. Local studies on the creative organization of mother-tongue education also emphasize the need to combine didactic and grammatical games with creative tasks (Qurbonova, 2023).

Ruiz-del-Pino and colleagues (2022) studied creativity-development programs in primary education through a systematic review and meta-analysis and showed that creativity can be developed through specially designed pedagogical interventions. This finding indicates the need to organize creative tasks in mother-tongue lessons systematically and according to explicit criteria rather than incidentally.

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Research related to Vygotsky also highlights the connection between play and creative imagination. Ayman-Nolley (1992), discussing Vygotsky's views on creativity and imagination, draws attention to the role of play experience in the development of creative imagination. From this theoretical perspective, a game situation gives pupils an opportunity to assign new meaning to an object or phenomenon from real life. When these theoretical ideas are compared with experience in Turkic-language education, methodological works on primary language education in the Kazakh school are also useful (Turdalieva, 2012; Raxmetova, 2005; Jumabayeva & Uaysova, 2024).

On this basis, the article operationalizes creative activity through four observable components: independence, flexibility, originality, and linguistic richness. Independence refers to minimal reliance on a ready-made model; flexibility refers to the ability to provide several solutions to one problem; originality refers to content or expression that differs from that of others; and linguistic richness refers to active use of vocabulary and syntactic structures.

3. Research Methodology

3.1. Research Design

This article is designed as a conceptual-methodological study in which a new didactic model is developed and a reproducible experimental design is proposed for its empirical testing. The main reason for this choice is that the article does not have the author's real statistical data from completed school-based research. Therefore, empirical results are not artificially generated. In the interests of scientific integrity, the article clearly distinguishes among "expected outcomes," "measurement criteria," and the "validation protocol."

For future empirical testing, a quasi-experimental pre-test/post-test control-group design is recommended. In the experimental group, mother-tongue lessons are organized according to the 3Q model, while the control group receives instruction through conventional methods. The groups should, as far as possible, be matched by grade level, baseline achievement, and curriculum.

An intervention period of at least 6–8 weeks is advisable. A single short-term game may demonstrate a motivational effect, but repeated measurement is necessary to assess stable changes in creative and language competencies. Therefore, the model should be integrated into a weekly lesson cycle.

The research questions are formulated as follows: (1) How does the 3Q model change pupils' active participation in mother-tongue lessons? (2) How does the model affect pupils' independent use of language units? (3) Does the model contribute to the development of the independence, flexibility, originality, and linguistic-richness components of creative activity? (4) Which forms of teacher scaffolding are used most frequently and at which stages are they most necessary?

3.2. Participants, Instruments, and Data Collection

For a future experimental study, selecting third- or fourth-grade pupils is recommended. The sample size should be determined according to the actual school context; however, the experimental and control groups should contain sufficient numbers, their baseline characteristics should be compared, and cases of attrition should be documented. Participant selection should

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comply with requirements concerning parental or legal-guardian consent, permission from the school administration, and protection of children's personal data.

Data-collection instruments may consist of three layers. The first layer is a pre-test/post-test assessing language knowledge. The second is a portfolio of creative tasks. The third is a classroom observation sheet. The portfolio stores pupils' sentences, mini-texts, dialogues, stories, titles, or responses to problematic situations.

An analytic rubric is developed for assessing creative tasks. Each indicator is scored on a 0–3 scale. A score of 0 means that the task was not completed or was inappropriate in content; 1 means that it was partially completed and required substantial assistance; 2 means that the task was completed independently, but the range of solutions was limited; and 3 means that an independent, meaningful, and relatively original solution was produced. The maximum score across four indicators is 12.

The observation sheet records whether the pupil asks questions, proposes alternative answers, communicates with the group, corrects errors independently, and begins to create a new text. The teacher's scaffolding activity is also coded separately: explanation, guidance through questions, provision of a model, feedback, reduction of assistance, and reflection.

3.3. Data Analysis Model

If real experimental data are collected, descriptive statistics should first be calculated: mean (M), standard deviation (SD), median, and distribution indicators. Pre-test and post-test results should be compared across groups. If normality and measurement assumptions are satisfied, an independent-samples t-test and paired-samples t-test may be used. If the assumptions are not satisfied, the Mann–Whitney U test or Wilcoxon signed-rank test may be applied.

Relying solely on p-values is insufficient. In educational research, effect size should also be reported. Therefore, Cohen's d or an appropriate effect-size measure is recommended. If several outcome indicators are analyzed simultaneously, multiple comparisons and confidence intervals should also be considered.

It is advisable for two raters to assess creative work independently. Inter-rater agreement may be examined using Cohen's kappa, weighted kappa, or an intraclass correlation coefficient. This approach improves measurement reliability for a construct such as creativity, which may be subject to subjective assessment.

For qualitative data, pupil dialogues, teacher comments, and observation records are analyzed through thematic coding. For example, codes such as "ready-made answer," "inquiry," "alternative solution," "error correction," "new product," and "teacher assistance" can be developed. Combining quantitative and qualitative data makes it possible to explain not only the outcome of the model, but also how it works.

4. Conceptual Structure of the 3Q Model

The 3Q model divides the didactic game into three sequential yet mutually recursive stages: Qiziqish, Qidiruv, and Qayta yaratish. The model is not a linear algorithm. At the third stage, a pupil may encounter a new problem and return to Qidiruv. Thus, the game cycle has a spiral character.

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The first stage—Qiziqish (Interest)—aims to direct the pupil's attention toward the learning problem. At this stage, a mystery envelope, picture, riddle, erroneous sentence, character, mini-adventure, choice, or situational question may be used. The important point is that interest should be connected not with the game itself, but with the language phenomenon being learned.

The second stage—Qidiruv (Inquiry/Search)—is the pupil's active cognitive-processing phase. Pupils group, compare, and adapt words; search for errors; find evidence to answer a question; or select the most appropriate option from several alternatives. The teacher does not provide the ready-made answer here; instead, questions and brief assistance support the pupil's inquiry.

The third stage—Qayta yaratish (Re-creation/Creation)—is the model's principal innovative component. The pupil creates a new product from the language material found and analyzed during the game. This product may range from a single sentence to a 4–5-sentence text, dialogue, title, advertisement, short story, or grammatically transformed version.

The core formula of the model can be expressed as follows: Interest → Inquiry/Search → Re-creation → Reflection → new Interest. Although reflection is not a separate "Q," it functions as a metacognitive bridge connecting all three stages.

4.1. Components of the 3Q Model

Stage	Key Question	Pupil Activity	Teacher Role	Product
Interest	What is the problem?	Understands the situation and makes predictions	Creates a problematic situation	Prediction / question
Inquiry/Search	How can we find a solution?	Searches, compares, and groups	Provides scaffolding	Discovered alternatives
Re-creation	What can I create from the knowledge?	Creates a sentence/text/dialogue	Provides a creative task and feedback	New language product
Reflection	What did I learn?	Explains their solution	Asks reflective questions	Explanation / conclusion

As the table shows, the 3Q model places the cognitive operations performed by the pupil, rather than the external elements of the game, at the center. Points, time limits, competition, and cards are auxiliary tools. They do not constitute the model itself. The central unit of the model is the pupil's transition from the game task to a new language product.

This distinction is pedagogically important. For example, a "Who can find it fastest?" game may develop rapid responding. However, if the game is followed by the task "Construct two different sentences using the word you found," the pupil is required to apply the same knowledge in different contexts. In this way, the game shifts from speed toward creativity.

In the 3Q model, time limits should also be used carefully. A constant demand for speed may restrict creative thinking in some pupils. Therefore, at the Qidiruv and Qayta yaratish stages,

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priority should be given to being "better justified" and producing "different alternatives" rather than simply being "faster."

4.2. Novelty of the Model and Its Difference from Existing Approaches

The novelty of the 3Q model lies not in multiplying the names of new games, but in changing the internal architecture of existing didactic games. In an ordinary game, the outcome often ends with a "correct answer." In the 3Q model, however, the correct answer becomes the starting material for the next creative task.

For example, in the task "Identify the part of speech," the pupil says "daraxt — noun." The 3Q model continues this response by asking the pupil to create three different sentences containing the word "daraxt," then transform one of them into an interrogative sentence, and finally expand the meaning into a 3–4-sentence mini-text. Thus, within one cycle, the pupil performs the operations of recognition, analysis, application, and creation.

The second innovative aspect of the model is the adaptation of teacher scaffolding to the stages. General guidance is prioritized during Interest, question-based assistance during Inquiry/Search, individual feedback during Re-creation, and metacognitive questions during Reflection. This makes it possible to reduce teacher assistance in accordance with pupils' needs.

The third innovation is that assessment is directed not only at the outcome of the game, but also at the product created as a result of the game. Assessment considers not merely how many points a pupil receives, but also what linguistic decisions the pupil makes, how many alternative versions are generated, and how independently the pupil justifies their ideas.

5. 2.1. The Nature and Organization of Didactic Games in Mother-Tongue Lessons

The first methodological requirement for organizing a didactic game is not to separate the game objective from the lesson objective. If the lesson objective is to distinguish parts of speech, the game tasks should activate this competence. If a game is used merely to fill time or provide pupils with a break, it loses its status as a didactic game.

The second requirement is simplicity of the rules. If a primary-school pupil spends too much time understanding complicated game rules, the learning objective is obscured. Therefore, the game rules should be expressed in several clear sentences, demonstrated through an example task, and understood consistently by all pupils.

The third requirement is participation by all pupils. Games in which only three or four fast responders are active while the rest remain spectators do not fully serve the learning objective. Through group, pair, or individual card-based mechanisms, every pupil should be given an opportunity to respond and create.

The fourth requirement is feedback. During a game, a simple "correct/incorrect" signal may not be sufficient. The teacher should explain why an answer is correct or incorrect, give the pupil an opportunity to try again, and help the pupil identify the error independently.

The fifth requirement is a creative ending to the game. This requirement is what distinguishes the 3Q model from a conventional didactic game. If a pupil does not use the word, rule, or grammatical unit discovered to create a new sentence, dialogue, or text, the game has not reached the Re-creation stage.

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5.1. The "Language Laboratory" Game

The "Language Laboratory" is designed as a game combining the Inquiry/Search and Re-creation stages of the 3Q model. The teacher prepares three types of cards: words denoting objects or persons, words denoting actions, and units denoting situations. For example: "child," "book," "bird"; "read," "saw," "planted"; "at school," "in the garden," "in spring."

At the Interest stage, the teacher places the cards in a closed envelope and asks, "What kind of sentence can three random cards become?" Pupils make predictions. At the Inquiry/Search stage, each group selects several cards and connects them grammatically and semantically.

For example, the combination "child + planted + in the garden" can be used to create the sentence "The child planted a tree in the garden." However, at the Re-creation stage, the task becomes more complex: "Turn this sentence into a short three-sentence event," "Change the sentence into a question," or "Change the verb and alter the meaning."

This game activates several language competencies simultaneously: understanding word meaning, identifying syntactic relations, using verb forms, expanding sentences, and creating texts. When assessing the game outcome, not only grammatical correctness but also semantic coherence and the diversity of alternatives are taken into account.

From a methodological perspective, the "Language Laboratory" can be adapted to topics such as parts of speech, sentence constituents, verb tenses, synonyms and antonyms, word combinations, and text construction. Thus, one game mechanic can be reused across different topics, while the Re-creation task is changed each time.

5.2. The "Error Detector — Editor — Author" Method

This method leads pupils from accepting a ready-made text to reading it critically and recreating it. The teacher provides a short text containing an intentional logical, grammatical, or stylistic inconsistency. For example: "In spring, birds fly away to warm places. The trees blossom. The children play snowball fights." The pupil first identifies the inconsistent sentence.

The first role—Detector—means finding the problem. The second role—Editor—requires explaining and correcting the identified error. The third role—Author—requires the pupil to create a new, semantically correct, coherent text. Thus, one task combines the cognitive operations of analysis, evaluation, and creation.

When the game is organized in groups, different errors can be assigned to each group. The groups then check one another's texts. This process strengthens metalinguistic dialogue: the pupil does not merely say "incorrect," but searches for an answer to the question "Why is it incorrect?"

An important aspect of this method is interpreting an error not as something to be punished, but as a resource that leads to new knowledge. Such an environment may reduce pupils' fear of making mistakes and encourage them to try again. However, the teacher should avoid ridicule, harsh reprimands, and excessive competition.

In the 3Q model, the Interest stage of this method begins with the situation "There is a hidden error in the text"; during the Inquiry/Search stage, pupils search for and justify the error; and during the Re-creation stage, they write their own new text. Thus, the game does not end with "finding the error."

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6. 2.2. Developing Pupils' Creative Activity through Didactic Games

To develop creative activity, game tasks should offer pupils not only one correct answer but also a field of acceptable alternatives. For example, the task "Continue the sentence" should not be limited to "one correct answer"; it should allow several meaningful continuations. This gives pupils an opportunity to choose, compare, and justify.

A four-level task system can be proposed for developing creative activity in mother-tongue lessons. The first level is reproduction: finding a given word or sentence. The second is transformation: changing the form, tense, person, or structure of a sentence. The third is combination: constructing new meaning from given units. The fourth is independent creation: producing an original text on the basis of a topic or situation.

This system does not expose pupils immediately to a highly complex creative task. It begins with familiar and safe activity and then gradually increases cognitive demands. In this respect, it is compatible with scaffolding. The teacher provides necessary assistance but does not create the final product for the pupil.

An important indicator of creative activity is variability. If a pupil can provide only one answer to a task, the activity is more convergent in nature. If the pupil produces several meaningful alternatives, the divergent aspect of the activity becomes stronger. However, having many alternatives is not sufficient; the alternatives must be relevant to the topic, grammatically acceptable, and communicatively meaningful.

For this reason, originality in the 3Q model is assessed as an indicator separate from grammatical correctness. A pupil may produce a new and interesting idea while also making a grammatical error. The teacher can first value the substantive idea and then help improve its linguistic form. This two-stage feedback helps prevent creativity from being suppressed by overly early "correction."

6.1. Bank of Creative Tasks

In the "One Word — Three Situations" game, one word is given and the pupil creates sentences using that word in three different situations. For example, the word "key" is used in the contexts of home, school, and a story. This method demonstrates how the meaning of a word is activated differently depending on context.

In the "Sentence Transformer" game, the pupil successively transforms one sentence into a declarative, interrogative, imperative, or exclamatory sentence. In the next stage, the pupil changes the word order or some units while preserving the meaning. This exercise develops an understanding of relationships among language forms rather than merely mechanically repeating grammatical knowledge.

In the "Mysterious Title" game, pupils receive a short text without a title. Each pupil proposes two or three titles and justifies the choice. The most interesting feature is that there does not have to be a single "correct title." Assessment considers whether the title captures the content of the text and whether the pupil can explain the choice.

In the "Author's Three Paths" game, the beginning of an event is provided and the pupil creates three different endings: positive, unexpected, and humorous. This method develops pupils' alternative thinking. The pupil then selects the most successful version and edits it.

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In the "From Word to Story" game, five random words are provided. The pupil must use all five words in one text. The difficulty level is controlled by how distant the words are from one another. For example, unrelated units such as "pencil, rain, bird, bus, secret" encourage the pupil to create unusual connections.

Time limits, points, or team rankings may be added to gamify these tasks, but they are not the main objective. The main objective is for the pupil to create a new language product and explain it.

6.2. Lesson Model for Experimental Testing

A 45-minute mother-tongue lesson based on the 3Q model can be organized in the following sequence: 5 minutes—Interest: a problematic situation, mystery question, or short game; 12 minutes—Inquiry/Search: individual or group inquiry; 15 minutes—Re-creation: creation of a new sentence, text, or dialogue; 5 minutes—presentation and peer assessment; 3 minutes—reflection. The remaining time is allocated to transitions and organizational activities.

At the beginning of the lesson, it is recommended that the teacher place the question "What new solution can we create today?" rather than "Who will win today?" at the center. This small communicative change shifts the direction of the game from competition toward creative collaboration.

During the Inquiry/Search stage, the teacher refrains from giving pupils the answer. For example, if a pupil has difficulty constructing a sentence, the teacher asks scaffolding questions such as "Where should the verb be placed?" or "Who? What did they do? Where?" For stronger pupils, assistance is reduced and an additional creative condition is provided.

At the Re-creation stage, all pupils do not have to produce the same type of product. One pupil may create a three-sentence text, another a dialogue, and another a title with a brief explanation. The important point is that the task serves the common competence and that the assessment criteria are clearly defined in advance.

During the reflection stage, questions such as "What did I discover today?", "Where did I have difficulty?", "How is my answer different from those of others?", and "What other version might be possible?" are used. These questions lead pupils to understand their own activity and bring the game-based activity to an end through a metacognitive process.

7. Discussion

The literature analysis and the proposed 3Q model indicate several important conclusions. First, pupils' interest or classroom activity alone is not sufficient to declare game-based learning effective. Learning outcomes must be measurable, and the game must be directly connected with a curricular objective. This conclusion is consistent with systematic reviews of game-based learning in primary education.

Second, the teacher's role is a decisive factor. The studies reviewed by Sun and colleagues (2023) show that scaffolding can affect pupils' understanding of game and learning activities, knowledge acquisition, and skill development. In the 3Q model, this conclusion is converted into a practical algorithm: the teacher does not control the game itself, but manages the pupil's thinking process.

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Third, game tasks should allow divergent thinking in order to develop creativity. The existence of several acceptable answers to the same question encourages pupils to generate alternatives. However, when assessing creative responses, appropriateness to the task and language norms are considered alongside novelty. This helps conceptualize creativity not as "any answer," but as a combination of novelty and meaningfulness.

Fourth, the model also has limitations. The 3Q model requires teachers to plan carefully in advance, prepare game materials, and allocate time to assess creative products. In large classes, assessing individual creative work may become difficult. Therefore, peer assessment in pairs, portfolios, and short rubrics are recommended.

Fifth, competition in game-based learning needs to be moderated. Points and rankings may increase motivation, but they do not always strengthen creative activity. Research on creativity in the Amabile tradition demonstrates the complex relationship between external rewards and intrinsic interest. Therefore, the 3Q model places greater emphasis on presenting products, explaining choices, and exchanging feedback than on rewards.

Finally, the 3Q model should be viewed not simply as gamification of mother-tongue lessons, but as an approach aimed at strengthening pupils' linguistic agency. The pupil becomes not an object learning a language, but an active subject creating meaning through language.

8. Conclusion and Practical Recommendations

This article proposed a new conceptual model for using didactic games in primary-school mother-tongue lessons—the 3Q model. Through the stages of Qiziqish, Qidiruv, and Qayta yaratish, the model aims to move game-based activity from a motivational process toward a cognitive and creative process. Its main methodological distinction is that the game does not end with a "correct answer"; instead, it leads the pupil to create a new language product.

The analyzed scholarly sources show the motivational and engagement potential of game-based learning and gamification in primary education, while also indicating that evidence concerning academic outcomes is not always consistent. Therefore, the effectiveness of a didactic game should be assessed not by the number of game elements, but by the educational objective, teacher scaffolding, pupil activity, and quality of the final product.

The 3Q model can be adapted in mother-tongue lessons to areas such as parts of speech, sentence structure, grammatical forms, vocabulary development, text creation, editing, and creative writing. "Language Laboratory," "Error Detector — Editor — Author," "Mysterious Title," "Sentence Transformer," and "From Word to Story" were recommended as practical variants of the model.

In the next stage of research, the 3Q model should be tested in a 6–8-week experimental study using control and experimental groups, statistical analysis of pre-test/post-test results, rubric-based assessment of creative products, and observation of teacher scaffolding. In particular, reporting effect sizes and confidence intervals based on real empirical data would increase the evidentiary value of the model for international scholarly publication.

From a practical perspective, three principles are recommended for teachers: first, link every game to a clearly defined language competence; second, ask the pupil a guiding question instead of providing a ready-made answer; and third, whenever possible, conclude every game with a new sentence, text, dialogue, or other communicative product. These three principles can

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serve as a mechanism for transforming a didactic game from a simple recreational activity into a scientifically grounded educational technology.

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