



CRITERIA FOR DEVELOPING THE CREATIVE ACTIVITY OF PRIMARY SCHOOL TEACHERS

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Abstract

The article describes the Criteria for developing the creative activity of primary school teachers, creativity, as well as the principles and components of the formation of creative abilities of primary school students

Keywords: Criteria, creativity, intellectual components, intellectual activity.

Introduction

Modern education at all levels practically has one main goal: to give a person knowledge about himself and about the world around him, to teach him how to live using this knowledge for the benefit of himself and society, to contribute to the realization of personal opportunities in his chosen profession. Based on this, getting an education is not a goal, but a means that is a necessity to achieve more significant, strategic goals in life. An analysis of the scientific literature shows that today the term "creativity" does not have a single academic definition and interpretation, personifying in the minds of people all the valuable creative and intellectual components of a person's personality, which together make it possible to call him a creator. In accordance with the existing priorities, some authors give this term a more practical meaning, considering it possible to purposefully develop creative abilities. Abraham Maslow, the founder of humanistic psychology, defines creativity as a fundamental characteristic of human nature, the potential given to every person from birth, as well as a special way of perceiving or interacting with reality. Based on this definition, creativity can be defined as the ability or skill to see and perceive surrounding objects and events in a new, unusual perspective. According to Asadov, Yu.M., the most valuable feature of creative potential is its high role in innovation. Innovation as an intellectual array, which is essentially a product of the activity of human intellect, is the most systematic and visual result of using creative potential. And accordingly, it is innovations that have the greatest impact on the development of scientific and technological progress. Abdurakhmanov R.B. and others. Under the creative potential is understood as a complex of intellectual and creative tools, interconnected within the framework of professional or creative activity and





characterized by the individual's ability to develop new ideas and concepts based on his knowledge and information from the external environment. iv. At the same time, defining the essence of the term "creative potential", we emphasize that in the scientific literature the concept of "creativity" is inextricably linked with the concept of "creativity". Both concepts coincide with each other, often used as synonyms. The reason for this is the origin of the term "creativity" (from Latin Creatio - creation, from the English. Creativity - creativity, creativity). As you can see, the interpretation of the term traces the presence of an element of creativity.

Therefore, before the concept of "creativity" is interpreted, its components were studied as components of the concept of "creativity". In turn, the problems of creativity have long been studied by teachers, psychologists, philosophers, and others. Philosophers interpret creativity as a process of human activity, which creates qualitatively new material and spiritual values. Types of creativity are determined by the nature of creative activityv : inventive; organizational; scientific; artistic, etc. In psychological literature, there are various approaches to the definition and interpretation of creativity. Creativity is seen as the creation of a new, the discovery of the unknown, as a productive form of human activity and independence. According to Altshuller G., creativity is an activity, on the basis of the reorganization of existing experience and the formation of new combinations of knowledge generates new. It manifests itself in two levels. One level of creativity is characterized by the use of existing knowledge and the expansion of their field of application on another — an entirely new approach is created that changes the familiar view of an object or field of knowledge. The essence of creativity as a psychological property lies in intellectual activity and sensitivity to by-products of activity. The leading idea of Altshuller G., which is of great importance in the aspect of our research, is installation, creativity, like any activity you can learn, in addition, everyone needs to be taught creative work vi. This opinion is shared by I. Lerner, who is convinced that creativity can be taught by following three directions. vii: intellectual operations training; training procedures for creative activities; the formation of a value attitude to creativity.

According to Ponomarev Y.A. personality is characterized by originality, initiative, high selforganization, considerable capacity for work. In turn, Winter I.A. drew attention to such personality traits as the depth of thoughts, the unusualness of the questions and solutions posed, and intellectual initiative. In studies by the Epiphany D., the unit for the study of creativity proposed to consider "intellectual initiative", and all types of creative activity, according to the author, are united by such an individual's ability as "intellectual activity". Torrance P. defined such a common feature of creative personalities as the need for development, continuous growth. In





pedagogy, creativity is analyzed in connection with the educational process and is defined as a conscious, active human activity aimed at cognizing and transforming reality, creating new original subjects and is expressed in the search for the most effective teaching and upbringing students, in the creation of teaching aids, continuous replenishment of knowledge, viewing outdated pedagogical views, decisionsviii . According to A. Dunaev, the teacher's creativity provides a personality-oriented developing interaction between the subjects of the educational process (teacher and learner), which is due to the specifics of psychological and pedagogical relationships between them and is aimed at shaping the learner's personality and increasing the level of creative pedagogical activity of the teacher. The main criterion for the teacher's creativity, according to the author, is effectiveness - ensuring positive dynamics in the formation of the learner's personality and increasing the effectiveness of the teacher himself.

Alekseev N.A. defines a teacher's creative personality as a person who is characterized by a consciousness of creativity in professional work at the level of persuasion, focus on creativity, intellectual activity, which manifests itself in a combination of scientific and pedagogical thinking and creative imagination.

As noted above, recently in the scientific literature the term "creativity" has become widespread, which almost replaced the actively used phrase creative abilities. These concepts are perceived as synonymous, therefore there is some doubt about the appropriateness of introducing a new term. However, objectively, it is advisable to define creativity not as a kind of creative ability or a combination of them, but as a capacity for creativity. These concepts, although very close, but according to some authors are not identical The founder of creativity research Guilford D. proved that the effectiveness of solving problems does not depend on the available knowledge and skills, which are measured by intellectual tests, but on the special ability to use the information presented to solve a problem in various ways and at a fast pace. This feature was called creativity.ix Guilford D. and Torrance E. identified 16 hypothetical intellectual abilities that characterize the creativity of thinking. Among them: speed (the number of ideas that arise over a certain time interval); flexibility (ability to navigate from one idea to another); originality (ability to produce ideas that differ from generally accepted ones); curiosity (hypersensitivity to problems that are not of interest to others); logical independence of reactions from stimuli. Then Guilford D. combined these abilities into the concept of "divergent thinking" - a type of thinking that occurs in different directions and allows varying solutions to the problem, leading to unexpected conclusions and results. Convergent thinking is aimed at analyzing all available methods for solving problems in order to choose only one correct one from





them. Convergent thinking focuses on a previously known trivial solution to a problem; divergent thinking has a manifestation when the problem has yet to be determined, when there is no previously proposed, established way to solve it.

Psychologists made the following generalizations regarding the essence of creativity: creativity is the ability to adaptively respond to the need for new approaches and new products and allows us to recognize new things in existence, although the process itself can be both conscious and unconscious; the creation of a new creative product depends primarily on the personality of the creator and the strength of his internal motivation; the specific properties of the creative process, product and personality are their originality, independence, validity, adequacy to the task and another property that can be called suitability - aesthetic, environmental, optimal form, correct and original at the moment; Creative products can be very different in nature: a new solution to a problem in mathematics, the discovery of a chemical process, the creation of music, paintings or poems, a unique solution to social problems, etc. From the point of view of acmeology, creativity is defined as a process inherent in many personalities and a complex of intellectual and personal characteristics of an individual, contributes to the independent advancement of problems, the generation of a large number of original ideas and their solution to it. Golovanova A., having analyzed various approaches to the study of creativity, made a generalization that creativity is studied in two main aspects - process and personality. The study of creativity in the procedural aspect includes the features of the transformation by the subject of the subject of creativity, objective reality as a whole, as well as the phases, stages, stages and results of such a transformation.

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