

STUDENT'S CREATIVITY AS A UNIVERSAL COGNITIVE CREATIVITY

Djabbarova Dilfuza Gayratovna

Karshi Institute of Engineering and Economics Teacher of English
at the chair of "Foreign Languages"

ABSTRACT

The features of the organization of cognitive activity based on a creative approach in a cultural university are noted. Modern pedagogical technologies, techniques, forms, methods and means are of particular importance in creative teaching and upbringing. It is noted that modern society needs a creatively active person who is able to offer creative ideas, extraordinary projects and programs. The work presents an analysis of the basic concepts of the designated topic: "creativity" and "creativity". A review of published works on creativity, which are used in the learning process, was carried out. It is shown that the creative potential of an individual is manifested in the ability to independently see a problem or contradiction and find an adequate solution for them; allows you to enable critical and analytical thinking; introduce methods of learning activities into a new situation; makes it possible to combine and synthesize previously learned methods of activity into new ones. Interactive technologies and teaching methods are characterized (interactive lecture, work in pairs, work in micro groups, brainstorming, test question method, training sessions, creative tasks, project method, case method, Open Space technology), which are used as a form of classes that promote implementation of creativity in the educational process. Defined by creativity indicators: fluency, flexibility, originality, receptivity, metaphor, satisfaction. It is emphasized that the effectiveness of technologies used in the process of teaching and upbringing in the formation of students' creativity depends on the innovative nature of the activities of teachers and students; active inclusion of students in creativity; the possibility of using social and pedagogical conditions in the formation of the creative potential of the individual; organizing interaction between teachers and students in creative activities through interactive learning technologies.

Key words: *creativity, creativity, abilities, modern pedagogical technologies, techniques, forms, methods, teaching aids, potential, interaction.*

АННОТАЦИЯ

Отмечаются особенности организации познавательной деятельности на основе творческого подхода в вузе культуры. Современные педагогические технологии, приемы, формы, методы и средства имеют особое значение в

творческом обучении и воспитании. Отмечается, что современному обществу необходим творчески активный человек, способный предложить творческие идеи, неординарные проекты и программы. В работе представлен анализ основных понятий обозначенной темы: «творчество» и «творчество». Проведен обзор опубликованных работ по творчеству, которые используются в процессе обучения. Показано, что творческий потенциал личности проявляется в способности самостоятельно увидеть проблему или противоречие и найти для них адекватное решение; позволяет включить критическое и аналитическое мышление; внедрить методы учебной деятельности в новую ситуацию; дает возможность комбинировать и синтезировать ранее изученные способы деятельности в новые. Охарактеризованы интерактивные технологии и методы обучения (интерактивная лекция, работа в парах, работа в микрогруппах, мозговой штурм, метод тестовых вопросов, обучающие занятия, творческие задания, метод проектов, кейс-метод, технология «Открытое пространство»), которые используются как форма занятия, способствующие внедрению творчества в учебный процесс. Определяется показателями креативности: беглость, гибкость, оригинальность, восприимчивость, метафоричность, удовлетворенность. Подчеркивается, что эффективность технологий, используемых в процессе обучения и воспитания при формировании творческих способностей учащихся, зависит от инновационного характера деятельности преподавателей и учащихся; активное включение студентов в творчество; возможность использования социально-педагогических условий в формировании творческого потенциала личности; организация взаимодействия преподавателей и учащихся в творческой деятельности посредством интерактивных технологий обучения.

Ключевые слова: творчество, креативность, способности, современные педагогические технологии, приемы, формы, методы, средства обучения, потенциал, взаимодействие.

INTRODUCTION

The issue of forming students' creativity is especially relevant for the higher school system when considering educational problems such as organizing and managing the process of creative teaching and upbringing and especially obtaining results - training a graduate with a new type of thinking - creative, during which the creative potential of the individual and creativity in general develops. That is why today it is so necessary to explore the possibility of developing creativity as a

personal category of a student in the process of training and education. The formation of a person with creative potential presupposes mastering.

Educational activities at a cultural university are specific, since when preparing students, special attention is paid to the formation of creative abilities, resourcefulness, and originality in solving problems, i.e., a creative approach to learning and the organization of cognitive activity is implemented. The relevance of using creative activity in training is also determined by the fact that employers currently pay attention to it when hiring our graduates; it is important for career advancement; without it, creative self-realization of an individual is not possible. In this regard, modern higher school solves an important task - to prepare its graduates for life and professional activity, which is characterized by competitiveness, professionalism, and high demands on the quality of work.

Creative activity and creativity are highly organized types of value-creating activities that make it possible to create a culture as a whole. Modern society needs a creative specialist who is able to independently navigate the rapid flow of scientific information, who can think critically, develop and defend his point of view [1]. It is precisely such a specialist - a developer of innovative technologies - that is necessary for the sociocultural sphere. Increased requirements for the development of creative activity and creativity of a cultural university graduate are a socially and economically significant need of society, which can only be satisfied with the help of appropriate teaching methods and technologies, implemented within the framework of modern teaching models that take into account the requirements of the latest generation of Federal State Educational Standards for Higher Education. In scientific research, a tendency has emerged to differentiate the concepts of “creativity” and “creativity,” where creativity takes the place of one of the main components of both the category “creativity” itself (this concept is broader, since it is not limited to abilities) and its derivatives.

The creative process is based on the inspiration of the author, his abilities, and the traditions he follows. If we talk about the creative process, then its main component is the understanding of why, for whom and how something needs to be created. Creativity is always primary and fundamental. A creative product is the creation of something new, something that will be placed in a pre-selected prepared environment, something that will delight pre-selected visitors. Creativity without creativity is impossible. Creativity is only a technology for organizing the creative process, which is fruitless in itself, no matter what tasks are set before it.

LITERATURE REVIEW

A comparative analysis of foreign and domestic publications shows the multidimensionality of the study of the phenomenon of creativity, its study from the philosophical (G.S. Batishchev, N.A. Berdyaev, E.V. Ilyenkov, I. Kant, etc.), psychological (T.A. Barysheva, D.B. Bogoyavlenskaya, M. Wallach, J. Guilford, V.D. Druzhinin, N. Kogan, S. Mednik, Ya.A. Ponomarev, R. Sternberg, E.P. Torrens, etc.) and pedagogical points of view (L.D. Lebedeva, A.V. Morozov, S.D. Polyakov, etc.). Therefore, it is impossible to provide a single generalizing definition that can satisfy all researchers. An analysis of works on this issue shows that definitions of creativity are very diverse and clearly contradictory. Thus, the philosophical dictionary provides the following definition of creativity: “the ability to create, the ability to perform creative acts that lead to a new and unusual vision of a problem or situation. Creative abilities can manifest themselves in the thinking of individuals, in their work activities, in the works of art they create and other products of material and spiritual culture” [2]. Creativity in a broad sense is actually identified with creativity, but differs from the ordinary understanding of the creative process in a purely artistic sense, that is, literary, visual, cinematic and other creativity. In some works devoted to the study of the phenomenon of creativity, the authors use the term “creativity” to denote the creative process, thus differentiating it from “creativity,” which, as noted, is understood as the ability to create. The term “creative competence” is also becoming increasingly widespread, the meaning of which in the analyzed publications completely coincides with the meaning of creativity.

As a Latin term, creativity is “creation,” or “creation out of nothing.” Creativity is considered as the ability to create, the ability to generate, invent extraordinary, original things, to see your creative product in a special way. In the West, creativity refers to the technological element of creativity. Creativity (from the English word “creativity”) is the level of creative talent, the ability to create, which constitutes a relatively stable personality characteristic. In the educational space, creativity is considered as the ability to generate new knowledge through technologically controlled expansion and transformation of the vision of reality as the future, capable of systematically organizing the present, i.e. creativity is creative design in the mode of self-organization of the thinking process. In this sense, creativity differs from creativity, as the generation of new knowledge through the use of already existing (“weak” and actual properties, L. Szekely) [3] properties, connections, relationships, albeit hidden. Creativity involves (to create) the “creation” (design) of such properties from already existing elements (properties, relationships). Creativity is characterized by uncontrolled spontaneity, creativity - by controlled productive

imagination (I. Kant) [4]. A creative attitude to life and behavioral creativity were revealed in his works by A.G. Maslow [5], K.R. Rogers [6]. A.G. Maslow defined creativity as a natural property of a self-actualizing personality, where self-actualization meant the full use of talents, abilities, and capabilities of the individual as a process of self-realization of human potential. Creativity is potentially present in every person, but most people lose this quality as a result of “cultivation” in an authoritarian environment. Author divides creativity into primary (initially inherent in every person) - the stage of inspired creativity - and secondary (the process of detailing a creative product and giving it a specific form). In the theory of creativity A.G. Maslow's central concept is "motivation". It is determined based on the needs of the individual: the higher a person can rise in the hierarchy of needs, the greater individuality and creative capabilities he will demonstrate [5]. In the works of R. Sternberg, creativity is defined as a general ability for creativity, which characterizes the personality as a whole, manifests itself in various spheres of activity and is considered as a relatively independent factor of giftedness. In order for creativity to develop into creativity, it must be combined with high levels of intelligence, or, as the author calls it, successful intelligence [7].

DISCUSSION

K.R. Rogers, unlike A.G. Maslow believed that personality and behavior are mainly a function of a person's unique perception of the world around him (“life, the perception of the world, is a creative act”); the tendency of self-actualization is the process of a person realizing his potential throughout his life with the goal of becoming a fully functioning person (a person who uses his abilities and talents realizes his full potential) [6].

J.P. Guilford understands creativity as the ability to generate many original ideas in non-standard conditions of action, as the ability of creative thinking to generate something new in experience, to generate original ideas in the context of posing new problems, to overcome the inertia of one's own thinking [8]. According to psychologists, the operations of divergent (creative) thinking are directly related to creativity, and the operations of convergent thinking are directly related to intelligence. It was found that creative abilities do not imply a high level of “general intelligence”, but are much more closely correlated with “innate talents”, with specific types of intelligence - linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, intrapersonal and interpersonal (according to G. Gardner) [9]. According to E. Torrance, creativity is a general ability that is based on a constellation of general intelligence, personal characteristics and the ability to think productively. Creativity manifests itself when there is a lack of knowledge, in the

process of incorporating information into new structures and connections, identifying missing information, searching for new solutions and testing them, and communicating results [10]. In Russian linguistic culture, creativity is perceived much more widely. The Dictionary of Education and Pedagogy defines creativity as a relatively independent factor of giftedness and creative capabilities of a person, which can manifest themselves in certain types of activity (thinking, communication) and characterize the personality as a whole or its individual aspects. High indicators of creativity in people of different age categories increase the possibility of creative achievements with sufficiently high motivation and mastery of the necessary knowledge, skills and abilities in the relevant types of activities [11].

According to M.A. Cold, creativity is the ability to take reasonable risks, the ability to overcome obstacles, internal motivation, tolerance for uncertainty, and the willingness to resist the opinions of others [12].

Revealing the similarities and differences between the concepts of “creative abilities” and “creativity” (the ability to create), it should be said that:

- they can be considered “as synonyms if we are talking only about general creative ability”;
- “creative abilities” are broader, as they include both general and special abilities;
- when considering various types of abilities, creativity is defined as a characteristic of any ability to perform. Creativity is seen in them as a meaningful component.

Thus, we can say that creativity is considered by psychologists as the ability to create, but not as creativity itself.

An analytical review of the literature showed that the creative potential of an individual can manifest itself in such skills as independent vision of a problem, contradictions, critical thinking; ability to formulate and analyze any problems, analytical thinking; the ability to find solutions for them; the ability to transfer knowledge, skills, and methods of learning activities to a new situation; the ability to see a new side in a familiar object; the ability to combine, synthesize previously learned methods of activity into new ones, etc. The listed abilities are not always innate, they can and should be purposefully formed on the basis of creative pedagogy with the help of special educational technologies that contribute to the activation and intensification of students’ activities, allowing them to develop the creative potential of the individual in educational and professional activities. Creative pedagogy as a pedagogy that strives to educate a creator (creative person) capable of coping with the ever-increasing complexity of life and the accelerated development of society.

The most effective for developing students' creativity in the learning process are interactive technologies that allow students to interact with each other. The introduction of interactive technologies and teaching methods is one of the mandatory requirements of the Federal State Educational Standard for Higher Professional Education. Interactive technologies and methods of conducting training sessions involve learning in which all participants in the educational process (teacher and students) interact with each other, exchange information in dialogue, jointly solve problems and tasks, simulate situations, etc.

Interactive technologies and teaching methods include: interactive lecture, work in pairs, work in micro groups, brainstorming, test question method, training sessions, creative tasks, project method, case method, Open Space technology, etc. Let us characterize some of the listed technologies (methods).

An interactive lecture is a special state of immersion in the lecture process. It is a training event using the following active forms of learning (facilitation, guided (controlled) discussion or conversation, moderation, demonstration of slides or educational films, brainstorming, motivational speech). An interactive lecture combines aspects of a traditional lecture and a training game. If time resources and other information sources are limited, then it makes sense to use this particular lecture format. In this case, both the teacher and students can be the carrier of unique information. The following types of interactive lectures are distinguished: problem lecture, lecture-consultation, and lecture “press conference”, lecture together, lecture-conversation, lecture with planned errors (lecture-provocation), lecture-research, and lecture-visualization.

The essence of brainstorming is to separate the process of generating ideas (the first stage) from their analysis and selection (the second stage).

The method of control questions is an orderly search of various transformations of an object in search of the most powerful solution to a creative problem.

Work in micro groups is group work to design the implementation of something in the learning process from the point of view of various subjects. Thus, group discussions contribute to better assimilation of the material being studied. A type of group work is a round table, which is held with the goal of sharing problems, one's own vision of the issue, and getting to know experience and achievements. A “round table” is one of the ways to organize a discussion of an issue; it is a type of group discussion.

The goal of the project-based learning method is to create conditions under which students independently and willingly obtain missing knowledge from different sources; learn to use acquired knowledge to solve cognitive and practical problems;

acquire communication skills by working in various groups; develop research skills (ability to identify problems, collect information, observe, conduct experiments, analyze, build hypotheses, generalize); develop systems thinking. The project method is not limited only to classroom classes (several classes can be used during the semester) and involves a fairly large amount of extracurricular joint independent work of students.

Training is a form of interactive training, the purpose of which is to develop competence in interpersonal and professional behavior in communication. The advantage of the training is that it ensures the active involvement of all participants in the learning process.

Open Space technology is a conferencing and meeting technique that allows individual students or groups to effectively interact and make collective decisions. It is simple, but also wise, as it is based on the natural laws of interaction between people. This technology has the potential to unlock knowledge, expertise and innovation within an organization that is difficult to discover in less open processes. The inventor of the technology is Harrison Owen [13].

Organizing and conducting classes using interactive forms of learning can combine both direct communication between students and the teacher and among themselves, and the use of network resources (webinars, online broadcasts, etc.).

It should be noted that the considered interactive technologies and teaching methods make it possible to effectively form the creative potential of students at a cultural university. Indicators of creativity will be: fluency, flexibility, originality, receptivity, metaphor, satisfaction. All this is necessary for graduates in their future professional activities. As a criterion of creativity, fluency is manifested in generating a large number of ideas when solving a problem situation.

Flexibility is considered as a factor determined by measuring the productivity of divergent thinking (creativity). Flexibility is manifested in the ability or tendency to switch from one type of reaction or solution in a problem situation to another.

Originality is a dimension of creativity manifested in the generation of novel (unexpected or statistically rare) reactions and solutions to a problem situation.

Receptiveness means sensitivity to unusual details, contradictions and uncertainty.

Metaphoricalness is revealed in the student's readiness to work in a completely unusual context, a penchant for symbolic, associative thinking, and the ability to see the complex in the simple, and the simple in the complex.

The final characteristic of creativity is satisfaction. With a negative result, the meaning and further development of a sense of satisfaction are lost.

Currently, in foreign and domestic pedagogy and psychology there is an intensification of research in the field of psychology of creativity. In modern psychological science, a separate direction has emerged that studies the problems of creativity and creative activity - the psychology of creativity. This section of psychology examines the creative abilities of the individual in a rather comprehensive manner. The discipline "Psychology of Creativity" is studied in cultural universities in a number of areas of training directly related to creative activity. The main task of creativity psychology is to reveal the mental patterns and mechanisms of the creative process and creativity. The practical activities of university teachers confirm the results of scientific research indicating that creative achievements are of a social and personal nature. It is quite obvious that it necessitates taking into account personal and social factors in the educational process in accordance with the didactic principles of differentiation and individualization, which thus imply not only taking into account the student's level of training, but also his creative abilities (for example, the degree of giftedness), i.e. e. level of development of creative thinking, dominant cognitive style (style of information processing), cognitive styles of creativity (Kumar, Kemmler and Holman, 1997), etc. [14].

CONCLUSION

By cognitive style of creativity, the authors understand such variable personality characteristics as the degree of value of ideas for the individual, persistence, attitude to stereotypes, the number of different techniques and strategies in the creative process, the degree of divergent thinking, etc. [14]. There are different classifications of creative styles. A well-known classification is the four-dimensional classification of creative styles, which distinguishes: innovative (inquisitive), imaginative (insightful), intuitive (resourceful) and inspiring (dreamy) styles. So, in order for the technologies used in the process of teaching and upbringing to contribute to the formation of creativity in students and to have a positive direction in the creative development of the individual, it is necessary: the innovative nature of the activities of teachers and students; active involvement of students in creative activities; full use of social and pedagogical opportunities of creative activity; organizing interaction in creative activities through interactive learning technologies; joint creativity of teachers and students.

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