THE ESSENCE OF DEVELOPING CREATIVITY SKILLS IN FUTURE PRIMARY SCHOOL TEACHERS: A PEDAGOGICAL AND PSYCHOLOGICAL ANALYSIS

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https://doi.org/10.5281/zenodo.11402985

Abstract. *This article comprehensively discusses the views of the author and national scholars on creativity and creative ability, the purpose and essence of developing creative abilities, as well as the pedagogical and psychological analysis of these abilities. It also examines the current state of scientific work on developing creative abilities in practice.*
Keywords: *creativity, ability, pedagogical-psychological analysis.*

INTRODUCTION

Today, one of the priorities in the world is to improve the methodological system that stimulates the development of creative thinking skills and to design didactic principles for innovative models that enhance student attention based on problem-based teaching technologies. The global education system is studying trends related to preparing students for real-life situations through the development of technical and practical skills. Specifically, international programs like PISA (The Programme for International Student Assessment) and PIRLS (Progress in International Reading Literacy Study), organized by the Organisation for Economic Co-operation and Development (OECD), adopt a comprehensive approach to school education. The issues of forming creative thinking skills in students through "Lifelong learning" programs are becoming more relevant in the theory and practice of pedagogy. According to UNESCO's Convention on Technical and Vocational Education, it is crucial to develop and implement innovative educational technologies in response to labor market demands in a globalized world, thereby enhancing students' professional thinking and creative abilities. Scientific research is being conducted in several developed countries aimed at developing the personal qualities and core competencies of students. In this context, improving methodological work related to developing creative thinking skills in general education school students, integrating modern didactic tools and electronic information resources into the process of forming cognitive and reflective abilities such as academic motivation, independent thinking, creativity, and self-activation, is regarded as an urgent task of pedagogical education.

LITERATURE REVIEW

In our country, the socio-psychological characteristics of developing the creative abilities of young schoolchildren, the formation and development of creativity and creative abilities in students, the diagnosis of abilities, the psychological and socio-psychological factors influencing the formation of creative abilities, the psychological characteristics of gifted children, criteria and methods for identifying giftedness have been explored by N.X. Valiyeva, M.G. Davletshin, E.G. Goziev, B.R. Qodirov, R.I. Sunnatova, Z.T. Nishonova, D.G. Muxamedova, E.Z. Usmanova, R.M. Melibaeva, A.R. Rasulov, F.A. Choriyev. M.Y. Yakubova has worked on improving the methodology for developing creative competencies in students through teaching "Technology" in general education schools, while D.N. Sulaymonova has researched the development of creative thinking in future teachers based on project-based learning. G.N. Ibragimova has focused on

developing creative abilities in students through interactive teaching methods and technologies. D.M. Maxmudova has explored developing students' creative activities based on problem-based teaching technologies, and A.F. Xayitova has worked on improving the technologies for forming a culture of creative reading in primary school. B.S. Ne'matov has focused on enhancing creative activities in primary school teachers, F.T. Exsonova has studied developing creativity in primary school students, and L.Z. Qorayeva has explored the development of creative abilities in primary school students. A.R. Aripdjanova has examined the development of the creative potential of university teachers in the context of informatization of education.

ANALYSIS AND RESULTS

Z.T. Nishonova has researched the psychological foundations of developing independent creative thinking, analyzing the views of various foreign scholars on creativity and creative activities. She has emphasized four main characteristics of creativity: creative personality, creative product, creative process, and creative environment. Nishonova has presented the following insights: G'.Vaggop and D.Harrington, summarizing research on creativity from the 1970s, concluded the following about creativity:

Creativity is the ability to adapt to the necessity of new perspectives and new products. This ability allows for the recognition of novelty in life, which can be either conscious or unconscious.

Creating a new creative product depends on the personality of the creator and the strength of their internal motivation.

The characteristics of the creative process, product, and person are related to their originality, foundation, task relevance, and usefulness.

Creative products can vary in nature and structure: solving a mathematical problem innovatively, discovering a chemical process, creating a new philosophical or religious system in music, art, or poetry, legal innovations, and finding new solutions to creative problems, among others.

T. Tardif and R. Stenberg, when analyzing various opinions, identified two general views on the creative process:

Viewing each individual as undergoing a process that occurs in different periods and situations;

Interpreting it as a process related to social connections, problematic areas, and the criteria for evaluating creative products.

Authors interpret the structure of the creative process differently. For instance, E.R. Torrens and J.P. Guilford, developing their views, describe creativity with terms related to thinking, defining creative thinking as "the process of feeling difficulties, problems, deficiencies in information, missing elements, or some kind of flaw, expressing analysis and hypothesis related to these deficiencies, testing and evaluating these hypotheses and assumptions, revising them, and finally, generalizing the results." They continue their definition of the creative process: "The creative process can arise in various fields, but it also has general characteristics. This process occurs in a specific period and stage. A crucial component is 'insight.' Creativity is a process inherent to all humans, but its emergence stages depend on the individual's characteristics and mental environment, making the role of unconsciousness important in this process."

Nishonova's research also analyzed the relationship between the creative process and intelligence level, concluding: "The relationship between the creative process and intelligence level affects the personal characteristics of students and their adaptation methods." Discussing the

connections between cognitive processes and creativity, she emphasized that creativity is related to other cognitive processes and aligns with individual development levels and areas of creative activity.

F.A. Choriyev was the first to analyze the diagnosis of creative thinking in students, dividing the formation of students' thinking or creative thinking into several stages:

In independent creative thinking activities, the task to be solved (e.g., problem, diagram, project) must be identified by the students (method, tool, algorithm selected). Without posing a problem (task), no thoughts or ideas about something will be considered. Therefore, students must understand the content and essence of the task and its conditions to analyze what is known and unknown, conducting primary and secondary analyses (even synthesis) as an intellectual necessity.

To analyze and solve the problem or task (problem, example, diagram, project, and model), students need to develop a research plan, using all necessary knowledge (laws, axioms, principles, mechanisms, properties, characteristics, qualities, essential signs, relationships, connections, and others). Students will use their emotional-experiential states and intellectual methods from personal experiences to adapt to the environment, object, process, or activity.

Hypotheses (intellectual acts) are proposed concerning the problem or task (problem and example), analyzing phases and generating ideas about various variants, variations, models, modifications, invariants, and projections for individual discussion. These are then compared and result in distinguishing the most important signs, effective features, and causal relationships.

The hypothesis (assumption and conjecture) proposed for solving the problem (task, problem, and test) must be tested, verified, and compared with specific criteria (measures, standards). This is applied to the object of thinking (becoming the subject of intellectual activity). Creative imagination, creative thinking products, and materials are thoroughly utilized. Creating creative plans, generating general images, visualizing the results, perceiving hypothetical relationships, or anticipating are accomplished. To ensure its accuracy, intellectual methods (tools and means) are applied, making necessary adjustments and clarifications.

When a hypothesis (assumption, guess) proposed for theoretically solving a problem or task (such as an example, issue, or diagram) is found to be correct or incorrect, it is eliminated from the object of thinking (creative thinking), and new hypotheses are created. Ideas are updated, and original concepts are developed. The new practical (working) hypothesis created by the student is mentally tested several times and then recommended for practical application. Most of the mentioned considerations are applied in performing constructive-technical tasks (solving problems), solving issues, creating discoveries, making inventive suggestions, rationalizing, and implementing technological devices.

CONCLUSIONS AND RECOMMENDATIONS

To develop creativity in students, it is essential first to present them with existing problems, encourage them to find solutions, and accept their hypotheses and ideas with respect. This approach not only fosters a supportive environment but also promotes critical thinking and problem-solving skills, which are vital in nurturing creativity. In today's rapidly evolving world, where innovation is key across all fields, a creative approach is indispensable. As future primary school teachers, it is our responsibility to cultivate an atmosphere that encourages curiosity and originality. By enhancing students' creativity, we can equip them with the ability to think outside the box and devise unique solutions to complex problems.

Implementing strategies such as project-based learning, collaborative group work, and open-ended questioning can significantly contribute to this goal. Encouraging students to engage

in brainstorming sessions, explore various perspectives, and reflect on their thought processes can also aid in developing their creative capacities.

Moreover, integrating technology and digital tools into the learning process can provide students with diverse platforms to express their creativity. Tools such as educational software, interactive applications, and online resources can stimulate innovative thinking and enable students to experiment with different ideas.

In conclusion, fostering creativity in students requires a multifaceted approach that involves presenting them with challenges, encouraging solution-oriented thinking, and respecting their creative contributions. As educators, our role is to guide and support students in their creative journeys, preparing them to face the demands of the future with confidence and ingenuity. By doing so, we not only enhance their individual potential but also contribute to the broader goal of cultivating a generation of innovative thinkers and problem solvers.

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