



CREATIVE DEVELOPMENT OF TEACHERS

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ABSTRACT

The article's goal is to pinpoint the circumstances that foster teachers' creative growth while they are enrolled in postsecondary education programs. The authors' qualitative and quantitative research findings are incorporated into the text. Expert in-depth interviews with subject matter experts in the field of higher education serve as a representation of qualitative research. A questionnaire was held in education institutions in order to be used in quantitative research. Recent research on the issues of young employment, higher education, and the mismatch between the labor market and the educational system was analyzed. The article demonstrates how creativity is viewed as an integrated quality in higher education, with the capacity to generate novel ideas, be goal-oriented, and find practical solutions. The writers have examined the content of this process and determined the elements, circumstances, and stages of teachers' creative development at higher education institutions. The application of a comprehensive, systematic idea at a higher education institution in accordance with intuitive creativity, creative capacity which defines contribution to the development of teachers' creativity.

KEYWORDS

Creativity, intuitive creativity, Higher Education Institutions, prototyping, intuitive creativity, Discipline Complexity Development, Sustain, Analytical Thinking Development.

INTRODUCTION

Many governmental and business organizations have strongly advocated for the inclusion of creativity and innovation as essential components of 21st century skills in education. The 4Cs—creativity and innovation,

critical thinking and problem-solving, collaboration and communication—are frequently used to frame this in the context of a networked, interconnected, and interdependent transdisciplinary world. In order to

handle the growing complexity of higher education and to improve creative design practice, which will enable more economic and social innovation for current and future problems at many levels, creativity and innovation are seen as critical for both teachers and future students. The change in professional culture is important to the shift in educational culture to one that values innovation and creativity. This suggests that in order to meaningfully integrate creativity and innovation into the educational mainstream, teacher education programs both domestically and abroad must accept a shift in approach. This goes beyond providing conventional creative courses, seminars, and workshops where participants are primarily positioned as information consumers. It is discussed how the information age has given way to the conceptual age. Ideas are the money of modern education, and creativity serves as its catalyst. The main educational problem is not so much finding and accessing material as it is developing in teachers and students the creative mindset needed to use and expand on this knowledge in novel ways across disciplinary boundaries. Advancements in the Field of Education. This program, which aims to improve educators' creative growth through first-hand study, participation, and creative practice, was my main focus. Prototyping and idea development take place in a highly collaborative setting that supports this. A core concept is that in order to support learners' creative development in the classroom, educators need to be creative practitioners in order to expand their own creative ability and depth of understanding. The ability to engage in self-initiated, continuous creative practice marked by iterations of idea generation, experimentation, and prototyping is known as creative development. It is the expansion of our creative capability beyond our innate inclination of intuitive creativity. A person's creative confidence

grows as their creative potential does, to the point where they are able to participate in more complex, long-term creative practice.

There are some strands of creative development.

Collaborative Development

Leadbeater argues that in modern creative practice, collaborative creativity plays a crucial role. To grasp collaborative development, one needs to distinguish between collaboration, cooperation, and compliance. Collaboration is defined as the interaction and activities among a group of individuals who willingly contribute and embrace ideas, bringing depth, breadth, and enthusiasm to the entire problem-solving process. This enables the group to communicate on various diverse levels. He views collaboration as the purposeful amplification of fellow group members and their ideas. Cooperation, on the other hand, involves group members performing jobs or tasks that are part of a whole alongside each other, without necessary interactive cohesiveness of idea exchange and support. In this situation, the formation of the task relies on the coming together of its components. Compliance means that all those involved agree to follow a central command and control structure in order to complete the task. Creative settings thrive on ample inspiration and a culture where every idea is valued, and all participants are encouraged to share and experiment. Genuine collaborative environments support and are a crucial foundational aspect of structured creative development.

Self-Instigative Development

Self-directed growth involves the shift from external motivation to building the ability to initiate an internally driven creative exploration that holds

personal significance and importance intellectually and emotionally. Participants are more likely to engage in long-term creative practice when motivated from within

Research/Investigative Development

Engaging in sustained creative work requires a continuous supply of inspiration. This entails conducting research and maintaining a mindset of ongoing exploration to utilize any form of input as a catalyst for continuous creative work. The processes of generating ideas and conducting experiments are closely linked and both contribute to generating new concepts. The abundance of ideas plays a crucial role in facilitating the creative process. It is argued that the generation of ideas forms the essential foundation of creativity. Since creativity involves producing something original or innovative, creative work entails transitioning from conceptualization to tangible forms through the process of prototyping and experimentation. In continuous creative work, there exists an ongoing flow of idea generation and subsequent prototyping, as thoughts materialize into experimental forms through repeated cycles of divergent and convergent thinking and production.

Discipline Complexity Development

The growth of creative capacity through sustained practice relies on a deepening understanding of the complexities within the relevant discipline. For learners, developing a more intricate understanding of their field is most impactful when it translates into the creation of original work that is emotionally and intellectually meaningful through active engagement in creative practice.

Critical/Analytical Thinking Development

Developing critical and analytical thinking involves the ability to evaluate a constant flow of thoughts and ideas to find potential solutions for a given problem. In sustained creative practice, adept comparative analysis is crucial for converging on a solution or a select few potential solutions.

Creative Sustain Development

The development of creative sustain represents the ability to embody the discipline and persistence needed to continually generate and experiment with ideas over an extended period. The idea of maintaining creativity poses challenges for individuals entering the creative field, especially if they have been accustomed to a culture that emphasizes quick solutions at the expense of deeper and more expansive creative processes.

Designing for Creative Development in Teacher Education

The inception, planning, and execution of the graduate program in Creative Development in Educational Practice at the University of Calgary reflects some core principles of long-term creative growth. It aims to provide a space where participants can engage in sustained creative endeavors focused on their personal interests, enabling them to engage in repeated cycles of collaborative brainstorming and prototyping. The structure of the Creative Development in Educational Practice program revolves around the concept of a unified, enduring developmental program implemented alongside a personal passion area.

The idea of a coherent, longitudinal developmental program layered atop a four-course structure is at the heart of the Creative Development in Educational

Practice program's design. The following reasoning serves as the foundation for the Creative Development in Educational Practice curriculum.

The best way to develop an educator's creative potential is for them to engage in long-term, emotionally and intellectually stimulating creative work. Every teacher and student, regardless of academic level, need to be producing original material. In this context, original work is defined as new or unique, adaptive production that is pertinent to each educator's and learner's prior, individual production. Creative development is relevant to all fields of study. To foster creative development, schools must have a supportive, cooperative atmosphere.

The eight interwoven developmental strands that form the basis of creative development are: discipline complexity development, critical/analytical thinking development, self-initiative development, research/investigative development, generative development, prototyping/experimental development, and creative sustain development.

"Intuitive creativity" is a term used to describe small-scale, everyday creativity that we all engage in on a regular basis. This might be applied to everyday problem-solving, improvising, cooking, or situations requiring an impromptu solution when confronted with an uncommon situation. Everybody has the natural ability to grow their creative capacity to higher levels of complexity because of this propensity. This potential can be achieved by consciously implementing the creative development concepts in educational practice. Within this framework, creative development is seen as just as vital to the structure of traditional developmental strands like literacy and numeracy. A person's capacity for creativity increases, which results

in improved ability. The increase in a person's creative capacity leads to an enhanced ability to collaboratively engage in increasingly more complex sustained creative practice requiring deeper and broader iterations of idea generation and prototyping.

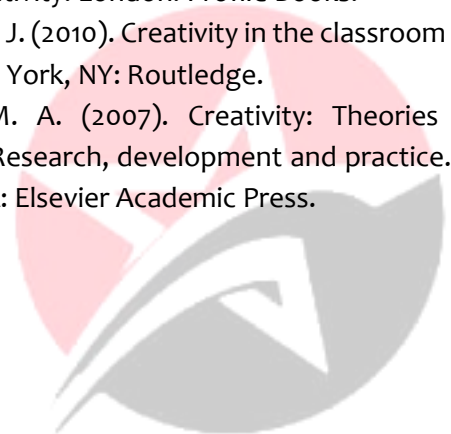
CONCLUSION

In a digital age where computers perform a greater portion of the menial duties, the ability to think creatively is becoming more and more valued in both the business and daily life. It might even make it easier for educators to deal with change in a stressful and effective way. There was proof that it improved competency in creative lesson design and delivery, broadened understandings of creative teaching, and altered attitudes about teaching. Although we cannot force teachers to think creatively, this study demonstrated that it is possible to increase the amount of creativity in the classroom by helping pre-service teachers understand what it means to be a creative teacher, by encouraging them to exercise their creative processes, and by assisting them in seeing creative teaching competence as a strength and an integral part of a teacher's identity. It needs to be seen if this will work with other teacher groupings, such as in-service and pre-service secondary school teachers. However, teachers face challenges when putting their newly acquired skills to use. For example, developing the talent of creative teaching alone can be difficult, and some school administrators might not prioritize it if they do not see its importance in meeting the requirements of the students. We believe it could be beneficial if school administrators were given the chance to become acquainted with the objectives and characteristics of creative education. There is a risk-taking component to creative education since novel concepts are being tried, and they may not always

work. As we've discussed, assisting pre-service teachers in strengthening their pedagogical and subject-matter expertise as well as their decision-making abilities may allay worries.

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