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CREATIVITY OF FUTURE TEACHERS AS AN INTEGRAL PART OF PEDAGOGICAL STRATEGIES FOR THE DEVELOPMENT OF INTELLECTUAL AND CREATIVE COMPETENCE

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ABSTRACT

This article reveals the essence of creativity in the development of intellectual and creative competence of future teachers, it is shown that it is an integral part of pedagogical strategies.

KEYWORDS

Competence, creativity, intelligence, personality, thinking, pedagogical strategies

INTRODUCTION

In the decree of the President of the Republic of Uzbekistan dated October 29, 2020 No. UP-6097 “On approval of the Concept for the development of science until 2030”, one of the priority areas for the development of science is the training of highly qualified scientific and engineering personnel and their orientation towards scientific activity[1]. At the same time, intellectual and creative competent teachers are also included in the content of the process of training

highly qualified scientific personnel. Therefore, pedagogical strategies for the development of intellectual and creative competence of future teachers are of current importance.

A teacher with developed intellectual and creative competence will certainly be creative. In modern psychology and pedagogy, creativity is studied as part of the study of the problem of creative abilities.

THE MAIN RESULTS AND FINDINGS

Creativity researchers identify several areas of study of creative abilities. In the first of them, creative abilities are equated to the maximum level of development of intellectual abilities. (A.S. Leites L.A. Wenger and others) [2].

The founders of the second direction are A.M. Matyushkin, E.I. Sheblanova [3]. This direction refers to specific creative abilities, which are based on divergent thinking.

In the third direction, creativity is characterized as a general ability of the essential transformation of previous experience. Here creativity is opposed to activity, and special emphasis is placed on the activity of the unconscious. Its mechanism is the interaction of the active dominant unconscious with the passive, secondary dominant (subdominant) consciousness. Ya.A. Ponomarev, V.N. Druzhinin are considered to be representatives of this trend. [four]

In the fourth direction, creative abilities are understood as integral qualities of a person, uniting the cognitive and personal spheres. According to one of the brightest representatives of this trend, V.D. Shadrikov, creativity is based on spiritual abilities; and according to the scientist D.B. Bogoyavlenskaya - mental, intellectual activity. [5]

According to psychological characteristics, creativity is interpreted as a type of activity. "Creativity is the process of creating something new, which requires going beyond existing knowledge. In the process of creative activity, which is not limited to pragmatic results, an understanding of the task arises. Creativity as a creative search for oneself for others can only be realized if it is not an opportunity for a goal, but a goal-

setting one. The result of creative activity is the creation of new material and spiritual values" [5].

Researcher N.M. Gnatko understands creativity as "creativity", the creative abilities of a person, a certain specific feature of a human individual, generating the ability to influence socially employed activity [6].

It should be noted that in order to separate the concepts of "creativity" and "creativity" from each other, scientists use two characteristics, such as: a procedurally obtained result, i.e. productive (for expressing creativity); subjective-conditioning, i.e. causal (to express creativity).

According to A.M. Matyushkin, the structure of creativity includes the following components of personality traits: curiosity (non-verbal and verbal); initiative (quickly aware, witty); ease of language proficiency as a means of forming one's thoughts [6].

In the study of the creativity of future teachers, modern researchers distinguish three aspects: the definition, form and content of creativity.

1. Creativity as an integrative property of a personality is manifested in its orientation (interest in knowledge, desire for knowledge, curiosity); abilities (overcoming stereotypes, the ability to feel the problem, coherence, flexibility of thinking); character (originality, initiative, originality, tolerance, endurance, insight, tension).
2. Creativity is studied in two forms: potential (a set of opportunities for creativity) and actual (manifestation of opportunities in the creative activity of the individual).
3. Creativity serves as the basis for the effective development of the individual, that is, it is a potential opportunity that ensures its growth.

Social adaptation of a person can occur in two directions - in inversion or progression. According to G.P. Shchedrovsky, it is on the basis of this objectivity of relations that the culture of creative activity is built and the structuring and construction of our future is realized.

The relationship between flexibility and creativity can be expressed as a "linear" adaptability of a person to new conditions and an individual "nonlinear" trajectory of a child's mental development, growing along different curves [7, p. 256].

Pedagogical approaches to the problem of creativity are mainly aimed at finding pedagogical conditions for the formation of the personality of the creator. Whereas the well-known foreign teacher I.G. Pestalozzi [6] understood teaching as the student's own creativity, his colleague A.V. contribution to the emergence of creative pedagogy, paying attention to the development of the creative qualities of the teacher.

Putting forward the principle of universal education, N.I. Pirogov emphasizes the need to educate the "inner man" and then form the "outer" man. K.D. Ushinsky deeply believed that only an extraordinary personality is able to effectively influence the development and definition of personality, K.N. abilities of the future specialist in his student years. As can be seen, many researchers showed great interest in the problem of the creator and the identity of the creator.

Different views on creativity, in the intellectual sphere of personality and activity, have led to the division of scientists' thinking into creative and non-creative, ideas - into production and reproductive (reproducing); people - into creative and non-creative types; activity - into creative and non-creative types. Even creativity itself is proposed to be divided into two

types: potential and actual. Although there is a generally accepted understanding of creativity as the creative potential of the individual, the researcher N.M. Gnatko believes that "potential creativity" is creativity that precedes activity, expressed in the individual's tendency to master actual creativity in certain external conditions. Therefore, potential creativity is a necessary subjective condition for creativity [8].

Actual creativity is the result of the interaction of the individual characteristics of a potentially creative person with the characteristics of a particular type of activity, and it determines the actual, immediate readiness of a person with such creativity to display creative activity in the corresponding type of activity; Actual creativity is a sufficient condition for creativity.

The transition of "creativity in possibilities" to "creativity in reality" involves the transformation of changes through the mastery of its carrier by a certain type of activity. Imitation acts as an intermediary between one and the other creativity, since it is a "certain, specific type of activity", and only the contradiction between the creative and algorithmic aspects shows the inefficiency, the insignificance of the study of creativity. An example of this can be the study of conformity and creativity in the process of developing an intellectual and creative competent personality in future teachers. Despite the polarity in relation to each other, imitation and creativity are interconnected, penetrate each other and complement each other.

V.A. Prosatsky shows the dynamics of the development of imitation - genuine creativity - reproduction (copying) of creative activity through the "legal line", "creative imitation" and "imitative creativity" - intermediate forms of activity that put forward the dynamics of creativity [8].

Taking the above theses as a basis for the main points of view, the scientist L.S. Podimova believes that the creativity of a teacher arises on the basis of imitation of experience, concept, idea, a single technique, form, method with a gradual decrease in the ideal weight of the component of pedagogical activity [8].

We believe that transitional forms and stages in the mechanisms of creativity should be slightly supplemented. Meanwhile, such "creativity training" as "Do as I do!", "Do with us!", "that is, be proactive, discover for yourself"; "Do better than us!" considered more reliable. This formula for the development of a creative personality is exactly similar to the levels of intellectual activity of D.V. Bogoyavlenskaya, such as: motivational-productive; heuristic-creative.

In our opinion, the above levels and the main direction of the development of creativity can serve as stages for enriching the personality with creative potential. While creativity is understood as a special type of human activity of an unregulated, productive, meaning-changing nature, creativity should be seen as one of the general human abilities - the general ability to be creative.

CONCLUSION

An important role in the formation and development of the teacher's creativity is played by positive factors and features of social conditions, its mutual flow with the features of cognitive processes and personal qualities.

Creativity as a category of value-personal awareness, which is an integral part of a person's spirituality and a condition for the creative self-development of a person, is an important resource for the realization of a person's own capabilities, abilities and potentials, and is expressed not only by the variety of knowledge

available to the teacher, but also by the ability to understand problems, respond sensitively to them, openness to new ideas, breaking down established stereotypes or using them to create something new. the study of complex pedagogical problems, as well as the propensity to learn in order to find unexpected and inseparable solutions.

So the creative computer A conception is a relatively independent, integrative-holistic structure, the structure of which consists of the main leading and system-forming components, and their relationship and development is ensured by the direct experience of the teacher and the orientation of the pedagogical training of the teacher.

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