

## DEVELOPMENT OF STUDENTS' CREATIVITY AS A PSYCHOLOGICAL AND PEDAGOGICAL PROBLEM

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### ABSTRACT

The process of developing the creativity of future bachelors of pedagogical education requires scientific justification and methodological support due to insufficient cognitive, theoretical and practical significance. That's why we tried to present our article on this topic. We can learn how to develop the creativity of future students.

**Keyword:** knowledge, skills, skills, creativity, pedagogical orientation, creativity, divergence, competence.

Until now, the issue of defining concepts remains controversial.

"Creativity" and "creativity". Initially, most researchers considered creativity as part of a general approach to the study of the psychology of creativity. T.A. Asrebekov writes, There are two approaches to the study of creativity: the first determines the essence of creativity and creativity, the second describes the essence of creativity in terms of creativity. In modern foreign studies of creativity, there are different approaches.

N.M. Gnatko distinguishes the concepts of "creativity" and "creativity" and defines them as two sides of a single circle of phenomena, in which creativity is the processual-productive side of this unit, and creativity is the conditioning side of the subject.

Representatives of the methodological approach understand creativity as a function problem situations and identify features of the problem-solving process throughout creativity. In the works of Russian scientists, creativity is understood as a social phenomenon and a mechanism for development, a characteristic feature of nature and society. The main feature of creativity is the ability to create something new, original. [1] E.S. Rapasevich believes that the types of creativity depend on human activity: the production of scientific and new knowledge, the creation of works of art - new art, methods, forms, principles, content, pedagogical systems for the development of pedagogical - new creative activity [9].

Currently, there are conflicting opinions on the relationship of the concepts of "creativity" and "creativity". There are three approaches to this issue:

The concepts of "creativity" and "creativity" are synonymous, that is, the study of creativity is carried out within the framework of the psychology of creativity, these concepts are inseparable. [4]

Creativity is studied as a separate phenomenon, which is understood as the formation of personal novelty and significance of the subject. Creativity is considered as a phenomenon that reflects the processes of interaction of innovation created by the subject of activity with the existing socio-cultural context. That is, creativeness is understood as the construction of new possibilities of the subject, and creativity is understood as the creation of new opportunities for culture as a whole. Similar views E. Picard and M. Boden (individual personal and social creativeness) expressed.

Creativity acts as a separate area of study of creativity and is considered as an internal resource, human potential. Say, Either. A. Ponomarev offers a holistic concept of creativity as a psychic process and distinguishes creativity as an aspect of the creative potential of a person [10].

We also follow this approach, since the study of creativity as one of the aspects of creativity helps to observe all the uncertainty and complexity of its manifestation. In addition, creativity in this case can be learned by connecting it with the laws of general creativity. [2]

Today in foreign psychological and pedagogical research there are many definitions of the concept of "creativity":

C. Gilford believes that creativity is the ability to rethink the functions of an object, to use it on a new scale. In his opinion, conformism is not characteristic of a creative personality. This allows him to explore paths that other people do not dare to enter, fearing to look funny, a creative person is distinguished by a little dogmatism and uncertainty in ideas about life and society, as well as about the meaning of his actions.

E. P. Torrens emphasizes sensitivity to problems and their perception as a factor of creativity; as well as their knowledge, ability to seek solutions, sensitivity to disharmony, dissatisfaction with the formation of assumptions, hypotheses, as well as J, which characterizes creativity from the point of view of thinking. Gilford agrees.

In his opinion, creative thinking is the process of "feeling difficulties, problems, gaps in information, missing elements, bias in something;

- it is the assumption of deficiencies and the formulation of hypotheses, the evaluation and verification of assumptions and hypotheses;

- the possibility of revising and verifying them and, finally, generalization and results" [11].

Based on the studies carried out, he came to the conclusion that the development of creativity is greatly influenced not by genetics, but by the culture in which a person was brought up, and experimentally proved: creativity can be removed through special training.

G. Taylor determines the following indicators of creativity: the productivity of thinking, the ability to plan activities, the predictability of actions, the ability to make decisions and implement them, generalize.

A. Maslow understands creativity as a quality that can be applied to any task in life. In his opinion, creativity is a quality inherent in every person from birth, but lost by many under the influence of the environment.

A. Maslow believes that intellectual ability is a necessary, but not the only condition for the manifestation of creativity. A. Maslow believes that motives, values and personal characteristics play a key role in actualizing creativity. A creative person is characterized by such characteristics as cognitive abilities, sensitivity to problems, independent thinking [12].

American psychologist E. Fromm proposed the following definition of the concept of creativity: "this is the ability to surprise and learn, the ability to find solutions in non-standard situations, this is attention to discovering new things and a deep understanding of their experience."

Thus, according to this formula, the criterion of creativity is not the quality of the result, but the properties and processes that activate creative productivity. X. E. Trisk creatively understands the past of the process, the accompanying and subsequent features, thanks to which a person (or a group of people) creates something that did not exist before. The criterion

of creativity, in his opinion, is the properties and processes that activate mental productivity, in this regard, students need to quickly respond to changes in the world around them, develop the ability to think critically and think. He also points to the need to distinguish true creativity from false and semi-creative, which is also a sign of novelty due to the lack of discipline and the desire to be unlike others, based only on nonconformism and the blind rejection of what exists. In his opinion, this kind of "novelty" has nothing to do with creativity [13].

Dr. Edward De Bono, who has more than 60 jobs in creativity and creative thinking, believes that people can learn to be creative. To do this, they need motivation, as well as a set of techniques that will help them find new alternatives. In his opinion, this means having the ability to find unknown differences and create new categories. This is how, according to de Bono, the ability to find new combinations of elements or consider them arises [14].

In addition, there are different types of creativity: the analysis of the history of the development of this category made it possible to consider two types of creativity in the course of our study: "small (or individual personal) creativity" and "large (mass) creativity". By small creativeness, we mean m. Following Boden, we understand the daily creativity of people, manifested in solving new problems or solving familiar problems in a new way.

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