

CREATIVITY IN PROFESSIONAL LIFE AND ITS DEVELOPMENT TECHNIQUES

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Abstract: In this article the scientific-theoretical analysis of the concept creativity, typology of the creative person and professional creative skills have been cited, as well as presented the sample of activities for use at the training on developing professional creativity of the higher educational institutions' teachers.

Keywords: Creativity, competence/ability, professional development, creative person, professional creativity

INTRODUCTION

Nowadays in rapidly changing society the problem of the importance of developing teacher's creative competencies is clarified by the fact that the lack of the advanced scientific and methodological support of this activity.

Originally, creativity was considered as the level of creative ability of a person and as a function of the mind, and it is determined by the level of development of the intellect. Later, it is evidenced that creativity depends on very high intelligence. Currently, the central direction in the study of creativity is aimed at identifying the personal qualities associated with it.

As a process creativity allows us to determine its structure (as an ability), to indicate the circumstances that stimulate this process, as well as to evaluate creative achievements.

A person's creativity is distinguished by the ability to form unusual ideas, diverge from traditional ways of thinking and solve problematic situations quickly and as an independent factor, it reflects a part of talent. Among the intellectual abilities, it is distinguished as a specific type, and it is a special direction that is typical of everyone, but decreases in the individual's activity under the influence of the environment.

REVIEW OF THE SCIENTIFIC LITERATURES.

Studying an important stage of creativity is the research work of J. Gilford¹, he distinguishes between convergent (logical, one-sided) and divergent (thinking in different directions at the same time, deviating from logical) thinking, and in addition in the content of creativity, except divergent thinking, he includes the ability to convert thoughts, the accuracy of the solution, and other intellectual parameters. Hypothesizing a positive relationship between intelligence and creativity, basing on the findings of his experiments he concludes that highly intelligent subjects may not

¹ Gilford J. Three sides of the intellect. Lecture delivered at Stanford University in 1959. Published in Russian in the collection of translations "Psychology of Thinking", edited by A.M. Matyushkin. - M.: Progress, 1965 – pp. 446-447

demonstrate creative problem-solving behavior, but there is none creators with low intellect. The author identifies abilities and finds them as the key capacities among the main intellectual abilities that characterize creativity. They are as follows: fluency (the number of ideas that appear at a given time), flexibility (the ability to move from one idea to another), originality of thinking (the ability to develop ideas that differ from those generally accepted), interest (increased sensitivity to problems that are not of interest to others), irrelevance (the logical independence of reactions from stimuli) and established six dimensions of creativity:

- 1) the ability to identify and set problems;
- 2) the ability to generate a large number of ideas;
- 3) adaptability - the ability to produce different ideas;
- 4) originality;
- 5) the ability to improve the object by adding details;
- 6) the ability to solve problems, that is, the ability to analyze and synthesize.

E. P. Torrance² defines creativity as the process of emerging sensitivity to problems, lacks or inadequacies of existing knowledge. He determines the identification of the problems, searching for their solutions, proposing hypotheses, trialing hypotheses, forming decision results as the essence of creativity. The author uses various cognitive thinking tests, questionnaires and performance analysis techniques to assess creativity, through this way he studies the factors of creativity as: fluency, accuracy, flexibility of thinking, sensitivity to problems, originality, resourcefulness, and constructiveness in solving the challenges. In tests for defining creativity developed by E. P. Torrance used models reflecting complexity of different spheres of activities of the creative processes: verbal, visual, vocal, motor complexity, and they are aimed at determining a person's individual abilities. Tests do not contain a certain number of answers; there is evaluated not the correctness of the answers, but the relevance to the task; the search for trivial and unexpected solutions is encouraged. The results are measured in terms of fluency, flexibility, originality of creativity and modification of ideas.

At present, the typology of creative person proposed by V.I. Andreev³ is of great interest, because this typology also applies to teachers (see Table 1).

Table1

	Type of the Creative Person	Characteristics of Creativity
1.	Theorist-logicians	This group of creative individuals is characterized by the ability of drawing broad logical conclusions, classifying and grouping information. People of this type clearly plan their creative work, widely use previously known scientific research methods. People belonging to this

² E.P. Torrance. Theoretical foundations of psychological diagnostics of creativity [Text] / E.P. Torrence - M., 1998-pp. 91-92

³ Andreev V.I. Pedagogical heuristics for creative self-development of multidimensional thinking and wisdom: monograph / V.I. Andreev. - Kazan: Center for Innovative Technologies, 2015 – pp. 124-125

		group are distinguished by their level of consciousness and knowledge. They strengthen and elaborate the previously known theoretical concepts. They bring every innovation they start to its logical conclusion, create their foundations as references to the original sources.
2.	Theorist-intuitionists	They are distinguished by a highly developed ability to form new, original ideas; creative people belonging to this group are great inventors, creators of new scientific concepts, schools and trends.
3.	Practitioner - experimenters	They always pursue to test their new original hypotheses on the basis of experiments. Such type of people like and know how to work with tools, they always have a great interest and ability in practical matters.
4.	Creative organizers	A group of creative individuals has the ability to unite others, a high level of capability of team development for creating and implementing new ideas. Scientific schools and creative communities are created under the leadership of such people. They are distinguished by their high energy, communicability, ability to submit others to their will and direct them to solve great creative problems.
5.	Initiators	Initiators are distinguished by their enthusiasm, especially in the initial stages of solving new creative problems. But, as a common rule, the initiator quickly cools down or moves on to solving other creative problems.

And the other scholar, V.A. Slastenin⁴ identifies the main components of the teacher's activity and focuses on its creative part, which is dominated by intellectual features:

vigilance in searching for pedagogical problems;

the integrity of the perception of the pedagogical process (the ability to generalize the experience of the creative activities of other teachers, the ability to see innovations in the usual professional activity);

criticality, adaptability, originality of thinking (analysis and comparison of various pedagogical concepts, innovations and methods of pedagogical activities; methods of action, ability to understand, prove and justify others' point of view;

the ability to renounce personal opinions if they do not correspond to the changed conditions, the ability to see contradictions and problems in the implementation of pedagogical activities;

The convenience of creating ideas (the ability to create new teaching methods, techniques, new content, new educational technologies, etc.);

The ability to see several ways to solve one problem;

⁴ Slastenin V.A., Podymova L.S. Pedagogy: innovative activity. - M.: Master, 1997-pp.109-110

Readiness of memory (precognition of the result of pedagogical activity, associative connection, on this basis the ability to intuitively solve pedagogical problems is manifested).

Creativity as a creative process includes a number of stages⁵ (see Table 2):

Table 2.

Formation stages of creativity as a creative process

	Stages	Name	Specific Features
1.	Stage One	Sensory, emotional stage	A space, which is rich in information and motivational impulse, sources of stimulation of creative activity
2.	Stage Two	Imitation stage	The main feature of the stage is demonstrated in the form of development of technological experience. Standards of creative behavior, technologies, tools are acquired
3.	Stage Three	Effects (links) transfer stage	The concept of "Self" formation in terms of one's own capabilities is characterized by the development of a creative position. Experience is manifested in the search for new contacts and relationships
4.	Stage Four	Transformation stage	According to personal characteristics, capabilities and needs
5.	Stage Five	The stage of integration creativity	Individualization of creative activity, formation of creative individuality

At the first stage, the accumulation of sensory, emotional, emotional-intellectual experience is considered as the basis of creativity. Important features of this period include rich information space and motivational impulse, availability of sources stimulating creative activity, emergence of a person's need and interest in creative thinking.

The second stage is the imitation stage. Imitation is manifested in the form of assimilation of standards of creative behavior, technologies, tools, methods of creative activity. The main feature of this stage is the development and expansion of technological experience, adapting it to one's own conditions.

The third stage - effects (connections), transfer is manifested in the application of acquired methods in new personally relevant conditions. Searching for experience, new connections and relationships, finding sources to form the concept of "I" in terms of one's capabilities serves as a stimulus for the development of a creative position.

⁵ Barysheva T.A. Creativity. Diagnostics and development: Monograph / T.A. Barysheva; Ros. state university named after. A.I. Herzen. - St. Petersburg. : Publishing house of the Russian State Pedagogical University named after. A.I. Herzen, 2002- pp.128-129

The fourth stage is transformation, that is, a person (teacher) searches for new experiences in accordance with the expansion of personal characteristics, capabilities and needs, changes and adapts them for use in his work, and to some extent includes adding a new element to them.

The fifth stage includes the processes of development of creative thinking, understanding of the psychological structure of creativity, its harmonization, individualization of creative activity, formation of creative individuality.

Based on the analyzed scientific research, it can be said that creativity is defined as an activity that produces a new product that did not exist before, based on the reorganization of existing experience, knowledge, skills, and the formation of new combinations of products. In order to develop professional creativity, the teacher must know and develop the types of thinking (methods) available to him.

Based on the conducted scientific research, it can be concluded that the skills that make up the professional creativity of the teacher are as follows:

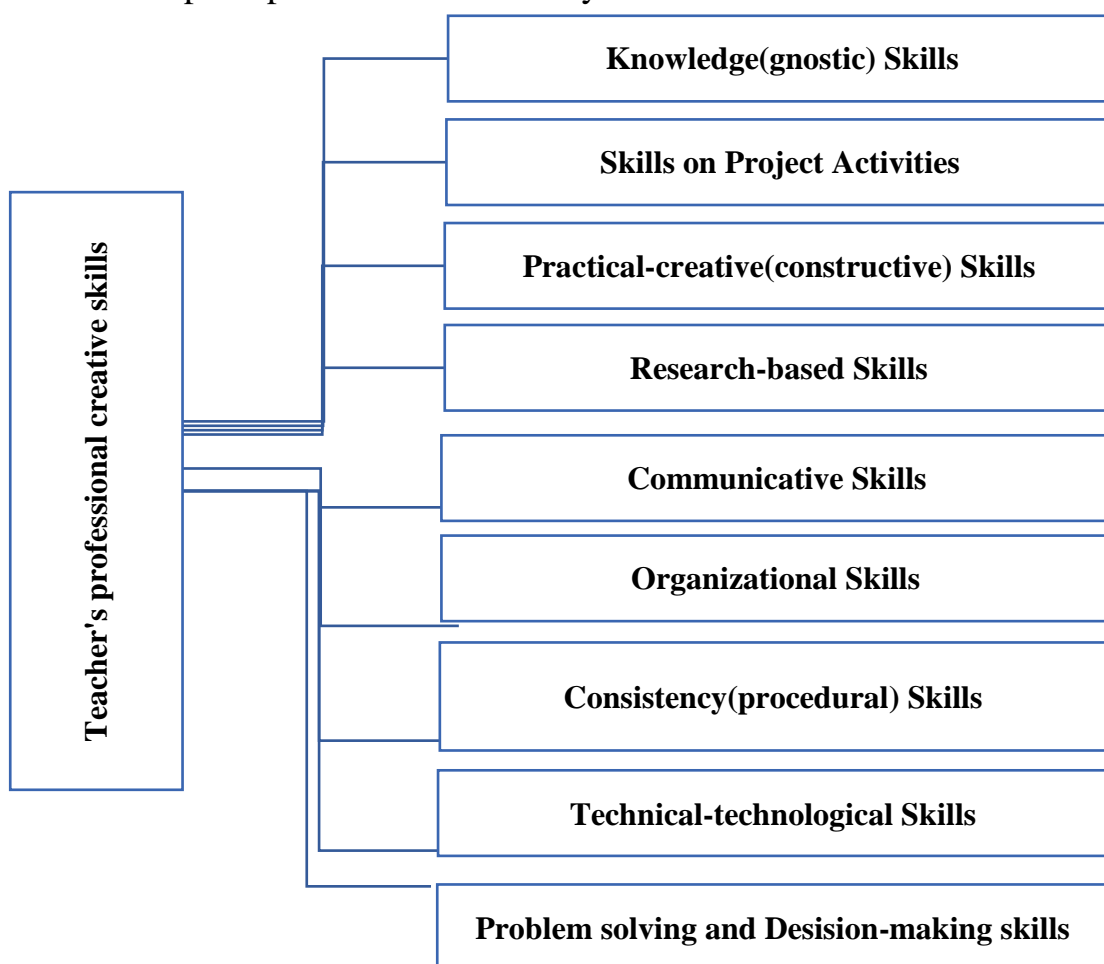


Figure 1. Teacher's Professional Creative Skills

Methods used in the Research. In the educational process, the teacher's creativity is reflected in the activities such as forming creative questions that increase students' interest in learning, using various pictures, images, tables, diagrams, symbolic expressions, giving tasks such as finding interrelationships between ideas that are completely unrelated to the presented educational information, and ensuring

their work in small groups. For this, the teacher should have the ability to develop creative assignments.

Creativity for socio-humanitarian teachers who are studying in teachers' retraining and professional development courses is taught both theoretically and practically in the modules "Improving Professional Professionalism of the Teacher", "Development of Scientific and Innovative Professionalism" and "Pedagogical Technology and Pedagogical Masterpiece". The main purpose of the modules is to get acquainted with the main approaches to the development of creativity and to put them into practice, to create the necessary conditions for the emergence of a creative person who can use existing knowledge, reflection and feedback. It is desirable to expand the tools of creative educational activities and methods in the program of these modules.

We reference some activities that are used during the lectures, practical training, exchange of experience, and self- study classes in the courses of retraining and professional development of pedagogic personnel.

Activities for the training on the development of creativity:

I. Activity "Use of objects".

Objective: to develop creative intelligence.

Time: 5-10 minutes.

Step 1: Within two minutes think of many other uses for shoelaces and write them down in your notebook. This activity is recommended to use at the initial stage of developing creative intelligence in training participants. Other objects or items can also be taken as examples.

Questions for discussion when time is up:

Is it difficult for you to come up with a simple and familiar object (item) for a different purpose?

What did this exercise make you think about?

II. Activity "Arch" (gate).

The Objective of the activity: to develop creative abilities of participants, to teach them to find non-standard solutions to assigned tasks or problems.

Tools: scissors and A4 paper.

Time: 10 minutes.

Recommendations: the participants are divided into small groups and after receiving the tools, they should make such an arch (gate) in 5 minutes that any participant or all participants can pass through it in turn. The focus should be on developing more options.

Questions for discussion:

1. To whom did this task seem impossible in the beginning?
2. Do such situations happen often?
3. Who came up with the initial suggestion or idea for the task?
4. What did you learn in doing this activity?

III. Activity "Story"

Objective: to develop students' creative thinking skills.

Time: 3 minutes.

Content and procedure of the task:

Group 1: Make up a story about a blue item (object).

Group 2: make up a story about an empty glass.

Group 3: make up a story about a broken chair.

Group 4: create a story called "Oh, It's a pity!"

Questions for discussion:

1. Are you satisfied with your story?

2. What difficulty did you face in composing the story?

3. What could you add to your story if given another 3 minutes?

4. How would you change the story that the other groups made up?

IV. Activity "Creating a name and description".

Objective: to develop participants' creative thinking.

Time: 3 minutes.

Content and procedure of the assignment: Show P. Picasso's painting "Night Fishing at Antibes" and come up with a new name for this painting and create a story corresponding to the content of the painting and explain what happens in it. This exercise helps to develop the imagination and non-standard thinking of the participants.

V. Activity "Life streamer"

Narrator: "Now I will give you some time, everyone should remember a real-life problematic situation, event, case that happened to him or a close friend, where the participant of this event showed himself in a non-standard, unusual creative way or need to find a non-standard solution in this situation. A ready participant introduces him/herself by name and tells a short story about a real-life event or situation."

This activity serves as an initial step for trainees to understand their experience and develop problem orientation. In addition, during the activity, the participants of the training understand each other's creativity on the basis of a wide, emotional variety of information in a short period of time.

Activity VI. Each participant should write down 6 creative, unexpected resourceful situations related to their daily activities (class time, recess or out of the work time). In this, the participant must express original behavior or creativity in an unexpected situation performed by him/herself or a friend, or a complete stranger.

CONCLUSION.

In conclusion, it should be said that the problem of forming the creativity of the higher educational institutions teacher is not only a scientific problem, but also a social problem. Because a teacher is a person with a unique mentality and a teacher-innovator, who is able to implement radical changes in society and institutions. In this regard, the teacher serves as a subject of teaching creative abilities not only in the intellectual sphere, but also in the creative and social sphere, and is required to use new technologies for the direct development of creativity. Therefore, for the formation and development of the teacher's creative competence, **general**

pedagogical conditions (systematic approach, organization of the personnel training process on a scientific basis, creation of a creatively developing educational space), **methodological conditions** (competence-based approach, innovative teaching and training of teachers in the process of retraining and professional development, providing with creative and self-development technologies, creating a teacher's own creative laboratory, strengthening cooperation in the field of scientific research, developing the trajectory of professional education) and **specific conditions** (approach to personal development, intellectual and spiritual, social and individual, normative and creative development) should be created.

It is proposed to develop special methods for the formation and development of teacher's creativity in the pedagogical education system, in these methods to take into account the regional-national component, including the content of the stages of the pedagogical process, new methods and forms of educational and creative activity.

In order to develop the professional creativity of teachers of social and humanitarian fields of higher educational institutions during the educational process of retraining and professional development courses of pedagogic personnel, it is desirable that the system of assignments in the educational materials should focus on the following:

- challenge each course participant to find original solutions and promote them, to intend them to develop ideas;
- wide observation and reflection, use of non-traditional methods, creation of conditions to get out of the shell of one's own way of thinking, national mentality and stereotypes;
- even if the first experiment is unsuccessful, not to give up one's experiences, to continue thinking in eccentric ways, to find other options for problem solving, to form a psychology of continuing to search for other ways;
- create conditions for always be open for discussion and debate, organize the debate properly, control each participant his thoughts during the debate;
- formation participants' comprehension, skills and competences not to be afraid of new ideas, to create conditions for their wide application and try to be the object of discussion in the analysis of ideas.

Motivation, values and personal characteristics play a key role in the professional development of teachers. Development of professional creativity of teachers working in the higher education system, creation of new ideas in the organization of educational processes, in a timely manner gives an opportunity to avoid monotonous thinking, originality, initiative, non-standard thinking and understand innovation. Therefore, it is appropriate to distinctly research the specific characteristics, methods, tools and conditions of development creativity in each type of education.

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