

METHODS FOR DEVELOPING THE CREATIVITY OF FUTURE TEACHERS IN PEDAGOGICAL PRACTICE

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Annotation: This article presents information about the didactic possibilities of organizing independent learning based on a creative approach in higher education institutions. The development of modern approaches and methods in the field of education requires fostering teachers' creative thinking skills and discovering new ways to work effectively with students. The term "creative approach" in pedagogy refers to the introduction of innovations in the teaching and learning process, the activation of students, and the development of their creative thinking. This article explores teaching methods based on a creative approach, their advantages, and practical applications.

Keywords: creativity, development of creativity, factors hindering the development of creativity, creative potential, pedagogical creativity, teacher's creative potential, structural foundations and principles of creative potential, criteria for determining a teacher's creative potential.

A creative approach in education involves the application of new and advanced methods, as well as the activation of students and the development of creative thinking among them. Creativity in teaching plays a significant role in increasing students' motivation and in fostering their independent thinking skills. The creative approach influences not only the teaching style of the instructor but also the overall learning environment. There are several effective methods for implementing a creative approach in practice:

Interactive Methods: These methods ensure active communication between teachers and students. Through group work, discussions, and small group activities, they help develop students' thinking and communication skills.

Project-Based Methods: Through this method, students engage with real-life tasks and learn to apply their knowledge in practice. Projects allow students to approach problem-solving creatively.

Problem-Based Learning: The teacher presents complex and relevant problems to students, who then try to solve them creatively. This method enhances students' analytical thinking abilities.

Gamification: Incorporating game elements into the learning process boosts student motivation and makes learning more engaging. Through games, students become more interested in learning and participate more actively in the process.

Innovative Technologies:

Modern technologies, such as online platforms, virtual classrooms, and multimedia tools, play an important role in implementing a creative approach in education. These technologies provide students with more opportunities and make the learning process engaging and interactive.

One of the main advantages of the creative approach is that it encourages students to think independently. It helps learners apply their knowledge in practice, develop new ideas, and use creative problem-solving strategies. Moreover, students challenge themselves and explore innovative and advanced learning methods.

However, there are also some limitations to applying a creative approach. For instance, teachers may face difficulties in mastering new methods, educational institutions may lack sufficient resources, and some students may resist new teaching strategies.

The biggest barriers to implementing a creative approach are often related to teachers' readiness to adopt new methods and their lack of proficiency in pedagogical techniques. Additionally, some educational institutions lack the necessary technological infrastructure and resources. This situation creates challenges for teachers in effectively implementing a creative approach.

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The problems of creative pedagogy are examined within the holistic system of pedagogical theory and other social sciences, including the history of pedagogy and the philosophy of education, general and vocational pedagogy and psychology, teaching and upbringing methods and technologies, professional ethics, and more. The formation and development of a creative individual who aligns with constantly changing external and internal worlds, socio-economic conditions, and the content of activity requires continuity, lifelong development, and comprehensive engagement throughout the entire human ontogenesis—from birth to the end of life.

In local pedagogy, there is a noticeable lack of research dedicated to the formation and development of a person's professional and creative potential, particularly in terms of developing and shaping their experience in professional and creative activities. Traditional professional experience is defined as a combination of knowledge, skills, and competencies. This implies that during the process of mastering an activity, the experience is formed automatically. However, the issue of studying the experience of creative activity has not been addressed at all.

According to American psychologist Abraham Maslow, creativity is an innate tendency found in every individual, but one that is often lost due to the influence of existing systems of upbringing, education, and social practice. Contrary to the widespread belief that creativity is a "gift from God" and therefore cannot be taught, M.M. Zinovkina points to a different approach. The study of the history of technology and inventions, as well as the analysis of the creative lives of prominent scientists and inventors, shows that all of them possessed not only profound (for their time) fundamental knowledge but also a repository of specialized knowledge or algorithmic thinking, as well as familiarity with certain types of knowledge, including heuristic methods and techniques.

British psychologist E.P. Torrance identified the following key aspects of creativity: the ability to pose problems or scientific hypotheses, to test and modify assumptions, to identify problems based on forming conclusions, and to demonstrate sensitivity to contradictions between knowledge and practical actions in problem-solving.

In Latin, the term “creativity” comes from *creatio* — meaning “creation,” and *creator* — meaning “one who creates.” In essence, this term represents the manifestation of a person’s creative potential.

Creative individuals include artists, sculptors, writers, poets, and photographers — people who realize their abilities through various forms of creative expression. Creativity is also typically characteristic of professionals such as designers, advertisers, marketers, brand managers, and others.

The active acquisition and effective implementation of professional and creative activity involve not only the development and integration of skills and competencies, and the formulation of individual styles and methods of professional performance, but also the mastery of professional creativity methodology, the development of creative thinking, and more.

The formation of a creative individual can be defined as the development of a person aligned with the creative activities they engage in and the creative results they achieve. The pace and trajectory of this process are determined by biological and social factors, the individual’s own activities and creative traits, as well as circumstances, life events, and professionally defined conditions.

There is a strong connection between the formation of a creative personality and creative education.

Just like the culture of creativity, it must also penetrate human life — and therefore, the education system as well. Accordingly, there are several prerequisites for the development of creative pedagogy as a new branch within the system of social sciences, particularly within pedagogy. Creative pedagogy is both the science and art of creative education. It stands in contrast to other types of pedagogy such as coercive pedagogy, collaborative pedagogy, and critical pedagogy. Creative pedagogy teaches students to think creatively and to become the architects of their own futures.

Creative pedagogy can be applied to any subject — be it mathematics, physics, languages, or economics. To some extent, it can be said that its methodology transforms the teaching and learning process. Developed creativity is a crucial component of an individual's creative potential. It manifests in the person’s ability to achieve cognitive goals, to continue a creative task once begun, to overcome difficulties in cognitive activity, to plan and sequence mental operations, and to search for various ways and methods to reach a goal.

Furthermore, individuals develop “sthenic emotions” — such as the joy derived from cognitive and creative activity, readiness to face challenges during the process of invention, pride in achieving cognitive or creative goals, delight in the possibility of discovering something new, optimistic enthusiasm at the beginning of creative work, positive expectation of results, composure in the face of failure, and others.

Experts in human intelligence assert that enabling the creative process requires a combination of convergent (logical, sequential, linear) and divergent (holistic, intuitive, associative) thinking.

This combination of cognitive traits results in fluidity and flexibility of consciousness, as well as a harmony between originality and clarity of judgment.

In the pedagogical process, it is essential to use teaching methods and technologies that help enhance personal potential and stimulate creative activity in order to foster creativity. These technologies aid in developing self-esteem, increasing confidence in one's abilities, and overcoming psychological barriers that hinder adequate interaction with reality.

In today's educational system, the teacher's primary focus is on dialogical methods of communication, collaborative problem-solving, and engagement in various creative activities. All of these are implemented through the use of interactive teaching methods.

In an interactive learning environment, students learn to think critically, solve complex problems based on analysis of situations and relevant information, find alternative viewpoints, make well-considered decisions, and participate in discussions. To support this, lessons are organized using pair and group work methods, scientific research projects, and role-playing games.

The analysis of the theoretical and practical foundations of developing creativity makes it possible to highlight the principles of a structural-functional model for developing the creativity of future teachers during their pedagogical practice.

These principles are as follows:

The Principle of Problem-Based Learning. The use of the problem-based principle is not new in pedagogical practice. The essence of creativity lies in its problem-solving nature, particularly in finding non-standard solutions to problems. In pedagogical practice, developing the creativity of future teachers in accordance with the principle of problem-based learning is manifested through creative problem-solving tasks. Examples include: "Formulate a hypothesis and create a plan to test it...", "Evaluate the preliminary outcome...", "Present the learning material in a different way...", and so on.

The Principle of Creative Orientation. This principle involves not only the development of reproductive skills but also the enhancement of creative activity skills. The development of creativity should not be solely goal-oriented, meaning that the idea of achieving a result only at the end of the activity should be avoided. In such cases, students tend to complete tasks quickly and without emotional engagement. This negatively impacts the quality of the lesson, the accuracy of diagnostic results, and the overall effectiveness of experimental work. However, if the development of creativity is approached as a gradual process, and each task or type of activity is seen not merely as the next stage of testing but as an opportunity for self-exploration, self-awareness, and engaging activity, then the resulting work will be of higher quality, and the indicators of the studied concepts will show positive growth.

Conclusion

Thus, the pedagogical conditions for developing creativity may depend on the purposefully created creative educational environment in the classroom; the presence of the teacher's creative behavior as a model, and the teacher's personality as a factor that reflects the students' creative abilities; the collaborative creation of ideas by students and teachers; the subjective role in creative activities; and the preservation of a creative atmosphere and the creation of success experiences.

The most effective development of students' creativity is ensured through targeted, comprehensive pedagogical influence within a continuous system of creative education. Creative pedagogy, as a field of fundamental applied pedagogy, must address these and other issues. It

also includes the task of training competent specialists who think non-standardly, remain calm in difficult situations, and approach problem-solving from multiple perspectives rather than just one.

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