

O'ZBEKISTON RESPUBLIKASI
OLIV TA'LIM, FAN VA INNOVATSIYALAR
VAZIRLIGI



ILMIY
AXBOROTNOMA

2023

NAMANGAN DAVLAT UNIVERSITETI
ILMIY AXBOROTNOMASI

- НАУЧНЫЙ ВЕСТНИК НАМАНГАНСКОГО ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА
- SCIENTIFIC BULLETIN OF NAMANGAN STATE UNIVERSITY



ISSN:2181-0427

journal.namdu.uz





Bosh muharrir: Namangan davlat universiteti rektori S.T.Turg'unov

Mas'ul muharrir: Ilmiy ishlar va innovatsiyalar bo'yicha prorektor Sh.N.Ataxanov

Mas'ul muharrir o'rinbosari: Ilmiy-tadqiqot va ilmiy-pedagogik kadrlar tayyorlash bo'limi boshlig'i O.Imomov

TAHRIHAY'ATI

Fizika-matematika fanlari: akad. S.Zaynobbiddinov, akad. A.A'zamov, f-m.f.d., prof. B.Samatov, f-m.f.d., dots. R.Xakimov, f-m.f.n., dots. B.Abdulazizov, f-m.f.n., dots. A.Xolboyev.

Kimyo fanlari: akad. A.To'rayev, akad. S.Nigmatov, k.f.d., prof. Sh.Abdullayev, k.f.d., prof. T.Azizov, k.f.n., dots. T.Sattorov, k.f.n., dots. A.Hurmamatov., PhD. D.S.Xolmatov.

Biologiya fanlari: akad. K.Tojibayev, akad. R.Sobirov, b.f.d., dots. A.Batashov, b.f.d. N.Abdurahmonov, b.f.d., dots. F.Kushanov, b.f.d. A.Kuchboyev, b.f.n., dots. D.Dexqonov.

Texnika fanlari: t.f.d., prof. A.Umarov, t.f.d., prof. S.Yunusov.

Qishloq xo'jaligi fanlari: g.f.d., prof. B.Kamalov, q-x.f.n., dots. A.Qazaqov.

Tarix fanlari: akad. A.Asqarov, s.f.d., prof. T.Fayzullayev, tar.f.d, prof. A.Rasulov.

Iqtisodiyot fanlari: i.f.d., prof. N.Maxmudov, i.f.d., prof.O.Odilov.

Falsafa fanlari: f.f.d., prof. M.Ismoilov, f.f.n., Z.Isaqova, f.f.d., G.G'affarova, f.f.n. dots. L.Yuldasheva, f.f.n., dots. T.Ismoilov, PhD. A.Abdullayev.

Filologiya fanlari: fil.f.d., prof. N.Uluqov, fil.f.d., prof. H.Usmanova, PhD. H.Solixo'jayeva, PhD. U.Qo'ziyev, PhD. H. Sarimsoqov, fil.f.d., N.Dosboyeva, fil.f.n., dots. S.Misirov.

Geografiya fanlari: g.f.d., dots. B.Kamalov, g.f.d., prof. A.Nigmatov.

Pedagogika fanlari: p.f.d., prof. U.Inoyatov, p.f.d., prof. B.Xodjayev, p.f.d., prof. O'.Asqarova, p.f.n., dots. M.Nishonov, p.f.n., dots. A.Sattarov, p.f.n.,dots. M.Asqarova, p.f.n., dots. Sh.Xo'jamberdiyeva, p.f.n., dots. S.Abdullayev.

Tibbiyot fanlari: b.f.d. G'.Abdullayev, tib.f.n., dots. S.Boltaboyev.

Psixologiya fanlari: p.f.d., prof Z.Nishanova, p.f.n., dots. M.Maxsudova.

Texnik muharrir: *N.Yusupov.*

Tahririyat manzili: Namangan shahri, Boburshox ko'chasi, 161-uy

Faks: (0369)227-07-61 **e-mail:** info@namdu.uz

Ushbu jurnal 2019 yildan boshlab O'zbekiston Respublikasi Oliy attestatsiya komissiyasi Rayosati qarori bilan fizika-matematika, kimyo, biologiya, falsafa, filologiya va pedagogika fanlari bo'yicha Oliy attestatsiya komissiyasining dissertatsiyalar asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlar ro'yxatiga kiritilgan.

"NamDU ilmiy axborotnomasi – Научный вестник НамГУ" jurnali O'zbekiston Matbuot va axborot agentligining 17.05.2016-yildagi 08-0075 raqamli guvohnomasi hamda O'zbekiston Respublikasi Prezidenti Administratsiyasi huzuridagi Axborot va ommaviy kommunikatsiyalar agentligi (AOKA) tomonidan 2020-yil 29-avgust kuni 1106-sonli guvohnomaga binoan chop etiladi. "NamDU Ilmiy Axborotnomasi" elektron nashr sifatida xalqaro standart turkum raqami (ISSN-2181-1458)ga ega NamDU Ilmiy-texnikaviy Kengashining 2023-yil 10-martdagi kengaytirilgan 3-sonli yig'ilishida muhokama qilinib, ilmiy to'plam sifatida chop etishga ruxsat etilgan (Bayonnoma № 3). Maqolalarning ilmiy saviyasi va keltirilgan ma'lumotlar uchun mualliflar javobgar hisoblanadi.



THE ROLE OF CREATIVE PEDAGOGY IN TEACHING CREATIVITY

Samieva SHaxnoz Xikmatovna
associate Professor, Bukhara State University
E-mail: shaxnozsamieva1970@gmail.com

Annotation: *This article answers the questions about whether it is possible to teach a person creativity, whether it is formed in a person over the years and in the process of work, whether creativity gives rise to unusual ideas, as well as the ability to solve it. solves existing problems that have arisen on the spot.*

Keys words: *creativity, creative approach, the road to the future, time problem, creative pedagogy, intellectual abilities, creative process, creative product, skills, creative ability.*

IJODATLIKKA O'RGATISHDA IJODIY PEDAGOGIKANING O'RNI

Samieva Shaxnoz Hikmatovna
Buxoro Davlat universiteti dotsenti
E-mail: shaxnozsamieva1970@gmail.com

Annotatsiya: *Ushbu maqolada odamga ijodkorlikni o'rgatish mumkinmi yoki u yillar davomida va mehnat faoliyati davomida shaxsning o'zida shakllanadimi, ijodkorlik g'ayrioddiy g'oyalarni keltirib chiqaradimi, shuningdek, uni hal qilish qobiliyati haqidagi savollarga javob beradi. joyida yuzaga kelgan mavjud muammolarni hal qiladi.*

Kalit so'zlar: *ijodkorlik, ijodiy yondashuv, kelajakka yo'l, vaqt muammosi, ijodiy pedagogika, intellektual qobiliyat, ijodiy jarayon, ijodiy mahsulot, ko'nikma, ijodiy qobiliyat.*

РОЛЬ ТВОРЧЕСКОЙ ПЕДАГОГИКИ В ОБУЧЕНИИ ТВОРЧЕСТВУ

Самиева Шахноз Хикматовна
доцент Бухарского государственного университета
E-mail: shaxnozsamieva1970@gmail.com

Аннотация: *Данная статья отвечает на вопросы о том, можно ли научить человека творчеству, формируется ли оно у человека с годами и в процессе работы, рождает ли творчество необычные идеи, а также умение его решать. решает существующие проблемы, возникшие на месте.*

Ключевые слова: *творчество, творческий подход, путь в будущее, проблема времени, творческая педагогика, интеллектуальные способности, творческий процесс, творческий продукт, мастерство, творческая способность.*

Introduction

Is it possible to teach creativity? This question was of interest to many famous scientists from time immemorial to the present day. What is creativity? We call creativity a human activity that creates something new, creativity is often interpreted unilaterally as many personalities, geniuses, talents who created great works of art, made great scientific discoveries, invented innovations in science, education. in particular, everything that goes out of the ordinary and at least a drop of the new, owes its origin to the creative process of man.



A creative approach to solving problems is a prerequisite for many types of activities. Currently, an increasing number of authors are inclined to understand the historical relevance and social significance of creativity and giftedness. And just as at one time the social requirement for the developing psyche of a child was mastering the skill of reading, so in our time something similar happens with the psychological function of creativity: it ceases to be the inheritance of units.

Creativity today is not something distant, not excess or exotic, it is what the spirit of the times requires, the spirit of the coming and coming changes, it is "the road to the future." The growing interest in creativity is associated with the increasing dynamism of social development, the acceleration of technological progress, in which more and more people are expected to be able to invent and create. But there is another circle of requirements, it concerns the possibilities of personal self-realization concluded in creativity. The problem of creativity and giftedness turns into a problem of a person who is ready to accept the "challenge of time" and answer it, capable not only of creating, but also responsible for what is being done.

Literature analysis

Creativity today is not something distant, not excess or exotic, it is what the spirit of the times requires, the spirit of the coming and coming changes, it is "the road to the future." The growing interest in creativity is associated with the increasing dynamism of social development, the acceleration of technological progress, in which more and more people are expected to be able to invent and create. But there is another circle of requirements, it concerns the possibilities of personal self-realization concluded in creativity. The problem of creativity and giftedness turns into a problem of a person who is ready to accept the "challenge of time" and answer it, capable not only of creating, but also responsible for what is being done.

This, the law of creativity is the formation of the personality of the author in the very act of creativity. As already mentioned, over the past decades, the theory of creativity has made great strides. Nowadays, activity characterized by elements of self-organization, conditioned by the non-material aspirations of a person and having as its basis the satisfaction received from it, and as its result - the development of the personality itself is one of the main objects of study of sociologists and philosophers.

Activity is always carried out by a person. Its goals and motives have an impact on the level of performance of the activity. If the goals of the individual lie outside the activity itself, if a person works only ad ad or only in order not to lose prestige, then the activity (carried out at the level of action) is carried out at best in good faith and its result, even with brilliant execution, does not exceed the normatively required. Noting the high abilities of such a person, one should not talk about his high creative potential, since creativity presupposes the coincidence of motive and purpose, i.e. passion for the subject itself, absorption in activity. In this case, the activity is not suspended even when the original task is completed, the original goal is realized. In this case, the activity is not suspended even when the original task is completed, the original goal is realized. What a person does with love, he constantly improves, realizing all the new ideas born in the process of the work itself. As a result, the new product of his activity significantly exceeds the original plan. In this case, we can say that there was a development of activity to the initiative of the individual himself (in fact, self-development of activity), and this is creativity [1].

This allows us to conclude that the basis of creativity is internal motivation (interest and even love for the cause). "You need to love what you do, then work rises to creativity," says M. Gorky.

Speaking about creative pedagogy, I would like to answer the following question in a timely manner: what is creativity?

Creativity is the ability to generate unusual ideas, deviate from traditional thinking patterns, and quickly solve problematic situations. Among the intellectual abilities, it is allocated to a special type.

Research methodology

But the studies of many psychologists have shown that there is no direct dependence of creative abilities on intelligence and the amount of knowledge. There are three main approaches to the problem of creative and intellectual abilities:

- There are no creative abilities as such. Motivations, values, and personality traits play a major role in determining creative behavior. Intellectual abilities act as necessary, but insufficient conditions for the creative activity of the individual.

- A high level of intelligence development implies a high level of development of creative abilities and vice versa. There is no creative process as a specific form of mental activity.

- Creative ability – creativity – is a factor independent of intelligence [2].

The field of creativity is difficult to research and causes a lot of controversy, since the empirical field of facts related to this problem is very wide. Proponents of one of the research directions consider creativity as unusual manifestations of ordinary processes, i.e. creativity as a phenomenon is generally denied independence. However, creativity as a phenomenon has many supporters. These researchers consider four main aspects:

➤ Creative environment. For the manifestation of creativity, a free, relaxed atmosphere is needed.

➤ Creative personality. Independence of judgment, self-confidence, the ability to find attractiveness in difficulties, aesthetic orientation, the ability to take risks are potentially creative traits.

➤ Creative product. Quite often, a person creates not for the sake of universal recognition, but to experience the "creative torment" - that state of uplift that allows him to feel like a person.

➤ Creative process. The common thought processes for all types of creativity are combining and analogizing. The main operation that "works" during the creative process is the comparison operation. The role of imagination is also important – the basis of the creative process.

I would like to note that the main feature of human consciousness is its creative orientation, creative aspiration. After all, man has a very special difference from animals - creative consciousness, with the help of which creativity is carried out and creative self-improvement takes place. At the heart of the formation of individual and social man, at the heart of the development of human civilization and progress are the creative self-realization of personality and humanity, the striving of humanity for perfection and the spread of reason in the universe. And nowadays a reasonable person is increasingly becoming a Creative Person, a Creative Person. A creative person is a new stage in the social intellectual evolution of life.

Creativity is the constant creation of life itself. J.P. Sartre [3] obviously intuitively had this in mind when he emphasized that a person must create himself all the time. Since the

pedagogical function is a fundamental function of a person, then, paraphrasing Sartre, we can say that a person constantly has to create a teacher in himself. Moreover, this applies to a teacher, a teacher, a teacher, that is, to a person whose main profession becomes the profession of teaching and educating others.

Analysis and results

The teacher-creator must first realize the constant self-creation of himself as a person and as a teacher. Mastery is the apogee of creativity in professional activity. It is a manifestation of the "meta-ego", that is, the highest professional creative principle, in which the highest level of the system-social quality of a person, that is, the personality itself, is revealed.

Pedagogical mastery is the teacher's performance of his work at the level of high standards and standards. Mastery is a good command of the basics of the profession, the successful application of techniques known in science and practice. Skill levels should be emphasized:

- pedagogical creativity in a broad sense, "discovery for oneself", i.e. the discovery by the teacher of variable non-standard ways of solving pedagogical problems (these solutions are already known and described, but the teacher, subjectively for himself, discovers them). Here the teacher makes the transition from algorithmic stereotypical techniques to subjectively new ones. Examples of this level of creativity: choosing the optimal solution from a fan of possible ones, using the old technique in the new changed conditions during improvisation in the classroom, explaining the reasons for the student's failures in himself, etc.;

- pedagogical creativity in a narrower sense, "discovery for others", innovation. This is the creation of new original, either individual findings or holistic approaches that change the usual view of the phenomenon, reconstructing the social experience. It is necessary to distinguish between innovative technologies - new ways of solving pedagogical problems, as well as innovative ideas - new values and mentalities. Innovation is a special type of non-standard thinking, which includes, first of all, a new idea, ways of detecting problems of problematic reality, followed by their original solution and its return to pedagogical practice. In this regard, innovation means enriching the teacher's socially developed experience, his personal contribution to it. Innovation is always an individuality and an author's concept at the same time, it is a contribution to science and experience. This level of creativity is not closed to every teacher, although the path to it is difficult and usually requires the whole life of a person.

"Creator", "innovator" - at this level, the first layer of the teacher's creativity is initially carried out, namely pedagogical creativity as mastering non-standard ways of solving problems in constantly changing situations. This requires flexible thinking, intuition, improvisation, and the ability to act in conditions of uncertainty from the teacher.

Thus, the new pedagogical thinking is a humanistic focus on the development of another person, a willingness to innovate, and the mastery of the means of transforming pedagogical reality.

I would like to emphasize that the goal of creative pedagogy is, first of all, the formation of a new creative thinking of a teacher who professes universal values, free from prejudices and prejudices, because only a creative person can educate another creative person — a person who independently builds his destiny and lifestyle, who knows how to live and create in the modern world according to the laws morality. Here we should recall the thought of the German

psychologist A. Disterveng: "A bad teacher presents the truth, and a good one teaches to find it"[4]. Based on this, we should try to build the educational process.

At this time, it can be concluded that the existing education system, based on traditional didactics, which considers learning to be a process of objectively deterministic development provided by the transfer of already known factual knowledge to the trainees, produces good specialists only for reproductive activity.

There was even a sad joke that a creative specialist is the result of a marriage of the existing education system (it should be noted that the Russian education system is rightly considered one of the best in the world).

The principle is known: "first teach the craft, and then let the student create as he wants." It is based on a four-level division of knowledge:

- The first level is knowledge-familiarity, allowing you to realize, distinguish between phenomena, certain information;
- The second level is knowledge-copies that allow you to apply the information received in practice;
- The third level is knowledge-transformation, through which previously acquired knowledge is used to solve new tasks, new problems (this is already the level of creativity).
- The fourth level is postgraduate education, conditionally aspirantura (according to the UNESCO classification), as well as other types of postgraduate education characterized as "education through life" (as opposed to "education for life").

If the secondary school focuses on the knowledge of the first and second levels, then the higher school, designed to prepare a highly qualified specialist, is focused on the third and fourth levels.

We know that the vast majority of educational engineering tasks in technical universities are routine (biased to the usual ways and methods of action), which is characterized by the following signs:

- there is an accurate statement of the problem;
- as a rule, the method or method of solution is specified;
- a training example is given;
- usually, the result of the solution is unambiguous and known to the teacher

It is clear that the ability to quickly and correctly solve engineering routine tasks is also very important, because without it, engineering creativity turns into a groundless fantasy, and the result, as a rule, cannot be brought to practical realization.

But it is also obvious that success in teaching and educating a creative person depends not only on the sound assimilation of already known factual knowledge and their volume.

Creativity is not so much an activity in general, as a specific activity in the activity itself, which increases the creative potential of the latter. In other words, creativity consists not only in the subsequent transformation of the object, but most importantly - in the change of the subject of creativity, i.e. the person.

Creativity can and should be taught from childhood. The way out is in creative pedagogy.

Pedagogy of creative orientation, contains pedagogical influence on the subject, for the development of a certain educational material, and is distinguished by its goal: to increase the effectiveness of learning against the background of centrifugal supercritical interaction.

At the same time, the student is transferred from the rank of the object of influence to the rank of the subject of creativity (creativity), and the traditional (basic) educational material is transferred from the rank of the subject of mastering to the rank of a means to achieve some creative goal.

To achieve the effect of creative orientation, it is necessary:

- to create in the educational process a background of centrifugal, open to the meta-knowledge area (i.e. beyond the narrow specialty) of supercritical (allowing only benevolent, developing criticism) interaction, contributing to the disclosure and development of creative abilities of students;
- reorganize the educational process, during which the student becomes a creator, and the educational material is a means to achieve a creative goal;
- introduce additional training material, including a description and demonstration of the action of heuristic techniques.

Conclusions

I would like to conclude that every teacher has a task – to create the necessary conditions that contribute to the individual development of personality. These conditions suggest that everything should be aimed at such an organization of the educational process, such its integrity, where all subjects would activate a person's creative potential, awaken his spiritual forces, thirst for creativity; where the teaching methodology of any subject would exclude passive perceptions of ready-made knowledge, conclusions and points of view.

We know that each person has his own style, his own way of learning, his own specific life practical experience. The formation of creative thinking is based not on overcoming and unification of all these characteristics, but, on the contrary, on their consideration and maximum use as factors of the development of creative activity of the individual. It seems that it is the teacher, like no one else, who is most responsible for observing the Hippocratic oath: "Do no harm!"

Thus, creative pedagogy is very relevant in our time, as it is necessary to further search for active teaching methods, teaching by creativity.

Reference

1. Вогоявлenskaya, D.B. (2002) Creative Abilities Psychology. 351.
2. Мазиллов В. А. В. Н. Дружинин как методолог психологической науки (к 65-летию со дня рождения) // Психологический журнал – 2020. – Том 41. – № 5 С. 108-117 [Электронный ресурс]. URL: <https://psy.jes.su/S020595920011123-1-1> (дата обращения: 12.01.2023). DOI: 10.31857/S020595920011123-1.
3. 2004 [2013], "Jean-Paul Sartre", in The Stanford Encyclopedia of Philosophy (Fall 2013 edition), Edward N. Zalta (ed.), URL = <<https://plato.stanford.edu/archives/fall2013/entries/sartre/>>.
4. Дистерверг А. Избранные педагогические сочинения. М.: Учпедгиз, 1956. С. 136-203.
5. 08. 672 pp. (In Russian) Deleuze, G. & Guattari, F. Chto takoe filosofiya? [What is philosophy?], trans. by S. Zenkin. Moscow: Akademicheskiiy proekt Publ., 2009. 261 pp. (In Russian).
6. Самиева Ш., Нарзуллоева Ф. OLIY TALIMDA STRATEGIK FIKRLASH VA KREATIV BOSHQARISH ASOSIDA TALIMNI TASHKIL ETISHNING MUHIM YONALISHLARI: Samiyeva Shaxnoz Xikmatovna, pedagogika fanlari nomzodi, Buxoro muhandislik-texnologiya instituti dotsenti Narzulloyeva Feruza Fatulloyevna, Buxoro muhandislik-texnologiya instituti mustaqil tadqiqotchisi //Образование и инновационные исследования международный научно-методический журнал. – 2022. – №. 1. – С. 163-177.



7. Маджидова М. Х., Самиева Ш. Х. Эстетическое мировоззрение как один из компонентов образования и воспитания // Молодые ученые-развитию Национальной технологической инициативы (Поиск). – 2020. – №. 1. – С. 803-805.
8. Самиева Ш. Х., кизи Усмонова Г. Х. НАУЧНЫЕ НАПРАВЛЕНИЯ РАЗВИТИЯ ТВОРЧЕСКИХ И ИНТЕЛЛЕКТУАЛЬНЫХ СПОСОБНОСТЕЙ МОЛОДЕЖИ // Eurasian Journal of Social Sciences, Philosophy and Culture. – 2022. – Т. 2. – №. 4. – С. 35-38.
9. COVID И. ОРГАНИЗАЦИЯ ПРОЕКТНОГО ОБУЧЕНИЯ НА ОСНОВЕ ИННОВАЦИОННЫХ ТЕХНОЛОГИЙ В УСЛОВИЯХ ПАНДЕМИИ COVID-19 Абидова ЗК Email: Abidova6101@scientifictext.ru.
10. Najmiddinova Yo. R. Conditions of Forming Professional Abilities and Skills on Competence Approach among Colleges Students // Eastern European Scientific Journal. - Germany, 2018. - №4. - P.196-199.
11. Zokirova, D. N. (2021). Goals And Objectives Of Organizing Independent Work Of Students. *The American Journal of Social Science and Education Innovations*, 3(01), 179-182.
12. Sayfullayeva, D. A., Tosheva, N. M., Nematova, L. H., Zokirova, D. N., & Inoyatov, I. S. (2021). Methodology of using innovative technologies in technical institutions. *Annals of the Romanian Society for Cell Biology*, 7505-7522.
13. ILMIIY-AMALIY R., MA'RUZALAR T. O. P. FAN VA TEXNIKA TARAQQIYOTIDA INTELLEKTUAL YOSHLARNING O'RNI. – 2022.
14. Lola N., Nigina M. YOSHLAR–YANGI O'ZBEKISTON TARAQQIYOTINING NEGIZIDIR // RESEARCH AND EDUCATION. – 2022. – Т. 1. – №. 7. – С. 40-45.
15. Қаҳҳоров О. ОЛИЙ ТАЪЛИМ МУАССАСАЛАРИ ФАОЛИЯТИ САМАРАДОРЛИГИНИ БОШҚАРИШ ЙЎНАЛИШЛАРИ // ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.uz). – 2021. – Т. 6. – №. 6.
16. Najmiddinova Yo. R., Ibragimov R. Sh., Yigitaliyev J. A. THE CONCEPT OF ICT COMPETENCE OF PERSONNEL. THE IMPORTANCE OF HAVING ICT COMPLEMENT AND INFORMATION CULTURE // INTERNATIONAL ENGINEERING JOURNAL FOR RESEARCH AND DEVELOPMENT - Vol. 5 Issue 2, March 2020... <http://www.iejrd.com>