



Pedagogical Activity as A Process of Constant Creativity

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ABSTRACT

The article considers pedagogical activity as a process of constant creativity. But unlike creativity in other areas (science, technology, art), the teacher's creativity does not have as its goal the creation of a socially valuable new, original, since its product is always the development of the personality. Of course, a creatively working teacher, and even more so an innovator, creates his own pedagogical system, but it is a means to obtain the best result in the given conditions

Keywords:

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There are quite a few classifications of human abilities. First of all, it is necessary to distinguish between natural, or natural, abilities and specific human abilities that have a socio-historical origin. Many of the natural abilities are common in humans and animals, especially the higher ones, for example, in monkeys. Such elementary abilities are perception, memory, thinking, the ability for elementary communications at the level of expression. These abilities are directly related to innate inclinations, but are not identical to them, but are formed on their basis in the presence of elementary life experience through learning mechanisms such as conditioned reflex connections.

A person, in addition to biologically determined ones, has abilities that ensure his life and development in a social environment. These are general and special higher intellectual abilities based on the use of speech and logic, theoretical and practical, educational and creative, subject and interpersonal.

General abilities include those that determine the success of a person in a wide variety of activities. These include, for example, mental abilities, subtlety and accuracy of hand

movements, developed memory, perfect speech, and a number of others. Special abilities determine the success of a person in specific activities, for the implementation of which a special kind of inclinations and their development are required. These abilities include musical, mathematical, linguistic, technical, literary, artistic and creative, sports and a number of others. The presence of general abilities in a person does not exclude the development of special ones and vice versa. Often, general and special abilities coexist, mutually complementing and enriching each other.

Theoretical and practical abilities are distinguished by the fact that the former predetermine a person's tendency to abstract theoretical reflections, and the latter to concrete, practical actions. Such abilities, in contrast to general and special ones, on the contrary, are often not combined with each other, meeting together only among gifted, versatile talented people.

Educational and creative abilities differ from each other in that the former determine the success of training and education, the assimilation of knowledge, skills, skills by a

person, the formation of personality traits, while the latter determine the creation of objects of material and spiritual culture, the production of new ideas, discoveries and inventions. , in a word - individual creativity in various fields of human activity.

The ability to communicate, interact with people, as well as subject-activity, or subject-cognitive, abilities are socially conditioned to the greatest extent. As examples of the abilities of the first type, we can cite a person's speech as a means of communication (speech in its communicative function), the ability of interpersonal perception and assessment of people, the ability of socio-psychological adaptation to various situations, the ability to come into contact with different people, to dispose them to oneself, influence them, etc.

Until now, psychology has focused primarily on object-activity abilities, although interpersonal abilities are of no less importance for the psychological development of a person, his socialization and the acquisition of the necessary forms of social behavior. Without mastering speech as a means of communication, for example, without the ability to adapt to people, correctly perceive and evaluate themselves and their actions, interact with them and establish good relationships in various social situations, normal life and mental development of a person would be simply impossible. A person's lack of such abilities would be an insurmountable obstacle just on the path of his transformation from a biological being into a social one.

Both interpersonal and subject abilities complement each other. Thanks to their combination, a person gets the opportunity to develop fully and harmoniously.

It is not individual abilities that determine the success of the performance of any activity, but only their successful combination, exactly what is necessary for this activity. There is practically no such activity in which success is determined by only one ability. On the other hand, the relative weakness of any one ability does not exclude the possibility of successful performance of the activity with which it is associated, since the lack of ability can be compensated by others included in the complex

that provides this activity. For example, poor vision is partially compensated by the special development of hearing and skin sensitivity.

Abilities not only jointly determine the success of an activity, but also interact with each other, influencing each other. The combination of various highly developed abilities is called giftedness, and this characteristic refers to a person capable of many different types of activities.

The diversity and variety of activities in which a person is simultaneously involved, acts as one of the most important conditions for the complex and versatile development of his abilities. In this regard, it is necessary to discuss the basic requirements that apply to activities that develop a person's ability. These requirements are as follows: the creative nature of the activity, the optimal level of its difficulty for the performer, proper motivation and ensuring a positive emotional mood during and after the completion of the activity.

If the child's activity is of a creative, non-routine nature, then it constantly makes him think and in itself becomes a rather attractive thing as a means of testing and developing abilities. Such activity is always associated with the creation of something new, the discovery of new knowledge for oneself, the discovery of new possibilities in oneself. This in itself becomes a strong and effective incentive to engage in it, to make the necessary efforts aimed at overcoming the difficulties that arise. Such activity strengthens positive self-esteem, raises the level of aspirations, generates self-confidence and a sense of satisfaction from the success achieved.

If the activity being performed is in the zone of optimal difficulty, i.e. at the limit of the child's capabilities, then it leads the development of his abilities, realizing what Vygotsky called the zone of potential development. Activities that are not within this zone lead to the development of abilities to a much lesser extent. If it is too simple, then it provides only the implementation of the existing abilities; if it is overly complex, it becomes unfeasible and, therefore, also does not lead to the formation of new skills and abilities.

Maintaining interest in an activity through stimulating motivation means turning the goal of the corresponding activity into an actual human need. In the mainstream of the theory of social learning that we have already considered, it was especially emphasized that learning is necessary to acquire and consolidate new forms of behavior in a person, and it does not occur without appropriate reinforcement. The formation and development of abilities is also the result of learning, and the stronger the reinforcement, the faster the development will go. As for the necessary emotional mood, it is created by such an alternation of successes and failures in activities that develop a person's abilities, in which failures (they are not excluded if the activity is in the zone of potential development) must be followed by emotionally supported successes, and their number in general is more than the number of failures.

Academician V.A. Engelgard wrote that creativity in its primary source is the result of an innate, physiological need, "the result of some instinct felt as imperiously as the need for a bird to sing or the desire of a fish to rise against the current of a stormy mountain river". Indeed, a person in any, even the most, would swing, far from creativity work, without realizing it himself, introduces elements of creativity.

However, creativity is different. It is due to the creative potential of the individual, which, if we talk about the teacher, is formed on the basis of the social experience accumulated by him, psychological, pedagogical and subject knowledge, new ideas, skills and abilities that allow finding and applying original solutions, innovative forms and methods, and thus improve the performance of their professional functions. On the other hand, experience convinces us that creativity comes only then and only to those who are characterized by a value attitude towards work, who seek to improve their professional qualifications, replenish knowledge and study the experience of both individual teachers and entire pedagogical collectives.

Often, the creative nature of the teacher's work is deduced from the conclusion: pedagogical work is predominantly mental, and mental work means creative. But mental work

cannot be directly identified with creative work. Without special training, knowledge that is a reflection of the generalized social experience accumulated by previous generations, pedagogical creativity, except at the level of trial and error, is impossible. Only an erudite and specially trained teacher, on the basis of a deep analysis of emerging situations and awareness of the essence of the problem through creative imagination and thought experiment, is able to find new original ways and ways to solve it.

A number of personality traits, which are called signs of a creative personality, characterizes the creative potential of any person, including a teacher. At the same time, the authors give different lists of such signs. They highlight the personalities as:

- ability to notice and formulate alternatives, to question what is obvious at first glance, to avoid superficial formulations;

- the ability to understand the problem and at the same time break away from reality, see the perspective; the ability to abandon the orientation towards authorities;

- the ability to see a familiar object from a completely new side, in a new context; willingness to abandon theoretical judgments, division into black and white, to move away from the usual life balance and stability for the sake of uncertainty and search.

Other authors attribute ease of association to the signs of a creative personality (the ability to quickly and freely switch thoughts, the ability to evoke images in the mind and create new combinations from them); the ability to make value judgments and critical thinking (the ability to choose one of many alternatives before testing it, the ability to transfer decisions); the readiness of memory (mastering a sufficiently large volume of systematized knowledge, orderliness and dynamism of knowledge) and the ability to curtail the operation, generalize and discard the inessential.

Third authors consider the person to be creative, the significant characteristic of which is creativity as the ability to transform the performed activity into a creative process. E.S. Gromov and V.A. Molyako name seven signs of

creativity: originality, heuristic, fantasy, activity, concentration, clarity, sensitivity

Of interest is the typology of the creative personality proposed by V.I. Andreev, which can be extended to teachers.

A theorist-logician is a type of creative personality, which is characterized by the ability to make logical broad generalizations, to classify and systematize information. People of this type clearly plan their creative work, widely use already known methods of scientific research. This type of creative personality is characterized by great awareness and erudition. Based on already known theoretical concepts, they develop them further. Everything they begin, they bring to their logical conclusion, backing up their justifications with references to numerous primary sources.

An intuitive theorist is characterized by a highly developed ability to generate new, original ideas; people of this type of creative ability are major inventors, creators of new scientific concepts, schools and trends. They are not afraid to oppose their ideas to the generally accepted, they have exceptional imagination and imagination.

The practitioner (experimenter) always strives to test his new original hypotheses experimentally. People of this type love and know how to work with equipment, they always have a great interest and aptitude for practical matters.

The organizer, as a type of creative personality, has a high level of development of the ability to organize others, a team for the development and implementation of new ideas. Under the leadership of such people, original scientific schools and creative teams are created. People of this type are distinguished by high energy, sociability, the ability to subordinate others to their will and direct them to solve large creative problems.

The initiator is characterized by initiative, energy, especially at the initial stages of solving new creative problems. But, as a rule, they quickly cool down or switch to solving other creative problems.

The creative activity of the teacher, according to V.V. Kraevsky, is carried out in two main forms: the application of known means in

new combinations to pedagogical situations arising in the educational process and the development of new means in relation to situations similar to those with which the teacher has already dealt with earlier. At its first stage, the creative pedagogical process is the establishment of new connections and combinations of previously known concepts and phenomena and can be implemented on the basis of a special methodology. The optimal ways of its implementation can be determined by means of an algorithm or by means of a heuristic system of rules, following which it is easier to find a solution. The prescriptions for pedagogical activity, the norms of this activity are the necessary scientifically grounded guidance for the teacher in his work. The fulfillment of these prescriptions (if they are accepted precisely as a guide, and not as a dogma) opens up scope for the teacher for truly creative work.'

The area of manifestation of pedagogical creativity is determined by the structure of pedagogical activity and covers all its aspects: constructive, organizational, communicative and gnostic. However, for the implementation of creativity in pedagogical activity, a number of conditions are necessary (N.V. Kuzmina, V.A.Kan-Kalik):

- temporary tightness of creativity, when there are no large intervals of time between tasks and methods of their solution;
- the conjugation of the teacher's creativity with the creativity of students and other teachers;
- delay of the result and the need to predict it;
- atmosphere of public speaking;
- the need for constant correlation of standard pedagogical techniques and atypical situations.

In modern literature, pedagogical creativity is understood as the process of solving pedagogical problems in changing circumstances. Turning to the solution of an innumerable set of typical and non-standard problems, the teacher, like any researcher, builds his activities in accordance with the general rules of heuristic search: analysis of the pedagogical situation; design of the result and in

accordance with the initial data; analysis of the available means necessary to test the assumption and achieve the desired result; evaluation of the data obtained; formulation of new tasks.

Consequently, the experience of creative pedagogical activity - the emergence of a concept, its elaboration and transformation into an idea (hypothesis), the discovery of a way to implement the concept and idea - is acquired under the condition of systematic exercises in solving specially selected problems that reflect pedagogical reality, and the organization of both educational and real professionally oriented activities of future teachers.

However, the creative nature of pedagogical activity cannot be reduced only to solving pedagogical problems, because in creative activity in unity, the cognitive, emotional-volitional and motivational-need components of the personality are manifested. Nevertheless, the solution of specially selected tasks aimed at the development of certain structural components of creative thinking (goal-setting; analysis that requires overcoming barriers, attitudes, stereotypes; enumeration of options, classification and assessment, etc.) is the most important condition for the development of creative the potential of the teacher's personality.

It is advisable to classify tasks that are adequate to the formation of such a personality's potential, highlighting the most striking features of creative activity. These can be tasks for the transfer of knowledge and skills to a new situation, for (the appearance of new problems in familiar (typical) situations, (highlighting new functions of methods and techniques, for combining new methods of activity from known ones, etc.). Exercises in analysis of pedagogical facts and phenomena, their decomposition into components, identification of the rational foundations of certain decisions and recommendations.

Often, the scope of the teacher's creativity is involuntarily narrowed down, reducing it to a non-standard, original solution to pedagogical problems. Meanwhile, the teacher's creativity is also manifested to a lesser extent when solving communicative tasks, which act as a kind of

background and basis for pedagogical activity. V.A. Kan-Kalik, highlighting along with the logical-pedagogical aspect of the teacher's creative activity and the subjective-emotional one, notes the presence of communicative creativity in the teacher's activity (searching and finding new communication tasks, new means of mobilizing interpersonal interaction of students in the classroom, creating new forms of communication in group work students, etc.).

So, pedagogical creativity in itself is a process that starts from the assimilation of what has already been accumulated (adaptation, reproduction, reproduction of knowledge and experience), to the change, transformation of existing experience.

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