



INNOVATIONS IN EDUCATION AS A NECESSARY CONDITION FOR THE DEVELOPMENT OF CREATIVITY OF UNIVERSITY STUDENTS

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ANNOTATION

In modern society, the problem of creativity and creativity is very relevant. Despite a large amount of research, there is still no consensus on how and when to develop creativity. Until the end of the 20th century, there was a strong belief that the only possible age for the development and formation of creativity is preschool and primary school age, but at the turn of the century, a significant number of works claiming the opposite appeared.

KEY WORDS: innovation, education, development, creativity.

INTRODUCTION

The goal of our research is to develop personal creativity in University students. What prevents this, when it would seem that everyone has long agreed that society needs creative graduates, creative specialists? The answer is obvious: the education system itself.

Much has been written about the shortcomings of the education system: we do not teach our students to be active, creative individuals, preferring a long-outdated reproductive model of education. In most cases, the teacher tries to give as much material as possible at the lecture, to tell everything, without giving students the opportunity to understand the material themselves, to think of something, to find answers to questions. Students can only come to the practical class and tell all what they heard at the lecture. Western countries have long ago moved away from this type of training: they do not give ready-made answers to all questions, and students' originality and flexibility of thinking are always welcome. A logical question arises: is it possible to teach creativity? The answer, in our opinion, is unambiguous. It is possible, and it should be done not only in schools, but also at the University. Changes are needed not only for the position of teachers, but also for curricula that do not have disciplines that

specifically teach creativity and creative thinking. This applies to all specialties, not just creative ones. If you need to teach mathematics, physics, or a foreign language, then why don't you teach creativity, because it's no secret that employers make creativity one of the most important requirements for an applicant, as well as in any resume, you can find creativity among the personal advantages of an applicant.

The word "creativity" has become fashionable, but if you look at it, no one really knows what it means. This word was first used by the American psychologist joy Paul Guilford in 1959, understanding creativity as a special kind of thinking - the so-called divergent ("divergent, going in different directions") thinking, which allows many ways to solve a problem, leads to unexpected conclusions and results. Such thinking is contrasted with convergent ("converging") thinking aimed at the only correct solution.

Human uniqueness and individuality are closely linked to the problem of creativity. The development of personal creativity as a subject of scientific research has a peculiar specificity: in the scientific description, "creativity" is identified with the concept of "creativity" and its derivatives (prerequisites for creativity, General and special



abilities, potential, etc.), where there is a danger of leaving the scientific foundations of the nature of creativity. Therefore, it makes sense to consider and analyze scientific research on the structure and content of the concept of "creativity" from a psychological point of view.

Why, in most cases, are the tasks and problems that students face aimed at using convergent thinking? The most significant advantage of traditional intellectual search over creative search is that it is guaranteed to lead to an acceptable (in most cases for the teacher) result. But this is only possible with a few assumptions:

1. the Problem or task in principle has the only correct solution or a clearly limited range of correct solutions;

2. A well-known algorithm for solving this problem;

3. There is a complete and correct initial data for its solution [2].

It must be recognized that most educational tasks that a person they are trained to solve problems at school, and then at the University, are built in this way and are solved in accordance with the convergent strategy of intellectual search. Perhaps this is one of the explanations for the fact that many excellent students who do well with academic tasks are helpless when trying to solve real problems that lie in wait for them both at work and in other life situations. Statistics show that 80 % of life success depends on the creativity of a person, and only 20 % - on his intelligence.

It is obvious that not all real life and professional tasks and problems that a person faces correspond to the above assumptions. A significant number of situations do not fully respond to them or do not respond at all, especially if you have to act in rapidly changing conditions. This often concerns the judgment about the completeness and accuracy of the source data. When faced with any life problems, we are almost always forced to act in situations where the information we know is obviously incomplete, and in the reliability of the information that is available to us, it is impossible to be completely sure. And since this is the case, traditional intelligence does not guarantee that the problem will be solved adequately, even if we know exactly how to solve it.

In creative thinking, it is not so much how true certain elements of information are, but how useful a particular combination of them seems, whether it will allow us to see the problem in a new, unusual perspective, and see possible ways to solve it. Ideas should be evaluated by the teacher not so much from the position of right / wrong, but from the position of functionality, originality, applicability in specific conditions.

The peculiarity of thinking that proceeds in accordance with the creative strategy is the expansion of the volume of ignorance at the initial stages of

working on the problem. In traditional thinking, the further a person progresses in working on a task, the more certain it becomes for them. With creative thinking, a person begins to work on a problem, only more options for its solution-it turns out that the degree of uncertainty for him increases.

The position of a teacher who forces students to do something and intimidates them has long been recognized as ineffective. It is much more effective to create such conditions when the student will have a desire to fulfill certain requirements and awareness of their personal significance. The famous slogan "Don't teach them, let them learn for themselves" suggests that we need more creative approaches to learning, classes, and education in General. By including students in creative and cognitive activities, teachers create favorable conditions for the formation of fundamental personal qualities that contribute to the development of creative potential. If we allow students to be more open, discuss new material, and come up with bold new ideas, we will be on our way to a new education system that will result in more creative and competitive graduates.

The researcher identified six parameters of creativity:

- 1) the ability to detect and pose problems;
- 2) the ability to generate ideas - fluency;
- 3) the ability to produce a variety of ideas - flexibility;
- 4) the ability to produce ideas that differ from public views, respond to stimuli in a non - standard way-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 [3].

Thus, only continuity at all stages of innovative education, aimed at educating and supporting gifted and talented students and students, and at forming the creative potential of individuals with high morals, will ensure the revival of the Uzbekistan and the competitiveness of its citizens in relation to Western specialists.

The main goal of innovative education in Uzbekistan should be to preserve and develop the creative potential of people and society. The essence of innovative education of the XXI century is the organic inclusion of creativity in all its processes. This problem is global, because it determines the need for the formation of a national innovative education system that will radically change the creativity, intelligence, morality, spirituality and education of society, which will contribute to the formation of an innovative economy.

This problem can only be effectively solved by implementing continuity at all levels of education in your country: pre-school, school, professional and University. At the same time, it is important to avoid a one-sided approach to the problem of continuity,



which considers it only as the consistency of educational programs. As a result, the child is ready for school and student at the higher education is determined only by the presence of a certain amount of knowledge of the students, but not the formation of certain personal qualities, which are not only the backbone of the success of school and higher education, but also the basis for the development of creative potential of personality.

Continuity should cover the goals and objectives, content, methods, and even some forms of organization of training and education.

Research and practice show that the development of creativity can be delayed, and sometimes destroyed at any stage of personal development. There is a need to introduce special psychological and pedagogical training of teachers to identify and develop the creative potential of all students in the process of mastering the educational program material. This will require teachers to apply developing principles of learning (problem-solving, dialogic, individualization), teaching methods that involve students in creative activities (problem, research, project, etc.), the ability to stimulate the processes of self-knowledge and self-development of the individual.

The search is determined by a measure of anticipation, forecasting the optimality of each subsequent step of the decision and its consequences. The depth of forecasting provides opportunities for faster decision-making and is an indicator of creative development of the individual [1].

Thus, the concept of "creativity" in modern science is interpreted as a multidimensional and multidimensional concept. In a broad sense, it is an independent phenomenon that represents a single integral system and functions in all spheres of human life as: a creative process, a creative product-the result of the creative process and the properties (qualities) of a creative type of personality.

Conclusion. In a narrow sense (an aspect of our research), creativity is defined as a general universal ability to create, which is more or less characteristic of each person. Creativity is formed and manifested in activities. In this case, the creative environment is a condition for realizing the creative potential of a person.

The difficulty of opening, innovative breakthrough of a new one is expressed in overcoming the existing habitual approaches to solving the problem. Originality is born out of overcoming the "right", obvious, and generally accepted. Therefore, the ability to make non-standard, original decisions characterizes a creative person.

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