



## **ANALYSIS OF CONCEPTS OF DEVELOPING THE CREATIVE ABILITY OF STUDENTS IN HIGHER EDUCATIONAL INSTITUTIONS**

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### **Abstract:**

The article focuses on the essence of the process of developing students' creative abilities and its importance in the educational system. Historical, philosophical and psychological foundations of creativity, as well as various theories and models (J. Gilford, E. Torrens, R. Sternberg, etc.) are analyzed. The structural structure of creativity, factors influencing its development (intellectual abilities, knowledge, motivation, organizational environment) and methods of creativity formation in the educational process were considered in the research. The results show that it can be the basis for the development of modern methods of developing students' creative abilities.

**Keywords:** Creativity, creative abilities, divergent thinking, education, motivation, psychological factors, R. Sternberg's theory.

### **Introduction**

In modern society, innovative thinking and creativity are the main conditions for professional success. In order to understand the essence of the process of developing students' creative abilities, it is necessary to study the historical development of creativity, its interpretations in philosophy and psychology. The article analyzes in detail the theoretical foundations of creativity, the stages of the creative process and ways of their application in education.

Thinking about creativity dates back to ancient times. Plato and Aristotle associated creativity with divine inspiration, closely linking it with art and poetry. During the Renaissance, creativity began to be viewed as a person's creative freedom. I. Kant defined creativity as "the productive capacity of imagination", which indicated it as the main factor of transformative activity.

The concept of "creativity" was named so by J. Gilford in his speech to members of the American Psychological Association (APA), that is, in a narrow sense, creativity means the most characteristic abilities. Creative ability determines whether a person has the ability to demonstrate a significant level of creative behavior.

“The very process of understanding what creativity is requires creative action. Starting from the definition of creativity, we thereby doom ourselves to failure, because creativity has not yet been conceptualized and empirically determined.”

In the philosophy of the late 19th and first half of the 20th centuries, creativity is considered, first of all, in opposition to mechanical and technical activity. The most developed concept of creativity in the philosophy of life was given by A. Bergson [38; p. 57]. Creativity, as the continuous birth of novelty, is, according to A. Bergson, the essence of life; creativity is something that occurs objectively (in nature - in the form of processes of birth, growth, maturation; in consciousness - in the form of the emergence of new laws and experiences). The activity of the mind is not capable of creating something new, but only unites the old. Creativity is an activity that is frozen in a creative product or an activity similar to an already creative activity. Ideas that arise in the process of human activity can be creative, and no new formation is a priori creative. Even within the framework of one culture, creativity is unstable, since creativity can partially change the culture

Understanding creativity as a source and mechanism of personality development, Ya.A.Ponomaryov emphasizes the gradual transition of the creative process. For this, it is necessary to take into account the transition from consciously organized, logically based searches to an intuitive solution to the problem, for which the search method is not initially implemented. Awareness of the intuitively found solution is formed in a logically completed new quality.

Ya.A.Ponomaryov distinguishes four stages of the creative process:

1- arbitrary logical search;

2- intuitive solution, understanding. Only the result of solving problems is implemented, and the method is not implemented. An intuitive model of the situation is formed unconsciously. Here the by-product of activity plays a decisive role as a cue. Success depends on how much a person gets rid of the template, maintains interest in the task;

3- verbalization of the intuitive solution;

4 - formalization of the verbal solution and giving the solution found logical completeness.

“The first stage (conscious work) - preparation - a special active state, which is a prerequisite for the intuitive perception of a new idea; the second stage (unconscious work) - maturation - unconscious work on the problem, incubation of the guiding idea; the third (transition of the unconscious into consciousness) - inspiration - as a result of unconscious work, the idea of \u200b\u200bthe solution (for example, the creation of a new masterpiece of literature, art, etc.) enters the sphere of consciousness initially in the form of a hypothesis, principle, project; the fourth stage (conscious work) is the development of the idea, its final formulation and verification” Concentration of efforts and the search for additional information. If the problem is still not solved, the next stage begins.

As noted above, the concept of creativity as a general creative ability was developed by J. Guilford and E.P. Torrens. J. Guilford, studying the nature of scientific creativity, developed a three-dimensional model of the structure of intelligence, in which two types of thinking are distinguished: convergent and divergent. Many researchers believe that the main achievement of J. Guilford is the distinction between divergent and convergent types of thinking. Cognitive ideas about creativity.

J. Guilford opposes convergent thinking, which is aimed at finding the only correct answer, to divergent thinking, which is aimed at searching in different directions when it is necessary to abandon old solutions and look for new ones. Divergent thinking manifests itself at the stage of identifying and revealing a problem, when there is no predetermined, clear way to solve it.

J. Guilford linked these factors with the general concept of "divergent thinking". On the contrary, all people have it to one degree or another. Each person can show signs of creativity in certain areas of thinking to a certain extent. As for geniuses, they demonstrate these qualities to a much higher degree. Aspects of creativity are ability, temperament and motivation, but Guilford pays more attention to creative ability. Guilford argues that there is no single ability to be creative, there is a set of these abilities. The strengths of some and the weaknesses of others are very common. Some types of abilities directly contribute to the creative process. These abilities, called creative abilities, logically fall into the context of intellectual

abilities. Creativity is part of intelligence, but in a much broader sense than is usually accepted. Thus, Guilford considers divergent thinking to be a central factor in creativity, including personal qualities in the content of the concept of creativity. Based on theoretical foundations, J. Guilford and his colleagues developed tests that mainly have divergent productivity. E.P. Torrens, following J. Guildford, describes creativity from the perspective of thinking, defining its essence as “the process of sensing difficulties, problems, gaps in information, missing elements, bias in something, making assumptions about these shortcomings and formulating, evaluating and testing hypotheses. these hypotheses and hypotheses, The essence of creative activity is the ability to overcome stereotypes at the final stage of mental synthesis in the field of broad associations

The creative process is the re-formation of associative elements into new combinations that meet the task. A creative solution differs from a stereotype, and the criterion of creativity is the degree of deviation from the stereotype Gutenberg's invention of the printing press is an example of solving a problem based on the re-formation of distant associations.

Factors influencing creativity include:

1. Intellectual abilities (analytical and synthetic thinking, practical competition (proving hypotheses).
2. Knowledge and skills: (determine the effectiveness of creativity competence).
3. Motivation (Internal motivation (interest, desire for creativity) prevails over external stimuli).
4. External environment (Psychological safety and freedom develop the creative process).

Thus, creativity is a person's ability to think in new ways, to solve problems in non-standard ways. Its development is influenced by a combination of personal and external factors. Summarizing the above, we can say that there are different approaches to creativity from the point of view of cognitive abilities. J. Guilford's divergent thinking model, that is, the separation of convergent and divergent thinking, is the cognitive basis of creativity. Divergent thinking is based on the search for new solutions. R. Sternberg's "investment" theory, namely the 6 factors of creativity (intellectual abilities, knowledge, way of thinking, personal characteristics, motivation, external environment) emphasizes the complexity of the creative process. E. Torrens' concept of associative synthesis, that is,

overcoming stereotypes and reshaping associations, is the basis of creativity. The main directions in increasing the creative abilities of students are the use of divergent thinking, internal motivation and innovative methods.

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