



THE CONCEPT OF "CREATIVE EDUCATION" AND ITS FEATURES

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Abstract: The development and improvement of the higher education system in the current conditions is not possible without the introduction of various kinds of innovations, the revision of some fundamental positions related to the question of what and especially how to teach a future specialist. Today, a necessary condition for high-quality education is its orientation, which is aimed at revealing and developing the creative potential of the student, his creative individuality, creativity.

Keywords: creativity, creative education, creative industries, cultural goods, creative product, features of production and consumption of cultural goods.

The concept of "creative education" can now often be found in modern literature concerning higher professional education. This term denotes a new - innovative model of education, the opposite of the traditional - reproductive model based on repetition, assimilation and continuous accumulation of existing knowledge and experience. Creative education involves learning through creativity, therefore it is focused on the activation of creative activity and the development of creative abilities of students. In the pedagogical literature, this orientation of education has been declared and discussed many times and has been designated by the terms "problem-based learning", "developmental learning" and others. But creative education also implies teaching creativity, including by generating new ideas and solving non-standard problems [1].

The creative educational process provides an opportunity for each student to learn the modern methodology of creativity, not only to develop the initial creative potential, but also to form the need for further self-knowledge, creative self-development, and to form an objective self-esteem in a person. And this creates prerequisites for self-realization in cognition, in educational activities, and subsequently in professional creative activity [2].

The main purpose of the creative education system is to awaken the creator in a person and develop his inherent creative potential, to foster courage of thought, self-confidence, the ability to generate new non-standard ideas containing universal value and at the same time not harming nature, to foster the need for a creative lifestyle [3].

Despite the fact that creativity is the highest manifestation of the human phenomenon, it is, paradoxical as it may seem, the least studied. Currently, in pedagogy and psychology, there is an increased interest of researchers in the problem of creativity and creativity. First of all, this is due to changes in the education system, as well as global changes in the social, economic, military and political spheres of society. Today, more than ever, there is an urgent need to develop the creative potential of an individual who is able to consider and solve problems caused by the global restructuring of society in a new way. One cannot disagree with A. Maslow, who wrote about the need of society for more creative people and about

building a new creative concept of learning aimed at developing creative abilities in this regard. [4] One of his fair judgments says that "the historical situation that has developed today is such that an increase in interest in the problem of creativity is inevitable both among the scientific intelligentsia, among social philosophers and among the widest range of the public. Our time is more changeable... than any epoch in the entire history of mankind. Everything has accelerated extremely - the pace of scientific data collection, inventive activity, and the speed of developing new technological solutions... every day everything adds up to a new, previously unknown combination and puts a person in front of the need to match it...so, over the past few decades, the entire learning process has undergone drastic changes. ... In almost every area of life, we are faced with the lightning-fast aging and death of facts, theories and methods..." [5].

Thus, one of the main characteristics of modern society, education, and a person should be creativity as the ability to create new things, the ability to creatively transform reality.

In the scientific literature published in Russian, the English-language term "creative" is translated as "creativity". Indeed, the concepts of "creativity" and "creativity" are close in meaning, but, nevertheless, each has its own independent meaning. Yu.R. Vagin interprets creativity as a level of creative giftedness, the ability to create, which is a relatively stable characteristic of a personality [6]. Kocaespirova G.M. defines creativity as an activity that generates something new that did not exist before, based on the reorganization of existing experience and the formation of new combinations of knowledge, skills, products [7].

Consequently, the concepts of "creativity" and "creativity", being close in meaning, still have a difference in content, since "creativity" is more focused on activity and its result, and "creativity" is more focused on personality, therefore it is not quite correct to put an absolute equality sign between them.

Yu.R. Vagin reflects that by calling creative activity, we mean a certain product of this activity, whether it is a drawing, a poem or an independent idea. At the same time, in Russian it is also customary to call the products of creativity "creativity". Thus, this term goes beyond the sphere of personality and passes on to the results of personality activity. With regard to the term "creativity", such a transition is impossible. The term "creative" carries a more definitive than meaningful meaning, which, when translating the term "creativity" into Russian, can be defined as "creativity". Speaking about creativity, we mean the process of an individual's subjective cognition of the semantic essence of the surrounding world, objective reality. In this case, we are not talking about creating a tangible, tangible product. "The result of the creative process is the very formation of personality, the creation of a unique microcosm - the human individual psyche, soul" [8].

In approaches to understanding and studying the phenomenon of creativity, two large groups can be distinguished in accordance with the orientation. The first category includes research of a general psychological and conceptual orientation (S. Rubinstein, K. Dunker, D.B. Bogoyavlenskaya, Ya.A. Ponomarev, O.K. Tikhomirov). The scientists of this group investigated the basics of the psychology of creativity, its patterns and mechanisms of creative activity. The second group consists of experimental and empirical studies of creativity, focused on identifying and describing personal characteristics and abilities for creative activity. The characteristics of creativity are inextricably linked with a complex of mental properties that manifest themselves in productive or professional activities. J. Guilford, L.B.



Ermolaeva-Tomina, Y.N. Kulyutkin, Ya.A. Ponomarev, N.V. Rozhdestvenskaya, E. Torrens and others identify various abilities as components of creativity, but the main ability, in their opinion, is expressed in the possibility of projecting and generating ideas. [9]

In Russian pedagogical and psychological science, creativity is interpreted as creativity and is considered as "the ability reflecting the property of an individual to create new concepts and form new skills, i.e. the ability to create"; as "some ability of an unconscious creative subject to generate many models of the world"; "as a willingness to use and develop their abilities". Domestic researchers consider it in connection with the development of creativity, creative activity, creative imagination, and creative personality. Based on the research of domestic and foreign authors, it should still be noted that approaches to the interpretation of the concept of "creativity" are very different, but scientists almost unanimously attribute the following characteristics to the structural components of creativity: interest in paradoxes; originality; tendency to doubt; fantasy; a sense of novelty; associativity; sharpness of thought; creative imagination; intuition; aesthetic sense of beauty; artistry; daydreaming; wit; the ability to develop hypotheses, discover analogies; flexibility of intelligence; courage and independence of judgment; curiosity; self-criticism; logical rigor; open-mindedness; the ability to use various forms of evidence.

A.V. Morozov and D.V. Chernilevsky interprets creativity very broadly and accurately, arguing that "creativity as a value-personal creative category, being an integral part of human spirituality and a condition for creative self-development of a personality, is an essential reserve for its self-actualization and is expressed not so much by the diversity of knowledge available to a person (as socially fixed stereotypes expressed in rules and laws), as by receptivity, sensitivity to new ideas and a tendency to destroy or change established stereotypes in order to create a new, non-trivial, unexpected and unusual solutions to life problems" [10].

The need of modern society for more creative people who are able to think creatively, make non-standard decisions, necessitates the construction of a new creative learning concept aimed at developing the creative potential and creativity of future specialists. Therefore, A. Maslow, calling for the creation of a new concept of learning in his writings, writes about the need to teach creativity, emphasizing that this criterion should become fundamental in the process of training future specialists. It is with deep regret that we have to state the fact that graduates of Russian universities often do not meet the modern requirements of employers, both at home and abroad. The rhetorical question "Why" naturally arises? Probably just because creativity as a criterion for effective learning has not become fundamental in modern Russian pedagogy. "How should we start training engineers, for example? The answer is obvious: we need to teach people to be creative, precisely in the sense that they are ready to accept new things, to be able to improvise. They should not be afraid of change, be able to remain calm in the turbulent flow of the new and, if possible (and this would be the best thing), welcome everything new. This means that it is necessary to train and train not just engineers, not engineers in the old, familiar sense of the word, but "creative" engineers". These words can be attributed to the training of specialists in various fields of knowledge.

Obviously, there is an objective need to create a kind of universal concept of education, within which, taking into account the specifics of a particular discipline, a particular university, it is possible to conduct an effective educational process. Currently, we are becoming mute

witnesses of how the destructive virus of indifference actively affects the still preserved healthy cells of a unique organism - education. We make futile attempts in search of lost, unfairly forgotten positive experiences. At the same time, without in-depth analysis, but with special zeal, we try on models that are successful in other countries, but we cannot understand why they do not work properly in our country. [11] The answer is simple. Ideally, any concept, model, technology is created when the soil for its formation is prepared, fertile and ready to accept it. The favorable conditions required for its effective implementation and application have been created and are being observed. Experimental activities have been carried out on the scale of innovation. The results were discussed, conclusions were drawn, and correction was carried out. Next, the product is put into operation, during which its improvements are carried out, adjustments are made, painstaking work is underway to improve it, because the result of its application will affect not only in the field of education, but also the future of the society by which it was adopted. Before adopting advanced pedagogical experience, you should carefully study it and understand how it meets the existing conditions, meets the requirements facing it, is close and understandable to the Russian "educational mentality". Unfortunately, the current level of university graduate training in our country does not meet the requirements of the global educational community. Fortunately, today we started talking about the modernization of education, that the main purpose of studying at a university is to educate a creative person who is able to think creatively and make non-standard decisions, as well as independently acquire knowledge and apply it in various fields of life. Thus, there is a need to develop a universal concept of creative orientation of education, ensuring the effectiveness of university students' training and the development of their creative potential. This concept should meet modern requirements for education and reflect the essence of the changes taking place in society on a global scale. Today, more than ever, a specialist is in demand who is able to foresee changes and is ready to make creative decisions improvisedly. [12] The main task of modern education is to provide a person with high-quality education through the disclosure of creative potential, the development of creativity.

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