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Development of Features of Creativity in Pedagogy and Psychology

Tukhtasinova Gulmira Sidiq qizi

Fergana State University, a master`s student
+998905814048

Abstract: *The development and improvement of education in the context of modern globalization and information cannot be achieved without studying various forms of innovation, without considering a number of approaches and attitudes to what and how to educate a specialist today. At the same time, the rapidly developing innovative education system of the pedagogical structure of higher education should pay special attention to the problem of creative abilities, creative potential, creative development and creative individuality. In this article the author clarifies development of creativity and its diagnosis, technologies of creative lesson structure, its content and psychological bases.*

Key words: verbal task, creativity, creative circle, abstinence from external stimuli, psychological test.

1. Introduction

The social order to explore the creative potential of the individual determines the particular importance of the problem of creativity. The dynamic (evolving, growing) classification of personal creativity is reflected in creativity and its key aspects. However, although creativity is a defined scientific category of psychology and pedagogy, the concept of “creativity” has not found a proper differentiation in the relevant dictionaries and is not sufficiently defined in creative psychology. Despite the fact that dozens of scientific works have different approaches to one or another aspect of scientific creativity and are covered at different levels, there is no single point of view on either the problem or the practical questions related to it so far .

At present, at the present stage of development, these traditions determine the decisive role of the human factor. In the phenomenology of this fact, creativity is its established basis. Although creativity is the highest manifestation of the human phenomenon, it is the least organized field and is regarded as a natural law. The point is that the unexpectedness in the nature of the creative process, from the very beginning limited its ability to be studied in modern scientific methods. The possibilities of modern science do not have the ability to give a universal explanation of the nature of creativity that fully satisfies the existing evidence and questions. So far, the knowledge gained in our country, Uzbekistan and abroad is not enough to understand the essence of creative psychology.

The experience of social development requires the intensification of research in the field of creative psychology in psychology and pedagogy, because the results of creativity have not only a personal classification, but also social significance. In psychology, there is a separate direction that organizes the problem of creativity and creative activity - the direction of creative psychology. The main purpose of the psychology of creativity is to organize the psychological laws, the mechanism of the creative process and the creative. Creativity is considered as the main mechanism of development (N.V.Kipiaki, A.M.Matyushkin, Y.A.Ponomarev, I.N.Semenov and others) and its study is connected with the names of MSBemshtein, V.S.Bibler, VNShkin, OKTikhomirov, EGYudin and others. Western scholars such as J. Guilford, S. Liding, W. Smith, D. Halperick, and others have conducted research on the direction of psychological creativity known as creativity. Analyzing and summarizing the research of foreign scholars on the concept of creativity, R. Khamenei writes: It is an activity that causes protests. ”

Many researchers focus on the uniqueness and characteristics of the individual in defining creativity. According to J. Gilfod, creativity and creative opportunity are manifested as a set of skills and factors influencing creative thinking. E. Torrens sees creativity as a problem of insufficient knowledge in finding solutions, the formation of identification and assumptions in the face of difficulties, the process of finding solutions. (E. Torrens, 1996)

At the socio-psychological and socio-managerial level - research on the determinants of creativity in the management of team creativity, the problem of organization, the direction of functional-role differentiation of the team. The debate over whether creativity is a new product or result of creative thinking is still going on among some scholars. Other research emphasizes the leadership of creativity in creating innovation. In Arteym's research, it is clear that creativity is not judged by the object it is a product of. According to his opinion: "Creativity is a combination of knowledge, activity and desire." Regarding the

organization of the problem of heuristics in psychology, VN Pushkin said: "Heuristic activity is a psychological process through which the problem is solved, a new approach is developed, some kind of innovation called heuristic activity is created."

The classification of creativity is related to the composition of mental complexes manifested in the process of professional activity. The main emphasis in the psychological research of creativity is on the intellectual and personal ability of the individual, which encourages independent problem-solving, generates a large number of unique ideas and is the basis for finding their unique solutions. Unlike early research, where creativity was excluded and considered a strange phenomenon, in modern research, creativity is seen as an individual complex that anyone can have. This is manifested in different approaches to the problem of creativity: it is organized not only as a result that not every person can achieve, but also as a new qualitative indicator of a person's reflexes and self-esteem.

2. Literature Review

Many studies on creativity focus on the mechanism of psychological creativity and the possibilities of creativity, which are present in each person to one degree or another. In traditional psychology and pedagogy, creativity is considered as a category of personality, and its interpretation and definition are debated: Creativity as thinking (J. Giiford, Y.K. Tikhomirov) or as intellectual activity (D.B. Bogolevskaya, L.B. Yermolayeva-Tomina), or integration of personality qualities (Y.A. Ponomarev and others). However, in the pedagogy of higher education (creative androgogy) it is not enough to determine its quality and level of manifestation. Although creativity is seen as a one-sided negative, its system of problems is generalized and forms as a whole, which is especially true of high school pedagogy in the process of developing the creative potential and creativity of the individual who integrates creative learning and upbringing in the learning process. Therefore, it is necessary to study the possibilities of developing creativity as a category of personality in the process of creative education and upbringing.

The 60-70s of the last century were a turning point in the study of the problem of creativity in pedagogy. During this period, creatively sought-after pedagogues-innovators appeared. The results achieved by the innovators were interesting not only to educators, but also to psychologists, who organized the psychological aspects of creative education, the mechanism of creative activity in pedagogical psychology. (Team of the Research Institute of Pedagogical Sciences led by VVDavidov, I.A.Zimnaya, NVKuzmina, AMMatyushkin, Y.A.Ponomarev, R.A.Mavlonova.)

Theoretical analysis of the study of creativity allows to determine the general laws and specifics of its application in professional anrogogy (YM Morozov). Based on the structural structure of creativity, we look at it not as a highly intellectual-heuristic aspect of the individual, but as an individual-valued, stratified education.

Creativity can be divided into intellectual creativity and social creativity. Intellectual creativity consists of analysis and synthesis. The ability to analyze and synthesize is the foundation of general intelligence. Social creativity embodies professional creativity, among its many forms there is also pedagogical creativity. Pedagogical creativity consists of communicative and didactic creativity. Didactic creativity is manifested in the pursuit of intellectual wealth and at the same time the ability to innovate. Communicative and didactic creativity is the basis of pedagogical ability. Pedagogical ability affects creativity and in turn develops intuition. When pedagogical creativity, intuition and general intellect intersect, the product of creativity is created.

Emotional lines (self-confidence, aggression, self-satisfaction, intolerance to social constraints, etc.) that differentiate creative people from non-creative people have a great impact on the development of creativity.

There is no single system of views that determines the attitude of creativity to motivation. From one point of view, in creativity, the individual makes the most of his opportunities, looking for new aspects of activity. Another point of view is to motivate creative people, to take risks, to try to define the limits of their capabilities. It can be said that both views embody individual options of creative people, motivation. In the problem of the specificity of innovative activity, the classification of teacher behavior in relation to the development of students' creativity is of great importance, because in the end it is not knowledge but individual skills that are a factor of development and their application to behavior.

Torrans' research provides evidence that teacher behavior has a positive effect on children's creative development: assessing the value of creative thinking, increasing children's sensitivity to environmental stimuli, free control of objects and ideas, constructive information about the creative process development, development of constructive criticism rather than criticism, self-esteem, prevention of fear of evaluation, and so on. Thus, potential creativity is the creativity of opportunity. Opportunity creativity undergoes internal changes in order to become actual creativity - actual creativity, the former being

reduced to a known activity. Thus, creativity is developed on the basis of the minimized, then changes are made, the existing experience of the teacher is restructured. The path from adaptation to pedagogical innovation to reorganization is the basis of the dynamics of teacher innovation.

Scholars point to the following three levels of pedagogical skill: The first level is the elemental relationship with the class. The teacher uses feedback, identifying few actions according to its outcome. However, this activity is based on methodological guidelines or other teaching experience. The second level is the stage of optimizing the course activity, from the moment of its planning. In this case, creativity is the correct choice of content, methods and forms in the implementation of a goal known to the teacher. Third degree is heuristic. The educator uses the creative possibilities of live communication with students. The highest level of creativity of the teacher is reflected on his completely independent activity. He may use methods that are already known, but he takes a personal approach to them. The teacher works to the extent necessary, taking into account the creative individuality, the individuality of the pupil, the exact level of education, the level of education, the level of development of the class. Levels of implementation of ready-made recommendations also vary: optimization, heuristic level, individual, independent.

Leading the way among researchers is the idea that creative people approach all stages of their chosen activities creatively, without imitating others. Together with the views of VA Slastenin, LS Podimova, NM Gnatko on the problem under study, they propose to divide the mechanism of creativity into two types: potential and actual. Potential creativity - in the author's opinion, is a creative activity, the potential location of the individual is the basic preparation for the acquisition of current creativity in certain external conditions; potential creativity is a subjectively necessary condition of creativity.

V.A. Slastenin, L.S. Podimova have a less specific approach to the problem of potential creativity through the mechanism of consistent imitation of actual creativity. Thus, creativity evolves from imitation, from copying to creative copying, to simulated creativity and true creativity. Naturally, not all teachers are characterized by all stages of creative development: some copy from ready-made methodological recommendations and achieve only the first level; the latter make changes to some methodological methods without having a complete concept and system, and the third develops a complete content, method, and form based on a known idea; and the fourth recommends their own concepts and methods in teaching and education. In response to the above, it can be said that the first three are in the stage of imitation and the fourth is in the stage of creation in the opposite way to them.

Comparison of the level of intellectual activity with the established stages of creativity allowed to determine a certain balance between the two directions, the concept of the level of improvement of innovative pedagogical activity in several stages. The rise of pedagogical activity to a higher level of activity determines the organization of innovative educational strategies in the future.

3. Methodology

In the research of Anglo-American psychologists in the 50s of the XX century, the organization of special abilities called creativity (creatio - Latin "creation") aroused great interest. A separate organ of creativity was motivated by the discovery of evidence that there was no link between traditional intelligence tests and successful solution to a problem situation. It is recognized that creativity depends on the ability to quickly use information to find solutions to certain problems. This ability is called creativity, and it is organized in a state that does not depend on the intellect - the new skills of the individual that create and shape new concepts. Creativity is determined by a person’s creative performance. The organization of creativity is carried out mainly in two directions:

Direction 1	Direction 2
Organizes the identification of issues related to creativity and the educational processes associated with creativity	A person and his or her psychological identity are classified by the fact that they are a key aspect of creativity, with an emphasis on the individual and his or her motivational lines

In the 1950s, J. Guilford and his followers identified 16 hypothetical intellectual abilities in the application of intellectual factors in educational areas, in the organization and evaluation of creativity. These include: diversity of thought (amount of ideas over a period of time), originality of thought (ability to move from one idea to another) (originality - the ability to create an idea

that differs from generally accepted views), curiosity (sensitivity to problems in the surrounding world)), the ability to hypothesize (logical independence of the reaction from the stimulus), fantastic (the logical connection between the stimulus and the reaction is completely disconnected from the existing life). Gilford refers to these factors as the divergence of thinking, which occurs when a problem is just being identified, when its solution is not predetermined, when there is no definite solution (information-based or proper solution to the problem, as opposed to convergent thinking).

In the process of studying thinking skills, the definition of creativity through traditional intellectual tests, scientists have achieved contradictory results. Based on these results, it is not possible to draw conclusions about the interrelationship of intelligence and creativity.

If, instead of tests, another criterion for assessing creativity is evaluated on the basis of creative achievements in the type of work in which the performer works, it is possible to achieve a result with the same content that determines intelligence and creativity.

Some scientists approach creativity as an immeasurable aspect of intelligence using traditional tests. They rely on the results of experiments that show that creativity depends on the acquired experience, the classification of acquired knowledge and skills, the specificity of the environment. In all countries, stratified class students had better results on creativity tests than their peers in ordinary classes.

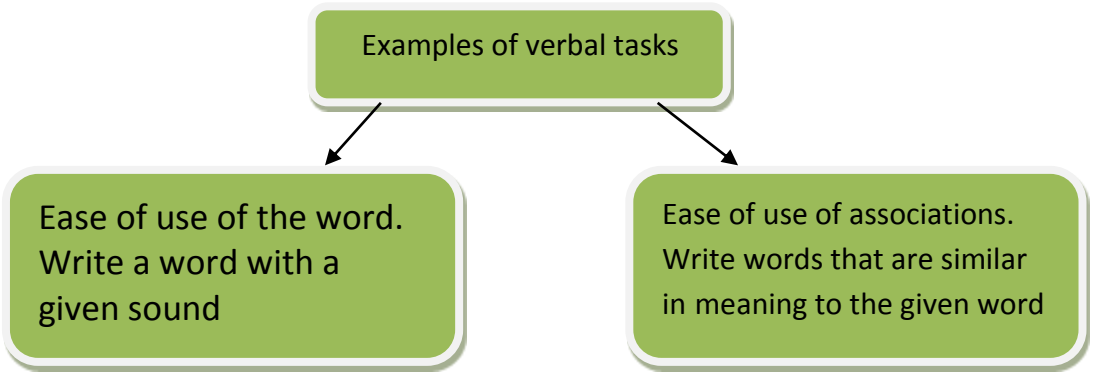
In assessing creativity, the dependence of the environment is reflected in its formation and development. First of all, from what environment can a developmental impact be expected? Research has shown that the environment should be characterized by an abundance of information and freedom. Studies show that personal ability plays a major role in the development of creativity.

In the individual approach to the study of creativity, the main focus is on emotional and motivational factors. There is a mutual understanding of the results of various studies in relation to creativity-related personal abilities. Distinguishes creative individuals from non-creative ones. In some, personal self-confidence, aggression, self-satisfaction, intolerance of social constraints and the opinions of others have been identified.

According to some psychologists, in contrast to the non-creative type, there is a creative type of people. Interestingly, studies among children and adolescents show that the signs of creativity are the same in young and adult individuals. It can be concluded that creativity can be predicted from a very young age based on personal abilities.

There is also the view that creative success is associated with nervousness. At the same time, contrary to this idea, there are researchers who claim that highly creative individuals have great mental strength, balance in relation to the external environment, various conflicts. There are no single views on the motivational classification of creativity. From one point of view, the creative individual uses his abilities to the fullest extent possible, to perform new, undeveloped new activities. From another point of view, the motivation of creative children is based on the definition of risk, limited opportunities.

Creativity is inseparable from traditional concepts of intellect. The first tests of creativity were created by J. Guilford in the 5 0s of the X century. This method, known as the Southern California Tests, consisted of 14 tests used by Gilford to identify a specific type of thinking called divergent. The first 10 of them required an oral response, and 4 required a visual response.



An example of a descriptive task. Decorating. Fill in the blanks for specific objects. Gilford tests are designed for adults and high school students. In competitions with a small standardization of them, the reliability data changes from one test to another and is not completely satisfactory. According to psychologists, the ineffectiveness of Gilford tests in assessing creative abilities is due to the fact that knowledge of the outcome of knowledge is based on the speed of performance, rather than on personal characteristics.

In addition, the tasks do not specify a certain number of answers, which does not allow to accurately calculate the result. For this reason, some psychodiagnostics suggest the involvement of a reliable specialist for creative tests and in determining their results.

Currently, E.P. Gorrens creativity tests are used in the development of students' creative abilities. Gorrens test assignments are seen as a model of the creative process in which students 'knowledge is focused on the creative process rather than on the outcome. In 1966, a test in verbal form was developed by British scientists. This test is intended for adults from 5 years of age. It consists of 7 assignments. The first three tasks consist of questions related to a picture: ask more questions to the picture, show as many reasons as possible about why the object is drawn and the consequences.

- Task 4 asks you to replace the toys in the picture given as much as possible and in a more interesting way.
- Task 5 asks you to think of more unusual and interesting ways to use a household item (such as a head box).
- Task 6 asks you to find unusual questions about the subject.
- Task 7 asks you to do as much research as possible about solutions to the unusual situation. A certain amount of time is allotted to complete each subtext.

The test is grouped and has two parallel "A" and "V" shapes. The main indicators of the tests are speed, versatility, originality and excellence in the task. The test has been translated into Russian, but there is no information about its reliability and compliance with the standards of our country. Therefore, Torrens' tests can be used in our country only for research purposes.

Torrens' verbal tests were translated into Russian by N.B.Shum akov, E.I.Sheblanova, N.P.Sherba and adapted to the lessons they taught. This test consisted of 3 of the following tasks and is designed for use in children aged 5 -1 8 years.

Task 1 - "Draw a picture". The tasker is asked to glue an irregularly shaped piece of paper cut from colored paper to a sheet of paper and draw a small picture on it.

Task 2 - "Complete the drawing" - you are asked to draw an unusual subject, picture and object on the basis of the picture of the unfinished forms given in the test notebooks.

Task 3 asks you to draw as many objects as possible on the basis of parallel lines and circles. Each subtest takes 10 minutes to complete (analysis of responses is based on speed, versatility, flexibility, specificity, and excellence).

In 1980, Torrens set out to create a new creativity test for preschoolers. The tasks of this test are structured in such a way that the child demonstrates his or her creative abilities while moving freely in a room. Despite the aspirations of psychologists who oppose creative thinking to reproduction, in practice, creativity tests are built on the same principles as intelligence tests, y a ni based on speed methodology and rigorous content. According to the researchers, their main shortcoming is that they do not take into account the motives and descriptions that make up an individual's other creative ability. Many psychologists believe that creativity cannot be determined using tests. Achieving success in science, technology, art, and other human activities requires a complex structure of various abilities and personal characteristics (including intellectual and m special).

Creative tests available today focus on specific elements of creative ability, which is not enough to predict creative success. Some psychologists believe that creativity can be determined by analyzing certain parts of creativity.

The psychology of our country pays great attention to revealing the content of creativity, the study of the mechanism of creative activity and the nature of creative ability. The direction of diagnosing creativity is almost unexplored. In this area, Professor DB Bogoyavlenskaya (1983) created units of intellectual initiative of creative ability. He calls the problem posed by man in finding a solution to a problem an activity of thinking.

According to D .B .Bogoyavlenskaya's hypothesis (assumption), the performer offers a "creative circle method" that can lead to theoretical generalizations and assessment of the situation without the influence of external stimuli. Several methodologies have been developed within this method. The author faced significant difficulties in setting external criteria. Creative success is determined by experience, which has a number of shortcomings.

Principles of the "creative circle":

1) Abstinence from external stimuli and stimuli that determine evaluation.

2) The absence of "boundaries" in the study of the object - unlimited activity.

3) Duration of the experiment.

4. Results and Discussion

The developmental learning structure mobilizes primary school students into active learning activities, mastering different forms of active learning by different means; thinking about amazing things; solving puzzles; solving dimensional problems on the computer serves the development of the reader. The psychological basis of this technology is that the learning process is planned by the student. A factor that necessitates the organization of systematic reflection is to determine the outcome of the learning process through periodic tests and to teach students to plan learning activities. Motivational design is a set of specific tasks that support positive motivation during the lesson. At the end of each study cycle, students' positive feelings about achievement are encouraged and their desire to move on to the next stage is enhanced.

The structure of the course, which combines the two disciplines - as an example:

N	Blocks of lessons	Acronyms	Time	Time
1	Motivating	M	5	1 academic hour
2	The Concept of Program Material	CPM	20	
3	Having Psychological Rest	HPR	5	
4	Quiz	Q	10	
5	Intellectual exercises	IE	10	1 academic hour
6	Intellectual Help of Computers	IHC	10	
7	Resume	R	5	

The information card of the creative lesson consists of the following directions:

1st direction. Motivation.

In this section, the child is greeted with a surprise. He encounters something that surprises his thinking to one degree or another.

2nd direction. Content of the program material.

In this part of the lesson, the specific course material on the given topic is given in two parts.

3rd direction. Psychological rest.

This part of the lesson consisted of sports in the physical minute, digital, exercises in the form of a moon of exercise, or exercises that ensure the harmony of the cerebral hemispheres.

4th direction. Puzzle.

This part of the lesson serves to develop creative activity, motivation, ingenuity, creative thinking, positive abilities of the child.

5th direction. Intellectual exercises.

This part of the course focuses on developing creative activity, thinking and reasoning skills.

6th direction. The computer-based intellectual basis of thinking.

This form of teaching focuses on the deep development of creative thinking, using students 'creative abilities as a continuation of the puzzle used in the lesson with additional opportunities using computer environment, multimedia, interactive effects, and more.

7th direction. Resume.

1st direction. Motivation (surprise, surprise). "Surprise is the beginning of wisdom" (Socrates). One of the alternative ways of research aimed at preventing information exhaustion and increasing the intellectual activity of students is the "surprise" or in other words, the "miracle effect". The system of collisions with amazing objects, the research on their creation, ensures the effectiveness of the interests and activities of primary school children.

Motivation is carried out in the course of the lesson in the form of objects, for example, with the enigma, mystery and extraordinary beauty of the child`s thinking. Such items may vary, for example, a watch with a spider in the window, a bottle with a sailing vessel in it, and so on. Simple tricks that increase children's interest, for example, an invisible mouse in a box, and so on. Such devices can also serve as a forgotten ancient toy. A wooden hen, a bear playing the piano, a farmer sawing fire with a bear. The shapes that form in soap bubbles in children are also awe-inspiring. A simple pen that is part of a soap bubble or a pistol that makes beautiful shapes out of a soap bubble is a machine gun. Toys based on the center of gravity of the object: non-collapsible dolls, white shooting toys based on magnetic traction are of great interest to students. In addition, the toy puzzles are fun.

2nd direction. The content of the program. The content of the program serves to develop creative thinking and imagination as a whole on the basis of a systematic generalization of other areas, as well as to solve a serious problem called the theoretical solution of visual problems (G.S.Altm uller).

It should be born in mind that there are 3 important factors for achieving high results in solving difficult problems: *ability, opportunity, individuality, mathematical and technical calculation, adaptability, the result of abstract and complex thinking.* It is important that such skills are positively recognized by others. Opportunities bring together the best, least self-confident start-up experiences that are intellectually active and interested in solving their own problems independently. Individuality influences the influence of the first two factors, while at the same time making it difficult to form abilities. In the formation of a creative person, the environment around him should create a positive environment.

3rd direction. Psychological rest. Exercises that used as a psychological rest affects the harmonious development of the cerebral hemispheres (It is important to remember that the development of the mind and left hand is important. Psychologists say that simultaneous movement of the mind and left hand has a positive effect on the development and improvement of memory, thinking and speech.)

Games, sports-emotional , theatrical, imitative dances, sports-based games such as "Jangler" and "Tug of War" can be included in this category. Dancing to hilarious children's tunes and theatrical imitation "Smile Month" and so on are a kind of laughter therapy. The types of assignments are different and can be supplemented with new ones at the discretion of the teacher. In pantomime games, two-way relaxation is achieved: the muscles of the corresponding group relax and the game reacts to positive emotions.

Pantomime is not only the beginning of creative development, but also a positive feeling that builds self-confidence. Psychological and physiological observations show an inextricable link between mental and emotional fatigue, skeletal muscle fatigue and autonomic movements. It is well known that regular exercise plays an important role in maintaining work and health. Ensuring the optimal functional state of the brain also depends on controlling the wave of nerve impulses emanating from the brain. The transfer of central excitation to the periphery using a self-regulating system ensures, first of all, the prevention of skeletal muscle and at the same time nervous tension.

It should be noted that mental perception in the trigger state (caused by positive emotional reactions) can lead to the following shifts in the future: affecting oneself can restore previously experienced emotional states. Self-exposure not only affects the nature of higher nervous activity, but also the regulation of the body's pre-cellular mechanism.

Psychological control exercises of autogenic exercises - such as "Peaceful place", "Full potential", "List of pleasures" - are formulas and symbols that help in situations that have little effect on the process of muscle and psychological reaction. Teaching students to control themselves should be seen as an important factor in controlling themselves in the process of learning and creative activity, attitudes and behaviors.

4th direction. Puzzles. As one of the important elements of a modern creative lesson, puzzles that combine sharp intellect and ingenuity in the system of natural objects of students' creative activity are important. The problem of solving puzzles in front of the reader is the use of materials made of harmless materials (wood, paper, metal, plastic), which leads to an unconventional combination of ideas. The proposed puzzles are didactic among a large number of objects: they are selected according to the principles.

The following requirements are set:

- The allure of a puzzle-based idea;
- The psychological power of influencing students ’interests;
- Relationship with school subjects (physical, chemical, biological, etc.);
- Aesthetic harmony of the child with the object.
- A child's interests and age-related creative potential.

Such a system of puzzles is recommended experience as an integral part of the lesson system for the first time in the world . The system of puzzles selected by us is a new didactic tool of the creative education system. Its main function is to overcome creative thinking, ingenuity, thinking barriers, the development of creative thinking. In addition, this system develops intellectual activity as a result of observation, curiosity, and creative activity. Solving puzzles satisfies a person’s constant need for a game. Playing a game is a unique form of preparation for creative activity, which develops the creative qualities of primary school children.

It is also effective to solve the given problems in several ways. Activities with puzzles open up additional opportunities to increase the productivity of thinking. The presence of imaginary images in thinking, not relying on the help of adults in checking assumptions, helps the child to move from the world of characters to images or vice versa without getting tired. Integral education is carried out in the form of work, mental development in its own right.

5th direction. Intellectual exercises. Intellectual exercises, like puzzles, serve to motivate students to creative activities. The System of Creative Knowledge (CBT) intellectual exercises are based on the didactic principles of consistent creative learning. It includes a small number of creative tasks that do not require special knowledge, but only thinking, ingenuity and independent solutions. It is a complex system of knowledge that requires age-appropriate goal-oriented curiosity, creativity, thinking, and a different approach to things. The system of creative knowledge - intellectual exercises mainly includes the following tasks:

- Drawing hypothetical conclusions: they make students think about the causes and consequences.
- Unusual use of objects.
- Finding patterns (these tasks develop logical thinking, the ability to generalize).
- Choosing the right way in unexpected situations, such tasks develop courage in the child.
- Creating a scheme of images on the basis of existing images (abstract thinking, basic qualities, object structure).
- Object-developing tasks, such as exercises (exercises to find an independent solution of observation and to express one's opinion).
- Develop the ability to go beyond the boundaries of the task, to overcome the inertia of thinking.
- Be able to ask goal-oriented questions and identify the subject based on the answers. Gradual development of thinking.

The psychological value of this component of the course is that the rules and forms of mental work are strengthened, the effectiveness of thinking is increased, the skills of the creative process are formed at different stages of solutions. The main function of intellectual exercises is to rely on the analysis of information in the performance of complex tasks.

6th direction. Computer intellectual support of thinking. Computer intellectual support of thinking continues and deepens the ideas that arise on the basis of motivated tasks, exercises in the form of puzzles, intellectual tasks. The use of computer-assisted thinking takes advantage of the additional capabilities of the computer environment, especially multimedia, interactive means of interaction.

It is important to remember that computer-assisted thinking should be closely related to the previous directions of the tasks. The transition from performing tasks on real objects in life to virtual objects leads from an external organ to an internal organ, i.e., an intellectual organ. In a virtual environment, the student's visual channel becomes overactive, and the interest and need to find a solution to the problem harmonizes the activity with computer technology.

Completion of tasks with the help of computer intelligence of thinking develops the student's thinking, reasoning, attention, memory and allows him to develop skills about the laws. Requirements for the content of computer didactic games are as follows:

1	When using computer didactic games, it is necessary to strictly follow the established steps. Initially, children work and play with familiar objects in the direction of "Puzzle". Then they work with objects to which unfamiliar elements are added, and then with unfamiliar objects
2	From the content they should be in sequence. From simple tasks to complex ones. From the concrete to the abstract. From low volume to large volume
3	There are different types of computer didactic games: the collection of individual pieces of paintings, color mosaics, construction from elements, the development of memory, attention, the definition of laws, the classification of objects
4	Assignment: brightly colored, decoration should not be aggressive b. It is advisable to use the materials available in the course, which is organized in the decoration work. In this case, the effectiveness of the study increases and the learning material is further strengthened
5	The maximum screen resolution should be achieved using the minimum buttons
6	Ensuring the availability of supportive children's music, the ability to delete them if necessary
7	Upon successful completion of some stages of the assignment, interesting books should be donated in order to encourage

The psychological basis of computer-assisted thinking is that the introduction of tasks and exercises involving virtual objects into the lesson process leads to the analysis and synthesis of different forms and types of thinking operations. The proposed games are systematically differentiated and increase the effectiveness of the student's integration into social life, along with a more complete understanding of the program material. It is well known that it is important for the student to accept innovation and be prepared for change in order to effectively organize his or her behavior. A computer in the spirit of creativity becomes a creator of new things through games, absorbing and organizing many new aspects of the structure of the world around him. He discovers the laws of philosophy about quantitative and qualitative changes, the unity of the whole and the part.

An important social effect is achieved, such as the management of the behavior of the minor, independently and purposefully, in the harmony of thinking and understanding of the minority. Computer-assisted learning is a new psychological or mass form of student thinking that allows to increase the quality of education and the speed of assimilation of information. The difficulty of finding a solution to a problem requires the search for solutions in new ways. The ability to make unusual decisions in altered conditions ensures that the individual works on himself.

7th direction. Resume. This part of the lesson allows the teacher and the student to establish a conflicting relationship in knowing and evaluating the material on a particular lesson topic. The content and psychological basis of each creative direction is given below: In the system "Lesson" is a systemic organizational element, which considers the creative activity of the student, which increases the creative potential of the child. The first of such sessions to the teacher's attention is noteworthy in that it inspires mutual understanding and trust in the creative microclimate between the educator and the class. To do this, the teacher must be able to engage the student in active research activities, without exception, by drawing the student's attention from one activity to another in an interesting way in the form of a month.

5. Conclusion

The creative lesson differs from the traditional lesson in its creative methodological structure and implements the goals of creative learning with blocks that cover the purpose of the lesson. The structure of the creative lesson aims to turn logical learning into a truly developmental process. Certain changes will be made in the structure of educational activities, primarily for the humanitarian purposes of education. The construction of new forms of educational activity is the basis for the spiritual formation of primary school children. Radical renewal of program thinking forms envisages the transfer of school pupils to a new stage of intellect, for example, demonstrative - from clarity to verbal logic; from empirical to theoretical-progressive thinking.

According to D.B. Elkonin, the effectiveness of education depends on the quantity and quality of knowledge acquired in the teaching process. The effectiveness of development is determined by the degree of growth of students' abilities. Ability development is one of the personality traits that determines performance, and in the implementation of this program, ability plays an important role in increasing the efficiency of the functional system.

Summarizing the above, it can be concluded that a special type of intellectual ability called creativity is being widely organized by psychologists today. There is a link between creativity and a person's creative success, but its characteristics have not been fully explored.

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