ACADEMICIA

ISSN: 2249-7137 Vol. 11, Issue 8, August 2021 Impact Factor: SJIF 2021 = 7.492

ACADEMICIA
An International Multidisciplinary Research Journal
(Double Blind Refereed & Peer Reviewed Journal)

DOI: 10.5958/2249-7137.2021.01855.3

YOUNG PSYCHOLOGICAL FACTORS OF ACTUALIZATION OF CREATIVITY IN STUDENTS OF SMALL SCHOOL AGE

Odiljonova Aziza Abduxakimovna*

*Doctoral student of the Department of General Psychology,
Andijan, UZBEKISTAN
Email id: odiljonova89@list.ru

ABSTRACT

The article reflects the young psychological factors of actualization of creativity in students of small school age. The components of intellectual activity aimed at successful exercise and the formation of a creative personality, the mastery of something completely new, are listed. The experience of solving the tasks set to determine the psychological and pedagogical conditions for the development of creativity in children of primary school age in the process of learning activities is described. The research of scientists who conducted research on young psychological factors of actualization of creativity in students of small school age is highlighted. Conclusions and recommendations on the topic are given.

KEYWORDS: *Creativity, Flexibility, Genotype, Age Dynamics, Typology Of Individual Characteristics, Environmental Factors, Intellectual Potential, Social Stereotype, Motivation, Logical Ability, Analysis, Abstraction, General Feature Inference, Ability To Prove, Intellectual-Heuristic, Intuition, Hypothesis Ability.*

INTRODUCTION

Many current studies show that a person is able to form and develop a healthy person, to educate him properly, as well as to have a mental, creative potential, healthy behavior, to build his life on the basis of noble and healthy ideas and ideologies. demonstrates that it can serve the development of its people, nation, society and state. In addition, in the context of the development of science and technology in the world today, special attention is paid to the level of development of creative, logical, pragmatic abilities of students at all stages of continuing education, including the effectiveness and quality of general secondary education.

Materials:

The identification of the student as the main driving force in the learning process, the implementation of problems in the development of creativity in the individual requires the development of psychological knowledge, the purpose of which is not to accumulate knowledge and skills, but to constantly enrich the creative experience and form a self-organization mechanism.

The main purpose of the educational process is to eliminate the alienation of the student from the environment and to allow him to actively learn. Only intellectual self-development skills can be formed in a child in the process of independent activity. When they go to school, children need to learn the creative environment, the search for new things.

Creating such an atmosphere is very difficult, but necessary. Different concepts can be seen in the literature: informational, psychological, cognitive, pedagogical relationship environment. Due to the balanced functions of the teacher and the student, favorable conditions are created for the creative development of the child.

There are three components of intellectual activity aimed at successful exercise and the formation of a creative personality, the mastery of something completely new:

1) a high degree of formation of primary cognitive processes;

2) high level of active thinking;

3) high level of organization and focus of cognitive processes.

This can be achieved through an internal action plan: planning, analysis, reflection.

The teacher, educator should guide the child's development in the following areas.

a) the child learns, perceives and masters the environment;

b) the child is exposed to the environment;

c) develops the child's ability to direct and self-manage, in which an individual approach to events, the environment, behavior is formed, and knowledge is directed in practice. In this case, the teacher must develop a culture of knowledge using broad knowledge, because the development of personality leads to independence, free thinking.

The teacher must carefully master the model of productive knowledge and implement it in their activities, which can then be the basis for developing the creative potential of the student. In this case, the teacher must master each link, the content and significance of the model, because the following algorithm must be followed:

a) knowledge - acquaintance with the idea, problem;

b) perception - comparing innovation with your own experience, processing information;

c) assimilation - comparing one's own experience with the experience of others, establishing causal relationships, taking into account the desire to improve existing means, methods, existing things;

d) exposure - the choice of means, new methods of action, implementation, comparison of the results of personal influence.

It is very important for the teacher to master the student's skills to put such conditions in place so that he or she can always make decisions independently. The focus of teachers should not be on the average student, but on seeing each student as a unique individual. Education should be directed to the student who is consciously engaged in all cognitive methods.

A number of researchers have concluded that students achieve higher results because they have a creative ability and think differently from accepted or traditional ideas. Everyone's idea of creativity is that people who aren't creative in certain situations are more likely to suddenly show creativity.

Personal characteristics associated with creativity include intellectual and artistic ability, breadth of interest, dominance of complexity, strength, passion for work and interest in achieving high results (motive for success), independence of judgment, autonomy, self-confidence, tolerance of uncertainty, willingness to solve. Some of these qualities include conflict, creative self-image, new experiences and openness to new ideas.

In the process of learning activities, an experiment was conducted to solve the tasks set to determine the psychological and pedagogical conditions for the development of creativity in children of primary school age, in which children of primary school age participated.

Methods:

The total number of participants in the psychological experiment was 180 people, who were divided into two groups: classes 3A and 4B, each consisting of 90 people. Class 3A - experimental group, 4B - control group. The experiment consisted of three stages:

Stage 1 - Detection - Initial diagnosis of the level of creative development in the experimental and control classes.

Stage 2 - testing - shaping special techniques aimed at developing creativity in young school-age children.

Stage 3 - control - final diagnosis of the level of creative development in experimental and control classes, analysis of the results.

Increasing the cognitive activity of students in many ways helps to perform creative tasks, creative activities. The creative activity of small school students is mainly based on the problems solved by society.

A system of creative tasks is a set of interconnected creative tasks aimed at knowing, constructing, modifying, using objects, situations, events, developing creative abilities, and hierarchically constructed creation.

The system of creative tasks includes targeted, informative, active and effective components.

It is possible to highlight the following requirements for creative tasks:

- openness (problematic situation or the content of the conflict);

- Conformity of conditions to the chosen methods of creation;

- taking into account the current development zone;

- taking into account the nearest development zone;

- Carrying out activities taking into account the age characteristics of students.

Creative tasks differ in the following parameters:

- the complexity of the problematic situations in them,

- the complexity of mental operations required to solve them;

- forms of expression of contradictions (overt, covert).

The success of a small school student in learning depends in large part on how he or she acts in his or her mind, plans his or her own actions, and creates his or her own program. The student has a great ability to master the characteristics of the behavior and actions of others.

Results:

Creative-minded students easily cope with uncertainty, disparities, and cope well with uncertain tasks. Pictures and other works by creative thinking students are characterized by a high degree of originality, cheerfulness and independence. However, for teachers and classmates, their ideas often seem unnatural. For example: Primary school students were offered a variety of creative games and puzzles. The children had to complete tasks in the game and come up with new ideas. One in five in each group consisted of a creative-minded child. Although 70% of the ideas were put forward by a creative-minded child, the rest of the group almost completely ignored their contribution to the team's outcomes of the work.

According to our observations, creative students exhibit uncompromising, conflicted, high emotionality. They solve internal problems independently. Ordinary-minded high school students do not show high emotionality and do not approve. While answering questions about their future careers, the creative-minded students talked about the creative nature of cocktails, the pursuit of high achievement, and engaging in unconventional activities. They want to contribute to social development, create new things, dominate the minds of the people and gain power

Based on the above considerations, it can be concluded that today in the educational process it is a requirement of the time to pay special attention to the development of students' creative thinking in the formation of comprehensive development consciousness and behavior.

The study of the main factors of the development of creativity, the problem of the development of creativity is one of the topics that is intensively studied and frequently discussed. As a public institution dedicated to the professional solution of development problems, the following issues are important for society, especially for education:

- The level of creativity is determined by genotype;

- to what extent creativity should be developed under the influence of environmental factors;

- What are the age dynamics of creativity;

- Are there individual features of the development of creativity and what is their typology;

- Which of the environmental factors is the most effective in terms of developing creativity;

- how learning affects creative development.

Creativity is understood as a process that continues throughout an individual's life. Of course, this is a product of biological and socio-cultural determinants, involving consistent, progressive, irreversible quantitative and qualitative changes in the psyche. In this case, of course, there are moments of regression.

DISCUSSION:

The problem of the effect of genotype on the development of creativity is an independent study that has been studied specifically in many psychogenetic studies (S.D.Biryukov, E.L.Grigorenko, B.I.Kochubei, R.Nichols and others). The results of the study show that the contribution of genotype in determining individual differences in the level of development of divergent thinking is relatively small. According to R. Nichols, when summarizing the results of 10 twin studies on the diagnosis of divergent thinking, the average correlation between monozygotic twins was 0.61, and between dizygotic twins was 0.50. In their research S.D.Biryukov, V.N.Drujinin, E.L.Grigorenko, B.I.Kochubei and others achieved similar results. Thus, the hypothesis of inheriting individual differences in creativity at a high level was confirmed to be incorrect.

In the group of environmental factors, researchers have traditionally focused on the social micro-environment. First of all, the impact of family relationships. According to EG Aliyeva, most experts identify the following parameters in the analysis of family relationships:

1. Harmonious and incompatible relationships between parents as well as parents and children.

2. As a creative and non-creative personal role model and subject of identification of the parent.

3. The generality or absence of the intellectual interests of family members.

4. Parental attitudes toward the child: expectation of success or independence [1,17].

The data obtained often turned out to be contradictory. For example, V.N. Drujinin argues that if all children have the same requirements in the regulation of behavior in the family, there is a harmonious relationship between family members, which leads to a low level of creativity in children. D.Manfield, R.Albert, M.Runko found a positive correlation between inconsistent, emotional relationships in the family, psychotic parents and high creativity of children. R. Sternberg, on the contrary, points out the need for a harmonious relationship to develop creativity.

In this regard, V.N.Drujinin hypothesizes that a wide range of permissible behaviors (including emotional), less specific requirements do not contribute to the early formation of strict social stereotypes and contribute to the development of creativity. Thus, a creative person appears to be psychologically unstable. The demands for success through obedience do not contribute to independence and consequently creativity.

These facts and considerations, the results of the analysis of the biographies of well-known artists, complement them with data obtained on the basis of experience. K. Berry conducted a comparative study of the characteristics of the family upbringing of Nobel Laureates in science and literature.

The researcher notes that almost all the laureates come from families of intellectuals and businessmen, among whom there are almost no representatives of the lower strata of society. Most of them were born and raised in large cities (capitals and megacities). From the point of view we have considered, it is particularly interesting that the situation in the families of laureate scholars is more stable than that of the families of laureate writers.

The laureates, the scientists said in their interviews that they had a happy childhood, they started an early scientific career, which as a rule continued without significant interruptions. But history knows other examples, the vast majority of people who achieved great success in science during childhood and adolescence experienced many losses and shocks (I. Kepler, I. Newton, M. Faraday, D.I. Mendeleev and others). Perhaps this should be seen as an exception to the rule, because for many well-known scholars today, K. Berry's research shows that this is uncharacteristic. On the contrary, tragic events in the lives of Nobel Prize-winning writers are commonplace. Among the laureate writers, K. Berry accounted for up to 30% of those who lost one of their parents in childhood or survived a family breakdown. V.N. Druzhinin writes on this subject: "Perhaps the wound associated with the loss of loved ones in childhood is an incurable wound, which, through his personal drama, reveals to the writer the drama of the existence of the so-called man."

Thus, we can conclude that a stable and peaceful environment in families often contributes to the development of talents that manifest themselves in the scientific field. Such a development of events is very suitable for those who demonstrate creativity in the practical field (politics, management, entrepreneurship, military affairs, etc.).

Throughout our study, as a psychological factor of creativity, we also focused on the study of the existence of a certain sensitive period for its formation. In particular, we explain this view with the following scientific conclusion observed in many studies. That is, the scientific interest in the problem of formation and development of creativity is growing every year, as it has been scientifically proven that the level of development of preschool and primary school children is much higher than that of later age groups.

It is known that due to the optimal combination of conditions for the development of certain mental characteristics and processes, there are periods when a person is really prone to certain influences and becomes sensitive to certain aspects of reality. Such periods are commonly referred to as sensitive. Thus, all age-related maturity can be described as a specific sequence of sensitive periods that reveal human developmental potential [2,83].

In the course of our study, we also reviewed studies that have conducted studies on young psychological factors of creativity actualization in small school-age students. In particular, based on data from the research of researcher L.M.Terman [3,41], conclusions were drawn about the strongest influence of heredity and the first 10 years of life on the formation of creativity. As J. Freeman points out, these are the conditions that predetermine success in adult life.

As V. Sinelnikov points out, the research conducted by different authors using test methods based on quantitative comparisons of students' standard thinking and creative thinking shows the contradiction of information about the time when creativity occurs in children. About 5 years after the emergence of P. Torrens creative thinking, T. Kovacs - 4 years, E.. Andrius - tied for 3,

5 years [4,560]. L.S. Vygotsky connects the emergence of creative processes with early childhood. [5,96].

D.B. Elkonin [6, 249] links the emergence of the need for a child to act like an adult, the “adult equality,” to the age of three. There are attempts to mimic the actions of adults from the 2nd to the 4th year of life. According to V.N. Drujinin, it was during this period that, "... the child is most sensitive to the development of creative abilities through imitation." According to Drujini, 3-5 years old is most sensitive to the development of creative abilities because the child is ready to socialize (master speech) but not yet socialized. The author writes: “The world is still mysterious and problematic for the child. Then the problematic nature of the world will be recognized only by the creators. ” This age, in Drujinin's view, is the most sensitive because "the main condition for the formation of creativity and its manifestation in everyday life is the formation of creative motivation in the individual" and the optimal period of its formation is from 3.5 to 4 years.

In the research of A.N.Leontev, A.R.Luria, D.B.Elkonin and others, 3-4 years is emphasized, because the preschooler is characterized by a shift to focus on the subject, so it is necessary to look for a new way of interacting with reality. There is awareness not only of the fact of using the new method, but also of the beginning of building and using it independently and consciously.

In the research of NV Khazratova, especially at the age of 3-5 years, it is distinguished, because given the possibility of formation of creativity as a general personal character, it is possible to increase the motivational-personal indicator of creativity in 3-year-old subjects identified growth, and five-year plans are an effective indicator of creativity.

V.I. Tyutyunnik [7,273] shows that the need for creative activity arises from the age of at least 5 years, and that this development depends mainly on the nature of relationships with adults.

EA Korsunsky, analyzing the observations of the development of talent throughout life, notes the following laws:

1) the first demonstrations of creative abilities from about 5 years of age;

2) the stage of transition from simple creation to "adult" by imitating creative models, along with the loss of creative elements (novelty, originality) - from 8 to 15 years;

3) overcoming the stage of primary imitation (creative elements reappear) - 16-17 years.

The author emphasizes that it is impossible to compensate for the imagination that manifests itself in later childhood (3-5 years), as this is the basis of secondary creativity.

The second sensitive period in the development of creativity, according to P. Torrens, took into account the small school age, i.e. 12–13 years.

VN Drujinin [2, 93] believes that creativity goes through at least two stages:

1. "Primary" creativity as a general creative ability - 3-5 years sensitive period. It is based on imitation of important adults as a creative model. The author believes that this may be a key mechanism for shaping creativity.

2. “Specialized” creativity, which is formed on the basis of “general” - the time of formation is about 13-20 years. It is based on professional example, support from family and relatives. He argues that the second stage ends with the denial of his imitation production.

Another study by S. Conducted by McKates, he based his research on describing the composition of imaginary images. By studying the types of active imagination, he identified three periods in a row: 3–6 years, 7–12 years, 13–18 years, which are characterized by changes in the construction and content of imaginary images [8, 232].

Concluding the discussion on the impact of developmental opportunities on the development of individual creativity, it should be noted that “action and self-action in development are not instantaneous”: actualization is “accomplished through successive accumulated achievements” [8, 232].

Thus, the solution to the problem of developing students' creative potential includes the development, implementation of specific creative programs, technologies and methods, and also the age factors of creativity in particular.

CONCLUSION:

The application of a set of methods, content-analyzes, questionnaires, tests and additional methods dedicated to the study of the problem of studying the psychological aspects of the formation of creative features in primary school students allowed to reveal the practical tasks of the study.

It was noted that the psychological aspects of the formation of creativity in primary school students, taken to the next stages of research on the basis of scientific literature and empirical research, each has its own dynamics and outcome, and forms a separate style. This method, in turn, naturally plays an important role in the formation of creative traits in young school-age students in the field of psychology, which is a very problematic issue.

The process of scientifically correct study of the psychological aspects of the formation of knowledge, skills and competencies in the formation of knowledge, skills and abilities in students of primary school age, the formation of their creative thinking in logical thinking. scientifically substantiated that it could allow the development of a range of practical measures.

Motivation, intellectual and logical ability, analysis, abstraction, general feature inference, proof, intellectual-heuristic, intuition, ability to hypothesize, imagination, ability to make new connections between components of a task, to see contradictions and problems , showed that knowledge, the ability to transfer skills to a new situation, critical thinking, aesthetic qualities, communicative ability, etc. are the main and priority indicators of the creative qualities of young school-age students.

Our research shows that creative learning methods designed for small school-age students help them develop different types of creativity by performing non-standard tasks in them.

Our research shows that overcoming factors that hinder the expression of creativity, such as unjustified adherence to habits and traditions, as well as promoting creativity, can turn almost any student into a creative person.

The creativity and success of a small school student in learning knowledge depends in many ways on how he acts in his mind, plans his actions, creates his own program. The student has a great ability to master the characteristics of the behavior and actions of others.

Many studies suggest that the formation of creativity in primary school students should take into account such requirements as "openness", "conformity of conditions to the chosen creative methods", "taking into account the current development zone", "taking into account the closest development zone" and "taking into account the age of students". showed.

Our observations have shown that creative-minded students are more likely to cope with uncertainty, inequalities, and to cope better with uncertain tasks.

The clear demonstration of such aspects as intolerance, conflict, high emotionality in creative students during our studies has scientifically substantiated their strong need to solve their internal problems independently.

He showed that the formation of creative traits in young school-age students depends on both subjective and objective environments, including the scientific conclusion that a stable and peaceful environment in families often helps to develop talents that manifest themselves in the scientific field.

The scientific findings of many studies show that as the likelihood of creativity disappears due to increased intellectual activity in the early school age, this is the result of a decrease in the unconscious role in regulating behavior and an increase in criticality and rationality in the student mind.

Many studies show that the nature of creativity does not disappear at all, but goes underground for a certain period of time, the cause of this phenomenon is the influence of the social environment, i.e., non-creative patterns of behavior that occur with the onset of the learning process. the point is that patterns and stereotypes of thinking and behavior are associated with mastery and accumulation, overcoming them, and that the decline in creativity at a young school age is related to a change in the structure, the content of the phenomenon, rather than the social environment.

LITERATURES:

1. Alieva E.G. Creative giftedness and the conditions for its development // Psychological analysis of educational activity. - M .: IP RAS, 1991 .-- S. 7-17.
2. Druzhinin V.N., Khazratova N.V. Experimental study of the formative influence of the environment on creativity // Psikhologicheskiy zhurnal.-1994. -TL5, No. 4. - S. 83-93.
3. Terman L.M. Genetic Studies of Genius. Stanford. 1925-1926. Vols. 1-4. CA.
4. Goleman D. Emotional intelligence. Why it can mean more than IQ - M .: "Mann, Ivanov and Ferber", 2013. - P. 560.
5. Vygotsky L.S. Imagination and creativity in childhood. - SPb .: SOYUZ, 1997 .-- 96 p.
6. Diagnostics of educational activity and intellectual development of children / Ed. D.B. Elkonin, L.A. Venger. - M., 1981.

7. Tyutyunnik V.I. The initial stage of ontogenesis of the subject of creative labor: abstract of doctoral dissertation. - M .: Moscow State University, 1994.

8. M.R.Makkeyb. The assotiative basic of the creative process //Psychol. review., 1969, №2 - P 220 – 232.