

## Development of creative skills in primary school students

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**Annotation:** The article outlines scientific research conducted by scientists on the development of creative abilities in elementary school students.

**Keywords:** creativity, characteristics, science, culture, creativity, thinking.

According to V.N. Drujinin, there are currently at least three approaches to the issue of creative abilities. They can be interpreted as follows:

1. There is no separate creative skill.

Intellectual knowledge arises in the quality of a person's artistic activity in the quality of necessary but inadequate conditions. Motivations, values, personality characteristics (A.Tannenbaum, A.Olox, D.B.Bogoyavlenskaya, A.Maslou etc.) play a key role in determining creative behavior. In the main characteristics of a creative person, these researchers incorporate cognitive knowledge, sensitivity in unknown and complex situations.

In this regard, the concept of D.B.Bogoyavlenskaya plays a special role, introducing the concept of creative activity of the researcher and predicting that it is conditioned by a certain psychological structure specific to the type of creative person. From Bogoyavlenskaya's point of view, creativity consists of a situational unsustainable activity that is reflected in the quest to get out of the limits of the problem. The type of creative personality is unique to all novices: testers, artists, musicians, inventors.

2. Creative abilities (creativity) are independent of intellect (D. Guilford, K. Taylor, G. Gruber, Ya. A. Ponomarev). In a nutshell, this theory assumes that there is a little correlation between the level of intellect and creativity. A more advanced concept is E.P. Torrence's "intellectual boundary theory": if IQ is below 115-120, intellect and creativity become the only factor, and when IQ exceeds 120, creative abilities become independent sizes, meaning that there are no low-intellectual creators, but there are low-creative intellectuals.

3. The high development of intellect requires the high development of creative abilities, and vice versa. The creative process does not exist as a specific form of psychological activity. This view is confirmed by almost all experts in the field of intellect, such as D. Wexler, R. Wysberg, G. Aizenk, L. Termen, R. Sternberg, and so on. Based on the significant (but not as large) correlations between IQ and Guilford's divergent thought tests, G. Aisenk advances the idea that creativity is a component of common mental talent. According to Wysberg, creative thinking is based on its quality, not on the method in which the product is obtained. He believes that any cognitive process, based on previous knowledge, will cause them to change, based on the demands of the issue.

Lately, the Sternberg concept has become popular. According to him, intellect is involved in solving new tasks as well as automation of movements. Intellectual behavior towards the outside world can be manifested in adaptation, selection of the type of environment, or change it. If a person performs a third type of relationship, in doing so, he demonstrates creative behavior.

The lack of the same connection between intellect and creativity was the basis for two alternative research approaches to a reductive approach. They can be called personal-motivating and psychometric.

According to V.N. Drujinin, the development of creative abilities takes place in at least two stages:

1. The development of "primary" creativity as a general creative ability that does not specialize in a particular area of human life. The sensational period of this phase, according to several authors, is 3-5 years old. An imitation of a valued adult as a creative model during this period will likely be a key mechanism for the formation of creativity. Similarly, creativity moves to a latent state at any time (the phenomenon of children's creativity).

2. Adolescence and adolescence (about 13 to 20 years old). During this time, "special" creativity is developed based on "general" creativity: its creative abilities as a "reverse," supplement, and alternative to certain areas of human activity, at which stage professional exemplary, family and peer support play a major role. However,

the main thing is that a teenager sets an "ideal example" for himself of a creator who seeks to imitate (at the level of divineization).

The second stage ends with a rejection of the product of personal imitation and a negative attitude towards the former ideal.

An individual either stays at the imitation stage for life or moves to independent creativity.

Once again, creativity (such as intellect) is based primarily on general talent.

Is it possible to create a social microorganism that has a positive effect on the development of creativity?

It is undoubtedly very easy to create such an environment for 3-6 year olds. Because their area of life is much more limited and uniform, it is easy to control their social connections. Children should spend their main time in the conditions created by the researcher, but live in a normal setting in the family.

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