THE USE OF CREATIVE TASKS IN THE CLASSROOM OF RUSSIAN AND ENGLISH LANGUAGE AND LITERATURE

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Conclusion

Proceeding from the above points, it is possible to divide the category of “spirituality” into three large groups. These are units that represent phenomena of consciousness, feelings and morality. Units related to the category of “consciousness” reflect to the understanding of the concept of “spirituality” in human thinking, units of “Nature” reveal the credential character of this concept. Despite the fact that its components are three, the number of units in each group can be different in different languages. For this reason, in the minds of some nation, when spirituality becomes more of a contemplative concept, it is for another nation that this desire is an emotional category, again it means moral standards for representatives of another language. In the minds of representatives of different languages, one of these three categories prevails, as a result, the concept of “spirituality” is perceived through exactly the same dominant character units in the minds of the language representatives.

References:


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Annotatsiya: Ushbu maqola rus va ingliz tili darslari va adabiy o'qish orqali talabalarning ijodiy qobiliyatlarini rivojlantirish muammolarini o'rganishga bag'ishlangan. Ishga talabalarning ijodiy qobiliyatlarini rivojlantirish bilan bog'liq masalalarni ko'rib chiqish kiradi. Xususan, ijodiy qobiliyat, ijodiy fikrlash, turli xil fikrlash tushunchalari, o'quvchilarning ijodiy qobiliyatlarini rivojlantirish xususiyatlari, rus va ingliz tillarida va adabiy o'qish darslarida ijodiy ishning o'rnini aniqlanadi.

Kalit so'zlar: ijodkorlik, ijodiy faoliyat, ijodiy qobiliyat, rag'batlantirish, ijodiy faollikni rivojlantirish

Аннотация: Данная статья посвящена исследованию проблемы развития творческих способностей студентов посредством занятий русского и английского языка и литературного чтения. Работа включает рассмотрение вопросов, связанных с развитием творческих способностей учащихся. В частности, в работе раскрыты такие понятия, как творческие способности, творческое мышление, дивергентное мышление, описаны особенности развития творческих способностей учащихся, определена роль и место творческих работ на занятиях литературного чтения и русского и английского языка.

Ключевые слова: творчество, творческая деятельность, творческая способность, поощрение, развитие творческой активности

Abstract: This article is devoted to the study of the problem of developing the creative abilities of students through Russian and English language classes and literary reading. The following work includes consideration of issues related to the
development of creative abilities of students. In particular, such concepts as creative abilities, creative thinking, divergent thinking are revealed, the features of the development of creative abilities of students are described, the role and place of creative work in the classes of literary reading in Russian and English are defined.

**Keywords:** creativity, creative activity, creative ability, encouragement, development of creative activity

**Introduction**

In the modern world, a person just needs to be able to think creatively, make non-standard decisions. But in an educational institution, training is often reduced to memorizing and reproducing standard methods of action, typical ways of solving tasks. It makes away with interest in learning. Pupils, in our case they are students can gradually lose the ability to creative work.

It seems to me that the task of the teacher is not only to give students the most profound knowledge of the subject, but also to develop the creative abilities of each student. That is, to reveal the qualities, which are basis of creative thinking of the students, to shape the ability to control the process of creation: by fantasizing, understanding of consistent patterns, solving basic problem situations.

The development of students' creative abilities and upbringing of active personalities is the primary task of a modern institution.

At present, attention to the issues, connected with developing of the creative abilities of students is increasing in many countries of the world. The deposits of creativity are inherent to any student. One must be able to find out and develop them. The students of the institute should not only master the material of subject programs, but also be able to apply it creatively, to find a solution to any problem. This is possible only due to pedagogical activity, which creates conditions for the creative development of students. Therefore, the problem of developing the creative abilities of students is one of the most vital.
The theoretical basis of development of the creative abilities of students

In the book "Basic modern concepts of creativity and talent" edited by D. B. Bogoyavlenskaya, gives us the following definition: "Abilities are features of functional systems that implement individual mental functions, which has an individual measure of intensity and showed by the effectiveness and qualitative distinctness of the development and implementation of performance."

Among the different types of abilities, the psychologists emphasize creative abilities. By creative abilities they understand the way to build their own image of the world, their own perception of the world (in a word, in an image, in music, in action) and themselves in this world.

Creativeness (or creativity) is the ability to wonder and learn, the ability to find a solution in unusual situations, it is the focus on the discovery of new things and the ability for a deep awareness of one’s experience.

Creative activity, according to psychologists, requires a balance of 3 types of abilities:

1. Synthetic abilities is the one, which produces something besides the already existing one, this is the ability to generate unusual, interesting ideas.

2. The second type of abilities is analytical, which means the ability to think critically, the ability to analyze and evaluate.

3. The third type of abilities usually relates to the ability, which turns the theory into practice, finds practical application to abstract ideas.

Considering the development of abilities, psychologists note that it is due to 3 facts:

- living environment;
- social forms of activity;
- individual personality traits.

Psychological and pedagogical feature of "creative activity", "creative ability" of students.
Psychologists are convinced that every person is capable of something and to some extent. Our psychological science proceeds from the concept of a dialectical unity of nature and acquired in abilities. There are 2 types of creative abilities: actual (those that can appear at a certain moment when a person can come up with something, draw, write or make an original solution to the problem) and potential (those that are inherent in nature in a person’s personal potential and which have not been disclosed until a certain time).

My task is to help students actualize their abilities, to develop them. I formulated for myself the following rules:

• To serve as an example to follow. Creative abilities develop not when I tell students about the need for their development, but when I can develop them myself and show it to the children in our communication.

• Encourage doubts arising from generally accepted assumptions. Creative individuals tend to doubt the decisions made by other people. Of course, the guys should not question any starting position, but everyone should be able to find an object worthy of doubt.

• Allow to make mistakes. When students are scolded for mistakes, they are as a result afraid of making them, and, therefore, they are afraid to take risks, are afraid to think independently, do not create something new, their own. I do not blame for the wrong answer, for the fact that someone did not understand the material so much, I avoid criticism, harsh statements that suppress the creative activity of children.

Encourage sensible search. Creativity is much easier to meet with freshmen than undergraduates. It does not wear out with age, but is suppressed by teachers. By allowing my students to take risks, and even encouraging them in this, I help unleash their creative potential. If a student takes a reasonable risk, working on the essay, expressing his opinion, I encourage him, even if he is not satisfied with the result of the work.
• Include sections in the curriculum that would allow students to demonstrate their creative abilities, and test the assimilation of material in such a way that students have the opportunity to use and demonstrate their creative potential. I suggest the guys imagine themselves in the role of a character and ask them to tell about themselves, write another ending of the story, etc. Questions, tasks contain the following wording:
  - imagine that ...;
  - compose;
  - invent;
  - suggest a hypothesis;
  - speculate.

• Encourage the ability to find, formulate, and be the first to propose a problem.

• Encourage creative ideas and creative results. Giving students assignments, I explain that I expect from them not only a demonstration of knowledge of the basics of the subject, but also elements of creativity that will be encouraged. I teach children to experience the joy of creative discovery; I bring up the need for creativity.

Prepare for obstacles encountered on the path of a creative person. Creativity is not only the ability to think creatively, but also the ability not to give up, meeting resistance, to defend one's opinion, seeking recognition.

• Stimulate further development. To convey to their students a simple idea: creativity has no end.

I am convinced that creativity requires the presence of 6 sources: - intellectual abilities; - knowledge; - personal characteristics; - motivation; - environment; - styles of thinking.

Internal need for creative activity is considered by psychologists and teachers as an objective regularity of personal development. According to LSVygotsky, creativity is the norm of adult development, the propensity for creativity is inherent
in any student. However, by taking part in creative activity, a person can act, guided by a certain pattern (passive-imitative activity), can choose one (active-imitative) independently from many proposed solutions, and, finally, he can come up with, create a qualitatively new (creative activity).

Each student at a certain stage is capable of some of these types of activities to a greater or lesser extent. And this should be taken into account by the teacher.

The role and place of creative work in the classes of Russian and English language and literature

Methodological and pedagogical substantiation of the topic.

There are also pedagogical studies on the problem of the creative development of students. The substantiation of the proposed system of work can be found in the works of I.Ya.Lerner, V.A. Sukhomlinsky, A.N. Okunev. I.Ya.Lerner identified the following elements of creative abilities:

- A vision of a new problem in a familiar situation;
- transfer of knowledge and skills to a non-standard situation;
- vision of new (hidden) functions of known objects;
- Vision of all interrelations of the object structure;
- Vision of alternative and alternative ways of solving the problem;
- a combination of known methods of action and the creation on this basis of a new method;
- the construction of a fundamentally new solution that differs from the known ones.

According to studies of didactors, teaching students' creativity is their arming with the ability to recognize the problem identified by the teacher, and later to formulate it himself. This development of the ability to put forward hypotheses and correlate them with the conditions of the problem, to carry out a phased or final verification of the solution in several ways; the ability to transfer knowledge and actions in a nonstandard situation or create a new way of action.
Classes of Russian and English language and literature, perhaps, like no other, open up opportunities for the development of creative abilities. The strategic principle of developmental learning of the Russian language is the principle of developing creative linguistic abilities. It follows from the objective regularity of mastering the native language, noted by A. A. Potebnya: “... language is a means not to express a ready-made thought, but to create it”.

In the Russian and English classes, it is necessary to develop students' creative activity within this subject (to promote the conscious mastery of the wealth of the native language and the development of speech), as well as to stimulate the development of the student’s personality and the unrelenting desire for creativity.

T.I. Tambovkina, considering the possibilities of developing creative activity in the Russian language classes, notes that one of the types of mental activity is observation. It does not arise by itself, it must be painstakingly and systematically developed. Purposefully organized language observation in the Russian language classes encourages students to creative activity.

Literary development of students can be carried out only in line with creativity. Sukhomlinsky wrote: "The love of creativity can not be raised without creativity." Literature classes, above all, require an atmosphere of creativity, since the act of comprehending art is unthinkable without personal inclusion, without creative direction. These classes allow you to develop creative abilities - a new, personal, transformed, yours is created.

Studying Russian and English language and literature, students master the necessary linguistic minimum and skills adequate to this knowledge. According to recent studies of didactics, the levels of knowledge and skills are inferior in student development. The highest levels of experts include personal attitude to the subject and experience of creative activity.

"Creative activity is the creation of a qualitatively new, never before existing."
The impetus for creative activity is a problem situation that cannot be resolved in traditional ways. The original product of activity results from the formulation of a non-standard hypothesis, the discretion of non-traditional interrelationships of the elements of a problem situation, the attraction of implicitly related elements, the establishment of new types of interdependence between them.

The peculiarity of students' creative activity is that, as a result of this activity, they create new values for themselves that are important for the formation of an individual as a public subject. Teaching students creativity is mainly carried out on problems already solved by society.

According to the didactors, the ability to act and as a prerequisite for the assimilation of knowledge and skills, and as a result, and the criterion of the level of learning. With regard to the situation of learning, creative abilities are manifested in solving creative tasks, but the optimal condition ensuring the intensive development of students' creative abilities is not an episodic solution of individual creative cognitive tasks, but systematic, targeted presentation of them in a system that meets the following requirements:

- cognitive tasks should be based primarily on an interdisciplinary, integrative basis and contribute to the development of the mental qualities of the personality that underlie the development of creative abilities - memory, attention, thinking, imagination;

- tasks should be selected taking into account the rational sequence of their presentation: from reproductive, aimed at updating existing knowledge, to partially exploratory, focused on mastering generalized methods of cognitive activity, and then to the creative, allowing to consider the studied phenomena from different sides;

- the system of cognitive tasks should lead to the formation of the following most important characteristics of creative abilities: the fluency of thought (the number of ideas that arise per unit of time); flexibility of mind (ability to switch from one thought to another); originality (the ability to find solutions that differ from
the generally accepted ones; curiosity (sensitivity to problems in the surrounding world); the ability to put forward and develop hypotheses.

In my work, I use the following methods to develop students' creative abilities:

- heuristic;
- problematic;
- model.

It is these teaching methods that enable the teacher to provide students with more autonomy and creative search.

With traditional forms of education, a student, acquiring and assimilating some information in the educational process, becomes able to reproduce the methods of solving tasks, exercises, etc. indicated to him.

However, he does not take part in the creative search for ways to solve the problem posed and, therefore, does not acquire the experience of such a search. The more the problem to be resolved differs from the familiar one, the more difficult for the learner is the search process itself; if it does not have special experience.

Therefore, there are cases when high school graduates who have successfully mastered the school curriculum do not cope with university competitive tasks that require a non-standard approach to their solution. Making a new hypothesis in connection with a new problem requires special types of activity that depend crucially on the abilities of the researcher. These abilities are formed in the activities of the students themselves. To solve a number of problems, traditional ways have to be considered from a completely new, unexpected angle. In order to form a creative experience, it is necessary to design special pedagogical situations that require and create the conditions for creative solutions.

Description of the work system.

1. The psychologist should conduct a diagnosis of the level of development of creative abilities using the following methods:
• The Creative Field method by D. B. Bogoyavlenskaya;
• The method of determining the originality of thinking from the drawings on the construction of phrases, proposed by Guilford;
• Torrens Tests;
• Tests Rowen and Wenger.

Intermediate diagnosis of the creative activity of each student is carried out using the following methods: - observations; - talk; - questionnaires; - tests. It is no secret that different degrees of creative activity are characteristic of different students. There are several levels (according to E.V. Koroteva): 1. Zero level. Students are not characterized by aggression or demonstrative rejection of learning activities. As a rule, they are passive, difficult to engage in creative work, waiting for the usual pressure from the teacher. Being engaged with this group of guys, I do not forget that they are slowly getting involved in the work: creative activity increases gradually. I do not offer them tasks that require a quick transition from one type of activity to another. Sometimes I allow such students to perform only part of a creative task.

waiting for classes that the teacher leads. This creates the prerequisites for a transition to a higher level of development of creative activity. → waiting for a meeting with a given teacher → lack of fear feeling of confidence → The activity of a teacher in a classroom with a predominance of zero-level students is aimed at creating a special emotional atmosphere of classes, which sets up the inclusion of students in the educational process. Then the chain is born: a state of comfort, openness

2. Relatively active level of creative activity. For students of this level, interest is characteristic only in a certain creative situation related to an interesting topic (content) of a lesson or unusual techniques. Thus, inclusion in the activity is associated with emotional attractiveness, but is not supported by volitional and intellectual efforts. Such students eagerly embark on a creative task, but if they are difficult, they lose interest in it.