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Developing Pupils' Creativity Through Integrated Lessons in The Primary Education

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Abstract
In this scientific article the author discusses about expanding pupils' creativity through integrated lessons in the primary education.

Keywords: Creativity, originality, imagination, expressiveness, self-confidence.

INTRODUCTION

After gaining independence, Uzbekistan has gained a unique path of economic and socio-cultural development. The profound changes that are taking place along this path on all fronts. It called for radical reforms in medicine, agriculture, industry, and the education system. We can say that independence has been a factor in main reforms, especially in education. After all, education is the main source of implementing the national training program, as well as revealing the inner potential of the younger generation. It is clear that these abilities and talents will grow and contribute to the development of our country. As we rely on the younger generation to carry out socio-economic reforms, we must first get rid of the remnants of the dictatorial system in the field of education.

In the line of the President of the Republic of Uzbekistan "On measures to further improve the education system in 2017-2021" to radically improve the level of preparation of children for education, the introduction of modern educational programs and technologies in the educational process implementation, the creation of conditions for the full intellectual, moral, aesthetic and physical development of children. Today, educational institutions are focusing on the formation of a scientific worldview in more students, giving them a new concept, that is, the 1st component of the State Education Standards - knowledge. A variety of modern methods were recommended in this direction. In education, "creativity" is a term we all understand in ordinary parlance, though we may have little knowledge of the scientific research associated with it. Craft's (1) review of creativity in education offers a user-friendly overview of sixty years of literature. We will touch on a few highlights along with other studies that demonstrate the potential of exploring this literature as a basis for reflecting on one's teaching practices.

Creativity as a cognitive construct is multifaceted and has been represented from many perspectives as an aspect of intelligence, as problem solving ability, as an associative or even an unconscious process, and has also been connected to wide ranging constructs such as thinking in opposites, analogies and metaphors, intuition, inspiration, imagination, intelligence, various processes of mental representation, specific perceptions processes, and finding and solving problems.

Craft (1) notes that the 1980's and 1990's saw an important shift away from an emphasis on developing measures of creative ability to understanding the creative mind in terms of intellectual abilities such as those described by Gardner (5) (for example, synthetic ability, analytic ability, and practical ability) and in terms of discipline or domain specific understandings of creative processes. Thus, identifying creativity research in your own discipline is an especially important opportunity for understanding what instructional strategies might best foster its development. Bloom's revised taxonomy (6, 7) includes creativity as the highest level of cognition, defining it as, "Putting elements together to form a coherent or functional whole; reorganizing elements into a new pattern or structure through generating, planning, or producing" (7, p. 21). This definition broadens the cognitive domain considerably because it treats creating as an intellectual process rather than the product of some intangible inspiration. Even when a burst of creative activity seems to come from "out of the blue," its foundation is in the creator's accumulated ideas, concepts, and processes – those things that come from experience and training as well as intuition.

Another important change of direction is understanding creativity as a social process. Thinking of the classroom as an organization and understanding how a creative climate is perceived by individuals in an organization can provide insights into action items for the teacher who would foster creativity, especially those teachers who aim for social learning and espouse constructivist pedagogies.

For teachers, an understanding of creativity allows the development of activities and experiences that require students to assemble, disassemble, and transform prior learning, and to combine it with new knowledge and skills to form unique conceptions or products. For example, one might ask students in an English class to create a series of metaphors or to rewrite a famous quotation in two or three new ways that either retain the original meaning or suggest new interpretations. In engineering, one might ask students to reproduce a two-dimensional drawing from a new perspective and in three dimensions, or to "build a better mousetrap" given a set of raw materials. In any case, having students transform or produce something requires them to exercise a series of complex cognitive processes. One advantage of collaborative learning as a tool for developing creative capacities is that in collaborative tasks, students must exchange ideas about how to carry out the assignments and they must also debate the merits of proposed ideas. Such dialogue fosters creativity and adds a practical dimension as well.

IDEA research has identified a number of teaching methods that are related to objective. Although this objective is largely selected by faculty teaching in creative-writing and arts-related disciplines, the items are consistent with current thinking about teaching for creativity in other disciplines. Feedback from these particular items should be helpful in most disciplinary settings where Objective is truly crucial. For example, the items essentially ask whether the students got useful feedback about their own performance compared with standards for achievement; whether there were bona fide opportunities or demands for creativity; and whether students were actually encouraged to challenge themselves (to be creative). In the first case, it stands to reason that students must understand how their own performance compares to standards for creativity if they are to learn to recognize what creative performance or production is.

However, with experience, examples of methods for fostering creativity drawn from teaching strategies used in other disciplines can become a source of inspiration for new, creative approaches to teaching. Item 2 (found ways to help students answer their own questions) can be understood by considering the contrary – providing answers stifles originality. Similarly, Item 13 (introduced stimulating ideas about the subject) should be an important tactic in raising student interest. Many of the correlated items, such as those that include peer interaction (Items 16 and 18) appear to emphasize motivating and engaging students. However, the social content of Item 18 suggests another aspect, facilitating flexible and divergent thinking, which would presumably come from interaction with others who have different experiences and perspectives.

The future of our great Motherland largely depends on the teacher, his potential, his attitude to the work of teaching and educating the younger generation. The development of modern science and technology requires the teacher to be creative, to teach based on the study and application of the best advanced and modern technologies. The effectiveness of a teacher depends in many ways on his pedagogical skills and professionalism. The methods used in the lesson are many and varied. However, the skill of the teacher is to select and use the methods that are necessary for the lesson and appropriate to the knowledge and level of the students. Today's demand is that the teacher should design each lesson in order to visualize it as a whole. To do this, it is necessary to plan the work on the topic, to organize the collected materials, to divide the work to be done taking into account each minute of the lesson, and ultimately to implement the educational unit.

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