

ATHE SIGNIFICANCE OF GAME ACTIVITY IN THE FORMATION OF SKILLS IN PRIMARY SCHOOL CHILDREN

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Annotation: This article describes the importance of using modern technologies and the components of abilities in the development of creative abilities, artistic, intellectual and creative abilities of children of junior school age.

Key words: Personality, student, ability, creativity, game, game activity, formation, motivation.

INTRODUCTION

The main directions of the construction of the society being established in our republic are aimed at educating a psychologically well-developed person, improving the educational process, and training highly qualified personnel. At the same time, great attention is being paid to the development of mental, artistic, creative abilities and raising the work of forming abilities to the level of modern requirements.

One of the main factors in raising the Republic of Uzbekistan to the level of a great country in the future is the education of a talented, creative, free-thinking, independent young generation. In this case, mainly action games reflect their own content. The activity of the game is aimed at overcoming various difficulties and obstacles on the way to the goal.

ANALYSIS AND RESULTS

As soon as elementary school age students come to school, they focus on their studies. Studying or learning at school is an independent activity for him, to which a small student devotes four hours every day at school and at least 1.5-2 hours at home. Children of junior school age are mostly engaged in play activities in their spare time. Their special interests bring the game to life with running, jumping, throwing and other artificial movements. Children play the game at home, outside of school, during educational activities, in school sports sections, during other activities outside of the classroom. Junior school age consists mainly of 7-8-year-old students (1-2 graders. It is necessary to take into account that the environment surrounding the child is prone to various effects on the body when playing mobile games with girls and boys, especially at this age.

The game increases the student's interest in achieving success in education and has the ability to create a strong motivation in him. Teaches the student to act quickly, agility, resourcefulness, accurate and timely completion of tasks, skills of compliance with the law are formed. Student's activity is developed and his passion for knowledge increases.

It helps in the formation of moral qualities of the person. Students develop habits such as cooperation, creativity, caring for each other and mutual respect. In particular, they have the ability to imagine the outside world, think freely, be emotionally active and open to communication. Pupils try to help each other, to harmonize their interests with the interests of others.

They will have the skills to apply the knowledge gained during the game and use it in different situations. Game activities, based on the formation of good qualities, create collective life activities, teach independence, support others in working conditions. The organization of game activities will cause students to be diligent, ingenuity, take a responsible approach to their task and achieve new results based on increasing their interest in knowing mental activity.

A person's abilities are mainly divided into three main groups:

- 1) abilities related to motivation (interests and inclinations);
- 2) abilities related to temperament (emotionality);
- 3) mental abilities.

In psychology, it is customary to associate the ability of creative activity, first of all, with the specific features of thinking. Creative thinking is characterized by associative, dialectical and systematic.

Associativeness is the ability to see connections and similarities in things and events that cannot be compared at first glance. Forming contradictions and finding ways to resolve them allows for dialectical thinking. Another quality that shapes creative thinking is consistency, that is. the ability to see an object or phenomenon as a whole system, to perceive any object, any problem comprehensively, in various connections; the ability to see the unity of interconnections in the laws of events and development. The development of these qualities makes thinking flexible, original and effective.

Creativity encompasses a certain set of mental and personal qualities that determine the ability to be creative. One of the components of creativity is the ability of the individual. Many researchers distinguish motivation, values, personal characteristics of a person in creative behavior. Creativity indicators increase under the influence of motivation.

K.M. Gurevich, E.M. Borisova (1) states that creativity motivation is viewed as a desire to take risks, to test the limits of one's capabilities and try to realize oneself in the best possible way, to adapt to one's capabilities as much as possible, and to strive for work. new, unusual activity, use of new methods of activity.

A.M. Matyushkin (13) believes that success motivation is necessary for creativity. Ya.A. Ponomarev (15), creativity is based on the global irrational motivation of human alienation from the world. He sees the unique characteristics of the motivation of a creative person not in the satisfaction of achieving the result of creativity, but in the process itself, in the desire for creative activity.

In addition, there is a special approach that connects the level of intelligence and the level of creativity on a completely different basis. According to this approach, M.A. Volla and N.A. Kogan (16), the personal characteristics of a school student depend on different combinations of intelligence and creativity levels.

In our research, we were of the opinion that the cognitive and motivational spheres of a person should interact as an organic whole for optimal manifestation of creative abilities.

It is impossible not to take into account the social environment in which the personality is formed. In addition, it should be actively formed. Therefore, the development of creative abilities depends on what opportunities the environment provides for the realization of the existing potential of each person at different levels.

The whole environment should be conducive to the development of creative abilities. V.N. Druzhinin states that "the formation of creativity is possible only in a specially organized environment" (17). For example, M. Volakh and N. Kogan (16) argues against strict time limits, a competitive environment, and a single criterion of correctness of the answer. According to them, for the manifestation of creativity, the subject needs simple life situations, a comfortable, free environment where he can freely use additional information on the subject of the task.

D.B. Bogoyavlenskaya (2) singled out a unit of measurement of creative abilities called "intellectual initiative". He considers it a synthesis of the mental abilities and motivational structure of a person, which is manifested in "the continuation of mental activity beyond the demand, beyond the solution of the problem set before the person."

The analysis of psychological and pedagogical literature on the problem of development of creative abilities showed that a unified approach to the assessment of creative abilities has not yet been developed. Despite the differences in approaches to their definition, researchers unanimously distinguish the qualities of creative imagination and creative thinking (flexibility of thought, originality, curiosity, etc.) as important components of creative abilities.

The criterion is the creation of a new product, as well as the realization of individuality, in which the creation of a product is not necessary at all, etc. Almost all approaches emphasize this important distinguishing feature of creativity. the ability to go beyond the given situation, the ability to set one's own goal.

Based on the analysis of different approaches to the problem of development of creative abilities, we determine the main directions of development of creative abilities. junior schoolchildren: use methods of organizing and stimulating creative activity, develop imagination and develop thinking qualities.

Based on the analysis of psychological-pedagogical literature, review the basic definitions of the concepts of "creativity", "ability", determine the essence of creative abilities, their components, age characteristics of young students; determining the conditions and main directions for the development of creative abilities in Russian language classes.

The essence of the concept of "creativity".

In order to reveal the essence of creative abilities, their structure and characteristic features, given that there is no generally accepted single approach, we will consider the basic concepts necessary for this. The concepts of "creativity" and "ability" are important in our research.

Until now, there are different approaches to the concept of creativity in philosophical, psychological, pedagogical literature. The main difficulty is, first of all, related to the lack of direct, operative, psychological content of this concept; This can explain the use of the definition of creativity so far only by its product - the creation of something new. Philosophers define creativity as a necessary condition for the development of matter, the formation of its new forms, and the forms of creativity themselves change along with its emergence. Creativity is defined in the "Philosophical Encyclopedia" as follows: "Creativity is an activity that creates something new that has never existed before."

According to foreign authors, creativity is: "...the harmony of perceptions realized in a new way" (Makkallar), "the ability to find new connections" (Kyubi), "...the emergence of new compositions" (Murray), "the activity of the mind leading to new understandings" (Gerard), "the transformation of experience into a new organization" (Taylor) (17).

The American scientist P. Hill defines creativity as "a successful flight of thought beyond the unknown" (18). Of all foreign concepts and theories, the closest to the point of view of many domestic psychologists who study creativity is humanistic psychology. Its representatives (A. Maslow, K. Rogers) believe that creativity is the ability to deeply understand one's experience, it is self-expression, self-expression, self-strengthening by realizing one's inner potential (18).

Within the framework of this study, it is impossible to consider the views on the topic of defining the concept of creativity, even of our most famous psychologists - they are all very different from each other, so the topic of study is complex and multifaceted. Let's highlight the most basic positions.

Berdyayev in the work "The meaning of creativity" defines creativity as personal freedom, and the meaning of creativity is the emotional experience of the presence of contradiction and the search for ways to solve it (16). AND IN. Strakhov characterizes creativity through the unity of work and talent, respectively emphasizing two aspects: related to activity and creative abilities of a person (18). Soviet psychologist A. Mateiko believes that the essence of the creative process lies in the reorganization of existing experience and the formation of new combinations based on it (9). According to E.V. According to Ilenkov, creativity is a dialogue, even if it does not have a decided outcome, it is a subject-subject search (19). In addition, many researchers have associated creativity with dialogue, ambiguity, the existence of a problematic situation, and the resolution of real conflicts. In the interpretation of Ya.A. Ponomarev's work is seen as "developmental interaction" (14). Creativity is manifested, develops and improves in activity under the influence of motivational and need-based relationships that form the basis of the main characteristics of a person, his life position (GS Altshuller, Sh.A.Amonashvili, L.S.Vygotsky) (1).

L. S. Vygotsky said that the highest expression of creativity is still available to a few selected geniuses of humanity, but creativity is a necessary condition for existence in the everyday life that surrounds us. Everything that goes beyond the limits of the everyday and contains at least a part of the new owes its origin to the creative process of man (15).

The phenomenology of creativity can be divided into three main types corresponding to the types of creativity:

Stimulating-productive - activity can be productive, but this activity is determined each time by the influence of some external stimulus.

Heuristic - activity acquires a creative character. A person who has a sufficiently reliable method of solving continues to analyze the composition and structure of his activity, compares individual tasks with each other, which leads him to discover new original, outwardly smarter methods of solving. Each found pattern is experienced as a new, "own" way of discovery, creative discovery, solving tasks;

Creative - an independently found empirical pattern is not used as a solution, but as a new problem. The patterns found are proven by analyzing their original genetic basis. Here, the individual's action acquires a generative character and gradually loses the form of a response: its result is wider than the initial goal. Thus, creativity in the narrow sense of the word begins only where it ceases to be an answer, but only solves a predetermined task. At the same time, it remains both a solution and an answer, but at the same time there is something "beyond this" that defines its creative status.

Currently, scientists distinguish two levels of abilities:

reproductive (quick acquisition of knowledge and mastery of certain activities according to the model),
creative (the ability to create a new original using independent activity).

The same person may have different abilities, but one of them may be more important than the others. On the other hand, different people have the same ability, but differ in the level of development.

As a result, experimental studies have identified a unique ability among the abilities of a person - the ability to create unusual ideas, to deviate from traditional patterns in thinking, and to quickly solve problem situations. This ability was called creativity (creativity).

Creative abilities are not directly related to the level of general and special abilities, which are a real means of successful implementation of activities, but do not clearly determine the creative potential of a person. Their contribution is made only through the motivational structure of a person, its refraction through value directions, i.e. there is no creativity that exists in parallel with general and specific abilities (Gilford's section on IQ and creativity) (28). At the same time, the creative potential of a person is not the result of only quantitative growth of abilities. What is commonly called creative abilities, D.B. Bogoyavlenskaya, there is the ability to perform production activities that did not provoke the situation, i.e. cognitive ability. Its manifestation is not limited to the field of intellectual labor professions and characterizes the creative nature of any type of work (6).

The concept of creativity is often used as a synonym for creativity (Latin Creatio - to create). We adopt this perspective in our work.

P. Torrens describes creativity in terms of thinking: "The process of feeling difficulties, problems, gaps in information, missing elements, distortions in something; building hypotheses and formulating hypotheses about these deficiencies, evaluating and testing these hypotheses and hypotheses, the possibility of revising and testing them, and finally, summarizing the results" (8).

K. Taylor, like J. Guildford, considers creativity not as a single factor, but as a combination of different abilities, each of which can be expressed at different levels (9).

J. According to Renzulle, creativity is understood as the characteristics of a person's behavior expressed in the original methods of obtaining a product, solving a problem, approaching a problem from a different point of view (9).

S. Mednik considers creativity as the process of redesigning elements in new combinations that meet the requirements of utility and some special requirements. According to him, the more distant the elements of the problem, the more creative the process of solving it (10).

F. Barron understands creativity as the ability to introduce new things into experience, and M. Vollach - the ability to create original ideas in the context of solving or setting new problems (10).

Based on the above, there are at least three main approaches to the essence of creative (creative) abilities:

Thus, there are no creative abilities. Intellectual talent is a necessary but not a sufficient condition for human creativity. Motivations, values, personal characteristics (A. Tannenbaum, A. Oloh, A. Maslow, etc.) play the main role in the activation of creative behavior. The main characteristics of a creative person include cognitive ability, sensitivity to problems, independence in uncertain and difficult situations.

The procedural-active approach of D.B. Epiphany. Creativity is considered as the activity of a person, which consists in the possibility to go beyond what is given by him. It implies the matching of the motive and the goal, i.e., the subject's passion for the activity. In this case, even when the initial task is completed, the activity is not stopped, the initial goal is fulfilled. We can say that the development of the activity took place on the initiative of the individual himself, and this is creativity.

Creative abilities are a set of individual characteristics that determine the possibility of successful implementation of a certain type of creative activity and determine the level of its effectiveness. They are not limited to the knowledge, skills and abilities of a person. Creative abilities are manifested in interest, desire and emotional attitude to creativity, because the level of development of knowledge, logical and creative thinking, imagination, independence and persistence in creative research and ensure the creation of subjective innovation in a specific field.

The main requirements for the development of creative abilities of young students are that the successful development of creative abilities is possible only if favorable conditions are created for their formation. Such conditions in psychological and pedagogical literature: changing the role of the student. A fundamental change in the role of the elementary school student in the classroom, according to which he should become an active participant in learning, have the opportunity to choose, satisfy his interests and needs, and realize his potential. In the process of performing creative tasks, personal-activity interaction between students and the teacher is necessary. Its essence lies in the inseparability of direct and reverse effects, understanding interaction as co-creation.

A favorable psychological environment. Creating a comfortable psychological environment that helps to develop abilities: encourage and encourage children's desire for creativity, believe in the strengths and capabilities of schoolchildren, unconditionally accept each student, respect his needs, interests, opinions, exclude comments and criticism.

Negative emotions (anxiety, fear, self-confidence, etc.) have a negative effect on the effectiveness of creative activities, especially in children of primary school age, because they are characterized by heightened emotions. In the student community, it is important to have a comfortable psychological environment in which there is an atmosphere of goodwill, care for everyone, trust and demand.

Creating internal motivation for learning. The need for internal motivation to learn with a focus on creativity, high self-esteem, self-confidence. Only based on them, creative abilities can be successfully developed. Then the child's cognitive needs, desires, his interest not only in knowledge, but also in the research process, emotional upsurge, strong mental tension serve as a reliable guarantee of not overworking and benefit the child. .

Correct pedagogical support for the child. Unobtrusive, intelligent, friendly help from adults (not a hint). If the child can do it himself, you can't do anything to him. If he can think for himself, you cannot think for him.

A combination of different forms of work. Optimal combination of frontal, group, individual forms of work in the classroom, depending on the goals of the creative task and its level of complexity. The preference for collective and group forms is due to the fact that joint research allows to combine the knowledge, skills and abilities of several people, helps to increase the intensity of reflection. an important role in the process of creating a new one. In the process of reflection, the student realizes not only creative activity, but also himself in creativity (needs, motives, opportunities, etc.), which allows him to correct his educational path.

Interdisciplinary. In the process of solving creative problems, as a rule, knowledge from different fields should be used. And the more complex the task, the more knowledge should be used to solve it.

Creating a successful situation. Creative assignments should be given to the whole class. Only success is measured when they are finished. A teacher should see individuality in every child. Do not personally prepare creative tasks for the most talented students and offer them instead of the usual tasks that are given to the whole class.

Independence in performing creative tasks. The child's independent solving of tasks that require maximum strength, when the child reaches the "ceiling" of his abilities and gradually raises this ceiling higher and higher. Children need creative tasks that are difficult but doable, which will stimulate interest in creative activities and develop relevant skills.

Diversity of creative tasks both in terms of content, forms of their expression, and level of complexity. The optimal combination of creative and simple educational tasks includes rich development opportunities, ensures that the teacher works in the zone of proximal development of each student.

development of creative abilities in reading classes. Developing creative abilities of younger students in reading classes is a problem I have been working on since the second year. Summarizing the studied literature, I consider the teacher's activity, initiative, and creative search to be important and necessary to solve this problem.

Creativity is a complex phenomenon conditioned by many social, pedagogical and psychophysiological conditions. Teaching creativity is, first of all, teaching a creative attitude to work. Work is the most important source of cognitive activity without which there would be no creative person. The development of creative abilities is also helped by the way of conducting classes: a creative, friendly microclimate, an atmosphere of respect and cooperation between the teacher and students, attention to each child, encouraging even the smallest success.

In the classroom, children should acquire not only knowledge and skills, but also general development. The teacher must create conditions for the students to show their creative abilities, master tactics, technology, i.e. with a specific program of creative exercises, which includes the activation of the main components of creativity: emotions, imagination, imaginative thinking. For creative classes, you need to make sure that your unusual findings are noticed, accepted and properly evaluated.

The attitude of the teacher to the results of children's creativity is a very broad topic. We need to treat children's creations with care, refrain from criticism, choose a position of acceptance, and value the students' creativity. When the relationship of trust and openness is established between the teacher and the students, it is possible and necessary to compare the completed task with the set creative task.

Writing fairy tales is one of the effective ways to develop children's creative abilities, and it helps young students to express themselves. During the study of fairy tales, work on creative processing is carried out. - The most important thing is not to scare the fairy tale, - says N. Dobronravov. A child is attracted to a fairy tale because it is his fantasy world, it is his first ideas about life. The ability to believe in miracles and dreams is formed from childhood. It helps to look at life situations from the outside, to take a creative approach to solving problems. Listening and reading fairy tales, a person collects a "bank of life situations". Creative work - explaining the main events, the actions of the characters, comparing them with a similar fairy tale. Sukhomlinsky wrote: "Through fairy tales, fantasy, play, through unique children's creativity - the right way to a child's heart." Children love to listen to fairy tales, but, as a rule, they do not know how to write them. Therefore, before allowing children to write their own stories, it is recommended to use methods that help children gradually enter the role of "storytellers" at the beginning of the activities.

Summary

Game activity is understood as human activity, which results in a new thing - an object of the external world or a mental construction that leads to new knowledge about the world, or a feeling that reflects novelty. attitude to reality.

As a result of practical experience of teachers-practitioners, analysis of scientific-methodical literature, it can be concluded that the educational process in primary classes has real opportunities to develop creative abilities and creative activity of young students.

Taking into account the conditions for the development of the abilities of young students makes it possible to determine the ways of their development in the course of conducting reading classes. The first is to organize the educational process by setting creative educational tasks and creating pedagogical situations of a creative nature; as well as the organization of independent creative work of students in primary school. The second way is to attract students to study literature, artistic and creative activities.

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