

## EARLY DIAGNOSTIC ANALYSIS OF CREATIVENESS ABILITY OF SCHOOL-AGED CHILDREN

**Jumanova Fatima Uralovna**

*Chirchik State Pedagogical Institute of Tashkent region*

*Faculty of Pedagogy, Head of the Department of Pedagogy and Management*

**Sayupova Aziza Mirzabekovna**

*Chirchik State Pedagogical Institute of Tashkent region*

*Faculty of Pedagogy Stage 2 Master*

**Abstract:** The article analyses the present condition of creativity psychodiagnostics in general and as applied to the work with preschool children. The article shows that in diagnostics with preschool children the most well-founded are the methods of qualitative evaluation of children's creativity and oriented to study the process of creative task solution. There some perspectives of studying children's creativity on the basis of Vygotsky's cultural historical theory and approaches of studying creative potential of a child are laid down

**Keywords:** creativity, preschool age, creativity tests, creation work as a process, the qualitative diagnostic methods.

The growing interest of psychologists in the problems of creative development in preschool age, including diagnostics creativity, quite naturally. On the one hand, the most remarkable trend in the development of the educational system in our country is humanization of education. In these conditions the importance of developing reliable tools for studying creativity is growing preschool children. On the other hand, within the framework of modern child psychology, some trends are obvious that make us look at the problem of diagnosing creativity in a new way. Preschool age all children is considered not just as a sensi active period of development of the imagination, which quite traditionally (L.S. Vygotsky), and as a

sensitive period of creative development whom the potential of the individual (V.N. Druzhinin, O.M. Dyachenko and others). Imagination before student is recognized not only as the basis for the subsequent formation of creativity, but also the most important characteristic who is of preschool age. Some actors express the opinion that the leading activities of preschool age is not a game, but a productive activity (drawing, modeling, designing).

This activity is considered not only as a driving force for the formation psychological readiness for school, but also as a condition for the creative development of the individual. This trend deserves attention in itself and shows the sign the importance of developing diagnostic tools creativity of preschoolers. The beginning of the development of diagnostic methods creativity, some authors associate with the writings of J. Gilford (1950). But, as F. Barron points out, to first research in this area should also include the work of F. Galton. They had an understanding of creativity was manifestations of a common mental ode rarity, which, in turn, viewed as genetically determined urged.

This understanding of the general way features typical of the natural sciences the paradigm that has developed in the completed form by the end of the 19th century. In the same positions stood L. Theremin, who created the first tests general intellectual endowment, which was estimated using the coefficient intelligence point. In the context of the beginning in the 20s 20th century in the US "test boom" that some understanding of creative giftedness and, therefore, such an approach to diagnosing sticky became decisive for several decades ahead. Around the same time in Europe, the development a completely different understanding of creativity values within Gestalt psychology (M. Wertheimer, K. Dunker). Classic productive thinking research, carried out by K. Dunker (1935), outlined another approach to the diagnostics of creativity, based on the application of experiments tal methods. It is significant that in that which approach to the diagnostics of creativity is there are three key principles:

1. Presenting a task to a person for creative thinking individualized vano, unlike standardized in statements in tests.

2. First of all, the process of the birth of a decision, not the end result.

3. Conducting an individual study not only does not rule out, as in tradition rational tests, but, on the contrary, assumed the active participation of the experimenter. Thus, even before 1950, with known to most authors' company point in the study of creativity way, in modern psychology already add up. There are at least two approaches to diagnosing creativity. Works by J. Guilford (1954), and then P. Torrens (1962) polo lived the beginning of a new stage in the development of diagnostics of creativity based on using standardized tests to explore creativity person. The most important difference but approach to diagnosing creativity was the study of the latter as an independent factor that is irreducible to the general mental endowment.

After work J. Guildford and P. Torrens distinction intelligence as a general ability to changing knowledge and creativity as a common ability to transform them generally accepted , and the test logical study the value of creativity stood out in itself standing area of psycho-diagnostics [1]. This approach to the study of creativity ti subsequently not only received a distance the latest development, but was also subjected to serious criticism. divergent tests J. Guilford's thinking was criticized for low validity [3]. They are, and later P. Torrance's creativity and tests were created as high-speed, i.e. with time variable restrictions common to all subjects, which is typical for darted tests. But such an approach to diagnostics of creativity means that people with creativity scrap, but with a low rate of mental activities will be at a disadvantage position.

This feature of diver tests genetic thinking and creativity was recognized as their Achilles' heel, which will puzzled researchers, including those in our country, look for new ways of development diagnostics of creativity [3, 4, 6]. At the same time, the concept itself is creative was significantly revised treno. Even in the works of the 60s. 20th century P. Torren's pointed out that creativity is not leads to divergent thinking J. Guildford, but includes feelings responsiveness to problems and the ability to solve them redefinition, which is irreducible to the 120 factors described in the works of Guilford intellect.

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