

SOCIAL CREATIVITY AS A SOCIO-PEDAGOGICAL PHENOMENON**Boymirzayeva Dilbar Dmitrievna****ABSTRACT**

Optimal formation of social creativity of the student, reflecting the expansion of the range of knowledge about creativity, the development of motivation to social creativity, enriching practical experience of creative activity, can be achieved by modeling the process of formation of social creativity of the student in the cultural environment of the pedagogical University. Development of a model of the formation of social creativity of the student proceeded on the basis of a set of interrelated methodological approaches (cultural, activity and environmental) and principles (social activity, creative collaboration, ecology, creativity, social self-realization, reflexivity). The study proved the promising use of sound scientific principles in the formation of social creativity of the student, the complexity of which specifies the objectives of social activities of the student on the basis of scientific approaches that deepen the theory of socio-pedagogical modeling the creative process of education. The study describes the methodological approaches and principles as determinants of the formation of social creativity of the student in the cultural environment of the pedagogical University. Using the determinants of the formation of social creativity can reveal diverse characteristics of the studied phenomena and to design effective strategies to improve the social phenomenon of creativity.

Key words: artistic works, cheerfully repeats, creative activities, law on education, labor activities, preschool educational institution

At the same time, each strategy provides a range of opportunities for variant methodological implementation in different age groups, in different types of creativity, including in various types of artistic activity (musical, visual, theatrical, etc.).

Let's focus on the justification of some of the most important socio-creative strategies that determine the key directions of the development of a socially creative personality.

A. Sosland's strategy "To perceive the new, to be new, to create the new" is aimed at the formation of openness to new experience— kainerasty (kainos et al. Greek. — new, erastes, other Greek. — loving, admirer)— as the ability to adequately accept ideas, images, situations and people, even if they are fundamentally new or unusual.

This quality is associated not only with the process of personality formation as a whole, but also is considered as a factor that positively influences the development of creativity, including in a social context. Kainerasty is essentially a motivational construct— an attitude towards novelty, which it is the root essence of any creative process. It is inherent in all spheres of human interests and all areas of activity.

In modern psychology, there are two types of kinerasty — passive and active. The passive type includes the desire to change impressions, new sensations. At the same time, a person realizes his aspirations for novelty only in creativity, that is, in an active way.

The creative formula of kinerasty: to perceive the new, to be new, to create the new. This formula is directly related to such the concept of "childishness complex". "Creativity is the ability to be surprised and to learn" (E. Frome), "... to correct mistakes, talk to a cat, dive into the depths, walk through walls, light the sun, build a castle on the sand, welcome the future" (E.P. Torrance).

Maslow divides creativity into two types: creativity of talent and creativity self-actualization. In the structure of creativity of self-actualization, which includes: perception (openness to new experiences), self-expression (spontaneous expressiveness, naturalness and openness of behavior), attraction to the unknown (sensitivity to risk, uncertainty, mystery, uncertainty), A. Maslow also includes the

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"second naivety" (childishness of world perception outside of stereotypes and norms).

In accordance with this, the formation of a self-actualizing, self-organizing, self-fulfilling, safe, tolerant personality, striving for creative self-regulation and non-adaptive transformative activity, social creativity and social competence, that is, competitiveness, open to the perception of new experience, ready to make responsible choices in various life situations of uncertainty, comes to the fore in education.

To achieve the above goal, modeling becomes relevant the process of forming a student's social creativity in the culture-like environment of a pedagogical university, which allows to design and systematize extensive information about the phenomenon under study, to determine possible and promising ways to solve the main pedagogical tasks in order to successfully personal, social and professional development of students for optimal life and productive problem solving in conditions of changing social practice and social interaction.

The developed model of the formation of the student's social creativity in the cultural environment of the pedagogical university displays the characteristics of the phenomenon under study in a set of structural components includes a description of methodological approaches and principles as determinants of the formation of student's social creativity.

The development of modeling of the process of forming a student's social creativity in the culture like environment of the pedagogical university was carried out on the basis of a set of interrelated methodological approaches (cult urological, activity and environmental), which allowed to reveal diverse characteristics the phenomenon under study, to outline an effective strategy for improving this phenomenon.

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