PROBLEMS OF COMMUNICATIVE STRENGTHENING FUTURE PEDAGOGUES

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ABSTRACT

In modern science, the concept is defined as a thought that reflects the essential and necessary attributes of an object or phenomenon, which are characterized by a certain volume and content. Build a conceptual grasp of not only the keynote, but the system is the most comprehensive in the world. Let us give an analysis of the various points of view of modern scientists on key concepts of our research. Studying the creative abilities on the basis of taking into account the development of genetics, physiology, psychology and pedagogy, modern science has developed a definite approach to the study of this phenomenon: creative abilities and asylum of the concept of asylum, asylum of the subject of research. The creative abilities provide for the integration of many personal qualities. Many psychologists, such as J. Gilfard, V.T. Kudryavtsev, V. Sinelnikov, associate abilities to the creative activity of the foremost with the peculiarities of thinking. In particular, the famous American psychologist John. Gilford, who dealt with the problems of human intelligence, found that creative individuals tend to so – called "divergent thinking", and believed that creativity-is the ability of man to abandon stereotypical ways of thinking.

Keywords: Problem, communicative, creativity, stereotypical, ways of thinking, future, teachers.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

The problem of bringing up the communicative creativity of the individual today is among the most relevant in psychology and pedagogy. Note that the education of creativity in a person is mainly determined by the environment in which he developed and to what extent this environment contributed to the development of his creative abilities, supported and developed his individuality. The process of bringing up creativity and communicative creativity among future teachers is quite deep, but at the same time subjective.

For a competent and demonstrative presentation of proposals for solving the problem, we need to decide on a terminological system in which we include the following concepts:

- creativity,
- communicative creativity,
- fostering communicative creativity,
- fostering communicative creativity of future teachers.

Given that the carrier of creativity is a person, and creativity is its inherent attribute, creativity is defined as the ability of a person to constructive, non-standard thinking and behavior, as well as to the awareness and development of their experience [5].

Let us define our position: creativity is a specific process, the result of which is the creation of a new product, and creativity is an internal resource of a person, his potential for the implementation of this process.

Analysis of the literature showed that there are three main approaches to the problem of creativity. Let us focus on the essential characteristics of each of them.

Creativity is an independent factor independent of intellect. Less categorical is the view that there is little correlation between intelligence and creativity. This intelligence is understood as the totality mentally capable news humans.

As noted the a number of studies, creativity contributes to the development of such qualities as observation, sensitivity to the appearance of the problem, readiness for volitional tension, ease of combining information extracted from memory, resourcefulness, ingenuity, independence, honesty and directness, etc. [1].

If we pay attention to the specifics of the interaction of logic and creativity: "...in fact, any solution to a truly creative problem always goes beyond logic. However, once this solution is obtained, it can, of course, under certain conditions be logically meaningful. And if it is fundamentally new, it should enrich logic with a sense of urgency. Heuristic logic in the strict sense can be called the logic that is constantly enriched as a result of the analysis of discoveries. Based on this logic, the tasks that were previously creative cease to be such, they become logical tasks. This creates one of the conditions for the development of creative opportunities. Building on the achievements of logic, the sphere of creativity is moved and is again beyond the scope of logic" [2, p. 290]. For the development of creative abilities it is necessary that the level of intelligence was above average (IQ≥120). Further growth of the intellectual level (for example, up to 150) does not affect the creative potential. A very high level of intelligence (EG, IQ=170-180), as well as insufficient, can hinder the development and manifestation of creative abilities. Hence, above a certain horn, the influence of the intellectual level on the formation of creativity again becomes negative. That is, the connection between the ability to create and the development of intelligence, of course, there is, but it is not straightforward.

General intelligence and creativity are abilities that determine the process of solving a mental problem, but their role at different stages varies. It is taken into account that creativity, being the General creative ability of a person, does not contribute to his adaptation. This means that in a test situation, which is strictly regulated, a person with creativity may not show it, because the acceptance of the test task inevitably involves adaptive behavior. Apparently, this leads to the presence of correlations between creativity and intelligence, which sometimes reveal different authors. Accordingly, creativity, discovered by the individual in the process of solving problems, of course, says about the presence of creative abilities, but the lack of manifestations of creativity at the same time does not indicate that a person is not capable of creativity.

Likewise, creative achievements in most areas of activity are due to the presence of a sufficiently high level of intelligence, although a high intellectual level may not contribute to creativity.

Creativity is a high-level intellectual ability (talent). In recent years, quite popular concept of creativity, developed by P. Sternberg and D. Lavert, in which intellectual ability plays a major role.

For creativity, the following components of intelligence are important: 1) synthetic ability-the ability to see the problem in a new way, overcoming the boundaries of ordinary

consciousness; 2) analytical ability-the ability to identify ideas for further development; 3) practical ability – the ability to convince other people of the value of the idea. If a person is developed analytical ability to the detriment of the rest, then it can be brilliant a critic, but not a Creator. The need for creativity independence both from stereotypes of thinking, and from external influences. A creative person he always poses problems on its own, regardless of who they are decides. Creativity, as Sternberg and D. Lavert believe, is a readiness overcome obstacles, ability to take reasonable risks, tolerance to uncertainty, the ability to resist the opinions of others [4].

At the same time, the influence of intelligence, the level of knowledge can be both positive (a person must clearly understand what and how he is going to do) and negative (template knowledge limits the horizons of a person, deprives him of the opportunity to look at the problem in a new way).

Some researchers (in particular, E. Thorndike) admit the total giftedness to the sum of special abilities, denying the General giftedness at all; others) recognize the General giftedness, but contrast it to special abilities. According to S. L. Rubinstein, human abilities are really always given in some unity of General and special ("special and single") properties [3]. Psychologist claims that is total talent without distinct, possessed of special abilities and are special abilities that don't match the overall talent. According to S. L. Rubinstein's point of view, any special abilities are creative.

The number of researchers consider creative talent as an independent species. Manifestations of giftedness are divided into the following types in accordance with the areas of human activity [1]:

1) linguistic talent-the ability to use language to create information, search for it or transfer it (poet, writer, editor, journalist);

2) musical talent-the ability to compose and perform music, getting satisfaction from this process (musical performer, composer);

3) logical and mathematical giftedness - the ability to explore categories, relationships and structures by manipulating objects or symbols, signs and experimenting with them in an orderly manner (mathematician, scientist);

4) spatial giftedness - the ability to perceive an object, to represent and manipulate it in the mind, to create visual or spatial compositions (engineer, architect);

5) bodily-kinesthetic talent-the ability to form, develop and use motor skills in performing arts, sports, manual labor (dancer, athlete, mechanic);

6) personal giftedness, which includes two sides that can be manifested both together and separately:

* intrapersonal-the ability to distinguish, analyze their feelings and use this information in their activities (writer);

* interpersonal-the ability to notice and understand the needs and intentions of other people, manage their moods, anticipate behavior in different situations (political leader, teacher, psychotherapist).

The specificity of the concepts of "giftedness" and "ability" is that these human properties can be considered only in the aspect of application to any practical activity. That is, there is no talent at all – there is talent for any activity. Or it can be about age giftedness.

A feature of children with accelerated mental development is an extraordinary imitative ability - "grasping on the fly" of how adults speak and think. They absorb a huge amount of

information, assign it to themselves, but they often catch not so much the content as the form (individual expressions, statements), more accessible to their understanding. This is a kind of formalism mental activity of such children, which can be combined with the free play of the imagination with unexpected associations and generalizations.

The creative manifestation of the activity of such a child is ingenuity in the actions carried out, the assimilation of the new causes him to counter activity: he wants not only to learn and get impressions, but also to respond to them in his own way, try something new and achieve unusual. High mental activity is manifested, in particular, in the ease of occurrence new (sometimes not only for the child) moves of thought, in conjectures, unusual judgments. The fact that children sometimes have unexpected comparisons and generalizations, thinking products that bear the stamp of originality are born, psychologists explain the lack of established methods of analysis, ready-made stamps, the novelty of mental work. At the same time, not the result, the product of the activity, but the search, the initiative of the child is of particular importance.

Likewise, highes level of intellectual abilities can contribute to the development of giftedness in any field of activity. In this case, a special role is played by age giftedness, which can both disappear and develop in the future.

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