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## PSYCHOLOGICAL FEATURES OF THE DEVELOPMENT OF CREATIVE ABILITIES OF PRIMARY SCHOOL CHILDREN

### Abstract

The development of creative abilities is one of the most important problems of education. Today's education system of Kazakhstan is focused on the formation of an active, educated personality capable of creatively solving complex world problems of high self-efficacy. This article presents the relevance of the development of creative abilities. The ideas about this phenomenon formed in creative psychology are presented. The methods and techniques of developing the creative abilities of younger schoolchildren, the psychological significance of the general creative ability, its role in the personal development of the student are considered. Experimental and practical work was also carried out in order to develop the creative abilities of younger schoolchildren. The aim of the experimental work was to determine the level of creative abilities of children of primary school age, and this goal was solved with several tasks.

According to the results of the first ascertaining experiment of younger schoolchildren, it was shown that the vast majority of them have an average and low level of development of creative abilities. The influence of the formative program on the development of creative abilities of younger schoolchildren was positively assessed.

**Keywords:** *creativity, creative activity, development, primary school students, educational program.*

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## БАСТАУЫШ МЕКТЕП ЖАСЫНДАҒЫ БАЛАЛАРДЫҢ ШЫҒАРМАШЫЛЫҚ ҚАБІЛЕТТЕРІН ДАМУДЫҢ ПСИХОЛОГИЯЛЫҚ ЕРЕКШЕЛІКТЕРІ

### Аңдатпа

Шығармашылық қабілеттерін дамыту білім берудің маңызды мәселелерінің бірі болып табылады. Қазақстанның бүгінгі білім беру жүйесі жоғары өзіндік тиімділіктің күрделі әлемдік міндеттерін шығармашылықпен шеше алатын белсенді, білімді тұлғаны қалыптастыруға бағдарланған.

Ұсынылып отырған бұл мақалада шығармашылық қабілеттерді дамытудың өзектілігі негізделді. Шығармашылық психологиясында қалыптасқан осы құбылыс туралы идеялар берілген. Бастауыш сынып оқушыларының шығармашылық қабілеттерін дамытудың әдіс-тәсілдері, жалпы шығармашылық қабілеттің психологиялық мағынасы, оның оқушының тұлғалық дамуындағы рөлі қарастырылады. Сондай-ақ кіші мектеп оқушыларының шығармашылық қабілеттерін дамыту мақсатында эксперименттік-практикалық жұмыс жүргізілген. Бастауыш мектеп жасындағы балалардың шығармашылық қабілеттерінің деңгейін анықтау эксперименттік жұмыстың мақсаты болып табылған және бұл қойылған мақсат бірнеше міндеттермен нақтыланып шешілген.

Бастауыш сынып оқушыларының алғашқы анықтаушы экспериментінен алынған нәтижелері бойынша олардың басым көпшілігінің шығармашылық қабілеттері дамуының орташа деңгейіне

және төмен деңгейіне ие екендігін көрсеткен. Қалыптастырушы бағдарламаның кіші жастағы оқушылардың шығармашылық қабілеттерін дамытуға әсері оң бағаланды.

**Түйін сөздер:** шығармашылық қабілет, шығармашылық әрекет, дамыту, бастауыш сынып оқушылары, дамытушы бағдарлама

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## ПСИХОЛОГИЧЕСКИЕ ОСОБЕННОСТИ РАЗВИТИЯ ТВОРЧЕСКИХ СПОСОБНОСТЕЙ ДЕТЕЙ МЛАДШЕГО ШКОЛЬНОГО ВОЗРАСТА

### Аннотация

Развитие творческих способностей является одной из важнейших проблем образования. Сегодняшняя система образования Казахстана ориентирована на формирование активной, образованной личности, способной творчески решать сложные мировые задачи высокой самооэффективности.

В данной статье представлена актуальность развития творческих способностей. Представлены представления об этом явлении, сформировавшиеся в творческой психологии. Рассматриваются методы и приемы развития творческих способностей младших школьников, психологическое значение общей творческой способности, ее роль в личностном развитии учащегося. Также была проведена экспериментально-практическая работа с целью развития творческих способностей младших школьников. Целью экспериментальной работы являлось определение уровня творческих способностей детей младшего школьного возраста, и эта поставленная цель была решена с несколькими задачами.

По результатам первого констатирующего эксперимента младших школьников было показано, что подавляющее большинство из них имеют средний и низкий уровень развития творческих способностей. Положительно оценено влияние формирующей программы на развитие творческих способностей младших школьников.

**Ключевые слова:** творческие способности, творческая деятельность, развитие, учащиеся начальных классов, развивающая программа

### INTRODUCTION

One of the most urgent issues facing the current educational system is how to best foster creative self-realization. The successful answer to this issue is the result of significant, structural, functional, and structural modifications aimed at identifying circumstances, methods, and ways to create a development environment for young children that supports the future development of creative talents.

It should be emphasized that the issue of how to cultivate creativity has been a focus of some scientific psychologists.

Psychologist Platonov K. K. calls creative thinking, which is its highest form, which goes beyond the limits required by already known methods to solve the problem that has arisen [1]. A more complete definition of creativity is given by psychologist Ponomarev Ya. A. In his opinion, creativity "is a necessary condition for the development of matter, the formation of its new forms, along with its appearance, the forms of creativity themselves change. Human creativity is just one of these forms" [2].

As we can see, the element of creativity is present in any process of work performed by a person, and the development and improvement of the type of creativity depends primarily on the forms of labor.

For the planning and execution of creative tasks, the development of creative talents is crucial. It was the scientist B. M. Teplov who expressed a constructive idea about exceptional abilities, based on his research. Commenting on the concept of ability, he demonstrated its significance as follows: "firstly, abilities are understood as individual psychological characteristics that distinguish one person from another. Secondly,

abilities are not called any personal qualities at all, but only properties associated with the performance of an action or the result of many types of activities" [3].

Creativity as an activity was considered by S. O. Gruzenberg. In his opinion, creativity is, in fact, the creation or invention of something new. Without a new result obtained from certain data, there will be no creativity at all. And novelty in creativity is a very systematic change in a previously existing combination of certain stimuli or the relationship between them, which was not in the experience of the individual or in the experience of others[4].

This definition of creative activity is given by L. S. Nikoleva "this is a human activity aimed at achieving consciously set goals related to satisfying his needs and interests, fulfilling the requirements imposed on him by society and the state" [5].

Thus, human existence is conditioned by objective action and is aimed at the creative transformation of the surrounding reality according to the human plan. R. S. Nемов noted that "human activity is fundamentally different from the activities of animals in need. The activity of the animal is connected with the satisfaction of natural needs. Human activity is associated with artificial needs arising from the appropriation of achievements of human cultural heritage" [6].

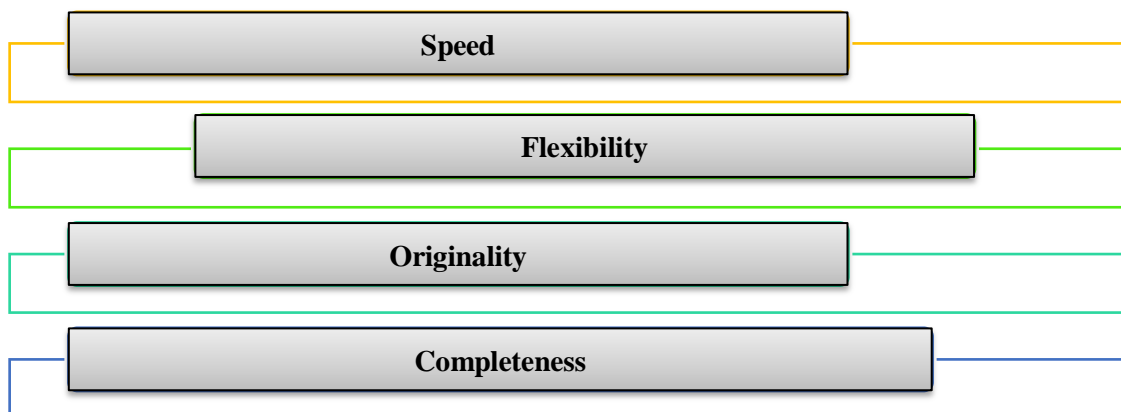
### RESEARCH RESULTS AND THEIR DISCUSSION

Analyzing the definitions we have considered, we can say that creative activity is the activity of a person who has never been seen or met before, leading to the creation of new values.

According to L. S. Vygotsky, creative abilities manifest themselves in childhood. Paying great attention to the problem of imagination and creativity in children, he presented his works in this context. The scientist discussed the value of artistic endeavors in a child's general formation and development in this piece[7].

The development of a child's personality is greatly influenced by their creative pursuits, which also reflect the child's basic needs and reflect the natural, harmonious course of his development. These pursuits also play a significant role in the systematized growth of their general creative abilities as stable personality traits. In general, creativity is defined as the internal and external human activity that modifies reality (both natural and social), and it typically results in the production of a brand-new original product. Because of this, this psychological concept may be seen from two perspectives: as a creative activity and as a consequence and result of the creative process. It includes rational and intuitive, conscious and unconscious elements, and it is a mental activity, all of which are crucial characteristics of the creative process. Also, it uses conventional cognitive processes (such as perception, memory, and imagery) but gives them a unique twist (not only thinking, imagination, but also creative thinking, creative imagination). Hence, whether we refer to a scientist's or a child's creative imagination, we are referring to the inner thought creative process.

The American psychologist D. Guilford, who dealt with the problems of human intelligence, found that creative people are inherent in the so-called divergent thinking. Joy Guilford wrote: "Creativity should be understood as the ability to abandon stereotypical ways of thinking. Creativity is based on the divergent thinking of the mind against any uniqueness. He is alien to abstract schemes. The divergent mind is aimed at finding innovative ways, unconventional ideas. In the literature aimed at the mass reader, the closest parallel thinking to divergent thinking is the concept of horizontal thinking [8]. Creative thinking is based on this divergent approach, which is described as follows:



*Figure 1. Characteristics of divergent thinking.*

Proceeding from this, A.M. Rudenko " considers the main directions of development of creative activity of children:

1. Develop imagination.
2. Development of the quality of thinking that forms creativity" [9].

Analyzing the definitions we have considered, we can say that creative activity is an activity that brings a new product, extolling new values that have not previously been encountered in human activity. That is, the main source of the development of creative activity are spiritual values and material values. The productivity of the result of activity increases creative activity. We consider it necessary to create special conditions for the awakening of creative activity so that its development begins in early childhood.

An important result of creative activity is creativity. In order to define the concept of creative abilities, we will first give the concept of abilities.

Scientist I.V. Dubrovina defined the concept of ability - "these are individual psychological characteristics of a person that meet the requirements of this action and are a condition for its successful implementation"[10].

B.M. Teplov was a scientist who deeply researched the problem of abilities. He pointed out that it is convenient to start with the concept of "ability" when defining the basic concepts of the doctrine of giftedness. I think three attributes always define the concept of "ability" when we use it in a reasonable context[3].

Secondly, skills are viewed as unique psychological traits that set one person apart from another.

Secondly, not all individual characteristics are called abilities, but only those that relate to the success of any action or many actions. For example, traits such as irritability, lethargy, slowness, which are personal traits of some people, are usually not called abilities, since they are not considered as a condition for the success of any actions.

Thirdly, the concept of ability does not depend on the knowledge, skills or abilities that have already been formed in a particular person. In most cases, the teacher is not satisfied with the student's work, although this latter reveals no less knowledge than some of his comrades, whose achievements make this teacher happy. The teacher motivates his dissatisfaction with the fact that this student does not work enough with good work, the student can get much more knowledge, "taking into account his abilities."

Doctor of Psychological Sciences, psychologist M. V. Gamezo was a scientist who devoted his extensive research to creative abilities. He noted that creative abilities are manifested within the framework of various types of activities and are considered in the context of an independent factor of giftedness in one or another comparative form[11].

According to V.A. Krutetsky, he associates creative abilities with the restructuring of a new product that is distinguished by originality, as well as with the search for new ways to carry out activities[12].

The American psychologist E. Shostrom describes creativity as "the universal nature of personality, which permeates all its sides[13].

L.D. Stolyarenko explains that creativity is associated with success in creating works of material and spiritual culture, new ideas, discoveries, inventions. In his opinion, talent is the highest level of a person's abilities in a particular activity[14].

According to psychologists B. M. Teplov, R. S. Nemov, abilities, including creative ones, can exist only in the process of sustainable development [3,6]. The ability of a person to stop using in practice, which he does not develop, eventually loses its mark. Thanks to systematic exercises associated with the constant occupation of complex human activities, such as listening to fairy tales, drawing, listening to various colorful songs, engaging in artistic creativity, a person further supports and develops their respective abilities.

Thus, the symbol and the action become a source of development of creative abilities. The propensity for a certain activity in itself opens the way to the development of creative activity, only with timely viewing and creating conditions for its further development, it can develop into talent. Abilities that manifest themselves as characteristic personality traits are formed and developed in a certain activity of the individual. In a word, we say that creativity opens the way to greater success of the individual in his creative potential.

Today's society needs proactive, innovative individuals who can think unconventionally and find solutions to odd problems. And because each student's self-promotion is assured and a peg is started in his growth from an early age, this phenomena has to be researched. There should be a clear, ongoing series of works done on the path to shaping the creative activity of younger pupils. So, the development of young students' creative potential can enhance the quality of any social changes and counteract the regressive trends in social development.

However, it can be argued that work on predetermined standards, ready-made rules, and schemes predominate in modern schools, and that there are no clearly defined developmental programs related to the development of students' intersections, their ability to sharpen their thinking, recognize critical thoughts, and their overall creativity. Therefore, we believe that due to the fact that these younger schoolchildren, who are the source of knowledge, should be prevented from free thinking of younger schoolchildren, the expansion of their creative thinking, various obstacles that arise in relation to the education of students who receive active, constructive thinking.

Today, psychological science considers some features of the analysis of creative abilities. There are biological prerequisites under which costly activity forms the main propensities to the productivity of human labor. It is determined that creative abilities play an important role in determining the productivity and effectiveness of a person's activity.

In general, it can be seen that the consideration of creativity as a multistructural knowledge takes place in modern psychological and pedagogical research. We may say that it has cognitive, emotional, and motivational elements. Let's now concentrate on these listed elements: The information, skills, and talents in the cognitive component aid the younger learner in carrying out numerous tasks. Thinking creatively and imaginatively, which allow pupils to adapt their behaviors and complete non-standard tasks, are signs of the cognitive component.

The pupils' attitudes about the tasks they are completing and their propensity for emotional self-expression while carrying out unconventional tasks are examples of the emotional component of creative talents. Due to the expressive nature of creative projects, kids display a range of emotions.

Young students who have had emotional experiences are better able to react in positive ways to unexpected and unpredictable situations. They are also more conscious of their own experiences, which allows them to individualize their own experiences and improve their creative skills. The young learner is able to express himself emotionally in his work because to his favorable emotional attitude toward the creative adult and his encouragement.

A motivation system including motivations, interests, and wants makes up the motivational component of creative talents.

The main component of this t is motives-the internal motivation of younger schoolchildren for general creative activity related to compensation of their needs in relation to creativity. The general change in these compositions ultimately leads to a change in the creative abilities of the child. That is, in general, creativity should be defined as a systematic education that develops without interruption, including cognitive, motivational and emotional structures that are formed in the creative bias of the individual, and also determine the success of a particular activity.

Younger schoolchildren's creative talents are developed through a dynamic process in which specifically designed activities with a creative component lead to a gradual and qualitative change in the structural components of the phenomena under consideration.

We think that this process, together with the student's general growth, will last their entire lives. Also, being creatively active is essential to a person's peaceful existence.

Turning to the content, meaning of the concept of creative abilities, age indicators of younger schoolchildren, we determine the following indicators of the development of general creative abilities of students of this age: Originality (the ability of a younger student to provide answers that are unusual and require creativity), abstractness of the name (the capacity to convert figurative information into oral), creative thinking; nonverbal imagination (changing ideas by a younger student, creating new images), emotional attitude to a creative teacher (positive or negative emotions arising in the course of interaction between a student and a teacher), manifestation of emotional experience in creativity.

#### **METHODOLOGY OF SCIENTIFIC RESEARCH**

On the foundation of the school, experimental and practical work on the development of young students' creative capacities was done. There were 45 third-grade kids that participated in the survey.

- Finding out how creatively capable primary school-aged kids are is the goal of the practical work.
- The following tasks were completed during the experimental work: determining the level of formation of younger schoolchildren's creative abilities; developing thematic classes for the development of children's creative abilities; and evaluating the influence of the formative program on the development of younger schoolchildren's creative abilities.

Three stages of study are included in the overall experimental work:

Stage 1-Definition of experience. The goal is to determine the level of creative abilities of younger schoolchildren.

Stage 2-formative export. The goal is to develop and test a program of psychological exercises aimed at developing the creative abilities of primary school age students.

Stage 3-control experiment. The purpose is a comparative analysis of the indicators of the results of the practical work carried out.

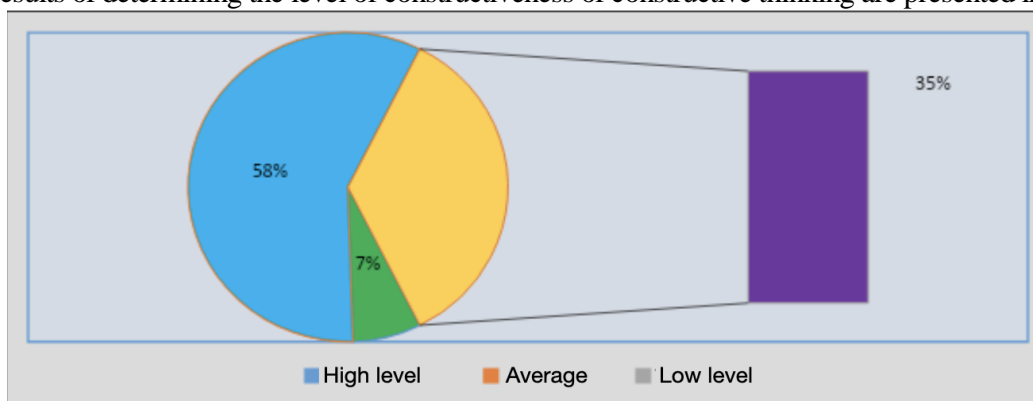
In accordance with the objectives of the experimental work, the following research methods were selected concerning the diagnosis of the creative abilities of younger schoolchildren.

**1. V. P. Dubrova's methodology for determining the level of constructive thinking.**

**2. Creative thinking test E. Torrance (adapted by E. E. Tunic).**

#### ***Results, discussions and conclusions***

The results of determining the level of constructiveness of constructive thinking are presented in Figure 1.



*Figure 1. Level indicators of constructive thinking of younger schoolchildren.*

It can be seen from the level indicators of constructive thinking of younger schoolchildren, the percentage of high level showed a very small indicator, which is only 7%. was. According to the study, the average level of development prevails:

- the average level of development of constructive thinking was revealed in 26 children(58%);
- 16 primary school students have a low level-36%.

We present the results of E. Torrens' methodology in Figure 2.

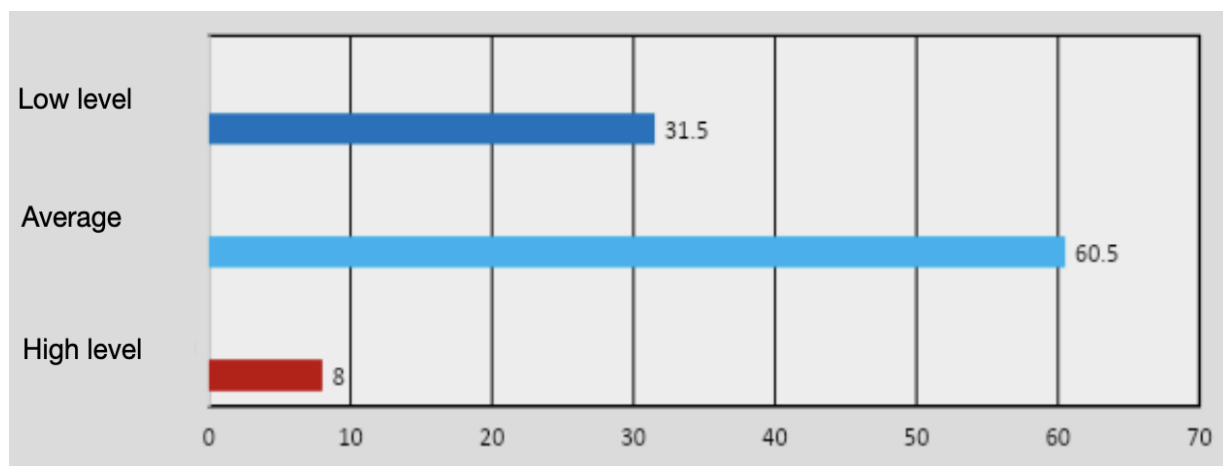


Figure 2. The results of the study of the level of development of creative abilities of younger schoolchildren by the method of E. Torrens

As a result, the statistics in Figure 2 demonstrate that three younger pupils (8%) possess a high level of creativity. Students that obtained this high score were seen to produce creative artwork. The standard drawings characteristic of the general were most frequently utilized together with the original drawings. Seven pupils were researched, and the results showed that younger schoolchildren's average degree of creative ability growth. Based on the original sketches, 4-7 of them were assigned.

The low level of manifestation of creative abilities is characterized by both the absence of original drawings and the presence of 1-3. Such children were identified in 15 children, which was 31.5%.

Hence, the indications of diagnostic outcomes at the initial stage suggested that the degree of development of creative talents was ordinary in the priority of younger kids. Similar to this, 28.2% of all primary school pupils show poor levels of creative ability development. Only 16.2% of the kids polled scored highly. This means that it's important to help young kids develop their creative skills.

Also, a program of psychological drills was created and implemented to foster the creative skills of younger learners.

In the formation of creative abilities of younger schoolchildren, repeated diagnostics is carried out using research methods conducted earlier on the territory of the control period of the experimental study.

Repeated diagnostics employing the ascertaining stage of the experiment's techniques were conducted as part of the control stage of experimental and practical work on the development of creative talents in younger pupils. Figure 3 displays details regarding the collected indicators.

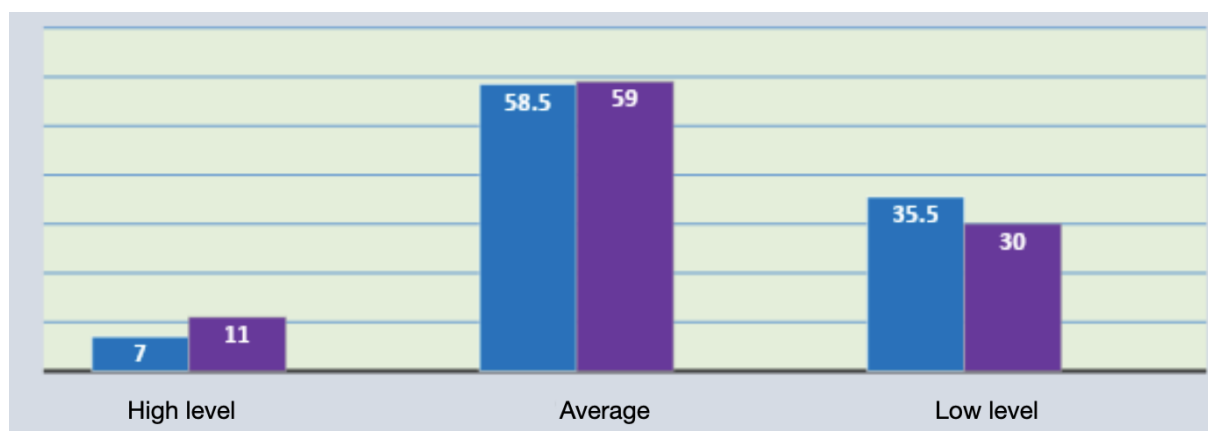


Figure 3. Comparative analysis of indicators of experimental work results.

The graphic illustrates how the development program has impacted the growth of younger pupils. The climb to a high degree of creative ability growth is a crucial concern at the same time. Thus, it was found that during the observation period of the experiment, thinking developed, although with less constructiveness. Accordingly, we observe a decrease in the indicators of low detail of the students of the subjects. It was found that the average level indicator remained in the primary indicators.

It follows from this that the development program shows that the studied junior school has influenced the development of constructive thinking of students.

The results of repeated diagnostics by the method of E. Torrens will be shown in the following figure.

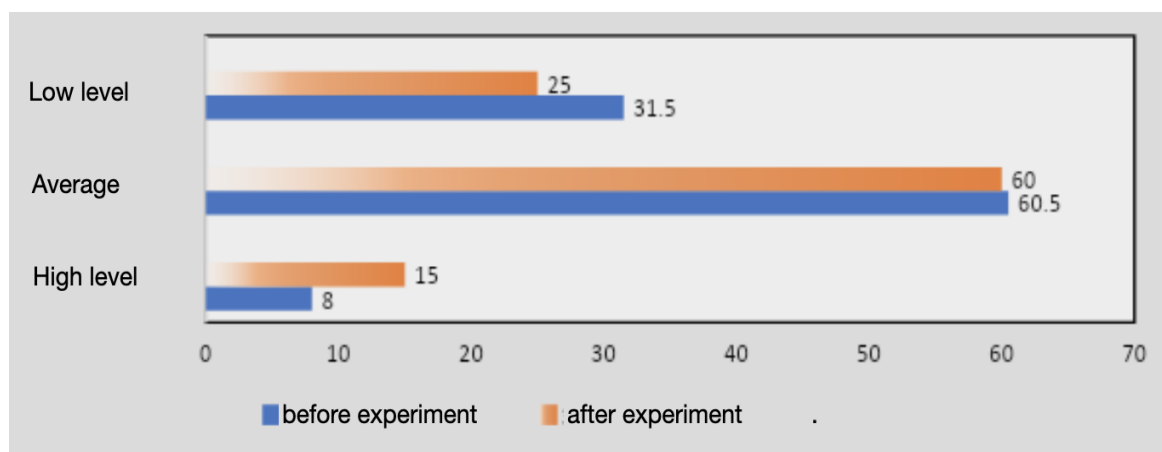


Figure 4. E. Torrens' methodology. Indicators of comparative analysis.

## CONCLUSION

According to the indicators obtained by the method of E. Torrens, the results of the study of the level of development of creative abilities allowed us to draw the following conclusions:

1. the positive dynamics of the development of a high level of creative abilities was revealed;
2. there was a decrease in indicators of a low level of creative abilities.

Thus, from the studies conducted before and after the experiment, it follows that analyzing the data, we conclude that the program for the development of creative abilities of younger schoolchildren showed a positive result.

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