Email:

conference@houghtonstreetreview.com

Website:

www.houghtonstreetreview.com/index.php/conference

© 2026 International Online Conference on Multidisciplinary Academic Research. All Rights Reserved.

Editor-in-Chief:

Dr. Ewelum Johnson Nnadi

Managing Editors:

1.Harold Jan R. Terano

2.Dr. Mandakini Singla

3.Massoud Kaykhaii







THEORY AND METHODOLOGY OF DEVELOPING THE CREATIVE ABILITIES OF PRIMARY SCHOOL STUDENTS IN EXTRACURRICULAR ACTIVITIES

Kasimov Asror Abdulloyevich
Acting Associate Professor of the Department of Preschool and Primary Education, Doctor of Philosophy (PhD) in Pedagogical Sciences, Asia International University (Osiyo xalqaro universiteti), Bukhara, Uzbekistan

Abstract. The article examines the theoretical foundations and methodological conditions for developing the creative abilities of primary school students within extracurricular activities. Creativity is treated not as a rare gift of a few children but as a developable personal quality that manifests itself in fluency, flexibility, originality and elaboration of thinking, as well as in curiosity, independence and the willingness to take intellectual risks. The author argues that extracurricular time, being free from the strict regulation of the lesson, offers favourable opportunities for exploratory, playful and project-based forms of work in which younger learners can generate and realise their own ideas. On the basis of an analysis of psychological and pedagogical literature, a structural and functional model of the process is proposed. The model includes target, content, procedural, diagnostic and outcome components and is implemented through three successive stages: motivational and orientational, reproductive and transformative, and independent creative. Pedagogical conditions ensuring the effectiveness of the model are identified, including a psychologically safe environment, integration of art, technology and literacy activities, the use of open-ended tasks and the teacher's role as a facilitator. Criteria and indicators for assessing the level of students' creative development are also described. The materials may be used by primary school teachers, extracurricular club leaders and students of pedagogical higher education institutions.

Keywords: creativity, creative abilities, primary school students, extracurricular activities, divergent thinking, project-based learning, pedagogical conditions, methodological model.

Contemporary society increasingly values people who can see problems from unexpected angles, propose non-standard solutions and turn ideas into practical results. For this reason, the development of creativity has moved from the periphery of educational debates to the centre of national education strategies. In the Republic of Uzbekistan, the Law "On Education" (2020) [12] and subsequent reforms of general secondary education emphasise the formation of an independently thinking, initiative-driven and innovatively oriented personality. Achieving this goal is impossible without purposeful work that begins at the earliest stages of schooling.

The primary school age (approximately 7–10 years) is widely recognised as a sensitive period for the emergence of creative potential. Children of this age are naturally curious, emotionally responsive and eager to experiment, while their imagination is already supported by developing verbal and logical thinking. At the same time, research repeatedly notes that, as schooling becomes more formalised, the

Email:

conference@houghtonstreetreview.com

Website:

www.houghtonstreetreview.com/index.php/conference

© 2026 International Online Conference on Multidisciplinary Academic Research. All Rights Reserved.

Editor-in-Chief:

Dr. Ewelum Johnson Nnadi

Managing Editors:

1.Harold Jan R. Terano

2.Dr. Mandakini Singla

3.Massoud Kaykhaii







spontaneous creativity of younger learners may decline if educational practice is dominated by reproductive tasks with a single correct answer [9]. The lesson, constrained by curriculum standards and time limits, cannot always provide sufficient space for exploration, trial and error, and the free expression of ideas.

Extracurricular activities help to resolve this contradiction. Clubs, studios, project groups, excursions, competitions, festivals and other forms of out-of-class work are voluntary, interest-based and flexible in content and duration. They allow the teacher to organise learning around children's questions, to combine different types of activity and to evaluate not only the final product but also the process of its creation. Nevertheless, in school practice extracurricular work is often organised spontaneously, without a clear theoretical basis or a system of diagnostic tools, which limits its developmental effect.

The purpose of this article is to substantiate the theoretical foundations of developing the creative abilities of primary school students in extracurricular activities and to propose a methodological model for this process, together with the pedagogical conditions and criteria for evaluating its effectiveness.

LITERATURE REVIEW

The scientific understanding of creativity has evolved considerably over the past century. L. S. Vygotsky regarded imagination as a function closely tied to a person's accumulated experience: the richer the experience a child possesses, the more material becomes available for combinatorial activity of the mind [1]. From this position follows an important pedagogical conclusion – creative abilities are not simply revealed but are actively built through the expansion of the child's experience and the organisation of activity in which that experience is recombined.

J. P. Guilford introduced the distinction between convergent and divergent thinking and described the latter through parameters of fluency, flexibility, originality and elaboration [2]. These parameters later became the basis of the Torrance Tests of Creative Thinking, which are still among the most frequently used instruments for diagnosing creativity in children [3]. E. P. Torrance also showed that creative behaviour can be stimulated by appropriate teaching strategies and that a supportive classroom climate plays a decisive role in this process.

Modern approaches tend to interpret creativity as a multicomponent phenomenon. According to M. A. Runco and G. J. Jaeger, a creative product is characterised simultaneously by originality and effectiveness, that is, by novelty combined with appropriateness to the task [4]. T. M. Amabile's componential theory highlights three interacting factors: domain-relevant skills, creativity-relevant processes and, above all, intrinsic motivation [5]. R. J. Sternberg and T. I. Lubart, in their investment theory, add personality traits and environmental conditions to intellectual and cognitive resources [6]. For pedagogy, these models imply that the development of creativity requires attention not only to thinking operations but also to motivation, emotions and the surrounding learning environment.

Particularly relevant to the primary school is the concept of "little-c" creativity proposed by A. Craft, which describes the everyday resourcefulness that enables a person to cope with new situations [7], and the notion of "mini-c" creativity developed by R. A. Beghetto and J. C. Kaufman [8]. The latter refers to novel and personally meaningful interpretations of experience, actions and events. In other words, a child's idea need not be new for humanity; it is sufficient that it is new for

Email:

conference@houghtonstreetreview.com

Website:

www.houghtonstreetreview.com/index.php/conference

© 2026 International Online Conference on Multidisciplinary Academic Research. All Rights Reserved.

Editor-in-Chief:

Dr. Ewelum Johnson Nnadi

Managing Editors:

1.Harold Jan R. Terano

2.Dr. Mandakini Singla

3.Massoud Kaykhaii







the child and arises from his or her own search. This perspective legitimises the creative efforts of every learner and shifts the teacher's attention from evaluating results to supporting the process of discovery.

Studies of organised out-of-school activities confirm their positive influence on children's cognitive, social and emotional development, provided that such activities are structured, sustained over time and allow participants to exercise initiative [10]. M. Resnick, summarising long-term work with children in creative learning environments, formulated four principles – projects, passion, peers and play – that describe the conditions under which children most actively develop as creative thinkers [11]. Uzbek researchers working in the field of primary education have also paid attention to the role of national traditions, folk crafts, oral folklore and games in fostering children's imagination, which opens additional resources for culturally grounded creative work.

Despite the considerable body of research, several issues remain insufficiently addressed: the systematic linkage of extracurricular forms of work with the stages of creative development, the selection of content that integrates different domains, and the availability of simple diagnostic tools that a primary school teacher can apply in everyday practice. The present study attempts to contribute to filling these gaps.

MATERIALS AND METHODS

The study was conducted on the basis of a theoretical analysis of psychological and pedagogical literature on the problem of creativity, generalisation of the experience of primary school teachers and extracurricular club leaders, pedagogical observation of children's activity, and the method of modelling. The structural and functional approach made it possible to present the process of developing creative abilities as an integral system of interrelated components, while the activity-based and personality-oriented approaches determined the choice of forms and methods of work with younger learners.

In the proposed model, creative abilities of a primary school student are understood as an integrative set of personal qualities that ensures the generation of original ideas, their flexible transformation and their embodiment in a product that is new and meaningful for the child. Four groups of components are distinguished: the motivational component (curiosity, interest in creative tasks, intrinsic motivation), the cognitive component (fluency, flexibility, originality and elaboration of thinking, imagination), the operational component (skills of planning, experimenting and presenting results) and the emotional-volitional component (confidence, tolerance of uncertainty, perseverance in completing an idea).

The development of these components in extracurricular activities is organised in three successive stages. Their content, typical forms of work and expected results are summarised in Table 1.

Table 1. Stages of developing creative abilities of primary school students in extracurricular activities

Stage	Content and typical forms of work	Expected result
1. Motivational and orientational	Creative games, observation walks, "idea of the day" sessions, excursions to museums	Formed interest in creative activity; accumulated stock of impressions and images;

Email:

conference@houghtonstreetreview.com

Website:

www.houghtonstreetreview.com/index.php/conference

© 2026 International Online Conference on Multidisciplinary Academic Research. All Rights Reserved.

Editor-in-Chief:

Dr. Ewelum Johnson Nnadi

Managing Editors:

1.Harold Jan R. Terano

2.Dr. Mandakini Singla

3.Massoud Kaykhaii







	and craft workshops, meetings with artisans; enrichment of sensory and cultural experience	readiness to ask questions
2. Reproductive and transformative	Tasks on modifying familiar objects, fairy-tale rewriting, "what if…" questions, elements of TRIZ, modelling from natural and waste materials, mini-experiments	Mastered techniques of fantasising (combining, exaggerating, changing function); growth in fluency and flexibility of thinking
3. Independent creative	Group and individual projects, school theatre, children's newspaper, robotics and design clubs, exhibitions, festivals and contests	Ability to propose, plan and implement one's own idea; originality and elaboration of products; skills of presenting and evaluating work

The effectiveness of the model depends on a set of pedagogical conditions. First, a psychologically safe atmosphere must be created in which mistakes are perceived as a natural part of searching and any idea of a child is received with respect. Second, extracurricular content should be integrative, combining elements of art, native language and literature, mathematics, natural science, technology and national culture; it is at the intersection of domains that unexpected associations most often arise. Third, open-ended tasks that admit several solutions should prevail over closed ones. Fourth, the teacher acts not as a transmitter of ready-made knowledge but as a facilitator who poses problems, offers resources, asks guiding questions and encourages reflection. Fifth, cooperation with parents and cultural institutions extends the creative environment beyond the school walls.

Among the methods that proved most productive in work with younger learners are brainstorming adapted for children, the method of focal objects, morphological analysis in a simplified form, the "six thinking hats" technique, synectics through analogies with nature, dramatisation, and the creation of illustrated books, comics and digital stories. Each method is introduced gradually: the teacher first demonstrates it on familiar material, then performs it jointly with the children, and finally offers it for independent use.

To assess the level of creative development, the following criteria and indicators are proposed: the motivational criterion (frequency of voluntary participation, initiative in choosing tasks), the cognitive criterion (number, variety and originality of ideas in divergent tasks, adapted from the Torrance tests [3]), the operational criterion (ability to bring an idea to a finished product) and the reflective criterion (ability to explain one's choice and to evaluate one's own work and the work of peers). On the basis of these indicators, three levels are distinguished – low (reproductive), medium (partially creative) and high (creative). Diagnostic tools include observation sheets,

Email:

conference@houghtonstreetreview.com

Website:

www.houghtonstreetreview.com/index.php/conference

© 2026 International Online Conference on Multidisciplinary Academic Research. All Rights Reserved.

Editor-in-Chief:

Dr. Ewelum Johnson Nnadi

Managing Editors:

1.Harold Jan R. Terano

2.Dr. Mandakini Singla

3.Massoud Kaykhaii







product portfolios, short divergent-thinking tasks and self-assessment cards suitable for children of this age.

RESULTS AND DISCUSSION

The theoretical analysis made it possible to formulate several provisions that determine the specificity of creative development in extracurricular settings. Unlike the lesson, where the result is fixed in advance by the curriculum, extracurricular activity allows the result to remain open and to be negotiated with the children. This openness is precisely what stimulates divergent thinking: when learners know that the teacher expects not one "correct" answer but many different ones, they begin to search actively for alternatives and to take risks.

The practical logic of the model can be illustrated by a club session entitled "The Magic Suzani". At the first stage, children examine samples of Bukhara embroidery, discuss the meaning of traditional ornaments and collect natural forms – leaves, seeds, shells – that resemble these patterns. At the second stage, they transform the familiar ornament: change its colour scheme, enlarge one element, combine it with modern objects or invent a story that the pattern "tells". At the third stage, small groups design their own ornament for a real object, such as a class banner or a bookmark, present it at a mini-exhibition and explain their choices. In one session, therefore, cultural experience, imagination, practical skills and reflection are integrated.

An important finding of the study concerns the role of the teacher. The generalised experience of practitioners shows that creative outcomes are weaker in clubs where the leader demonstrates a model and expects precise copying, and stronger where the leader asks questions such as "How else could it be done?", "What would happen if…?" and "Why did you choose this?". This observation is consistent with the componential theory of T. M. Amabile, according to which external control and evaluation pressure reduce intrinsic motivation, whereas autonomy and interest strengthen it [5]. It also agrees with M. Resnick's view that play and peer collaboration form the most natural environment for children's creative learning [11].

The proposed criteria and levels allow the teacher to trace individual trajectories rather than merely compare children with each other. Since, in line with the concept of "mini-c" creativity [8], the novelty of an idea is judged relative to the child's own previous experience, even a modest step forward by a learner with a low initial level is recognised as a creative achievement. Such an approach supports self-confidence and prevents the early formation of the belief "I am not creative".

At the same time, certain limitations should be acknowledged. The effectiveness of the model is sensitive to the qualifications of the teacher, the material resources of the school and the continuity of extracurricular work throughout the academic year. Further empirical research with control and experimental groups is required to quantify the influence of each pedagogical condition and to adapt diagnostic instruments to the linguistic and cultural context of Uzbek primary schools.

CONCLUSION

The development of creative abilities of primary school students is a purposeful, gradual and pedagogically managed process that relies on the natural curiosity and imagination of children of this age. Extracurricular activities, owing to their voluntary character, variety of forms and freedom from strict regulation, represent an especially favourable environment for this process.

Email:

conference@houghtonstreetreview.com

Website:

www.houghtonstreetreview.com/index.php/conference

© 2026 International Online Conference on Multidisciplinary Academic Research. All Rights Reserved.

Editor-in-Chief:

Dr. Ewelum Johnson Nnadi

Managing Editors:

1.Harold Jan R. Terano

2.Dr. Mandakini Singla

3.Massoud Kaykhaii







The structural and functional model presented in the article integrates motivational, cognitive, operational and emotional-volitional components of creativity and is implemented through motivational-orientational, reproductive-transformative and independent creative stages. Its effectiveness is ensured by a psychologically safe atmosphere, integrative content drawing on national cultural heritage, the predominance of open-ended tasks, the facilitating role of the teacher and cooperation with families. The proposed criteria, indicators and levels provide primary school teachers with a practical tool for monitoring children's creative growth. The materials of the study can be applied in the work of general secondary schools, in the organisation of school clubs and in the professional training of future primary school teachers.

REFERENCES

1. Vygotsky L. S. Imagination and creativity in childhood // Journal of Russian and East European Psychology. – 2004. – Vol. 42, No. 1. – P. 7–97.
2. Guilford J. P. Creativity // American Psychologist. – 1950. – Vol. 5, No. 9. – P. 444–454.
3. Torrance E. P. Torrance Tests of Creative Thinking: Norms-technical manual. – Lexington, MA: Personnel Press/Ginn, 1974.
4. Runco M. A., Jaeger G. J. The standard definition of creativity // Creativity Research Journal. – 2012. – Vol. 24, No. 1. – P. 92–96.
5. Amabile T. M. Creativity in context: Update to the social psychology of creativity. – Boulder, CO: Westview Press, 1996.
6. Sternberg R. J., Lubart T. I. Defying the crowd: Cultivating creativity in a culture of conformity. – New York: Free Press, 1995.
7. Craft A. Little c creativity // Craft A., Jeffrey B., Leibling M. (Eds.). Creativity in education. – London: Continuum, 2001. – P. 45–61.
8. Beghetto R. A., Kaufman J. C. Toward a broader conception of creativity: A case for "mini-c" creativity // Psychology of Aesthetics, Creativity, and the Arts. – 2007. – Vol. 1, No. 2. – P. 73–79.
9. Torrance E. P. A longitudinal examination of the fourth grade slump in creativity // Gifted Child Quarterly. – 1968. – Vol. 12, No. 4. – P. 195–199.
10. Mahoney J. L., Larson R. W., Eccles J. S. (Eds.). Organized activities as contexts of development: Extracurricular activities, after-school and community programs. – Mahwah, NJ: Lawrence Erlbaum Associates, 2005.
11. Resnick M. Lifelong Kindergarten: Cultivating creativity through projects, passion, peers, and play. – Cambridge, MA: MIT Press, 2017.
12. Law of the Republic of Uzbekistan "On Education" No. ZRU-637 of 23 September 2020. – URL: https://lex.uz