

## **Enhancing Students' Creativity Based on Elements of Art Therapy**

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**Abstract.** *This article discusses the theoretical and practical aspects of developing students' creativity based on art therapy elements. It is argued that the use of art therapy methods in the educational process serves to develop students' creative thinking, innovative approaches to problem situations, and emotional stability.*

**Key words:** *art therapy, creativity, creative thinking, student, pedagogical technology, emotional intelligence, innovative education.*

### **Introduction:**

In the modern higher education system, the development of students' creativity is one of the priority tasks. In the global educational space, creative thinking, unconventional problem solving and an innovative approach are considered competencies. Art-based methods serve as an important tool in the development of creativity.

The concept of art therapy was formed in the 20th century and began to be widely used in psychological and pedagogical areas. This term was introduced into scientific circulation by Margaret Naumburg. In its modern interpretation, art therapy serves to develop the spiritual and creative potential of a person by expressing his inner world through art.

One of the priority strategies for the modernization of modern education is aimed at developing the creative potential of schoolchildren as a necessary condition for flexible adaptation to social reality. As is known, primary school age is the most sensitive period for the development of many personal abilities, including the general ability to be creative.

### **Main Part:**

In psychological research, creativity is understood as a set of intellectual and personal qualities that facilitate the independent identification of problems, the generation of a large number of original ideas and their unconventional solutions. The concept of creativity as a universal cognitive ability gained popularity after the work of J. Guilford. He mentions six parameters of creativity:

1. The ability to identify and formulate problems.
2. The ability to generate a large number of ideas.
3. Flexibility is the ability to generate a variety of ideas.
4. Originality is the ability to respond to stimuli in an unconventional way.
5. The ability to improve an object by adding details.
6. The ability to solve problems, that is, the ability to analyze and synthesize.

E.P. Torrance defines creativity as the process of demonstrating sensitivity to problems, knowledge gaps, inconsistencies, inconsistencies, etc.; this is the process of identifying problems, searching for solutions, developing hypotheses; testing, modifying, and retesting hypotheses; and finally,

formulating and communicating the results of the solution.

According to E.P. Torrance, creativity is a natural process that arises from a strong human need to relieve tension arising from situations of uncertainty or incompleteness. Creativity can manifest itself in thinking, communication, and specific types of activity. It can characterize the individual as a whole and/or his specific abilities.

Creative potential is present in every child, and it is very important to develop such qualities of a creative personality as activity, curiosity, imagination, alertness, optimism, mental fluency and flexibility. Creative potential is the basis for the development of creative abilities: a set of individual psychological abilities that allow a person to successfully solve problematic and creative tasks in non-standard situations, as well as the ability and readiness for creative, constructive activity. It is the creative activity of a person that turns a person into a future-oriented being, creating and changing his present.

L.S. According to Vygotsky, "it is easy to notice that creative processes manifest themselves in full force already in early childhood. One of the most important issues in child psychology and pedagogy is creativity in children, the development of this creativity and the importance of creative work for the overall development and maturation of the child. "The creative act of art cannot be taught, but this does not mean that the teacher cannot help its development and expression." [1] According to L.S. Vygotsky, the most important condition for the manifestation of creativity is that the child's imaginative activity almost never occurs without the help and participation of adults. A young schoolchild learns a lot from them, not from the teacher. Together they go through a long history of upbringing and development of methods of activity, which culminates in the act of creativity. At primary school age, children have significant developmental reserves. Upon entering school, under the influence of education, a restructuring of all their conscious processes begins, and they acquire new qualities. The child perceives the world around him learns and does this not in an abstract and indifferent way, but experiences what is happening to him, forms his own attitude towards the environment, chooses some activities and rejects others. The use of art therapy techniques in "creativity classes" in primary schools helps to develop creative thinking, creative imagination, aesthetic experience, practical visual skills, artistic abilities and communication skills, and also helps to establish positive relationships with children.

For the teacher, what is important in these classes is not the aesthetic aspect of children's work, but the relationships that develop. This is what makes creativity classes so valuable: in these classes no one is too talented or too untalented; all tasks are open to everyone. not only children with artistic abilities.

A teacher cannot and should not engage in psychological analysis of the results of their students' joint activities. Creative arts lessons are valuable for educators because they allow them to relieve emotional tension in the classroom as a whole or in individual students, express suppressed emotions, and find new approaches to problem solving [2]. A creative teacher, using art therapy techniques, develops a child's imagination and fantasy.

Art therapy techniques can be implemented in schools using a wide variety of strategies and organizational formats. In elementary schools, weekly forty-minute lessons integrated into regular lessons are convenient [2]. These lessons are combined, combining various activities and methods aimed at developing the creativity of primary school students.

The goal of the lessons is to provide students with psychological tools that support their personal development, understanding of themselves and their place in the world, other people, the laws of the world in which they live, and an understanding of future prospects. Taking into account the characteristics of primary school-age children, we have developed a system of lessons using art therapy techniques aimed at developing their creative potential.

We believe that the key to fostering creativity is organizing interactions between children and adults

in accordance with the principles of humanistic psychology (non-judgmentalism, acceptance of others, safety, and support). Another important condition for developing creativity is the content of the material.

As an appendix to this article, we provide an example of using art therapy techniques in a lesson.

### Lesson "The House We Live In"

This lesson promotes spontaneity, allows for clarification of each participant's personal characteristics, values, and the nature of their problems, as well as their position in the group. It has the potential to develop students' creative abilities.

The lesson is conducted in a classroom. Students are divided into equal-sized groups of 5-6 people. Based on the number of groups, tables should be placed together so that children can work together.

#### Materials:

Large sheets of paper, one for each group of children; colored crayons, wax pastels, markers; devices that allow you to attach completed drawings to a board or wall.

#### Stages

##### 1. Setting the Stage

###### Exercise "Mirror."

One participant plays the role of the leader, the other the follower. The leader's task is to lead, while the follower's task is to follow the leader's movements, trying to imitate them as accurately as possible and at the same pace. Then the roles are exchanged. At the end of the exercise, it is important to find out in which role each participant felt more confident, comfortable, and secure.

##### 2. Group Work

The children are divided into equal groups, either voluntarily or at random. Each group receives a large sheet of paper and colored materials for work.

#### Instructions:

Together, come up with a house for your group. Draw it.

Select one person from each group to talk about who came up with the idea for the house, who drew what, and where they would like to live.

##### 3. Verbalization Stage

The children take turns presenting their "architectural projects" and sharing their experiences working in the group. Both the process itself and the storytelling allow us to see children in collective creativity: "idea generators," "doers," debaters, and those willing to compromise. It's also worth paying attention to the place a child chooses in the shared house: inside or outside. If inside, is it together, near others, or secluded and separate from the other "residents" of the house? If, during the discussion of the work, it suddenly turns out that a child hasn't found their place in the house of their group, you can invite them to choose another house (another group of students) and ask the children to invite a new resident or guest.

##### 4. Final Stage

You can attach the resulting images of houses to a sheet of drawing paper, create a background to create a unique city where everyone feels happy and comfortable; draw the residents next to each house, and write good wishes.

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