

# Fine Arts as a Means of Developing Creative Activity in Younger Adolescents

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**Abstract:** The role of fine arts in the process of developing pupils' creative activity remains insufficiently studied. This is especially true for the specifics of developing a values-based attitude towards any kind of creative activity in the representatives of such a complex age group as younger adolescents. The article aims to develop and experimentally verify the methodology for developing creative activity in younger adolescents using fine arts in the educational process of secondary schools based on theoretical justification of the problem of the individual's creative activity. This methodology was aimed at implementing a holistic set of creativity exercises, partial searching and artistic creativity tasks and a variable model for organizing the actions in the form of “the projection of desire”. The control and experimental groups involved the same number of younger adolescents, namely, 143 respondents, whose indicators of development levels of creative activity did not differ significantly. Different methods were used to identify the level of creative activity: questionnaires, interviews, conversations, pedagogical observations, partial searching, multi-level artistic creativity tasks and creativity exercises. The level of creative activity in younger adolescents in the experimental group has increased: a prospective level by 9.1% (from 7% to 16.1%), a differentiated level by 5.6% (from 51.7% to 57.3%). A situational level has decreased by 14.7% (from 41.3% to 26.6%). All the obtained data differ from the tabular ones for the selected high level of statistical significance ( $0.01 < p < 0.05$ ), which indicates the effectiveness of the developed methodology for developing creative activity in younger adolescents using fine arts in the educational process of secondary schools.

**Keywords:** *projection of desire, synaesthesia, creativity exercises, partial searching tasks, artistic creativity tasks, variable model.*

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## Introduction

The priorities of Ukrainian society today significantly change the socio-cultural environment of its citizens. The contradictions between global areas of social development (humanization, democratization, aestheticization), on the one hand, and the real functioning of the individual (uncertain values-based orientations, tendency towards behaviour pragmatization), on the other hand, highlight the problem of developing creative activity in younger generations.

At the present of education development, the issue of creative activity of pupils in secondary schools has been studied by Antonova (2001), Kholodenko (2004), Kovalenko (2002), Kovtunenکو (2004), Pakhomova (2008) Shevniuk (2019) and, in particular, of junior adolescents by Alieva (2005), Tereshchenko (2018), Vodiana (2009). Their research offers some solutions to the problem of developing creative activity in pupils in such lessons as mathematics, chemistry, humanities, aesthetics; in schools with in-depth study of artistic and aesthetic subjects; in the use of information technologies, project tasks, independent work, joint and extracurricular activities.

The essence and mechanisms of creative activity have been considered by Molyako (2007), Romenets (2004), Sysoieva, & Poiasok (2005), Yaroshevskii (1985) et al. The psychophysiological features of creative activity of younger adolescents have been analyzed by Bozhovich (1997), Bulakh (2002), Ermolaev (2001), Hall (1921) et al. Researchers define this phenomenon as a process and result of creative productive activity in which knowledge, skills and aspirations of the individual are realized.

Those scholars who study the theory of creativity (Beck, 1993; Borev, 2004; Guilford, 1967; Kagan, 2001; Lotman, 2000; Piaget, 1950; Sternberg, 2007; Torrance, 1963; Vygotsky, 2010) highlight the uniqueness of the educational potential of art in the process of developing values-based orientations, creative thinking and experience in search activity of the child.

The analysis of philosophical and psychological-pedagogical scientific sources makes it possible to single out *approaches* to defining the concept of “creative activity”: a philosophical-and-psychological approach (Borev, 2004; Chaplyhin, 2001; MacKinnon, 1970; Maslow, 1954; Soloviov, 2003); a psycho-pedagogical approach (Rebenko, 2001; Rogers, Lyon, & Tausch, 2013; Rubinstein, 2002), a pedagogical approach (Moneta, & Rogaten, 2016; Sysoieva, & Poiasok, 2005). Taking into account these provisions and features of adolescent psychophysiology, the authors of the research propose to define *the creative activity of younger adolescents as their*

*readiness for creative activities, non-standard productive thinking, well-developed foundations of an individual style of this activity, which implies certain personal and socio-cultural significance.* The readiness of younger adolescents for creative activity implies the knowledge about the subject-specific area of creative activity; a steady interest, striving and enduring positive emotions about it; the ability to create a non-standard image, adjust the creative process and adequately evaluate the product of their creativity.

A study of scientific approaches to structuring creative activity has made it possible to distinguish the motivational and operational components in the structure of younger adolescents' creative activity. According to *the motivational component*, creative activity of younger adolescents is determined by their interest in creative activities and awareness of its value, a set of searching guidelines related to its content, the experience of a positive attitude towards reality and creativity. It is a driving force in developing creative activity in younger adolescents and ensures their ability to perceive reality figuratively, trust intuition, question anything conventional, show exploratory courage, observation, strong-willed qualities and unconventional thinking. Given *the operational component*, creative activity of younger adolescents is characterized by their readiness for creative activities and well-developed foundations of an individual style of this activity, which are determined by their personality traits, basic knowledge and skills in using methods and techniques of creative search. The result of each component's development in the interaction is younger adolescents' ability to realize themselves as individuals, respond to social transformations adequately, understand and evaluate these processes and influence the socio-cultural reality.

The analysis of findings by international philosophers, psychologists and art teachers (Beck, 1993; Guilford, 1967; Hall, 1921; MacKinnon, 1970; Maslow, 1954; Moneta, & Rogaten, 2016; Piaget, 1950; Rogers, Lyon, & Tausch, 2013; Sternberg, 2007; Torrance, 1963) indicates the educational impact of fine arts means on the development of each component of younger adolescents' creative activity. Besides, it shows that the knowledge about cultural heritage and the development of the personal values system is intensified in the process of communicating with works of art, which reflect human life in its entirety in artistic images, ensure the connection between the past and the future and generate the creative experience of mankind.

Syncretic nature of fine arts has a positive effect on the awareness of younger adolescents of its relationships with the natural, social and cultural environment, the development of associative and figurative interpretations of reality as the basis of creative memory and enables the development of

various activities. The authors of the research agree with the art education practitioners (Behas et al., 2019; Kardashov, 2007; Konovets, 2009; Kotliar, 2006; Muzhykova, 2004; Nemenskyi, 2000; Rostovtsev, 2000), who consider fine arts as a synthetic activity, which help to develop not only cognitive interests and artistic erudition of adolescents but also their creative skills, mobilize their intellectual potential and ability to distinguish the essence, compare and analyze reality and art, aestheticize thinking, activate attention, visual memory, creative imagination and show readiness for mutual assistance in collective creativity. It was H. Beck (1993) who presented such an idea. He considered a broad understanding of aesthetic perception as “spirit’s ability to perceive, observe and apply aesthetic experience and contemplation as a person’s inner feature in comprehending the environment that aestheticizes thinking” (p. 147).

In the context of fine arts means, creative activity covers the creative experience, artistic communication during artistic and creative activities, which is not limited to the field of artistic creativity and extends to all social life in production and consumption (aestheticization).

The specific and values-based factors in the effectiveness of the educational influence of fine arts on the development of creative activity in younger adolescents include meta-art as a whole of didactic-and-informational (meaning as value), emotional-and-synthesizing (interpretation as reflection), heuristic-and-communicative (empathy, empathy as experience) (affect as purification and liberation) and practical-harmonizing (transformation of the individual picture of the world) components of the artistic image, as well as simultaneity of its perception as coexistence in a single space and time and synaesthesia as a synthesis of sensory sensations.

This research describes the following fine arts means: visualization of meta subject, intersubject, interbranch factors and specific micro-integration; modern forms of fine arts (happening, performance, installation), innovative artistic activities (quilling, felting, body art, scrapbooking, floristics, decoupage, marquetry, wood inlaying) and integrative art techniques (hypsography, cartography, sgraffito, estampage, graffiti, heliography, scrap, monotyping, grattage, hieroglyphic writing), non-traditional tools and materials (household items and secondary raw materials, natural products, cosmetics, food).

Based on conceptual positions of Berdyaev (1994), Guilford (1967), Molyako (2007), Onishchenko (2002), Piaget (1950), Rubinstein (2002), Sternberg (2007), Sysoieva, & Poiasok (2005), Sheremet, Leniv, Loboda, & Maksymchuk (2019), Torrance (1963), creative activity is considered as a process of creating something new, the highest form of the individual’s

independent activity which directs him or her towards spiritual and material transformation of reality; as a set of personality traits which ensure his or her ability to exceed the scope of a given situation, show supersituational thinking. Such activity is always exploratory, productive, transformative and is determined by the uniqueness of the individual. Its motivational component motivates the individual to realize himself or herself as the subject of activity. Creative activity is a life strategy, a way of existence in the socio-cultural environment, which determines its quantitative and qualitative changes. The inner potential of the individual is a dynamic phenomenon that develops in the processes of age-related changes in the human body. The analysis of some relevant studies on the psychophysiology of younger adolescents (Bozhovich, 1997; Bulakh, 2002; Hall, 1921; Vygotsky, 2010) suggests that such aspects as internal motives, personal experiences, the need to understand and comprehend the features of their character and the willingness to accumulate creative experience in various activities contribute to creating a child's holistic image of the world. The effectiveness of using the educational potential of fine arts in developing creative activity in younger adolescents is determined by age-related emotional sensitivity, characteristic synthesis of sensory sensations, awareness of fantasy as a process of subjective activity, originality and independence of imagination, boosted cognitive activity, exploratory interests, active improvement of self-control and increase in its productivity.

In his philosophical doctrine of creative activity, McKinnon (1970) indicates that it is certain courage of a person, the courage of his or her mind and spirit, psychological and spiritual bravery which express inner creativity in questioning the conventional, destroying the old to create the new, thinking as no one before, being open to perception, trusting intuition rather than logic, imagining the impossible and trying to realize it, standing aside from the collective and, if necessary, conflicting with it, becoming and being oneself.

The role of fine arts in the process of developing pupils' creative activity remains insufficiently studied. This is especially true for the specifics of developing a values-based attitude towards any kind of creative activity in the representatives of such a complex age group as younger adolescents.

*The article aims* to develop and experimentally verify the methodology for developing creative activity in younger adolescents using fine arts in the educational process of secondary schools based on theoretical justification of the problem of the individual's creative activity.

## Materials and methods

*Research methods* include the following:

- *theoretical*: an analysis of philosophical, psychological, pedagogical literature – to clarify the concept of “creative activity of younger adolescents” and justify its structural components; differentiation, classification, systematization and generalization of theoretical and empirical data – to characterize the potential and the influence of fine arts on the process of developing creative activity in younger adolescents;

- *empirical*: questionnaires, interviews, conversations, pedagogical observations, author’s multi-level partial searching and artistic creativity tasks and creativity exercises, pedagogical experiment (ascertaining, formative and controlling stages) – to identify the level of creative activity in younger adolescents;

- *statistical*: the weighted arithmetic mean, Fisher’s exact test, Pearson’s chi-squared test – to verify the results obtained from the formative stage of the pedagogical experiment.

The pedagogical experiment consists of ascertaining and formative stages. The ascertaining stage aims to identify the existing levels of creative activity in younger adolescents based on the criteria of creative activity (cognition, emotions and values, practice and activities) and elaborate the methodology for developing creative activity of younger adolescents.

The pedagogical experiment was conducted in Kyiv: at the premises of *Scandinavian Gymnasium* (a comprehensive school (Levels I-III)), Specialized School No 255 (Levels I-III) with in-depth study of natural sciences and math, Gymnasium No 290 (a secondary school (levels II-III)) and the Center of Scientific and Technical Creativity; in Melitopol, Zaporizhzhia region: Gymnasium No 9 of Melitopol City Council; in Lviv and Lviv region: Specialized Secondary School No 93, Secondary School (Levels I-III) No 55, Strilkiv Boarding School (Levels I-III) of Starosambir district; in Luhansk: the municipal institution “Luhansk General Educational Complex, Specialized School (Level I) “Gymnasium No 52”. The total number of participants in the experiment amounted to 502 younger adolescents. At the end of the ascertaining stage of the experiment, control and experimental groups (CG and EG) with the same number of younger adolescents were formed (143 respondents each), whose indicators of the development levels of creative activity did not differ significantly.

Different methods were used to identify the level of creative activity: questionnaires, interviews, conversations, pedagogical observations, partial searching, multilevel artistic creativity tasks and creativity exercises.

The prepared tasks were grouped into two blocks. The tasks of Block 1 were designed to determine the levels of creative activity in younger adolescents based on the indicators of the emotions and values criterion. The tasks of Block 2 were aimed at identifying the levels of creative activity in younger adolescents based on the indicators of the cognition, practice and activities criteria.

The analysis of answers to Block 1 open and close questions of the author's questionnaire has made it possible to identify the levels of younger adolescents' interest in creative activity, motivation to improve it and realize its value and emotional attitude towards reality and creativity. Block 2 answers were clarified by interview questions, aimed at measuring knowledge about a subject-specific area of creative activity and its understanding as a way of self-expression, as well as ability to think critically.

The levels of younger adolescents' creative activity based on the indicators of the practice and activities criterion were identified by the results of partial searching tasks, multilevel creativity and artistic creative tasks. The partial searching tasks suggested creating an installation from recycled materials and presenting it during the competition, called "The New Life of Used Things" and at the vernissage, called "Vinyl Picnic", dedicated to the conservation of natural resources. The artistic creativity task consisted of the "Mail Art" project tasks. Artistic and practical tasks offered one to draw a letter to "their space friend" based on specific instructions on the content of the image (to describe the beauty of nature through the image of a tree; to choose lines and colours that would emphasize its character; to invent a name for their composition). Creative developmental exercises were based on the perception of Picasso's picture "Landscape with Two Figures". The first exercise suggests imagining and then telling what a tree thinks, what it wants to tell people, what is its role and place in the forest, what human character traits can be compared to it and answer the following question, "Is the landscape really deserted?"

The second creative exercise was aimed at evaluating the results of younger adolescents' creative achievements (personification of the tree). They were offered to work in groups with conditional names, such as "The Mischievous Wind", "Top Model – Forest Beauty", "Independent Jury". The so-called "independent jury" consists of the adolescents able to give original answers to questions about Picasso's painting. The jury is recommended to determine the most successful personification of images by

the following features: smooth or rapid movement of trees and branches; trembling leaves; tree trunk curvature; angles of branches' slope; manner of walking; use of additional objects and sounds expressing the image; argumentation.

The second stage of the formative experiment involved 286 respondents, who were divided into experimental and control groups (CG and EG) 143 respondents each. EG consisted of younger adolescents from Kyiv's secondary school (Levels 1-3) "Scandinavian Gymnasium" and followed the proposed methodology for developing creative activity in younger adolescents using fine arts. CG partially included pupils of the same institution and younger adolescents from Kyiv's secondary school (Levels 2-3) "Gymnasium No 290", Kyiv's specialized school (Levels 1-3) with in-depth study of natural sciences and mathematics No 255 and Melitopol City Council's gymnasium No 9 in Zaporizhzhia Oblast. It offered the methodology of fine arts and the methods of the integrated course "Art". It was not necessary to create subgroups within CG and EG under modern programmes.

The authors of the article have created a virtual archive of drawings, posters, advertisements, photo illustrations of sculptures, costumes and products to record the results of the formative experiment and motivate younger adolescents for the activity.

The conceptual basis of the methodology for developing creative activity in younger adolescents using fine arts took into account the educational impact of its didactic-and-informational, heuristic-and-communicative, emotional-and-synthesizing, creative-and-cathartic and practical-and-harmonizing factors, the actualization of sensory sensations and simultaneous nature of reality perception. The mechanism of influence was based on the effect of gradual appearance-disappearance and metaphorical transformation of artistic images. Creative imagination and fantasy were stimulated during the recreation of images after their gradual disappearance, which involved guessing possible images in a given context (plot, composition, colour, line, art techniques and materials), as well as acquiring dynamic features (music, theatre, choreography) by plastic arts (painting, graphics, sculpture), which prompted the perception of the creative process.

The appearance-disappearance of objects and phenomena in drawing, moulding, designing, application was possible due to methods and techniques of deconstruction, scaling, collaging, stylization, combination, synthesis, transformation, metamorphosis by type of animation, when the intermediate result is constantly changing to the probable final version. The



use of these methods and techniques in fine art lessons is effective in terms of origami, collages, floristics, painting on a wet article, painting with light and shadow, natural materials, cosmetics, recyclables and food, image recreation in fragments, a partial overlap of objects in a drawing, complete wrapping of a model with draping, pedagogical drawings on the board with water, a transformation of a planar image into a three-dimensional one, its rotation or stylization.

This methodology was aimed at implementing a holistic set of creativity exercises, partial searching and artistic creativity tasks and a variable model for organizing the actions in the form of “the projection of desire”.

*Creativity exercises* are based on synaesthesia (tactile exercises with closed eyes, imitation exercises, “rhythmic echoes”, using familiar things and objects in new situations), contemplative feel (observations over identical phenomena in nature and artistic reflection, game exercises with colours, light and shadows, staging and personification of paintings), semantic senses (searching for semantic meanings of everyday objects, facial expressions, interpretation of textures), experiment exercises, riddle exercises, which aim to cultivate sensory experiences in younger adolescents, enhance their capability for associative and imaginative interpretation of reality, develop creative and simultaneous thinking and teach them to master the basics of search activities.

*Partial searching tasks* were focused on transforming artistic photography of an architectural structure into relief, completing a composition based on a fragment of a mural, illustrating a literary work, creating one’s work based on a series of paintings by artists and aimed to help younger adolescents understand the links between fine arts and natural, social and cultural environment.

*Artistic creativity tasks* included searching for fragments of genres of fine arts in one picture, deconstruction, scaling, collaging, stylization. Also, they aimed to teach younger adolescents to create an artistic image by combining and synthesizing different artistic techniques and materials, mastering methods and techniques of managing their creative activity, creating motivation towards success in the creative process in the context of innovative artistic activity.

A variable model for organizing the actions in the form of “the projection of desire” is based on the synthesis of plastic, dynamic and synthetic arts (performance, happening, installation), which bring fine arts into the motor-temporal dimension, as well as technological techniques that can be used separately or interconnected in the form of “a chain” under the

tasks. It was introduced in the course of acquiring creative experience by younger adolescents in collective creativity during playing improvisations with some elements of observation and research.

The developed methodology was validated at the formative stage of the experiment in three main areas: cognitive-and-sensory, heuristic-and-communicative and practical-and-harmonizing.

*The cognitive-and-sensory area.* During the whole learning process, younger adolescents in Grades 5-6 performed creativity exercises and some partial searching tasks with the use of such methods as contemplation, observation, experiment. At the same time, they learned how to train their synesthetic perceptions and creative and in particular, simultaneous thinking used uncommon artistic techniques and non-traditional materials and paid much attention to improvisation tasks.

*The heuristic-and-communicative area.* This area included performing partial searching tasks while maintaining links with the first area. It was important to conduct lessons under the real conditions of exhibitions, museums, art centres, artists' workshops and virtual trips to art studios, publishing houses, exhibition halls and auctions involving adolescents as guides, art critics, artists, folk masters, as well as decorating expositions, fairs, biennales, concerts, charitable activities on the production of souvenirs for war veterans, elderly citizens, children with special needs, orphans.

*The practical-and-harmonizing area.* A complex of artistic creativity tasks, as well as the variable model for organizing the actions in the form of "the projection of desire", was used in Grade 6. This area also involved activation methods (heuristic methods, intrigues, motivational conversations, competitions, associations, interpretations, reminiscing, inversions, impromptu) and interactive perception methods (didactic and role-playing games, personification, theatrization, staging), different forms of work (workshops, creative workshops, sessions, exhibitions, fairs, biennials, shows, conferences, auctions, virtual trips), innovative and traditional ways of technological solutions to creative tasks (metamorphosis, deconstruction, scaling, collaging, stylization, transformation, recombination, combination and synthesis), fine arts means (non-traditional and integrative art techniques, conventional art materials), traditional types of fine art (moulding, drawing, designing, application) modified by non-traditional tools and materials and innovative ones (felted, quilling, decoupage, marquetry, wood inlaying).

## Results

The generalized data of the ascertaining experiment indicate the following levels of younger adolescents' creative activity: a promising level –7.2%; a differentiated level – 51.4%; a situational level – 41.4%.

The ascertaining experiment also proves the quantitative prevalence of younger adolescents with situational and differentiated levels of creative activity. They show no awareness of the value of creative activity, and insufficient interest in it, the dominance of situational manifestations of creative actions, fragmentary knowledge about creative technologies, as well as underdeveloped operational readiness for creative activity. The results of the conducted analysis include several reasons behind this situation, including no comprehensive approach to using the educational potential of fine arts in developing creative activity in younger adolescents in secondary schools and, as a result, insufficient theoretical justification and elaboration of appropriate educational forms, methods and tools.

The effectiveness of the proposed methodology for developing creative activity in younger adolescents using fine arts was verified based on the comparison of the results from the controlling stage of the pedagogical experiment in CG and EG (see Table 1).

**Table 1.** The dynamics behind development levels of younger adolescents' creative activity

Levels	EG				Dynamics (%)	CG				Dynamics (%)
	Ascertaining stage		Controlling stage			Ascertaining stage		Controlling stage		
	respondents	%	respondents	%		respondents	%	respondents	%	
Prospective	10	7	23	16.1	+9.1	10	7	13	9.1	+ 2.1
Differentiated	74	51.7	82	57.3	+5.6	74	51.7	75	52.4	+ 0.7
Situational	59	41.3	38	26.6	-14.7	59	41.3	55	38.5	-2.8

The experimental data obtained at the controlling stage of the experiment show that the level of creative activity in younger adolescents in EG has increased: a prospective level – by 9.1% (from 7% to 16.1%), a

differentiated level – by 5.6% (from 51.7% to 57.3%); a situational level has decreased by 14.7% (from 41.3% to 26.6%). However, CG respondents who worked based on the traditional methodology show lower results: a prospective level has increased by 2.1 % (from 7 % to 9.1 %) and a differentiated level – by 0.7 % (from 51.7 % to 52.4 %); a situational level has decreased by 2.8 % (from 41.3 % to 38.5 %). The positive dynamics behind development levels of younger adolescents' creative activity proves the expediency and the effectiveness of the implemented methodology for developing creative activity in younger adolescents using fine arts.

The reliability of the obtained results has been proved using the weighted arithmetic mean, Fisher's exact test and Pearson's chi-squared test, which is a measure of differences in the levels of the quality obtained for the two comparative sets.

All the obtained data differ from the tabular ones for the selected high level of statistical significance ( $0.01 < p < 0.05$ ), which indicates the effectiveness of the developed methodology for developing creative activity in younger adolescents using fine arts in the educational process of secondary schools.

## Discussion

*The scientific value of the research* is as follows:

- *for the first time*, the methodology for developing creative activity in younger adolescents using fine arts, which is predetermined by specific values-based factors in fine arts (didactic-and-informational, heuristic-and-communicative, emotional-and-synthesizing, creative-and-cathartic and practical-and-harmonizing, simultaneity of perception and synaesthesia of sensory sensations), has been scientifically developed and justified; the criteria, indicators (cognition: the focus on expanding and deepening knowledge about the subject-specific area of creative activity, the ability to think critically, the knowledge about some basic methods and techniques of technological solutions to creative problems, the understanding of creative activity as a way of self-expression; emotions and values: a steady interest in creative activity and realization of its value, a positive attitude to reality and creativity, enthusiasm for the creative process; practice and activities: some basic skills in realizing creative ideas, the ability to create a creative product based on semantic links between the content and the form, the ability to consistently develop personal strategies for solving creative tasks, readiness to adjust the creative process as the condition of self-realization independently) and levels (prospective, differentiated, situational) of younger

adolescents' creative activity have been determined; the educational influence of fine arts on the process of developing creative activity in younger adolescents, which is realized through the visualization of meta-subject, inter-subject, inter-branch links, specific micro-integration due to modern forms of fine arts, innovative artistic activities, integrative artistic techniques, non-traditional tools and materials, has been described;

- the concept of "younger adolescents' creative activity" as their readiness for creative activity, non-standard productive thinking, well-developed foundations of an individual style of this activity, which implies certain personal and socio-cultural significance, has been *specified*;

- the provisions on the study of international experience in developing creative activity in children and youth and areas in the development of the creative and active personality of primary and secondary school pupils, using fine arts in secondary schools and specialized educational institutions, as well as of college students, future teachers of fine arts and other subjects, have been *further developed*.

**The practical value of the obtained results** lies in the introduction of the methodology for identifying the development levels of younger adolescents' creative activity using fine arts; textbooks, albums and notebooks with creative tasks, scheduling of art lessons following the programmes for the art field (Grades 5-8); methodical manuals and recommendations for teachers; programmes of compulsory subjects for specialized schools (specialization in art); educational programmes for courses in higher education institutions, in particular, the programmes for such courses as "Methods of Fine Arts Teaching" and "Innovative Technologies in Fine Arts Teaching".

The main provisions and conclusions can be used to organize the educational process in secondary schools and out-of-school educational institutions, assist methodologists of different levels in their professional activity, update the content of training in fine arts in secondary and specialized schools, modernize professional training of future fine arts teachers at art and pedagogy faculties of higher education institutions, as well as their graduate teacher training.

## Conclusions

The analysis of philosophical, art studies related, psycho-pedagogical literature and modern art-related educational practice proves the relevance of the research problem. Younger adolescence is the most favourable period in terms of effectiveness for developing creative activity in the individual, given the characteristic emergence of self-awareness as a central age

formation, emotional and cognitive sensitivity, as well as the accumulation of experience in various activities.

The process of developing creative activity in younger adolescents using fine arts covered three areas: the cognitive-and-sensory area was realized in different types of creative activity (perception, cognition, creative practice); the heuristic-and-communicative was focused on stimulating associative and imaginative interpretations of reality in the process of creating an artistic image; the practical-and-harmonizing area involved some modified traditional and innovative types of image creation, which combine rational and emotional activities in collective creativity.

The authors of the research have created the methodology for developing creative activity in younger adolescents using fine arts, which is based on its factors, simultaneous nature of reality perception and the actualization of sensory sensations.

The content of this methodology was reflected in the complex of creativity exercises, multi-level artistic creativity tasks, partial searching tasks and the variable model for organizing the actions in the form of “the projection of desire”. It was based on intensive and prospective motivation in various forms of work: active and interactive communication between the teacher and pupils in pairs, mini-groups, groups and collective, searching, research and experimental activities (workshops, creative workshops, sessions, exhibitions, fairs, biennials, shows, conferences, auctions, virtual trips), activation methods (heuristic methods, intrigues, motivational conversations, competitions, associations, interpretations, reminiscing, inversions, impromptu) and interactive perception methods (didactic and role-playing games, personification, theaterization, staging), innovative and traditional ways of technological solutions to creative tasks (metamorphosis, deconstruction, scaling, collaging, stylization, transformation, recombination, combination and synthesis), fine arts means (non-traditional and integrative art techniques and materials – natural materials, cosmetics, recyclables and food), types of image creation: traditional types – moulding, drawing, designing, application modified by non-traditional tools and materials and innovative ones – felting, quilling, decoupage, marquetry, wood inlaying.

It is essential to implement the methodology for developing creative activity through fine arts in the educational process using relevant scientific and methodical materials (textbooks, manuals, albums, notebooks, calendar plans and recommendations for teachers).

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