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DEVELOPMENT OF CHILD CREATIVITY IN ONTOGENESIS AND DYSONTOGENESIS

Abstract. The article deals with the problem of child creativity in typically developing preschoolers and their peers with different variants of dysontogenesis. The article shows that researchers consider the development of creativity and imagination of preschool children through game-based activity and productive creativity. However, they disagree on the issue of relationship between the child's training and creativity.

One variant puts forward the necessity to give the child full freedom of creative activity. The other conception argues the obligatory participation of the adult for successful formation of child creativity in the learning process. This approach is especially relevant for children with disabilities.

The author describes the ontogenesis of creativity from its earliest origins to the time of creation of the first products by the children. Analysis of research in special pedagogy and psychology allows the author to provide a description of peculiarities of creativity and imagination in children with impaired hearing, vision, intelligence and speech. Preschoolers with developmental disorders demonstrate reduced interest in productive forms of creativity, weaker capacities for aesthetic reflection of the world, inadequate emotional responsiveness in perception of works of art, and a low level of imagination. The article emphasizes the necessity of a special learning environment for the formation of productive kinds of creativity and imagination in children with different variants of dysontogenesis.

Keywords: imagination, dysontogenesis, children's creativity, productive forms of creativity, hearing impairment, visual impairment, intellectual disability, speech disorder, disorders of psychological development.

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The problem of child creativity during such a significant period of the child's development as preschool childhood has been considered in psycho-pedagogical literature, the analysis of which shows the presence of *two approaches* to the study of the given problem. The *first* approach can be found in the works of O. M.

D'yachenko, N. A. Korotkova, E. E. Kravtsova, A. N. Leont'ev, L. S. Slavina, F. I. Fradkina, and D. B. El'konin. These authors showed the opportunities of development and manifestation of creativity through the content of game-based activity, in the process of which children acquire the semiological-symbolic function, get

immersed in the imaginary situation, use separate objects selectively and perform role-play parts. The researchers revealed the dialectical relationship between imagination and playing: imagination is born in playing, develops along with it and, in its turn, defines and determines the development of the game-based activity of the child [4; 5].

The representatives of the *second* approach (A. N. Davidchuk, T. S. Komarova, A. R. Luriya, L. A. Paramonova, N. P. Sakulina) looked at the formation of ability to creativity through its productive types: drawing, modeling, musical-rhythmical, constructive, theatrical and verbal activity. The authors were united by the thought about the importance of creativity in the life of a preschool child as it is necessary for the full development of personality, formation of creative potential and cognitive and social activity of the child.

Regarding child creativity as a form of the child's independent activity based on imagination and in the process of which the child puts the model aside and begins to experiment and create something new, researchers emphasize the important role of the adult person in this process. It is the grown-up person that helps the child to form a holistic worldview and master the basic means of expression of one's intentions, emotions and feelings. But should we teach creativity to the child, or is it better to give it full freedom of expression? The answer to this question is presented by two points of view upon the problem of relationship between creativity and education in our home psychology

and pedagogy [4; 5].

According to the *first position*, any instruction is excluded. The child should be granted absolute freedom in expression of creativity (A. V. Babushkinskiy, O. A. Karabanova, E. E. Kravtsova, R. M. Chumicheva). The authors believe that modern education must be oriented towards the child's self-development, creation of conditions for creative self-realization and development of the image of one's "ego". And the methods of influence and training in education in general and in arts in particular should be put into the background. It is only independent activity of the child that has a predominant position [4; 5; 6; 8].

The advocates of the *second position* (N. A. Vetlugina, A. A. Volkova, T. G. Kazakova, I. Ya. Lerner, O. S. Ushakova, E. A. Flerina) admit the participation of an adult in the process of creativity formation; and the role of the adult is modified at different stages of education. The researchers discover interrelation between the creative process and training ensuring not only creation of new images but also the formation of the child's personality traits. Children should necessarily be taught techniques and methods of creative actions and search of artistic means; one must form their special personality traits in order to bring about and support their interest in creativity. The given point of view about the educational and developing character of the process of training for successful formation of creativity is especially urgent for work with preschoolers with various kinds of dysontogenesis [4; 5; 6; 8].

The origins of child creativity and imagination are traced to early childhood when creative manifestations are spontaneous, to a large extent imitative but utterly necessary for the child's development (A. Vallon, L. S. Vygotskiy, N. A. Vetlugina, A. V. Zaporozhets, V. S. Mukhina). According to A. Vallon and L. S. Vygotskiy, the initial "interpsychic" phase of creativity emerges during the second year of life. Between the ages of 1.5 and 3 the child communicates with adults, perceives other person's experience, begins to improvise and imitate making use of socially acquired experience of artistic activity or actions of a non-game-based nature with materials. It is a period when affective and cognitive imagination stimulated by the child's interest in objects and their changes and by the formation of speech and diverse joint activity with adults develops fast.

During the third year of life, there appears a verbal form of imagination expressed in a playing attitude to words, separation of a conventional action from its objective support and expressing it in a symbolic way – in the word. Imagination is still passive at this age stage (O. M. D'yachenko, N. N. Palagina). The "intrapsychic" phase begins at the ages 4-5. The child begins to solve elementary creative problems more or less independently using the acquired means and methods of activity in a certain kind of art.

During this period children display purposive imagination and staggered planning which allows them to correlate the fantastic image with the given conditions and circumstances,

and try to establish interactions between the personages in the directed game. Detachment of the world of fantasy is not accomplished even during the fifth year of life though children distinguish the world of their own images from the real world more surely. And it is only at the senior preschool ages of 6-7 that the child is able to control his imagination and follow a certain previously made up plan. The child's imagination becomes productive which enables him to create his first complete works of art [4; 5; 6; 8].

L. S. Vygotskiy revealed the *age-related alternation* of kinds of child creativity. Preschoolers like musical-dramatic or verbal improvisations and collective dancing movements most of all. By the end of the preschool age preference is given to graphical artistic creativity. At the ages 10-14 adolescents go in for literary and poetic proper creative activity, as well as decorative applied art, handicraft, sound recording, mass dances, etc. By the end of the middle and during the senior school age dramatic activity, choreography and dramatic reading become especially popular.

Three epochs of childhood are correlated with three main avenues of child creativity:

- *preschool age* – domination of object-based and visual-motor activity basis;
- *junior school age* – domination of sensory-perceptive basis with prevalence of visual system activity;
- *middle and senior school age* – domination of performing technique and verbal-mental activity basis [1].

Special psychology and pedagogy studied the problem of child creativity in children with different variants of *dysontogenesis*.

The study of manifestation peculiarities of creativity in *children with auditory disorders* revealed imagination deficiencies because of poor sensory sphere, underdevelopment of ability to reconstruct and combine sensory experience (M. M. Nudel'man, M. F. Rau, E. G. Rechitskaya, E. A. Soshina, L. I. Fomicheva). But still the organization of education facilitating the formation of operational components of imagination and combinatory mechanisms promotes effectiveness and originality of images.

The study of child creativity and imagination of *children with visual disorders* shows the limitations of visual imagination due to the problems of performing combination and reconstruction of images operations; the authors highlight the need to organize early special training aimed at the formation and development of imagination (V. P. Ermakov, V. Zaykauskas, A. G. Litvak, V. M. Sorokin, G. A. Yakunin).

The investigations of productive kinds of activity in *children with intellectual disability* confirm the presence of imagination formation problems during preschool period (L. B. Baryaeva, I. I. Budnitskaya, O. V. Borovik, O. P. Gavrilushkina, T. N. Golovina, I. A. Gorshenkova, N. V. Krasavskaya, D. I. Lipkina, M. M. Nudel'man, N. D. Sokolova, Zh. I. Shif). Even in conditions of well organized education these children can hardly learn to act with imaginary objects, but display po-

tential opportunities for the development of imagination in graphical activity.

The works dealing with creative manifestations of *children with disorders of psychological development* reveal deficiencies of the semiological-symbolic function, random regulation of the sphere of imagery, difficulties with creation of imaginary situations, non-purposive creative activity, malformation of creative imagination preconditions, and poor creativity motivation; they show the need to provide children support by a grown-up person (E. A. Ekzhanova, Zh. I. Zhuravleva, E. A. Medvedeva, S. K. Sivolapov, E. S. Slepovich, E. P. Fureeva, N. A. Tsypina).

The study of the process of imagination and creativity in *children with general speech underdevelopment* is summarized in the works of E. V. Akhan'kova, V. P. Glukhov, Zh. I. Zhuravleva, N. V. Ryzhova. Children with general speech underdevelopment lag behind their typically developing peers in the level of development of productive imagination because of physical inactivity, inertia, fast exhaustion of imagination processes, low level of spatial image operations, and the problems of manifestation of graphical and verbal creativity.

The authors of the research analyzed above are unanimous about the need to create special conditions which would facilitate formation of the skills of graphical and verbal creativity, development of the "feel for the language", construction of creative cohesive utterances, creation of graphical creative products of high quality, and overcoming secondary

disorders in the development of artistic activity [2; 7; 9; 10].

Thus, our analysis of theoretical research corroborates the fact of low interest in productive creative activity, poor esthetic ability to perceive the world, inadequate emotional response to the works of art and the presence of problems in various kinds of creative activity in preschool children with different variants of dysontogenesis. In future, it may lead to the problems of development of socially significant personality traits of the child and poor acquisition of the program material while preparing such children for school. Summing things up, we shall stress the fact that the creative ability is formed at an early age not only in typical preschool children but also in their peers with developmental disabilities in various kinds of creative artistic activity under the supervision of an adult or in specially organized educational conditions.

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