

Postmodern Trends in Teaching Painting to Preschoolers in the Post-Soviet Space

Liudmyla SHULHA¹,
Ganna BIELIENKA²,
Olena POLOVINA³,
Inna KONDRATETS⁴,
Iryna NOVOSELETSKA⁵,
Anna UKHTOMS'KA⁶

¹ Municipal Institution «Zaporizhzhia Regional Institute of Postgraduate Pedagogical Education» Zaporizhzhia Regional Council, Zaporizhzhia, Ukraine, lnshulga@ukr.net

² Borys Grinchenko Kyiv University, Kyiv, Ukraine, h.bielienka@kubg.edu.ua

³ Borys Grinchenko Kyiv University, Kyiv, Ukraine, o.polovina@kubg.edu.ua

⁴ Borys Grinchenko Kyiv University, Kyiv, Ukraine, i.kondratets@kubg.edu.ua

⁵ Borys Grinchenko Kyiv University, Kyiv, Ukraine, dankira91@gmail.com

⁶ Borys Grinchenko Kyiv University, Kyiv, Ukraine, a.ukhtomska.asp@kubg.edu.ua

Abstract: The article presents theoretical generalization and offers new solutions to the problem of developing creative skills in preschoolers in painting classes, taking into account the postmodern tendencies which are becoming increasingly common in the post-Soviet countries. The relevance of the article lies in the need to reform today's education system in the post-Soviet space and develop pedagogical technologies to enhance the effectiveness of preschool education and reveal the creative potential of each child in the context of the postmodernism and the latest achievements in the psychology of creativity. The paper aims to develop and theoretically justify a technology for developing creative skills in preschoolers in painting classes in educational institutions for the postcolonial democracies on the example of Ukraine based on the analysis of relevant scientific sources and teaching placement. The article also substantiates the technology for developing creative skills in preschoolers in painting classes, which is defined as a model for organizing artistic and aesthetic activity of preschoolers aimed at expanding their cognitive experience and emotional perception of the world, as well as cultivating their aesthetic attitude to its objects and ensuring creative self-expression of each child. The article proves the validity of the open performative postmodernist approach, according to which playing activities, perception and enjoyment from creativity act as the main drivers of the creative activity of primary school children.

Keywords: *preschool education, pedagogical conditions, developmental technology, psychological characteristics, artistic activity, age characteristics.*

How to cite: Shulha, L., Bielenka, G., Polovina, O., Kondratets, I., Novoseletska, I., & Ukhtoms'Ka, A. (2021). Postmodern Trends in Teaching Painting to Preschoolers in the Post-Soviet Space. *Postmodern Openings*, 12(3), 154-172. <https://doi.org/10.18662/po/12.3/333>

Introduction

The reforms in today's education system require that appropriate pedagogical technologies should be developed to enhance the effectiveness of preschool education and reveal the creative potential of each child. Thus, creativity in the system of the individual's values and needs occupies one of the leading places as a higher and spiritual need, which can ensure success in life. The postmodern era with its interpretation of the world and cultural artefacts is hypothetically favourable for cultivating artistic creativity in children.

The analysis of theoretical studies and practices of post-Soviet and Western educators proves that art is one of the most effective and efficient means of developing the creative skills of preschool children.

The consideration and analysis of post-Soviet research on the development of preschoolers in creative activities show their focus mainly on the mastery of preschoolers the basics of literacy, the formation of technical art skills based on imitation and training, which leads to technically high quality, but stereotyped, artistic product. there is no individual manifestation of the child.

Still, little attention is paid to the postmodern aspects of preschool education, namely, the sensitive and performative potential of preschool children. One can observe a growing interest in the activation of only certain psychological personality traits in creative activities. The lack of pedagogical technologies of creative development of the child throughout the preschool period requires the development of technology for developing creative skills in preschoolers in painting based on modern science and practice, full use of psychological opportunities of preschool age and disclosure of individual features of each child.

However, the activities of preschools demonstrate some significant shortcomings in this aspect, which negatively affect the health and prevent the development of the well-integrated personality of preschoolers. They are the following: underestimation of preschoolers' natural abilities; neglect of the need to take into account age-related psychophysiological characteristics and sensitive periods of development, as well as individual inclinations to certain activities; disregard for the influence of the postmodern environment. Also, there are *certain contradictions* between:

- society's requirements to meet the needs of the child in creative self-expression and insufficient implementation of appropriate tasks in the environment of the postmodern society;

- the need to develop creative skills in preschoolers and the lack of theoretically justified effective educational technologies aimed at solving this particular problem;

- the importance of developing the emotional and values-based sphere of preschoolers during creative activity and the low efficiency of technologies for developing appropriate technical skills in them.

The topic of the research has been chosen, owing to the need to eliminate these shortcomings and contradictions, as well as the relevance and the scientific, theoretical and practical value of developing creative potential in each child, taking into account the postmodernist trends in education.

One can assume that it is possible to enhance the development of mental processes: perception, feeling, thinking, imagination and contribute to success in the development of creative skills provided that there is the technology aimed at providing children with cognitive and performative experience, developing the emotional and sensory perception of the world, shaping aesthetic attitudes towards its objects and ensuring artistic expression in the form of a game as the main way of the postmodern understanding of the world.

The paper aims to develop and theoretically justify the technology for developing creative skills in preschoolers in painting classes based on the analysis of relevant scientific sources and teaching placement.

Postmodernism and Child's Creativity

The problem of creative skills has been considered for some time in foreign psychology from the standpoint of the achievements of intelligence and sensitivity (Shulga, 2016; Torrance, 1988). However, both the postmodern culture and science expand the concept of creativity which is becoming a universal transformative type of attitude towards the world. The distinction between universal creativity, called creativity, is associated with two types of thinking: convergent and divergent, as discovered by Guilford (1967). The first type - thinking aimed at finding the only correct solution to the problem, the second type – thinking that goes in different directions, looking for solutions in different ways. Divergent thinking can lead to unexpected, unpredictable conclusions and results. Over time, psychologists began to use the terms “creativity” and “divergent thinking” as synonyms. Creativity and performance have become integral attributes of a socialized person of the postmodern era. Indeed, Guilford (1959) identified four main indicators of creativity: originality - the ability to produce non-standard ideas; productivity - the ability to generate a large number of ideas; flexibility

- the ability to easily switch and put forward different ideas from different areas of knowledge and experience; semantic spontaneous flexibility - the ability to produce a variety of ideas in an unregulated situation. The postmodern society is a continuous “unregulated situation”, so the ability to perform in a broad sense (activity) or a narrow sense (creativity) is a vital human capacity. The principle of performativity is a new way not only of creativity but also of communication in society and education. According to Ball (2016), this principle acquires the status of a paradigm in the neoliberal society and involves finding solutions, truth and consensus directly in educational discourse or creativity). However, Sternberg (1995) believes that without the support of the child’s environment, his or her creative skills may not be manifested. These concepts mostly correspond to the uncertain and creative (focused on non-standard solutions to life problems) state of the child in the postmodern society.

The postmodernist meta-theory of games is rather relevant to this research since it manifests itself in children’s and adults’ transformative and reflective activities based on individual psychological and creative modalities (Derrida, 2009). The technology for developing creative skills employs games to create an appropriate mood, identify and realize the potential of the child, develop his or her abilities, actualize the need for self-expression, imitation and knowledge about the world. Games are also viewed as a rehearsal of creative activity or a component of the creative process throughout the class. Besides, they (game techniques, situations, exercises) are integrated with various means of art (colour, line, word, types and genres of art) and motivate children towards research, associations, daydreaming, interpretation and improvisation. Games, as well as a syncretism of different types of creativity, self-expression and communication, serve as a characteristic feature of the postmodern culture. In this regard, the proposed content-related component of the technology allows using games at different stages of painting classes: when acquainting preschoolers with art material, works of art, expressive means, a new word; when watching nature, diving into the image, participating in the visual process, studying creative works. Indeed, preschoolers are rather interested in game techniques and exercises combined with active movements and allow one to recreate the image with pantomime, draw the melody of the word with one’s hands in the air or perform a decorative dance with a brush. The combination of movements and images relieves tension, evokes positive emotions, activates creative behaviour and encourages creative self-realization.

The features of preschool age are sensitive to developing creative skills. It clarifies that the origins of creativity are manifested in early

childhood. Also, they are voluntary and vital for the overall development of the child. At the same time, the sensory component which is characteristic of preschool age corresponds to the postmodern perceptual concept of artefacts' perception and creation. This concept lies in the fact that their analysis, rather than holistic impression, prevails in their perception.

Intertextuality in a broad sense acts as another postmodern phenomenon which can be used in the teaching of painting to preschoolers. Based on it, one can implement an associative didactic component. It correlates with the intertextuality when an image, plot or other narrative components "migrates" among works and thus acts as something native and, as a result, understandable and interesting for the child.

An analysis of psychological research shows that researchers have proven the impact of the following features of preschool age on the development of creative skills: the child's high activity (hyperactivity) in his or her activities with reality; sensitivity (predominance of a sensory side); syncretism (integrity, indivisibility) of perception; curiosity, spontaneity; desire to explore the world; ability to create an original and flexible image; the need for various activities; the freedom of thought. Such age-related trends are congruent with the key provisions of the postmodernist perception and the creation of artefacts, where integrity, sensitivity, performativity, interpretation, spontaneity, playing activities act as the key tools.

On the other hand, the basis for developing creative skills in preschoolers is psychological characteristics of such age: the capacity for emotional sensitivity; ability to "dive" into an imaginary situation; ability to experience and respond emotionally to beauty in life and art; emotional sincerity; imaginative thinking; associativity; cognitive activity; dynamism and brightness of imagination.

An analysis of these approaches to developing creative skills in preschoolers in painting classes shows that the current methods and forms of working with preschoolers in painting classes do not fully use the cross-cutting tendencies of the syncretic postmodernist attitude towards the world and sensitive capabilities of this age. Therefore, there appears to be a need to elaborate a pedagogical technology for developing creative skills in preschoolers in painting classes, which takes into account age characteristics and ensures the artistic and creative expression under the new postcolonial conditions.

Psychological Aspects of Developing Creative Skills in Preschoolers

The psychological features of preschool age (the dominance of

emotional and sensory over the rational-logical sphere, imagery and associative perception of the environment, the revival of things, natural phenomena, the need for research and experimentation) are the basis for developing creative skills.

Preschool age in psycho-pedagogical research (Gerasymova et al., 2019; Masol, 2015; Melnyk et al., 2019; Nerubasska & Maksymchuk, 2020; Sheremet et al., 2019; Vygotsky, 2005) is considered the most sensitive age to cultivate creative skills of each individual. If the educator professionally develops them at this age stage, the child will not only enhance his or her academic success but also will have the capacity for creative self-realization during the later age stages.

The issue of developing creative skills in preschoolers is quite thoroughly discussed in the post-Soviet scientific discourse: a psychological nature of creative skills (Anishchenko, 2014; Bila, 2014; Vygotsky, 2005); pedagogical aspects of preschoolers' creative activity (Bohush & Havrysh, 2011; Havrysh, 2001; Vetlugina, 1972).

According to Vygotsky (2005) and Moliako, & Muzyka (2006), the development of creative skills in preschoolers is significantly influenced by their involvement in art, in particular art activities.

Some scholars (Behas et al., 2019; Vetlugina, 1972) have covered the problem of developing preschoolers' skills in various activities (drawing, modelling, paper crafting, designing) in the post-Soviet space and others the importance of means of art in the development of creative skills (Chumicheva, 1992). It must be noted that the attention of many scholars is also focused on the following issues: the use of artistic standards and gaming technologies for developing artistic creativity (Kalinina, 2008; Pshenichnykh, 2003); the links between music and painting (Kozyreva, 1985); the artistic activity of preschoolers with the development of their speech (Bohush & Havrysh, 2011; Havrysh, 2001); developing creative skills while working with various materials and colours, in the process of decorative artistic activity, as well as in classes on thematic (Volkova, 2012), subject-related and story-related painting (Kyrychenko, 1986); acquainting preschoolers with the basics of fine arts education and approaches to creative search (Kotliar, 2003).

Some scholars (Portnytska, 2007; Sheremet et al., 2019) believe that the organization of an educational developmental environment of preschools, as well as the involvement of preschoolers in artistic-and-creative activities based on their experience, age characteristics, needs and interests, determines the success of the development of preschoolers' creative skills.

A theoretical analysis of the problem under study shows the lack of a single interpretation of “preschoolers’ creative skills”. Such concepts as “creativity” and “creative skills” in philosophy, psychology and pedagogy were considered to clarify it. An analysis of the definition of “creativity” has specified this concept as a human activity enabled by certain abilities, motives, creative imagination, intuition, thinking, knowledge and experience and aimed at producing new material and spiritual values and life creation (Bekh, 2018; Moliako & Muzyka, 2006).

A study of relevant psycho-pedagogical works (Bezliudnyi et al., 2019; Paramonova, 2002; Rubinshtein, 1989) devoted to the phenomenon of creativity has made it possible to consider such concepts as “creativity” and “creative activity” as identical, which is important for solving the issue of creativity and playing activities as the main ways of learning the reality in the postmodern society. However, a theoretical analysis demonstrates that there is no single approach to determining the number, content and sequence of stages of creative activity in Ukrainian science. Based on the generalization of the considered versions, the authors of the paper have identified the following stages of creative activity: preparation (the emergence of a need), maturation of the idea, inspiration (inner readiness for creativity), deliberate work with the elements of intuition, the final result, improvement (if needed).

An analysis of scientific sources proves that researchers define the essence of creative skills in different ways: as some psychological features of the individual that distinguish him or her from other people and are the basis for easy and rapid acquisition of knowledge and skills (Teplov, 1985); well-developed general abilities for any form of behaviour, including creative one (Paramonova, 2002).

It has made it possible to clarify the concept of “preschoolers’ creative skills” and interpret it as a feature which is the basis for creative self-realization in artistic activity due to capacity for sensory perception, emotional sensitivity, empathy, daydreaming, figurative and associative thinking, animism, synaesthesia.

The authors of the paper have also singled out the following approaches to developing children’s creative skills in artistic activity: limited supervision (Poluyanov, 1988; Venttsel, 1912), purposeful learning (Kazakova, 2006; Vetlugina, 1972) and a synergetic approach (Kremen, 2014; Masol, 2015). They conclude that the latter is the most appropriate for developing innovative technologies aimed at revealing creative potential and ensuring harmonious development of the preschooler’s personality.

Given the mentioned definitions of “preschoolers’ creative skills”, the components of their creative skills are identified as follows: *the figurative-and-associative component* (creative imagination, artistic figurative and associative thinking), *the emotional-and-sensual component* (an emotional and values-based attitude of the individual to the world, holistic artistic and sensory perception, sense of beauty, empathy) and *the productive component* (special qualities, abilities and skills, direct links between images and thoughts, feelings, actions), which are interdependent.

The *criteria and indicators* of development of preschoolers’ creative skills are the following: *the cognitive criterion* (abilities to establish various associative connections and produce original ideas and solutions; capricious imagination; rich impressions from the world around), *the sensory and aesthetic criterion* (depth and brightness of the emotional and aesthetic reaction; integrity of the emotional and artistic perception; ability to “dive into” the image); *the activity-related and aesthetic criterion* (interests in art and enjoyment of it; levels of painting skills; ability to create artistic images).

The criteria and indicators have made it possible to identify the levels of preschoolers’ creative skills (high, average, low).

Preschoolers with a *high level* of creative skills can carefully study the painting, interpret its content and show adequate expressive emotions towards it. Also, they can easily participate in an imaginary situation, establish various associations between a piece of music and an artistic image, creatively use the acquired cognitive experience in solving creative tasks and choose effective ways for that purpose. Finally, they show a lasting interest in art, enjoy the process of artistic creativity and its products, use various expressive and visual means and create artistic images.

An average level is typical of those preschoolers who express emotions when perceiving works of art, describe the content of the painting and dive into an imaginary situation through samples. They can establish basic associations between musical and artistic images and solve creative tasks based on previous experience. Besides, they obtain rich impressions from the world around them, show a certain interest in painting and enjoy the very process and its products. It must be noted that such children do not have enough practical skills. They bring some elements of independence in the recreation of the sample and, at the same time, need help when creating an artistic image.

Preschoolers with a *low level* of creative skills do not show adequate emotions when perceiving works of art. They are not interested in the content of the painting and cannot dive into an imaginary situation. They do not establish associations between musical and artistic images and do not use

the impressions from the world around. Also, they do not show either an interest in painting or any enjoyment of it and the obtained results. They are not able to choose the topic, materials and expressive means without their teachers. Finally, they cannot create artistic images on their own.

The above-mentioned psychological aspects allow one to develop theoretical principles of the technology for developing creative skills in preschoolers at painting lessons in the context of the postmodern education.

Theoretical Aspects of the Technology for Developing Creative Skills in Preschoolers at Painting Lessons in the Context of the Postmodern Education

As part of the study, the authors of the article have decided to improve the views of Ukrainian educators on the process of organizing stages of painting classes. Some researchers pay special attention to the first stage of the class (the emergence, development, awareness and formulation of the idea) and direct it to aesthetic perception (Ermolaeva, 2001; Vetlugina, 1972), the use of art synthesis (Ermolaeva, 2001; Kudryavtsev, 2006; Melik-Pashaev, 1981), the cultivation of emotional colours (Trofaia, 2014; Vetlugina, 1972), the enrichment of sensory experience (Malikova, 2009; Vetlugina, 1972). The second stage (children's creation of artistic images) is associated with teaching specific artistic skills and supervising the painting process (Kazakova, 2006); imitating and performing game actions (Masol, 2015; Vygotsky, 2005); expanding and deepening sensory experience (Ermolaeva, 2001; Masol, 2015); experimental and searching activities (Vetlugina, 1972). The third stage of the class involves evaluating artistic activity, whose results should be a drawing with expressive features of an artistic image (Kazakova, 2006); artistic creativity, abilities and needs shaped and developed during this activity (Bila, 2014; Vygotsky, 2005).

The research justifies *the technology for developing creative skills in preschoolers in painting classes*. It is defined as a model for organizing artistic and aesthetic activity of preschoolers aimed at expanding their cognitive experience and emotional perception of the world, as well as cultivating their aesthetic attitude to its objects and ensuring creative self-expression of each child.

This technology aims to develop creative skills in preschoolers in painting classes. Its objectives are as follows: to develop their sensory perception of the world, as well as aesthetic and values-based attitudes towards beauty; enhance their associative and figurative thinking, imagination; cultivate their artistic and creative self-expression by acquainting them with artistic means and methods.

The structural components of the proposed technology are the concepts and goals module, the content module, the technologies and results module. Their realization enables an effective influence on the levels of the main components of preschoolers' creative skills.

The concepts and goals module includes the goals and objectives in the context of developing creative skills in preschoolers. It reflects the basic methodological approaches (synergetic, axiological, culturological, personality- and activity-oriented, competency-based, technological) and principles underlying the technology (systematicity, integrity, child-centeredness, natural and cultural conformity, multi artistry, complexity).

The content module encompasses the content-related characteristics of the material on the development of creative skills in preschoolers in painting classes and the components of creative skills: *the figurative-and-associative component* (creative imagination, artistic figurative and associative thinking), *the emotional-and-sensual component* (an emotional and values-based attitude of the individual to the world, holistic artistic and sensory perception, sense of beauty, empathy) and *the productive component* (special qualities, abilities and skills, direct links between images and thoughts, feelings, actions), which are interconnected, interdependent and interacting.

Within the technology, educational material is distributed by modules and implemented in thematic cycles of painting classes in each age group. In each cycle, it is also structured depending on didactic goals: acquainting, revising, consolidating. Taking into account the requirements of a competency-based approach, *painting classes* are conditionally defined as follows: cognitive (gaining artistic and aesthetic experience), technical (technical application of artistic experience), creative (creative use of personal experience).

The technologies module is realized through the stages of implementing the technology, forms and methods of working with preschoolers to develop their creative skills in painting classes.

The technology is implemented in three interrelated stages (initial, principal and final) based on the principles of integrity and systematization.

The initial stage creates an aesthetic and objective environment (a territory equipped for art classes; a place for an art gallery of children's art and reproductions of outstanding paintings) and, therefore, enables professional training of preschool teachers (acquainting future specialists with the essence of the technology, developing their practical skills in using it through certain scientific-practical measures).

The principal stage lies in organizing a system of painting classes, which consists of thematic cycles. Each cycle contains two or three classes,

combined with a theme, genre or artistic technique. Each class of the cycle (cognitive, technical, final) solves several tasks: to ignite preschoolers' interest and focus their attention; to cultivate sensory perception; to formulate personal impressions; to create an image while fantasizing or improvising; to embody the idea into a visual form; to develop the ability to reflect on the creative process and its results.

The following types of classes are defined as effective: fairy-tale classes (such are based on the plot of a famous fairy-tale or a fragment of a fantasy novel), game classes (these use the plot, rules, techniques, situations, exercises of artistic and playing activities during which preschoolers create an artistic image), research classes (preschoolers perform experimental actions with colours, artistic and non-traditional materials, as well as explore the features of various means of artistic expression).

The developed technology involves the methods of pedagogical support for preschoolers' artistic activity in painting classes: *informational and receptive* (these help children obtain information through various analyzers and ensure diversity and completeness of their worldview); *generative* (these imply imitating a pattern of creative behaviour); *searching* (these include selecting artistic materials, experimenting and ensuring game interaction with them, discussing, studying the means of artistic expression, "diving into the painting", "transforming into the image", fantasizing, improvising).

The final stage involves evaluating the results of painting classes regarding the development of creative skills in preschoolers. It is implemented through the organization of exhibitions, discussions of artistic and aesthetic achievements of preschoolers with themselves, teachers and parents. This stage summarizes the experience of teachers in implementing the author's technology for introducing games as the universal postmodern tool for the perception and transformation of objects of reality.

A comparative analysis of the expected results from the development of preschoolers' creative skills based on cognitive, sensory and aesthetic, activity-related and aesthetic criteria proves the effectiveness of the author's pedagogical technology for developing creative skills in preschoolers in painting classes. The indicators of successful development of preschoolers' creative skills will be hypothetically manifested in their emotional and values-based attitude towards the world, holistic artistic and sensory perception, artistic observation, creative imagination, artistic and associative thinking, a lasting interest in fine arts, enjoyment of artistic creativity and its products, use of various means of expression and art, independent creation of artistic images, direct links between images and feelings, thoughts, actions.

During the theoretical stage of the research, it has become possible

to determine and justify *pedagogical conditions* for effective implementation of the technology for developing creative skills in preschoolers in painting classes: the teacher's professionalism (psycho-pedagogical, culturological and technological competences) and methodical, didactic and informational support for the educational process in painting classes (a complex of educational, methodical, artistic and didactic resources, as well as the necessary media).

The methodical textbook "The Colourful Joy. Developing Creative Skills in Preschoolers in Painting Classes" has been developed to enhance the professionalism of preschool teachers in the development of creative skills in preschoolers in painting classes based on theoretical findings of this article. It reveals the features of art activities of children of different preschool age groups, formulates the objectives of preschoolers' aesthetic development in painting classes. Also, it contains methodical guidelines for organizing art activities of preschoolers and presents expected course scheduling and approximate summaries of painting classes for children aged between 4 and 6.

Thus, theoretical research presents the sequence of the technology for developing creative skills in preschoolers in painting classes. The appropriate methodical recommendations have been prepared based on its results. These recommendations can help enhance the effectiveness of developing creative skills in preschoolers during artistic activity in preschools.

Conclusions

The obtained results have proven that the research goal is achieved, and the research objectives are realized. It has allowed formulating *the conclusions* given below.

An analysis of philosophical and psycho-pedagogical sources shows the coverage of the problem under study and specifies the concept of "preschoolers' creative skills". These abilities are interpreted as a feature which is the basis for creative self-realization in the postmodern society due to capacity for sensory perception, emotional sensitivity, empathy, daydreaming, figurative and associative thinking, animism, synaesthesia.

The research indicates that the basis for developing creative skills in preschoolers is the following psychological characteristics of such age: the capacity for emotional sensitivity; ability to "dive" into an imaginary situation; ability to experience and respond emotionally to beauty in life and art; emotional sincerity; imaginative thinking; associativity; cognitive activity; dynamism and brightness of imagination, which are congruent with the

postmodern tendencies of playing activities, syncretism, associativity (intertextuality).

The obtained results indicate the lack of justified pedagogical technologies for children's creative development in preschool childhood. There are also no studies on the sensitive potential of preschool age since they are mostly focused only on certain psychological personality traits. It has caused the need to elaborate the technology for developing creative skills in preschoolers in painting classes, taking into account the achievements of modern science and practice, as well as the full use of psychological capabilities of preschool age.

The structural components of preschoolers' creative skills developed in painting classes are identified as follows: the figurative-and-associative component (creative imagination, artistic figurative and associative thinking), the emotional-and-sensual component (an emotional and values-based attitude of the individual to the world, holistic artistic and sensory perception, sense of beauty, empathy) and the productive component (special qualities, abilities and skills, direct links between images and thoughts, feelings, actions).

The *criteria and indicators* of development of preschoolers' creative skills are the following: *the cognitive criterion* (abilities to establish various associative connections and produce original ideas and solutions; capricious imagination; rich impressions from the world around), *the sensory and aesthetic criterion* (depth and brightness of the emotional and aesthetic reaction; integrity of the emotional and artistic perception; ability to "dive into" the image); *the activity-related and aesthetic criterion* (interests in art and enjoyment of it; levels of painting skills; ability to create artistic images). The criteria and indicators have made it possible to identify the levels of preschoolers' creative skills (high, average, low).

The research develops and theoretically justifies the technology for developing creative skills in preschoolers in painting classes. It is defined as a model for organizing artistic and aesthetic activity of preschoolers aimed at expanding their cognitive experience and emotional perception of the world, as well as cultivating their aesthetic attitude to its objects and ensuring creative self-expression of each child. This technology aims to develop creative skills in preschoolers in painting classes. Its objectives are as follows: to develop their sensory perception of the world, as well as aesthetic and values-based attitudes towards beauty; enhance their associative and figurative thinking, imagination; cultivate their artistic and creative self-expression by acquainting them with artistic means and methods. The developed technology is based on such methodological approaches as

synergetic, axiological, culturological, personality- and activity-oriented, competency-based, technological.

The structural components of the proposed technology are the following modules: the concepts and goals module (goals, objectives, methodological approaches and principles), the content module (the content-related characteristics of the material on the development of creative skills in preschoolers in painting classes; the components of creative skills: figurative-and-associative, emotional-and-sensual, productive; the module-based division of educational material; thematic cycles of classes depending on didactic goals (acquainting, revising, consolidating); types of painting classes (cognitive, technical, creative); the technologies a module (the stages of implementing the technology (initial, principal, final); types of classes (fairy-tale classes, game classes, research classes); informational and receptive, generative, searching methods of working with children); the results module (evaluating the results from implementing the technology for developing creative skills in preschoolers in painting classes).

The research determines and justifies *pedagogical conditions* for effective implementation of the technology for developing creative skills in preschoolers in painting classes: the teacher's professionalism (psycho-pedagogical, culturological and technological competences) and methodical, didactic and informational support for the educational process in painting classes (a complex of educational, methodical, artistic and didactic resources, as well as the necessary media).

In addition to the above-mentioned aspects, *the scientific value of the obtained results* is as follows:

- *for the first time, the technology* for developing creative skills in preschoolers in painting classes, which is defined as a model for organizing artistic and aesthetic activity of preschoolers aimed at expanding their cognitive experience and emotional perception of the world, as well as cultivating their aesthetic attitude to its objects and ensuring creative self-expression of each child, has been developed, theoretically justified and experimentally verified;

- the concept of “*preschoolers’ creative skills*” has been specified as a feature which is the basis for creative self-realization in artistic activity due to capacity for sensory perception, emotional sensitivity, empathy, daydreaming, figurative and associative thinking, animism, synaesthesia; as a structure of preschoolers’ creative skills (figurative-and-associative component, emotional-and-sensual, productive components);

- the forms, methods and techniques for developing creative skills in preschoolers in painting classes have been *further developed*.

The practical value of the obtained results lies in implementing the technology for developing creative skills in preschoolers in painting classes; elaborating the methodical textbook “The Colourful Joy. Developing Creative Skills in Preschoolers in Painting Classes”, which reveals the features of art activities of children of different preschool age groups, contains methodical guidelines for creative teachers and parents, presents expected course scheduling and approximate summaries of painting classes for children aged between 4 and 6; developing the system of developmental games for cultivating creative skills in children.

This research does not disclose all aspects of developing creative skills in preschoolers in painting classes. *Further research* should focus on the development of experimental methods for preparing future preschool teachers to develop creative skills in preschoolers in painting classes.

Acknowledgement

The authors of the article have participated in the following aspects of its preparation: Liudmyla Shulha and Anna Ukhtomska collected theoretical data on the psychological and methodological issues of developing creative skills in preschoolers in the Ukrainian scientific discourse; Inna Kondratets established a correlation between the trends in the postmodern society and the analyzed educational problems; Iryna Novoseletska and Ganna Bielenka theoretically justified and developed the stages of introducing the technology for developing creative skills in preschoolers at painting lessons; Olena Polovina worked out the prognostic aspects and formulated conclusions of the research.

References

- Anishchenko, N. (2014). Vplyv muzychno-teatralnoi diialnosti na rozvytok tvorchykh zdibnostei ditei starshoho doshkilnoho viku [The influence of musical and theatrical activities on the development of creative skills in older preschoolers]. *Pedagogichni innovatsii: idei, realii, perspektivy* [Pedagogical Innovations: Ideas, Realities, Prospects], 1, 62–70.
http://nbuv.gov.ua/UJRN/ped_in_2014_1_12 .
- Ball, S. J. (2016). Subjectivity as a site of struggle: Refusing neoliberalism? *British Journal of Sociology of Education*, 37(8), 1129–1146.
<https://doi.org/10.1080/01425692.2015.1044072>
- Behas, L., Maksymchuk, B., Babii, I., Tsymbal-Slatvinska, S., Golub, N., Golub, V., & Maksymchuk, I. (2019). The influence of tempo rhythmic organization of speech during gaming and theatrical activities on correction of

- stammering in children. *Journal of Physical Education and Sport*, 19(4), 1333–1340. <http://doi.org/10.7752/jpes.2019.s4193>
- Bekh, I. D. (2018). Komponentna tekhnolohiia skhodzhennia osobystosti do dukhovnykh tsinnostei [The component-based technology of cultivating spiritual values in personality]. *Pocharkova shkola [Primary School]*, 1, 5–10. <http://lib.iitta.gov.ua/714114/1/%D0%91%D0%95%D0%A5%20%D0%9A%D0%BE%D0%BC%D0%BF%D0%BE%D0%BD%D0%B5%D0%BD%D1%82%D0%BD%D0%B0%20%D0%BC%D0%BE%D0%B4%D0%B5%D0%BB%D1%8C%20%D1%81%D1%85%D0%BE%D0%B4%D0%B6%D0%B5%D0%BD%D0%BD%D1%8F.pdf>
- Bezliudnyi, O., Kravchenko, O., Maksymchuk, B., Mishchenko, M., & Maksymchuk, I. (2019). Psycho-correction of burnout syndrome in sports educators. *Journal of Physical Education and Sport*, 19(3), 1585–1590. <https://doi.org/10.7752/jpes.2019.03230>
- Bila, I. M. (2014). Rozvytok khudozhnogo sprymannia u doshkilnomu vitsi [Developing artistic perception at preschool age]. *Praktychna psykholohiia ta sotsialna robota [Practical Psychology and Social Work]*, 1, 4–8. http://lib.iitta.gov.ua/6727/1/1%D0%B0_Copy.pdf
- Bohush, A. M., & Havrysh, N. V. (2011). *Doshkilna linbvydyaktyka* [Preschool linguodidactic]. Slovo.
- Chumicheva, R. M. (1992). *Doshkolnikam o zhivopisi. Kniga dlia vospitatelia detskogo sada* [Painting for preschoolers. A book for kindergarten teachers]. Prosveshchenie.
- Derrida, J. (2009). *Deconstruction, and the politics of pedagogy (counterpoints studies in the postmodern theory of education)*. Peter Lang Publishing.
- Ermolaeva, M. V. (2001). *Prakticheskaiia psikhologiia detskogo tvorchestva* [Practical psychology of children's creativity]. Moscow Psycho-Social Institute.
- Gerasymova, I., Maksymchuk, B. M., Bilozero, M., Chernetska, Y., Matviichuk, T., Solovyov, V., & Maksymchuk, I. (2019). Forming Professional Mobility in Future Agricultural Specialists: the Sociohistorical Context. *Revista Romaneasca Pentru Educatie Multidimensionala*, 11(4Sup1), 345–361. <https://doi.org/10.18662/rrem/195>
- Guilford, J. P. (1959). Traits of creativity. In H. Anderson (Ed.), *Creativity and its Cultivation* (pp. 142–161). Harper and Row.
- Guilford, J. P. (1967). Intellectual factors in productive thinking. In R. L. Mooney & T. A. Razik (Eds.), *Explorations in Creativity* (pp. 95–106). Harper and Row.
- Havrysh, N. V. (2001). *Rozrytok movlennievoi tvorchosti v doshkilnomu vitsi* [Developing speech creativity at preschool age]. Lebid.

- Kalinina, T. V. (2008). *Razvitie khudozhestvennogo vospriiatiia rebenka* [Developing the child's artistic perception]. A. M. Gorkiy Ural State University.
- Kazakova, T. G. (2006). *Teoriia i metodika razvitiia detskogo izobrazitel'nogo tvorchestva* [The theory and methods of developing children's visual art]. VLADOS.
- Kotliar, V. P. (2003). *Osnovy obrazotvorchobo mystetstva i metodyka khudozhnogo vykhovannia ditei* [The principles of fine arts and methods of children's artistic education]. Prosvita.
- Kozyreva, S. P. (1985). *Vzaimosviaz muzyki i risovaniia kak sredstvo razvitiia izobrazitel'nogo tvorchestva starshikh doshkolnikov* [The links between music and drawing as a means of developing artistic creativity in older preschoolers] [PhD thesis]. Scientific Research Institute of Preschool Education, Moscow. <https://www.dissercat.com/content/vzaimosvyaz-muzyki-i-risovaniya-kak-sredstvo-razvitiya-izobrazitel'nogo-tvorchestva-starshikh>
- Kremen, V. H. (Ed.). (2014). *Synerhetyka i osvita* [Synergy and education]. The Institute of the Gifted Child.
- Kudryavtsev, V. T. (2006). Fenomen detskoi kreativnosti: chast 3 [The phenomenon of children's creativity: Part 3]. *Doshkilna osvita* [Preschool Education], 5, 71–78. <https://tovievich.ru/book/voobragenie/5617-fenomen-detskoy-kreativnosti.html>
- Kyrychenko, N. T. (1986). *Siuzhetne maliuvannia v dytiachomu sadku* [Story drawing in the kindergarten]. Radianska shkola.
- Malikova, Yu. V. (2009). *Pedagogichni umovy sensoroho rozvytku ditei starshoho doshkol'nogo viku zasobamy obrazotvorchobo mystetstva* [Pedagogical conditions for sensory development of older preschoolers using fine arts] [PhD thesis]. K. D. Ushynsky South Ukrainian National Pedagogical University, Odesa. <http://dspace.pdpu.edu.ua/handle/123456789/1114?locale=ru>
- Masol, L. M. (2015). *Khudozho-pedagogichni tekhnologii v osnovnii shkoli: yednist navchannia i vykhovannia* [Art and pedagogical technologies in the main school: the unity of learning and education]. Madryd.
- Melik-Pashaev, A. A. (1981). *Pedagogika iskusstva i tvorcheskie sposobnosti* [The pedagogy of art and creative skills]. Znanie.
- Melnyk, N., Bidyuk, N., Kalenskyi, A., Maksymchuk, B., Bakhmat, N., Matviienko, O., Matviichuk, T., Solovyov, V., Golub, N., & Maksymchuk, I. (2019). Modely y orhanyzatsyone osobyne profesyonalne obuke vasp'yacha u pojedyndym zem'ama Evropske Unyje y u Ukrayiny [Models and organizational characteristics of preschool teachers' professional training in some EU countries and Ukraine]. *Zbornik Instituta za pedagogska istrazivanja*, 51(1), 46–93. <https://doi.org/10.2298/ZIPI1901046M>
- Moliako, V. O., & Muzyka, O. L. (Eds.). (2006). *Zdibnosti, tvorchist, obdarovanist: teoriia, metodyka, rezultaty doslidzhen* [Capabilities, creativity, talent: theory, methods, research results]. Ruta.

- Nerubasska, A., & Maksymchuk, B. (2020). The Demarkation of Creativity, Talent and Genius in Humans: a Systemic Aspect. *Postmodern Openings*, 11(2), 240-255. <https://doi.org/10.18662/po/11.2/172>
- Paramonova, L. A. (2002). *Teoriia i metodika tvorcheskogo konstruirovaniia v detskom sadu* [The theory and methods of creative design in kindergartens]. Akademiia.
- Poluyanov, Yu. A. (1988). *Deti risuiut* [Children draw]. Pedagogika.
- Portnytska, N. F. (2007). *Nasliduvannia yak psykholobichnyi mekhanizm rozvytku tvorchykh zdibnostei u doshkilnomu vitsi* [Imitation as a psychological mechanism for developing creative skills at preschool age] [PhD thesis]. The Central Institute of Teacher Graduate Education of the Academy of Pedagogical Sciences of Ukraine, Kyiv.
<http://www.disslib.org/nasliduvannja-jak-psykholoohichnyi-mekhanizm-rozvytku-tvorchykh-zdibnostej-u-doshkilnomu.html>
- Pshenichnykh, L. A. (2003). Igrovaia izobrazitelnaia deiatelnost kak sredstvo tvorcheskogo razvitiia detei [Game art activity as a means of children's creative development]. *Gaudeamus*, 2(4), 141–145.
<https://cyberleninka.ru/article/n/igrovaya-izobrazitelnaya-deyatelnost-kak-sredstvo-tvorcheskogo-razvitiya-detey>
- Rubinshtein, S. L. (1989). *Osnovy obshchei psikhologii* [The fundamentals of general psychology]. Pedagogika.
- Sheremet, M., Leniv, Z., Loboda, V., & Maksymchuk, B. (2019). The development level of smart information criterion for specialists' readiness for inclusion implementation in education. *Information Technologies and Learning Tools*, 72, 273–285. <https://doi.org/10.33407/itlt.v72i4.2561>
- Shulga, L. N. (2016). Preschool age characteristics as sensitive for the development of creative skills of the child. *Virtus. Scientific Journal*, 8, 125–129.
https://drive.google.com/file/d/0BwAdWa-KlC49b2lGTIRxLWNXMzQ/view?resourcekey=0-IOsVYd6bgDYjPDaWAFsk_Q
- Sternberg, R. (1995). *Defying the crowd: Cultivating creativity in a culture of conformity*. Free Press.
- Teplov, B. M. (1985). *Psikhologiia muzykalnykh sposobnostei* [The psychology of music skills]. Pedagogika.
- Torrance, E. P. (1988). The nature of creativity as manifest in its testing. In R. J. Sternberg (Ed.), *The Nature of Creativity: Contemporary Psychological Perspectives* (pp. 43-75). Cambridge University Press.
<https://psycnet.apa.org/record/1988-98009-002>
- Trofaia, N. D. (2014). Emotsiinyi rozvytok ditei doshkilnogo viku [The emotional development of preschoolers]. *Naukovyi zhurnal Mykolainiskoho natsionalnogo universytetu imeni V. O. Sukhomlynskoho. Pedagogichni nauky* [Scientific Journal

- of V. O. Sukhomlynskyi Mykolaiv National University. Pedagogical Sciences], 45(106), 155–158.
http://nbuv.gov.ua/UJRN/Nvmdup_2014_1.45_35
- Venttsel, K. N. (1912). *Etika i pedagogika tvorcheskoi lichnosti* [The ethics and pedagogy of creative personality]. Knigoizdatelstvo K. I. Tikhomirova.
- Vetlugina, N. A. (1972). *Khudozhestvennoe tvorchestvo i rebenok* [Artistic creativity and the child]. Pedagogika.
- Volkova, N. P. (2012). *Pedagogika* [Pedagogy]. Akademvydav.
- Vygotsky, L. S. (2005). *Psikhologiya razvitiia rebenka* [The psychology of child development]. Eksmo.