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DEMONSTRATION OF CREATIVE ABILITY OF FUTURE PRIMARY TEACHERS IN THE EDUCATIONAL PROCESS

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Abstract. This article is aimed at substantiating the mechanisms, pedagogical conditions and diagnostic criteria for the manifestation of creative abilities in the teaching process of future primary school teachers. The research combines the methods of theoretical analysis, observation, pedagogical experiment-testing and product analysis . As a scientific innovation, a model of support through the integration of motivational, cognitive and operational-communicative components of creative expression and lesson design is proposed .

Keywords : creative abilities; future teacher; primary education; lesson design; pedagogical conditions; reflection; diagnostic criteria.

In the primary education system, the professional success of a teacher is largely determined by his methodological knowledge, as well as his ability to see the situation, adapt didactic solutions, perceive the individual needs of children and enrich the teaching process in content. In this sense, creative ability should be interpreted not as a separate quality of the future teacher, but as a professional-competent resource that serves to coordinate and manage the goals, content, methods and assessment components of the lesson. Modern pedagogy does not limit creativity to " inventing something new ", but rather sees it as a set of practical strategies capable of reconfiguring existing didactic opportunities, setting the educational task in a way that is understandable and motivating for children, and activating the student's thinking process. This approach requires clearly defining the criteria for creative manifestation in a future primary school teacher, and incorporating the conditions for its development into the didactic process itself.

The purpose of the study is to theoretically and practically substantiate the manifestation of creative abilities in the teaching process of future primary school teachers, to identify the pedagogical conditions affecting it, and to propose diagnostic criteria and assessment indicators. The methodological basis is the competency approach, activity theory, and psychological and pedagogical concepts of creativity. The manifestation of creative abilities is directly related to the teacher's ability to make decisions during the lesson, organize communicative cooperation, transform educational tasks, and improve the design of the next lesson through reflection. This allows us to view creativity not as a separate quality, but as a mechanism of integrative activity that takes place in the lesson process.

When determining the structural structure of creative ability, it is scientifically justified to see it in three components: a motivational component, a cognitive component, and an operational-communicative component. The motivational component is expressed by the future teacher's internal interest in the pedagogical task, openness to innovation, and readiness to search for solutions in conditions of uncertainty. In primary school practice, uncertainty is a common situation: rapid changes in the emotional background of the class, unstable student attention, and different levels of preparation require flexible decisions from the teacher. The

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cognitive component is manifested in the creative processing of didactic knowledge, modeling the content of the subject in accordance with children's thinking, explaining it through analogies and visualization tools, a culture of asking questions, and problem- solving techniques. The operational-communicative component is revealed not by staging a lesson, but by skills such as organizing collaborative activities, grading learning tasks, using game and research elements appropriately, and "live" managing a lesson based on rapid formative assessment. If there is a gap in one of these components , creative expression becomes episodic: for example, despite a strong idea, there is an inability to implement it in communication, or, conversely, despite active communication, there is a lack of novelty in the methodological solution.

a future teacher to manifest creative abilities in the teaching process, pedagogical conditions must be systematically organized. The first condition is to set didactic tasks in a productive, not reproductive format : the student should find an answer to the question "how do I teach" not with a ready-made algorithm, but by developing options based on the learning goal and classroom situation. This approach turns creativity into a professional necessity, not a mandatory decoration. The second condition is to create a safe experimental space through microteaching and modeling lesson fragments. In microteaching , the student tries out elements such as goal setting, assignment, question-and-answer management, and final reflection in a short time; in this process, errors are not punished, but analyzed. The third condition is to systematize reflective practice: post-lesson analysis should not be limited to "what went well ," but should include aspects such as decision points, alternative solutions, and a logical map of student responses. Reflection stabilizes teacher creativity because it transforms random success into a renewable technology. The fourth condition is the differentiation of learning tasks and the formation of a culture of inclusive communication: in the primary school, creativity is often measured by the ability to involve all students in the process, which requires adapting tasks in terms of complexity, level of support, and response formats [1; 4].

creative expression is central in the study , since defining creativity only by the impression of an "interesting lesson" does not correspond to scientific criteria. Diagnostic criteria are developed in three directions . The first criterion is the ability to see a pedagogical problem and turn it into a didactic task; the indicators are the clarity of the problem statement, the measurability of the goal, and the expected form of learning outcomes. The second criterion is the level of methodological transformation; in this case, indicators such as the student's ability to adapt the existing method to the situation, integrate different methods, and translate the educational material into a visual, practical, or game form are observed. The third criterion is the creativity of pedagogical communication and management , which is determined by indicators such as constructing questions in a developmental way, using student errors as a resource, and changing the rhythm of the lesson based on formative assessment signals. In collecting data on these criteria, it is effective to analyze observation sheets, lesson plans, and student methodological portfolios, as well as the products of educational assignments [2; 5]. To make the results reliable, triangulation is carried out from several sources: the student's own reflective notes, the methodologist's assessment, and the opinions of peers are combined.

Scientific analysis shows that creative abilities are often explained by personal temperament or "inspiration", but their manifestation in the teaching process is more determined by the processing of professional knowledge and a chain of practical decisions. At this point, lesson design becomes the central mechanism of creativity. Lesson design is understood as the preliminary planning of the elements of the goal, content, activity, resource, assessment and reflection based on pedagogical logic; it is in this process that the student demonstrates creativity not at the level of a "new method", but at the level of building the most

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convenient educational environment for the student to master. For example, when teaching the same subject in different classes, it is not the repetition of the same scenario, but the restructuring of the sequence of tasks, taking into account the readiness and attention resources of the class, which is considered a creative decision. Also, the use of game elements in the primary school should be based not only on an entertaining purpose, but also as a didactic tool supporting the formation of concepts; otherwise, the game will not only enhance creativity, but will distract from the subject [3; 6]. Thus, the manifestation of creative ability is evaluated in conjunction with criteria such as "originality" as well as pedagogical relevance, comprehensibility for the student, and result-orientation.

In the logic of experiment and testing, a three-stage model is proposed to enhance creative expression in future teachers: at the diagnostic-orientation stage, students' existing creative strategies and methodological repertoire are identified; at the formative stage, creative decisions are "rehearsed" through productive tasks, microteaching, and reflective seminars; at the final-integrative stage, the student tests his model in practical lessons and substantiates changes based on a portfolio. An important aspect of the model is that it inextricably links creativity not as a separate training, but with the methodology of teaching subjects , pedagogical practice, and assessment culture. As a result of this integration, creative expression is expected to become a sustainable competency, and the student is expected to form a set of strategies that can be repeated in different lesson situations.

In conclusion, the creative abilities of a future primary school teacher are manifested in the teaching process through the unity of motivational preparation, methodological-cognitive processing and operational-communicative implementation. The most effective way to develop creativity is to incorporate it into the professional training process through lesson design, micro-teaching, reflective practice and differentiated tasks. The proposed criteria and indicators allow for systematic monitoring, assessment and targeted development of creative manifestations ; as a result, the future teacher is prepared to design and conduct creative lessons that are not only interesting, but also didactically sound, ensuring student development.

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