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**DEVELOPING THE CREATIVITY OF PRIMARY EDUCATION STUDENTS
THROUGH EDUCATIONAL STRATEGIES FOCUSED ON AUTONOMOUS
ACTIVITIES**

Specialty 531.01 – General theory of education

**The abstract of
doctoral thesis in education sciences**

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LISTA ABREVIERILOR

în limba română:

- SE** - Strategii educaționale
- SED** - Strategii educaționale directive
- SESD** - Strategii educaționale semidirective
- SEND** - Strategii educaționale nondirective
- ÎP** – învățământ primar
- CD** – cadre didactice
- EG** – eșantion general
- GE** – grup experimental
- GC** – grup de control

în limba engleză:

- ES** – Educational Strategies
- DES** – Directive Educational Strategies
- SDES** – Semi-Directive Educational Strategies
- NDES** – Non-Directive Educational Strategies
- PE** – Primary Education
- TT** – Teaching Staff
- GS** – General Sample
- EG** – Experimental Group
- CG** – Control Group

REPERELE CONCEPTUALE ALE CERCETĂRII

The actuality of the research topic is among the current concerns of contemporary education, marked by the need to prepare students for a complex and dynamic society. Creativity development becomes a priority objective and a prerequisite for the formation of students' personality, favoring the generation of original solutions and effective adaptation to the dynamics of changes. The increasing focus on providing an educational environment that stimulates the creative potential of each child and exceeds the rigidity of traditional methods reflects a paradigm shift in education, oriented to harness creativity in the educational process, as a prerequisite for personal development and cognitive maturation of students. Flexibility, perseverance in the face of difficulties, and the ability to innovate are the key to success in an environment marked by uncertainty and rapid change, says I. Cerghit [7, p. 24], the teacher assuming the role of creatively valuing educational resources in order to form the skills necessary for lifelong learning.

In the context of the current dynamics of the educational system, the curriculum design and update benchmarks highlight the need to rethink the relationship between „the disciplinary and integrated approach, by capitalizing on the advantages of the integrative perspective, which facilitates the transfer of knowledge, the development of student creativity and the formation of problem-solving skills”. This orientation reflects a vision of educational reality, centered on the needs and interests of the contemporary student. At the same time, the National Curriculum promotes the formation of key competences and „the development of autonomous personality, creative and open to lifelong learning, capable of responding to the challenges of the knowledge society and global changes” [12, p. 15] Within this framework, research on the development of the creativity of primary school pupils through educational strategies, applied focused on autonomous activities, is part of the direction of modernizing the teaching approach, contributing to the operationalization of curricular principles in educational practices that stimulate the autonomy, originality and performance of the student.

The statements highlighted in the argumentation of the research on the development of creativity of pupils in the primary cycle, confirm the decisive role of valuing educational strategies in direct relation to the most important indicators of social progress, according to the scientist S. Cristea: „a) economic efficiency; b) cultural openness supported informational; c) the quality of vocational training and community life; d) participatory democracy; e) the ecological natural environment; f) computerization and technology of society as a resource for individual self-training – strategic solutions designed at global policy level (UNESCO)” [10, p. 376]. Therefore, developing the creativity of primary school pupils by applying specific educational strategies adapted to the needs at this age is an important condition for the formation of generations able to actively contribute to the improvement of social life, to participate in democratic life, to protect the environment and to capitalize on the opportunities offered by the information and technological society.

The importance of the research theme lies in the need to capitalize on educational strategies in the teaching process, as essential tools to stimulate the creative potential of each student, encouraging personal initiative, the originality of ideas and the ability to find innovative solutions in various learning contexts. The pedagogical principles of directed orientation, flexible guidance and autonomy in the development of the creative personality provide the normative and functional framework for the design of balanced teaching approaches, which correlate the level of intervention of the teacher with the degree of involvement and independence of the student. In this context, it becomes essential to identify and apply educational strategies that stimulate the creative potential of students, to develop

their autonomy in learning and fostering free expression, thus contributing to the formation of a creative personality, adaptable and able to meet the demands of contemporary society.

Research on developing the creativity of primary education students through educational strategies fits into international and national concerns, the relevance being ensured by inter-disciplinary and transdisciplinary contexts. U. Schiopu's statement in research on the development of children's creativity at all ages, that „the major changes taking place in our society have a chance of success only if we manage to educate a creative man of society with a high level of education” [46, p. 5] this lends meaning to the integration in education of educational practices that emphasize interdisciplinarity, the promotion of creative thinking, capitalizing on educational strategies focused on autonomous activities for generating innovative solutions and building a learning environment to meet the complex challenges of contemporary society.

Internationally, the problem of creativity development is researched by authors such as A. Maslow [19], J. Piaget [30], D.-P. Ausubel, F. G. Robinson [2], T. Amabile [1], H. Catalano[6], H. Gardner [13], J. Hattie [15], E. Landau [17], B. Lucas, E. Spencer, E [18], K. Robinson [35], R.- J. Sternberg, U.-A O’Hara [44].

Authors from **Romania** with important research in psychology and education sciences, whose achievements have marked the complexity of the phenomenon of creativity in terms of the ways and conditions of creative school learning, are I. Nicola [25] and A. Stoica [45], etc.; the depth of the analyses of the term is detailed by P. Popescu-Neveanu [32] and Al. Rosca [38]); the forms of manifestation, generating verbal creativity, are presented by U. Schiopu [46]; the connection between theoretical analysis and experimental research is founded by M. Roco [36], M. Bejat [3], A. Munteanu [23]; creative strategies specific to various fields and trans-disciplinary are developed by I. Moraru [22].

In the **Republic of Moldova**, the issue of the phenomenon of creativity has been deepened in numerous works and studies by established authors and practitioners. The evolutionary and integrative valences of the term creativity are systematized by N. Silistraru and V. Vrinceanu [42]; the principle of creativity and success, essential in the continuous training of teachers, is argued by N. Silistraru and S. Golubitchi [43]; theoretical and applied foundations of technical creation of students [20] and the importance of developing psychopedagogical creativity for research [28] are presented complex by D. Patrascu. The perspective of developing creativity in students through alternative educational activities is developed through the use of the creative game by L. Granaci [14]; the role of pedagogical conditions in stimulating the motivation of students of T. Sova [47]; of the environment in the education and becoming of the person, significantly contributing to the development of the human personality” [5], each of these studies being important references in capitalizing on educational strategies on the development of creativity in students.

Studies of creativity have been developed in the Republic of Moldova in the doctoral theses with reference to: the role of creativity in skills training within curricular areas, the ethical creativity of teachers in the context of professional development (Mikhailov, V.2024) [21], creativity, a primary factor in valuing the profile of the modern teacher (Iu. Postolachi, 2023) [33], developing creative skills of students in the process of technological training (E. Rotari, 2012) [39].

Theoretical and methodological support was conceived based on a framework of ideas grounded in pedagogical principles, analyzed from the philosophical and educational policy perspective, argued by S. Cristea [10] and in the didactic principles, which can give the educational process a functional meaning through those indicative norms, general theses with a directory character (C. Cucos [11]), the principles of creative modular training (D. Patrascu [28]), of the theories of the development of the personality of the student (A. Maslow [19]), the understanding of how cognitive processes, such as logical and abstract thinking, develop

at different stages of childhood, providing a theoretical basis for understanding creativity as an integral part of intellectual development (J. Piaget [30]), (D.-P. Ausubel, F. G. Robinson [2]), on the role of the social psychology of creativity (T. Amabile) [1].

Examination of theoretical benchmarks of research and synthesis of experience in the field led to the identification of the following contradictions between:

-the importance of developing creativity in the educational process, reflected in the educational policy documents, and the lack of theoretical benchmarks on the development of creativity of primary school pupils through educational strategies focused on autonomous activities;

-the applicability of the concept of educational strategies due to the lack of implementation mechanisms and the recognition of the value of this concept in extension, favorable to the development of creativity in various educational contexts focused on autonomous activities;

- the need to adjust educational strategies, including those focused on autonomous activities, the dynamics of the development of the creative personality of the student and the approach of their application in formal and non-formal educational contexts.

These contradictions underline the need to reassess the educational strategies used in primary education and promote an integrative approach that provides contexts to stimulate creativity through the creation of interactive learning contexts and adapted to the particularities of children, providing the opportunity to harness the creative potential. The educational perspective described, approached in the context of the scientific interest of capitalizing on educational strategies for the development of creativity of primary school pupils, generates the research problem: What are the educational strategies focused on autonomous activities applied in various contexts, so as to support the development of student creativity and the formation of the creative student profile?

The aim of the research: theoretical and practical valorization of educational strategies for developing the creativity of primary school pupils through autonomous activities.

Research objectives:

1. highlighting the theoretical benchmarks of creativity from the retrospective and analytical-theoretical approach of the concept in the field of education;
2. identification of the generating factors and pedagogical conditions regarding the development of the creativity of primary school pupils in the context of the educational process;
3. configuring educational strategies related to the pedagogical principles system focused on autonomous activities and guiding levels in the process of developing the creativity of the primary education student;
4. developing the profile of the creative primary school learner by reference to the indicators of creative performance;
5. developing/valorizing the Program for developing the creativity of primary education pupils through applied educational strategies focused on autonomous activities.

General hypothesis: if the educational strategies focused on autonomous activities are systematically exploited, structured according to the degree of direction, based on pedagogical principles and applied in various educational contexts, then the level of creativity development of primary education pupils, reflected in the indicators of fluidity, flexibility, originality, elaboration, sensitivity to problems and in the formation of the profile of the creative student.

Synthesis and justification of research methods. The experimental approach of researching the creativity of primary school pupils through educational strategies involved theoretical research methods, as support in the schematic construction of the content-synthesis: method of pedagogical modeling, inventory of values of the creative student;

experimental - pedagogical experiment, evaluation by formative samples, observation and survey of opinion; statistical-mathematical: calculation of percentage quotas, determination of the significance of differences between samples comparison of media for independent and pairs groups using the SPSS-21 Program for data processing Test t for independent samples and sample pairs.

The novelty and originality of the research: valorization of the theoretical and methodological framework on the development of creativity of pupils in primary education through applied educational strategies focused on autonomous activities, anchored in the pedagogical principles system and reported to the gradual guidance of the intervention on the conduct continuum—semi-guiding—non-guiding; configuration of the creative student profile in terms of values derived from the research variables operationalized at the level of criteria built on the criteria of creative performance (fluidity, flexibility, originality, elaboration and sensitivity to problems), indicators and descriptors; elaboration of the applied framework of reference of educational strategies, oriented towards the development of creativity, with emphasis on autonomous activities, implemented within the Program of developing the creativity of primary school pupils through educational strategies focused on autonomous activities.

The theoretical significance of the research results from the scientific interpretation of the evolution of the operational concepts of creativity and the generating factors and pedagogical conditions, on the development of the creativity of primary school pupils focused on autonomous activities; integration of the theoretical and methodological approach of applied educational strategies focused on autonomous activities for the development of the creativity of the primary school learner; implementation of the pedagogical principles system determining the development of creativity of students; configuration of the profile of the creative learner in correlation with the indicators of creative performance.

The applicative value of the research results from the elaboration and implementation of the Program of developing the creativity of the pupils through educational strategies in the context of autonomous activities; establishing the levels of development of creativity at the pre-experimental stage and their use as a reference point for pedagogical intervention; applying and valorizing the educational strategies in concrete didactic contexts through autonomous activities, reported to the gradual guidance of the teacher; highlighting the compared experimental values which confirms the efficiency of the program and provides practical milestones for optimizing the educational approach aimed at developing the creativity of primary school pupils through autonomous activities.

The implementation of the scientific results was achieved through the program of developing the creativity of primary school pupils focused on autonomous activities, developed to experimentally validate the results of the development of student creativity in school subjects, optional and extracurricular activities, within the School „Iordache Cantacuzino” in Pascani, Iasi County, Romania, with teachers participating in the training courses through the House of the Didactic Body (CCD).

The volume and structure of the thesis. The research consists of an introduction, three chapters, general conclusions and recommendations, bibliography (248 sources), annotation (in Romanian and English), and 17 annexes. The text contains 40 tables and 29 figures.

Publications on the thesis topic: 18 scientific papers.

Key concepts: creativity, educational strategies, principles determining the development of creativity, the profile of the creative student, educational technology, and primary education.

THESIS CONTENT

The Introduction presents the actuality and importance of the research topic; the problem and the identified contradictions; the purpose, objectives, methodology, and hypothesis of the research; and the scientific novelty, theoretical significance, and praxiological value of the research.

Chapter 1 „Theoretical fundamentals on developing the creativity of primary schoolchildren”, investigates creativity from a retrospective and theoretical perspective. In the first part, *the theoretical and evolutionary landmarks of the concept of creativity* are examined through an analysis of the main theories that have influenced the understanding of this complex phenomenon. Prospects of approaching creativity in the chronological context of the definition are reflected in the paper for the period 1950-1980s after C. Cucos [11, p. 584]) and from the period 1980-2020 (after G. Caniola [29, p.197]). The definition of creativity by D. Patrascu in double meaning allowed a coherent understanding of the phenomenon as a global dynamic of human functioning and as a concrete expression of the production capacity of the new [27, p. 20]. *„In a broad sense, creativity is defined as a conjugated activity, a process by which one focuses, in a synergy of biological, psychological, and social factors, the whole personality of the individual, involved in the production of new, original ideas or products, with or without utility and social value. In a narrow sense, creativity is the ability (capacity) of the person to generate ideas and products: a) new; b) original, and c) valuable.”*

Theoretical research highlighted the defining categories of creativity (*fluency, flexibility, originality, and elaboration*), as well as the main directions of approach, referenced to the *product, process, and individuality of the person*. The chapter addresses the *generative factors and conditions for the development of creativity in primary school pupils, focused on autonomous activities*, analyzing the cognitive and social traits specific to this age group and how they contribute to stimulating creative potential. The dimensions of creativity development in school and extracurricular contexts are highlighted, as well as the role of the educational environment in supporting the manifestation of creativity. The interdependent influence of cognitive, non-cognitive, and social factors was analyzed, and the determining role of the educational environment and personality traits was highlighted, emphasizing the relevance of exploration and prior experience in developing creativity through the valorization of original ideas and pupil initiative. The analysis of the theoretical foundations regarding the development of creativity of primary school students by investigating the evolution of the concept of creativity and multidimensional perspectives highlighted the complex, integrative and dynamic character of creativity, demonstrated by the convergence of philosophical, psychological, pedagogical and social approaches, which allowed its delimitation as a *process, product and availability of personality, arguing that Novelty, originality and utility, correlated with the ability to identify and solve problems, are defining landmarks of the manifestation of creativity in educational contexts.*

Chapter 2 „The conceptual framework for developing the creativity of primary school pupils through educational strategies” theoretically and methodologically substantiates the role of educational strategies in stimulating and developing the creativity of pupils, integrating the perspectives of contemporary pedagogy with the demands of the school curriculum. In the conceptual analysis of educational strategies, it was agreed that they are constituted in complex integrative structures by the way of combining methodological resources, exceeding the simple function of the instrument of organizing the teaching process, acquiring the status of a *conceptual-operational construction located at the intersection between the macro level of normative guidelines and the micro level of didactic practices*. In this context, **educational strategies** are conceived as *mechanisms and tools for the functional*

transposition of educational goals into concrete learning contexts, through which the coherence between the educational policy guidelines and the pedagogical action is achieved, which configure the sequence of teaching activities, support the organization of learning conditions, and the way of involving the student in the construction of knowledge. Educational strategies acquire a dynamic and adaptive character through the double subordination, *paradigmatic and methodological*, reflecting the exigencies of the axiological and normative framework, and, on the other hand, the need for continuous adjustment to the particularities of the educational context.

"The extension of the didactic strategy beyond the structure, to functionality and processualism (actions, programming methods, decisions, actions decomposable into decisions-operations)", determined by V. Cojocariu for the *educational strategy*, avoiding "the unilateral centering of its meaning only on one of the component processes of the didactic act (directing learning, training activities, teaching-learning of a volume of information)" [9, p. 39-40], justifying "the flexible switching between the actions of the teacher and the student" ([27, p. 218], strengthening the purpose of applying the modes of frontal, group and individual organization, through the combinatorics of methods and means beyond increasing the efficiency of the teaching process and merging them into a single category, with a modeling role in the direction of self-education/self-instruction" [27, p. 42], was a premise for defining educational strategies in the extension of the didactic process within a school subject. In the present research, to conceptually substantiate the investigative approach, the following definition was formulated: *educational strategies are affirmed as mechanisms for guiding and supporting the development of the student's creative personality by correlating the current educational requirements with the individual potential of the student to develop creative performances, characterized by efficiency, utility, novelty, and originality.*

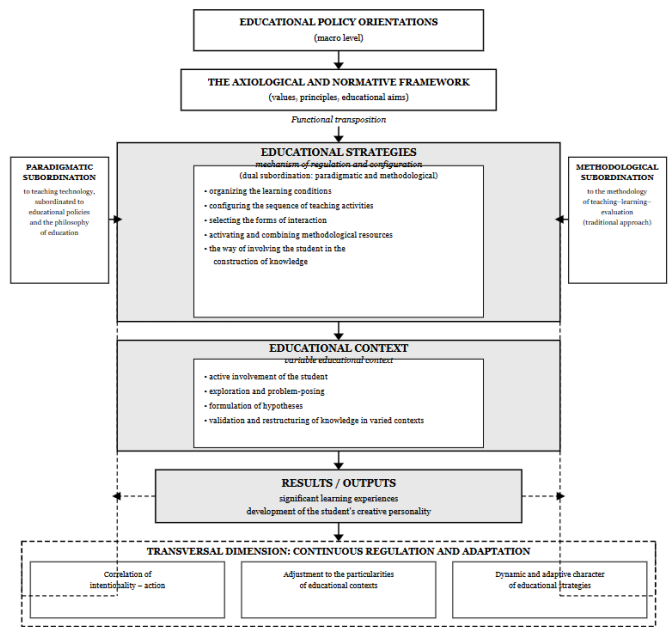
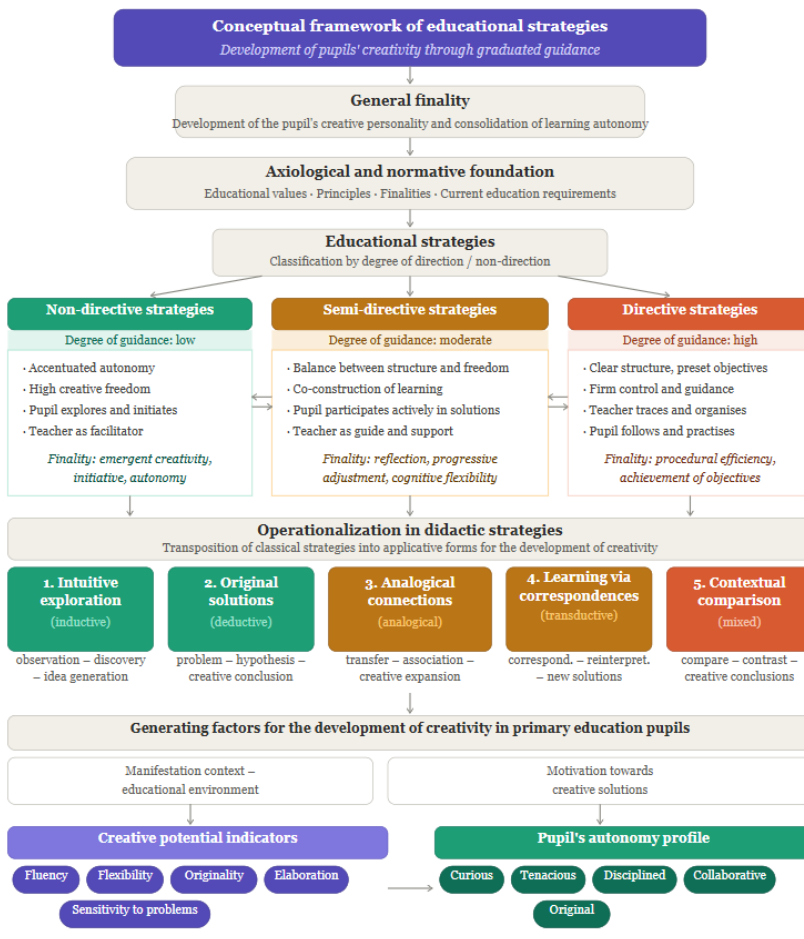


Figure 1. Educational strategies in paradigm and methodological regulation structure

Following the process of conceptualization of educational strategies, based on a gradual classification of them according to the level of direction of the pedagogical intervention, the conceptual and operational framework of *Educational strategies in the development of creativity of primary school pupils* was developed, highlighting the relationship between the levels of teaching intervention management and the concrete ways of operationalization in didactic strategies. The conceptualization of educational strategies on the directional *continuum directing–non-directing*, depending on the level of intervention of the teacher in the organization and orientation of the learning approach, allowed the progressive highlighting of the transition from directive strategies, characterized by explicit control and structuring, to semi-directive strategies, based on balance between guidance and autonomy, and to non-directive strategies, which foster initiative, exploration, and self-organization of the student.

Figure 2. Conceptual and operational framework of educational strategies in developing the creativity of primary school pupils



In the context of research on the development of creativity of primary school pupils through educational strategies, classical didactic strategies (inductive, deductive, mixed, analog, transductive), corresponding to the differentiated levels of involvement of the teacher (directing/non-directing), were subject to an operationalization approach, in order to adapt to the formative ends of creativity. Transposed into applicative forms, operationalized strategies specific to the development of the creativity of the primary school learner have been properly named through the strategy of intuitive exploration, the strategy of original solutions, the strategy of analog connections, the strategy of associative transfer, and the strategy of contextual comparison. By integrating these elements into a schematic figure, the systemic perspective on the educational process is presented, emphasizing the role of strategies in configuring stimulating educational contexts and in developing student autonomy, characterized by curiosity, perseverance, discipline, collaboration, and originality. There are highlighted the factors that generate the development of creativity are highlighted, such as the educational context and the motivation to creative solutions, as well as the indicators of creative potential, which allow for evaluating the student's progress.

The conceptual and operational framework of educational strategies in developing the creativity of primary school pupils is based on the elaboration of a *system of pedagogical principles determining the development of creativity of primary school pupils, hierarchically structured and correlated with the types of educational strategies. In the creation of the pedagogical principles system, the concept of „technology of the systemic approach of creative learning”*, developed by D. Patrascu, focused on the essential peculiarities of the technology of the development education and oriented to the development of creativity in pupils [28, p. 394] and on the *pedagogical principles*, defined by S. Cristea, as *„rules with strategic and operational value, which must be respected in order to ensure the efficiency of activities* [10 p. 368]: **1. Principle of directed orientation of the development of creativity; 2. The principle of flexible guiding of the development of creativity; 3. The principle of autonomy in the development of creativity**

The hierarchical and logical alignment of the three pedagogical principles, established for the purpose of developing the creativity of primary school pupils through educational strategies, is carried out on the continuum of direction, semi-direction and non-direction, through operational derivation, process, which ensures the transition from the general, integrator level to the particular, applied level. Through this structuring, the functional relationship between the integrative and operational principles is highlighted, where the former provide the normative and indicative framework, and the latter ensure its materialization in specific teaching practices.

Table 1. Articulating the pedagogical principles determining the development of creativity of primary school pupils with educational strategies

General Principles	Operational Principles	Educational Strategies
Principle of guided orientation of creativity development	Principle of guided orientation of creative discovery	Strategy of intuitive exploration
	Principle of structuring knowledge for creativity development	Strategy of original solutions
Principle of flexible guidance of creativity development	Principle of flexible coordination of creative approaches	Strategy of associative transfer
Principle of autonomy in the development of creative personality	Principle of analogical correlation of creativity resources	Strategy of analogical connections
	Principle of autonomous elaboration of creative solutions	Strategy of creative self-expression

Structuring the relationships between pedagogical principles and educational

strategies highlights the progressive logic of developing creativity, from leadership to autonomy, highlighting the role of educational strategies in configuring adaptive teaching contexts, able to stimulate active involvement and manifestation of the creative potential of students. The connections between general pedagogical principles, operational principles and educational strategies, in the context of developing the creativity of primary school pupils through autonomous activities, highlight how each general principle is customized at the operational level and subsequently translated into concrete didactic strategies, configuring a coherent framework of pedagogical intervention. In sub-chapter 2.3 of the paper, **the profile of the creative student in primary education** is outlined, defined by features such as *learning autonomy, initiative, originality, flexibility and ability to elaborate solutions, which is correlated with the indicators of creative potential (fluidity, flexibility, originality, elaboration and sensitivity to problems)*, as well as with the factors generating creativity, among which the *educational context and motivation to creative solutions* are highlighted.

A perspective on the distinct traits of the creative student provided the "quintuple-dimensional model of creative thinking", developed by B. Lucas and E. Spencer [18] for formative purposes for the development of creativity in school. This model is focused on the development of students "who generate ideas and think critically", integrated into a "pedagogy oriented towards a changing world", following the introduction of creativity in the volumes with the analysis of PISA results [31] The relationship identified between the descriptors of the "Graduate Training Profile" and the *five dimensions* reflected in the fivefold-dimensional model of creative thinking, authors Lucas B., Spencer E. [18] intersect at the level of the values of creativity, reflected in terms of curiosity, imagination, discipline, tenacity, collaboration. An insight into the distinctive features of the creative student provided „the quintuple-dimensional model of creative thinking”, developed by B. Lucas and E. Spencer [18] for formative purposes for the development of creativity in school. This model is focused on the development of „students who generate ideas and think critically”, integrated into a „pedagogy oriented to a changing world”, following the introduction of creativity in the volumes with the analysis of PISA results [31] The report identified between the descriptors „The training profile of the graduate” and the five dimensions reflected in the quintuple-dimensional model of creative thinking, authors Lucas B., Spencer E. [18] intersect at the level of the values of creativity, reflected in terms of *curiosity, imagination, discipline, tenacity, collaboration*. Therefore, developing the **Profile of the creative student in primary education** is a current need of contemporary pedagogy, at the intersection of educational policies, curricular benchmarks, and innovative didactic strategies, all oriented towards building a school identity capable of meeting the challenges of the knowledge society. The connection between *curricular descriptors* [20] and the *dimensions of creativity* set up a coherent framework for defining the creative student. The performance of the primary school learner is determined by observable, descriptive behaviors that directly correspond to the dimensions proposed by Lucas and Spencer (*curious, tenacious and disciplined, collaborative and imaginative*), providing a flexible and applicable reference framework in educational contexts for developing the creativity of primary school pupils through educational strategies. The profile of the creative student is developed through the manifested behaviors: curious, tenacious and disciplined, collaborative and original.

Table 2. Indicators and descriptors of the highlighted (variable) traits in the characterization of the profile of the creative student

Indicators	Descriptors – Minimum	Descriptors – Medium	Descriptors – High
1. The “Curious” Creative Student			
• Explorer in knowledge	• Shows a desire to learn about new topics by asking simple questions.	• Shows consistent interest in various topics, actively seeking new	• Shows strong passion for continuous learning, exploring complex topics.

<ul style="list-style-type: none"> • Seeker of up-to-date information through questions • Rigorous and critical analytical thinker • Reflective to feedback 	<ul style="list-style-type: none"> • Asks clear and direct questions, but not always detailed. • Seeks information from accessible sources but does not always verify it. • Rarely reflects on learning experiences or does not connect them with prior knowledge. 	<ul style="list-style-type: none"> information. • Asks deeper questions and looks for detailed explanations. • Uses diverse sources and verifies information. • Participates in learning activities, occasionally initiating independent exploration. • Reflects on learning and connects it with prior knowledge. 	<ul style="list-style-type: none"> • Asks challenging questions leading to new discoveries. • Initiates and leads exploratory projects collaboratively. • Consistently reflects and integrates learning into critical thinking and decision-making.
2. The “Persistent and Disciplined” Creative Student			
<ul style="list-style-type: none"> • Perseverant in effort • Conscientious in learning • Confident in achieving goals • Meticulous in research 	<ul style="list-style-type: none"> • Tries to complete tasks but gives up easily. • Retains basic information without applying it. • Lacks confidence in own abilities. • Conducts basic research but may miss key information. 	<ul style="list-style-type: none"> • Continues effort despite obstacles but may feel frustrated. • Uses learning strategies with some need for adjustment. • Shows moderate confidence. • Uses credible sources but not always in depth. • Demonstrates strong determination even in difficult situations. • Applies knowledge creatively across contexts. • Shows strong confidence and resilience. • Analyzes and compares multiple sources critically. 	
3. The “Collaborative” Creative Student			
<ul style="list-style-type: none"> • Open to interaction with unfamiliar people • Effective team member • Contributor to group conclusions • Flexible in negotiating meaning 	<ul style="list-style-type: none"> • Participates but does not initiate and keeps distance. • Struggles with cooperation and group dynamics. • Limited contribution due to shallow analysis. • Resists changes and maintains initial positions. 	<ul style="list-style-type: none"> • Participates and expresses opinions but avoids depth. • Adapts to team roles. • Works with peers but is not always an initiator. • Shows partial flexibility in discussions. 	<ul style="list-style-type: none"> • Initiates conversations and builds relationships. • Coordinates and motivates the team. • Synthesizes complex ideas from multiple perspectives. • Adapts quickly and flexibly in discussions.
4. The “Original” Creative Student			
<ul style="list-style-type: none"> • Idea generator • Visionary in designing responses • Facilitator of connections • Innovative beyond limits 	<ul style="list-style-type: none"> • Proposes common solutions without exploring alternatives. • Focuses on immediate outcomes only. • Passive in group work. • Avoids change and stays in comfort zone. 	<ul style="list-style-type: none"> • Offers some innovative ideas but may hesitate to share. • Considers long-term ideas but not fully developed. • Helps connections but not proactively. • Open to new ideas but cautious about risks. 	

An important stage in the research was the assessment of the Creative Student Profile through a **pre-testing approach**, which became the theoretical foundation of the experimental design, which allowed the comparative analysis between the initial level and the one obtained after the application of the educational strategies. Based on the data from Table 2. of the paper (*Indicators and descriptors of the highlighted traits (variables) in the characterization of the profile of the creative student*) and the percentages obtained by pupils, subjects of the experimental and control groups, significant results on the initiation of the experimental research are found.

The analysis of the results recorded by the students in the experimental group at the discovery stage revealed low values for all the variables established by the measured indicators. The indicator of the *curious, creative student - "explorer in knowledge"* - shows a result of 52.31% of students, which is at the minimum level, indicating a low involvement in the active learning process, with a limited interest in knowledge and a tendency to ask simple questions, without checking the sources or reflecting on the feedback.

- | | | | |
|---|--|----|--|
| 1 | Explorer in knowledge | 9 | Open to interaction with unfamiliar people |
| 2 | Seeker of up-to-date information through questioning | 10 | Effective team member |
| 3 | Rigorous and critical analytical thinker | 11 | Contributor to group conclusions |
| 4 | Reflective to feedback | 12 | Flexible in negotiating meaning |
| 5 | Perseverant in effort | 13 | Generator of original ideas |
| 6 | Conscientious in learning | 14 | Visionary in designing responses |
| 7 | Confident in achieving objectives | 15 | Facilitator of spontaneous associations |
| 8 | Meticulous in research | 16 | Innovative beyond the limits of original |

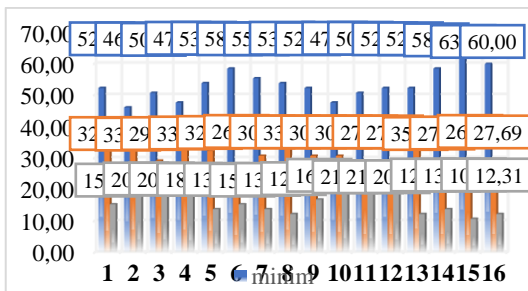


Figure 3. Development levels of the values of the creative student in primary education (GE, finding)

The lowest result is recorded by students at the „Facilitator of spontaneous associations/ connections”, the variable that characterizes the level of *originality* of the students, with a percentage of 63.08% among students who are at the *minimum level*, suggesting a lack of initiative in building relationships and contributing to fruitful collaborations. Reflecting a difficulty in addressing group dynamics and building links between colleagues. Only 10.77% of students are at the *high level*, which indicates a small percentage of students who exhibit outstanding skills to facilitate connections and motivate groups to collaborate effectively. These extremes suggest a significant differentiation between more passive students and those who are active in stimulating and facilitating collaboration.

To measure the levels of creativity of students based on the characteristics established in the profile of the creative student (*curious, tenacious and disciplined, collaborative and imaginative*), statistical calculation from the application of the formula of the arithmetic mean was carried out. Estimation of the „mean” values for each criterion involved adding the values from the four indicators for each variable and dividing the total amount by the same number of indicators. The estimation of the average values of the characteristics of the creative learner profile followed the model of applying the formula of the simple mean: $M = a_1 + a_2 + a_3 + a_4 / 4$, where M is the value of the mean, and a1, a2, etc., are the values of the indicators subject to measurement. From the measurements made on each variable, the calculation of the general mean was made: $M = M_1 + M_2 + M_3 + M_4 / 4$, in order to obtain the result of the arithmetic mean of the 4 variables, each having 4 indicators. Comparing the data from the experimental group and the control group at the stage of the finding, some significant differences are noted, especially in the variables „curious” and „original”.

For the *curiosity indicator*, the subjects in the experimental group recorded an average of 49.23 % at the *minimum level*, while the control group, as well, a very close percentage, of 51.61 %, indicating a similar low engagement trend at this level. However, in the experimental group, 18.46% of subjects are at a *high level* compared to 17.74% in the control group, which denotes a slight difference in students who show a strong interest in active learning and exploration. In the *originality variable*, both groups have a similar

distribution at the minimum and high levels, but with small differences. The experimental group presents 58.46% students at a minimum; the control group has 58.06%. At the *high level*, the experimental group has 13.21% versus 11.29% in the control group, indicating a slight difference in the proportions of students able to propose innovative ideas.

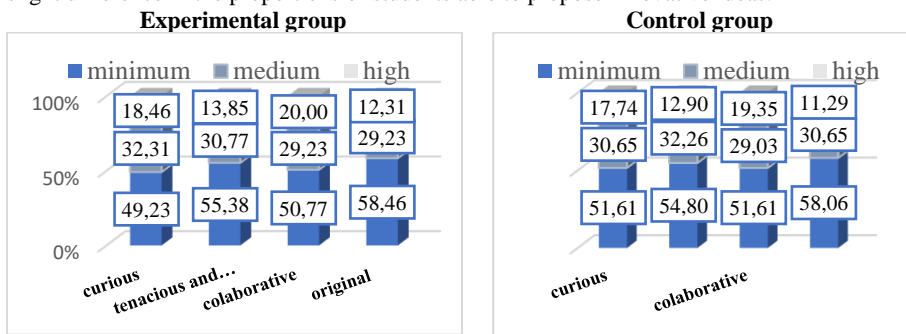


Figure 4. Average values regarding the level of development of the creative student in primary education (finding, GE-GC)

Approached as „referential that orient but not limit, allowing the student a different development at their own pace, and the teacher and school choices through which to transpose the profile into educational practice, in accordance with the needs, interests, potential and options of students” [40], the methodological course of developing the creativity of the primary education student through educational strategies will be based on the *principles* that formed the basis of the training profile of the graduate from the pre-university education. Addressability of the graduate's training profile mentioned in the document in question contributed to the design of learning activities on the development of „students' creative attribute”, the use of learning resources, and the creation of educational contexts outside school activity, stimulated by the application of educational strategies in the development of creativity. By integrating these dimensions, the chapter provides a conceptual framework that underpins the use of educational strategies as mechanisms and tools in the development of the creativity of students in primary education, contributing to the formation of a creative personality.

Chapter 3 „Experimental use of the Program for developing the creativity of primary school pupils through educational strategies” presents the applied dimension of research, aiming at validating the effectiveness of the conceptual model and the proposed educational strategies in developing the creativity of students.

The experimental approach is structured on distinct stages, which allow the analysis, implementation, and evaluation of the pedagogical intervention. In the first stage, the specifics and levels of development of the creativity of primary school pupils are analyzed by means of finding research that allowed the identification of the initial level of the indicators of the creative potential (fluidity, flexibility, originality, elaboration, and sensitivity to problems). This stage highlights the peculiarities of the manifestation of creativity in students, as well as the influence of educational factors on its development.

The research sample consisted of two categories of subjects: 127 pupils and 53 primary education teachers. The experimental group consists of 65 pupils from the Gymnasium School „Iordache Cantacuzino” from Pascani municipality, completed by 3 classes of pupils; the control group was made up of 62 pupils from the Economic Technological High School „Nicolae Iorga”, from Pascani, Iasi County, Romania, consisting of 2 classes of pupils. The group of teachers represents the participants in the Training Course

through the House of the Didactic Body (CCD) „Creativity - a necessity in school and non-formal activities”, questioned for research purposes (letter Nr. 119/04.10.2021). The experimental research was carried out in the period 2020–2023 on the basic sample, being resumed later, in the educational year 2025–2026, on an additional sample of pupils from the next series, to measure and compare the variables of the students' creative behavior.

The hypotheses of the experimental research were deduced from the *general assumption* that if the valorized educational strategies focused on autonomous activities are applied systematically, structured according to the degree of direction, based on pedagogical principles and used in various educational contexts, then the level of development of creativity of primary school pupils increases significantly, being reflected in the indicators of fluidity, flexibility, originality, elaboration, sensitivity to problems and in the formation of the creative student profile, and in the conditions in which:

1. The educational strategies are structured according to the degree of direction (directive, semi-directive, and non-directive) and include learning situations focused on autonomous activities, which determines the progressive increase of the level of creativity of the students, along with the increase of autonomy in learning.

2. Educational strategies focused on autonomous activities are systematically applied in formal and non-formal educational contexts, which intensify the manifestation and transfer of creative behaviors;

3. Autonomous activities are constantly integrated in the didactic process, contributing to the consolidation of the creative student's profile, reflected in the initiative, originality and autonomy in solving tasks.

Research methods and tools:

1) **The test** used the **evaluation test as a tool**: made up of 5 exercises, based on criteria for measuring the level of creative potential of the primary school learner (fluidity, flexibility, originality, elaboration, and sensitivity to problems).

2) **The observation** used the **observation card, as a tool**: the fact sheet „The need (Requirement – n.a.) of knowledge”, taken from the theoretical and methodological guide, authors A. Bolboceanu, A. Cucer, E. Furdui, Batog [25, p. 190-191], and applied individually to each child, to assess the interest for novelty.

3) **Teacher questionnaire „Developing creativity through educational strategies at primary school pupils”** used the **question guide as a tool**: the answers of the teachers in encircling the options will demonstrate the level of observation of the methods and techniques used in the teaching process for developing student creativity and their association with educational strategies.

The identification of the research variables was carried out based on the field literature and the synthesis regarding the solution of the research problem, aiming at developing the creativity of the pupils from primary education through educational strategies, „when certain psychic qualities can be harnessed with maximum efficiency and oriented to the development of personality dimensions corresponding to them, activating the creative potential, highlighting the power of creation, as an internal factor, considers D. Patrascu [127, p. 22].

Table 3. Experimental research design

Stages	Groups	Methods and Tools	Measured Variables
Pre-assessment	EG (65) + CG (62)	Observation (of the traits of the creative pupil's personality)	curious, tenacious and disciplined, collaborative and original
Assessment	EG (65) + CG (62)	Evaluation test (of creative performance)	Fluency Flexibility

		Observation (of interest in knowledge/motivation)	Originality Elaboration
Post-assessment / Control	EG (65) + CG (62)	Evaluation test (of creative performance)	Sensitivity to problems
		Observation (of the traits of the creative pupil's personality)	curious, tenacious and disciplined, collaborative and original

Measuring the level of creativity of students based on the test of 5 assessment samples, made up of five exercises (Table 3.), for assessing the dimensions of flexibility, originality, elaboration, and sensitivity to problems, on the low to high range. The evaluation bar, built on these criteria and the score, allowed determining the overall level of creativity of the students by aggregating the scores obtained at each exercise.

Table 4. Grid for the appreciation of the level of creativity of students based on the test

Variable	Research Method	Characteristics for Evaluating the Level of Creativity	Low	Medium	High
			score assigned for each level		
Fluency	Test 1	Total number of responses	6	12	18
Flexibility	Test 2	Number of unusual uses	7	14	21
Originality	Test 3	Statistical rarity of ideas or solutions	3	6	9
Elaboration	Test 4	Number of details in the given answers	2	4	6
Sensitivity to Problems	Test 5	Speed in discovering errors, inconsistencies, contradictions	2	4	6

In the research of the phenomenon of creativity at the experimental stage, a correlation was made between the items of the observation card and the elements of creative thinking, determined and evaluated through the items of the evaluation samples. The intensity of the need for knowledge determines the intensity of the motivation for knowledge and learning, an argument invoked in the selection of the research instrument and the evaluation of the results based on the observation sheet.

Tables 5. Determined variables for measuring the student's level of creativity in the observation card

Manifestations of the Need for Knowledge	Research Variables		
	Based on the Observation Sheet	Based on Evaluation Tests	
The pupil spends a long time (3 hours or more) engaged in intellectual work = time dedicated to intellectual activity (3 hours or more)	Cognitive interest/elaboration	Elaboration	Test 4
When a question requiring quick thinking is asked, the pupil prefers to respond = pupil's options for providing the answer	Flexibility	Flexibility	Test 2
The pupil reads supplementary literature = pupil's desire/need for problem solving	Sensitivity to problems	Sensitivity to problems	Test 5
In an interesting intellectual activity, the pupil expresses emotions = diversification of the pupil's response through forms of communication (emotions) in interesting intellectual activities	Originality	Originality	Test 3
The pupil asks the teacher questions = the pupil easily and quickly produces ideas and associations, activating curiosity through questioning	Fluency	Fluency	Test 1

The questionnaire „Developing creativity through educational strategies at primary school pupils” was completed by teachers in primary education. The objectives of the questionnaire are:

- identifying types of activities with integrated creative valences in the lessons;
- highlighting the frequency of using creative activities in the teaching process;
- identification of educational strategies appreciated by teachers as effective in

- stimulating the creativity of students;
- exploring ways to develop creativity in the context of digital education.

In the conclusion of the *observation phase of the pedagogical experiment*, we note that the results obtained indicate a modest level of development of student creativity, reflected by limited manifestations of the evaluated dimensions (*fluidity, flexibility, originality, elaboration, and sensitivity to problems*), which highlights the insufficient development of creative potential in school and extracurricular activities. This situation reveals the need for pedagogical intervention, oriented to capitalize on educational strategies aimed at developing the initiative of students to be original in answers, to strive to be new out of curiosity, to collaborate, to be meticulous in research, etc. in a learning context. At the same time, the differences found between the objectives assumed at the normative level and the didactic practices highlight the need to conceptualize the methodological framework, which will ensure the coherence between the theoretical substantiation, the methodological operationalization and the validation of the experimental results.

In the established framework on the development of creativity in primary education students was designed for implementation and capitalization through experimental results of **The program of creativity development through educational strategies focused on autonomous activities.**

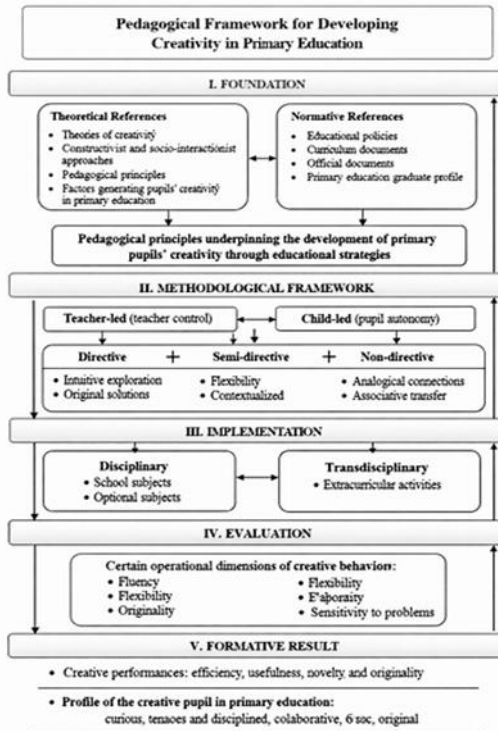


Figure 5. The program of creativity development through educational strategies focused on autonomous activities

Based on the interdependence between theory and practice, the Program capitalizes on the conceptual landmarks of creativity and translates them into a stepwise and operational methodological approach, integrating types of operationalized educational strategies into specific creativity development, implementation approaches, criteria for assessing the level of development of student creativity, and performance indicators. The elaborated program is stated as a methodological tool, designed to optimize the educational process, able to favor the development of creativity, as an essential dimension of the formation of the creative personality of the primary education student: curious, tenacious and disciplined, collaborative and imaginative. Through the structuring module, the program ensures the logical articulation between theoretical and normative landmarks and didactic intervention, facilitating the transition from the theoretical framework of the development of cognitive potential to the systematic application of educational strategies in concrete situations of stimulating the creative potential. The logical succession of levels and the correlation between the fundamentals, methodology, implementation, and evaluation, the presented structure meets the criteria of an educational program: systematization, operationality, applicability, and evaluability. This construction provides an explanatory, procedural, applicative, and self-regulatory framework, specific to experimental pedagogical research.

I. The foundation is the first level, which aims to anchor technology in theoretical and normative landmarks, giving legitimacy and applied direction to pedagogical intervention. Theoretical milestones include concepts on creativity (creativity theories, constructivist and socio-interactionist approaches), which explain the mechanisms of idea generation, cognitive flexibility, and problem solving. *The normative milestones* are represented by curricular documents and educational policies that promote the development of key competences, autonomy in learning, and the formation of the graduate's profile. In accordance with this vision, *the level of substantiation will ensure coherence between the conceptual and applied dimensions of technology, guiding the selection and organization of educational strategies in relation to the goals of developing student creativity.*

II. The methodological milestones target the methodological level, which structures the didactic intervention through the typology of the educational strategies and the didactic strategies used. *Educational strategies* are established according to the degree of involvement of the teacher in the process of developing the creativity of students: directives, semidirectives and non-directives. This structuring reflects a progression from the increased involvement of the teacher to the creative autonomy of the student, necessary for the development of the creative potential of the student. The operationalization of educational strategies *in strategies specific to the development of creativity of primary school pupils* ensures the functionality of the pedagogical approach, as each category stimulates specific cognitive processes for the development of creativity, materialized in the *strategy of intuitive exploration, the strategy of original solutions, the strategy of associative transfer, the strategy of analog connections, and the strategy of creative affirmation.*

III. Component „transversal implementation” is designed to capitalize on complementary approaches, applied transversally: a) **disciplinary** (within school disciplines and optional subjects, where strategies are integrated into current teaching-learning activities); b) **transdisciplinary** (through extracurricular activities organized in non-formal contexts, allowing to expand the cognitive experience, transfer of acquisitions, and creative application of knowledge). The transversal dimension imprints an integrative character to the development of student creativity, as they can be transferred and rearticulated in wider contexts, intersecting and reorganizing into a flexible configuration, supported by disciplines, modules, and themes with transversal applicability.

IV. The evaluation of the level of creativity development is the component that ensures, in the Program, the development of creativity of primary school pupils through educational strategies focused on autonomous activities operational criteria, reflecting the dimensions of creative potential: *fluidity, flexibility, originality, elaboration, and sensitivity to problems*. These criteria allow for measuring the student's progress and adjusting the pedagogical intervention.

V. The values of the creative student are deduced from the configuration of the *creative profile of the student at the stage of primary education*, this being the component in which the formative result of technology is defined, as a coherent approach of training the creative personality of the student: *originality, collaboration, curiosity, tenacity, and cognitive discipline*. The integration of *theoretical and normative, methodological, operational, and evaluative dimensions* into the technological structure configures the stepwise interventional approach, which, by articulating the components, facilitates the transfer of students' knowledge in various creative, educational contexts.

In the program foundation plan, **theoretical milestones** conceptually integrate *creativity theories, constructivist and socio-interactionist approaches, and theories of student personality development* (A. Maslow [19]. J. Piaget's theory, with its emphasis on the role of experience and interaction with the environment in the development of intelligence, is a constructivist theory, which explains how children build their knowledge, says D. Salavastru [34, p. 41], (J. Piaget [30]). At the epistemological level, the construction of the Program for the development of creativity through educational strategies focused on autonomous activities is based on the contributions from the theory of creativity. J. P. Guilford's conception bases *the theory of activating students' creative potential*, demonstrating that originality and flexibility are distinct cognitive dimensions, susceptible to development through educational intervention. These dimensions are further argued and illustrated by M. Fryer through relevant examples from the teaching staff, which demonstrate concrete ways of stimulating creative behavior in the school context [65] and I. Cherghit, in the presentation of alternative and complementary training systems [7]. The pedagogy of self-development, conceptualized by C. Paquette, converges with the *interactionist paradigm*, which explains the formation of personality and transversal skills, as a result of networking, in which the educator mediates contexts of reflection, developing sensitivity to problem-solving.

In the Program of developing creativity through educational strategies focused on autonomous activities, methodological milestones are operationalized through **Educational Strategies (SE)**, classified according to the degree of the student's direction. The option for the classification of educational strategies *into directives (SED), semi-directives (SESD), and non-directives (SEND)* resulted from the trends addressed in personality theories, grounded in personalistic models of teaching, which highlight two main trends: *directive education and non-directive education*. Nondirective strategies are based on the concept of non-directive education, represented by Rogerian pedagogy [37]. In this perspective, „the teacher does not prescribe conduct, does not formulate evaluative judgments and does not exercise binding authority; didactic intervention is offered at the request or according to the needs of the student” [4, p. 44]. Classification of reference in the work (I. Cerghit and L. Vlasceanu) [8] is a logical taxonomy, integrated in the methodological structure of the Program, which indicates the degree of creative freedom of the student and how much structure the teacher imposes on the accentuated *conducting continuum (teacher control) - non-directing (student autonomy)*. The three categories of educational strategies, conceptualized in the research on the development of creativity of pupils in primary education, argue for the rise of *student autonomy* and the decline of the teaching staff direction, as found in chapter 2 of the paper.

The component, which methodologically customizes *the educational strategies directive, semi-directive, and non-directive* through the technological approach, is supported

by operationalized strategies specific to the development of creativity of primary school pupils, such as intuitive exploration, original solutions, analog connections, associative transfer, and contextual comparison. Each of these strategies has been specifically developed to develop the creativity of the primary school learner. Methodological reports on the implementation of educational strategies are carried out transversally through: a) disciplinary approaches - in school subjects and optional subjects; b) transdisciplinary - through extracurricular activities, organized non-formally.

Table 6. The framework for the operationalization of educational strategies on the development of creativity of primary school pupils through the disciplinary approach (basic disciplines)

Type of Strategy		Mathematics	Romanian Language and Literature	Civic Education	Visual Arts and Practical Skills	Creative Performances	Profile of the Creative Pupil
Educational	Specific to DC						
Directive	intuitive exploration	Identifying a mathematical rule based on solving several exercises.	Discovering grammatical rules from text examples.	Identifying civic values starting from concrete situations in school life.	Discovering composition principles by analyzing artistic works.	Efficiency, usefulness, novelty, originality; fluency, flexibility, elaboration, sensitivity to problems	Curious, tenacious and disciplined, collaborative, original
	original solutions	Applying a known formula in varied exercises.	Applying a previously explained orthographic rule.	Applying a behavioral norm or rule previously discussed.	Applying an artistic technique demonstrated by the teacher.		
Semi directive	associative transfer	Combining teacher explanation with exploration of own solutions.	Alternating guided analysis with independent creative writing.	Guided debate followed by autonomous formulation of civic proposals.	Technical demonstration followed by creative reinterpretation.		
Nondirective	analogical connections	Establishing relationships between similar problems for result transfer.	Comparing characters from different texts to identify similarities.	Identifying similarities between different civic situations to solve a conflict.	Creating an artwork inspired by a known artistic model.		
	contextual comparison	Free resolution of an open problem situation.	Creating an original story starting from an image.	Proposing own solutions for a social or community situation.	Creating an artwork without a predefined model.		

The learning activities designed in teaching tasks formulated through action verbs (*identifying, applying, exploring, comparing, proposing, creating, debating, reinterpreting, transferring, solving, etc.*) highlight the fact that the creative performances of the students develop gradually, as they engage in autonomous activities, structured by the strategies applied to the accentuated guidance towards autonomy. The value of these tasks lies in their formative function, as the verb that formulates the didactic action guides the creative process mobilized by the student:

1) In the sequences of activities in which the *directive educational strategies* are applied, verbs such as *identify, discover, and apply* favor the training of *intuitive exploration, fluidity, and sensitivity towards relationships and rules*, constituting premises for the initial

manifestations of creativity. At this stage, creative performance is expressed through students' ability to observe regularities, generate first solutions, and capitalize on models offered in new contexts.

2) In the sequences of activities in which *semi-directive educational strategies* are applied, formulated by verbs such as *combining, alternating, formulating, reinterpreting, cognitive flexibility*, the ability to combine ideas, and the elaboration of one's own solutions are *strengthened*. Through these tasks, students are drawn into investigative and reconstruction endeavors, in which creativity is asserted by diversifying perspectives, transferring meanings, and progressive initiative in solving tasks.

3) In the sequences of activities in which *non-directive educational strategies* are applied, the verbs *compare, establish relationships, propose, create, solve*, and open tasks are configured, oriented towards autonomy and original production. In this register, superior creative performances are outlined, reflected in originality, elaboration, contextual transfer capacity, and the formulation of personal responses to problem situations. The student no longer reproduces or adapts only solutions, but generates his own products, showing initiative, imagination, and cognitive independence.

Aspects regarding the development of the creativity of primary school students through *the school subjects' component* are presented and analyzed from the perspective of the application of educational strategies. Through concrete examples in the disciplines **Mathematics, Romanian Language and Literature, Civic Education, Visual Arts and Practical Skills**, it is highlighted how each discipline contributes through content and ways of organizing learning to stimulate the processes involved in the development of creative performances, such as exploration, cognitive flexibility, idea generation, transfer, etc.

An example applied in the **Mathematics lessons in the curricular area "Mathematics and Natural Sciences"**, fourth grade, to stimulate the development of students' creativity through autonomous learning activities, starting from solving concrete problems through the types of educational strategies focused on autonomous learning activities, capitalized differentially, depending on the degree of involvement of the student in the learning situation.

School discipline Mathematics

Learning situation: *The students are involved in an investigative approach regarding the diversity of the population of the city of Iași, starting from statistical data presented in the form of a table or graph. During the activity, students analyze the available information, identify the population structure by nationalities, and determine the number of inhabitants belonging to other nationalities. The activity is organized in such a way as to facilitate the interpretation of data, the formulation of questions, and the elaboration of reasoned answers, capitalizing on connections with social reality and developing interest in data analysis.*

Teaching task: Determine the number of inhabitants of other nationalities in the city of Iași.

Specific competences:

5.1. Reading, writing and comparing natural numbers in the 0-1 000 000 concenter.

5.3: Organizing and interpreting data into tables, bar charts, or icons

The pedagogical principle of undirected orientation in the development of creativity

Purpose of the activity: Explicit structuring of the data analysis approach

Type of strategy: *non-directive educational*, operationalized for the development of creativity in the *strategies of intuitive exploration and original solutions*

Methods and techniques: *exploration methods* (for investigating demographic data); *interrogative methods* (by formulating questions on the population structure based on the "Star Explosion" technique).

Table 7. Operationalization of the learning situation in tasks oriented towards autonomous activity in the development of students' creativity (mathematics)

<i>Variable/Performance</i>	<i>Performance indicators</i>	<i>Tasks geared towards autonomous activity</i>	<i>Students' creative choices for autonomous learning activities</i>	<i>No. of students</i>
Fluidity	Total number of responses	List as many ways as possible to represent the number of inhabitants of other nationalities in the city of Iasi	Mathematical operations	39
			Scheme	5
			Drawings	21
Flexibility	Number of approaches and strategy changes	Solve the problem using different methods and ask at least one question that changes the perspective of the problem	Different methods used	28
			Reformulated questions	23
			Changes in strategy	14
Originality	statistical scarcity of ideas or solutions	Propose your own and unusual way of solving it (created problem, graphic representation, mathematical story)	Original solutions	12
			Problems created	35
			Unusual representations	18
Elaboration	The number of details in the answers	Detail the resolution of the problem, explaining the steps and supplementing with examples, representations, or justifications	Detailed answers	35
			Full explanations	27
			Additional examples	3
Sensitivity to problems	identifying errors and formulating new problem situations	Identify errors or missing information and formulate new questions or problems based on the data provided	Errors identified	24
			Questions asked	14
			New problems created	27

The synthesis achieved with the help of artificial intelligence highlights the coherence between the teacher's questions, the student's cognitive actions, and the formative effects produced, demonstrating the contribution of the technique to the development of *fluidity, flexibility, originality, and elaboration capacity, as dimensions of the creative student's profile. The Starburst technique*, capitalized as a guided investigation approach, facilitates the transition from interrogation to solution construction by activating connections, argumentation, and creative elaboration.

Through autonomous learning activities, non-directive educational strategy, the students independently explored the data and freely interpreted the information on the population's involvement in the greening of the city, formulating their own conclusions and solutions. The activity was carried out under the conditions of accentuated autonomy, the students independently choosing the ways of analysis, interpretation, and presentation of ideas. In this context, they made personal associations between the analyzed data and community problems, proposed original ways of engaging in greening activities, and developed creative solutions, developing flexibility of thought, initiative, and the ability to solve problems autonomously. Other examples of activities to develop students' creativity

through educational strategies in the discipline of Romanian Language and the other subjects included in the experimental project can be consulted in the annexes of the paper.

During the formative experiment stage, the students from the experimental research group participated in two optional courses: **1) Creative challenges** and **2) Childhood, play, and fantasy**. By integrating these strategies in various learning contexts, supported transversally at the level of optional subjects through autonomous learning activities, the aim was to activate the mechanisms of the creative process, such as exploration, cognitive flexibility, idea generation, and creative transfer, thus contributing to the configuration of the creative student's profile

Table 8. Framework for operationalizing educational strategies on developing the creativity of primary school students through optional subjects

Type of Strategy		Optional discipline	
Educational	Specific to Creativity Development	Creative challenges	Childhood, play and fantasy
Directive	intuitive exploration	Identifying creative patterns based on examples demonstrated by the teacher (collage model, literary creation model).	Observing and classifying natural elements in the “Natural Collage Workshop” to formulate simple rules of combination.
	original solutions	Applying previously explained rules for creating a product (story structure, project stages).	Building a fantasy world based on established rules (e.g., round houses, characters that can fly).
Semi directive	associative transfer	Creating works inspired by artistic or literary models, freely reinterpreted.	Associating everyday objects with new meanings in the activity “Imagination from Objects.”
Nondirective	analogical connections	Creating original products (collage, story, project) without a predefined model, based on personal inspiration.	Inventing unusual uses for simple objects (the spoon becomes a magic wand; the box becomes a castle).
	contextual comparison	Alternating demonstration with free exploration in creating a product (Gallery Walk, project, portfolio).	“Dream City Project” – combining free imagination with applying construction rules and formulating new patterns.

The content of the paper presents the results of the involvement of primary school pupils in extracurricular activities „**The miracle of childhood**”, „**Wonderful Forest**” and „**Cantacuzins’ Mărțișoare**”, organized within the transdisciplinary approach of developing student creativity through the integrated capitalization of educational strategies focused on autonomous activities, oriented towards autonomy, in correlation with open tasks, applied contexts and mechanisms to stimulate the indicators of creative performance (fluidity, flexibility, originality, elaboration and sensitivity to problems). The analysis of the experiences of children focused on autonomous activities highlights how active participation in non-formal educational contexts has helped to stimulate initiative and collaboration, as well as to strengthen the creative mechanisms activated in school activities.

Table 9. Framework for operationalizing educational strategies for developing the creativity of primary school students through optional subjects

<i>Creative association and reinterpretation activities</i>

Creating original products (collage, story, project) without a pre-established model, starting from personal inspirations. Inventing unusual uses for simple objects ("the spoon becomes a magic wand", "the box becomes a castle"); making analogies between objects and situations;	Inventing unusual uses for simple objects (the spoon becomes a magic wand, the box becomes a castle). Creating artistic compositions by combining traditional and modern materials
<i>Free exploration and creative transfer activities</i>	
Alternating demonstration with free exploration in the realization of a creative product (Gallery tour, project, portfolio). Organization of the personal portfolio; Elaboration of individual mini-projects	"The project of the city of dreams" – combining free imagination with the application of construction rules and the formulation of new patterns. Creating your own games with independently formulated rules; selection of products considered representative for the portfolio; formulating personal solutions in various contexts; carrying out reflection and self-evaluation activities on one's own creations

At the control stage of the pedagogical experiment, the performance components (*fluidity, flexibility, originality, elaboration and sensitivity to problems*) were subject to measurement through five other evaluation tests, similar to those at the ascertainment stage, selected from the curricular contents (manuals and learning situations) for the level of fourth grade students, respecting the same evaluation standard for each of the variables: 1. Fluency (fluidity) - by *total number of responses*; 2. Flexibility - by *number of unusual uses*; 3. Originality - by *the criterion of statistical rarity of these ideas or solutions*; 4. Drafting - by *the number of details in the given answers*; 5. Sensitivity to problems - *by the speed of discovering error, inaccuracies, contradictions.*

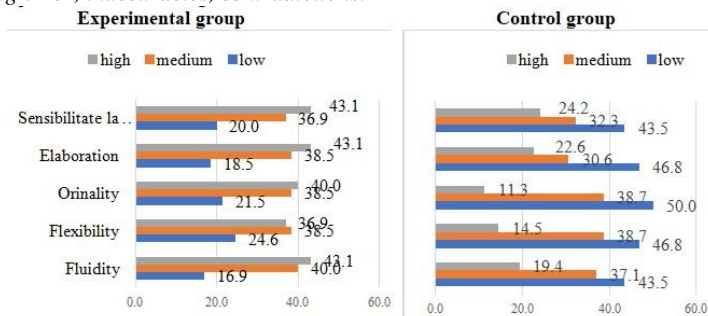


Figure 6. Levels of development of student creativity based on assessment evidence (comparative plan: GE – GC, control group)

Comparing the results for the development of the level of creativity between the two groups of students, we note significant differences in the percentage distribution on the different variables, indicating a steady increase towards higher levels of the results of the experimental group for the characteristics of high-level creativity (*fluidity - 43.1%, flexibility 36.9%; originality – 40%, elaboration and sensitivity to problems – 43.1%*). In the control group, more pupils with a low (43.1% - 50 %) and average (32.3% - 38.7 %) interval are observed, but fewer at an advanced level compared to the experimental group. At the variable *originality*, students in the control group have a significantly higher share at the high level (11.3%); this is the lowest percentage value of all variables, while the experimental group shows a more uniform distribution, with a predominance of medium and high levels. With a

high growth share for the experimental group, it is found for the variables elaboration and sensitivity to problems, elaboration and fluidity (43.1% each) compared to the results of the control group, which record a low level at these variables. The conclusion highlighted is that in the experimental group there is a more balanced distribution and more pupils who reach the upper level of creativity development at all variables, while the control group has a higher concentration in the medium and low ranges.

At the control stage of the experiment, after the application of educational strategies, the results showed a considerable improvement for all the values recorded by the students in the experimental group. The percentage of pupils at low level decreased for each criterion in the range (16.9% - 24.6%). At medium level, the percentages ranged from 36.9% to 40%, indicating substantial growth. The most notable was the percentage of high-level students, which increased significantly. If at the finding stage for the variable's originality and flexibility the low level was predominant (50.8%), with relatively low average and high values (32.3% - 35.4%), at the control stage the high level increased (40% - 36.9%).

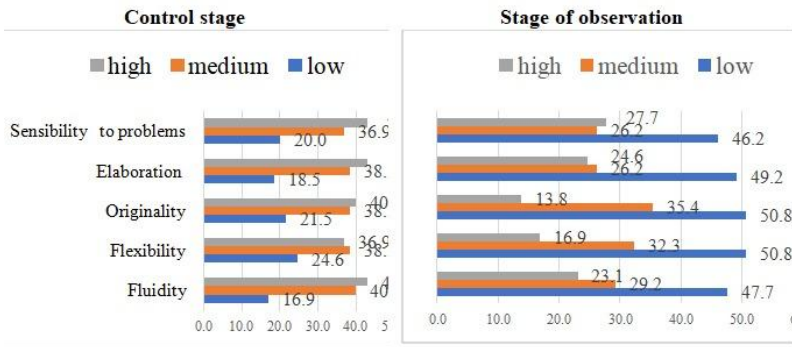


Figure 7. Levels of development of student creativity based on assessment evidence (comparative plan: stage of finding – stage of control; experimental group)

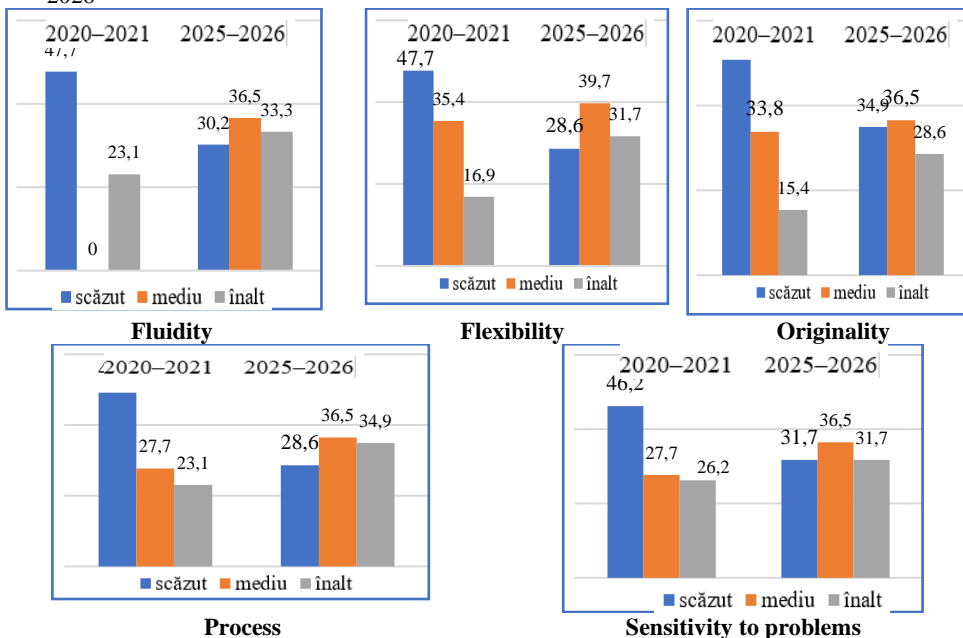
Table 10 reflects the value p (Sig) = 0,000 < 0.05 when comparing the overall results of the pupils from the experimental group to the evaluation tests performed at the stages of finding and controlling the pedagogical experiment. Evidence is provided that there are significant differences in favor of the total score at the validation stage, a significant increase in the mean from the ascertainment stage (26,60) to the validation phase (35,94), data referred to in Table.

Table 10. Differences found in the application of the T-student test

Experimental Group (EG)	Mean	Standard Deviation	Standard Error of the Mean	95% Confidence Interval		t	df	Sig. (2-tailed)
				Lower Bound	Upper Bound			
				-9,338	6,683			

Since there is no statistically significant difference between the experimental group and the control group at the finding stage, which suggests that both groups started from a similar level in terms of creativity development, and at the control stage, the difference becomes statistically significant and the experimental group shows a significantly higher average than the control group demonstrating that the intervention applied to the experimental group had a positive effect on the fluidity of creativity. At the control stage of the experimental research, it was insisted on the appreciation of the personality traits that formed *the profile of the creative student through the determined components: curious, tenacious and disciplined, collaborative and imaginative.*

To validate the experimental results and highlight the dynamics of the development of students' creative behavior, the activities of the Program for the Development of Creativity through Educational Strategies, focused on autonomous learning activities, were repeatedly applied to a new series of students in the third grade, in the 2025–2026 school year. During this stage, the same evaluation tests aimed at measuring the variables fluidity, flexibility, originality, elaboration, and sensitivity to problems were used, and the results obtained were compared with those recorded in the students of the third grade in the 2020–2021 school year. This approach allowed us to verify the stability and efficiency of the educational strategies applied in the development of the creativity of primary school students. 2020–2021 2025–2026



Figures 8. Dynamics of the development of indicators of creativity of primary school students within the comparative experimental validation (2020–2021 / 2025–2026)

The comparative results between 2020–2021 and 2025–2026 highlight a positive evolution of all the variables of creativity investigated, by decreasing the share of students located at a low level and increasing the medium and high levels. In the case of fluency, the low level decreased from 47.7% to 30.2%, and the high level increased from 23.1% to 33.3%, which reflects the development of students' ability to generate varied ideas and responses in creative contexts. Significant developments can also be seen in flexibility, where the low level decreased from 47.7% to 28.6%, and the high level increased from 16.9% to 31.7%, demonstrating the expansion of students' ability to approach situations from different perspectives and identify diverse solutions.

In the case of originality, the percentage of students at a low level decreased from 50.8% to 34.9%, and the high level increased from 15.4% to 28.6%, which highlights the more frequent manifestation of original ideas and unconventional solutions. At the elaboration variable, the low level decreased from 49.2% to 28.6%, and the high level increased from

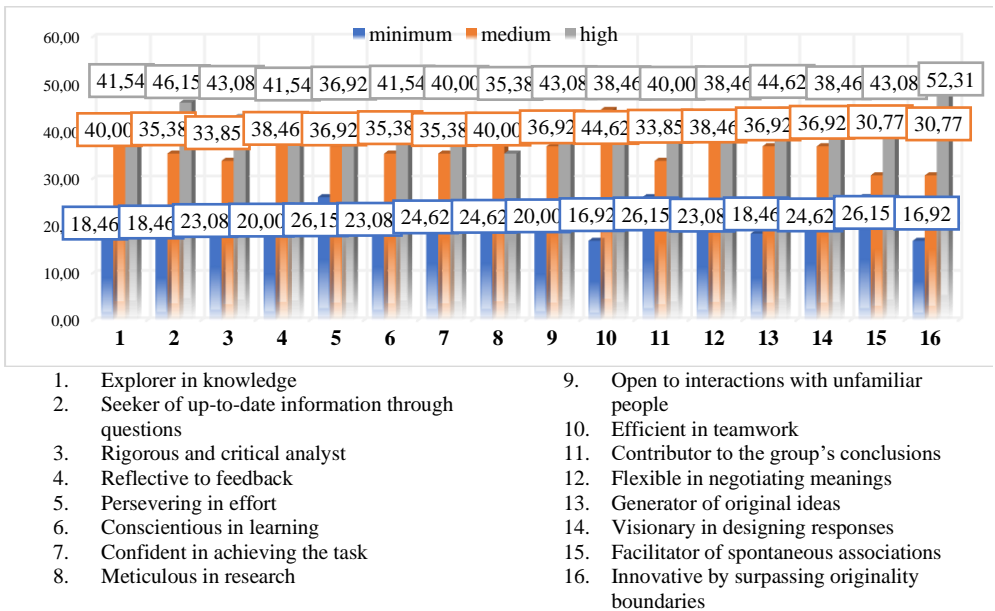
23.1% to 34.9%, confirming the development of the students' ability to structure and detail the creative products made. Also, in the case of sensitivity to problems, the low level decreased from 46.2% to 31.7%, and the average level increased from 27.7% to 36.5%, which demonstrates the development of students' ability to identify and analyze problem situations creatively.

The results obtained confirm the effectiveness of educational strategies and autonomous learning activities within the research, highlighting their positive impact on the development of autonomous-creative behavior of primary school students. The constant increase of medium and high levels for the variables fluidity, flexibility, originality, elaboration, and sensitivity to problems demonstrates that the systematic application of the Creativity Development Program through educational strategies focused on autonomous learning activities contributes to stimulating initiative, learning independence, and students' ability to generate original solutions in various contexts.

The efficiency of the program is also supported by the repeatability of the results obtained in a new series of students, which confirms the stability and functionality of the educational strategies capitalized in research. The autonomous activities organized gradually on the conducting-semi-conducting-non-conducting continuum favored the active involvement of students in their own training process and the progressive development of autonomy, reflection, and creativity. In this perspective, the continuation of the application of the program in curricular, optional, and extracurricular activities can contribute to the consolidation of an educational framework oriented towards the development of students' creative potential, by diversifying learning situations, capitalizing on autonomous activities and stimulating the active and responsible participation of the student in the educational process.

The characterization of the results is carried out on the basis of the indicators established for each variable and operational criterion. Analyzing the data in Figure 3.22, we note that the most significant extremes of the group of students are observed in the indicators „*Applicant for current information through innovative questions*” and „*by exceeding the limits of originality*”. At the indicator „*Applicant for current information through questions*”, 46.15 % of students are at the high level, suggesting a significant number of students who are very active in the search for information and ask detailed questions to understand the topics in depth. A considerable number of students able to exceed conventional limits and propose innovative solutions are indicated by the percentage of the innovative „*indicator by exceeding the limits of originality*”, with 52.31 % of the students at a high level. The data in Figure 3.23, the control group at the control stage of the pedagogical experiment notes the most significant extremes at the „*link facilitator*” indicator, where 62.90% of students are at the minimum level, suggesting a great difficulty for them to initiate or support collaboration and to connect ideas or colleagues. By contrast, 11.29% are at a high level, reflecting a low percentage of students with leadership skills and initiative in creating connections.

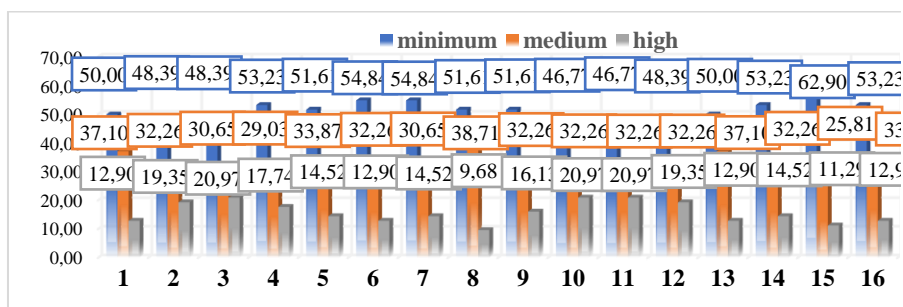
Figure 9. Levels of development of the values of the creative student in primary education (GE, control)



Within the pedagogical experiment, the control phase provided a basis for comparison for the analysis of the impact of the variables tested in the finding phase and the validation of the results. The measurement of the students' creativity levels based on the characteristics established in the profile of the creative student (curious, tenacious and disciplined, collaborative and imaginative) was performed based on the statistical calculation from the application of the arithmetic average formula, presented in subchapter 3.1 of the paper.

Another finding is made at the indicator „requesting current information through questions”, where 19.35% of students are at the high level, indicating a moderate to high interest of them for the deepening of subjects through clear and relevant questions. In the pedagogical experiment, the control stage provided the basis for comparison for analyzing the impact of the tested variables at the stage of finding and validating the results. The measurement of students' creativity levels based on the characteristics established in the profile of the creative student (curious, tenacious and disciplined, collaborative and imaginative) was carried out based on the statistical calculation from the application of the formula of the arithmetic mean, presented in subchapter 3.1. of the paper.

Figure 10. Development levels of the values of the creative student in primary education (GC, control)



- | | |
|---|---|
| 1. Explorer in knowledge | 9. Open to interactions with unfamiliar people |
| 2. Seeker of up-to-date information through questions | 10. Efficient in teamwork |
| 3. Rigorous and critical analyst | 11. Contributor to the group's conclusions |
| 4. Reflective to feedback | 12. Flexible in negotiating meanings |
| 5. Persevering in effort | 13. Generator of original ideas |
| 6. Conscientious in learning | 14. Visionary in designing responses |
| 7. Confident in accomplishing the task | 15. Facilitator of spontaneous associations |
| 8. Meticulous in research | 16. Innovative by surpassing originality boundaries |

The values from the four indicators for each variable were gathered, and the division of the total amount by the same number of indicators represented the value of „mean” for each criterion.

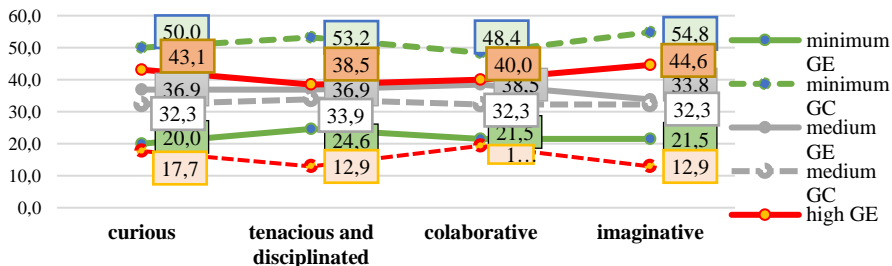


Figure 11. Average values regarding the level of development of the values of the creative student I profile in primary education (comparative plan: GE-GC, control stage)

Comparing the results recorded by the experimental group and the control group at the control stage, a significant increase in values for the experimental group is observed, with a much higher percentage of students registering *high* levels. For example, at the variable „curious”, 43.08 % of the students of the experimental group reached the *high* level, compared to only 17.74 % in the control group, and at „original”, the experimental group had 44.62 % students in the high area, compared to 12.90 % in the control group. The development environment stimulated by applied educational strategies has increased the ability of analog transfer to students in the reasoning necessary to creatively solve problems based on similarities. The specific procedures of adaptation, substitution, modification, schematization, typification, analogy created conditions for the development of the imaginative student of 44.6% compared to the initial stage at which he was 12.9%. The comparison of the average values regarding the level of development of the values of the profile of the creative student in primary education in the experimental and control groups at the assessment stage, presents

a picture of the values close to all criteria (curious, tenacious and disciplined, collaborative and imaginative), which validates the reasoning of the selection of the groups within the experimental research.

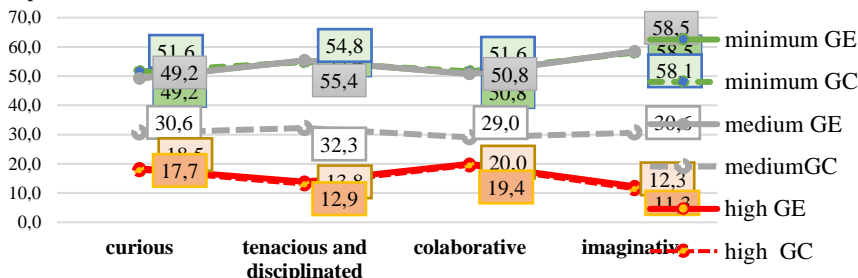


Figure 12. Average values regarding the level of development of the values of the creative student profile in primary education (comparative plan: GE-GC, stage of observation)

The data of the control group between the observation stage and the control stage show small changes, without significant changes. At the variable „curious”, the percentage of students who are at the high level remains constant 17.74%, and at the other levels there are only minor variations. At „tenacious and disciplined”, the increase in the percentage of students at the level of „average” is small from 32.26 % to 33.87%, and at „collaborative” there is a slight decrease in the percentage at the level of „minimum”, from 51.61% to 48.39 % and an increase in the level of „average”, from 29.03% to 32.26%. Also at „original”, there is a small decrease in the percentage of students to the level „minimum” and a slight increase in the levels „average” and „high”.

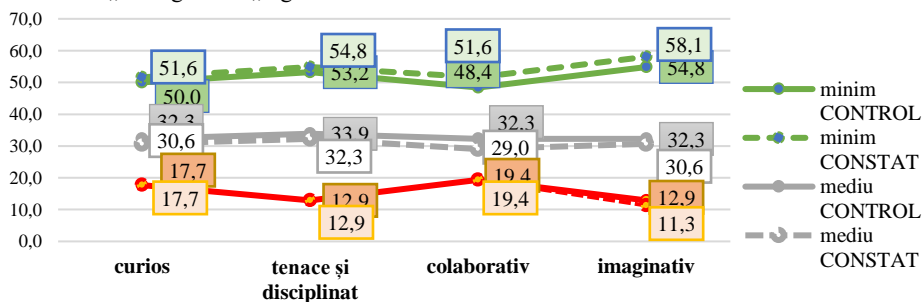


Figure 13. Average values regarding the level of development of the creative student in primary education (comparative plan: GC, stages of finding-control)

These changes are relatively small, which suggests that overall there has been no significant progress in the development of assessed skills, and levels of curiosity, tenacity, collaboration, and originality have remained fairly stable between the two stages.

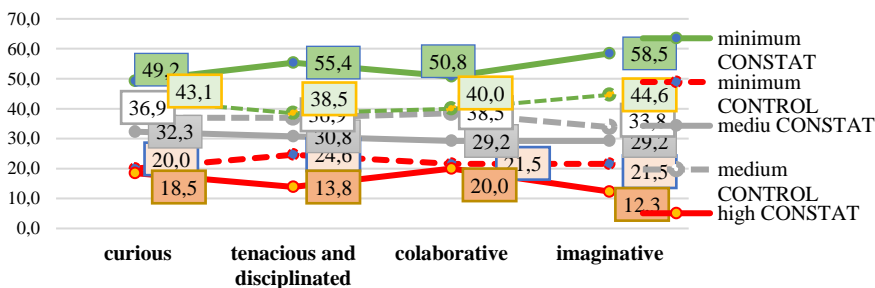


Figure 14. Average values regarding the level of development of the creative student in primary education (comparative plan: GE, stages of finding-control)

Comparing the results of the experimental group at the stage of finding and controlling, a significant increase in the number of variables is highlighted, with a greater share being recorded in the increase in the values of the creative student „curious” and „original”. The curiosity value recorded by the experimental group increased from 18.46 % to 43.08 % high-level students, which indicates a significant development of interest in learning and exploration during this period. Also, the *originality criterion* was recorded by 44.62% of students, who are now at a high level, compared to only 12.31% in the observation stage, signifying a considerable increase in the ability to propose innovative and creative ideas. Characterized by values that propel him towards new, original ideas, and by „the quality of creative thinking”, the student of young school age adopts the characteristics of the profile of the creative student, which:

- shows a passion for continuous learning, exploring complex and interdisciplinary topics;
- ask challenging questions that lead to new discoveries or original perspectives.
- initiates and leads exploration projects, collaborating to expand common knowledge;
- constantly reflects on the learning process, integrating new knowledge and experiences into critical thinking and decision-making;
- demonstrates a strong determination to achieve goals, even in the face of difficulties;
- uses the knowledge acquired creatively and effectively in various contexts;
- shows a strong confidence in their own abilities and in the ability to overcome challenges;
- analyzes and compares multiple sources, ensuring the veracity of the information;
- initiates conversations and builds relationships easily, showing interest in others;
- takes the initiative in coordinating and motivating the team, positively influencing collective results;
- evaluates information from various angles and synthesizes complex ideas to help the group;
- demonstrates an outstanding ability to adapt quickly to change and approach discussions from different perspectives;
- proposes unconventional solutions that challenge traditional thinking and inspire action;
- thinks strategically and visionary, anticipating future needs and challenges;
- It is a catalyst for collaborative initiatives, inspiring others to collaborate.

- inspires and motivates others to push their own limits, contributing to the development of an innovative culture.

The data presented at the control stage of the experiment highlighted the efficiency of the educational strategies established for the program of developing the creativity of primary school pupils through educational strategies focused on autonomous activities. By constantly maintaining the conditions for stimulating creativity through the educational strategies of *intuitive exploration, original solutions, analog connections, associative transfer and contextual comparison* in the experimental group, the effect on the independent variable was determined, the validity of the experiment being approved, and the accuracy of the data obtained.

The conclusion, which should be used following the implementation of the **Program for the development of creativity of primary school pupils through educational strategies focused on autonomous activities**, argues that creative education in primary education is configured as an integrated dimension of the educational process, not being approached as an autonomous finality. By implementing innovative strategies proposed by researchers such as A. Rosca [38], M. Roco [36], creativity can be effectively cultivated, giving children skills for the future. Prospects include the use of educational strategies focused on autonomous activities and the integration of interdisciplinary learning to amplify the creative potential of students. These strategies include interactive teaching methods, group activities, and interdisciplinary projects that encourage exploration and experimentation.

The implementation of the intervention demonstrated that the development of creativity requires methodological coherence, strategic diversity, and transversal integration. Through the constant practice of appropriate educational strategies, students were supported to develop their curiosity towards knowledge, tenacity and discipline in task achievement, ability to collaborate in varied contexts, and originality in expression and problem solving. Thus, the educational intervention contributed to the progressive configuration of the creative profile of the primary school learner, in accordance with the criteria and indicators reflecting four essential typologies of the student: „*curious*”, „*tenacious and disciplined*”, „*collaborative*”, and „*original*”. Through this contextual distribution, the integrative character of the methodological approach is confirmed, the development of creativity becomes a systemic process, supported by a coherent progression from direction to autonomy, in which the balance between the intervention of the teacher and the initiative of the student determines the performance and configuration of the profile of the creative student. In this way, „educational strategies translate” into differentiated teaching practices, adapted to the level of development of students’ creativity.

In the structure of the program, the creative student is presented as a result of the implementation of educational strategies, mediated through the operational mechanisms activated and supported transversally in various learning contexts. The characteristics of the profile (curiosity, tenacity, cognitive discipline, collaboration and originality) reflect the transformation of the educational experience into a formative process, oriented towards the development of the creative personality of the primary school student. The end result of the entire system is the configuration of the **Creative Student Profile**, characterized by *originality, collaboration, curiosity, tenacity, and cognitive discipline*. Through this approach, the chapter strengthens the applicative dimension of the research, demonstrating that the systematic capitalization of educational strategies contributes significantly to the development of the creativity of primary school students and to the formation of a creative, adaptable personality capable of responding to the demands of contemporary education.

GENERAL CONCLUSIONS

1. The theoretical-applicative study of the problem of creativity development in

primary school students highlighted in the content of the work arguments through which *the complex and multidimensional character of creativity was demonstrated, novelty and originality* being the basic characteristics that fully reflect the meaning of creativity, *reinforced by variables that justify and maintain the innovative creation process: flexibility, fluidity, elaboration, and sensitivity to problems.* Generalizing the researchers' statements and the theories launched by the scientists mentioned in the paper, we converge towards the acceptance of a general definition of creativity, as a process of flexible and fluent knowledge, generating ideas from a different perspective, based on making the connection between pre-existing elements in exploring unconventional solutions to problems and creating a new, original, and useful product.

2. The formative valences of the stimulating educational context focused on autonomous learning activities, and the active involvement of the student in *formal and non-formal activities* were *highlighted*. The capitalization of autonomous learning activities has demonstrated the importance of *correlating the teaching task, methods, educational resources, and age-specificities of the students*, in order to *stimulate fluidity, flexibility, originality, and creative elaboration*. In this perspective, autonomous learning activities are affirmed as operational pedagogical modalities through which the necessary conditions are created for the formation and development of the creative personality of the primary school student.

3. Through the scientific approach of theoretical-methodological substantiation of educational strategies, the need to develop the creativity of primary school students through educational strategies was argued, which capitalize on the set of conditions selected from *the taxonomies of general educational strategies directive, semi-directive and non-directive*, conceptualized on the conducting-non-conducting continuum, in direct correlation with the level of intervention of the teacher and the degree of autonomy of the student, oriented towards the formation of an autonomous, curious, flexible personality capable of creative problem solving. *The system of pedagogical principles, determinants of the development of the creativity of primary school students, was configured* through educational strategies (the principle of directed orientation, the principle of flexible guidance and the principle of autonomy), *operationally customized and correlated with the educational strategies specific to the development of creativity* (intuitive exploration, original solutions, analog connections, associative transfer and contextual comparison), which allowed the adjustment of the relationship between the teacher's intervention and the student's creative freedom, supporting the gradual transition from direction to autonomy, *from autonomous learning activities organized and oriented by the teacher to the independent elaboration of creative solutions and the manifestation of the student's autonomous-creative behavior.*

4. *The profile of the creative student in primary education was elaborated* by elucidating the semantic interferences of the creativity variables at the level of criteria, indicators, and descriptors of the curious, tenacious and disciplined, collaborative and imaginative creative student (Chapter 2). *The hypothesis*, according to which the systematic capitalization of educational strategies within autonomous learning activities, structured according to the degree of direction, based on pedagogical principles and applied in various educational contexts, determines the increase in the level of development of creativity of primary school students, reflected in the indicators of fluidity, flexibility, originality, elaboration and sensitivity to problems, as well as in the training of The profile of the creative learner, *was confirmed by the results of the experimental research, statistically validated by means of the variables subject to measurement and related to the criteria established for the profile of the creative learner.*

5. Capitalizing on the strategies of intuitive exploration, analog connections, associative transfer, contextual comparison and elaboration of original solutions focused on autonomous

learning activities within the Program for the development of creativity through educational strategies, applied at the level of school subjects, optional subjects and extracurricular activities, confirmed the efficiency of the pedagogical approach through the positive dynamics of the development of students' creativity, validated by comparing the results obtained in the research and by the contribution made to solving the investigated scientific problem.

6. *The pedagogical and social impact of the research* was reflected in the development of students' ability to explore, formulate ideas, collaborate, propose solutions and manifest creative initiative in various learning contexts. The capitalization of educational strategies focused on autonomous learning activities has favored the formation of students able to think flexibly, to act responsibly, and to adapt to the requirements of a society oriented towards creativity and innovation. The research has contributed to strengthening the competences of teachers to design and apply educational strategies oriented towards the development of creativity, by creating stimulating, collaborative educational environments open to the individual particularities of students.

RECOMMENDATIONS:

1. **Researchers in the field:** researching the phenomenon of creativity in the perspective of the development of young school-age students and ensuring continuity in the gymnasium cycle.
2. **Trainers of trainers:** harnessing specific skills of a holistic approach to student personality from inter-and intradisciplinary perspectives and an integrated approach to the content of creative learning and a systemic approach to educational strategies on developing values in the profile of the creative student.
3. Teachers: capitalizing on educational strategies by implementing the curriculum of optional subjects „Creativity- a necessity in school and non-formal activities”, „Digital education - a new challenge”, „Creative challenges”.

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3.3. în lucrările manifestărilor științifice incluse în Registrul materialelor publicate în baza manifestărilor științifice organizate din Republica Moldova

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- #### 5. Alte lucrări și realizări specifice domeniului științific: Științe ale educației
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 13. **BÎRGĂOANU, C.** *La pas cu Lizuca*, Iași, Editura Adi Center, 2022, 62p, ISBN 978-606-48-0854-7
 14. **BÎRGĂOANU, C.** *Joc și creativitate*, București, Editura EduLand, 2021, 102p, ISBN 978-606-95356-2-2
 15. **BÎRGĂOANU, C.** *Exersăm gândim și reușim*, Iași, Editura Adi Center, 2020, 166p, ISBN 978-606-48-0615-4
 16. **BÎRGĂOANU, C.** *Gândire și creativitate prin matematică*, Clasa a II-a, Iași, Editura Adi Center, 2019, 237p, ISBN 978-606-48-0435-8
 17. **BÎRGĂOANU, C.** *Creativitate și joc în orele de limba română*, Iași, Editura Adi Center, 2019, 168p, ISBN 978-606-48-0436-5
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ADNOTARE
BÎRGĂOANU Claudia

**DEZVOLTAREA CREATIVITĂȚII ELEVILOR DIN ÎNVĂȚĂMÂNTUL PRIMAR PRIN STRATEGII
EDUCAȚIONALE AXATE PE ACTIVITĂȚI AUTONOME, Chișinău, 2026**

Structura tezei: Introducere, adnotări, trei capitole, concluzii generale și recomandări, bibliografie din 248 titluri, 15 anexe, 155 de pagini de text de bază, 27 de figuri și 35 de tabele.

Publicații la tema tezei: 18 lucrări științifice.

Concepte-cheie: creativitate, strategii educaționale, activitate autonomă, principii determinante dezvoltării creativității, profilul elevului creativ, învățământ primar.

Domeniul de studiu: Teoria generală a educației.

Scopul cercetării: valorificarea teoretico-praxiologică a strategiilor educaționale pentru dezvoltarea creativității elevilor din învățământul primar prin activități autonome.

Obiectivele cercetării: evidențierea reperelor teoretice ale creativității din abordarea retrospectivă și analitico-teoretică a conceptului în domeniul educației; identificarea factorilor generatori și ale condițiilor pedagogice privind dezvoltarea creativității elevilor din învățământul primar în contextul procesului educațional; configurarea strategiilor educaționale corelate cu sistemul principiilor pedagogice axate pe activități autonome și cu nivelurile de ghidare în procesul de dezvoltare a creativității elevului din învățământul primar; elaborarea profilului elevului creativ din învățământul primar prin raportare la indicatorii performanței creative; elaborarea/valorificarea Programului de dezvoltare a creativității elevilor din învățământul primar prin strategii educaționale axate pe activități autonome.

Noutatea și originalitatea cercetării: valorificarea cadrului teoretico-metodologic privind dezvoltarea creativității elevilor din învățământul primar prin strategii educaționale axate pe activități autonome, ancorate în sistemul principiilor pedagogice, raportate la ghidarea graduală a intervenției pe continuum-ul dirijare–semidirijare–nondirijare; configurarea profilului elevului creativ în termeni de valori derivate din variabilele cercetării, operaționalizate la nivel de criterii construit pe baza criteriilor performanței creative (fluiditate, flexibilitate, originalitate, elaborare și sensibilitate la probleme), indicatori și descriptori; elaborarea cadrului aplicativ de referință a strategiilor educaționale, orientate spre dezvoltarea creativității, cu accent pe activitățile autonome, implementate în cadrul Programului de dezvoltare a creativității elevilor din învățământul primar prin activități autonome.

Rezultatele obținute ce contribuie la soluționarea unei probleme științifice importante se referă la: evidențierea reperelor teoretice ale dezvoltării creativității elevilor din învățământul primar prin strategii educaționale axate pe activități autonome; sistemul principiilor pedagogice determinante dezvoltării creativității, corelat cu nivelurile de ghidare ale intervenției didactice pe continuum-ul dirijare–semidirijare–nondirijare; profilul elevului creativ și descrierea științifică a valorilor subscrise, operaționalizate prin indicatorii performanței creative (fluiditate, flexibilitate, originalitate, elaborare și sensibilitate la probleme); Programul de dezvoltare a creativității elevilor din învățământul primar prin strategii educaționale axate pe activități autonome și condițiile pedagogice de implementare a acestuia; argumentele experimentale privind dinamica pozitivă a dezvoltării creativității elevilor, validate prin valorile comparate ale rezultatelor obținute în cadrul cercetării.

Semnificația teoretică a cercetării rezultă din interpretarea științifică a evoluției conceptelor operaționale creativității și a factorilor generatori și condițiilor pedagogice privind dezvoltarea creativității elevilor din învățământul primar prin activități autonome; integrarea abordării teoretico-metodologice a strategiilor educaționale aplicate pentru dezvoltarea creativității elevului din învățământul primar; implementarea sistemului principiilor pedagogice determinante dezvoltării creativității elevilor; configurarea profilului elevului creativ în corelație cu indicatorii performanței creative.

Valoarea aplicativă a cercetării rezultă din elaborarea și implementarea Programului de dezvoltare a creativității elevilor prin strategii educaționale în contextul activităților autonome; stabilirea nivelurilor de dezvoltare a creativității la etapa preexperimentală și utilizarea acestora ca reper pentru intervenția pedagogică; aplicarea și valorificarea strategiilor educaționale în contexte didactice concrete prin activități autonome, raportate la ghidarea graduală a cadrului didactic; evidențierea valorilor experimentale comparate, care confirmă eficiența programului și oferă repere practice pentru optimizarea demersului educațional orientat spre dezvoltarea creativității elevilor din învățământul primar prin activități autonome și de învățare.

Implementarea rezultatelor științifice a fost realizată prin valorificarea Tehnologiei de dezvoltare a creativității elevilor din învățământul primar prin strategii educaționale, elaborată în scopul validării experimentale a rezultatelor dezvoltării creativității elevilor în cadrul disciplinelor școlare, opționale și prin activități extrașcolare în cadrul Școlii Gimnaziale „Iordache Cantacuzino” din municipiul Pașcani, județul Iași, România, cu profesorii participanți la cursurile de formare prin Casa Corpului Didactic (CCD).

ANNOTATION
BIRGAOANU Claudia

**DEVELOPMENT OF CREATIVITY OF PRIMARY EDUCATION STUDENTS
THROUGH EDUCATIONAL STRATEGIES FOCUSED ON AUTONOMOUS ACTIVITIES,**
Chisinau, 2026

Thesis structure: Introduction, annotations, three chapters, general conclusions and recommendations, bibliography of 248 titles, 15 annexes, 155 pages of basic text, 27 figures and 35 tables.

Research results were published in 18 scientific papers.

Key concepts: creativity, educational strategies, autonomous activity, principles determining the development of creativity, creative student profile, primary education.

Field of study: General Theory of Education.

Research aim: theoretical and practical valorization of educational strategies for developing the creativity of primary school pupils through autonomous activities.

Research objectives: highlighting the theoretical points of creativity from the retrospective and analytical-theoretical approach of the concept in the field of education; identification of the generating factors and pedagogical conditions regarding the development of creativity of primary school pupils in the context of the educational process; configuration of educational strategies correlated with the system of pedagogical principles focused on autonomy activities and guidance levels in the process of developing the creativity of the primary school learner; elaboration of the profile of the creative primary school learner by reference to the indicators of creative performance; elaboration/valorization of the program for developing the creativity of primary school pupils through educational strategies focused on autonomous activities.

Scientific novelty and originality of the research: valorization of the theoretical and methodological framework on the development of creativity of pupils in primary education through educational strategies focused on autonomous activities, anchored in the pedagogical principles system, reported to the gradual guidance of the intervention on directing continuum—semi-directing—non-directing; configuration of the creative student profile in terms of values derived from research variables, operationalized at the level of criteria built on the criteria of creative performance (fluidity, flexibility, originality, elaboration and sensitivity to problems), indicators and descriptors; elaboration of the applied reference framework of educational strategies, oriented towards the development of creativity, with emphasis on autonomous activities, implemented within The program for developing the creativity of primary school pupils through autonomous activities. Humanistic Psychology

The obtained results that contribute to the solution of an important scientific problem refer to: highlighting the theoretical points of development of creativity of primary school pupils through educational strategies focused on autonomous activities; the pedagogical principles system determinant to the development of creativity, correlated with the guiding levels of the didactic intervention on the directing continuum— semi-directing—non-directing; the profile of the creative student and the scientific description of the subscribed values, operationalized by the indicators of creative performance (fluidity, performance flexibility, originality, The program for developing the creativity of primary school pupils through educational strategies focused on autonomous activities and the pedagogical conditions for its implementation; the experimental arguments on the positive dynamics of the development of student creativity, validated by the comparative values of the research results.

The theoretical significance of the research results from the scientific interpretation of the evolution of the operational concepts of creativity and the generating factors and pedagogical conditions on the development of creativity of primary school pupils through autonomous activities; the integration of the theoretical and methodological approach of the applied educational strategies for the development of creativity of the primary school learner; the implementation of the pedagogical principles system determining the development of creativity of students; the configuration of the profile of the creative learner in correlation with the indicators of creative performance.

The applicative value of the research results from the elaboration and implementation of the Program of developing the creativity of the pupils through educational strategies in the context of autonomous activities; establishing the levels of development of creativity at the pre-experimental stage and their use as a reference point for pedagogical intervention; applying and valorizing the educational strategies in concrete didactic contexts through autonomous activities, reported to the gradual guidance of the teacher; highlighting the compared experimental values which confirms the effectiveness of the program and provides practical milestones for optimizing the educational approach aimed at developing the creativity of primary school pupils through autonomous learning activities.

The implementation of the scientific results was achieved by capitalizing on the Technology of developing the creativity of primary school pupils through educational strategies, developed in order to experimentally validate the results of developing the creativity of pupils within the school subjects, optional and extracurricular activities within the „Iordache Cantacuzino” School in Pascani, Iasi County, Romania, with the teachers participating in the training courses through the Didactic Body House (CCD).

BÎRGĂOANU Claudia

**DEZVOLTAREA CREATIVITĂȚII ELEVILOR DIN ÎNVĂȚĂMÂNTUL PRIMAR PRIN STRATEGII
EDUCAȚIONALE AXATE PE ACTIVITĂȚI AUTONOME**

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