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**CAPITALIZING ON EDUCATIONAL STRATEGIES FOR DEVELOPING THE
CREATIVITY OF PRIMARY SCHOOL STUDENTS
FOCUSED ON AUTONOMOUS LEARNING ACTIVITIES**

Specialty 531.01 – General Theory of Education

**SUMMARY
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LIST OF ABBREVIATIONS

in Romanian:

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

in English:

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

CONCEPTUAL LANDMARKS OF THE RESEARCH

The relevance of the research topic is part of the current concerns of contemporary education, marked by the need to prepare students for a complex and dynamic society. The development of creativity becomes a priority objective and a determining condition for the formation of students' personalities, favoring the generation of original solutions and efficient adaptation to the dynamics of change. The increasingly pronounced emphasis on ensuring the educational environment, which stimulates the creative potential of each child and overcomes the rigidity of traditional methods, reflects a paradigm shift in education, oriented towards capitalizing on creativity in the educational approach, as a premise for personal development and cognitive maturation of students. Flexibility, perseverance in the face of difficulties and capacity for innovation are the key to success in an environment marked by uncertainty and rapid change, says I. Cerghit [7, p. 24], the teacher assumes the role of creatively applying educational resources in order to form the skills necessary for lifelong learning.

In the context of the current dynamics of the educational system, the curricular design and updating benchmarks highlight the need to rethink the relationship between *"the disciplinary and the integrated approach, by capitalizing on the advantages of the integrative perspective, which facilitates the transfer of knowledge, the development of students' creativity and the formation of problem-solving skills"*. This orientation reflects a vision of the 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 an autonomous, creative personality open to lifelong learning, capable of responding to the challenges of the knowledge society and global changes"* [12, p. 15]. In this framework, research on the development of the creativity of primary school students through applied educational strategies focused on autonomous activities, is part of the modernization of the didactic 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 relevance of the research on the development of the creativity of primary school students, confirm the decisive role of capitalizing on educational strategies in direct relation with the most important indicators of social progress, in the opinion of the scientist S. Cristea: "a) economic efficiency; b) informationally supported cultural openness; c) the quality of professional training and community life; d) participatory democracy; e) the ecological natural environment; f) the computerization and technologization of society, as a resource of individual self-training – strategic solutions designed at the level of *global policy (UNESCO)*" [10, p. 376]. Therefore, the development of the creativity of primary school students by applying educational strategies specifically adapted to the needs of this age, is an important condition for the formation of generations capable of actively contributing to the improvement of social life, participating in democratic life, protecting the environment and capitalizing 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 for stimulating the creative potential of each student, encouraging personal initiative, originality of ideas and the ability to find innovative solutions in various learning contexts. The pedagogical principles of guided guidance, 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 students' creative potential, develop their autonomy in learning and promote free expression, thus contributing to the formation of a creative, adaptable personality capable of responding to the demands of contemporary society.

The research on the development of the creativity of primary school students through educational strategies is part of the international and national concerns, the relevance being ensured by the inter- and transdisciplinary contexts. U. Şchiopu's statement in his research on the development of children's creativity at all ages, that "the major changes that take 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], makes sense with the integration into education of educational practices that emphasize interdisciplinarity, promoting creative thinking, capitalizing on educational strategies focused on autonomous learning activities to generate innovative solutions and build a learning environment to respond to the complex challenges of contemporary society.

At the international level, the problem of developing creativity 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].

Romanian authors with important research in psychology and educational sciences, whose achievements have marked the complexity of the phenomenon of creativity in terms of the modalities and conditions of creative school learning, are I. Nicola [25] and A. Stoica [45] etc.; the depth of the analysis of the term is detailed by P. Popescu-Neveanu [32] and Al. Roşca [38]); the forms of manifestation, generating verbal creativity, are presented by U. Şchiopu [46]; the connection between theoretical analysis and experimental research is substantiated by M. Roco [36], M. Bejat [3], A. Munteanu [23]; creative strategies specific to different fields and trans-disciplinary are developed by I. Moraru [22].

In the Republic of Moldova, the issue 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. Vrînceanu [42]; the principle of creativity and success, essential in the continuous training of teachers, is argued by N. Silistraru and S. Golubiţchi [43]; the theoretical-applicative bases of the students' technical creation [20] and the importance of developing psycho-pedagogical creativity for research [28] are presented in complex by D. Patraşcu. The perspective of developing creativity in students through alternative educational activities is developed through the use of creative play by L. Granaci [14]; the role of pedagogical conditions in stimulating students' motivation by T. Şova [47]; of the environment in the education and development of the person, contributing significantly to the development of the human personality" [5], each of these studies being important references in capitalizing on educational strategies regarding the development of creativity in students. Studies of creativity have been developed in the Republic of Moldova *in doctoral theses* with reference to: the role of creativity in the formation of competences within the curricular areas, the ethical creativity of teachers in the context of professional development (Mihailov, V.2024) [21], creativity, a primary factor in capitalizing on the profile of the modern teacher (Iu. Postolachi, 2023) [33], developing students' creative skills in the process of technological training (E. Rotari, 2012) [39].

The theoretical-methodological support was conceived on the basis of a framework of ideas based on *pedagogical principles*, analyzed from the philosophical and educational policy perspective, argued by S. Cristea [10] and on *didactic principles*, which can give the educational process a functional meaning through those guiding norms, general theses of a guiding nature (C. Cucuş [11]), the principles of creative modular instruction (D. Patraşcu [28]), *theories of student personality development* (A. Maslow [19]), 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]), the role of *the educational environment* and *teaching strategies* in stimulating creativity (D.-P. Ausubel, Robinson, F. G [2]), *the social psychology of creativity* (T. Amabile

[1]).

The examination of the theoretical landmarks of the research and the synthesis of the experiences in the field led to the identification of the following *contradictions* between:

1. the importance of developing creativity in the education process, reflected in educational policy documents, and the lack of theoretical benchmarks on the development of creativity of primary school students through educational strategies focused on autonomous learning activities;
2. between the applicative nature 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 learning activities;
3. between the need to adjust educational strategies, including those focused on autonomous learning activities, to the dynamics of the development of the student's creative personality and the approach of their application in formal and non-formal educational contexts.

The described educational perspective, approached in the context of the scientific interest of capitalizing on educational strategies for the development of the creativity of primary school students through autonomous learning activities, generates *the research problem*: *What are the educational strategies focused on applied autonomous learning activities in various contexts, so as to support the development of students' creativity and the formation of the creative student's profile?*

The aim of the research: the theoretical-praxiological capitalization of educational strategies for the development of the creativity of primary school students through autonomous learning activities.

In order to achieve the proposed goal and the research hypotheses, **the following objectives were designed:**

1. highlighting the theoretical landmarks 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 for the development of the creativity of primary school students in the context of autonomous learning activities;
 3. configuring educational strategies for the development of the creativity of primary school students, correlated with the system of pedagogical principles and autonomous activities;
 4. developing the profile of the creative student in primary education in relation to the creative performance indicators
1. developing/capitalizing on the Program for the development of the creativity of primary school students through educational strategies focused on autonomous learning activities.

General hypothesis: if educational strategies based on autonomous learning activities are systematically capitalized, structured according to the degree of direction, based on pedagogical principles and applied in various educational contexts, then the level of development of creativity of primary school students increases significantly, being reflected in the indicators of fluency, flexibility, originality, elaboration, sensitivity to problems and in the training profile of the creative learner.

Research methods. The experimental approach of researching the creativity of primary school students through educational strategies involved *theoretical research methods*, as a support in the schematic construction of the content-synthesis: the method of pedagogical modeling, the inventory of values of the creative student; *experimental* - pedagogical experiment, evaluation by test method, having as instrument the evaluation test, observation and opinion poll; *statistical-mathematical*: calculation of percentage shares, determination of the significance of differences between samples, comparison of means for independent and even groups from the use of the SPSS Program for the processing of the t-test data for even

samples.

The novelty and originality of the research: capitalizing on the theoretical-methodological framework on the development of the creativity of primary school students through applied educational strategies focused on autonomous learning activities, anchored in the system of pedagogical principles and in relation to the gradual guidance of the intervention on the continuum of directive-semi-directive-non-directive; configuring the profile of the creative learner in terms of derived values at the level of criteria, indicators and descriptors (fluency, flexibility, originality, elaboration and sensitivity to problems; elaboration of the applicative framework of reference of educational strategies, or focused on autonomous learning activities, implemented within the Program for the Development of Creativity of Primary Education Students through educational strategies, focused on autonomous learning activities.

The theoretical significance of the research results from the scientific interpretation of the evolution of the operational concepts of creativity and of the generating factors and pedagogical conditions, regarding the development of the creativity of primary school students focused on autonomous activities; integration of the theoretical-methodological approach of applied educational strategies focused on autonomous activities for the development of the creativity of the primary school student; implementation of the system of pedagogical principles determining the development of students' creativity; Configuring the creative learner's profile in relation to the creative performance indicators.

The applicative value of the research results from the elaboration and implementation of the Program for the development of students' creativity through educational strategies focused on autonomous learning activities; establishing the levels of creativity development at the pre-experimental stage and using them as a benchmark for pedagogical intervention; applying and capitalizing on educational strategies in formal and non-formal contexts focused on autonomous learning activities, in relation to the gradual guidance of the teacher; highlighting the comparative experimental values, which confirm the effectiveness of the program and provide practical benchmarks for optimizing the educational approach oriented towards developing the creativity of primary school students through educational strategies focused on autonomous learning activities.

The implementation of the scientific results was achieved through the program for the development of the creativity of primary school students focused on autonomous activities, developed for the purpose of experimental validation of the results of the development of students' creativity within school subjects, optional and through extracurricular activities, within the "Iordache Cantacuzino" Secondary School in Pașcani municipality, Iasi County, Romania, with the teachers participants in the training courses through the House of the Teaching Staff (CCD).

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 appendices. 35 tables and 27 figures are inserted in the text.

Publications on the theme of the thesis: 18 scientific papers.

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

CONTENT OF THE THESIS

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

Chapter 1 "Theoretical foundations for the development of creativity in primary school students" investigates creativity from a retrospective and theoretical perspective. In the first part, *the theoretical and evolutionary landmarks of the concept of creativity* are capitalized by analyzing the main theories that influenced the understanding of this complex phenomenon. The perspectives of approaching creativity in the chronological context of definition are reflected in the paper for the period 1950-1980 after C. Cucoş [11, p. 584]) and from the period 1980-2020 (after G. Pânişoară [29, p.197]). D. Patraşcu's definition of creativity in a double meaning allowed a coherent understanding of the phenomenon as a global dynamic of human functioning and as a concrete expression of the capacity to produce the new [27, p. 20]. "In a broad sense, creativity is defined as *a combined activity, a process through which the entire personality of the individual is focused, in a synergy of biological, psychological, social factors, involved in the production of new, original ideas or products, with or without utility and social value*. In a narrow sense, creativity represents *the person's ability (capacity) to generate ideas and products: a) new; b) original and c) valuable*".

The theoretical research highlighted the defining categories of creativity (*fluency, flexibility, originality and elaboration*), as well as the main directions of approach, *related to the product, process and individuality of the person*. The content of the chapter addresses *the generating factors and conditions for the development of creativity of primary school students focused on autonomous activities*, analyzing the cognitive and social traits specific to this age and how they contribute to stimulating creative potential. The dimensions of the development of creativity in the school and extracurricular context 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, personality traits, was highlighted, emphasizing the relevance of exploration and previous experience in the development of creativity by valuing the original ideas and the student's 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 the development of students' creativity in primary education through educational strategies" theoretically and methodologically substantiates the role of educational strategies in stimulating and developing students' creativity, 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 constitute complex integrative structures through the way of *combining methodological resources*, going beyond the simple function 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 teaching 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 context of this research, In order to conceptually substantiate the investigative approach, the following definition was formulated: *educational strategies are affirmed as mechanisms of orientation and support for the development of the student's creative personality by correlating the current educational requirements with the individual potential of the student in order to develop creative performances, characterized by efficiency, utility, novelty and originality.*

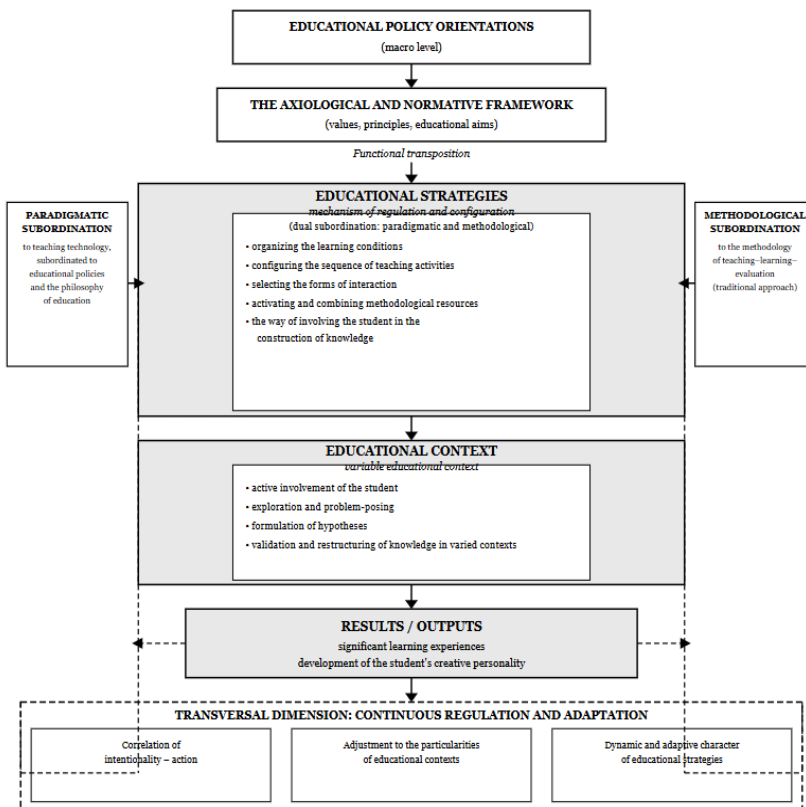


Figure 1. Educational strategies in the paradigmatic and methodological regulation structure

As a result of 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 Education Students* was developed, highlighting the

relationship between the levels of direction of the teaching intervention and the concrete ways of operationalization in didactic strategies. The conceptualization of educational strategies on *the direction-non-direction continuum*, depending on the level of intervention of the teacher in the organization and orientation of the learning process, allowed the progressive highlighting of the transition from *directive strategies*, characterized by control and explicit structuring, to *semi-directive strategies*, based on the balance between guidance and autonomy, and to *non-directive strategies*, that favors the initiative, exploration and self-organization of the student.

In the context of research on the development of the creativity of primary school students through educational strategies, the classic teaching strategies (inductive, deductive, mixed, analog, corresponding to the differentiated levels of involvement of the teacher (directive / non-directive), were subjected to an operationalization approach, in order to adapt to the formative purposes of creativity. Transposed into applicative forms, the operationalized strategies specific to the development of the creativity of the primary school student were appropriately named through the *strategy of intuitive exploration; the strategy of original solutions; the strategy of analog connections; the strategy of associative transfer; 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 the student's autonomy, characterized by *curiosity, perseverance, discipline, collaboration and originality*. The factors that generate the development of creativity are highlighted, such as the educational context and motivation towards creative solutions, as well as the indicators of creative potential, which allow the evaluation of the student's progress.

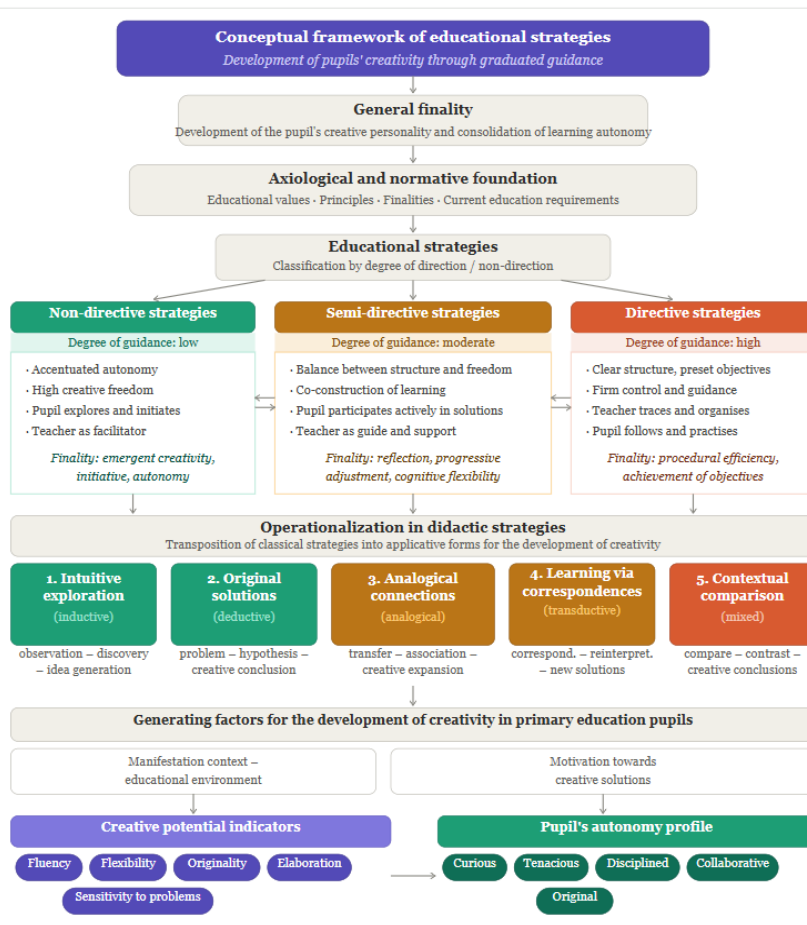


Figure 2. Conceptual and operational framework of educational strategies in developing the creativity of primary school students

The conceptual and operational framework of educational strategies in the development of the creativity of primary school students is based on the development of a *system of pedagogical principles determining the development of the creativity of primary school students*, hierarchically structured and correlated with the types of educational strategies. In the creation of the *system of pedagogical principles*, the concept of "*technology of the systemic approach to creative learning*" was used, developed by D. Patraşcu, focused on the essential particularities of the technology of developmental education and oriented towards the development of creativity in students [28, p. 394] and on *the pedagogical principles*, defined by S. Cristea, as "*norms of strategic and operational value, which must be respected in order to ensure the efficiency of the activities*" [10 p. 368]: **1. The principle of directed orientation of the development of creativity; 2. The principle of flexible guidance for 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 in order to develop the creativity of primary school students through educational strategies, is

achieved *on the continuum of directive, semi-directive and non-directive*, through operational derivation, a process, which *ensures the transition from the general, integrative level to the particular, applicative level*. Through this structuring, the functional relationship between the integrative and operational principles is highlighted, in which the former provide the normative and indicative framework, and the latter ensure its materialization in specific teaching practices.

Table 1. Configuring the pedagogical principles determining the development of the creativity of primary school students with educational strategies

<i>General principles</i>	<i>Operational principles</i>	<i>Educational strategies</i>
The principle of directed orientation of the development of creativity	The principle of guided creative discovery	Intuitive exploration strategy
	The principle of structuring knowledge for the development of creativity	The strategy of original solutions.
The principle of flexible guidance for the development of creativity	The principle of flexible coordination of creative efforts	Associative transfer strategy
The principle of autonomy in the development of the creative personality	The principle of analog correlation of the resources of creativity	The strategy of analog connections.
	The principle of autonomous development of creative solutions	The strategy of creative affirmation

The structuring of the relationships between pedagogical principles and educational strategies highlights the progressive logic of the development of creativity, from direction to autonomy, highlighting the role of educational strategies in configuring adaptive didactic contexts, able to stimulate the active involvement and manifestation of students' creative potential. The connections *between general pedagogical principles, operational principles and educational strategies*, in the context of developing the creativity of primary school students through autonomous activities, highlight how each general principle is particularized at the operational level and subsequently transposed into concrete teaching strategies, configuring a coherent framework of pedagogical intervention. In subchapter 2.3 of the paper, **the profile of the creative student in primary education** is outlined, defined by traits such as *learning autonomy, initiative, originality, flexibility and ability to develop solutions*, which is correlated with *the indicators of creative potential (fluency, flexibility, originality, elaboration and sensitivity to problems)*, as well as with the factors that generate creativity, among which the *educational context and the motivation towards creative solutions stand out*.

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 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, the elaboration of **the Profile of the Creative Student in Primary Education** is a current necessity of contemporary pedagogy, at the intersection between educational policies, curricular landmarks and innovative teaching strategies, all oriented towards building a school identity capable of responding to the challenges of the knowledge society. The connection between *curricular descriptors* [20] and *the dimensions of creativity* configures a coherent framework for defining the creative learner. The performance of the primary school student is determined by observable behaviors, descriptors that correspond directly 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 the development of the creativity of primary school students through educational strategies. The profile of the creative student is developed through the behaviors manifested: 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			
<ul style="list-style-type: none"> • Explorer in knowledge • Seeker of up-to-date information through questions • Rigorous and critical analytical thinker • Reflective to feedback 	<ul style="list-style-type: none"> • Shows a desire to learn about new topics by asking simple questions. • 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"> • Shows consistent interest in various topics, actively seeking new 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"> • Shows strong passion for continuous learning, exploring complex topics. • 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 evaluation of the Creative Student Profile through a **pre-test approach**, which became the theoretical foundation of the experimental design, which allowed the comparative analysis between the initial level and the one obtained after applying the educational strategies. Based on the data in Table 2. of the paper (*Indicators and descriptors of the highlighted features (variables) in the characterization of the profile of the creative student*) and of the percentages obtained by the students, subjects of the

experimental and control groups, significant results are found regarding the initiation of experimental research.

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. Knowledge Explorer | 9. Open to interactions with unknown people |
| 2. Requester of current information by questions | 10. Effective as a team |
| 3. Rigorous and critical analytics | 11. Contributor to the group's conclusions |
| 4. Reflexivity in feedback | 12. Flexible in negotiations of meanings |
| 5. Persevering in effort | 13. Original Idea Generator |
| 6. Conscientious in learning | 14. Visionary in designing answers |
| 7. Confident in the achievement of the object. | 15. Facilitator of spontaneous associations |
| 8. Meticulous in research | 16. Innovative by pushing the boundaries of originality |

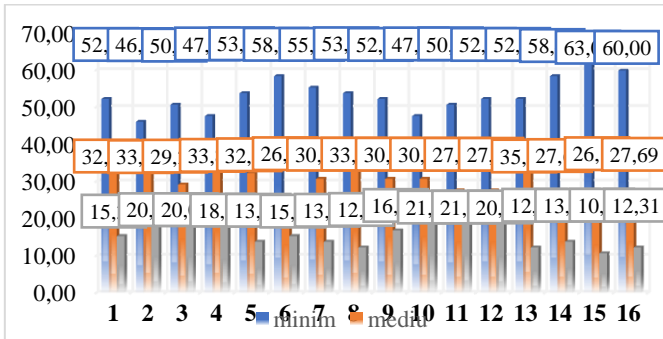


Figure 3. Levels of development of the values of the creative student in primary education (GE, finding)

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

In order to measure the levels of creativity of the students based on the characteristics established in the profile of the creative student (*curious, tenacious and disciplined, collaborative and imaginative*) the statistical calculation was performed from the application of the arithmetic average formula. The estimation of the "average" values for each criterion involved adding the values from the four indicators for each variable and dividing the total sum by the same number of indicators. The estimation of the average values of the characteristics of the creative student's profile followed the model of applying the simple average formula: $M = (a_1 + a_2 + a_3 + a_4) / 4$, where M is the value of the average, 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 average was performed: $M = (M_1 + M_2 + M_3 + M_4) / 4$, in order to

obtain the result of the arithmetic average of the 4 variables, each having 4 indicators. Comparing data from the experimental group and the control group at the discovery stage, some significant differences are observed, 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, likewise, a very close percentage, of 51.61%, indicating a similar trend of low engagement at this level. However, in the experimental group, 18.46% of the subjects are at a *high level*, compared to 17.74% in the control group, which denotes a slight difference in terms of students who show a strong interest in active learning and exploration. At the originality variable, both groups have a similar distribution at the *minimum* and *high levels*, but with small differences. The experimental group has 58.46% students at *the minimum*, the control group has 58.06%. At *the high level*, *the* experimental group has 13.21% compared to 11.29% in the control group, indicating a slight difference in the proportions of students able to propose innovative ideas.

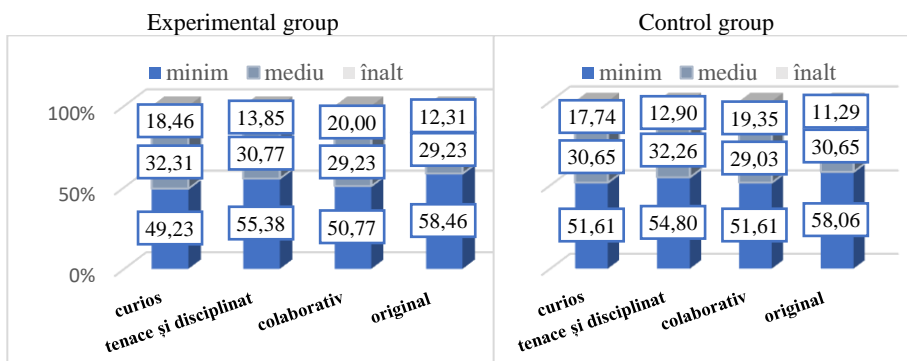


Figure 4. Average values regarding the level of development of the values of the creative pupil in primary education (finding, GE-GC)

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

Chapter 3 "Experimental capitalization of the Program for the development of the creativity of primary school students through educational strategies" presents the applicative dimension of the research, aiming to validate the effectiveness of the conceptual model and the proposed educational strategies in the development of students' creativity.

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 creativity of primary school students are analyzed, through the

baseline research, which allowed the identification of the initial level of the indicators of creative potential (fluency, flexibility, originality, elaboration and sensitivity to problems). This stage highlights the particularities 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 students and 53 primary school teachers. The experimental group consists of 65 students from the "Iordache Cantacuzino" Secondary School in Pașcani municipality, completed by 3 classes of students; the control group was made up of 62 students from the "Nicolae Iorga" Economic Technological High School, from Pașcani, Iasi County, Romania, consisting of 2 classes of students. The group of teachers represents the participants in the Training Course through the House of the Teaching Staff (CCD) "Creativity - a necessity in school and in non-formal activities", questioned for research purposes (letter No. 1119/04.10.2021). The experimental research was carried out in the period 2020–2023 on the base sample, being subsequently resumed, in the 2025–2026 school year, on an additional sample of students from the next series, in order to measure and compare the variables of the students' creative behavior.

The hypotheses of the experimental research were deduced from *the general hypothesis*, according to which, if the capitalized 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 creativity development of primary school students increases significantly, being reflected in the fluency indicators, flexibility, originality, elaboration, sensitivity to problems and in forming the profile of the creative student, given that:

1. educational strategies are structured according to the degree of direction (directives, semi-directives and non-directives) and include learning situations focused on autonomous activities, which determines the progressive increase in the level of students' creativity, while increasing autonomy in learning;

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

3. Autonomous learning activities are constantly integrated into the teaching approach, contributing to the strengthening of the creative student's profile, reflected in initiative, originality and autonomy in solving tasks.

Research methods and tools:

- 1) **The test** used *the evaluation test as a tool*: consisting of 5 exercises, based on the criteria for measuring the level of the student's creative potential in primary education (fluency, flexibility, originality, elaboration and sensitivity to problems).

- 2) **Observation** used *the observation sheet as a tool*: the sheet "The Need – n.a.) for knowledge", taken from the theoretical-methodological guide, authors A. Bolboceanu, A. Cucer, E. Furdui, Batog [25, p. 190-191] and applied individually to each child, in order to assess the interest in novelty.

- 3) **The questionnaire for teachers "Developing creativity through educational strategies in primary school students"** used *the question guide as a tool*: the teachers' answers from the circle of options will demonstrate the level of ascertainment of the methods and techniques used in the teaching process for the development of students' creativity and their association with educational strategies.

The identification of the research variables was carried out on the basis of the field literature and the realization of syntheses on the solution of the research problem, aiming to develop the creativity of primary school students through educational strategies, "when certain psychic qualities can be capitalized with maximum efficiency and oriented towards the

development of the personality dimensions corresponding to them, activating the creative potential, highlighting the power of creation, as an internal factor, considers D. Patraşcu [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 students' creativity based on the test of 5 evaluation tests, consisting of five exercises (Table 3.) to assess the dimensions of *flexibility*, *originality*, *elaboration* and *sensitivity to problems*, in the range from low to high. The evaluation scale, built on the basis of these criteria and the score, allowed to determine the general level of students' creativity by aggregating the scores obtained in each exercise.

Table 4. The assessment grid of the students' level of creativity based on the test

Variable	Research method	Creativity Level Assessment Features	Levels		
			<i>low</i>	<i>Environment</i>	<i>high</i>
			Score awarded		
Fluency	Test 1	<i>Total number of responses</i>	6	12	18
Flexibility	Test 2	<i>Number of unusual uses</i>	7	14	21
Originality	Test 3	<i>statistical rarities of these ideas or solutions</i>	3	6	9
Elaboration	Test 4	<i>the number of details in the answers given</i>	2	4	6
Sensitivity to problems	Test 5	<i>the speed of discovering errors, inaccuracies, contradictions</i>	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 sheet* and the elements of creative thinking, determined and evaluated through *the items of the evaluation tests*. *The intensity of the need for knowledge determines the intensity of the motivation to know and learn*, an argument invoked in the selection of the research tool and the evaluation of the results based on the observation sheet.

Table 5. The variables determined for measuring the level of the student's creativity in the observation sheet

Manifestations of the need for knowledge	Research variables		
	<i>based on the observation sheet</i>	<i>based on the evaluation tests</i>	
the student occupies a long time (3 hours and more) with intellectual work = <i>the time dedicated to intellectual activity (3 hours and more)</i>	interest cognitive / elaborate	elaborate	Test 4
When asking a question that requires agility, the	Flexibility	Flexibility	Test 2

student prefers = <i>the student's options for providing the answer</i>			
The student reads supplementary literature = <i>the student's desire/need for problem-solving</i>	sensitivity to problems	sensitivity to problems	Test 5
In an interesting, intellectual activity, the student manifests himself = <i>diversification of the response offered by the student through the forms of communication (emotions) to interesting intellectual activities</i>	Originality	Originality	Test 3
the student asks the teacher questions = <i>the student easily and quickly produces ideas, associations, activating his curiosity by asking questions to the teacher</i>	Fluency	fluency	Test 1

The questionnaire "Developing creativity through educational strategies in students from primary education" was completed by primary school teachers. The objectives of the questionnaire are to:

1. identifying the types of activities with creative valences integrated into the lessons;
2. highlighting the frequency of the use of creative activities in the teaching process;
3. identifying educational strategies appreciated by teachers as effective in stimulating students' creativity;
4. exploring ways to develop creativity in the context of digital education.

In the conclusion of the stage of the baseline stage of the pedagogical experiment, we mention that the results obtained indicate a modest level of development of students' creativity, reflected by limited manifestations of the evaluated dimensions (*fluency, flexibility, originality, elaboration and sensitivity to problems*), which highlights the insufficient development of creative potential within school and extracurricular activities. This situation reveals the need for pedagogical intervention, oriented towards capitalizing on educational strategies meant to develop students' initiative in order to be original in their answers, to tend to the 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 purposes assumed at the normative level and the didactic practices highlight the need to conceptualize the methodological framework, which ensures the coherence between the theoretical foundation, the methodological operationalization and the validation of the experimental results.

Within the established framework on the development of creativity in primary school students, the **Creativity Development Program through educational strategies focused on autonomous activities was designed for implementation and capitalization through experimental results.**

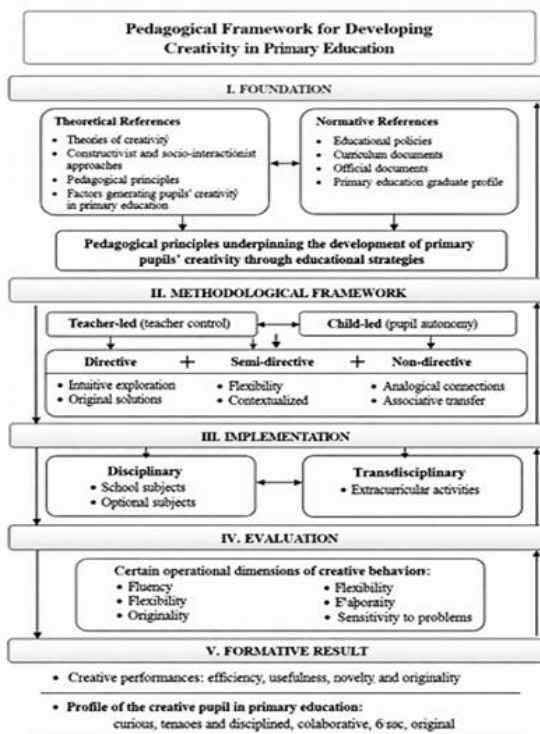


Figure 5. Program for the development of creativity through educational strategies focused on autonomous activities

Based on the interdependence between theory and practice, the Program capitalizes on the conceptual landmarks of creativity and transposes them into a phased and operational methodological approach, integrating types of operationalized educational strategies specific to the development of creativity, implementation approaches, criteria for evaluating the level of development of the student's creativity and performance indicators. The developed program is affirmed 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 school student: curious, tenacious and disciplined, collaborative and imaginative. Through the structuring mode, the program ensures the logical articulation between the theoretical-normative landmarks and the 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 stimulation of creative potential. This construction provides an explanatory, procedural, applicative and self-regulating framework, specific to experimental pedagogical research.

I. Substantiation is the first level, which aims to anchor technology in theoretical and normative landmarks, giving legitimacy and applicative direction to the pedagogical intervention. *Theoretical landmarks* include conceptions of creativity (theories of creativity, constructivist and socio-interactionist approaches), which explain the mechanisms of idea generation, cognitive flexibility and problem solving. *The normative benchmarks* 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 line with this vision, the *level of substantiation will ensure the coherence between the conceptual and applicative dimensions of the technology, orienting the selection and organization of educational strategies in relation to the purposes of developing students' creativity.*

II. The methodological landmarks refer to the methodological level, which structures the didactic intervention through the typology of the educational strategies and the didactic strategies used. *The educational strategies* are established according to the degree of involvement of the teacher in the process of developing students' creativity: *directives, semi-directives 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 student's creative potential. The operationalization of educational strategies into *strategies specific to the development of creativity of primary school students* 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 analogous connections, the strategy of creative affirmation.*

III. The "transversal implementation" component is designed in order to capitalize on the complementary approaches, applied transversally: a) **disciplinary** (within school subjects and optional subjects, where the strategies are integrated into the current teaching-learning activities); b) **transdisciplinary** (through extracurricular activities organized in non-formal contexts, which allow the expansion of cognitive experience, the transfer of acquisitions and the creative application of knowledge). The transversal dimension imprints an integrative character to the development of students' creativity, as they can be transferred and rearticulated in broader contexts, intersecting and reorganizing themselves in 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 for the development of creativity of primary school students through educational strategies focused on autonomous learning activities the operational criteria, which reflect the dimensions of the creative potential: *fluency, flexibility, originality, elaboration, sensitivity to problems*. These criteria allow the measurement of the student's progress and the adjustment of the pedagogical intervention.

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

In terms of substantiating the program, **the theoretical landmarks** conceptually integrate *the theories of creativity, the constructivist and socio-interactionist approaches and the theories of the development of the student's personality* (A. Maslow [19], J. Piaget's theory, with 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. Sălăvăștru [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 learning activities is based on contributions from the theory of creativity. J. P. Guilford's conception underpins *the theory of activating the creative potential of students*, 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 teacher's activity, which demonstrate the concrete ways of stimulating creative behavior in the school context [65] and by I. Cerghit, 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 relationships, in which the educator mediates contexts of reflection, developing sensitivity to problem solving.

In the Program for the development of creativity through educational strategies focused on autonomous learning activities, the methodological benchmarks are operationalized through **Educational Strategies (SE)**, classified according to the degree of direction of the student. The option for classifying educational strategies into directives (*SED*), *semi-directives (ESDS)* and *non-directives (SEND)*, resulted from the trends addressed in personality theories, grounded in *personalistic teaching models*, which highlight two main trends: *directive education and non-directive education*. *Non-directive strategies* are based on the concept of *non-directive education*, represented by Rogerian pedagogy [37]. In this perspective, "the teacher does not prescribe behaviors, does not formulate evaluative judgments and does not exercise coercive authority; the didactic intervention is offered at the request or according to the needs of the student" [4, p. 44]. The reference classification in the paper (I. Cerghit and L. Vlăsceanu) [8] is a logical taxonomy, integrated into 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 continuum of *accentuated direction (teacher control) - non-direction (student autonomy)*. The three categories of educational strategies, conceptualized in the research of the development of the creativity of primary school students, argue *the rise of the student's autonomy* and the descent of the teacher's direction, based on chapter 2 of the paper.

The component, which methodologically particularizes *the directive, semi-directive and non-directive educational strategies* through the technological approach, is supported by *the operationalized strategies specific to the development of the creativity of primary school students*, such as *intuitive exploration, original solutions, analog connections, associative transfer and contextual comparison*. Each of these strategies has been developed specifically for the development of the creativity of the primary school student. The methodological reports on the implementation of educational strategies are carried out *transversally through the following approaches*: a) *disciplinary* - in school subjects and optional subjects; b) *transdisciplinary* - through extracurricular activities, organized nonformal.

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;	Curious, tenacious and disciplined,
	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.		

Learning activities designed in didactic tasks formulated by action verbs (*identify, apply, explore, compare, propose, create, debate, reinterpret, transfer, solve, etc.*) highlights the fact that the creative performances of students develop gradually, as they are involved in autonomous activities, structured by the strategies applied to the accentuated guidance towards autonomy. The value of these tasks lies in their formative function, since 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, apply*, favor the training of *intuitive exploration, fluency 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*, 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, generates his own products, showing initiative, imagination and cognitive independence.

Aspects regarding the development of the creativity of primary school students through ***the school subject's component*** are presented, 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.

1. 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 concentre.

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>
Fluency	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 technique to the development of *fluency, 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 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 students in the extracurricular activities "**The Miracle of Childhood**", "**The Wonderful Grove**" and "**Mărtișoare Cantacuzine**", organized within the transdisciplinary approach of developing students' creativity through the integrated capitalization of educational strategies focused on autonomous activities, oriented towards autonomy, in correlation with open tasks, applicative contexts and mechanisms of stimulation of creative performance indicators (fluency, flexibility, originality, elaboration and sensitivity to problems). The analysis of children's experiences focused on autonomous learning activities highlights how active participation in non-formal educational contexts has contributed to stimulating initiative and collaboration, as well as to strengthening the creative mechanisms activated within school activities.

Table 9. Framework for operationalizing educational strategies on 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 (*fluency, flexibility, originality, elaboration and sensitivity to problems*) were measured by five other evaluation tests, similar to those in the baseline stage, selected from the curricular contents (textbooks and learning situations) for the level of fourth grade students, complying with the same evaluation standard for each of the variables: 1. Fluency (fluency) - *by the total number of answers*; 2. Flexibility - *by the number of unusual uses*; 3. Originality - *according to the criterion of the statistical rarity of these ideas or solutions*; 4. Elaboration - *according to the number of details in the answers given*; 5. Sensitivity to problems - *after the speed of discovering errors, inaccuracies, contradictions*.



Figure 6. Levels of development of students' creativity based on assessment tests (comparative plan: EG – GC, control stage)

Comparing the results for the development of the level of creativity between the two groups of students, we observe significant differences in terms of the percentage distribution on the different variables, indicating a constant increase towards higher levels of the results of the experimental group for the characteristics of creativity at the high level (*fluency* - 43.1%, *flexibility* 36.9%; *originality* – 40%, *elaboration and sensitivity to problems* – 43.1% each). In the control group, there are more students with a low (43.1% - 50%) and medium (32.3% - 38.7%) registered range, but fewer at an advanced level compared to the experimental group. In the originality variable, the students in the control group have a significantly higher share at the high level (11.3%); this being the lowest percentage value of all variables, while the experimental group presents a more uniform distribution, with a preponderance of medium and high levels. The highlighted conclusion is that in the experimental group there is a more balanced distribution and more students who reach the higher level of creativity development in all variables, while the control group has a higher concentration in the medium and low ranges.

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

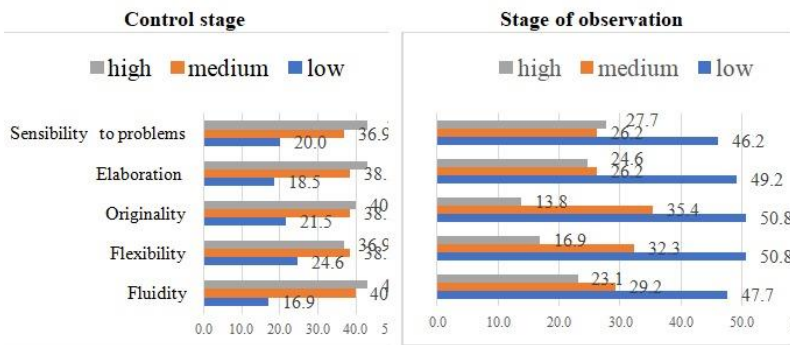


Figure 7. Levels of development of student creativity based on assessment evidence (comparative plan: stage of finding – stage of control; experimental group)

Table 10 shows the p-value (Sig.) = 0.000 < 0.05 when comparing the general results of the students in the experimental group at the evaluation tests carried out at the baseline and control stages of the pedagogical experiment. Evidence is presented that there are significant differences in favor of the total score at the validation stage, therefore there is a significant increase in the average from the baseline stage (26.60) to the validation stage (35.94).

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

Experimental group (GE)	Media	Standard deviation	Standard Mean Error	95% Confidence Interval		t	df	Sig. (2- tailed)
				Lower limit	Upper limit			
				-9,338	6,683			

Considering that in the baseline phase there is no statistically significant difference between the experimental group and the control group, which suggests that both groups started from a similar level in terms of creativity development, and in the control phase, the difference becomes statistically significant and the experimental group presents a significantly higher average than the control group, demonstrating that the intervention applied to the experimental group had a positive effect on the fluency 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.*

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 variable's fluency, 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-directive-non-directive 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.

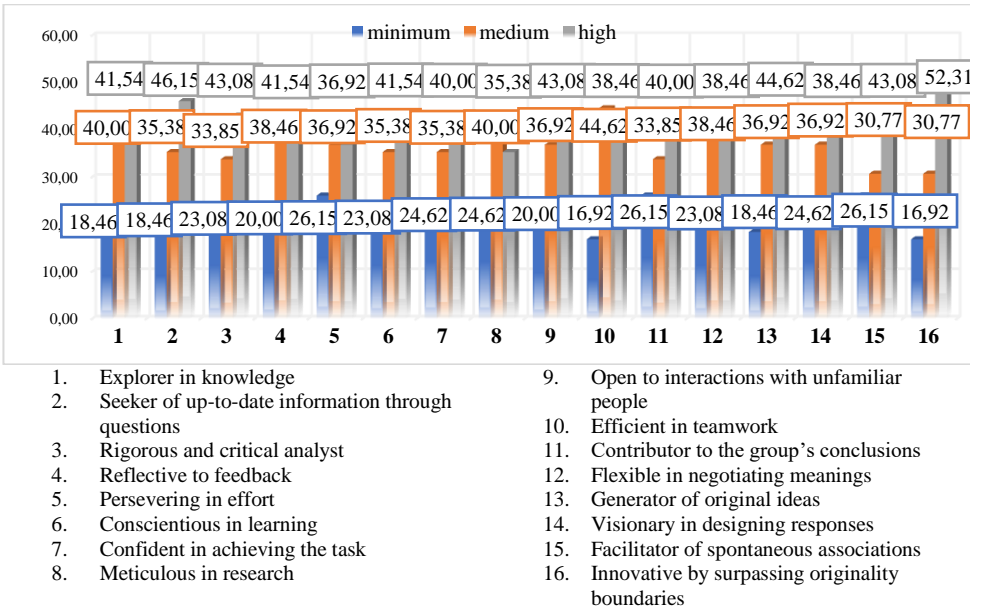


Figure 8. Levels of development of the values of the creative student in primary education (GE, control)

Within the pedagogical experiment, *the control phase* provided a basis for comparison for the analysis of the impact of the variables tested in the *baseline 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.

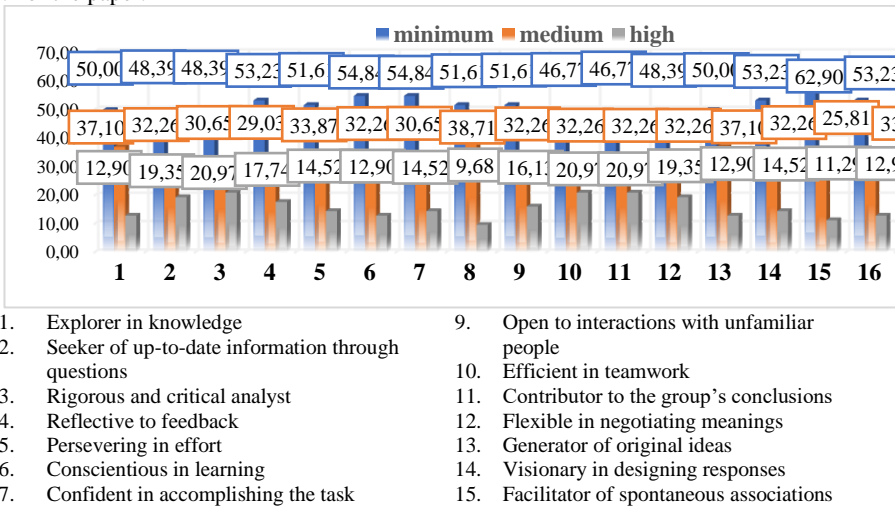


Figure 9. Levels of development of the values of the creative pupil in primary education (GC, control)

The values from the four indicators for each variable were added together and **dividing the total sum by the same number of indicators represented the "average" value for each criterion.**

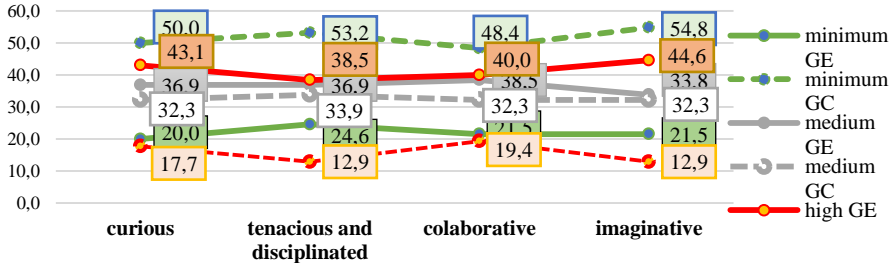


Figure 10. Average values regarding the level of development of the values of the profile of the creative pupil in primary education (comparative plan: GE-GC, control stage)

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, in the variable "curious" 43.08% of the students in the experimental group reached the *high level*, compared to only 17.74% in the control group, and in the "original" group, the experimental group had 44.62% students in *the high area*, compared to 12.90% in the control group. The developmental environment stimulated by applied educational strategies supported the ability of analogue 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.

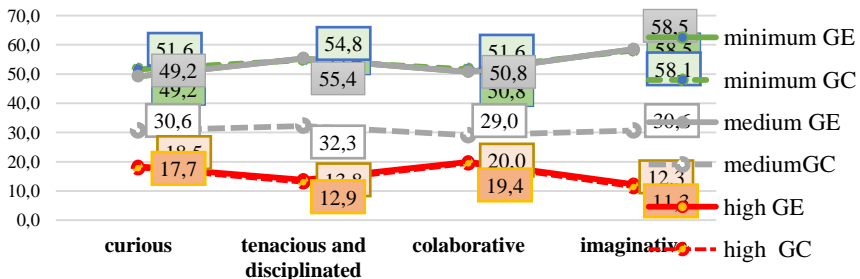


Figure 11. Average values regarding the level of development of the values of the profile

of the creative pupil in primary education (comparative plan: GE-GC, assessment stage)

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

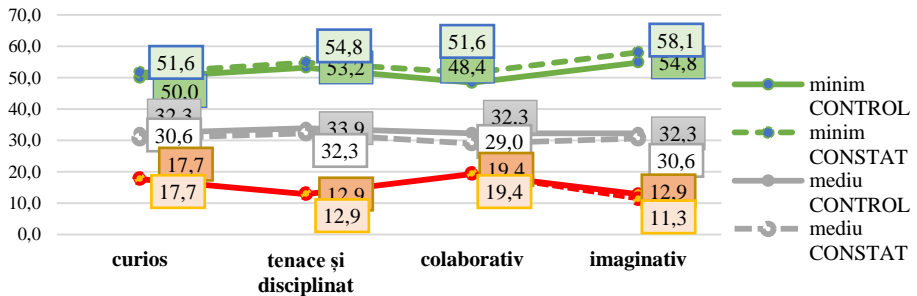


Figure 12. Average values regarding the level of development of the values of the creative student in primary education (comparative plan: CG, finding-control stages)

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

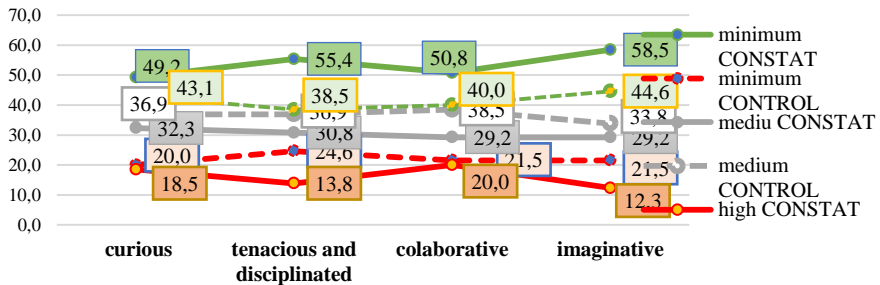
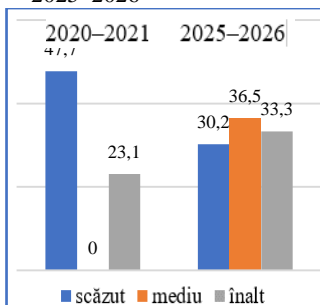


Figure 13. Average values regarding the level of development of the values of the creative student in primary education (comparative plan: GE, finding-control stages)

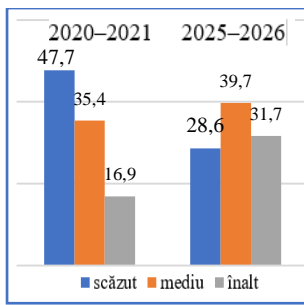
Comparing the results of the experimental group at the observation stage and the control stage, a significant increase in all variables is highlighted, with a greater weight being recorded for the values of the "curious" and "original" creative student. The curiosity value recorded by the experimental group rose 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 assessment 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 young school-age student adopts the characteristics of the creative student's profile, which:

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

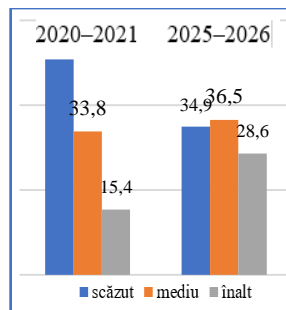
In order to validate the experimental results and highlight the dynamics of the development of students' creative behavior, the activities of the Program for the Development of Creativity through Educational Strategies focused on autonomous learning activities, were repeatedly applied to a new series of students in the third grade, in the 2025–2026 school year. During this stage, the same evaluation tests aimed at measuring the variables fluency, 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 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



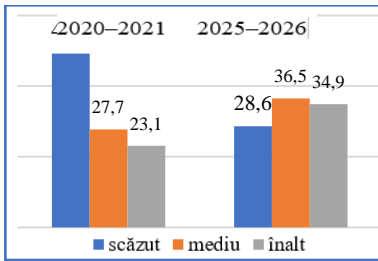
Fluency



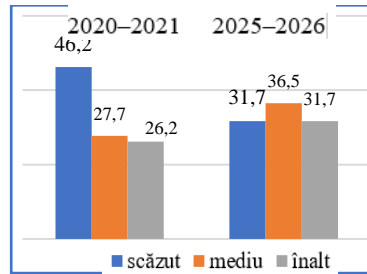
Flexibility



Originality



Process



Sensitivity to problems

Figures 14. 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.

The data presented at the control stage of the experiment highlighted the effectiveness of the educational strategies established for the Program for the Development of Creativity of Primary Education Students through educational strategies focused on autonomous activities. By constantly maintaining the conditions for stimulating creativity through educational strategies, *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 also approved by the precision of the data obtained.

The conclusion, which must be capitalized following the implementation of the **Program for the Development of Creativity of Primary Education Students 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. Roșca [38], M. Roco [36], creativity can be cultivated effectively, providing children with skills for the future. Perspectives include the use of educational strategies focused on autonomous learning activities and the integration of interdisciplinary learning to amplify students' creative potential. These strategies include interactive teaching methods, group activities and interdisciplinary projects that encourage exploration and experimentation.

The approach to implementing the intervention demonstrated that the development of creativity requires methodological coherence, strategic diversity and transversal integration. By constantly practicing appropriate educational strategies, the students were supported to develop their curiosity for knowledge, tenacity and discipline in carrying out tasks, the ability to collaborate in various contexts and originality in expressing and solving problems. Thus, the educational intervention contributed to the progressive configuration of the creative profile of the primary school student, in accordance with the criteria and indicators that reflect four essential typologies of the *"curious", "tenacious and disciplined", "collaborative" and "original" student*. 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 teacher's intervention and the student's initiative determines the performance and configuration of the creative student's profile. In this way, educational strategies "translate" into differentiated teaching practices, adapted to the level of development of the student's 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 paper 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, fluency, 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 particularities of the students*, in order to stimulate fluency, 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 fluency, 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. The capitalization of 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:** research on the phenomenon of creativity in the perspective of the development of the young school-age student and ensuring continuity in the secondary school cycle.

2. **Trainers of trainers:** capitalization of the specific competences of holistic approach to the student's personality from inter- and intradisciplinary perspectives and of integrated approach to the contents of creative learning and of systemic approach to educational strategies regarding the development of values in the profile of the creative student.

3. **Teachers:** capitalizing on educational strategies by implementing the curricula of the optional subjects "Creativity - a necessity in school and in non-formal activities", "Digital education - a new challenge", "Creative challenges".

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LISTA PUBLICAȚIILOR AUTOAREI LA TEMA TEZEI:

2. **Articole în reviste științifice:**
- 2.3. **În reviste din Registrul Național al revistelor de profil (cu indicarea categoriei)**
1. **BÎRGĂOANU, C.** *Cercetarea pedagogică a dezvoltării creativității elevilor din învățământul primar*. În *Acta et commentationes (Științe ale Educației)*, 2024, pp. 165-172, Cat. B, [ISSN 1857-0623 / ISSNe 2587-3636](https://ibn.idsi.md/ro/vizualizare_articol/216469). https://ibn.idsi.md/ro/vizualizare_articol/216469
2. **BÎRGĂOANU, C.** *Dimensiunile multiple ale stimulării creativității în școala primară*. În: *Revista Didactica Pro..., revistă de teorie și practică educațională*, 2023, nr. 4(140), p. 46-49. ISSN 1810-6455. Cat. B. DOI: <https://doi.org/10.5281/zenodo.8296872>

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3. Articole în lucrările conferințelor și altor manifestări științifice

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

5. **BÎRGĂOANU, C.** Creativitatea la vârsta școlară mică. În: *Cultura cercetării pedagogice: provocări și tendințe contemporane*, Ed. 1, 5-6 iunie 2021, Chișinău. Chisinau, Moldova: INCE, 2021, Ediția 1, Vol.5, pp. 16-25. ISBN 978-9975-76-350-9. https://ibn.idsi.md/sites/default/files/imag_file/16-25_3.pdf
6. **BÎRGĂOANU, C.** Dezvoltarea creativității la vârsta școlară mică. În: Curriculumul școlar: provocări și oportunități de dezvoltare. Materialele Conferinței științifice internaționale din 7-8 decembrie 2018. Chișinău: IȘE. 2018. ISBN: 978-9975-4845. https://ibn.idsi.md/sites/default/files/imag_file/216-218.pdf
7. **PATRAȘCU, D., BÎRGĂOANU, C.** Strategii ale învățării creative în ciclul primar. În: *Managementul educațional: realizări și perspective de dezvoltare*, Ed. Ediția a III-a, 8 mai 2020, Bălți. Bălți: Tipografia din Bălți, 2020, Ediția 3-a, pp. 310-317. ISBN 978-9975-3422-5-4. https://ibn.idsi.md/sites/default/files/imag_file/310-317_0.pdf
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11. **BÎRGĂOANU, C.** Rolul cadrului didactic în dezvoltarea competențelor transversale ale elevilor prin discipline școlare opționale. În: *Cercetarea pedagogică: exigențe contemporane și perspective de dezvoltare*, 3-4 noiembrie 2023, Chișinău. Chișinău: CEP UPS „I.Creangă”, 2023, Ediția 1-a, pp. 394-399. ISBN 978-9975-46-867-1 (PDF). https://ibn.idsi.md/sites/default/files/imag_file/394-399_3.pdf

5. Alte lucrări și realizări specifice domeniului științific: Științe ale educației

12. **BÎRGĂOANU, C.** Matematică și joc, Clasa a II-a, Iași, Editura Adi Center, 2022, 158p, ISBN 978-606-48-0856-7
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 DE ÎNVĂȚARE, Chișinău, 2026**

Structura tezei: Introducere, adnotări, trei capitole, concluzii generale și recomandări, bibliografie din 248 titluri, 1 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 de învățare.

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 activităților autonome de învățare; configurarea strategiilor educaționale corelate cu sistemul principiilor pedagogice axate pe activități autonome de învățare 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 de învățare.

Noutatea și originalitatea cercetării: valorificarea cadrului teoretico-metodologic privind dezvoltarea creativității elevilor din învățământul primar prin strategii educaționale axate pe activități autonome de învățare, 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 la nivel de criterii, indicatori și descriptori (fluiditate, flexibilitate, originalitate, elaborare și sensibilitate la probleme; elaborarea cadrului aplicativ de referință a strategiilor educaționale, orientate spre dezvoltarea creativității, cu accent pe activitățile autonome de învățare, implementate în cadrul Programului de dezvoltare a creativității elevilor din învățământul primar prin activități autonome de învățare.

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 de învățare; 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 de învățare 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 de învățare; integrarea abordării teoretico-metodologice a strategiilor educaționale axate pe activități autonome de învățare 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 axate pe activități autonome de învățare; stabilirea nivelurilor de dezvoltare a creativității la etapa preexperimentală și utilizarea acestora ca reper pentru intervenția pedagogică; aplicarea și valorificarea strategiilor educaționale în contextele formal și nonformal axate pe activități autonome de învățare, 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 strategii educaționale axate pe activități autonome 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).

ANOTATION

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 (fluency, fluency, 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.

developing the creativity of primary school pupils through autonomous activities

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 guiding continuum– semi-directive–non-directive; the profile of the creative student and the scientific description of the subscribed values, operationalized by the indicators of creative performance (fluency, 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 program for developing the creativity of primary school pupils through educational strategies focused on autonomous learning activities, 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

"Developing the creativity of primary school students through educational strategies"

Specialty 531.01 – General Theory of Education

SUMMARY
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