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*The Creative Development of a Preschool Child's
Individuality by Means of the National Fairy Tale*

Twórczy rozwój indywidualności przedszkolaków przy pomocy bajek narodowych

SUMMARY

In the article the peculiarities of formation of creative capabilities in preschool children by means of a fairy tale is considered as concerning their language abilities, development of creative imagination, artistic thinking, power of observation, as well as their verbal, emotional and figurative memory and capacity for fantasy. In the formation of a preschool child's creative personality by means of the national fairy tale it is necessary to make an efficient use of the attentive narration, alternative inventiveness, reproduction of fictitious images (verbal, behavioural, effectual), staging of the fairy tales and stories, scenic episodes, dramatizing plays and games adapted for the stage, imitating games and exercises.

Keywords: creative development; abilities; children of preschool age; national fairy tale; formation of creative capabilities

INTRODUCTION

At the present, the problem of children's creativity has become especially topical in Ukraine due to the universality and multicultural nature of the development of its society. It is the creative and ingenious people capable who can create something brand new and unique in all spheres of human activity in order to enrich and diversify scientific and technical, economic and cultural achievements of our state. A fairy tale is the most effective and accessible means of developing

a child's creative potential. It activates children's fancy, develops logic thinking, memory, speech and communicative abilities, creative imagination, artistic and aesthetic taste.

The analysis of the latest studies and publications testify to the fact, that there have appeared a significant amount of researches focusing upon the various fields of psychology, pedagogy and philosophy. In the researches of Bohoyavlens'ka (2002), Wenher (1982), Wygotsky (1997), Holovashchenko (2002), Dolylna and others (2003), Karabayeva and Ladyvir (2008), Korol'ova (2009), Krylov (1992), Levin (1977), Molyako (2005), Pervushina (2009), Rogozina (2007), Surzhans'ka (2007) and others the question of the concept, essence and structural components of creative capabilities have been raised and closely scrutinized.

Attempts of a useful appraisal of a fairy tale as the means of developing a child's creative individuality have been made in the works of Bohush (2002), Breusenکو-Kuzniezow (2006), Veraksa (2010), Vlasenko (2012), Zelenchuk (1977), Kozoriz (2004), Kulyk (2002), Sukhomlyns'kyi and Kazky (2008) and others.

The problem of the development of an individuality's creative abilities is a central one in pedagogy as far as the progress of a society is seen as a constant and uninterrupted process of human creativity, overcoming of stereotypes and creation of new, non-standard and often unexpected ideas, original approaches and ways to their embodiment. This research' objective consists in the substantiation of pedagogical conditions of creative development of a preschool child's personality by means of the Ukrainian national fairy tale.

THE DEVELOPMENT OF A PRESCHOOL CHILD'S INGENIOUS PERSONALITY AS A PSYCHOLOGICAL AND PEDAGOGICAL PROBLEM

The growth of preschool children's creativity, activity and further training in a secondary educational institution becomes ever more meaningful in our contemporary society and, in addition, it now directs the teaching and educational process of preschool educational institutions on the whole.

A creative person is distinguished by his or her qualities which define the presence of such creative capabilities, as spontaneity, inventiveness, multi-variant approach, purposefulness, flexibility and originality of thought, intuitional ideas, the use of the subconscious in solution of problems, unexpectedness and suddenness of the occurrence of ideas, and – sometimes – the presence of a contradiction as a result of unreasonable assumptions.

As was proved by educationalist Lerner (1981), it is possible to teach almost all children to think creatively, in particular, if it to begin teaching them when they are of preschool age. He defined the following patterns of non-stereotyped thinking which, at the same time, demonstrate the features of a creative personality:

- independent implementation of knowledge and skills into a new situation,
- noticing a new function of a familiar object,
- seeing new problems in familiar situations,
- understanding of the structure of an object.

Even a surface analysis of the topical literature discovers different and loosely made interpretations of the concept “creative capabilities”. For example, in the works by Bohoyavlens’ka (2002), Korol’ova (2009), Krylov (1992), Molyako (2005), Rogozina (2007) and Surzhans’ka (2007) the aforementioned concept is considered a synthesis of the traits of a personality in respect of a certain kind of his or her creative activity, requirements to it and predetermination of its productivity. Rogozina (2007) holds that creative capabilities are a kind of intellectual faculties which are expressed in an ability to generate mental activity, deviate from traditional norms, conceive original ideas and find the ways of their applications.

In her definition of creative abilities Bohoyavlens’ka (2002) discerns the following parameters: quick thinking (amount of ideas), flexibility of thought (ability to switch over from one idea to another), originality (ability to develop ideas), inquisitiveness, and imagination.

For development of creativity of children it is necessary to take care of the development of children’s world of dreams and to create such conditions that would enable every child to say a word, thus, making his or her own contribution by thinking out a fairy tale, a riddle, a verse, or producing interesting images. For the development of a creative personality it is absolutely necessary whenever possible make a full use of the natural environment around a preschool educational institution as well as of children’s personal experience, stimulating the opportunity of simultaneous perception of information from different sources (a child can hear, read, see, touch, recall and so on). Vivid images, which a child attributes with fantastic properties, should be considered a pivot of children’s creativity. Like in any image ascribe, here three stages can be fixed: the acceptance of the purpose of activity, occurrence of the basic idea, and materialization of an image.

The means which to the greatest extent stimulate the creative development of a child’s personality, particularly, of a preschool child, are national fairy tales. This literary genre provides various kinds of creative tasks which induce the development of creative, artistic, linguistic, musical, poetic and graphic components of preschool children’s capabilities.

On the role of a fairy tale in upbringing children the renowned Ukrainian educationalist Vasyly’ Sukhomlyns’kyi wrote:

A fairy tale is a vivifying source of children’s thinking. The long experience convinces that intellectual, moral and aesthetic feelings born in the soul of a child under the impression of fantastic images stimulate a stream of thought which resuscitates the brain to vigorous activity and connects

live islets of thinking with sanguineous threads. A child thinks in words under the influence of feelings. In fantastic images a child makes the first steps from the bright, vivid and concrete to the abstract. Thanks to a fairy tale a child learns the world not only with his or her mind, but also with his or her heart (Sukhomlyns'kyi 1976, p. 149).

The plot of a Ukrainian fairy tale, especially of a folk tale, is usually of combined origin, but always consists of many episodes. It passes on with dramatic succession of events, with the action concentrated on the hero and, as a rule, has a happy termination. The fairy tale is marked with a closed chronotop and completeness of composition, correlative with the deeds and goal attainment of its hero and the victory of the good over the evil.

A functional palette of a fairy tale is extremely miscellaneous: its aesthetic functions are supplemented and intertwine with informative, morally-ethical, socially-educational, and entertaining ones. The fairy tales of the peoples of the world have much in common, which can partially be ascribed to the similarity of their cultural-historical conditions of existence. At the same time, fairy tales are marked by national features: they display the people's modus vivendi, their work and everyday life, natural conditions, and, also, the individual peculiarities of the tale-teller.

Actually, the absence of genre unity of a fairy tale predetermines the uncertainty of its semantic bounds. From semantic viewpoint, all fairy tales fall into three conditional groups, namely, magical tales, household tales and tales about animals. Besides, according to their structural features, fairy tales can be divided into cumulative, adventurous, legendary, comical, satirical, and anecdotic. Such a classification induced many West European scholars to refuse a uniform term and, instead, to apply two names, the both deriving from the German language, viz Märchen (a magical and, partly, household fairy tale, which can be rendered as “казка”, “baśń”) and Fabel (one about animals and everyday life, which can be roughly taken for “байка”, “bajka z morałem”), so that they can be differentiated from a saga, a story about a series of events that take place over a long period of time.

In terms of genre study, the Ukrainian national fairy tale is close to a story, but, nevertheless, has the features which distinguish it from the latter. By content and form fairy tales are not uniform. As has already been mentioned, they are classified in different ways, and conditionally fall into three groups:

- about animals, in which the main characters are animals or birds, for example *A Vixen and a Crane*, *A Wolf and the Kids*, *A Mitten*,
- about fantastic adventures and heroism, in which the principal characters are soldiers-liberators or other persons who personify the best human merits, for example *Cyril the Leather-dresser*, *Kotyhoroshko*,

- social and household tales, their heroes being ordinary people gifted with high moral qualities, for example *About Poverty*.

Each group of fairy tales differs in artistic features which specify their reading/retelling peculiarities. All of them have a great force of influence upon the mind, will and feelings of children.

The activity of a preschool child in all its functional kinds (playing, practical, educational, communicative) and forms (physical, social, moral, emotional, cognitive, speech, artistic) should be directed at the creation of a new product in a non-regulated situation.

When analyzing and estimating the personal qualities and gifts of preschool children, the pedagogue should allocate the following qualities which regulate their creativity:

- sensitivity to the problems touched upon in a fairy tale and readiness to solve them by themselves; openness to new ideas, interest to an unknown person,
- inclination for destroying and changing stereotypes, refusing to act according to templates, escape from following samples, ability to go beyond the situation set by others,
- quickness in drawing analogies of oppositions and associations found in the heard fairy tale,
- sharp perception of discrepancies, drawbacks, deviations, unusual things, and complexities in a fairy tale,
- capability to approach the mentioned in a fairy tale problem from different points of view,
- ability to bring something new into a fairy tale, produce original ideas, perform new tasks, and achieve unusual results,
- the searching and transforming attitude to reality; high cognitive activity; inquisitiveness into the events taking place in a fairy tale,
- the skill to quickly pass from one way of solution of the problems mentioned in a fairy tale to the other way,
- be able to switch over to different kinds of activity imposed by a fairy tale: improvisation, dramatization, rendering of events (by mimicry, gestures, movements), reproducing the voice of animals, people and things allowing for their age, sex, features of character, etc.,
- wit, sense of humour, interest to the paradoxes caused by a fairy tale,
- daring and independence of the judgments concerning a fairy tale,
- ability to set one's goal as conditioned by a fairy tale,
- objectivity of judgments, impartiality of one's opinions about the heard fairy tale,
- self-criticism, ability to laugh at oneself,
- turning to different forms of proofs concerning the events in a fairy tale,

- capability to perceive a fairy tale fully, to single out the main thing and to discover the potential,
- a well developed imagination, metaphoricalness (creation of fantastic ideas),
- ability to wonder at the events passing on in a fairy tale,
- capability to predict, foresee, put forward hypotheses, and to make assumptions concerning the events which take or could take place in a fairy tale,
- orientation at the high quality standards and ideal models made for by a fairy tale.

Thus, only by stimulating the creative development and providing a guidance for preschool children, helping them only when they need help, without imposing upon them the will of an adult, initiating the pupils' activity and their familiarization within a collective, and by promoting the intensification of their personalities, the pedagogue will have a complete set of opportunities for the development of an intellectual, effective and creative young generation of the state.

THE FORMATION OF A CREATIVE PERSONALITY OF A PRESCHOOL CHILD BY MEANS OF THE UKRAINIAN NATIONAL FAIRY TALE

In the teaching and educational process of preschool centres it seems expedient to use the active-creative approach, which provides an incentive to form each child's personality only in creative activity. Children are known to work more enthusiastically at such lessons where they can at once see the result of their work and learn that their work is necessary. Therefore, it is worthwhile to involve preschool children in a searching-cognitive creative work on the basis of cooperation and application of innovative training methods. During such lessons children not only have the right to acquire a certain amount of knowledge and to use it, but also to evolve their creative capabilities and to develop themselves as personalities. But for this many requirements should necessarily be met, such as the scientific character of a fairy tale, its intercommunication with life, systematic character and logicity, and – last, but not least – its educational, pedagogic and developing influence on the listeners. To develop a creative personality, the pedagogue should build up an emotional developing process of training and education. In the practical work with fairy tales the pedagogue should ensure for each child in ward innovative methods of working on them, cognitive games, non-standard forms of conducting classes, spending leisure time and holidays.

The pedagogues should teach preschool children to analyze reality situations on the basis of studying of legends, fairy tales, proverbs, tongue twisters, stories, and songs. It is important to create such situations from which the children could find a way out either themselves or with the help of their friends and teachers. This

would anticipate a child's ability to find or invent an alternative way out of the difficulty for the hero of a fairy tale.

In general, the formation of creative abilities of a preschool child's personality by means of national fairy tales is a step-by-step operation.

Stage 1: listening to a fairy tale, its inclusion into the game creativity and communication in a children's group. This stage is necessary to compensate for the disadvantages in the development of a child's imagination, communication and motivations, which arise yet in the preschool age.

Stage 2: mastering of the elements of the national fairy tales' poetic form in game situations. Its task is twofold: to develop practical skills of mastering by way of a game such means of poetic diction, as epithets, comparisons, metaphors, hyperboles; to help preschool children develop self-estimation, that is, to form their readiness and ability to give their own estimate of the work with a fairy tale.

Stage 3: it is a culmination stage, at which a preschool child understands the communicative capacities of the means of fairy tale diction and begins realizing an author or a poet in himself or herself, able to influence other people, their mood and outlook.

Stage 4: it promotes the formation of positive communicative and estimative attitude to art. At this stage there occurs a transition of the children's artistic communicative position from their own creativity to the products of masters. Expressive retelling and reading of a Ukrainian fairy tales is considered an effective line of development of preschool children's creative abilities.

As is known, inclinations, interests, and creative abilities differ with every child. Certainly, not all are gifted with the ability to make a fairy tale, think up its events and characters, and imagine its happy or other ending. No doubt, such gifts and talents must necessarily be cherished in every child whenever possible, but this requires stimuli.

I suggest that the development of creative abilities in preschool children should be stimulated by means of the national fairy tales in the next sequence:

- ensuring of a favorable atmosphere during the work with a fairy tale,
- teachers' goodwill and restraining from any criticism of a child,
- enrichment of a child's environment with various new data from a fairy tale and stimuli for the development of a child's inquisitiveness,
- encouragement to communicate original ideas about the continuation of events in a fairy tale or about the images of its characters,
- providing the conditions for practical activities, such as the reproduction of a fairy tale, its dramatization through voice and gesticulation, verbal imitation game with allowance for the age and character of heroes,
- leading by one's personal example in using a creative approach for solving problems,
- giving children all possible chances to freely and actively ask questions.

The creative development of a preschool child's personality by means of the Ukrainian fairy tale is to be accomplished through his or her inclusion in speech contacts, for which reason it is necessary to:

- establish and support contacts in conversation,
- induce a preschool child to speak,
- teach to express his or her ideas,
- teach to argument his or her point of view.

I have determined the following tasks for teachers in creative development of a preschool child's personality by means of the national fairy tale:

1. Cognitive: behaviour and features of animals, mutual conformity of their voices, enrichment of knowledge about the nature, social life and labour activity of the people (furnished with the educational information from the text of a tale).
2. Educational:
 - to assist in civil, ethical, moral, aesthetic, labour and physical training of preschool children,
 - to raise the interest to national traditions, to the people's past, present and future,
 - to develop the habits of speech ethics.
3. Developing:
 - to help form listening, reading and speaking abilities according to the norms of the literary language,
 - to mature observation, attention, and memory,
 - to develop analytic-synthetic capabilities to compare, generalize, prove, draw analogies, establish cause and effect relationships, evolve creative abilities, independence and self-control habits.
4. Learning:
 - to work with a fairy tale's text (elaboration of the skill to fully perceive imaginative and popular scientific texts; to bring up masterly listeners and readers, capable to understand the features of the characters, their behaviour, and the author's viewpoint; to produce well weighed thoughts on the content and figurative means of a fairy tale; to develop the interest to independent reading and critical attitude to book or text choice),
 - to development of coherent speech (ability to construct sentences, carry on dialogues, answer questions, put questions to the text read or heard and logically and consistently retell what has been heard, read, or seen, to substantiate one's thoughts).

The determined tasks should be realized in the content and structure of the handling with a national fairy tale. The personal-creative environment produced

by the teacher during the work on a fairy tale will enable preschool children to realize independently their creative potential, ingenuity, and ability to embody the image of an artist, an actor, an architect, a musician, a sculptor, etc.

THE ORGANIZATION OF CREATIVE DEVELOPMENT OF PRESCHOOL CHILDREN BY MEANS OF A FAIRY TALE

The acquisition by preschool children of creative skills and habits is one of the objectives in the use of a national fairy tale in the teaching process of preschool educational institutions. A preschool child should be taught to understand the basic content of a text, to fully acquire the information presented in it, and to find out any necessary and interesting topical information. For the development of preschool children's creativity by means of a fairy tale the creative tasks on the formation of their inquisitiveness, hypothetical thinking, ability to anticipate the results of activity, fantasy and imagination development seem most workable (Matiushkin, Sysk 1988).

I suggest such tasks to assist the formation of inquisitiveness in preschool children during their work on a national fairy tale:

- on the development of the skill to put problem questions to the text of a fairy tale, for example to formulate a question on the behaviour or character of the heroes of the read or heard text,
- on the development of the capability to understand a problem, formulate it for oneself and the others, for example what problem and how the author tries to solve.

Promising for the development of preschool children's creativity, in my opinion, are the tasks on the appreciation of the acts and characters of the heroes of national fairy tales.

One can also pose for preschool children in their work with a national fairy tale the following tasks concerning the development of their imagination and dreaming faculty:

- on the development of their abilities to describe the created in their imagination objects of the surrounding reality, images of heroes or events,
- on their ability to render the thoughts, feelings, and action motivation of an animal, human or other fairy tale character,
- on their capability to accomplish one's own ending of a fairy tale, grounding on the previous experience and objects of the surrounding reality,
- on the development of their ability to independently create a fairy tale, a text or a verse.

All in all, the creative development of preschool children, the increase of their interest to a national fairy tale and development of their creative thinking is carried out through the use of game tasks and interactive technologies.

During the conduct of lessons or spending leisure time with the use of a national fairy tale the educator should pay great attention to the development of creative abilities of preschool children. In such lessons different heroes of a fairy tale differently express themselves. Hence, disclosing the character of Kolobok, children can sing, dance, recite verses, draw or do else whatever they feel most pleasant and possible.

The educator can ask preschool children to make a problem assumptions: which changes can take place if to change a fairy tale's plot, how will it influence the acts of the heroes, what new problems will they face and what fresh opportunities will they have. Also, it will be interesting for children to change the characters' traits into the opposite: who was kind, will become malicious, the negative character will become positive and tactful. The educator can introduce an absolutely new hero or object into a fairy tale, which will entirely change its plot, but how exactly – this is a task for children to tell in their own stories. It is possible to alter the whole plot of a fairy tale so, that children will be able to think out new interesting situations in which the heroes can find themselves.

Also, the educators of preschool institutions can offer some other tasks aimed at the creative development of preschool children by means of the Ukrainian national fairy tale, like such:

- writing a film script after a given fairy tale, but obligatorily – with a new hero, or with other characters of the heroes, the other ending of the tale or time of the events in it, for example a kind-hearted Wolf, a trustful Vixen, a brave Hare or Baby Mouse,
- to dream up a miscellany of the Ukrainian national fairy tales,
- to write down with the help of the educator or parents (a child being the author, the educator or any of the parents – the scribe) a letter to the character of a fairy tale with the approval or condemnation of his or her act, advice, suggestion, etc.,
- to invent a new modern suit for the character of a fairy tale,
- to suggest making up a story on the subject of: “What flower does my Mom resemble”, “What bird I imagine myself”, “If I were a boy/girl...”, “If I had a magic wand”, “Where to do birds fly away in winter”, “Will Santa Claus bring me a gift”, etc.

As is everywhere known, to help preschool children make poetic fairy tales there exists a game, which is generally called “Find a rhyme”.

Furthermore, for creative development of preschool children we can also suggest the following rough subject-matter for the elaboration of a national fairy tale:

- to tell one and the same story on behalf of different characters,
- independently to illustrate a fairy tale, drawing one's own portraits of its characters,

- to interview the main (any) character of a fairy tale for a newspaper publication,
- to describe a situation with the positive heroes as negative and on the contrary,
- to imagine oneself a character of a fairy tale; to tell in the 1st person singular which role you perform, whether or not you are satisfied as a personage and what you think about the other heroes of a fairy tale,
- to dream up the different variants of the ending of a fairy tale and to acquaint other children with them, to attempt using music during your reading,
- using the information obtained from a fairy tale, to make an album with labels, cuttings of heroes or things referred to in a fairy tale,
- to think up a soliloquy or a dialogue on the basis of the read fairy tale, to prepare a pantomime and to pose to guess the name of a fairy tale shown,
- the educator can make a small stage for the dramatization of a fairy tale, place dolls-characters onto it and pose to solve the problem of voicing them,
- on the basis of two well-known national fairy tales to make one, expanding its content,
- to pick up a familiar fairy tale, read it good few and then ask preschool children what would happen, if the character did not do a certain action (the gun did not shoot, the flying ship did not appear, the friend did not come to rescue, etc.),
- to discuss the negative actions, dramatic or tragic events in the end of a fairy tale, to dream up what would happen, if they were not (a dragon did not eat the children, the sorcerer did not change young men into stones),
- to ask children to imagine, how would it influence their home life in case that a hero of their favourite fairy tale became a member of their family,
- to transport a character from the past into the present-day world and to show his or her reaction by way of dramatization, discussion, or narration,
- to prepare for a masquerade of fantastic characters, suggesting to dress up as any hero, to guess, whom the friends represent and from which tale are they,
- to choose a paragraph from a favourite fairy tale and to attempt to versify it with the educator's help, previously segmenting each sentence, and then experimenting with the rhyme: maybe, there will come out something interesting.

Effective in the work on the development of creativity of preschool children by means of a national fairy tale there can also be the analysis of fairy tales with the allowance for genre features, carrying out of various classes, organization of holidays and matinees, travels, excursions, work with parents, etc.

CONCLUSIONS

Eventually, the use of the Ukrainian national fairy tale in the teaching and educational process of preschool educational institutions can fulfil not only educational, but also developing and training tasks, that in the form of games and questions can help the creative development of a preschool child's personality. Provided the process of handling a fairy tale is organized correctly, preschool children can develop their creative abilities and skills to tell tales, sing, draw, dance, improve their thinking, attention, memory, speech development, intonation colouring, sociability, and get better acquainted with the historical past of the people, their everyday life and customs.

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STRESZCZENIE

Artykuł porusza kwestię osobliwości formowania twórczych zdolności przedszkolaków przy pomocy bajki, szczególnie zdolności językowych, twórczej wyobraźni, myślenia artystycznego i umiejętności obserwacji, a także emocji i obrazowej pamięci, słuchu rytmicznego oraz umiejętności fantazjowania. Przy formowaniu twórczej postawy przedszkolaka za pomocą ukraińskiej ludowej bajki należy wykorzystać uważne opowiadanie i wymyślanie własnych fragmentów bajek, przedstawianie obrazów z bajek (za pomocą słowa, zachowania, działalności), inscenizowanie bajek, opowiadań, zabawy-dramatyzacje, obrazki sceniczne, imitacyjne zabawy i ćwiczenia, zabawy teatralizowane.

Słowa kluczowe: twórczy rozwój; zdolności; dzieci w wieku przedszkolnym; bajka narodowa; formowanie twórczych zdolności