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DEVELOPING SECONDARY SCHOOL STUDENTS' CREATIVE THINKING SKILLS THROUGH INNOVATIVE APPROACHES IN TEACHING FOLKLORE GENRES

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Abstract. The article examines the role of innovative methods used in teaching folklore genres in developing the creative thinking abilities of secondary school students. Folklore works contribute to understanding cultural traditions and fostering creative thinking skills.

The aim of the study is to identify the impact of innovative approaches to teaching folklore on the development of students' creative abilities. The scientific significance of the work lies in demonstrating effective methods of teaching folklore that enhance creativity. The practical significance is the potential application of the obtained results in literature lessons at schools.

During the research, TRIZ method, interactive technologies, and case studies were used. Sixty students participated in the experiment, divided into control and experimental groups. The experiment's results showed that innovative methods, especially TRIZ technologies, significantly increased students' creative thinking abilities. Test results confirmed that students' levels of creativity, satisfaction, and engagement improved.

Innovative approaches used in teaching folklore play an important role in developing students' creative abilities. These methods increase students' interest in cultural heritage and contribute to the improvement of their critical thinking and social skills.

This research offers new ways to develop creative thinking and makes a significant contribution to the modern educational system. The results of the work can be used to improve the development of students' creative abilities through the introduction of innovative methods into the school curriculum.

Keywords: Folklore genres, creative thinking, TRIZ (Theory and Innovative Problem Solving) technologies, interactive methods, case study, secondary school students, innovative methods, cultural heritage

Introduction

Development of creative thinking ability of general education school students, especially in the teaching of folklore genres, is the most important

goal of modern education. Folk oral literature, as a form of traditional oral storytelling, provides special opportunities for developing students' creativity and critical thinking. This article deals with innovative ways of teaching folklore that stimulate the development of students' creative thinking.

Folklore genres such as fairy tales, legends, proverbs, songs can be a powerful tool for developing creative thinking. According to Mamalova, studying folklore in the literature class not only improves students' understanding of cultural traditions, but also helps to develop important personal qualities such as creativity and critical thinking [1]. Folklore, with its lively and expressive nature, allows students not only to learn information, but also to actively interpret it, forming the basis of a creative approach to learning.

Innovative teaching methods, especially methods involving interactive technologies, play an important role in folklore education. Bibayeva and Mamalova note that the introduction of interactive technologies in the literature class allows students to better understand the material, increasing their critical thinking abilities [2]. Interactive activities such as role plays, group discussions, and project-based learning create opportunities for active student participation, ultimately enhancing their creativity.

In addition, the use of multimedia and digital technologies in teaching folklore opens up new opportunities for students. In today's digital age, multimedia resources make lessons more interesting by making them more visual and interactive. For example, using video materials, audio recordings, and interactive applications can significantly increase students' interest in studying folklore and develop their creative abilities. Digital technologies are also important in promoting the teaching of folklore. Using multimedia tools, like online comics and videos, will create a more engaging learning experience. These digital resources keep the students interested and allow storytelling about folklore to be shared with a broader audience. Through this integration, teachers are able to create an interesting and interactive environment that invites students to think about and express their impressions of folklore through new means. This application of technology meets the needs of 21st-century learners, to whom an emphasis on creativity and technology is very important [3].

Narratives in folklore are a major vehicle for cultures to impart moral values to society and give ideas to community wisdom. Research in folklore suggests that its incorporation in education will provide enrichment to the curriculum while serving to engage student interest and creatively stimulate them. Learning via folk tales will expose students to multiple perspectives and promote creative thinking, which is in line with contemporary approaches to education advocating creativity in learning [4].

An important aspect is the integration of folklore with other subjects, which allows for the creation of an interdisciplinary approach to education. Research shows that incorporating folklore into other disciplines, such as history, art, and

music, promotes a deeper understanding of cultural and historical contexts and develops creative thinking [5]. For instance, studying musical folklore can be connected with music lessons, enabling students not only to listen but also to create their own musical compositions based on folk melodies.

The development of creative thinking skills in secondary school students through innovative approaches in teaching folklore genres holds a significant place in the modern educational system. The use of folklore works and genres in the teaching process provides opportunities to enhance students' creative potential. The genesis, thematic, and plot similarities of folklore and literary genres, as well as their typology, have been analyzed based on the experience of literary studies [6]. In this regard, the classification of folklore genres serves as an essential tool for developing students' creative thinking skills.

The transformation of folklore genres and the emergence of post-folklore are closely related to changes in modern culture. Post-folklore, differing from traditional folklore, has become a part of our daily life. These genres are widely spread on the internet, read, edited, and commented on by millions of users [7]. The transformation of small genres and prose folklore in post-folklore opens new possibilities for the development of students' creative thinking, as it allows them to understand folklore in a modern context and apply it creatively.

The use of innovative technologies in teaching folklore plays an important role in the development of students' creative abilities. The application of methodological and psychological-pedagogical approaches aimed at developing students' creative thinking enables them to approach tasks with new perspectives, realize their imagination, and formulate tasks with originality. Additional adaptation strategies have resorted to collaborating with local knowledge in education, which can be considered a new method of teaching folklore. Vartiainen et al. recognize the importance of involving the community in the educational process, rather than making learning an isolated exercise in transmitted ideas and techniques [8]. Such an interactive process truly grafts students into the soil of their own communities and stories. Giving students a say in the way they learn local lore instills a sense of ownership in their education towards greater self-efficacy and creativity. Innovative technologies, including interactive methods and project-based work, contribute to a deeper understanding of folklore genres and the development of creative abilities in students.

The types of technologies used in teaching folklore and their impact on students' cognitive development are also important aspects. By analyzing, interpreting, and creating creative works based on folklore, students broaden their cognitive horizons and increase their interest in culture. As Rakhmetova N.B. et al. point out, national values constitute one of the great factors in building up the creative capacities of future professionals. These principles find embodiment in ornaments and applied arts, a nation is an integral part of traditions and crafts, and these two areas are essential in terms of the accomplishment of creative

ideas. Works of art based on national values express national motifs and patterns and thus acquire very singular aesthetic value that develops creative thinking and ideas in future professionals. Creative works founded on national values foster patriotic feelings, preserve, and promote national culture, enriching the artistic dimension of the creative process and enhancing the growth of professional abilities. National values serve as a basis for developing the creative capacities of future professionals and bearing great influence over the professional and personal formation thereof [9]. Teaching folklore genres helps cultivate students' respect for national culture, traditions, and folk art.

Teaching is significantly rendered important in student engagement if the teaching practices are culturally relevant. According to Byrd, student perceptions of culturally relevant teaching positively impact their motivation and academic success [10]. Hence, this gives rise to an argument supporting the adjustment of folklore curricula to the cultural identities of the students, an argument echoed by Mahayanti et al. who propose design thinking approaches to improve creative learning skills. The union of folklore studies and culturally relevant teaching methods provides students the feeling of being represented and respected, which might, in turn, facilitate students' innovative skills [11]. In this regard, teaching folklore contributes to students' participation in intercultural dialogue, the formation of national identity, and the development of creative thinking skills. The innovative approaches used in teaching folklore genres not only enhance students' creative potential but also improve their social and communication skills. It is known that many traditional folklore genres do not survive in the global social environment, but new forms of electronic folklore are actively used via the internet. By studying, analyzing, and creating creative works based on folklore in an online environment, students can improve their information literacy.

Developing students' creative abilities also plays an important role in shaping their personal qualities. Teaching folklore genres fosters emotional intelligence, creativity, and critical thinking in students. This process takes place when students interpret folklore works from their perspectives, proposing new ideas and concepts.

Using innovative methods to teach folklore genres can significantly boost students' creative abilities while also cultivating their appreciation for culture, traditions, and folk arts. Study, analysis and participation in creative projects on folklore help students actively engage intercultural dialogue, enhance their national identity while stimulating creativity.

It is crucial to reveal this creative development of students, and for that purpose an ability toolkit emerges in the teaching practice — through innovative methods in studying folklore genres. In this way, it enhances respect for traditional folklore and folk art as well as in their development. Teaching Folklore in the Middle Grades — to keep secondary schoolers creative, you have to teach folklore with up-to-date methodologies. Through experience with interactive tools,

multimedia resources, case-based learning and an interdisciplinary approach students are urged to engage in abstraction setting new ground for unleashing their creativity. Those methods not only help in learning but also equip the students with some important skills that could be used in their future.

Materials and methods

One of the most important aspects in qualitative development of students literary and creative abilities is a teacher's personal interest about TRIZ gaining, an urge to use new opportunities on lessons such as methods for themselves. Thus, these strategies promise active involvement in learning practice and as a result can develop students' ability to express themselves creatively through various literary genres. TRIZ (Theory and Innovative Problem Solving), developed by the Russian engineer Genrich Altshuller in 1946, is a theory dedicated to solving inventive problems through creative and systematic approaches. It focuses on analyzing and resolving contradictions within technical systems to foster innovation. TRIZ provides a structured methodology and tools, such as contradiction matrixes and inventive principles, to generate innovative solutions efficiently. Originally applied in technical and engineering fields, TRIZ's principles are also adapted for broader applications, including cultural content creation and education, as seen in this study [12].

Study participants: 60 schoolchildren of 7-8 classes in 3 schools School-Lyceum No. 4 named after S. Seifullin, IT-Lyceum School No. 23 named after Zh. Tashenov, and School No. 15 named after M. Zhumabayev. Teachers used the traditional teaching methods in control group and TRIZ techniques for text from folklore stories and semantics tasks with original solutions in experimental class.

The study focuses on Kazakh folklore texts taught in the 7th and 8th grades. In 7th grade, the focus is on analyzing the "Kyz Zhibek" epic, while in 8th grade, the emphasis is on the poem "Enlik Kebek". TRIZ techniques were employed to highlight the central conflicts in these narratives and explore creative ways to address them.

For 7th Grade, the "Kyz Zhibek" epic was examined as a lyrical-epic work, with emphasis on the conflicts between characters such as Tolegen and Bekezhan. Students used TRIZ principles to propose alternative resolutions to these conflicts. The TRIZ techniques were adapted to be used in analyzing folklore texts. Essentially, the methods used were: to identify and resolve contradictions (analyzing conflicts in the behavior of characters), the principle of "small steps" (gradually forming alternatives for the plot), use of available resources (using folkloric images and symbols in new contexts), and the principle of the ideal final result (giving an interpretation in a modern way).

Students were tasked with assignments such as: "Find the contradiction in the conflict between Tolegen and Bekezhan, and come up with two unusual ways to solve it," "Rewrite the ending of the epic in such a way that the internal logic

of the plot is retained but the actions of the protagonist are changed,” and “Take the heroine into modern society: how would she solve the problem then?” These exercises helped the students remain mentally flexible, allowed their imagination to flourish, and contributed to their ability to think of many different solutions to a problem.

For 8th Grade, the poem “Enlik Kebek,” which portrays a love story challenging societal norms, was analyzed to explore its moral conflicts. Students were assigned creative tasks to apply TRIZ techniques to develop innovative solutions to these issues.

Testing: Pre-tests and post-tests were administered to evaluate students’ creative skills. A posttest control design was utilized in the study to control external factors that could affect the experiment’s outcomes [13]. Creativity was assessed based on originality, flexibility, and productivity.

Observation: Student engagement and participation in problem-solving activities using TRIZ were observed.

Generating Alternative Solutions: Students were asked to come up with different solutions for problems presented in folklore texts, utilizing TRIZ principles to find creative and less obvious approaches.

Reinterpreting Folklore: Students reimaged folklore stories by proposing modern versions or changes in the plot, incorporating TRIZ methods in the process.

Questionnaires: Both students and teachers filled out surveys to evaluate the effectiveness of using TRIZ technologies.

Alongside TRIZ methods, in the study interactive technologies and case-based learning approaches were implemented to stimulate engagement and creative thinking among students. The interactive technologies comprised multimedia presentations, video recordings of folklore performances, and online quizzes. Concerning the case-based methodology, students were faced with real or hypothetical cases taken from folklore narratives. Student groups would examine the actions of characters in the stories and should come up with a creative solution to the moral or social dilemma found in those stories. Role-playing and group discussions were also used as tools to encourage teamwork and extend the exploration of folklore issues.

Results and discussion

The experiment involving 60 students showed that employing TRIZ techniques and innovative teaching strategies positively influenced the development of creative thinking. Statistical analysis confirmed a notable improvement in creativity, satisfaction, and engagement levels (t-values above 42, p-value <0.001). Students in the experimental group, who were taught using TRIZ methods, demonstrated higher creativity and satisfaction compared to those in the control group. The experimental group’s average creativity score was 87.2,

and their satisfaction score was 89.7, whereas the control group scored 77.4 and 71.8 respectively.

The findings show that students can improve their creativity and be more engaged in the learning process very much when using TRIZ methods.

Table 1 - One-Sample T-Test Results for Creativity, Satisfaction, and Engagement Scores

One-Sample T-Test		Statistics	df	p
Creativity_Score	Student t	43.3	59.0	<.001
Satisfaction_Score	Student t	43.4	59.0	<.001
Engagement_Score	Student t	42.4	59.0	<.001

Note. $H_a: \mu \neq 0$

The table presents the results of a one-sample t-test assessing the impact of innovative methods, including TRIZ techniques, on students' creativity, satisfaction, and engagement in the experimental group. This hypothesis tested for a non-zero difference between the average scores of creativity, satisfaction and engagement ($H_a: \mu \neq 0$). A 59 degrees of freedom ($df = 59$) analysis was carried out which delivered data from the perspectives of sixty students.

Creativity Score: A t-test comparing pairs of creativity scores generated a $t\text{-value}=43.3$, 59 df and $p<.001$. This points to a highly significant difference from the null hypothesis (H_0) significantly greater than zero, which means that students creativity scores increased tremendously after having gone through TRIZ based-techniques. The ultra-low p-value indicates that the likelihood of this situation having occurred randomly alone is low to support effectiveness of innovative methods on creativity.

Satisfaction Score: $t(59) = 43.4$, $p < .001$. There is a large increase in the satisfaction of students with learning as seen, confirmantly indicating that TRIZ techniques helped to improve on the process. The small p-value here further shows that the level of satisfaction is indeed way greater than zero.

Engagement Potential score: The t-test statistic for engagement potential was a $t=42.4$ with 59 degrees of freedom, $p < .001$. The high t-value and very low p-value indicate that the students were actively engaged in their learning; this is most probably due to interactive nature of the TRIZ methods.

All three of these variables (creativity, satisfaction and engagement) showed highly significant increases as evidenced by t-values and p-values ($< .001$). The results of this study strongly indicate that using creative methods such as TRIZ at least significantly influences students' creativity, satisfaction with the conducted classes and most importantly their involvement during them.

Table 2 - Descriptive Statistics for Creativity, Satisfaction, and Engagement Scores

Descriptive Statistics					
	N	Mean	Median	SD	SE
Creativity_Score	60	82.3	89.0	14.7	1.90
Satisfaction_Score	60	80.7	84.5	14.4	1.86
Engagement_Score	60	80.4	83.0	14.7	1.90

Descriptive statistics of scores for creativity, satisfaction and engagement by the 60 students who actually participated in the study are reported in Table 2. These statistics contain mean, median and standard deviation (SD) plus for each measure, the corresponding standard error (SE). The goal of the study was to measure their creativity also how satisfied they are with learning process and engagement after using TRIZ techniques.

Mean creativity score for the students are high (82.3), indicating an average degree of creative performance across the 60 converters. The median score was 89.0, which means that half of all students scored above this value (table 2). The standard deviation (SD) was 14.7, indicating some differences in how creative students were but stability across all the items creativity tasks. The accuracy of the mean estimate was quantified by a standard error (SE) which equalled 1.90 In general, students showed a good level of creativity.

Satisfaction Score: This mean satisfaction score for the learning process was 80.7, reflecting a high degree of contentment after using TRIZ methods. The middle half of students had scores between 48 and a median score of 84.5 (half the class scored higher; have lower).

The variability in satisfaction scores was somewhat high with a standard deviation of 14.4, though there were overall very satisfied as previously established by the mean score and confidence interval. The variance of 1.86 also supports the sanity of this mean value.

Engagement Score: The average engagement score read 80.4, indicating that there was high participation of students in the learning activities. The median score was also 83.0, meaning half the students had even greater engagement levels. Despite the overall high engagement level, std. deviation of 14.7 means that there were some significant deviation in areas from highly engaging to not so much engaged uses as well.

Most of the descriptive statistics reveal that students were high in creativity, satisfaction and engagement which suggests that integration of TRIZ techniques into teaching turns out to be successful as studdents now showed good level for their creativirty, enthusiasm toward learning (self-engagement) and participation.

Table 3 - Results of Independent Samples T-Test for Creativity and Satisfaction Scores

Independent Samples T-Test		df	p
Creativity_Score	Student t	58.0	0.009
Satisfaction_Score	Student t	58.0	<.001

Table 3 shows the results of two independent samples T-tests to compare creativity and satisfaction scores between experimental group vs. control group. The purpose of the T-test was to compare data from both groups and check if improvements with TRIZ techniques (new methods) were significant.

Creativity Score: The T-Test for creativity is <0.05 that means statistically significant at $p = 0.009$. This implies there was a statistically significant improvement in creativity performance by the experimental group using TRIZ methods as compared to that of the control. The sample size is large enough to warrant such confidence in the results and this can also be seen from the degrees of freedom ($df = 58$).

Satisfaction Score: For satisfaction the difference seemed even wider as shown by a T-test p -value $< .001$. It means that the application of TRIZ tools works very well regarding student satisfaction with education. The teaching methods presented in the experiment group were significantly better than that for control and satisfaction level was higher among them.

In order to test H1 again independent samples T-test was calculated and the results indicate significant discrepancies between scores related to creativity ($t = 2.495$, $df=198$) satisfaction with ideas generated through using TRIZ in experimental group as compared with control one. This provides evidence of the value and efficacy of TRIZ techniques in fostering students' creativity, as well as their learning satisfaction.

Table 4 - Descriptive Statistics for Creativity and Satisfaction Scores in Control and Experimental Groups

Descriptive Statistics						
	Group	N	Mean	Median	SD	SE
Creativity_Score	Control	30	77.4	79.5	15.4	2.81
	Experimental	30	87.2	90.0	12.42	2.27
Satisfaction_Score	Control	30	71.8	71.0	13.8	2.53
	Experimental	30	89.7	90.0	8.09	1.48

Table 4 presents the summary statistics for creativity and satisfaction scores of both control and experimental groups. Values of the statistics (means, median, standard deviation — SD and its error — SE) for each group. The study intended to evaluate the effect of TRIZ technologies on students' creativity level and learning satisfaction.

Control Group Creativity Score: The control group averaged a creativity score of 77.4, indicative of low-moderate levels on the scale. Median = 79.5, half of the students scored above this value. Standard Deviation (SD) of 15.4 signifies quite a bit of variability in scores for creativity and Standard Error (SE): 2.81

Experimental Group — in the experimental group, the average creativity score of 87.2 was obtained indicating a significant improvement in their creative abilities after learning TRIZ techniques. Most students in this group showed high creativity; the median score was 90.0 The small standard deviation of 12.42 is good because the scores have a close distribution and therefore little dispersion, while the SD error on mean value: 2.27 the data has reliable meanings.

The experimental group had higher creativity scores than the control based on TRIZ which showed a good effect of human brain storming for implementing in students' creative ability - table 4. Control Group average satisfaction score 71.8. Low satisfaction with learning experience (control group). Satisfaction scores were normally distributed, with a median score of 71.0 and SD of 13.8. The standard error was 2.53.

When applied to the experimental group, the average satisfaction score rose 89.7 denoting substantial increase in satisfaction due to habituation of TRIZ methods leading up during preparation process (see table 4). The median was higher than the mean (90.0), and a standard deviation of 8.09 suggests that student satisfaction scores did not differ significantly. The mean has a 1.48, evidence indicating the average may be more reliable.

The satisfaction with the learning process in experimental group was much higher than control, indicating that students had a significant improvement of TRIZ techniques. The data table shows significant differences in creativity and satisfaction between the experimental group and control group. TRIZ techniques significantly promote creativity and satisfaction in lesson performance of the experimenter group, suggesting that it is effective for solving educational problems using TRIZ methods.

One of the important tasks in the modern education system is to develop creative thinking among secondary school students and folklore genres are a part of this teaching curriculum. Folklore is an oral art and thus, it has the potential to inspire creativity and also develops our higher thinking skills. Using creative educational methods in teaching folklore can be the basis for a properly structured creativity learning environment.

Besides quantitative results, one can see qualitative alterations in the nature of the students' learning activities. The students had started to manifest originality more actively: they came up with unexpected endings (for example, the hero and antagonist joining forces against an outside enemy), transposed characters into modern realities (i.e., the heroine resolving conflicts through mediation or social networks), and created symbolic images linking traditional motifs with present-day problems. Therefore, these examples prove that TRIZ

did not develop statistical ability alone but also developed creative behavior—the capacity to see contradictions, generate multiple ideas, and critically re-interpret traditional texts.

Mamalova highlights that acquaintance with folklore in the literature course work contributes not only to an extension of understanding cultural traditions but also serves as a means for shaping sharp weapons, among which creativity and critical thinking have their own place [1, p. 240]. Folklore stories are colorful descriptive, they engage the student's imagination to tell new story which is grounded in familiar narrative styles. In this methodology students are not just asked to consume the information passively, they read images and interpret them which fosters creative learning.

The value of creative techniques such as Interactive Technologies is surging in the realm of education. According to Bibaeva and Mamalova, the use of interactive technologies in lessons on folklore encourages students not only for understanding but also for critical analysis [2, p. 29]. All of the four activities done through role playing, group discussions and projects are very interactive in nature which eventually leads to a more creative environment for students.

The case method is hired to train teachers in folklore education for creative thinking. M. Sastre et al. assert that case-based learning, when applied to real-life situations facilitates students in developing their analytical and critical skills [3]. In the form of folklore lessons, it can not only be used unto itself to research text (exegesis), get creative with content and story-building; but also — perhaps more importantly, foster the same cognitive capabilities being developed above.

It also makes the case to integrate multimedia applications in folklore education so that it gives students new perspectives. Lessons should be more visual and interactive, by integrating multimedia resources to material [4, p.63]. But there is not yet enough evidence to definitively prove whether or not multimedia enhances creativity.

Having interdisciplinary perspectives in folklore education only enhances the overall learning outcome. Research indicates that integrating folklore with subjects such as history or music enriches students' knowledge of cultural and historical situations [5, p.1749], while nurturing their creative thinking skills. The methods keep the students involved in doing something and also develop a creative mind or even social interaction.

Cultural changes prevailing in the contemporary society are connected with a transformation of folklore genres and formation new collusion — post-folklore. Zhakhan and Saltakova point out that post-folklore has become popular in the internet realm, which opens ways to performing old folklore anew [7, p. 118; 11, p. 98]. Of course, this means students can exercise their remarkable creativity in a different kind of folklore practice inside a contemporary cultural.

Finally, the use of new ways in teaching folklore is necessary for stimulating creativity among students. The use of interactive technologies and such techniques

as case-based learning or an interdisciplinary approach ensure the involvement of students in the educational process, opening their creative potential. Additionally, the study of folklore genres allows students to have a better understanding and recognition of their cultural heritage, traditions or beliefs; such as folk art.

Along with TRIZ techniques, various interactive technologies and case-based approaches contributed to an increase in student engagement and creativity. Students showed greater interest while exploring multimedia content and developed more creative storytelling skills in role-playing exercises. For instance, in an eighth-grade section, students had to write a new ending to the poem Enlik-Kebek in a case-based approach after reading it. Many suggested innovative, empathetic conclusions rooted in cultural context, thus demonstrating flexibility and creativity in their thinking.

The integration of folklore into secondary school education requires courses that combine cultural learning with learner-centered pedagogies. Folklore has a fascinating collection of stories that are wonderful teaching tools for encouraging creativity, critical thinking and cultural awareness in students. In order to do so, it is necessary to select materials in line with the national cultural background and more approachable folklore. Studies have shown making links with local/regional contexts provides a powerful way to allow students to appreciate and understand the depth of folklore material and it ties strength, sense of attachment which construct their identity. This grounded method not just strengthens their education experience, but also makes them connect the stories to their lives and in turn leads towards strengthening of analytic skills and a natural transition into critical thinking.

The novelty of this study lies in the application of TRIZ principles within the sphere of the humanities, particularly in the teaching of folklore. Although TRIZ was originally developed for engineering tasks, its adaptation to the analysis of cultural texts opens new possibilities for fostering students' creative thinking. Teaching innovations in particular using technology will help promote creativity. By making use of interactive tools, such as digitally enabled storytelling platforms and e-worksheets folklore has become not only interesting but also it offers the chance for students to express themselves and showcase some creativity. Modules based on storytelling have succeeded and also before this work, in developing writing and narrative skills whereas they fit nicely with constructivism.

Folklore education also plays a role in character development by fostering values such as empathy, respect, and social responsibility. Folklore classrooms can empower teachers to work with folklore in a manner that is engaging and culturally relevant, by preparing them for the necessary skills and understanding teacher need professional development program.

Conclusion

In the modern education system, one of its primary goals is to cultivate in secondary school students creative thinking habits. One of the most effective methods of developing students' creative abilities is to educate them about folk creations and folklore, for example lyrical-epic poems in closed form - dastans. This work has examined the effect of using innovative teaching methods on promoting creative thinking through learning folklore genres.

The findings indicate that utilizing TRIZ techniques, interactive methods, and case-based learning is highly effective for boosting students' creativity. Activities like interactive technologies and role-playing games help students gain a deeper grasp of the material while building their critical thinking skills. These approaches actively involve students in learning, allowing them to fully explore their creative abilities. Additionally, the case method helps students strengthen their analytical and problem-solving skills by addressing real-world challenges.

Incorporating multimedia and interdisciplinary techniques in folklore education creates new opportunities for students to absorb knowledge. Multimedia tools make lessons more visual and interactive, which makes learning more engaging and accessible. Moreover, linking folklore with other subjects helps students gain a richer understanding of cultural and historical contexts, encouraging an appreciation for national values.

The evolution of folklore genres, the rise of post-folklore, and its extensive presence online offer students' new ways to engage with and creatively reinterpret folklore to suit modern contexts. This connection with contemporary culture helps cultivate students' creative thinking skills.

In summary, incorporating innovative technologies and methods into folklore education effectively enhances students' creative abilities. Techniques such as TRIZ, interactive and case-based methods, multimedia resources, and interdisciplinary approaches engage students actively, encouraging both creative and critical thinking. These methods are recognized as valuable contributions to enhancing the quality of education in the modern system.

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ФОЛЬКЛОР ЖАНРЛАРЫН ОҚЫТУДА ИННОВАЦИЯЛЫҚ ТӘСІЛДЕР АРҚЫЛЫ ОРТА МЕКТЕП ОҚУШЫЛАРЫНЫҢ ШЫҒАРМАШЫЛЫҚ ОЙЛАУ ҚАБІЛЕТТЕРІН ДАМУ

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Аңдатпа. Мақалада орта мектеп оқушыларының шығармашылық ойлау қабілеттерін дамытудағы фольклор жанрларын оқытуда қолданылатын инновациялық әдістердің рөлі қарастырылады. Фольклор шығармалары мәдени дәстүрлерді түсінуге және шығармашылық ойлау дағдыларын қалыптастыруға ықпал етеді. Зерттеу мақсаты – орта мектеп оқушыларының шығармашылық қабілеттерін дамыту үшін фольклорды оқытудың инновациялық тәсілдерінің әсерін анықтау. Жұмыстың ғылыми маңыздылығы фольклорды оқытудың шығармашылықты арттыруға ықпал ететін тиімді әдістерін көрсетуде. Практикалық маңызы – алынған нәтижелерді мектептегі әдебиет сабақтарында қолдану мүмкіндігі. Зерттеу барысында TRIZ әдістері, интерактивті технологиялар және кейс-тәсілдер қолданылды. Экспериментке 60 оқушы қатысты, олар бақылау және эксперименттік топтарға бөлінді. Эксперимент нәтижелері инновациялық әдістердің, әсіресе TRIZ технологияларының, оқушылардың шығармашылық ойлау қабілеттерін айтарлықтай арттырғанын көрсетті. Тест нәтижелері оқушылардың шығармашылық, қанағаттану және белсенділік деңгейлерінің жоғарылағанын растады. Фольклорды оқытуда қолданылатын инновациялық тәсілдер оқушылардың шығармашылық қабілеттерін дамытуда маңызды рөл атқарады. Бұл тәсілдер оқушылардың мәдени мұраға қызығушылығын арттырып, олардың сыни ойлау және әлеуметтік дағдыларын жетілдіруге ықпал етеді. Бұл зерттеу шығармашылық ойлауды дамытудың жаңа жолдарын ұсынып, заманауи білім беру жүйесіне елеулі үлес қосады. Жұмыс нәтижелері мектеп бағдарламасына инновациялық әдістерді енгізу арқылы оқушылардың шығармашылық қабілеттерін дамытуды жақсарту үшін қолданылуы мүмкін.

Тірек сөздер: фольклор жанрлары, шығармашылық ойлау, TRIZ технологиялары, интерактивті әдістер, кейс-тәсіл, орта мектеп оқушылары, инновациялық әдістер, мәдени мұра

РАЗВИТИЕ ТВОРЧЕСКИХ СПОСОБНОСТЕЙ УЧАЩИХСЯ СРЕДНЕЙ ШКОЛЫ ПОСРЕДСТВОМ ИННОВАЦИОННЫХ ПОДХОДОВ В ОБУЧЕНИИ ФОЛЬКЛОРНЫМ ЖАНРАМ

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Аннотация. В статье рассматривается роль инновационных методов, используемых при обучении жанрам фольклора, в развитии творческих способностей учащихся средней школы. Фольклорные произведения способствуют пониманию культурных традиций и формированию навыков творческого мышления.

Цель исследования – выявить влияние инновационных подходов к обучению фольклору на развитие творческих способностей школьников. Научная значимость работы заключается в демонстрации эффективных методов преподавания фольклора, способствующих повышению креативности. Практическая значимость – в возможности применения полученных результатов на уроках литературы в школах.

В ходе исследования были использованы методы ТРИЗ, интерактивные технологии и кейс-методы. В эксперименте приняли участие 60 учащихся, разделённых на контрольную и экспериментальную группы. Результаты эксперимента показали, что инновационные методы, особенно технологии ТРИЗ, значительно повысили творческое мышление учащихся. Результаты тестирования подтвердили повышение уровней креативности, удовлетворённости и активности учеников.

Инновационные подходы, используемые при обучении фольклору, играют важную роль в развитии творческих способностей учащихся. Эти методы повышают интерес учащихся к культурному наследию и способствуют улучшению их критического мышления и социальных навыков.

Данное исследование предлагает новые пути для развития творческого мышления и вносит значительный вклад в современную образовательную систему. Результаты работы могут быть использованы для улучшения развития творческих способностей учащихся через внедрение инновационных методов в школьную программу.

Ключевые слова: фольклорные жанры, творческое мышление, технологии TRIZ, интерактивные методы, кейс-метод, учащиеся средней школы, инновационные методы, культурное наследие

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