

**STUDYING THE (4C) MODEL OF CREATIVITY
FORMATION IN PRIMARY EDUCATION****Gulyamova Nigina Azimovna****SamDU 1st year PhD doctoral researcher****ИЗУЧЕНИЕ МОДЕЛИ ФОРМИРОВАНИЯ
ТВОРЧЕСТВА (4C) В НАЧАЛЬНОМ
ОБРАЗОВАНИИ****Гулямова Нигина Азимовна****СамГУ, докторант****BOSHLANG‘ICH TA‘LIMDA
IJODKORLIKNI SHAKLLANTIRISH (4C)
MODELINI O‘RGANISH****Gulyamova Nigina Azimovna****SamDU tadqiqotchisi**

<https://orcid.org/0009-0001-5013-4889>

nigina.madina1994@gmail.com

Abstract. This study looks at the 4C model of creativity, which includes mini-c, little-c, Pro-c, and Big-C, as a framework for improving creative ability in elementary school. Recognizing the various manifestations of creativity, this study seeks to highlight how each level of the 4C model can be effectively integrated into instructional practices to promote a holistic approach to creative development among young learners.

Key words: Creativity, critical thinking, “Four C” model, Mini-c, Little-c, Pro-c, Big-C, creative competence, pedagogical strategies.

Аннотация. В этом исследовании рассматривается модель творчества 4C, которая включает mini-c, little-c, Pro-c и Big-C, как основа для улучшения творческих способностей в начальной школе. Признавая различные проявления творчества, это исследование стремится подчеркнуть, как каждый уровень модели 4C может быть эффективно интегрирован в образовательную практику для продвижения целостного подхода к творческому развитию среди учащихся младшего возраста.

Ключевые слова: Креативность, критическое мышление, модель «Четыре C», Mini-c, Little-c, Pro-c, Big-C, творческая компетентность, педагогические стратегии.

Abstrakt. Ushbu tadqiqot mini-c, little-c, Pro-c va Big-C ni o‘z ichiga olgan ijodkorlikning 4C modelini boshlang‘ich maktabda ijodiy qobiliyatni yaxshilash uchun asos sifatida ko‘rib chiqadi. Ijodkorlikning turli ko‘rinishlarini tan olgan holda, ushbu tadqiqot yosh o‘quvchilar o‘rtasida ijodiy rivojlanishga yaxlit yondashuvni targ‘ib qilish uchun 4C modelining har bir darajasini ta‘lim amaliyotiga qanday samarali integratsiyalash mumkinligini ta‘kidlashga intiladi.

Kalit so‘zlar: ijodkorlik, tanqidiy fikrlash, “To‘rt S” modeli, Mini-c, Little-c, Pro-c, Big-C, ijodiy kompetentsiya, pedagogic strategiyalar.

In highly developed countries of the world, by studying the implementation of activities to increase creativity among students in schools, we are able to reorganize the national education systems of our independent republic, organize school work in education and training. In forming the young generation as an educated, comprehensively developed, perfect person, the creativity of teachers, the constant improvement of their knowledge in their field, the ability to use the latest innovations in their pedagogical activities, in a word, their creative activity is important. Such creativity is especially important in the strategic path of the Republic of Uzbekistan in the field of education. Students with creative potential approach creatively and independently to all stages of their chosen activities without imitating others. Activity in primary education is a crucial period for the development of creativity, as it creates a foundation for future learning and personal growth [1]. Creativity is increasingly recognized as a vital skill for the 21st-century workforce, and its cultivation in primary education has garnered significant attention. The Four C Model of Creativity, proposed by James Kaufman and Ron Beghetto, provides a comprehensive framework for understanding and fostering creativity in educational settings. This model encompasses mini-c (everyday creativity), little-c (creative learning and problem-solving), Pro-c (expert-level creativity), and Big-C (eminent creativity). By exploring this model, educators can gain valuable insights into nurturing creative competence in primary class students.

In recent years, there has been a growing emphasis on the importance of creativity in the curriculum, as it not only enhances students' cognitive abilities but also equips them with the skills necessary to thrive in an ever-evolving global landscape. However, there is a need to develop a theoretical framework that can guide educators in effectively integrating the Four C Model into primary education to promote creative competence [2].

This study seeks to address this gap by delving into the theoretical underpinnings of the Four C Model of Creativity and its applicability in primary education. By examining the model's components

and their relevance to young learners, this research aims to provide a robust theoretical foundation for enhancing creative competence in primary class students. Moreover, it seeks to explore the potential impact of incorporating the Four C Model into the curriculum on students' creative thinking abilities, problem-solving skills, and overall academic achievement. According to the Big Five theory of creativity, (B.M. Omonov 2022) specific personality traits, human personality consists of five dimensions: Openness, Neuroticism, Extraversion, Compatibility, Integrity [3]. The difference between Big-C and little-C allows researchers to identify truly groundbreaking luminaries in comparison to the lesser, though still vital, gains of everyday creative contributors. These types of creativity are distinct from one another and Big-little classifications prevent psychologists from lumping all creativity into one amorphous construct. However, such a dichotomy can discourage studies of the intricacies of creativity on all levels. For instance, elsewhere Kaufman and Beghetto (2009) have argued that the Big-C/little-c distinction used in creativity research has impeded studies aimed at examining the more intrapersonal (and developmental) nature of creativity. Additionally, although both creative categories are equally important, Big-C contributions draw the spotlight and can discourage little-c discoveries.

How about individuals with highly creative achievements that do not reach eminence? Should we label them as “little-C” creators simply because they are not legends? If we place all of these types of creativity into one large category, none have proper identification and distinction; the little-c title becomes inclusive to the point of becoming useless. Big-C and little-C are too wide to cover all the nuances of the creative process and how we assess creative value. This gap was a driving force behind the Four-C Model of Creativity (Kaufman & Beghetto, 2009, 2013a, 2013b; Beghetto & Kaufman, 2007, 2013), which proposed two additional categories: “Pro-c” and “mini-c”. [4].

Mini-c Creativity. Mini-c construct refers to new and personally meaningful interpretations, ideas, and insights (Beghetto & Kaufman, 2007). Mini-c highlights the “personal” (Runco, 2004),

“internal” (Stein, 1953), “expressive” (Taylor, 1959), and “developmental” (Cohen, 1989) aspects of creativity. Mini-c creativity highlights the reflective and subjective aspects of creativity, highlighting the particularly significant ways in which people develop. This form is unusual because it takes attention away from the creative output. Rather, the process is highlighted, as it does not necessitate external evaluation. The creative alone need not even identify or communicate their invention. While everyone can experience small-scale creative thought, it is easiest to witness this kind of creativity in the educational setting, where pupils are continuously exposed to new material and achieve personally relevant advancements. These could include a student who finds that he can use his love of literature books to better her vocabulary on exams, or a child who learns how to draw three-dimensional forms or diagrams in his math class and uses the talent to construct tables in new ways. Related to mini-c creativity are students’ self-assessments of creative abilities and teacher perceptions of creativity. With respect to self-assessments, students’ judgments about their ability to generate ideas and willingness to take intellectual risks play a role in determining whether students will share and develop their mini-c ideas into little-c contributions. In this way, ability alone is not sufficient for creative performance. One must have the confidence and willingness to express and develop their creative ideas. Of course, self-assessments are prone to over and under-estimation [5].

Pro-c Creativity. Pro-c creativity focuses on individuals who are successful, but have not reached a level of prominence that would lead to immortality (Kaufman & Beghetto, 2009). Pro-C producers have worked very hard to advance their abilities and have greatly outperformed Little-C, but they have not yet attained, and may never acquire, Big-C's enduring fame. Not all professionals in the workforce have reached the Pro-c level because many individuals are competent workers who don't always innovate (a contractor may build and paint a house well, but he or she always creates the same basic house with little variation). Pro-c refers to the majority of workers who possess a professional level of competence in their respective fields. However, there are also plenty of exceptionally gifted people who either don't

choose to follow their love as a career or don't make sufficient funds to do so.

Pro-c creativity takes time to develop. The creator must become competent in his field in order to make a groundbreaking contribution and even then what appears creative at that time may turn out to be merely average in the context of history. It takes approximately ten years to excel in a given field (e.g., Gardner, 1993; Hayes, 1989; Kaufman & Kaufman 2007; Martindale, 1990; Simonton, 2000). But a creative is not elevated to Big-C status by this achievement alone. Many people in a subject can reach this intermediate level, which calls for formal instruction and some notable accomplishment (such as performing in a play, publishing a book, or conducting research). This level is Pro-c creative genius, to put it simply. It is almost impossible to perform a living study of creative genius because of the enormous amount of time and work required for a creator to attain only Pro-c. [6]. The notion of classifying creativity based on many qualities is prevalent in numerous academic frameworks. Concepts seen in other theories are also present in the Four-C model. For instance, Doyle's Dimensions of a Creative Episode (2011) notes that a creative contribution can take many different forms. Doyle contends that regardless of the creator's degree of experience-whether they are a seasoned pro or a newbie just starting out a creative episode serves several purposes and has significance.

The Four-C model is a developmental paradigm that shows how creative thinkers improve and mature (Beghetto & Kaufman, 2014). Creators progress through each "c" or stage as appropriate for their own route to success and growth. This theory serves as a foundation for the study of creativity across numerous dimensions, as well as a framework for creative development throughout our lives [7].

Consider how youngsters explore their environment and discover new things, resulting in mini-c developments. Most people make mini-c discoveries early in their lives, although these contributions can be made at any moment. Mini-c can be fostered by teachers, parents, and mentors to help children think differently by allowing them to create innovative concepts, encouraging them to indulge in imaginative thought and play, and emphasizing the benefits of the creative process

(Beghetto, Kaufman, Hegarty, Hammond, & Wilcox-Herzog, 2012). As creators mature and discover new interests, they will experience mini-c creative development that aligns with their new hobbies. Individuals with appropriate dosages of fascination, learning, feedback, and support may progress to the level of little-c creativity (Beghetto & Kaufman, 2007, 2014). Some talented individuals opt to remain at the little-c level for the rest of their life, while others aim for the pinnacle of creative contribution in fields that fascinate them. At the little-c stage, when creators are experiencing creativity on a daily basis, they may fall in love with certain industries and want to pursue their interest more seriously. With advanced instruction, mentorship, practice, and dedication, the creator can rise to the Pro-c creative level. The individual will continue to have minor creative insights and learnings about her field, but the creator will be able to focus on larger concerns affecting her field in general. At this point, the Pro-C specialist will keep producing high-quality work, and when time has passed, they could be classified as Big-C participants, earning recognition, trophies, and other rewards. Again, this journey must be studied from the perspective of culture.

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