

Enhancing Primary School Students' Motivation and Creative Activity Through Linguovisual Technologies

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Abstract: The article examines the pedagogical potential of linguovisual technologies for enhancing motivation and creative activity in primary school students. Linguovisual technology is interpreted as the purposeful integration of verbal prompts, short texts, images, symbols, diagrams and graphic organizers within a structured learning activity. The theoretical discussion draws on self-determination theory, research on intrinsic motivation and creativity, studies of children's creative visual imagination, and empirical work on graphic organizers and representational pictures. The article proposes a classroom methodology based on choice, visual stimulation, idea generation, verbalization, creation and reflection. The proposed techniques are presented as methodological recommendations rather than as results of an empirical intervention.

Keywords: Linguovisual technologies, primary education, learning motivation, creative activity, intrinsic motivation, visual stimuli, divergent thinking, graphic organizers, learner choice, self-development competence.

Introduction: Contemporary primary education is expected to develop not only subject knowledge but also the learner's willingness to learn, curiosity, initiative and ability to generate ideas. These qualities are closely connected with self-development competence because a child who is internally involved in learning is more likely to set goals, persist in a task, search for alternatives and evaluate personal progress. The Law of the Republic of Uzbekistan "On Education" identifies the development of learners' intellectual and personal qualities as an important orientation of education [1]. In this context, motivation and creative activity should not be treated as additional features of an attractive lesson; they are conditions that help a pupil become an active subject of learning.

The concept of motivation is particularly important in the early school years, when attitudes toward learning are still being formed. E. Deci, R. Vallerand, L. Pelletier and R. Ryan explain that educational environments can support interest in learning, valuing of education and confidence in one's capacities when they promote more

self-determined forms of motivation [2]. Later research by R. Ryan and E. Deci emphasizes three basic psychological needs that are especially relevant to education: autonomy, competence and relatedness. When learners experience meaningful choice, feel capable of making progress and perceive supportive relationships, autonomous motivation is more likely to develop [3]. These ideas provide a useful basis for the design of linguovisual activities because visual-verbal tasks can offer choice without abandoning structure.

Creativity is also closely connected with motivation. B. Hennessey and T. Amabile describe creativity as a multidimensional phenomenon influenced by cognitive, personal and social factors, and they underline the importance of intrinsic motivation within creative performance [4]. For a primary school pupil, creative activity does not require producing a socially revolutionary product. It may appear in suggesting an unusual ending to a story, finding several ways to classify information, designing a visual solution, creating an original sentence from a picture prompt or explaining a familiar idea through a new symbol. The

pedagogical aim is therefore to create conditions in which originality, flexibility and elaboration can occur in age-appropriate forms.

E. P. Torrance's work on teaching children to think creatively is important because it treats creativity as a capacity that can be intentionally supported through educational practice rather than as a fixed gift possessed by only a few learners [5]. This perspective is especially relevant in primary education. A linguovisual task can invite divergent responses by presenting an incomplete image, an unusual combination of words and symbols, or a visual problem that has more than one acceptable solution. Such activities shift the focus from reproducing one model answer toward exploring possibilities, while still giving the child a clear starting point.

Research on children's visual imagination provides more direct support for the use of visual stimulation. D. Jankowska, A. Gajda and M. Karwowski examined relationships between children's creative visual imagination, creative thinking and representation of space, showing that visual imagination and creative thinking are meaningful dimensions of children's cognitive activity [6]. In another intervention, D. Dziedziewicz, D. Olędzka and M. Karwowski used a doodle-book programme with four- to six-year-old children and reported positive effects on creative imagination as well as fluency and originality of thinking [7]. The programme combined short verbal instructions with open-ended visual material, which is methodologically close to the idea of linguovisual stimulation.

Evidence from elementary education also demonstrates the value of visual organization for creativity. H.-E. Jung, H.-G. Kang and S.-Y. Choi investigated the use of graphic organizers in fourth-grade science instruction and found statistically significant gains in achievement and creativity compared with typical instruction [8]. Their results are important because graphic organizers do more than make information visually attractive: they externalize relationships among concepts and make patterns of thinking visible. In a linguovisual approach, the organizer becomes a space in which a pupil can connect words, pictures, arrows, categories and self-generated ideas.

Visual material may also influence engagement. M. A.

Lindner, O. Lüdtke, S. Grund and O. Köller studied representational pictures in classroom assessment with fifth- and sixth-grade students. They found evidence for both cognitive and motivational functions of relevant pictures, including reduced rapid-guessing behaviour in test situations [9]. The study concerned assessment rather than primary classroom creativity, so its results should not be generalized directly to all linguovisual lessons. Nevertheless, it supports an important design principle: a picture can contribute to engagement when it is meaningfully related to the task rather than merely decorative.

For the purposes of this article, linguovisual technology is defined as a structured pedagogical sequence in which verbal and visual elements jointly stimulate, guide and externalize learning activity. The concept is broader than the use of a single picture. It may include word-image prompts, story maps, visual choice boards, incomplete diagrams, symbol-based task sequences, concept webs, illustrated problem situations, idea clouds and reflection cards. The essential condition is functional integration: the verbal element gives direction or meaning, while the visual element opens, organizes or supports the learner's action.

On this basis, a six-stage methodological cycle can be proposed: engage, choose, explore, create, explain and reflect. At the engagement stage, the teacher presents a short linguovisual stimulus that creates curiosity, for example an unexpected picture with a question. At the choice stage, pupils select one of two or three possible directions or tools. At the exploration stage, they collect associations, words, details or possible solutions. At the creation stage, they produce an original response. At the explanation stage, they verbalize why they made particular choices. Finally, at the reflection stage, they identify what was interesting, difficult or successful and determine a next step. This cycle is offered here as a methodological model, not as an experimentally validated programme.

One practical technique is the "Creative Linguovisual Choice Board". The board may contain several task windows built around the same learning objective: draw and label, compare and explain, continue the picture, invent a question, create a mini-story, or build a diagram. The child chooses one or two forms of response. Such bounded choice can support autonomy while protecting the learner from the confusion of

unlimited options. The teacher controls the learning goal, but pupils experience ownership of how they approach it. This balance is consistent with self-determination theory's emphasis on autonomy support and competence [2; 3].

A second technique is the "Image-to-Idea Ladder". At the first level, pupils name what they see. At the second, they add associations. At the third, they ask "What if?" questions. At the fourth, they generate several possible explanations or continuations. At the fifth, they select one idea and elaborate it verbally or graphically. The ladder allows the teacher to move pupils from observation toward divergent thinking. It can be applied to reading, English, science, mathematics and interdisciplinary lessons. For example, in an English lesson a picture of an unusual object can lead from naming vocabulary to inventing a new use and describing it in a short sentence.

A third technique is the "Visual Problem Story". Pupils receive three or four images showing a situation but not its solution. A short verbal prompt asks them to identify the problem, propose at least two solutions and choose one to represent in words and pictures. This format promotes creativity because it separates idea generation from idea selection. The teacher can explicitly encourage fluency by asking for several possibilities before evaluation. Torrance's work on creative thinking [5] and the visual-imagination studies cited above [6; 7] provide a theoretical rationale for such open-ended stimulation.

A fourth technique is the "Graphic Idea Web". A key concept is placed in the centre, while surrounding branches are reserved for examples, associations, questions, alternatives and personal connections. Pupils may use short words, symbols and small drawings rather than complete sentences at the first stage. Afterwards, they choose one branch and transform it into a verbal product. This transition from visual organization to verbal elaboration is important because creativity should not remain at the level of attractive drawing. The visual structure supports the generation and organization of ideas, while verbalization requires the learner to clarify and communicate meaning.

Motivation can be supported through visible progress rather than through constant external rewards. A "Creative Progress Strip" may include four markers: I

started, I tried more than one idea, I improved my work, and I can explain my choice. The pupil marks progress during the activity. The strip is not a score and should not be used to rank children. Its purpose is to focus attention on controllable learning actions. This is consistent with motivational approaches that emphasize competence and autonomous engagement rather than dependence on external control [2; 3].

Age appropriateness must remain a central condition. In Grades 1-2, linguovisual technology should use a limited number of visual elements, short oral or written prompts and concrete actions. Pupils may respond by selecting, matching, drawing, labelling and completing sentence frames. In Grades 3-4, the same tools can become more open: pupils can design their own symbols, construct concept maps, produce alternative storylines and justify choices in short written explanations. Gradual increase in complexity protects motivation while extending creative responsibility.

Assessment of the proposed approach should distinguish motivation from creativity. Motivation may be observed through task initiation, sustained engagement, willingness to choose, persistence after difficulty and voluntary continuation. Creative activity may be observed through fluency of ideas, flexibility of categories, originality relative to the classroom context and elaboration of a selected response. These indicators should be used descriptively and repeatedly. A single colorful product is not sufficient evidence that motivation or creativity has increased. Future empirical studies would need pre- and post-intervention measures, comparison conditions and transparent assessment criteria before causal conclusions could be made.

Recent Uzbek research also reflects growing interest in combining innovative learning activities with motivation and divergent thinking. M. Jalilov and S. Saloydiova discuss gamified tasks as a means of supporting divergent thinking and learning motivation in primary pupils [10]. Their work is not identical to the linguovisual model proposed here, but it demonstrates the relevance of designing tasks that combine active participation, motivational support and creative problem solving in the national educational context.

CONCLUSION

In conclusion, linguovisual technologies have a strong

theoretical and methodological potential to enhance motivation and creative activity in primary school students when they are used purposefully. Motivation is better supported when pupils experience meaningful choice, achievable challenge and visible progress; creativity is better supported when tasks allow several possibilities, visual imagination, association and elaboration. Research on self-determination, creativity, visual imagination, graphic organizers and representational pictures provides evidence for these individual mechanisms [2-9]. The methodology proposed in this article integrates them into a classroom sequence of engagement, choice, exploration, creation, explanation and reflection. Its educational value lies not in increasing the number of pictures in a lesson, but in using visual and verbal resources to make pupils more curious, active, inventive and increasingly responsible for their own learning.

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