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H. S. SKOVORODA KHARKIV NATIONAL PEDAGOGICAL UNIVERSITY

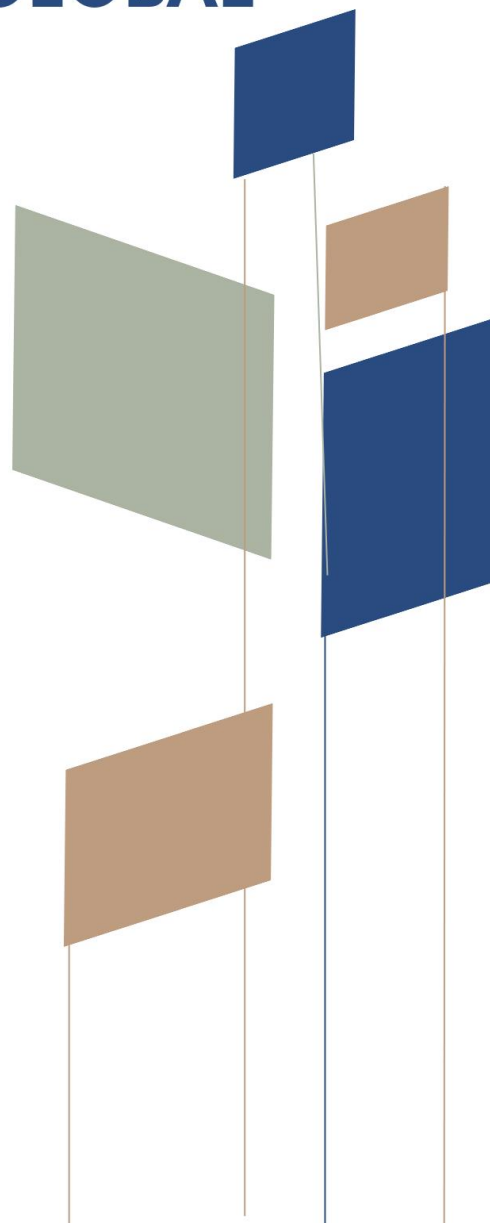
INNOVATIVE VECTOR OF EDUCATION DEVELOPMENT IN THE ERA OF GLOBAL CHALLENGES

MONOGRAPH



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EURÓPSKY INŠTITÚT DALŠIEHO VZDELÁVANIA
EUROPEAN INSTITUTE OF FURTHER EDUCATION



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The monograph defines the methodological, theoretical and practical foundations for the development of education in the modern era of global challenges. Pedagogical theory and practice as a tool for the transition of mankind to digital civilization are analyzed. The theoretical basis of training the future teacher to work in a modern school is characterized.

The monographic study is intended for scientists, teachers of higher and secondary schools, future teachers, as well as anyone who is interested in the problems of modern education.

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Abstract. *The article deals with theoretical aspects of the development of future primary school teachers' creativity in the process of professional training: the development of future primary school teachers' creativity as a psychological and pedagogical problem has been characterized, the features of professional training for the development of future primary school teachers' creativity have been revealed. During the work on the article such methods of pedagogical research as analysis of philosophical, psychological and pedagogical literature, study and generalization of the topical pedagogical experience and scientific and methodological literature on the problem of the research, hypothesis, pedagogical modeling have been used. In the future, we are planning to organize experimental work on the verification of certain pedagogical conditions.*

Introduction. The current situation in education imposes new requirements for the training of future primary school teachers, which means that only specialized knowledge is not enough to be a competitive specialist. Now it is necessary to develop such personal qualities which mostly bring out individuality and unlock creative potential. This is reflected in a number of key normative legal documents, which we relied on in our study, that regulate the updating of the educational process in the IHE. These include the Law of Ukraine "On Education", the Concept of Education Development for the period 2015-2025 and the State Higher Education Standard. In these documents, the creative development of a personality refers to one of the priority goals of education, which requires the creation of certain pedagogical conditions.

The State Higher Education Standard also emphasizes the need to develop future teachers' creativity and ability to find decisions in non-

standard situations. Thus, the preparation of future primary school teachers should be focused on the development of their personality, which is creative and originative.

The main purpose of higher education is to prepare a competent, qualified graduate, who is able not only to implement knowledge and skills, but also to make original and non-standard decisions in situations that arise in professional activity.

The process of the development of future primary school teachers' creativity requires scientific substantiation and methodological support due to the insufficient coverage of studies and its theoretical and practical significance.

Complete higher education provides knowledge and skills acquisition and a real possibility of future specialists' professional creative self-realization as well. In this regard, the development of future primary school teachers' creativity in the process of professional training is becoming increasingly topical.

Literature review. The content, structure, and signs of creativity were studied by O. Antonova, O. Dunaieva, V. Zahviazynskyi, V. Kan-Kalyk, M. Kashapov, K. Krechetnikov, O. Kutsevol, L. Petryshyn, M. Potashnyk, L. Kharchenko and others in their investigations. The theoretical and methodological bases of the training of future teachers were substantiated by N. Bibik, V. Bondar, L. Petrychenko, I. Pidlasyi, O. Savchenko, L. Khomych, V. Chaika and others. The problem of the development of future primary school teachers' creative abilities was raised by N. Bruzhukova, I. Zyazyun, O. Komar, Ya. Kodlyuk, A. Kuzminskyi, V. Sukhomlynskyi, L. Khoruzha, and others.

Research methodology. The theoretical and methodological bases of the development of future teachers' creativity were discovered in works

of V. Andrieiev, V. Zahviazynskyi, I. Kaloshyn, S. Rubinshtein, A. Leontiev, V. Adolf, V. Lazariev, I. Stepanova dedicated their pedagogical studies to the problem of the quality of professional education. In addition, the idea of studying creativity as a mechanism of development has been well-founded in modern science (Ya. Ponomarov, Ye. de Bono), the structure and content of creative educational and cognitive activities have been characterized (I. Lerner, P. Pidkasystyi), the issues of the development of a personality, its creative self-realization in creative education have been discussed (M. Zinovkina, A. Khutorskyi). The research on creativity was also carried out by foreign scholars: Dzh. Hilford, S. Mednik, K. Teilor, Ye. Torrens, etc.

Research results. The problem of art and creativity has always attracted the attention of psychologists and teachers. Despite the large number of definitions of creativity (more than 100), there is no consensus about what creativity is. The first theoretical and practical studies in this field belong to the American psychologist Dzh. Hilford (Guilford, 1986), who introduced the term "creativity" in 1959 and considered it a special kind of thinking – divergent thinking, which supposed many ways to solve a problem and led to unexpected conclusions and results. Such thinking is opposed to convergent thinking which is aimed at a single reasonable solution.

According to the theory of Dzh. Hilford, the difference between divergent thinking and convergent thinking is the mental search for a solution to a given problem, which is carried out in different directions of the semantic space depending on the content of the problem and is peripheral thinking.

Unlike Hilford, S. Mednik (Mednick, 1962) believes that the process of creativity includes both convergent and divergent components.

According to the scholar, the problem-solving process will be more creative if the elements of the problem are taken from distant industries.

The difference between a creative solution and a stereotypical one, according to S. Mednik, is determined not by the peculiarity of the operation, but by the ability to overcome stereotypes at the final stage of mental synthesis and by the wide variety of associations. Thus, creativity does not exclude convergent thinking.

It should be noted that creative individuals take into account events from the past, using convergent thinking, but they find new uses for previously familiar subjects, avoiding old solutions with the help of divergent thinking.

Despite the fact that the concept of creativity is considered to be a subject of psychology research, its interpretation is also presented in other sciences, among which definitions in philosophy and pedagogy are of greatest interest to our study.

From the standpoint of philosophy, creativity is the ability to think creatively, the activity of people that transforms the natural and social world in accordance with the goals and needs of a person based on the objective laws of the current reality.

In pedagogy, creativity is considered from the standpoint of problem situations and in general represents the ability to solve many tasks in changing circumstances, the ability to make decisions in different situations, and also represents a set of the following competencies:

- the ability to declare one's needs and interests;
- the ability to find other sources of information;
- the ability to make decisions in various pedagogical situations;
- the ability to generate original ways of solving the problem (Shyman, 2005).

In psychology the concept of creativity is interpreted in different ways: the associative theory considered creativity from the point of view of the emergence of associations; gestalt psychology esteemed it from the point of view of productive thinking, psychoanalysis dealt with the standpoint of creative energy and motivation of creative activity, humanistic psychology did it through motivation and self-actualization (Strelnykov, 2003). In our opinion, the definition presented in the dictionary of psychology summarizes all those psychological approaches. It says: "Creativity is creative potential and abilities of an individual, which are manifested in mental acts, sensory-emotional processes, in the process of communication with other individuals, as well as in various forms and types of activities, initiativeness, activities related to the creation of reproduction-production of certain objects and products of the practical activity" (Dubaseniuk, 2012).

To date, there are a huge number of definitions of the concept of «creativity» in foreign psychological and pedagogical studies.

Dzh. Hilford (Guilford, 1986) considers creativity as the ability to rethink the object functions, use it in a new capacity. In his opinion, a creative personality is not characterized by conformism. This allows them to explore paths that other people do not dare to enter, because a creative person is characterized by low dogmatism and ambiguity of ideas about life and society, as well as about the meaning of their own actions.

E. Torrens gives accent to sensitivity to problems and awareness of them as a factor of creativity, as well as dissatisfaction with one's own knowledge, ability to find solutions, sensitivity to disharmony, and formulation of hypotheses. According to the idea of E. Torrens, creative individuals feel the need for development, constant growth, motivational and creative activity which along with creative abilities allows them to

achieve personally or socially significant creative results in one or more types of activity (Torrance, 1988).

According to Dzh. Hilford, creative thinking is a process of feeling difficulties, problems, gaps in information, missing elements; making assumptions and formulating hypotheses concerning these deficiencies, evaluating and testing these assumptions and hypotheses; the possibility of their review and verification, generalization of results (Guilford, 1986).

On the basis of the conducted research, the scholar has come to the conclusion that the development of creativity is not influenced most by genetics, but by the culture that a person is raised in and has experimentally proved that the decline in the development of creativity can be removed with help of special training.

K. Taylor (Taylor, 1988) features the following indicators of creativity: productivity of thinking, the ability to plan activities, prediction of actions, making decisions and their implementation, and the ability to generalize.

A. Maslow (Maslow, 1968) understands creativity as a quality that can be applied in any life situation. According to the author's opinion, creativity is a quality that everyone has had since birth, but most people lose it under the influence of the environment.

A. Maslow (Maslow, 1968) believes that intellectual capability is one of the necessary conditions for the manifestation of creativity. According to A. Maslow, motivations, values and personal traits matter the most for the actualization of creativity. A creative personality is characterized by such features as cognitive giftedness, sensitivity to problems, independence of judgment, etc.

The American psychologist E. Fromm (Fromm, 2018) proposed the following definition of the concept of creativity: «It is the ability to wonder

and learn the ability to find solutions in non-standard situations; it is the focus on discovering new things and the ability to deeply understand their experience».

Creativity is a social or personal phenomenon that can be characteristic of people, processes or products. It is special or general.

A. Maslow (Maslow, 1968) distinguishes primary and secondary creativity. Primary creativity or the stage of inspired creativity must be separated from the secondary one which is the process of detailing a creative product and giving it a specific form. This second stage includes not only creativity but also hard routine work, the success of which largely depends on the self-discipline of the creator who sometimes spends their whole life to master specific tools of creativity, penetrate the essence of the material, and develop instrumental skills and abilities before they are ready to fully express what they see or feel. There is titanic work, self-discipline, exhausting days, months and years of gaining experience, many drafts and sketches between an inspired idea and the result.

Secondary creativity, which is a base for a real artistic product (paintings, novels, inventions, etc.), consists in the study of completely different human virtues, such as perseverance, patience, diligence and endurance, since they are the basis of this stage of creativity.

According to S. Mednik, there is a distinction between verbal and non-verbal creativity. Verbal creativity is expressed in verbal form, for example, in the proposal of original ideas in the field of problem situations, the ability to find remote verbal associations, while non-verbal creativity is a manifestation of creative abilities in the form of artistic images, pictures, drawings, etc. Both of these types of creativity are important for our study as we deal with future primary school teachers' creativity, whose activity is naturally pedagogical and requires the formation of verbal or linguistic

creativity. The development of non-verbal creativity is of interest to us due to the design component of education which requires the manifestation of creative abilities while creating visuals for primary school children (Mednick, 1962).

Summarizing the definitions of creativity of foreign scholars, we can conclude that there is no single approach to this issue, however, we can classify the presented definitions according to four aspects that consider creativity as creative process, creative product, creative personality and creative environment (field, structure, social context that forms the requirements for the product of creativity). There are two points of view regarding the influence of the environment on creativity. According to representatives of the environmental approach, creativity is perception, a response, action or communication of an individual in a friendly atmosphere. This position is based on studies devoted to the influence of the environment on the development of creativity, as a result of which it has been found that a person behaves cautiously in case of a threat from the environment, which leads to a fear of freely expressing their thoughts and ideas. Despite the fact that many researchers point to the presence of harmonious relationships as a necessary condition for the development of creativity, these conclusions have been empirically substantiated.

A favorable environment for the development and manifestation of creativity is characterized not only by its acceptance but also by the stimulation of each other by the members of the environment because the environment favorable for the development of creativity should reinforce creative behavior which is a model of creative behavior for imitation.

A number of scholars hold the opposite opinion. From their position, a socially and politically unstable environment is the most favorable for the development of creativity, since positive correlations have been found

between inharmonious emotional relationships in the family, psychotic parents and high creativity of children (Fromm, 2018; Mednick, 1962).

Creativity in the works of native researchers is considered as:

- ability to be creative;
- intellectual creativity;
- something new, original;
- remote associations;
- restructuring of the whole system;
- unusual encoding of information;
- divergent thinking;
- the result (or its absence) of intrapersonal conflicts;
- going beyond existing knowledge;
- unconventional thinking, which allows us to solve a problem

situation quickly, etc.

We agree with the authors who consider creativity as the ability to create. We have to note that it is appropriate to consider creativity taking into account its divergent component, which is manifested in the originality of thinking and the production of remote associations.

The question of distinguishing between the concepts of "art" and "creativity" has been unresolved till now. There are three approaches to this issue.

1. The concepts of "art" and "creativity" are considered as synonyms, i.e. the study of creativity is being conducted within the framework of the psychology of creativity, and therefore these concepts are not distinguished.

2. Creativity is studied as a separate phenomenon and considered as education of subject-personal novelty and significance. Art is considered as a phenomenon that reflects the processes of interaction of novelty

generated by the subject of activity with the existing socio-cultural context. Thus, creativity is understood as making new opportunities for the subject and art as the creation of new opportunities for culture as a whole. Similar points of view are expressed by M. Boden (Boden, 1999) (individually personal and social creativity).

3. Creativity appears as a separate aspect of the study of art and is considered as an internal resource, human potential. Thus, scholars (Pavlenko, 2018) offer a holistic concept of art as a mental process and creativity is singled out as one of the aspects of an individual's creative potential.

We also adhere to this approach since the study of creativity as one of the aspects of art helps to trace all the ambiguity and complexity of its manifestation. In addition, in this case there is an opportunity to study creativity in connection with the general patterns of art.

Initially, most researchers considered creativity as part of a general approach, to the study of the psychology of art. As it has been noted by scholars (Moliako, eds, 2008), there are two approaches to the study of creativity. The first one identifies the essence of art and creation, the second approach defines the essence of art from the standpoint of a creator.

Scholars (Deineka, Kuchera, Nasonova, 2015) distinguish between the concepts of "art" and "creativity", defining them as two sides of a single circle of phenomena where art is a procedural-resultative side of this unity and creativity is a subject-determining side.

Representatives of the methodological approach understand art as a function of a problem situation and define creativity through the peculiarities of the problem solving process. In the works of domestic scholar's art is understood as a social phenomenon, as a mechanism of development and as an attribute inherent in nature and society. The main

characteristic of art is the ability to create something new, original (Nikitiuk, 2010).

According to I. Shahina, types of art depend on human activity: scientific art means production of new knowledge, artistic – creation of new works of art, pedagogical – the development of new methods, forms, principles, content, pedagogical systems, etc (Shakhina, 2008).

Many scholars have mentioned a close connection between creativity and the level of intelligence in works devoted to the study of creativity. From V. Strelnikov's point of view (Strelnykov, 2003), art is the highest form of intellectual activity with the most important qualitative characteristic that is intellectual initiative. He considers creativity as a situationally unstimulated activity that is manifested through the desire to go beyond a given problem. According to V. Strelnikov, creativity is a characteristic of all innovators regardless of the type of activity. In his opinion, the system-forming factor of art is intellectual activity which acts as an integral formation, a property of a complete personality which reflects the procedural interaction of intellectual and motivational components of the system in their unity and ensures a personality's ability to situationally unstimulated productive activity.

But since the dependence of these indicators has not been found in all cases, there appeared a need to distinguish between them and create separate diagnostic methods for intellectual capability, creative giftedness, and productivity. This last concept was called the creativity quotient (CQ).

In our study we adhere to the theory of the intellectual threshold of E. Torrens. It says that if IQ is below 115-120, intelligence and creativity are directly dependent on each other; with IQ above 120 there is no connection between creativity and intelligence, which means there are no

creative individuals with low intelligence, but there exist intellectual individuals with low creativity.

There are 3 approaches to the problem of the development of creativity:

1) genetic, according to which the determining factor of creativity is heredity;

2) environmental, representatives of which consider external conditions to be a decisive factor in the development of mental abilities;

3) genotype approach (environmental interaction).

Many researchers believe that the sensitive period for the development of creativity is senior preschool age because a child has not lost their naive view of things yet and has their own point of view about everything that happens. But this does not negate the possibility of developing creativity in student age. A feature of the development of creativity in student age is the formation of "specialized" creativity that is the ability to create related to the professional field of human activity. During this period a "professional" example and support from family and peers matter a lot. The end of this phase is the denial of one's imitative position and a negative attitude towards the former ideal. An individual either stays in the imitation phase forever or moves on to the original creativity (Karpenko, 2010; Ovsianetska, 2007; Shyman, 2005).

The development of creativity of students and young professionals requires an appeal to their personality. Based on the conducted analysis of the main approaches to the development of creativity of students and young professionals, we can conclude that there is an interrelation between personal characteristics and the manifestation of a creative attitude to professional activity.

V. Karpenko announces seven signs of students' creativity: originality, heuristics, imagination, activity, concentration, clarity, sensitivity (Karpenko, 2010). A creative specialist should possess such qualities as ingenuity, self-criticism, criticism, flexibility of thinking, independence of thoughts, courage, energy, tenacity, perseverance, purposefulness, etc.

Many scholars believe (Sysoieva, 2006) that the development of creativity is possible at any age with the help of conscious learning of creative activity through the theory of solving inventive tasks (TSIT), which is based on the point that all systems can be developed according to certain laws and are amenable to cognition and application. This theory has become the basis for the introduction of new technologies, particularly in pedagogy.

It has to be noted that scholars have not yet come to a consensus about what qualities are the basis for the development of creativity, but they have identified the most significant components in the structure of future primary school teachers' creativity.

In order to be a creative person, a student must have the necessary level of knowledge, skills and abilities presented in the National Standard, high motivation and be interested in learning and creative activity, demonstrate originality and speed of thought. Based on this, the structure of future primary school teachers' creativity is a set of the following components:

- the basis of the motivational-value component is the professional pedagogical orientation, the personal conviction to the acquisition and realization of knowledge, skills, and abilities, which is manifested in the value-based attitude to the future professional activity and the desire to

achieve success in it. The motivational-value component has stimulating, integrating, organizational functions;

- a cognitive component covers the system of a future teacher's knowledge and skills, which is the basis of their future professional activity, as well as certain properties of cognitive activity that significantly affect the development of creativity;

- a praxeological component is characterized by the ability to solve professional tasks creatively, reveals the process of assimilation and transformation of professional values, knowledge and skills by a person and includes a specialist's self-realization.

The accentuation of the motivational-value component in the structure of creativity is based on the ideas of many scholars who consider the main source of creativity to be the human desire for self-actualization and realization of one's own potential. This tendency, according to C. Rogers, exists in everyone and awaits the appropriate conditions for the implementation.

Along with the need for self-realization in the future profession, a high or sufficient level of motivation for studying at a higher education institution, interest in a chosen profession and creative assimilation of knowledge are of particular importance for students. Thus, the presence of motivation is a necessary condition for the development of future primary school teachers.

The accentuation of the cognitive component of future primary school teachers' creativity is related to such a phenomenon as competitiveness. Many scholars believe that "today knowledge is becoming the only source of long-term sustainable competitive advantage, as everything else falls out" (Antonova, 2012).

Currently, there are many studies that testify the close relationship between creativity and knowledge. We support the positions of scholars who believe that the more knowledge a person gains, the more diverse their approaches to solving non-standard tasks and problems.

Knowledge of fundamental sciences is a necessary requirement for a future primary school teacher. At the same time, not only the amount of knowledge matters but also by its systematicity, accuracy and flexibility. The suitability of a future specialist for practical activities is determined by the flexibility of knowledge and adaptation to production conditions (Dubaseniuk, 2012).

Emphasizing the special importance of the cognitive component of a graduate's professional activity, I. Ziaziun believes that "knowledge, competence and education cannot be replaced even by the best human qualities" (Ziaziun, Sahach, 1997).

The presence of the praxeological component in the structure of future primary school teachers' creativity is based on the views of leading scholars in the field of creativity, who note that the main characteristic of a creative personality is originality and flexibility of thinking manifested in the ability to offer a large number of non-standard solutions to tasks, to quickly switch from one task to the other, to produce remote associations, etc. In addition, students find the ability to creatively solve professional tasks while applying the knowledge gained during training particularly important.

So, after analyzing studies on the creativity of native and foreign scholars we adhere to the following definition in our study: future primary school teachers' creativity is the ability to transformative activity that is based on the needs for self-realization, knowledge in the field of pedagogy and is characterized by the ability to quickly generate non-standard and

functional ideas for achieving a creative result in future professional activity.

The main goal of the professional training of future primary school teachers in higher education institutions should be the development of a personality with creative individuality and special creative thinking. Acquiring only specialized knowledge is not enough to be a competitive specialist. It is necessary to take into account the development of such personality qualities that follow individual aptitudes and creative potential of an individual most (Pavlenko, 2018). In our opinion, this should be reflected in the training of future primary school teachers, whose activity is impossible without creativity, originality and realization of creative potential.

Higher education is the embodiment of a new type of thinking at a higher level of civilized development characterized by completeness of knowledge. The institution of higher education is characterized by the unity of research and teaching where the teacher is an active researcher and the student is an active participant in this research.

Having analyzed the state standards, we have come to the conclusion that creativity and the ability to be creative are enshrined in the standards as a mandatory essential characteristic of a future primary school teacher.

Also, in our study we consider it necessary to turn to the pedagogical analysis of the concept of "technological education", which is important for considering the creative component of pedagogical education. There are a number of definitions of this concept, among which the views of such native scholars as M. Fitsula, V. Lola, I. Buzhina are the most significant for our study.

Thus, M. Fitzula understands technological education as a means of achieving technological culture that involves mastering a system of

methods and means of a transformative activity for the development of material and spiritual values (Fitsula, 2001).

According to V. Lola, technological education is a person's mental capacity for a transformative activity regarding the creation of material and spiritual values for the good of «human-society-environment», a generalized and mediated reflection by an individual of the scientific and technical sphere (Lola, 2005).

I. Buzhina characterizes technological education as a special type of education that forms a single integrated educational system that ensures the formation of ideas and knowledge about a transformative activity and its impact on an individual (Buzhina, 2011).

Having analyzed these definitions, we have come to the conclusion that they are united by a common idea that is of particular importance for our study, namely, the creative component of pedagogical education. Thus, the development of future primary school teachers' creativity is an integral part of the educational process.

In order to show originality and speed of thought, it is necessary for students to have a high level of motivation not only for creative activities but also for learning in general, as well as a positive attitude towards the future profession.

The current situation in the country sets new requirements for the pedagogical activity, the ultimate goal of which should be person-oriented pedagogy (Shyman, 2005).

The activity of a primary school teacher is multifaceted, and a future specialist is able to reveal themselves in several types of interaction such as "human – artistic image", "human – symbolic system", "human – human" and "human – technology" (Stepanko, 2008).

Creativity involves seeing a new problem in a familiar situation and finding ways to solve it, the ability to independently combine and transform already known methods of the professional pedagogical activity (Pidlasyi, 2010).

A future teacher must make socially significant decisions, in particular in non-standard situations, which, taking into account current conditions, are becoming more and more common. The outlined factors led to the need to replace reproductively oriented professional education with person and creatively oriented education. Such personalities will not only quickly respond to constant changes of technologies but also "consider them as an opportunity to get the necessary moral satisfaction from solving new intellectual problems". In this regard, a future teacher should possess verbal creativity to a greater extent.

If we turn to the characteristics of a creative personality, it can be noted that they must be present in the personality of future primary school teachers. Creativity implies a special sensitivity to subtle changes in the external environment, i.e. "sensory culture", aesthetic orientation and associativity (Halian, eds, 2011). These qualities are also necessary in the professional activity of future primary school teachers.

The main value of education of future primary school teachers is the formation of the need to go beyond what is being studied, the ability for self-development, continuous and flexible self-education throughout life.

One of the requirements that today's society makes for a teacher's personality is their creative activity, a creative approach to the realization of their professional skills, and the availability of creative self-development skills.

In the study of N. Karpenko (Karpenko, 2016) it is stated that a talent is formed and developed only in such conditions that contribute to the

individual development of a personality. These conditions are about a well-organized educational process, in which all subjects would be able to activate an individual's creative potential, and the method of teaching any subject would exclude the passive perception of ready-made knowledge and conclusions. A teacher's creative personality and focus on the development of students' creativity guarantees that future specialists will strive for productive thinking and will show originality in non-standard situations.

Now a teacher is becoming the main tool on which the formation and development of a student's creatively developed personality depends. Therefore, a future primary school teacher must be the creator of themselves and their students. A future teacher's personality should be creative and erudite (Tkachenko, 2014).

Since there are no rigidly regulated teaching methods in pedagogy, the choice of a teacher is determined by the level of the formation of a student's personality. In this regard, higher and higher requirements are placed on a future teacher's personality. What our future will be depends on a teacher's attitude to their work (Pidlasyi, 2010).

L. Ovsianytska (Ovsianetska, 2007) sees the difference between creative and reproductive thinking in "the degree of novelty of the resulting product in the process of mental activity in relation to a subject's knowledge". Creativity encourages making something new that did not exist before. The peculiarity of the development of future primary school teachers' creativity is that the result has to be a qualitative change in thinking, consciousness and students' personality. In the process of the creative activity, not only creativity is developed but also such necessary qualities for future teachers as imagination, fantasy, emotional sensitivity and empathy.

According to N. Volkova (Volkova, 2003), pedagogical activity, on the one hand, is a set of actions learned through the pattern of usual actions and new, original actions, on the other hand. At the same time, creativity is manifested in the second group of actions.

The content of education of future primary school teachers should not be limited to narrow specific requirements, it should be versatile and sufficient for the development of erudition, variable thinking, a broad artistic outlook, and professional independence, which are necessary for a modern teacher to creatively teach subjects.

The main idea of education of future primary school teachers is the development of the personality of a teacher-researcher who is capable of creative self-determination and self-realization in making their own content of education (Petryshyn, 2015).

Only a creative teacher, who should be trained in a higher education institution, can form and develop students' creativity. The presence of creativity in the professional activity of future primary school teachers leads to a change in the motives of the activity from material incentives to the process of the activity itself.

According to the scholars (Lytvynenko, 2006), a creative teacher should possess such basic skills as

- planning and creative processing of the material;
- organization and support of students' creative activity during classes and the learning process as a whole;
- the ability to analyze their own experience in terms of solving educational tasks creatively;
- the ability to create their own original system of the construction of educational information and adapt it to students' level of understanding.

In order to develop future primary school teachers' creativity, we

need to turn to pedagogical modeling. Pedagogical modeling is studying pedagogical objects by modeling conceptual, procedural, and structural characteristics and particular "sides" of the educational process within a certain sociocultural space. Creating a model in pedagogical theory and practice is the development of goals for the creation of a pedagogical system, process or situation and the main ways of achieving them.

A model is a theoretically presented or practically implemented system that provides new information about a research object in the process of displaying or reproducing it. A model is created at the first stage of work on a pedagogical project (Karpenko, 2016).

For our study, it is necessary to develop a structural and content model of the development of future primary school teachers' creativity. In the model, the problem of selecting pedagogical conditions that allow implementing a necessary type of the activity for its design and realization is of particular importance. The main strategic goal of the designed model is to create pedagogical conditions for the development of future primary school teachers' creativity.

In order to develop a structural and content model for the development of future primary school teachers' creativity, we have determined the task of selecting and adapting the most favorable pedagogical learning technologies to the educational process.

The current changes taking place in education involve a change in the pedagogical support of the educational process and the creation of conditions for the individualization of learning with taking into account the specifics of perception, cognitive activity, proclivities, needs and interests.

We have created a structural and content model for the development of future primary school teachers' creativity on the basis of the above theoretical material.

The systematizing element of the developed model has become the goal determined as the development of future primary school teachers' creativity in higher education institutions. This goal is specified by a number of pedagogical tasks aimed at the development of creativity components. The solution of the tasks has involved the implementation of the principles of activity-based and person-oriented approaches.

The development and implementation of the structural and content model for the development of future primary school teachers' creativity should take place in the following stages:

1st stage (preparatory) – its main purpose is to form future primary school teachers' motivational and value attitude to education in general and to professional activity in particular, the acquisition of basic knowledge about creativity, art, creative techniques, the formation of initial readiness for pedagogical activity. In the context of the study problem, we consider a motive as students' conscious urge to the activity based on "inner experience", which is the basis of the activity. The motives embedded in the educational activity (students' desire and aspiration to learn new facts, overcome contradictions and obstacles in solving problematic tasks) are important for solving the problem of the creativity development. Learning the professional activity should be carried out through students' fulfillment of their own desire to master the profession.

2nd stage (main) – students study the theoretical foundations of the creative activity, various methods and techniques for developing creativity in pedagogy, master methods and techniques for solving educational tasks, gain deeper knowledge, skills and abilities in the field of pedagogy aimed at the development of non-verbal creativity.

3rd stage (professional-activity-based) – students undergo pedagogical practical training aimed at actualizing non-verbal and verbal

creativity in the process of passing pedagogical practice, where students are faced with real pedagogical situations that require making non-standard original decisions. At this stage the diagnosis of the level of verbal and non-verbal creativity is carried out in accordance with the criteria and indicators defined by us.

The main principles of the implementation of the model are the principle of humanization (humane attitude to a student's personality, respect for their rights and freedoms), the principle of individualization of training (taking into account students' psychological and professional characteristics), the principle of motivation (students' interest in creative activities and manifestation of activeness), the principle of professional expediency (selection of the content, methods and means of learning taking into account the peculiarities of the chosen specialty), the principle of continuity of learning (developing a certain system and sequence of the learning process, which allows predicting the rate of assimilation of educational material).

Considering creativity as a professionally important personal quality, we highlight the following components in the structure of its development:

A motivational and value component. Its basis is a professional and pedagogical orientation in the process of the development, a personal attitude to the acquisition and implementation of knowledge and skills, which is expressed in the need for the professional self-realization. The presence of needs is a necessary prerequisite for any activity, but a need itself is not able to provide a certain orientation to the activity. Motives include a meaningful description of needs. The motivational and value component involves interest in the pedagogical activity (sustainable professional motives).

The cognitive component of the creativity development process is a

system of a future primary school teacher's knowledge and skills which forms the basis of their future professional activity. The cognitive component is based on knowledge and ideas about the features and conditions of the professional activity in general and in relation to the development of creativity in particular. This component of the creativity development process is formed within the framework of the cognitive-praxeological unit at the main stage and is associated with the acquisition and deepening of knowledge in the field of pedagogy, as well as creative activity.

The praxeological component is characterized by students' speed and originality of thought. The component includes mastering methods and techniques of creativity in the professional activity, the ability to creatively solve pedagogical tasks through the creative self-improvement. A personality with originality of thought is able to show both verbal and non-verbal creativity.

In the course of our study, we have put forward a hypothesis saying that the development of future primary school teachers' creativity will be carried out more successfully if the following pedagogical conditions are observed:

- 1) enrichment of the content of the education of future primary school teachers with their own life experience;
- 2) involving students in the activity of solving professional tasks;
- 3) ensuring the problematic nature of the educational process of future primary school teachers.

The first condition. The issue of enriching the content of education with life experience arose in pedagogy quite a long time ago. Aristotle also noted that experience is the criterion of all knowledge. He argued that some knowledge could only be acquired through experience.

The role of experience in the creative process can be defined as a way of using students' existing knowledge to obtain new ones, as the transfer of knowledge from one field to another, the properties of which must be studied for solving creative tasks (Karpenko, 2010).

Studies have proved that the direct connection of the development of creativity can be traced to the level of a person's perceived competence in the creative activity (Pavlenko, 2018).

There is no doubt that human experience matters a lot in the process of acquiring knowledge. If a person does not understand and remember what happened to them in the past, if they do not compare the task they are solving now with those they had to solve before, or if they do not find commonalities in the tasks, then they cannot use their experience.

As scholars have proven, creativity depends on the influence of the environment, so its development in students is facilitated by the presence of a positive example of creative behavior, for example, appropriately selected examples of the behaviors of creative people, their biography and creative activity. A teacher should become such a creative model as an example of a personality who creatively applies knowledge, life experience and various pedagogical technologies aimed at developing students' verbal and non-verbal creativity.

Certain conditions are necessary for the transition of life experience into vitagenic experience: life experience must be socially significant, must not only be stored in the memory of the past but also help to construct the future taking into account past mistakes and achievements; must be ontological, that is, include the experience of previous generations. In addition, replenishment of life experience should be continuous.

From the point of science, the transition of life (vitagenic) information into vitagenic experience goes through the following stages

and levels.

The first stage is the primary undifferentiated perception of vitagenic information.

The second stage is evaluation. A person determines the significance of received information from universal gnostic positions, then from positions of personal significance. Screening out information occurs ontogenetically.

The third stage is formative. A personality spontaneously or deliberately creates an attitude to remember this information with an approximate term of «storage». The terms of storage are determined by its significance, vital and practical orientation. This also determines a level of its assimilation.

The first level is operational. It is characterized by the setting up for weak memorization, that is, the received information is of the least importance for the self-realization of an individual in the educational process.

The second level is functional. Pursuit of longer periods of the information storage takes place. It is used in situations of choice.

The third level is basic. Pursuit of long-term memorization, which is of the greatest importance for the self-realization in the educational process, occurs. Levels can constantly interact with each other, switch from one to another, and have different degrees of significance.

Thus, life experience can be understood as vitagenic information acquired by an individual and stored in the reserves of long-term memory, which is constantly ready for actualization in appropriate situations. Long-term memory is a set of thoughts, feelings, actions lived by a person and represents for them a self-sufficient value, which is connected with the memory of the mind, feelings and behavior.

The second condition for the development of future primary school teachers' creativity is the involving students in the activity of solving professional tasks.

Educational activity differs from professional activity and does not always intersect with real life, which leads to certain difficulties, among which it is necessary to highlight the complexity of applying knowledge and its formalism. This problem dictates the need to review the traditional education system and transform it into a qualitatively new condition.

We find the solution to this problem in the use of the resources of pedagogical practice, in the possibilities of leading pedagogy, which provides many new technologies, methods and forms of learning, which suppose the gradual immersion of students in professional activities. These include situational tasks, business games, seminars-discussions, thanks to which a student perceives, assimilates and applies in practice knowledge that arouses interest, certain emotions and has value, personal significance for them.

Using situations from the professional activity allows facing real pedagogical practice.

However, only changing the form of work is not enough for the development of students' creativity, it is also necessary to correct the vision of the studied material, to modernize the course content, to activate students. Mastering the techniques of competent subject actions in the process of individual or joint analysis of professional tasks, a student develops as a specialist. That is, the process of training students is a consistent transformation of educational activity into professional activity aimed at the creativity development. The educational process should be organized in such a way that it includes situations that suppose the actualization of students' life experience.

It is possible to include students in activities aimed at solving professional tasks with appropriate situational practice-oriented tasks. Situational practical tasks can be different, but they must be in the field of professional self-determination of future primary school teachers, be meaningful and interesting for students.

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The involvement of students in solving professional tasks includes the successive complication of their activities: from the analysis and description of the professional reality to the inclusion and manifestation of initiative and the implementation of ideas for the transformation of the professional reality.

Thus, the content of students' education should be a system of educational situations, problems and tasks that gradually approach professional ones with the help of the involvement of students in the activities of various organizations and institutions, which leads to the expansion of the education content of future primary school teachers.

In the process of the pedagogical practice, students have an opportunity to gain experience in analyzing and solving professional tasks. An educational task is transformed into a professional one due to the fact that the situation takes place in reality. Students' creativity develops due to the educational process organization through activities that have a personal meaning for students, the creation of non-standard problem situations where students have a research function, involvement in real professional practice where students' creativity is realized and the product of

transformative activity is obtained.

Considering a student as an active subject who has had a certain theoretical training and mastered technologies and who tests the developed ideas and is involved in various creative project groups in the professional space is a necessary condition for the development of students' creativity. The research potential of this educational activity type is aimed at actualizing students' life experience, deepening knowledge and developing the ability to productively interact with the surrounding social space.

Thus, the immersion of future primary school teachers in professional activities provides an opportunity for the maximum realization of their creative potential, expansion of professional knowledge, the need to be included in the professional reality that is aimed at proactive actions, reflection and responsibility for the activities results in a real professional situation.

The third pedagogical condition is to ensure the problematic nature of the educational process of future primary school teachers.

In the studies of many scholars, the main characteristics of creativity are called the ability to put forward new unexpected ideas that differ from widely known and commonly accepted ones, as well as the ability of students to generate a large number of original ideas in conditions of limited time. Situations with elements of problems and certain difficulties are necessary for creativity (Buzhina, 2011).

The development of students' creativity occurs due to the fact that the creation of a problem situation takes place with the help of modeling the real creative process and managing the search for a solution to a problem. At the same time, awareness, acceptance and resolution of these problematic situations occur with students' optimal independence but under a teacher's general guidance in the process of joint interaction.

Problem-based learning is based on a problematic situation, which is an intellectual difficulty that arises when a student does not understand how to explain facts, phenomena or processes of reality, as well as when known methods do not help to achieve a desired result. Accordingly, such situation forces a person to quickly look for a new original way of explanations or actions. Creativity is manifested in the process of problem statement and solving problems.

Thus, we understand problem-based learning as an educational and cognitive activity of students for the assimilation of knowledge and methods of activity, where students perceive a teacher's explanations in the conditions of a problematic situation, independently analyze the formulation of problems and achieve their solution by putting forward proposals, hypotheses, their justification and evidence, as well as by checking the correctness of the decision.

Problem situations contribute to the actualization of originality and speed of thought because they perform the following functions:

- development of skills of creative assimilation of knowledge with the help of various logical methods of the creative activity; formation of skills of creative application of knowledge manifested in the ability to solve non-standard educational problems; accumulation, formation, actualization of life experience in the creative activity, which occurs in the process of mastering methods of scientific research; development of students' creativity (Halian, eds, 2011).

The introduction of problem-based learning into the educational process occurs in stages and consists of four levels:

Level I – dependent activity. This level is characterized by the fact that a teacher organizes a problem situation, singles out the educational problem and presents the facts that lead to its solution. Students perceive

the teacher's explanations, learn a sample of actions in the conditions of a problematic situation, do tasks and exercises that have a reproducible nature.

Level II – semi-independent activity. This level is characterized by the application of acquired knowledge in a new educational situation. A teacher organizes a problem situation and then formulates the problem together with the students; they put forward hypotheses, choose the correct one, discuss solutions and facts.

Level III – independent activity. This level is characterized by the fact that a teacher creates a problem situation and students solve the problem. This level includes doing reproductive-research type exercises when a student applies the acquired knowledge in a new situation, constructs, solves tasks of an average level of complexity, proves hypotheses with little help from the teacher.

Level IV – creative activity. This level involves the performance of individual works that require creativity, imagination, the discovery of a new way of solving an educational problem, independent proof, etc. On the basis of the materials recommended by the teacher, students identify problems, choose ways to solve them with further independent implementation, draw conclusions and necessary generalizations.

Problem-based learning contributes to the development of creativity because the discrepancy between the existing knowledge systems of students and new requirements has been revealed. Students face new practical conditions for the use of already existing knowledge when it is necessary to look for ways to apply knowledge in practice, or there is a contradiction between a theoretically possible way of solving a task and the impossibility of the practical implementation or the impracticality of the chosen method. Problem-based learning involves active assimilation of

new knowledge under a teacher's guidance. Therefore, it provides a special type of thinking, creativity, the depth of convictions, strength of knowledge assimilation and its creative application in practical activities.

The formation of students' professional thinking is the development of a creative problem-solving approach to solving professional tasks. Training in higher education institutions should form students' necessary creative abilities (Antonova, 2012): the ability to define and formulate a problem; the ability to put forward a hypothesis, find or invent a way to test it; the ability to collect data, analyze it, propose methods of its processing; the ability to formulate conclusions and see the possibilities of practical application of the obtained results; the ability to see a problem as a whole, all aspects and stages of its solution.

Thus, problem-based learning helps to develop students' ability to apply previously acquired knowledge and skills in a new situation; combine new methods of solving using elements of previously known methods; make original solutions without applying previously known similar methods.

Having characterized and substantiated the pedagogical conditions listed above, it can be noted that all of them are directly related to the development of the components of future primary school teachers' creativity, take into account individual characteristics of a student's personality and provide a new approach to the educational process in higher education institutions with the aim of developing a holistic, harmonious personality with high level of creativity.

Conclusions and directions for future research. Therefore, the development of future primary school teachers' creativity in the process of professional training involves several stages:

1st stage (preparatory) – the main goal of this stage is to form future

primary school teachers' motivational and value attitudes towards professional activities, to obtain basic knowledge about creativity, art, creative techniques, to form initial readiness for pedagogical activities, etc.

2nd stage (main) – future primary school teachers study theoretical foundations of the creative activity, methods of the creativity development in pedagogy, master methods and techniques for solving educational tasks, acquire knowledge and skills aimed at the development of non-verbal creativity.

3rd stage (professional-activity-based) – future primary school teachers undergo pedagogical practical training where they are faced with real pedagogical situations that require making non-standard original decisions.

The main principles of future primary school teachers' creativity development in the process of professional training are: the principle of humanization (humane attitude towards a future teacher's personality, respect for their rights and freedoms); the principle of individualization of professional training (analysis of future specialists' psychological and professional characteristics); principle of motivation and activity (interest of future primary school teachers in the creative activity); the principle of systematic learning (construction of a certain system and consistency of the learning process, which allow predicting the rate of assimilation of educational material).

Effective pedagogical conditions for the development of future primary school teachers' creativity in the process of professional training can be: enrichment of the content of education of future primary school teachers with their own life experience; involvement of future primary school teachers in activities aimed at solving professional tasks; ensuring a problematic character in the educational process of future primary school

teachers.

Thus, our study has showed that the creation of the specified pedagogical conditions contributes to the purposeful development of future primary school teachers' creativity in the process of professional training.

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