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CREATIVITY AS A SUBJECTIVE ACTIVITY OF STUDENT'S ART

“Creative products can be very different in nature: a new solution to a problem in mathematics, the discovery of a chemical process, the creation of music, paintings or poems, a new philosophical or religious system, innovation in law, fresh solutions to social problems, etc.” (Barron, Harrington, 1981: 338).

Creativity is the main way of existence and development of personality. A full-fledged personality is always a personality of developing creativity, characterized by the manifestation of new psychological formations and the restructuring of already formed structures.

In his opening statement as president of the American Psychological Association, J. Guilford once posed two issues of creativity that are being explored: “How can we discover creative promises in our children and youth?” and “How can we promote the development of creative personalities?”. Researchers have demonstrated the direct dependence of creativity on the conditions of socialization, up to the level of educational institutions in which different people receive education. In other words, there are conservative schools that shape performers – where creative personalities are antipodes in the system of this structure. And there are creative schools that literally teach you to think creatively.

Relevant and probable, for all the variety of definitions of creativity in its total characteristics the productivity, flexibility, originality in creating something new (idea, product) are emphasized. Creativity in the conceptual field of “creativity” is one of the main components of both the category of “creativity” and its derivatives: creative personality, creative abilities, creative activity, as well as talent (creativity is a component of talent), ability and others.

Creativity is the subjective activity of the student's creativity, his motivation and the chance to realize the “I-potential” in the coordinate system of inspiration.

Research of the presented phenomenon, its integration with advanced pedagogical concepts will lead to the creation of a holistic humanistic methodology that will promote harmonious development and creative self-realization of the student, the implementation of his self-doctrine in the conceptual field of inspiration.

Key words: *creativity, creation, inspiration, motivation, identification, student, ideas-fix, self-doctrine.*

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КРЕАТИВНІСТЬ ЯК СУБ'ЄКТНА ДІЯЛЬНІСТЬ ТВОРЧОСТІ СТУДЕНТА

Творчість є основним способом існування і розвитку особистості. Повноцінна особистість – це завжди особистість творчості, що розвивається, характеризується проявом нових психологічних новоутворень і перебувальною вже сформованих структур.

У свій час Дж. Гілфорд у своїй вступній промові на пост президента Асоціації американських психологів позиціонував дві проблеми креативності, що піддаються вивченню: «Як ми можемо відкрити креативні об'єкти в наших дітях і молоді?» і «Як ми можемо сприяти розвитку креативних особистостей?» Дослідники продемонстрували пряму залежність креативності від умов соціалізації, аж до рівня навчальних закладів, в яких різні люди здобувають освіту. Іншими словами, є школи консервативні, що формують виконавців, – де творчі особистості є антиподами в системі цієї структури. І є школи творчі, які в буквальному розумінні слова навчають мислити креативно.

Актуально та вірогідно, за всієї різноманітності визначень креативності в її сумарній характеристиці підкреслюється продуктивність, гнучкість, оригінальність у створенні чогось нового (ідеї, продукту). Креативність в понятійному полі «творчості» займає місце однієї з основних складових, як самої категорії «творчості», так і її похідних: творча особистість, творчі здібності, творча діяльність, а також обдарованість (креативність – компонент обдарованості), здібності та ін.

Креативність – суб'єктна діяльність творчості студента, його мотивація та шанс на реалізацію «Я-потенціалу» в системі координат інспірації.

Дослідження презентованого феномену, його інтеграція з передовими педагогічними концепціями призведуть до створення цілісної гуманістичної методології, яка сприятиме гармонічному розвитку та творчій самореалізації студента, реалізації його self-доктрини у понятійному полі натхнення.

Ключові слова: креативність, творчість, натхнення, мотивація, ідентифікація, студент, ідеї-фікс, self-доктрина.

Statement of the problem. Creativity as a subjective activity throughout the entire historical period of formation of pedagogical science is of great interest to both theorists and practitioners of education. Among the priority strategies for modernizing the modern doctrine of education remains the relevant focus on the development of creative potential of students as a determining condition for flexible adaptation to the rapidly changing realities of society.

The phenomenology of creativity has attracted the attention of thinkers of all eras of world culture. However, the general problem of creativity in modern science not only has not lost its relevance, but is still in the area of immediate development of psychological and pedagogical science. Therefore, it is expedient to outline the historical context of the studied phenomenon of constructive and creative segments.

Analysis of recent research and publications. Creative behavior is a process of communication in which an individual deals with his environment (external motivation) and with himself (activation of own abilities as a response to external motivation), a process that lasts the whole life – emphasizes T. Kapkanets. L. Thurston proposed a definition of creativity, which he outlined through the prism of intelligence-concept. Creativity, according to A. Maslow, is a stage of inspired creativity, the process of detailing the creative product and giving it a specific subject form. N. Bulka proposes to assume that creativity as a talent is not static, but a dynamic characteristic that is in constant motion, in development, and therefore constantly changing (Булка, 2005). G. Eisenk introduced the concept of “general intelligence”, which

summarizes a set of different abilities. What was researched for theoretical provision for the development of students' creativity in the educational process of higher education institution.

Task statement. Formulated and substantiated the theoretical foundations of creativity as a general (primary, universal, independent) ability to create with an emphasis on motivating students to self-development, which is potentially important for the theory of higher education pedagogy. The concept of “creativity” in the conceptual field of the category of “creativity” in the context of the hierarchical structure of its derivatives is defined and substantiated; aspects in the formulation of initial definitions of the studied phenomena are offered; the conditions of development of students' creativity in the pedagogical process are substantiated and ideas-fix for inspiration of recipients by the teacher are presented.

Outline of the main material of the study. The transformation of creativity absorbs various reflections on the interpretation of the presented phenomenon. I will try to emphasize this creative stimulus as a determinant of the behavioral segment.

Creative behavior is a process of communication in which an individual deals with his environment (external motivation) and with himself (activation of own abilities as a response to external motivation), a process that lasts the whole life – emphasizes T. Kapkanets (Капканець, 2017: 412).

L. Thurston proposed a definition of creativity, which he outlined through the prism of intelligence-concept: “Intelligence is the ability to hamper instinctive behavior at the unfinished stage of its for-

mation and modify it at this stage with special stimuli relatively distant from those presented directly and tangibly” (Трофімчук, 2012: 130).

Creativity, according to A. Maslow, is a stage of inspired creativity, the process of detailing the creative product and giving it a specific subject form. The author believes that the concept of creativity and the concept of a healthy, self-actualizing personality approach each other. Learning creativity, or, more precisely, learning through creativity, can be extremely useful not so much to prepare people to master creative professions or to produce art products, but to create a good, beautiful, good person (Поклад, 2023).

In the 50’s a desire to highlight some specific ability to create was developed, which is not limited to intelligence (Воробйова, 2014).

H. Trick (1968) in a fundamental review of research on US art critically notes that the model on which to build methods of measuring “creativity” should not be tests, but acts of creativity itself, as is usually in case of non-test situations. The author, following H. Gutmann, wonders how creativity – a spontaneous process – can be studied by stimulus-reactive methods? (Тютюннікова, 2011: 20).

N. Bulka proposes to assume that creativity as a talent is not static, but a dynamic characteristic that is in constant motion, in development, and therefore constantly changing (Булка, 2005). The author sees the advantage of the presented dynamic approach in the fact that the idea of giftedness is deprived of a touch of elitism (Булка, 2005).

The actual is statement of G. Wallace, who proposed to distinguish such stages of the creative process as: preparation, incubation, enlightenment, verification (Трофімчук, 2012: 129).

Abilities and creative aspects are a harmonizing factor that determines the production of new realities through the prism of the realization of the phenomenon of subjective creative activity. I will try to semantize aspects of talent and abilities in the interpretation of the following statements.

According to T. Kapkanets, under the general talent should be “understood the totality of all human qualities on which depends the productivity of its activities; thus, it includes not only intelligence but also all other properties and features, including emotional sphere, temperament, emotional vulnerability, tone, pace of activity, etc.” (Капканець, 2017: 409).

S. Rubinstein understood abilities as “a complex synthetic formation, which includes a number of data, without which a person would not be able to a particular activity, and properties that are produced only in the process of a certain way of organized activity” (Павленко, 2015: 155).

General abilities provide relative lightness and productivity in mastering knowledge and carrying out various activities; special abilities are a system of personality traits that help to achieve high results in any field of activity, writes I. Sereda (Середа, 2011).

G. Eisenk introduced the concept of “general intelligence”, which summarizes a set of different abilities. The level of development of each ability is determined by the level of development of general intelligence. Creative abilities are understood by him as the highest level of general intelligence (АНТОНОВА, 2012: 22).

Today, the educational environment can be imagined as a system of influences and conditions of personality formation according to a certain pattern. Creative educational environment is a multidimensional individualized integrity, designed to create conditions that would promote personal growth (Кадієвська, 2008: 75). The main goal of functioning of the creative educational environment of higher education institutions is to create conditions most favorable for self-actualization of each individual, training of cultural, moral and highly qualified professionals able to independently and competently solve actual problems, quickly navigate the most difficult situations with creative thinking, active life position, skills of self-education, self-discipline and introspection.

In order for education to really become creative and personality-oriented, i.e. more effective, it is believed that it should focus on: the level of training in a particular field of knowledge and the degree of general development of worldview culture; features of the mental composition of the individual (memory, thinking, perception, ability to possess their own emotional sphere; features of character, temperament). That is, training must be individual.

So, in order to realize and self-identify the individual as a subject of creative activity, I will try to present my own plan-scheme of inspiration and positioning of individual teaching style.

Individual style of presentation of the lesson is an integral constant in the work of the teacher. Below I present the ideas-fix, which are dominant in the inspiration and motivation of students while working at classes:

1. I take into account the interests of students: I entrust “passion projects”.

The “Passion Project” is a small study that students carry out over a certain period of time on a topic of interest to them. It may not be related to the program or even related to the subject I am teaching. Students present the results of their research to the audience; respectively I may not limit them in form.

Why is this necessary? This study for students is an opportunity to see the subject from an

unexpected angle and show their creativity in different dimensions:

- in choosing a topic;
- search methods;
- presentation of information.

2. Apply gamification.

The introduction of the game in the audience attracts to purposeful activities and stimulates motivation to learn.

3. Allow to make mistakes.

I help students understand that a mistake is just the result of an experiment. And if it differs from the desired, it only means that you need to try again. My credo is “Successes in mistakes”.

4. Focus on the development of the recipient.

I repeat to students that the level of intelligence and talents is the starting point from which you can start to develop creativity.

Conclusions. Thus, creativity is a pedagogical guideline in the work of a teacher. It is logical to assume that a deliberately organized, purposeful pedagogical process should make significant adjustments to the nature of the dynamics of student creativity. The process of creativity requires internal tension, which can arise in three ways: in the conflict between the traditional and the new at every step of the creative process; in the ideas themselves, in different solutions or intended products; it can be created between the chaos of uncertainty and the desire to move to a higher level of organization and efficiency within the individual or society as a whole. It is possible that all three types of tension arise at different stages of the creative process (Tardif, Sternberg, 1988). Finally, it is creative activity, emphasized L. Vygotsky, makes the individual “a creature facing the future, creates it and changes its present” (Комар, 2021).

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