

<https://doi.org/10.34142/23129387.2025.72.14>

UDC 159.9

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## TRAINING OF VERBAL CREATIVITY DEVELOPMENT

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*Relevance of the Study. Despite the fact that psychological characteristics and mechanisms of verbal creativity, as well as the regularities of its manifestation, are explored in numerous works by both native and international researchers, there is a significant lack of a comprehensive, systematic, and thorough perspective on the means of targeted development of verbal creativity. Such development is crucial for ensuring the success of the professional activities of individuals in various contemporary professions.*

*The aim of the study is to develop a verbal creativity training program suitable for implementation in the system of psychological and pedagogical support for future professionals.*

*Results. The program proposed in the study includes over 50 practical exercises and techniques, which form the verbal creativity development training. These exercises and techniques can be integrated into psychological support programs for higher education students during their academic and professional activities.*

*Conclusions. The training program proposed in the study encompasses a series of exercises and techniques aimed at: 1) the development of verbal creativity speed as the ability to rapidly generate creative ideas for writing creative texts; 2) the development of verbal creativity originality as the ability to produce non-trivial and engaging creative ideas for writing creative texts; 3) the development of flexibility and resistance to fixation in verbal creativity as the ability to consistently generate a diverse range of creative ideas for writing creative texts; 4) the*

*development of verbal creativity elaboration as the ability to refine and detail creative ideas during the process of writing creative texts.*

**Keywords:** *creativity, verbal creativity, creative texts, creativity, training, psychological support of academic and professional activities of higher education students.*

## **Тренінг розвитку вербальної креативності**

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Актуальність дослідження. *Попри те, що психологічні особливості та механізми вербальної креативності, закономірності її прояву розглядаються у численних роботах вітчизняних та закордонних дослідників, суттєво бракує цілісного, системного та ґрунтовного погляду на засоби цілеспрямованого розвитку вербальної креативності, що уможливають успішність професійної діяльності носіїв багатьох сучасних фахів.*

Мета – *розробити тренінг вербальної креативності, придатний для впровадження у систему психолого-педагогічного супроводу майбутніх фахівців.*

Результати. *Запропонована у дослідженні програма містить понад 50 практичних вправ і технік, що складають тренінг розвитку вербальної креативності і можуть бути втілені у програмах психологічного супроводу здобувачів вищої освіти у процесі їх навчально-професійної діяльності.*

Висновки. *Запропонований у дослідженні тренінг охоплює низку вправ та технік, спрямованих на 1) розвиток швидкості вербальної креативності як здатності швидко продукувати творчі ідеї для написання творчих текстів; 2) розвиток оригінальності вербальної креативності як здатності продукувати нетривіальні цікаві творчі ідеї для написання творчих текстів; 3) розвиток гнучкості та супротиву замиканню вербальної креативності як здатності до сталого продукування різноманітних творчих ідей для написання творчих текстів; 4) розвиток розробленості вербальної креативності*

*як здатності до деталізації творчих ідей у процесі написання творчих текстів.*

*Ключові слова: креативність, вербальна креативність, творчі тексти, творчість, тренінг, психологічний супровід навчально-професійної діяльності здобувачів вищої освіти.*

**Introduction.** National state educational programs and higher education standards foresee the modernization of the education system and define strategic directions for its further development with the goal of ensuring the continuous intellectual and spiritual self-improvement of the individual. This process aims to shape and develop the intellectual and cultural potential of the individual as the highest values of the nation. The transformation of education is focused on the formation and development of a creative individual, capable of self-realization and the creation of national and global cultural models.

The psychological characteristics and mechanisms of verbal creativity, as well as the patterns of its manifestation, are discussed in numerous works by both and foreign researchers (M. Savrasov, H. Tynh, K. Fomenko, S. Shandruk, L. Shrahina). However, there is a significant lack of a comprehensive, systematic, and thorough perspective on the means of targeted development of verbal creativity, which enable the success of the professional activities of individuals in many contemporary professions.

The aim is to develop a verbal creativity training program suitable for implementation in the psychological and pedagogical support system for future specialists.

Results.

In order to develop verbal creativity, we propose a series of exercises in the following areas:

- 1) the development of the speed of verbal creativity as the ability to quickly generate creative ideas;
- 2) the enhancement of the originality of verbal creativity as the capacity to produce non-trivial and engaging creative ideas;

3) the development of flexibility and resistance to fixation in verbal creativity as the ability to consistently generate a variety of creative ideas;

4) the development of elaboration in verbal creativity as the ability to detail creative ideas.

To foster the *speed of verbal creativity*, exercises are provided that involve activating the creative abilities of writing activities, as well as tasks within oral speech, taking into account the time for completing the tasks. Time limitations, set by the participants of the program, serve as the key criterion for evaluating the success of completing the exercise. The focus of the trainer and other participants, who sequentially assume the role of evaluators of the success of the completed tasks, is directed at assessing the completeness and coherence of the textual output (whether spoken or written) within the given time frame.

#### *Exercise "Storytelling"*

The aim is to write a short narrative on a given topic. For example, "Write a story (5-10 sentences) about a purple object." Several modifications of this exercise were also implemented. In particular, participants were asked to write a story using all the words depicted on a card. Another variation of the exercise involved writing a story in which each subsequent sentence began with the next letter of the alphabet, in order.

#### *Exercise "Word"*

The aim is to write as many words as possible from one large word within five minutes. For example, if the initial word is "creativity," participants can form a large number of words using its letters, such as: "cat", "vital", "care", etc. (Fomenko & Savrasov, 2021).

#### *Exercise "Possible Ways of Using an Object"*

The aim is to develop the speed of thinking, implemented through brainstorming. The trainer writes down ideas for alternative uses of common objects on the board such as a brick, a newspaper, or a car tire.

#### *Exercise "Common Features"*

This exercise is conducted individually. Participants are tasked

with finding as many common features as possible that link two given words, with one minute allocated for each pair. Examples of word pairs include: "mattress and zebra," "sun and electric train," "autumn and ballet," "man and coffee," "pen and rocket," "love and the Internet." After completing the exercise, a discussion follows. The winner is the participant who identifies the greatest number of common features or analogies.

*Exercise "Listing Traits Incompatible with the Given Profession"*

The trainer provides a list of professions and various types of occupational activities corresponding to the participants' specialties. The trainer randomly selects one profession (for example, by drawing a strip with the profession's name or calling out a number from 1 to 10, etc.). Then, within 10 minutes, participants must list as many traits as possible that are undesirable or even harmful for the effective practice of that profession (Pyshy Sylno, 2017).

*Exercise "Story in One Sentence"*

The aim is to develop conciseness in outlining the concept of a desired work. Within two minutes, participants must write a brief description of the story they would like to write, expressed in a single sentence (Pyshy Sylno, 2017).

*Exercise "Time Limit"*

Within 30 seconds, participants must write everything that comes to mind. In the next minute they should expand the text in any aspect. After that, they have one more minute to improve the new development of the text. The following minute should be used to further expand the text in any aspect, followed by another minute to enhance the new development. The final 30 seconds are dedicated to concluding the story (Pyshy Sylno, 2017).

To develop *the originality of verbal creativity*, exercises are used that focus on activating the corresponding property of verbal creativity. The attention of the trainer and the expert participants is directed towards the originality of the task performed. Time was not considered, so most of the tasks at this stage were completed by the participants independently outside of class time and presented to the group at the beginning of the next session.

*Exercise "The Black Dot"*

Participants are required to write a brief composition about a black dot on their sheet of paper (Tytarenko, 2023).

Using a set of "Rory's Story Cubes," participants must work in groups to create a story by drawing on the associations that arise from describing each side of the cube. The team with the most original story is declared the winner. The originality was assessed through a secret vote conducted via Google Forms.

*Exercise "Poetry"*

The aim is to write poems and haikus. This task was completed independently by the participants and presented at the following session.

*Exercise "Autobiography"*

The aim is to write one's autobiography in an unconventional manner, presenting it as a mosaic of facts, quotes, or characters from famous writers. Each sentence in the autobiography must begin with the following structure: "Like X, I was born... I was... I have..." (Tytarenko, 2023).

*Exercise "Photography"*

The aim is to write a story based on a photograph familiar to the participants. This can be a photo from a family archive, a picture of a famous person, a historical photo, etc. (Tytarenko, 2023).

*Exercise "Complete the Story"*

Participants are tasked with writing a short story, essay, or narrative on a given topic, continuing from the initial sentence. The time limit for completion is 15 minutes. The exercise is conducted individually. Examples of starting sentences include: "One day I came home and saw that the door to my apartment was open. \_\_\_\_\_"; "If I had 500 hryvnias left before my salary arrives in a week, I would \_\_\_\_\_." The originality, metaphorical richness, and use of humor in the written works were assessed.

*Game "Chain of Associations"*

The aim is to realize the large amount of interconnected information through a chain of associations and to determine the role of associations in the productivity of recall. Duration: up to 30 minutes. Sitting in a circle, participants take turns tossing a ball to

each other while shouting any word that comes to mind. The person who receives the ball must immediately respond with an association that comes to mind and then throw the ball to someone else. In this game, it is not allowed to create pauses or break the chain of associations. If this rule is violated, the player is removed from the game by the facilitator and their assistant. The game continues until only one person remains – the Winner. As players are eliminated, they join the jury and gain the right to shout “Counted!” or “Not counted!” along with the jury.

*Exercise "Pairs of Associations"*

Participants are asked to create pairs of words in which the second word carries a sound association with the first. Alliteration, assonance, or half-rhyme can be used. The second word may be completely unrelated in meaning to the first. Examples include "yellow – long; yellow – yolk; or parmesan – partisan," and so on (Pyshy Sylno, 2017).

*Exercise "Unexpected Narrator"*

The aim is to write a story from the perspective of any phenomenon, object, or animal, but not a human. The purpose of the exercise is to develop the ability to view the surroundings from an unconventional perspective (Tytarenko, 2023).

*Exercise "Associations"*

A volunteer is selected from the participants, who then steps out of the room while the other participants choose one person to be "guessed." Upon the volunteer's return, they ask the other participants various questions about the person they have chosen, but the questions must be indirect and framed as associations: "Which color is associated with the chosen participant? Which tree? What music? What literary work? What season? What animal?" and so on. After the person is guessed the next volunteer steps out and the process repeats. Once the exercise is completed a discussion follows: which association responses were the most informative? What difficulties arose? (Fomenko & Savrasov, 2021).

*Exercise "Forest Song"*

Participants are tasked with rewriting Lesya Ukrainka's work in three different genres (cyberpunk, women's romance, urban

fantasy, etc.), while preserving the main characters and essence of the work, in a brief text (no more than 15 sentences) (Pyshy Sylno, 2017).

*Exercise "Colored Text"*

Participants must write three texts, each beginning with a different color, using verbal associations to develop the plot (Pyshy Sylno, 2017).

*Exercise "Color Writing"*

Participants must describe the transformations and metamorphoses of the colors of various objects or phenomena in a text. For example, how a rose withers and changes its color (Tytarenko, 2023).

*Exercise "Artistic Painting"*

This exercise involves "verbal painting" of a picture by combining different words like paints. The goal is to find new shades of meaning (Tytarenko, 2023).

*Exercise "Verbal Still Life"*

The aim is to do the work independently in a workbook. Participants are asked to choose randomly everyday objects, products, or any items, place them in front of themselves, and then describe this still life in words, using a specific literary style (Tytarenko, 2023).

*Exercise "Cloud"*

This exercise is performed independently in workbooks and involves selecting a series of words that do not necessarily have to be related (nouns, adjectives, verbs). Participants should combine these words into combinations that evoke memories, seem unusual and vivid, creating a metaphorical text (Pyshy Sylno, 2017).

To *develop verbal creativity*, exercises are provided that focus on activating the corresponding property of verbal creativity. The focus of both the trainer and the expert participants is directed towards the participants' ability to detail and thoroughly develop creative texts.

*Exercise "Slogan"*

The aim is to come up with a slogan for a product. The work time is 15-20 minutes. Participants are encouraged to follow the

stages of the creative process: the first 5-7 minutes should be spent generating ideas and recording them (in the form of verbal descriptions or sentences) without critical evaluation. After that, participants should spend time assessing the ideas and selecting the most interesting one. Finally, they focus on detailing the chosen idea and turning it into a complete advertising statement. Afterward, each team presents its slogan (Fomenko & Savrasov, 2021).

*Exercise "The Verb"*

The aim is to find as many synonyms as possible for common verbs, such as "to go," "to write," "to eat," and so on (Tytarenko, 2023).

*Exercise "Neologisms"*

The aim is to create a dictionary of one's own neologisms (Tytarenko, 2023) and is carried out independently throughout the duration of the training.

*Exercise "Sharks of the Pen"*

This exercise involves dividing participants into groups of 4-6 people. In the center of the room, the trainer prepares various everyday items in advance. Each group has a few minutes to select 7 random items. The trainer does not comment on this task. After the selection is made, the trainer announces the task: "You are now reporter groups who have arrived at the scene of an event. What had happened? Where? With whom? Why?" For the next 20 minutes, the groups must write a report from the scene for their newspaper. After the exercise is completed, there is a discussion: which ideas were the most original? What challenges did participants face? Which idea has become the basis of the report? Was there a leader? (Fomenko & Savrasov, 2021).

*Exercise "Numerical Structure of the Text"*

Participants are tasked with writing a text with the following specific structure: five sentences of ten words each, five sentences of twenty words each, three sentences of three words each, two sentences of five words each, and two sentences of one word each (Pyshy Sylno, 2017).

*Exercise "Rewriting"*

Participants should select one or more paragraphs from their

own texts and rewrite them from the perspective of a different narrator (Pyshy Sylno, 2017).

*Exercise "Nominal Verbification"*

The aim is to develop skills in giving a text dynamism and creating captivating content. Participants must combine two words to form a new one. For example, "hand and cheek – cheekhanding, handcheeking"; "teeth and table – tableteething, teethabbling," and so on.

*Exercise "Refrain"*

The aim is to write a short text in which a refrain, anaphora, or epiphora (repetition) is used effectively to emphasize an important idea) (Tytarenko, 2023).

*Exercise "Comparison"*

The aim is to create texts that mainly contain comparisons (Tytarenko, 2023).

*Exercise "Amplification"*

The aim is to create texts that mainly contain amplifications (accumulation, listing of individual speech constructions) (Tytarenko, 2023).

*Exercise "Parcellation"*

The aim is to create texts that predominantly contain parcellations (figures of speech in which parts of a single sentence are intonationally separated as independent sentences, marked by punctuation in writing) (Tytarenko, 2023).

The exercise can be performed following this algorithm:

- Choose a simple sentence or phrase;
- Expand the thought details (visual, auditory, tactile sensations);
- Add literary devices (metaphors, similes, epithets).

To develop *flexibility and resistance to verbal creativity closure*, exercises are provided that activate the corresponding property of verbal creativity. The focus of both the trainer and the expert participants is directed towards the ability of participants to switch between topics while completing a creative task.

*Exercise "Chameleon Technique"*

The aim is to write a coherent episode from the perspectives of

at least three different characters, alternating between each character's viewpoint (Tytarenko, 2023).

A situation or theme is chosen, and its description is rewritten in various styles: neutral, poetic, scientific, from a child's perspective, from the point of view of an elderly person, or in a humorous style.

*Exercise "Kolobok"*

The aim is to rewrite the famous folk tale, changing the plot, characters, dialogues, ending, and even the genre of the story (Tytarenko, 2023).

*Exercise "Three Words"*

The aim is to create as many sentences as possible using three given words. Participants have 10 minutes to write as many sentences as they can, using the three provided words. This exercise is done individually. Participants who write the most sentences, as well as those who demonstrate originality, metaphorical thinking, logical coherence, and the use of humor, are encouraged (Fomenko & Savrasov, 2021).

*Exercise "Missing Words"*

The aim is to complete written tasks where participants must fill in the blanks in sentences in the most original and diverse way possible. For example, "Please, don't squish \_\_\_\_\_, because \_\_\_\_\_" (Fomenko & Savrasov, 2021).

*Exercise "Walt Disney Method"*

The exercise involves dividing participants into groups of three, each assigned the roles of "Critic," "Realist," and "Dreamer." The group then discusses a specific problem. Upon the trainer's command, the groups switch roles in a clockwise direction: the "Critic" becomes the "Realist," the "Realist" becomes the "Dreamer," and the "Dreamer" becomes the "Critic." The discussion continues, and another role change occurs before the final stage of the discussion. After the group work, the teams present their results. Participants are encouraged if their team provides the greatest number of ideas according to the "Dreamer's" role, the strongest arguments for the feasibility of implementing the idea according to the "Realist's" role, and the most compelling counterarguments

against the idea's implementation according to the "Critic's" role (Fomenko & Bolshakova, 2020).

*Game "World Café"*

This exercise involves dividing participants into three groups, each consisting of several individuals, selecting a "captain" for each group, and discussing the trainer's task while recording all ideas on the board. Upon the trainer's command, participants switch tables in a clockwise direction, while the "captains" remain at their assigned tables. The discussion continues, and new ideas are recorded. An example of the task could be: "Formulate a list of recommendations on how to make one's educational and professional activities, as well as leisure time, more creative" (Fomenko & Bolshakova, 2020).

*Exercise "Idioms"*

This exercise involves working in a group. Participants are given the initial phrases of sayings, proverbs, or aphorisms and are tasked with thinking of or recalling appropriate endings. Then, they receive the endings of these aphorisms in a random order and must match the correct endings to the initial phrases they received earlier. After the exercise, a discussion takes place regarding the challenges of recalling the correct endings, and an analysis is made by comparing the correct versions with the participants' own versions (Titarenko, 2023).

*Exercise "Aphorisms"*

This exercise involves independent work on reworking aphorisms from well-known individuals. In their notebooks, participants are provided with the initial phrases, for example, "Oleg Keller: The fewer the thoughts, the more..." and they must complete the author's idea with their own interpretation (Titarenko, 2023).

*Exercise "Own Aphorisms"*

This exercise involves writing one's own aphorisms in the workbook (Titarenko, 2023).

*Exercise with Metaphorical Associative Cards*

The aim of this exercise is to create collective, detailed stories, taking into account the intricacies of the plot, small details in the description of characters, and so on. Participants sit in a circle and create a story as a group: the first participant draws a card and begins

the story, the next one continues, and so on.

*Exercise "Tree of Associations"*

This exercise involves presenting participants with a specific starting word (any singular noun in the nominative case). Beneath this starting word, participants write down a column of words (also singular nouns in the nominative case) that arise from various associations and "associative fields." The task conditions are then modified: participants must write only verbs, adjectives, or other parts of speech, or concepts united by a common feature. After a certain period, a "switching" occurs — a new word, such as the third word from the column, is selected as the new starting word, and a new column is created based on it. Then, the second switching occurs with a word from the second column, and this process continues 5-6 times within 3-4 minutes. The trainer provides instructions for the switching. Repeating the same words in different columns is prohibited (Fomenko & Savrasov, 2021).

*Exercise "Description of an Object"*

The aim of this exercise is to write and read aloud a short description of an object that the participants have in mind, which should not be named in the text itself. The goal is for others to guess the object based on the description provided (Titarenko, 2023).

*Exercise "Interaction with a Character"*

Participants are tasked with writing a scene where a character interacts directly with the author (the participant). They should answer questions regarding how similar or different they are from the character they created. Did they like the character they created? (Pyshy Sylno, 2017).

*Exercise "First-Person Text of 600 Words"*

When writing this text, the use of pronouns such as "I," "me," "my" is allowed only twice (Pyshy Sylno, 2017).

*Exercise "Interview with the Narrator"*

Participants are required to write a transcript of an interview with the narrator of their own work. They should ask the narrator about their personal life or anything else (Pyshy Sylno, 2017).

*Exercise "Word Continuation"*

Participants must create a series of words where the end of the

first word serves as the beginning of the next. This exercise is aimed at developing linguistic flexibility, creating new images, meanings, and words. For example: "Birmingham– Hemingway – vapor–periscope," etc. (Pyshy Sylno, 2017).

*Exercise "Rewriting a Poem"*

Participants must choose a poem by their favorite author and "rework" it by replacing each word or phrase with a synonym (Pyshy Sylno, 2017).

*Exercise "The Eye"*

This exercise involves selecting an object or event and describing it using different "write's eye" strategies: "naked eye", which observes and analyzes every detail; "eye of memory", which focuses on details that have been particularly memorable; "third eye", which avoids surface-level observations, digs deeper, and seeks hidden meanings; "all-accepting eye", which sees the world objectively without bias or sentiment; "gliding eye", which captures the essence of the scene in movement or action; "child's eye", which plays and experiments with perspectives on the world; "dreamy eye", which alters reality, viewing the world through an imaginative lens (Pyshy Sylno, 2017).

*Exercise "Cinematism"*

This exercise involves writing a text that fully reflects cinematographic techniques such as "close-up" and "wide shots," close-up shots of characters, descriptions of dynamics and action, essentially creating a "verbal montage" of the narrative (Titarenko, 2023).

Conclusions. The training proposed in the study encompasses a series of exercises and techniques aimed at: 1) developing the speed of verbal creativity as the ability to quickly generate creative ideas for writing creative texts; 2) fostering the originality of verbal creativity as the ability to produce non-trivial and interesting creative ideas for writing creative texts; 3) enhancing flexibility and resistance to verbal creativity closure as the ability to consistently generate diverse creative ideas for writing creative texts; 4) developing the elaboration of verbal creativity as the ability to detail creative ideas in the process of writing creative texts.

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*Оригінальний рукопис отриманий 10 грудня 2024 року*

*Стаття прийнята до друку 22 грудня 2024 року*