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CREATIVITY TRAINING FOR FUTURE TEACHERS

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The relevance of the study. The problem of the development of creativity of teachers and teachers today is extremely important, since the requirements of modern society for educators imply updating in them the qualities of innovation and creative abilities in professional activity. The professional activity of a teacher of higher education institution is a complex, multidimensional process that combines educational, scientific, educational, organizational and methodical components. In modern psychology, the study of this activity is of particular relevance in connection with the constant transformation of the educational environment, increased requirements for competence, innovation and personal maturity of the teacher. The phenomenon of creativity cannot be reduced to "creative abilities", and acts as a professional creative individuality, professional and creative self-realization, creative style of professional activity, creative and constructive function of the personality of a professional, professional and creative self-development; Research activity of a specialist education. Today, there are many creativity trainings, however, not all of them provide for the professional specificity of the teacher's professional activity. The presented article outlines the content of creativity training for teachers, which has a compact structure and a convenient format.

The Aim is to develop a training program for the development of creativity for future teachers of secondary and higher education institutions.

Conclusions. The presented creativity development training contained ten lessons of thirty hours and was aimed at the development of

originality, flexibility, speed, accuracy, relativity, discreteness, inverse, alternative, innovative, systematic and criticality in the structure of creativity. A group of exercises, techniques and methods of development of creativity, described in this article is a ready-made complex to promote the development of creativity of higher education applicants.

Keywords: *creativity, training, creative abilities, teacher, teacher, professional activity, creative thinking.*

Тренінг креативності для майбутніх педагогів

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Актуальність дослідження. *Проблема розвитку креативності учителів та викладачів сьогодні виявляється вкрай важливою, оскільки вимоги сучасного суспільства до освітян передбачають актуалізацію у них якостей інноваційності та творчих здібностей у професійній діяльності. Професійна діяльність викладача закладу вищої освіти є складним, багатовимірним процесом, що поєднує навчальний, науковий, виховний, організаційний та методичний компоненти. У сучасній психології вивчення цієї діяльності набуває особливої актуальності у зв'язку з постійною трансформацією освітнього середовища, підвищеними вимогами до компетентності, інноваційності та особистісної зрілості педагога. Феномен креативності не може зводитись цілком до "творчих здібностей", і виступає як професійна творча індивідуальність, професійно-творча самореалізація, творчий стиль професійної діяльності, творчо-конструктивна функція особистості професіонала, професійно-творчий саморозвиток; науково-дослідна активність фахівця-освітянина.*

Сьогодні існує чимало тренінгів креативності, утім не усі вони передбачають фахову специфіку професійної діяльності педагога. У представленій статті викладено зміст тренінгу креативності саме для педагогів, що має компактну структуру та зручний формат.

Мета – розробити тренінгові програму з розвитку креативності для майбутніх педагогів закладів середньої та вищої освіти.

Висновки. Представлений тренінг розвитку креативності містив десять занять загальною тривалістю тридцять годин і був спрямований на розвиток оригінальності, гнучкості, швидкості, точності, релятивності, дискретності, інверсивності, альтернативності, інноваційності, системності та критичності у структурі креативності. Група вправ, технік та методів розвитку креативності, описана у даній статті є готовим комплексом для сприяння розвитку креативності здобувачів вищої освіти.

Ключові слова: креативність, тренінг, творчі здібності, педагог, викладач, професійна діяльність, творче мислення.

Вступ. Проблема розвитку креативності учителів та викладачів сьогодні виявляється вкрай важливою, оскільки вимоги сучасного суспільства до освітян передбачають актуалізацію у них якостей інноваційності та творчих здібностей у професійній діяльності. Сьогодні існує чимало тренінгів креативності, утім не усі вони передбачають фахову специфіку професійної діяльності педагога. У представленій статті викладено зміст тренінгу креативності саме для педагогів, що має компактну структуру та зручний формат.

Мета – розробити тренінгові програму з розвитку креативності для майбутніх педагогів закладів середньої та вищої освіти.

Results. In the presented research program, we determined the development of divergent thinking in future psychologists. The presented program contained 10 sessions with a total duration of 30 hours.

Session 1. Development of relativity in the structure of creativity.

Students were offered the exercise "Techniques of psychotherapy". Future psychologists were offered a number of

situations in which a client addresses a psychologist with a certain request, and were also given a number of options for techniques that a consultant can use. Applicants had to determine which of the techniques are relevant to the situation of the appeal, and which are not relative and inadequate. In addition, during the exercise “Cinema Therapy”, future psychologists were divided into teams, each of which received a “problem” on a certain topic: “parent-child relationships”, “marital relationships: divorce”, “career building”, “love relationships: jealousy”, “friendship”, “teenage crisis”, “loss of a loved one”, “experience of illness”, etc. Using the principle of the business game “World Café”, the participants had to determine a list of films on each topic. During the discussion of the list, the participants had to write down in a separate one those film ideas that were rejected for certain reasons as irrelevant to the topic.

Session 2. Development of originality of creativity.

The exercise “Jungian sand therapy” was proposed: each participant in turn, using a Jungian sand tray, sand and figures, created a sand picture, photographed it for further work. After working in the sandbox, there was a discussion of the figures’ shapes, their hypothetical meaning and symbolism.

Then the participants listened to the lecture “Choosing figures in Jungian sandplay therapy: analysis of symbols”. After the lecture, there was a discussion of whether the assumption made about the meaning of the figures used in sand therapy corresponds to their Jungian symbolism.

The next exercise was “Creating stories with drawings of Esso deck cards”, where the participants, sitting in a circle, took turns pulling a card from the deck and answering the following question: 1) What do I see? 2) What is the mood of this card? 3) What can this card add to our collective history? The next exercise was “Ebru”. The training participants drew on water and, leaving prints, gave names to their images.

The exercise “Fantastic Beasts” was performed with the participation of teams. The trainer introduced the participants to the basic mechanisms of imagination and the techniques of fantasy on which they are based, focusing on agglutination (the process of

gluing different parts of different objects into a new object), gave well-known examples of agglutination, in particular, Pegasus, Little Mermaid, Centaur, etc. After that, the participants had 20 minutes to draw a non-existent animal using the gluing technique.

The techniques “Doodle and Zentangle” involved creating images based on various stimuli of simple shapes and figures, such as: dots, circles, curved lines. From these small elements, you can quite easily create beautiful, wise pictures. Drawing in the zentangle technique is almost identical to doodling, but unlike doodling, in zentangle the whole process requires significant concentration of attention. A sheet of paper was used for drawing, drawn into squares measuring 9x9 centimeters. Inside each such square was a separate composition. The lesson ended with the use of "Sand Animation".

As a homework assignment, the participants had to draw their mood every day in the form of an abstract painting made with watercolors, while making a sketch with a pencil was prohibited.

Session 3. Development of discreteness and accuracy of creativity.

In order to form the discreteness of divergent thinking, a modified technique “Brainstorming with exclusion” was introduced. Initially, aspiring psychologists expressed absolutely all ideas regarding the use of a certain object in the conditions of implementing various exercises of the psychologist’s training work (plastic cup, rubber ball, scissors). The presenter wrote down all the options for the exercises, crossing out similar and similar ones.

The next exercise was “Mind mapping”, the purpose of which was to form the skills of creating mental maps. The requirement for the exercise was to take into account only fundamentally different branches of problem analysis that differ from each other. The aspiring psychologists received a sheet of paper with the word “stress resistance” written in the center, which became the starting point for creating a mental map of the development of stress resistance.

The “Slices” method was proposed to formulate a list of random unrelated statements or observations related to one area. The trainer suggested randomly selecting five unrelated statements related to the selected situation and then trying to derive a new idea

from them. Participants were not required to follow strict logic or cover all aspects of the phenomenon.

The “Story” exercise required participants to write a story on a given topic in an individual form within 15 minutes. Then the participants read their stories. The most original stories were analyzed, written thanks to the metaphors and analogies used, the non-triviality of the topic and the use of humor were taken into account. Topics for the story to choose from: 1. a story about a purple object; 2. a story about the secret life of household appliances; 3. a story about where you go when you want to relax and “recharge”; 4. a story that begins with the words: “Once I had an opportunity ... but I lost it”; 5. a letter to your 11-year-old self; 6. a story about the easiest decision you ever made; 7. a story on the topic “If I could change something, I would ...”; 8. about actions that you will never do; 9. Write a monologue of a freshly cut flower; 10. a letter to yourself in 20 years. The “Sharks of the Feather” exercise involved dividing participants into groups of 4-6 people. The trainer laid out various objects in the center of the audience. Within 5 minutes, each group had to choose 7 objects of any kind. The trainer announced the task: “You are groups of reporters who were at the scene of the events. What happened? Where? With whom? Why?” Within 20 minutes, the psychology candidates had to write a report from the scene of the events for their newspaper.

The exercise “Constructing an object (transforming geometric shapes into real objects)” involved teamwork: the participants were divided into two teams. Each team received identical sets of cardboard cutouts of different geometric shapes and sizes, from which they had to assemble different objects.

The exercise “Geometric shapes” was performed individually. Within 30 minutes, the participants had to complete the geometric shapes on the forms with their own drawings. The winner is the participant who, according to the results of checking the similarity of the drawings, will have the largest number of detailed objects.

Session 4. Developing flexibility of creativity.

The first exercise in this lesson was “Possible ways of using an object”. The trainer suggested that the participants name alternative

ways of using known objects. For this purpose, the brainstorming method is used - all options are written down on a board or flipchart, and are not discussed or criticized during the entire allotted time. After the time was up, the results of the flexibility of idea generation were summarized. Examples of source objects: paper clip, pencil, sports hoop, dumbbells, bottle caps, torn tights, burnt out light bulbs, plastic bottles.

The next exercise was “Common features”, according to which the participants had to find a maximum of qualities that unite: “mattress and zebra; sun and electric train; autumn and ballet; man and coffee; fountain pen and rocket; love and the Internet” within minutes (for each pair of words).

Session 5. Development of inversive creativity.

The first exercise was “Crossing the space”, which involved the participants being positioned near one of the walls of the auditorium and completing the task of reaching the opposite wall without touching the floor. Each method of movement can be used only once per group. However, those who have already overcome this space could return and help other participants cross.

The “Polymino” exercise involved learning the techniques of combining associations using 12 pentaminos (specific schemes), which can be arranged in certain shapes or chaotically, in irregular combinations. A word from the topic of the problem is written on each of the five pentamino squares. Combining the pentaminos was carried out by choosing one of the 12 shapes, where the last shapes are used to build a shape that is visually similar to the original. Participants played polymino in pairs, competing in the number of meaningful sentences (horizontally or vertically). Each verbalized sentence or phrase that led to the production of associations or ideas had to be written down and analyzed by the participants in pairs.

The SCAMPER exercise involved solving creative tasks and generating ideas according to a list of questions: S – What can we replace? (ingredients, material, processes, place, approach, etc.); C – What can be combined and how?; A – How can we adapt old experience to a new problem?; M – What can be changed? (color, time, meaning, shape); P – Is it possible to increase (size, height,

length), exaggerate? Is it possible to reduce? Find another use?; E – What can be canceled?; R – Is it possible to rearrange places? Swap roles? Become the opposite? The participants were divided into teams, where the problems were formulated. The inversion method (appeal) as a heuristic method of creativity, based on the principle of dualism, duality and the principle of contradiction. The participants were introduced to the basic rules of the inverse heuristic method of creative activity. Next, they had to clearly define the problem; formulate it in reverse order, changing a positive statement to a negative one or replacing a positive result with a negative one; invert the object and situation in any way, look at the problem from the opposite point of view; think about how to implement the solution to the problem differently than others do; collect all the proposed ideas and formulate the opposite ideas; evaluate the solution; turn a defeat into a victory, or a victory into a defeat.

Session 6. Development of creativity speed.

The purpose of this lesson was to form the speed of divergent thinking of future psychologists. The first was the exercise “What do you think about this?”, which involved the participants creating a conditional square, each side of which was represented by an equal number of participants (four teams). The coach threw a ball to a participant of the first team and he had to quickly answer the question and throw the ball further, to a participant of the opposing team. The coach observed the speed of reactions of the participants of different teams and as a result encouraged the team that gave the fastest and most original answers, as well as the team that asked the most original and complex questions: Why do you want to become a psychologist? What do you not like about the profession of a psychologist? What is better: a high salary or a favorite job? etc.

Next, the applicants were offered the technique “Lists of 100” by K. Adams, with a time limit of 20 minutes on the topic: One hundred qualities, abilities, roles and functions of a psychologist. After the class concluded, participants composed words from uppercase letters to lowercase letters for 10 minutes, with the winner determined by the maximum number of words.

Session 7. Development of alternativeness in the structure of creativity.

In order to develop alternative divergent thinking, an exercise was introduced according to the E. de Bono method "What if?". The psychology candidates were asked to randomly choose one of the famous films and consider all alternative scenarios in it, responding to the writing "What if?". The exercise "Paper clips" was also introduced, the purpose of which was to find ways to creatively improve the performance of familiar actions by inventing alternative solutions and methods of action. The participants were divided into subgroups of 5-6 people, each received four paper clips. They had to make a chain of paper clips as quickly as possible (one for each subgroup, using all the paper clips). The trainer recorded the minimum and maximum time. Then the participants had to disassemble the chain as quickly as possible. After completing the task, the participants were given 1 minute to discuss and find methods to speed up the task. The presenter suggests repeating the task, recording the maximum and minimum time.

Session 8. Development of innovation in the structure of creativity.

Exercise "Creating a logo" involved the work in subgroups of 4 - 5 people who had to invent and depict the logo of the product chosen by the participants in random. Exercise "Methods of Action" involved inventing as many ways of action as possible that allow you to resolve any non-trivial situation, such as from these: aesthetically packing a gift, having only newspaper paper and adhesive tape; open a cans without a special knife; To get from the stairs to a light bulb, which did not reach 20 cm. After the exercise, there was a discussion that facilitated the emergence of ideas and what complicated.

The role game "The presentation of a unique invention" was implemented, which provided the division of participants into teams of 3-6 people. The participants had to imagine that a rather wealthy gentleman from another country came to their group, who wanted to invest their money in a creative team that would offer any interesting and creative project. It can be some invention or idea in any field of services and production. After that, the participants were offered to

present their unique project in turn, arguing as much as possible, what its uniqueness and originality, why it is worth investing. The following questions were discussed: did difficulty developing the project? At what stage did you most difficult?

Session 9. Development of systematic system in the creativity structure.

The purpose of this lesson was the formation of inversivity of divergent thinking of future psychologists. During the "Dumb-Direction" exercises, the participants had to divide into teams that had to show phrases, involving all their representatives in the demonstration, but not being able to negotiate aloud. Participants of the opposite team were encouraged, who guessed the phrase and the "director" of the demonstration, which was able to find the right "script" and a way of demonstrating the design.

The "Co-working" exercise provided for the division of participants into teams of 5-7 people. Within 30 minutes, the teams were supposed to demonstrate the results of their collective creativity, in the arsenal of which were colored paper, cardboard, newspapers, magazines, paints, markers, pencils, glue, scissors, plasticine, balloons, foil, matches. After the work, there was a discussion of "works of art", voting for the best work and discussing the difficulties and benefits of joint work. The Arch Exercise envisaged the combination of participants in 2 - 3 teams that received a piece of paper task: to make from one sheet an arch of such size that any of the participants could pass through it. The arch had to consist of a continuous strip of paper. The use of screwdrivers was forbidden, only scissors were allowed.

Exercise "Air conqueror" envisaged the combination of participants into a subgroup of 3 - 4 persons who had to develop a model of the device, which would go down as slowly as possible to the floor under the influence of gravity. The team whose model planned the longest. When performing the "Bridge" exercise, participants joined the teams of 4 - 6 people. They were issued 40 - 50 sheets of paper and task: to build as long suspension bridge as possible from this paper, thrown between two chairs or tables. The best building was determined by voting.

Session 10. Development of criticality in the creativity structure.

The purpose of this lesson was the formation of inersivity of divergent thinking of future psychologists Based on the Walt Disney method, a role-playing game was offered. They crashed into the three, then each of the three received a role - a fantasy, a realist and a critic. The participant with the role of the fantasier was to offer the idea of the professional activity of the psychologist, briefly describe it. Realist discussed details, analyzed the idea, outlined real ways of its implementation. The critic participant evaluated the result, found shortcomings, analyzed costs, weaknesses and obstacles in implementation. Upon completion of this cycle, the participants changed roles. Upon completion of such an exercise, there is a choice of the most appropriate ideas, there was a discussion: were there any difficulty in imposing a particular role? Which of the roles is the most "suits" to each participant?

The Superheros technique involved the choice of the role of any hero (Superman, Sherlock Holmes, James Bond, etc.), which they received general information. The group formulated the problem of the professional activity of the psychologist. Participants now express their ideas on behalf of their hero, imagining his way of thinking or issuing their thoughts on his behalf.

The introduction of the World Café method assumed that within 3-5 minutes the trainer told about the peculiarities of work, rules and expected results. Participants were grouped into groups of 3 to 7 people. In each group was selected "master of the table". Its task is to record information and transmit to the next groups. Each group received on a sheet to record ideas. The owner of the table without criticism recorded ideas. According to the coach team, the participants changed the tables, and the owner of the table remained in place, then the new participants supplemented the list with their ideas. When the teams returned to their tables, the results of the discussion began, systematization of ideas, the owner of each table presents the results of the whole group. After discussing was the reflection of the exercise based on the analysis, what role - the

generator of ideas, critic, speaker - is more accepted for each participant.

Conclusions. The presented creativity development training contained ten lessons of thirty hours and was aimed at the development of originality, flexibility, speed, accuracy, relativity, discreteness, inverse, alternative, innovative, systematic and criticality in the structure of creativity. A group of exercises, techniques and methods of development of creativity, described in this article is a ready-made complex to promote the development of creativity of higher education applicants.

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