

## The Developing of the Teacher's Creativity by Using Authentic Material at Lessons

### Розвиток творчості вчителя шляхом використання автентичного матеріалу на уроках

**Alexander Nabochuk**

Ph. D. in Psychology, Head Adviser of Rivne Regional Council,  
Rivne (Ukraine)

ORCID ID: <https://orcid.org/0000-0002-1448-7687>

Researcher ID: <http://www.researcherid.com/rid/AAE-4773-2021>

E-mail: [nab\\_ol@ukr.net](mailto:nab_ol@ukr.net)

**Олександр Набочук**

Кандидат психологічних наук, радник голови Рівненської об-  
ласної ради, м. Рівне (Україна)

#### ABSTRACT

*The aim of our research is: to show the meaning of proverbs as the notion of authenticity of materials, which may include: the establishment of phenomena and properties; their evaluation; a prescription, a rule, etc. By the help of this material the purpose of our research is to provide the developing of the teacher's creativity by using authentic material at the lessons.*

*The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization.*

*The results of the research. We think that for the developing of the teacher's creativity by using authentic material at the lessons the main approach*

Address for correspondence, e-mail: [kpnu\\_lab\\_ps@ukr.net](mailto:kpnu_lab_ps@ukr.net)

Copyright: © Nabochuk Alexander



The article is licensed under **CC BY-NC 4.0 International**  
(<https://creativecommons.org/licenses/by-nc/4.0/>)

© Nabochuk Alexander

DOI (article): <https://doi.org/10.32626/2227-6246.2021-52.182-203>

*has to be the procedural one. This approach defines creative activity as a purely internal process based on human ideas, and as a result of the existence of such ideas should stimulate creative activity, should be in its «external form», through which it will be able to be perceived by other people.*

**Conclusions.** *In such a way we singled out the levels of creative activity and proposed to consider this activity according to two main positions: as a process that takes place at a certain point in time, and as a process in its broad social and historical contexts. We also have to underline the main characteristics of the creative process: creativity is characterized as an idiosyncratic, unpredictable process. It is characterized by inconsistency and randomness. In the creative process we can identify the following main stages: 1. The preparation for creative process. This stage is directly related to a desire of the subject of creative activity to change the existing social situation, which for some reason has ceased to satisfy the person. 2. Frustration in the process of providing the creative activity. The transition to this stage occurs at a time when, after analyzing all the information, as well as working out all the options for solving the problem, the subject of creativity, however, does not find the means and ways to solve the task. 3. Incubation in a creative activity. The incubation stage involves the unconscious solution of the problem by a person, during which the left hemisphere of the brain is activated. 4. The insight in the creative activity. The insight is a short, but quite emotional stage of the creative process, the moment of entering the sphere of consciousness of the decision to solve the problem. This stage is characterized by violent positive emotions, recovery, and sometimes even euphoria. 5. Finding a solution. Finding a solution as a result of verification of hypotheses is a final stage of the creative process, during which the truth is verified using logical means, and the intrigue of this stage is a great possibility of erroneous verification of formulated hypotheses.*

**Key words:** *teacher's creativity, authentic material, creative activity, frustration, incubation stage, insight in the creative activity, finding a solution.*

## Introduction

Authentic fund of the language is a treasury of folk wisdom, which includes the most apt, capacious, artistically expressive words-observations that touch upon all the most essential spheres of life and human activity. This fund is an open system, because it is constantly replenished at the expense of

well-known aphorisms of public figures, artists, writers and scholars who so often use these figures of speech in the media and everyday communication, which eventually lose their authorship and become a national heritage. Acquiring aphorism for the proverb's status is not only, and not in a large degree, due to its direct meaning. In such a way the teacher has to take into account the way of expression of thoughts, the form that serves as a mean of embodying new semantic meanings. The latter gives for the language of folklore poetic speech, which, according to classical expressions, represents «the best words in their best order». Each proverb is, to our mind, a miniature of artistic product, the content and aphoristic force of which are generated by its condensed imagery and peculiarities of the rhythm-based structure.

Recently in psychological researches the interest to authentic fund has increased, because the scientists show their reflections of deep myths and archetypes of human consciousness that can be manifested both in ancient folk structures and in contemporary hints stamps of mass consciousness (advertising, ideological texts, PR-technologies, etc.). Also authentic fund reflects the totality of thoughts made by the people as a linguistic and cultural community, and makes it possible to identify significant mental values of any ethnic group.

A large number of studies of authentic fund show the constant interest of scientists to this phenomenon. As an integral part of a spiritual culture, proverbs and sayings, with all their versatility, are manifested in a great number of languages a certain specificity of verbalization, due to the subjectivity inherent to the speakers of the interpretation of a surrounding reality, which continues to cause interest (Гончарук & Онуфрієва, 2018).

Capacity and informativeness are the essential qualities of a linguistic sign, which underlies its most important functions along with communicative and cumulative functions. The language is as a link between generations, it is so called «reposit-

tory» and a means of transferring extra-language collective experience (Mykhalchuk & Kryshevych 2019).

First of all, the vocabulary reflects fragments of social experience, due to the main activities of people. The existence of these ones or other lexical units is explained by practical needs of a teacher. The connection of the history and culture of people with the language is particularly pronounced at a phraseological level. A large number of proverbs and sayings reflect specific national traits, their roots go deeply into the history of people, their lives, customs and traditions.

In psycho-linguistics the development of the theory of asymmetrical dualism of a linguistic sign is seen in a promising direction, according to which a plan of expression and a plan of contents sometimes violate the principle of a one-to-one correspondence between denotatum and syndicate (Zubiashvili, Kocharian, Lunov, Barinova & Onufrieva, 2020).

Carefully selected vocabulary and the structure of the statement forms not only the content but also the perception of the event. So, well-used vocabulary of feelings allows us to look into the inner psychic world not only of the depicted person with his / her feelings and emotions, but also shows the personality of the author. An empirical reality is infinitely diverse, and, therefore, the structure of proverbs and sayings is equally mobile and unpredictable. That's why proverbs and sayings were the material of our research, such as authentic material and authentic tasks for pupils at the English lessons at a contemporary secondary school (Amabile, 1983; Collins & Amabile, 1999).

In this part of our research we'd like to present the analyses of pupils' authentic materials as a way of the developing of their creativity. Such kind of material was for us the paradigm of English proverbs and sayings with the component of «human activity». Such kind of material is psychologically investigated, that's why it was a purpose of our research.

In such a way **the aim** of our research is: to show the meaning of proverbs as the notion of authenticity of materials, which may include: the establishment of phenomena and properties; their evaluation; a prescription, a rule, etc. By the help of this material the purpose of our research is to provide the developing of the teacher's creativity by using authentic material at the lessons.

### Methods of the research

The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization.

### Results and their discussion

The most number of contemporary paramiological studies begin with the coverage of the issue of a nature of proverbs and sayings as linguistic units and the description of the problem of their common and distinctive features, which can be explained by a lack of a single point of view on this problem in linguistic literature.

According to T. M. Amabile, H. Conti, J. Lazenby & M. Herron (1996), the term «proverb» was understood as a complete sentence with a closed structure, and under the term «saying» we mean a fragment of a sentence.

According to this formal criterion, the boundary between the proverb and the saying takes a great place. In the definition of researches (Ekvall, 1997), proverb is a closed sentence consisting of some permanent members, and the saying is an open sentence complemented by a linguistic context.

Researcher (Gehrmann, 2015) believes that the isomorphism of proverbs and sayings is manifested in the genesis of their formation, representation, paradigmatic relational and expressive-emotional saturation. The sense also manifests itself in the presence of archaic elements in the texture of

proverbs and sayings, in the formation of a special paradigms (synonymy, antonymy), in figurative and concise realization. The significance of the differences of the notion of authenticity of materials and authenticity of tasks is represented at the level of their deep structures, which express a complete / unfinished opinion. Proverbs carry a nominative function, and sayings are communicative ones. Proverbs, unlike sayings, are not marked by didacticity and completeness of thoughts. If in the formal sense the proverbs are sentences with a mono- and polysemantics of structure, the sayings mainly appear as sentence fragments, figurative comparisons and figurative turns. As simultaneous formations, they are constituents of sayings and dislike. Proverbs are characterized by stability and reduced variation. In the presence of a common ontological basis, expressive means of expression and paradigmatic relations, proverbs and sayings are multi-static linguistic units.

A global understanding of the proverb as a communicative phraseological unit of unflattering nature is presented in the researches (Mykhalchuk & Ivashkevych, 2018), which include into this category various structural-semantic types of figurative stable combinations of words: sentences with a closed structure, unclosed predicate structures, stereotypes or lexical units. *All these form the notion of authenticity of materials and authenticity of tasks.*

We have to note that in the English and the American linguistic literature there is no clear distinction between a proverb and a saying. The same opinion is said by N. E. Enkvist (1990). The author proved that the term «proverb» did not have the exact equivalent in Western European languages, where the terms «a proverb», «the idiom», «idiomathetism» were used.

English lexicography uses nine alonims of «a proverb»: *adage, dictum, maxim, motto, precept, saw, truism, saying, proverb*. Onomasiological analysis of these words shows that named alonims basically correlate with the borrowed vocabulary. Al-

most all English words of «proverbs» have the same meaning as *saw, saying*. Derived meanings of *dictum, saw, saying, proverb, adage* indicate their belonging to «talking» paradigm, the precept – for didacticism, maxim – for the presence of judgment. By its nature all above units form a semantic field with an idiosome «to speak the word».

In order to determine the correlation of a proverb and its alonims in our reasearch, a linguistic experiment was carried out using the method of M. A. Boden (1991). This allowed us to set the margins of the field «proverb» by analyzing the content structure of proverbs and their alonims. Based units are *the proverb, saying, maxim, precept, statement, truth, principle, rule*. The peripherals include *saw, adage, byword, dictum, apophthegm, injunction, fact, order, axiom, instruction, admonition, reality, communication, utterance*. A comparative analysis of the content structure of the English word «proverb», the Ukrainian «proverb» and the Russian «proverb» confirmed that the common in all definitions is the mention of the didactic and imaginative proverb.

Proverbs as communicative units of the highest rank belong to the category of nontypical texts of small form (*jokes, anecdotes, limericas, epigrams, maxims, riddles, problems, rules, laws, axioms*). Under certain conditions, the proverb may function as a stand-alone text with all its categories. The lack of strong positions, fantasies, actors, violations of a form and value synthesis, composite aspects of standard texts and the special implementation of text categories explains the status of English proverb as a non-standard text.

But this does not mean that the problem of delimiting proverbs and sayings in foreign linguistics are not discussed at all. More often, researchers raise this question when it comes to a need to separate the proverb from other similar types of phraseologisms or sayings, including those ones of simple orders.

Thus, the criteria for demarcating of proverbs and sayings can be divided into two types.

1. **The meaningful (semantic) criterion**, which is understood as the opposition of partial / general. So, many linguists pay attention to the fact that proverbs have a synthesizing meaning, also they have a generalized character (Садова, 2006; Топоров, 1967). In addition to the mandatory existence of a generalization of the reality regularities, the value of proverbs is often evaluative-ordering, under which we understand the instructive content.

**The meaning of proverbs as the notion of authenticity of materials may include:**

**a) the establishment of phenomena and properties:**

*All work is noble.*

*(Будь-яка праця благородна).*

**b) their evaluation:**

*Doing is better than saying.*

*(Не мели язиком, а роби ділом).*

*A good beginning makes a good ending.*

*(Який початок, такий і кінець).*

**c) a prescription, a rule:**

*Never put off till tomorrow what you can do today.*

*(Не відкладай на завтра те, що можна зробити сьогодні).*

*Do not wait for a rainy day to fix your roof.*

*(Не треба чекати дощового дня, щоб полагодити дах).*

**Unlike proverbs, sayings do not contain generalizations, they consider only a concrete case, expressing a partial meaning.** For example:

*Slow but sure.*

*(Повільно, але вірно);*

**d) a structural criterion (a complementary one).** Unlike V. Telia (Телия, 1996) who underlined that under the structural criterion in this case it was meant not the distribution of the sentence – the proverb / phrase – or the saying, but a number



of additional grammatical and syntactic data types of utterances. According to the communicative concept of Yu. Sokolov (Соколов, 1941), proverbs and sayings are always sentences.

In turn, the proverbs are complete statements in a form of a narrative (*The devil finds work for idle hands to do. Чорт знайде роботу для ледачих рук*) or inductive sentence (*Bear and forbear. Проявляй терпіння та витримку*) with a closed structure. In this case, the verb in English proverbs stands in a form of the present undefined time (Present Indefinite). In a number of English proverbs there were singled out special syntactic structures, not typical for the occasions. Such sentences are most often elliptical and, as a result, differ in particular laconicity:

*Business before pleasure.*

*(Спочатку діло, потім розваги).*

*No sooner said than done.*

*(Сказано – як зав'язано).*

Unlike the proverbs, syntactic schemes are more diverse. So, we distinguish narrative sayings (*Great cry and little wool. Шуму багато, а толку мало. Chief cooks and bottle washer. І швець, і жнець і на дуді гравець*), stimulating, emotional – such as modal and exciting (*No sweat! З легкістю*), questionable ones. In the English language, questionnaires with the component of «human activity» were not found.

The additional feature that helps to distinguish proverbs and sayings in their external form is the presence of some English words in a form of words that replace the subject of reasoning mentioned in the proverb. So, the pronoun firmly enshrined in the structure of a proverb and can not be freely replaced by another pronoun or name.

The material of this research is 430 sayings and proverbs with the component of «human activity». On the basis of the above criteria, 390 proverbs and 32 sayings were determined.

Proverbs, along with sayings and winged expressions, refer to persistent phrases, which are communicative units that

are characterized by constancy at all levels of the language. The structure of the completed sentence causes the similarity of proverbs and sayings with other types of constant phrases, as well as a number of structural and semantic characteristics which are common to all these categories. However, each type is characterized by distinctive, specific features that allow differentiated approaches to the distribution of stable phrases into independent digests.

The structure of proverbs is marked by peculiarity on the lexical, grammatical and structural-stylistic levels of the language. The peculiarity of English proverbs at the lexical level is determined by *lexical signaling devices*, which include:

**a) non-standard methods of lexical expression of the subject:**

*What is learned in the cradle lasts to the grave.*

*(Вивчене у колисці пам'ятають до могили).*

*The best way to get rid of work is to do it.*

*(Найкращий спосіб позбутися роботи – зробити її).*

*Slow and steady win the race.*

*(Тухливе їдеш – далі будеш);*

**b) archaisms (including words abusive and used in its old sense):**

*The cobbler's wife is the worst shod.*

*(Чоботар ходить без чобіт).*

*He that shoots oft, at last shall hit the mark.*

*(Наполегливість усе здолає);*

**c) names of animals, names of people, names of terrain, etc.:**

*Attempt not to fly like an eagle with the wings of a wren.*

*(Не намагайся літати як орел, якщо маєш крила королька).*

*Don't carry coals to Newcastle.*

*(Не займайся непотрібною роботою).*

*Rome was not built in a day.*

*(Враз нічого не робиться).*

*Jack of all trades is master in none.*

*(Коли за все візьмешся – нічого не зробиш);*

**d) predominance in the proverbs of nouns of an abstract or collective character, as well as other tokens, which are inherent in this «collectivity»:**

*Lazy people have the most labour.*

*(Ледарі роблять вигляд, що працюють більше за всіх).*

**Specific features at the grammatical level, which include:**

**1) grammatical archaisms in the structure of proverbs:**

*He that is long a-giving knows not how to give.*

*(Поки сонце зійде – роса очі виїсть);*

**2) specific structural schemes:**

*In doing we learn*

*(Хто багато робив, той багато знає).*

Some proverbs are marked by a special laconic form, a high expressiveness and a relatively fuzzy formal expression of the semantic connection between their parts. The specificity of their structure of such proverbs is determined **by parallelism, rhyme, repetition and other stylistic means.**

Intrinsic to some proverbs, the non-standard word order can be explained by the use of rhyme, parallelism and other means of expressiveness, through which proverbs become particularly expressive as well as the desire to highlight the most important component in the content plan.

*Hide not your talents: they for use are given.*

*(Не приховуй своїх талантів: вони даються для того, щоб ними користуватися).*

*No cross, no crown.*

*(Без труда нема плода).*

*Work done, have you fun.*

*(Закінчив діло – гуляй сміло).*

In proverbs and sayings we can identify some specific ways of expressing a subjective, uncharacteristic of free normative constructs, as well as other consistent phrases. So, widely used

in the proverbs of the design, where the subject may be the adjectival, gerund, infinitive, phrase or subordinate sentence:

*To learn is hard, but to unlearn is harder.*

*(Важко навчитися, але ще важче розучитися).*

*Learning makes a good man better and a bad man worse.*

*(Вченість робить хорошу людину кращою, а погану людину – гіршою).*

*He that hesitates is lost.*

*(Як нічим не ризикувати, то нічого і не мати).*

*Well begun is half done.*

*(Добрий початок – то половина роботи).*

*Saying and doing are two things.*

*(Від слова до діла – як від землі до неба).*

In methods of expressing a predicate in proverbs, we can also identify some specific forms.

*All covet, all lose.*

*(Коли за все візьмешся, то нічого не зробиш).*

*To know everything is to know nothing.*

*(Хто робить багато речей нараз, той не зробить жодної гаразд).*

*Self done is soon done.*

*(Сам зробив, швидко зробив).*

In proverbs it is also possible to highlight some features of the use of grammatical means of expressing objective modality. Objective modality is a global category due to all sentences with the meaning of proclamation. It is expressed by the system of time forms in three ways and relates messages to the plan of reality / unreality. The use of the overwhelming majority of the present undefined time is due to the relationship between the formal and substantive sides. For proverbs that express well-known truth, the facts of judgment, teaching in terms of the reality; the present undefined time which is the most acceptable, since it is capable of expressing the action and the state that is characterized by timeless assignment. In addition to it, the analyzed proverbs use the past undefined

time, but very rarely (only in 5 proverbs among 432 of analyzed ones).

The feature of proverbs – the past time – in the most proverbs is not perceived as a rule. In English proverbs and sayings with the component of «human activity» there is no semantic opposition to the present time, that is, the past has a conditional character here. In fact, it is a potential current time. The proof can be that the meaning of the proverb does not change if the proverbs with the past time forms are transformed at the present time, for example: *He that never climbed, never fell.* = *He that never climbs, never falls.* (*Не пізнавши зльоту, не пізнаєш падіннь*).

In structure of some proverbs the use of the past time forms where it could be and the present time is associated with the rhyme:

*The sooner begun, the sooner done.*

*(Швидше почнеш – швидше закінчиш).*

The conventional way of expressing the action of an unrealistic, admissible, desirable does not correspond to the semantic «relevance», which is a semantic feature of proverbs, resulting in a conditional way when constructions are very rare phenomenon. In English proverbs the author of them loses his seven «irreality», «assumption», «insecurity» and receives to surrounding us «reality»:

*If you want a thing well you must do it yourself.*

*(Хочеш, щоб діло було добре зроблено, зроби його сам).*

*If you don't make mistakes you don't make anything.*

*(Не помиляється той, хто нічого не робить).*

*If you miss the first buttonhole, you will not succeed in buttoning up your coat.*

*(Який початок, такий і кінець).*

The imperative which performs in a sentence such a communicative task as the expression of an order, an inducement, etc., is used in English proverbs much more than a conventional way. However, there is also the interconnection with the

content plan, which contributes to the loss of the imperative of the seven «prompting», «order», and the expression of «rehearsal», for example:

*Start young at what you wish to become proficient in.*

*(Справу, в якій хочеш стати майстром, треба починати молодим).*

*Score twice before you cut once.*

*(Сім раз відмір – один раз відріж).*

***The specific features of so called structural-stylistic nature, or structural-stylistic signaling of proverbs and sayings, include:***

1) ***parallelism***, which means the symmetrical arrangement of identical or similar grammatical constructions, which are emphasized by comparative or opposing relations between them;

2) ***lexical-stylistic means of expressing the meaning***. Expression in proverbs is conditioned by such lexical-stylistic means as imagery, comparison, repetition, a play of words, and also by the euphonic means of expressiveness, which give the proverb of a connotative character (a metaphor, a metonymy, a comparison, a hyperbole, a play of words, a rhyme, the assonance, the alliteration, etc.).

Specific formal features of English proverbs are often a combination of individual senses, for example:

*Between the cup and the lip a morsel may slip.*

*(Не кажи «гон», поки не перескочив).*

In this example, the normative order of words is a grammatical signaling device; a rhythm, a rhyme, a metaphor – structurally all these devices are stylistic markers. Such structural features of English proverbs, to our mind, contribute to their allocation in a specific category of stable phrases, which greatly influence the developing of the teacher's creativity by using authentic material at the lessons.

We think that for the developing of the teacher's creativity by using authentic material at the lessons the main has to be

the procedural approach. This approach defines creative activity as a purely internal process based on human ideas, and as a result of the existence of such ideas should stimulate creative activity, should be in its «external form», through which it will be able to be perceived by other people.

### Conclusions

In such a way we singled out the levels of creative activity and proposed to consider this activity according to two main positions: as a process that takes place at a certain point in time, and as a process in its broad social and historical contexts (Mykhalchuk & Kryshevych, 2019). We also have to underline the main characteristics of the creative process: creativity is characterized as an idiosyncratic, unpredictable process. It is characterized by inconsistency and randomness. In the creative process we can identify the following main stages:

1. *The preparation for creative process.* This stage is directly related to a desire of the subject of creative activity to change the existing social situation, which for some reason has ceased to satisfy the person. This social situation is characterized by conscious efforts to find the effective way out of the problem situation. The subject logically processes, analyzes the problem as a whole generalized one, and shows its individual components, processes additional information, makes repeated attempts to apply all known schemes and algorithms to solve the problem situation and make up creative reasons.

2. *Frustration in the process of providing the creative activity.* The transition to this stage occurs at a time when, after analyzing all the information, as well as working out all the options for solving the problem, the subject of creativity, however, does not find the means and ways to solve the task. As a result, there is a situation of frustration. Negative attitude to frustration, a great desire to avoid it due to the extremely uncomfortable nature of experiencing this situation provide: feelings of tension, irritation, embarrassment, inferiority,

boredom, fatigue, apathy. However, the situation of frustration can stimulate a person to perform creative activities.

*3. Incubation in a creative activity.* The incubation stage involves the unconscious solution of the problem by a person, during which the left hemisphere of the brain is activated. If you maintain a positive motivation to solve the problem, the information which the person needs to solve the problem is removed from the right hemisphere of the brain. Another fundamental condition that determines the success of the incubation stage is the quality of creativity. Mistakes and shortcomings made by a person at this stage can block the emergence of the original idea, even if there is «key» information in the right hemisphere of the brain.

*4. The insight in the creative activity.* The insight is a short, but quite emotional stage of the creative process, the moment of entering the sphere of consciousness of the decision to solve the problem. This stage is characterized by violent positive emotions, recovery, and sometimes even euphoria. This is a kind of culmination of the process of creative activity, which reveals the results of prolonged training, timely transition from a state of frustration to finding out the right idea.

*5. Finding a solution.* Finding a solution as a result of verification of hypotheses is a final stage of the creative process, during which the truth is verified using logical means, and the intrigue of this stage is a great possibility of erroneous verification of formulated hypotheses. This stage consists of two stages: 1) the actual verification of the truth of the insight (verification); at this stage the subject of a creative activity checks the truth of solution having been found and sometimes comes to the conclusion that is wrong. In this case, the person often returns to the stages of incubation or frustration, then can begin the creative process again from the early beginning – it is the stage of preparation; 2) carrying out creative activities; after establishing the truth of insightfully made decision, the creative process does not end, it continues, but its duration



varies from a few seconds (for example, the implementation of a variant of behavior in communication) to tens of years; in particular, such a flow of creative activity is a characteristic of ideas in large systems of cross-cultural communication, for interpersonal relationships between people, when each new idea collides with tens of thousands of others.

According to the most researchers of creative activity, the main advantage of this approach is that it was for the first time that the mechanism of formation of creative thought was considered directly, its stages were determined. We believe that the procedural approach offers a more harmonious vision of creative activity compared with the productive approach, because the main characteristics are not the results of human creativity, and feelings, experiences, emotions that arise during creative activity. Although it is obvious that the first and the second ones are the most important.

### Literature

- Гончарук Наталія, Онуфрієва Ліана. Психологічний аналіз рівнів побудови комунікативних дій. *Психолінгвістика. Психолінгвістика. Psycholinguistics: Зб. наук. праць ДВНЗ «Переяслав-Хмельницький пед. ун-т імені Григорія Сковороди»*. Переяслав-Хмельницький : ФОП Домбровська Я. М., 2018. Вип. 24 (1). С. 97–117. DOI 10.31470/2309-1797-2018-24-1-97-117.
- Amabile, T. M., Conti, H., Lazenby, J., & Herron, M. (1996). Creative environment at work. *The Academy of Management Journal*. Vol. 36. P. 1154–1184.
- Amabile, T. M. (1983). *The social psychology of creativity*. New York : Springer-Verlag. 245 p.
- Boden, M. A. (1991). *The creative mind: myths and mechanisms*. New York : Basic Books; London : Abacus. 171 p.
- Collins, M. A., & Amabile, T. M. (1999). Motivation and creativity. *Handbook of Creativity*. R. Sternberg (Ed.). Cambridge. P. 297–313.
- Ekvall, G. (1997). Organizational conditionals and levels of creativity. *Creativity and innovation management*. Vol. 6. P. 195–205.
- Enkvist, N. E. (1990). *Literary Pragmatics: On the Interpretability of Texts in General, and Literary Texts in Particular*. R. D. Sell (Ed.). New York; London : Longman. 363 p.

- Gehrmann, S. (2015). *Bildungskonzepte und Lehrerbildung in europäischer Perspektive*. Münster; New York : Waxmann. 206 s.
- Mykhalechuk, Nataliia, & Ivashkevych, Eduard. Psycholinguistic features of the development of social intelligence of the teacher. *Психолінгвістика. Психолінгвістика. Psycholinguistics: Зб. наук. праць ДВНЗ «Переяслав-Хмельницький пед. ун-т імені Григорія Сковороди»*. Переяслав-Хмельницький : ФОП Домбровська Я. М., 2018. Вип. 23 (1). С. 242–257. URL : <https://doi.org/10.5281/zenodo.1211618> (ISSN 2415-3397, Index Copernicus, Web of Science).
- Mykhalechuk, Nataliia, & Kryshevych, Olga. The peculiarities of the perception and understanding of Sonnets written by W. Shakespeare by the students of the Faculty of Foreign Languages. *Psycholinguistics. Психолінгвістика. Психолінгвістика: Збірник наукових праць. Серія: Психологія*. Переяслав-Хмельницький : ФОП Домбровська Я. М., 2019. Вип. 26 (1). С. 265–285. DOI 10.31470/2309-1797-2019-26-1-265-285.
- Zubiashvily, I., Kocharian, A., Lunov, V., Barinova, N., & Onufrieva, L. (2020). Phenomenon of money: Social and psychological essence and functions. *International Journal of Psychosocial Rehabilitation*, 24(3), 1629–1642. DOI 10.37200/IJPR/V24I3/PR200911. URL : <https://www.scopus.com/record/display.uri?eid=2-s2.0-85080985552&origin=resultslist&sort=plf-f&src=s&sid=b36af771df0576b1b8108dc4de3433b4&sot=autdocs&sdt=autdocs&sl=18&s=AU-ID%2857214601047%29&relpos=0&citeCnt=0&searchTerm=>.

## References

- Honcharuk, Nataliia, & Onufrieva, Liana (2018). Psykolohichnyi analiz rivniv pobudovy komunikativnykh dii [Psychological analysis of levels of communicative actions' constructing]. *Psikhoholnhvistyka. Psikhoholnhvistyka. Psycholinguistics: Zb. nauk. prats DVNZ «Pereiaslav-Khmelnyskyi ped. un-t imeni Hryhoriia Skovorody» – Psycholinguistics. Psycholinguistics. Psycholinguistics: Collection of Scientific Papers of the Pereiaslav-Khmelnyskyi Hryhoriia Skovoroda State Pedagogical University*, 24 (1), 97–117. Pereiaslav-Khmelnyskyi : FOP Dombrovska Ya. M. DOI 10.31470/2309-1797-2018-24-1-97-117 [in Ukrainian].
- Amabile, T. M., Conti, H., Lazenby, J., & Herron, M. (1996). Creative environment at work. *The Academy of Management Journal*, 36, 1154–1184.
- Amabile, T. M. (1983). *The social psychology of creativity*. New York : Springer-Verlag.

- Boden, M. A. (1991). *The creative mind: myths and mechanisms*. New York : Basic Books; London : Abacus.
- Collins, M. A., & Amabile, T. M. (1999). Motivation and creativity. *Handbook of Creativity*, (pp. 297–313). R. Sternberg (Ed.). Cambridge.
- Ekvall, G. (1997). Organizational conditionals and levels of creativity. *Creativity and innovation management*, 6, 195–205.
- Enkvist, N. E. (1990). *Literary Pragmatics: On the Interpretability of Texts in General, and Literary Texts in Particular*. R. D. Sell (Ed.). New York; London : Longman.
- Gehrmann, S. (2015). *Bildungskonzepte und Lehrerbildung in europäischer Perspektive*. Münster; New York : Waxmann [in German].
- Mykhalchuk, Nataliia, & Ivashkevych, Eduard (2018). Psycholinguistic features of the development of social intelligence of the teacher. *Psykholinhvistyka. Psikholingvistika. Psycholinguistics: Zb. nauk. prats DVNZ «Pereiaslav-Khmelnytskyi ped. un-t imeni Hryhoriia Skovorody» – Psycholinguistics. Psycholinguistics. Psycholinguistics: Collection of Scientific Papers of Pereiaslav-Khmelnytskyi Hryhoriia Skovoroda State Pedagogical University*, 23 (1), 242–257. Pereiaslav-Khmelnytskyi : FOP Dombrovska Ya. M. DOI <https://doi.org/10.5281/zenodo.1211618> (ISSN 2415-3397, Index Copernicus, Web of Science).
- Mykhalchuk, Nataliia, & Kryshevych, Olga (2019). The peculiarities of the perception and understanding of Sonnets written by W. Shakespeare by the students of the Faculty of Foreign Languages. *Psycholinguistics. Psykholinhvistyka. Psikholingvistika: Zb. nauk. prats DVNZ «Pereiaslav-Khmelnytskyi ped. un-t imeni Hryhoriia Skovorody» – Psycholinguistics. Psycholinguistics. Psycholinguistics: Collection of Scientific Papers of Pereiaslav-Khmelnytskyi Hryhoriia Skovoroda State Pedagogical University*, 26 (1), 265–285. Pereiaslav-Khmelnytskyi : FOP Dombrovska Ya. M. DOI [10.31470/2309-1797-2019-26-1-265-285](https://doi.org/10.31470/2309-1797-2019-26-1-265-285).
- Zubiashvily, I., Kocharian, A., Lunov, V., Barinova, N., & Onufriieva, L. (2020). Phenomenon of money: Social and psychological essence and functions. *International Journal of Psychosocial Rehabilitation*, 24 (3), 1629–1642. DOI [10.37200/IJPR/V24I3/PR200911](https://doi.org/10.37200/IJPR/V24I3/PR200911). Retrieved from <https://www.scopus.com/record/display.uri?eid=2-s2.0-85080985552&origin=resultslist&sort=plf-f&src=s&sid=b36af771df0576b1b8108dc4de3433b4&sot=autdocs&sdt=autdocs&sl=18&s=AU-ID%2857214601047%29&relpos=0&citeCnt=0&searchTerm=>.

**Набочук Олександр. Розвиток творчості вчителя шляхом використання автентичного матеріалу на уроках**

**АНОТАЦІЯ**

**Мета дослідження** – показати значення прислів'їв для розвитку творчості вчителя шляхом використання автентичного матеріалу на уроках, що може передбачати: встановлення креативних явищ і властивостей; їх оцінку; окреслення особливостей креативного матеріалу. За допомогою творчого матеріалу можливий розвиток творчої здібності вчителя шляхом використання автентичного матеріалу на уроках.

Для розв'язання поставлених у роботі завдань використано такі теоретичні **методи дослідження**: категоріальний, структурно-функціональний, аналіз, систематизація, моделювання, узагальнення.

**Результати дослідження.** Для розвитку креативності вчителя шляхом використання автентичного матеріалу на уроках базовим має бути процедурний підхід. Цей підхід визначає творчу діяльність як суто внутрішній процес, орієнтований на людські ідеї, в результаті існування яких відбувається стимулювання творчої активності вчителя. Автентичний матеріал завдяки своїй «зовнішній формі» сприятиме розвитку творчості вчителя.

**Висновки.** Виокремлено рівні перебігу творчої діяльності й запропоновано розглядати цю діяльність із двох позицій: як процес, що відбувається в певний момент часу, і як процес у широкому соціальному й історичному контекстах. З огляду на процесуальний підхід також виокремлено основні характеристики творчого процесу: творчість характеризується як ідіосинкратичний, непередбачуваний процес, що вирізняється несистемністю і випадковістю. У творчому процесі виокремлено такі основні етапи: 1. Підготовка до творчості. Цей етап безпосередньо пов'язаний із бажанням суб'єкта творчої діяльності змінити існуючу соціальну ситуацію, яка за деякими причинами перестала його задовольняти і характеризується свідомими зусиллями з метою пошуку дієвого виходу з проблемної ситуації. 2. Фрустрація у процесі виконання творчої діяльності. Перехід на зазначений етап відбувається в той момент, коли, проаналізувавши весь обсяг інформації, а також опрацювавши всі варіанти розв'язання проблеми, суб'єкт творчості, тим не менше, не знаходить засобів і шляхів для її розв'язання. 3. Інкубація в творчій діяльності. Етап інкубації пов'язаний із несвідомим розв'язанням людиною

певної проблеми, в ході чого активізується ліва півкуля головного мозку. 4. Інсайт у творчій діяльності. Інсайт – це короточасний, але досить емотивний етап творчого процесу, момент надходження у сферу свідомості рішення щодо розв'язання проблеми. Цей етап характеризується бурхливими позитивними емоціями, пожвавленням, іноді навіть ейфорією. 5. Знаходження рішення. Знаходження рішення в результаті верифікації гіпотез є завершальним етапом творчого процесу, в ході якого відбувається перевірка істинності отриманого рішення з використанням логічних засобів, причому інтрига цього етапу постає у можливості помилкової верифікації сформульованих гіпотез.

**Ключові слова:** творчість учителя, автентичний матеріал, творча діяльність, фрустрація, стадія інкубації, інсайт у творчій діяльності, знаходження рішення.

**Набочук Александр. Развитие творчества учителя путем использования аутентичного материала на уроках**

## АННОТАЦИЯ

**Цель исследования** – показать значение пословиц для развития творчества учителя путем использования аутентичного материала на уроках, что может предусматривать: установление креативных явлений и свойств; их оценку; определение особенностей креативного материала. Показано, что с помощью творческого материала является возможным развитие творческих способностей учителя путем использования аутентичного материала на уроках.

Для решения поставленных в работе задач использованы следующие теоретические **методы исследования:** категориальный, структурно-функциональный, анализ, систематизация, моделирование, обобщение.

**Результаты исследования.** Для развития креативности учителя путем использования аутентичного материала на уроках базовым должен быть процедурный подход. Этот подход определяет творческую деятельность как сугубо внутренний процесс, ориентированный на человеческие идеи, в результате существования которых происходит стимулирование творческой активности учителя. Аутентичный материал благодаря своей «внешней форме» будет способствовать развитию творчества учителя.

© Nabochuk Alexander

DOI (article): <https://doi.org/10.32626/2227-6246.2021-52.182-203>

**Выводы.** Выделены уровни протекания творческой деятельности и предложено рассматривать эту деятельность с двух позиций: как процесс, происходящий в определенный момент времени, и как процесс в широком социальном и историческом контекстах. Учитывая особенности процессуального подхода, также выделены основные характеристики творческого процесса: творчество характеризуется как идиосинкратический, непредсказуемый процесс, отличающийся несистемностью и случайностью. В творческом процессе выделены следующие основные этапы: 1. Подготовка к творчеству. Данный этап непосредственно связан с желанием субъекта творческой деятельности изменить существующую социальную ситуацию, которая по некоторым причинам перестала его удовлетворять и характеризуется сознательными усилиями с целью поиска действенного выхода из проблемной ситуации. 2. Фрустрация в процессе выполнения творческой деятельности. Переход на указанный этап происходит в тот момент, когда, проанализировав весь объем информации, а также обработав все варианты решения проблемы, субъект творчества, тем не менее, не находит средства и пути для ее решения. 3. Инкубация в творческой деятельности. Этап инкубации связан с бессознательным решением человеком определенной проблемы, в ходе чего активизируется левое полушарие головного мозга. 4. Инсайт в творческой деятельности. Инсайт – это кратковременный, но довольно эмотивный этап творческого процесса, момент поступления в сферу сознания решения определенной проблемы. Этот этап характеризуется бурными положительными эмоциями, оживлением, иногда даже эйфорией. 5. Нахождение решения. Нахождение решения в результате верификации гипотез является завершающим этапом творческого процесса, в ходе которого происходит проверка истинности полученного решения с использованием логических средств, причем интрига этого этапа заключается в возможности ошибочной верификации сформулированных гипотез.

**Ключевые слова:** творчество учителя, аутентичный материал, творческая деятельность, фрустрация, стадия инкубации, инсайт в творческой деятельности, нахождение решения.

Original manuscript received March 05, 2021

Revised manuscript accepted April 10, 2021

© Nabochuk Alexander