

Psychological Research of Teenagers' Creativity

Психологічне дослідження креативності підлітків

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ABSTRACT

The aim of the research is: to investigate the level of the development of creative potential of students – future foreign language teachers, to apply the program of group activity developed by us in order to develop the creativity of respondents, to analyze its effectiveness.

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. Also we used experimental methods, such as statement research. For the last one we used such methodology, as: the test «Circles» by E.P. Thorens; the author's methodology «The development of Creativity of teenagers» (Мухальчук, Ер. Івашкевич & Яцюрик, 2021).

The results of the research. In our research low results were obtained at both heuristic and reconstructive research levels. This indicates considerable difficulties that are arisen in a case when students are characterized with: a) the emergence of the ideas of solving the problem; b) making the design of the personal development; c) the embodiment of the idea in the activity, in communication with other students within the micro-group; d) the analysis and the evaluation of the results of pupils' own creativity or innovation. The results having been obtained by us also indicate the need to organize special training for adolescents in order to make targeted influences on the development of their creativity.

In such a way we've to make some conclusions. The concept of «creativity» is more general, because it includes creative qualities. Creativity reflects, in addition to subjective moments, also the process of reconciling novelty, innovation of the activity generated by the subject with the existing (so-called stereotypical) socio-cultural context.

We consider creativity as the process of interaction that necessarily leads to the personal development. We also define creativity as an activity that creates something new, original, which is included not only into the history of the creator, but also into the history of science, art, etc. A similar point of view is expressed by us when we define creativity as going beyond the existing human knowledge, overcoming certain boundaries and obstacles. In such a way creativity means the creation of something new, which can mean both the transformation of the consciousness and behavior of the subject, generated by the person, but also which is alienated from his/her products.

Conclusions. According to received data of our empirical research we offer some more definitions of the creativity, focusing the reader's attention on

the procedural aspect of this activity. In particular, we define creativity as the creation of something new in a situation where the problem-stimulus causes the invention of the so-called dominant, around which there are concentrated the necessary subjective statistics to solve this problem, requiring mandatory reference to their past, the person's experience.

The problem of creativity is considered by us through the concept of intellectual activity. The last is the phenomenon of self-movement of the activity, which is manifested in the process of cognitive activity of the individual, which goes beyond the requirements of this particular problem situation. In this process in the content of the ability to continue cognition independently outside there are actual the requirements of the initial situation, which situationally are not stimulated by productive activity and the secret of external forms of creativity is hidden. We mean the ability to see in the subject something new what other people do not see. Thus, the creative process is a kind of «derivative» of the intellect, refracted through the motivational sphere of the individual, which inhibits or stimulates its manifestations. After all, intelligence is determined by the dialectical relationships between two constructs. Defining, thus, the nature of creativity dwells on its immanent phenomenon, which considers creative abilities of the individual. We believe that understanding of human creative abilities should be considered as a kind of projection of unresolved problem of the nature of creativity. Although, in our opinion, having been given the existence of a variety of approaches of solving this problem, there are two main (or fundamental) ones: the approach to study creative abilities given the individual psychological differences of the subjects (B.M. Teplov) and the approach of L.S. Vygotskyi (studying of creative abilities taking into account the personal qualities of a man).

Defining the nature of creativity, we proceed from the delineation of the essence of the creative process, and from the characteristics of the creative product itself. This review coincides with our vision of this problem, because with this approach it is possible to consider the phenomenon of creativity not so much given the constant with genetic neurophysiological characteristics of homo, the creator, but taking into account the psychological manifestations of the individual's ability to self-actualization (such as to the process of the man's cognitive activity). We focus our attention on the position of the development of gifted and talented children. We believe that the learning and the development of such children creates an ideal model of creative human development, and the problem of the development of creativity should be considered in the paradigm of activity mediated by the creative abilities of the subject.

Key words: *creativity, personal development, innovation, creative qualities, the transformation of the consciousness and behavior of the subject, creative abilities of the individual, cognitive activity.*

Introduction

In psychological literature in terms of the study of Personality, there is a large number of theoretical and experimental approaches. This arises, first of all, from the various problems having been raised by modern psychological schools; secondly, the contradictions and the complexity of the phenomenon under study. As a result, the definition of creativity is ambiguous and has many interpretations. Therefore, first of all, it is necessary to consider the essence of this concept, as well as the phenomena related to creativity (such as creative activity, creative potential of the individual), which will help outline the current state of the problem under study, trends, etc. Psychological literature is often confused and it is used as synonyms, which does not add clarity into the definition of these terms, but, on the contrary, leads to their confusion and difficulty in understanding of their meaning.

Thus, psychological dictionaries state that «creativity» (from the Latin *creatio* is creation, the process of creation) – it is the level of creative talent of the individual, the development of his/her creative abilities, which are manifested in the processes of thinking, communication, certain activities, and they are relatively stable characteristics of human individuality (Івашкевич & Гудима, 2020). Creativity, as a rule, is understood as a kind of potential, an internal human resource, while creativity means a process that leads to the creation of something new.

Analyzing the main differences between creativity and the process of creativity, scientists (Гончарук & Онуфрієва, 2018) identify the following characteristics:

1. Creativity is a process that can be included into all other different activities and, at the same time, be absent in the

activities that involve such inclusions. This applies to all creative professions.

Creativity is a personal quality based on the development of higher mental functions, while the ability to create as an automated skill should be included into all activities, behavior, communication, interaction with the environment.

2. Creative potentials are embedded in the brain of each person, because the brain is the organ, in which creativity is born itself. Spontaneous manifestation of creative abilities is observed in a case of a very limited number of people (no more than 5–7% of the total population).

In its content, creativity is a quality that is formed as a result of the influence of the social environment, the requirements for humanity, and it greatly contributes to the organization of information flow and determines the purpose of all activities, starting with learning.

3. The creative process involves the active work of consciousness, including the unconscious and subconscious. In the human subconscious there are the most favorable conditions for creativity due to the balance of power and significance of all objects and events having been perceived by a man, the shift of time intervals, processes that can not occur at the level of individual consciousness. Therefore, the creative solution of problems, the discovery of patterns, the birth of a plan is often carried out on a subconscious level. The results of such activity are reflected in the mind suddenly, in the form of a ready-made solution, enlightenment and insight (Хупавцева, 2020).

The process of developing creativity is accompanied by the merging of consciousness and subconscious into some new form, so called superconscious. The superconsciousness integrates the most generalized mechanisms of realization of a creative process into somewhat condensed form, when in the very act of perception there is a transformation of the object

into an artistic image, the discovery of patterns or problem solving (Онуфрієва, 2020).

4. The process of creative activity includes three main phases – preparatory, exploratory and executive ones. The first phase involves the individual's contact with the social environment, which encourages the person to formulate problems, questions and ideas. The second phase is related to mental activity and finding a way to solve the problem, a topic, a situation, etc. The third phase is connected with the embodiment of the solution found in a specific creative product. Creativity is reflected in a successful implementation of all three phases of creative activity, such as the ability to formulate and solve problems independently, find solutions and creatively implement them into so-called innovative products (Mykhalchuk & Kryshevych, 2019).

5. Creativity, as a rule, is manifested only in a paradigm of a certain type of the activity, including scientific, organizational, structural and technical, artistic aspects. This is explained, first of all, by the fact that a person's mastery of creative skills in a certain professional field does not mean that these skills can also be transferred to other activities.

Although the moment of transformation is necessary both in terms of creativity and originality, but in terms of creativity the transformation concerns the system of knowledge, skills, values, etc. of the subject, and in the case of creativity it is also the system of socio-cultural relations, norms, values, knowledge, methodical actions, etc. (Onufriieva, 2017).

So, **the aim** of our article is: to show the transformation and the expansion of conceptual spaces of thinking and the activity of the subject; to explain the definitions of both creativity and originality; to show creative activity the processes of transformation of something new, what is non-standard, unique into a certain form having been finished, ready for translations, reference, canonized what is extremely impor-

tant, then in order to recognize some pattern creative it must be fixed in the culture, find its embodiment in cultural texts, because only in this way it can become a reality for the culture.

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. Also we used experimental methods, such as statement research. For the last one we used such methodology, as: the test «Circles» by E.P. Torrance (1994); the author's methodology «The development of Creativity of teenagers» (Михальчук, Ер. Івашкевич & Яцюрик, 2021).

If creativity is seen as the transformation and the expansion of conceptual spaces of thinking and the activity of the subject (in the terminology of N. Mykhalchuk & L. Onufriieva (2020) – «the space of thoughts»), the creativity is perceived as the emergence of new opportunities for the culture.

Although the definitions of both creativity and originality include an assessment of something innovative, already created, and what has to be invented, but creativity, first of all, takes into account the assessment of another one, and in terms of the analysis of creativity it is at least self-assessment. However, in psychological concepts, when considering the creativity of the individual, the subjective assessment of a new result is often leveled, although the attention of the individual is focused on the process of emergence of new concepts.

If for creative activity the processes of transformation of something new, what is non-standard, unique into a certain form having been finished, ready for translations, reference, canonized what is extremely important, then in order to recognize some pattern creative it must be fixed in the culture, find its embodiment in cultural texts, because only in this way

it can become a reality for the culture. Thus, despite the similarity of the above phenomena, they contain significant differences, which allow a fairly clear distinction between these concepts.

An empirical study of adolescents' creativity has been analyzed by us during 2019–2021 in the 7th–9th forms of secondary schools of Rivne (secondary schools № 3, 5, 7, 12, 15, 20), Var-kovytsia gymnasium of Dubniv district of Rivne region, Satyiv secondary school of Rivne region, general lyceum of Radyviliv district council of Rivne region, complex «Education» of Academician Stepan Demianchuk International University of Economics and Humanities (MEGU). 720 people were participated, among them 305 were teenagers (including 113 pupils of our experimental and control classes), 21 teachers and 7 psychologists (they also acted as experts). Given the research objectives of our research, pupils were divided into experimental and control groups by the method of randomization (using technology of paired design):

- *experimental groups*:
- E1 (29 pupils) – 8-A form of secondary school № 15, Rivne;
- E2 (28 pupils) – 9-B form of secondary school № 20, Rivne;
- *control groups*:
- C1 (28 pupils) – secondary school № 15, Rivne;
- C2 (28 pupils) – secondary school № 20, Rivne.

As the criteria for the development of creativity, we took its parameters, such as flexibility, originality, speed, metaphorical thinking, as well as individual psychological characteristics of the individual and creative reflection.

Thus, we describe the data obtained by us on the basis of a comprehensive psychological study of the creative properties of the personality of schoolchildren in order to find different ways to develop the creativity of adolescents at the stage of

a formative experiment. In order to study the psychological factors of creativity of pupils, significant differences in creativity were found between experimental and control groups. A correlation analysis was performed, which reflects the relationships of parameters of creativity with individual psychological characteristics of adolescents in groups E1, E2, C1, C2. Correlation analysis and establishing the degree of reliability of differences in creativity indicators was carried out using the statistical data processing package «SRSS 10».

We described the differences in individual parameters and their relationships of pupils of studied groups, taking into account the systematic analysis of actual data. Let's analyze the empirical results obtained in the statement research. Thus, the data having been obtained by the test «Circles» by E.P. Torrance (1994), indicate the originality, speed and flexibility of thinking of pupils. In the ascertaining research there are rather low results on the given indicators of creativity, they have been received.

Thus, adolescents in both experimental and control classes created an average of 8–10 drawings from these 20 on 7–8 topics (natural phenomena, household items, jewelry, animals, etc.). Indicators of originality, flexibility and speed of thinking in control and experimental groups of pupils are given in Table 1.

Table 1

Comparative analysis of data of the test «Circles»

High level of adolescent thinking indicators (in%)	E1	E2	C1	C2
Originality	25.89	23.11	23.18	20.07
Semantic flexibility	13.96	18.54	20.09	14.55
Imaginative adaptive flexibility	17.37	18.29	21.16	15.06
Semantic spontaneous flexibility	12.31	17.56	10.02	12.73
Speed	18.92	23.18	24.56	20.32

The development of originality of teenagers' thinking according to the test «Circles» is shown by Fig. 1.

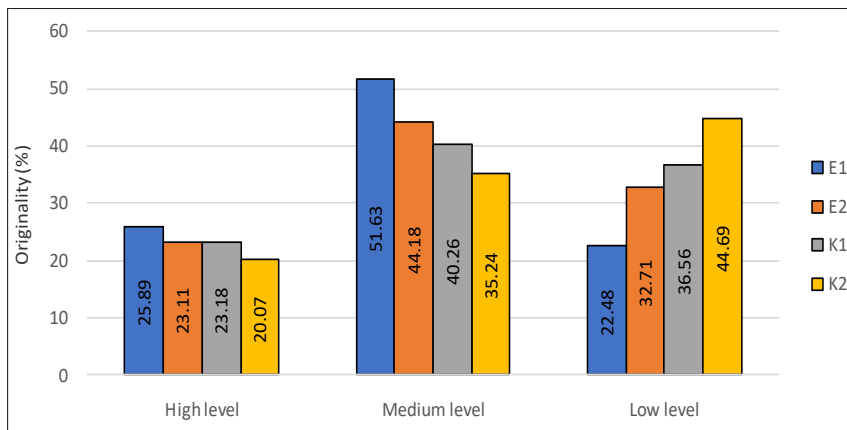
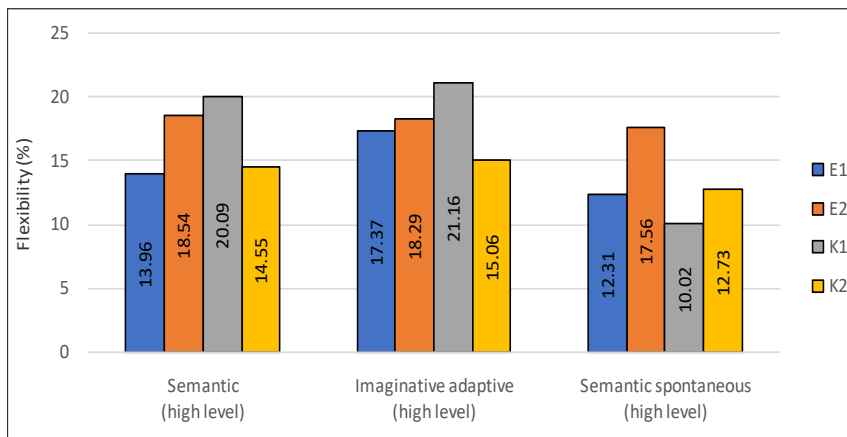


Fig. 1. The development of originality of teenagers' thinking according to the test «Circles» (in %, statement research)

The development of flexibility of teenagers' thinking according to the test «Circles» is shown by Fig. 2.



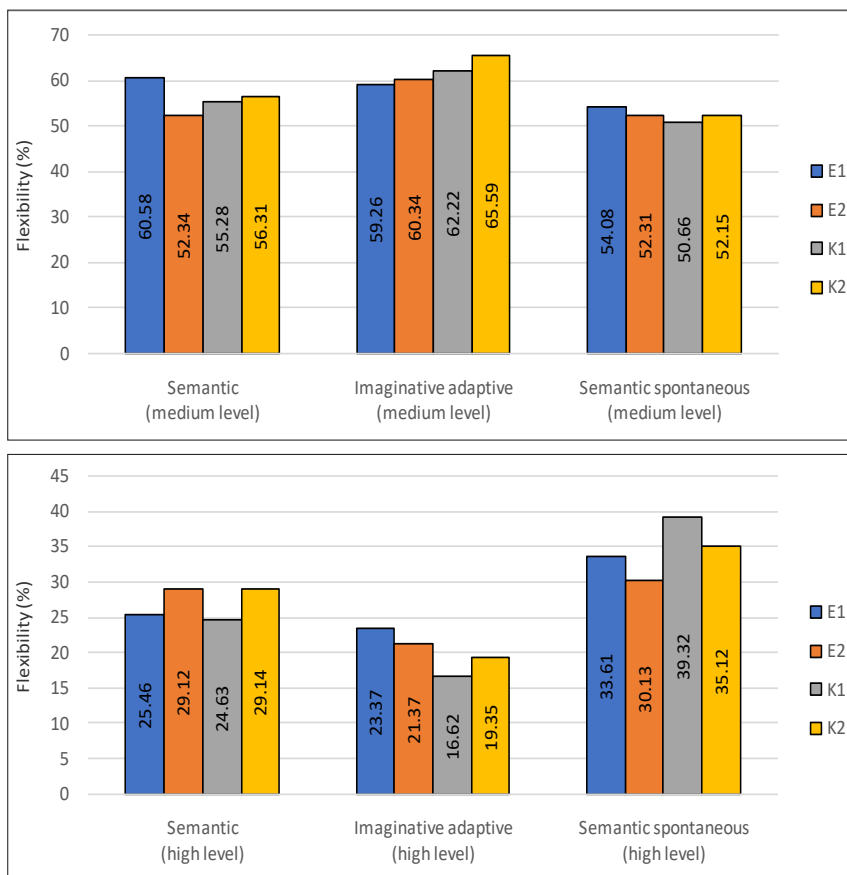


Fig. 2. The development of flexibility of teenagers' thinking according to the test «Circles» (in %, statement research)

The development of speed of teenagers' thinking according to the test «Circles» is shown by Fig. 3.

The examples of original sketches according to the test «Circles» by E.P. Torrens (1994) of adolescents of experimental and control groups are shown on Fig. 4.

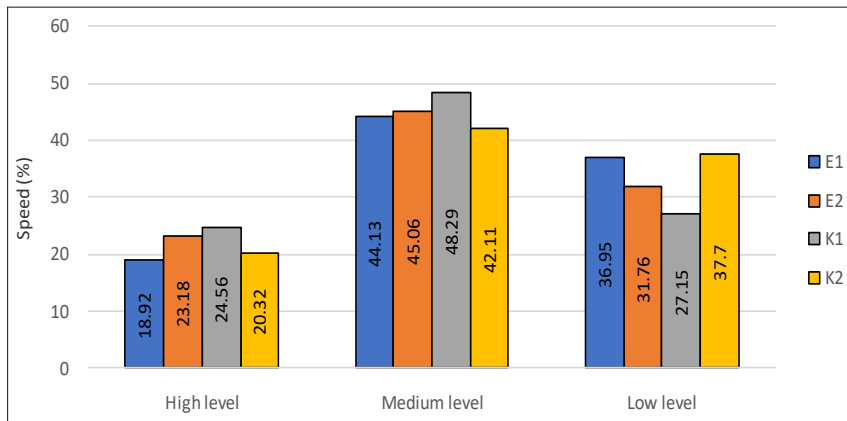


Fig. 3. The development of speed of teenagers' thinking according to the test «Circles» (in%, statement research)

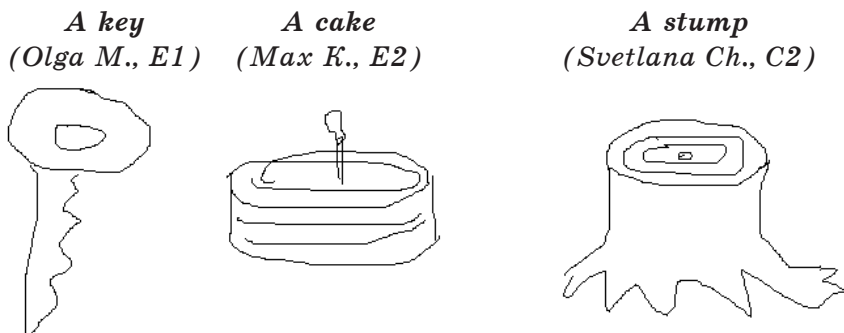


Fig. 4. The examples of original sketches according to the test «Circles» by E.P. Torrens of adolescents of experimental and control groups

The difference in the content of indicators of originality, flexibility and speed of thinking between adolescents in the experimental and control groups is insignificant according to the Student's t-test at the levels of reliability 0,01 and 0,05. Our results confirm that the general trend is that the indicators

of originality, flexibility and speed of thinking of adolescents in all groups are almost the same and mediocre. In all groups, the results for semantic spontaneous flexibility are slightly lower. In our opinion, this is due to the fact that teenagers try to focus on details, elements of the picture, can not find the right idea in time-limited situations. This is also confirmed by the mediocre results of adolescents in originality and speed of thinking. In groups of pupils, based on the analysis of drawings, the rate of flexibility is also lower because the subjects are more able to combine several circles, forming one whole object.

Low results were obtained by pupils of experimental and control groups according to the methodology «The development of Creativity of teenagers» by us (Михальчук, Івашкевич & Яцюрик, 2021; see Table 2).

Table 2

Distribution of pupils by levels of solving creative tasks
(in %, statement research)

The levels of solving creative tasks	E1	E2	C1	K2
Reproductive	43.25	40.44	41.63	38.51
Reconstructive research	31.31	26.62	24.59	32.14
Heuristic	16.08	19.28	21.36	17.63
Creative and inventive	9.36	13.66	12.42	11.72

As we see from Table 2, only 9.36% of teens of class E1 solve problems at the creative and inventive levels, 13.66% – in E2, 12.42% – in C1 and 11.72% of teens in C2. Also low results were obtained at both heuristic and reconstructive research levels. This indicates considerable difficulties that are arisen in a case when students are characterized with: a) the emergence of the ideas of solving the problem; b) making the design of the personal development; c) the embodiment of the idea in the activity, in communication with other students

within the micro-group; d) the analysis and the evaluation of the results of pupils' own creativity or innovation.

The results having been obtained by us also indicate the need to organize special training for adolescents in order to make targeted influences on the development of their creativity.

In such a way we've to make some conclusions. The concept of «creativity» is more general, because it includes creative qualities. Creativity also reflects, in addition to subjective moments, the process of reconciling novelty, innovation of the activity generated by the subject with the existing (so-called stereotypical) socio-cultural context.

Undoubtedly, scientific interpretations, in which creativity is seen as a process that involves the creation of new opportunities for science, technology, culture, etc., have their meaning from a philosophical, scientific, socio-economic and other points of view. But we consider creativity as a process that is experienced as something new subjectively. If to solve it from the philosophical, socio-economic points of view we have to note that to consider creativity only that which is connected with creation of something never before a new product, then from positions of Psychology, that it is important, it can be about creating something new for a given subject, about subjective novelty. In this sense, we can talk about human creativity, which is manifested in its play, learning, activities.

We consider creativity as the process of interaction that necessarily leads to the personal development. We also define creativity as an activity that creates something new, original, which is included not only into the history of the creator, but also into the history of science, art, etc. A similar point of view is expressed by us when we define creativity as going beyond the existing human knowledge, overcoming certain boundaries and obstacles. In such a way creativity means the creation of something new, which can mean both the transformation of

the consciousness and behavior of the subject, generated by the person, but also which is alienated from his/her products.

Conclusions

According to received data of our empirical research we offer some more definitions of the creativity, focusing the reader's attention on the procedural aspect of this activity. In particular, we define creativity as the creation of something new in a situation where the problem-stimulus causes the invention of the so-called dominant, around which there are concentrated the necessary subjective statistics to solve this problem, requiring mandatory reference to their past, the person's experience.

In our research we characterize creativity as the immanent representation of some determinants. It should be noticed that without the introduction of the principles of historicism, socio-cultural determinism and the systemic practice of the subject corresponding to these principles in the field of studying creativity, this branch is doomed to oblivion one. In our opinion, in the connection with the progressive tendencies outlined nowadays, in the paradigm of education and in the society as a whole these principles are democratization, humanization, etc. This approach to the interpretation of creativity is quite relevant and methodologically appropriate, because its integrative nature corresponds to these difficult trends.

Our researches should be considered in the light of the main directions of reforming the contemporary school, because we explore the process of the activity as those one who are just beginning to learn and to take their first steps in this way. Taking into account the phenomenology of the creativity we've to emphasize only on the characteristics of the intelligence, but we explore it is based on the qualities of the individual as a whole. The problem of combining the creative affect and the intelligence as personal characteristics it has already been ful-

ly studied in our researches and it does not appear as clearly, and, most importantly, so empirically clear as in our concrete research.

The problem of creativity is considered through the concept of intellectual activity. The last is the phenomenon of self-movement of the activity, which is manifested in the process of cognitive activity of the individual, which goes beyond the requirements of this particular problem situation. In this process in the content of the ability to continue cognition independently outside there are actual the requirements of the initial situation, which are not stimulated by productive activity and the secret of external forms of creativity are hidden. We mean the ability to see something new in the subject what other people do not see. Thus, the creative process is a kind of «derivative» of the intellect, refracted through the motivational sphere of the individual, which inhibits or stimulates its manifestations. After all, intelligence is determined by the dialectical relationships between the two constructs. Defining, thus, the nature of creativity dwells on its immanent phenomenon, which considers creative abilities of the individual. We believe that understanding of human creative abilities should be considered as a kind of projection of unresolved problems to the end of the problem of the nature of creativity. Although, in our opinion, having been given the existence of a variety of approaches of solving this problem, there are two main (or fundamental) ones: the approach to study creative abilities given the individual psychological differences of the subjects (Теплов, 1985) and the approach of L.S. Vygotskyi (1997) (studying of creative abilities taking into account the personal qualities of a man).

Defining the nature of creativity, we proceed from the delineation of the essence of the creative process, and from the characteristics of the creative product itself. This review coincides with our vision of this problem, because with this

approach it is possible to consider the phenomenon of creativity not so much given the constant with genetic neurophysiological characteristics of homo, the creator, but taking into account the psychological manifestations of the individual's ability to self-actualization (such as to the process of the man's cognitive activity). We focus our attention on the position of the development of gifted and talented children. We believe that the learning and the development of such children creates an ideal model of creative human development, and the problem of the development of creativity should be considered in the paradigm of activity mediated by the creative abilities of the subject.

The concept of creative talent of A.M. Matiushkin (1972) allows us to state that the scientist sees the nature of creativity both in human activity, which creates something new, and in the ability of the individual to self-expression, self-actualization. Matiushkin's conceptual ideas on the problems of creative talent were taken into account in our research. So, we'll characterize a gifted child, distinguishing the following features:

- Intellectual potential: flexibility, speed, accuracy, divergence, economy of thinking; clarity of visual, auditory memory, the ability to imitate; living imagination; prolonged concentration and focused attention.

- Curiosity: intrinsic cognitive motivation; openness to new information.

- Initiative: a constant activity and employment; remarkable efficiency; love of risk; love of difficulties.

- Independence: providing self-activity; desire for self-expression; faith in one's own strength; criticality; realistic self-esteem.

- Perseverance: commitment to the tasks; giftedness that generates a sense of tension.

- Prediction: creation of standards; focus on the future perspective; forecasting the possibilities of their development.

- Originality, creativity: non-standard solutions; desire for creative activities; ingenuity.
- Erudition: a high level of language expression, a large vocabulary; a competence; systematic and solid knowledge.
- Psychosocial characteristics: sense of justice; desire for leadership; sense of humor.

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Яцюрик Алла, Славіна Наталія. Психологічне дослідження креативності підлітків

АНОТАЦІЯ

Мета статті – дослідити рівень розвитку творчого потенціалу студентів – майбутніх учителів іноземної мови, застосувати розроблену нами програму групової діяльності з метою розвитку креативності респондентів, проаналізувати її ефективність.

Для розв'язання поставлених у роботі завдань використано такі теоретичні **методи дослідження**: категоріальний, структурно-функціональний, аналіз, систематизація, моделювання, узагальнення, а також експериментальні методи, зокрема, констатувальне дослідження. Використано такі методики: тест «Кола» Е.П. Торренса; авторську методику «Розвиток творчості підлітків» (Михальчук, Ер. Івашкевич & Яцюрик, 2021).

Результати дослідження. Отримано невисокі результати за евристичним і реконструктивно-дослідницьким рівнями. Це свідчить про не-

абиякі труднощі, що виникли у школярів з: а) виникненням замислу розв'язання задачі; б) розробкою замислу; в) втіленням замислу в діяльності, у спілкуванні з іншими учнями в межах мікрогрупи; г) аналізом та оцінкою результатів власної творчості чи інноваційної діяльності. Це вказує на необхідність організації спеціального навчання підлітків із метою здійснення цілеспрямованих впливів на розвиток їх креативності.

Доведено, що поняття «творчість» є більш загальним, адже воно вміщує в себе, у тому числі, й креативність. Творчість відображає, крім суб'єктивних моментів, також процес узгодження новизни, інновації породжуваної суб'єктом діяльності з існуючим (так званим стереотипним) соціокультурним контекстом.

Творчість розглянуто як взаємодію, що обов'язково призведе до розвитку. Визначено творчість як діяльність, що створює дещо нове, оригінальне, яка входить не тільки в історію розвитку самого творця, але й в історію розвитку науки, мистецтва тощо. Показано, що творчість є виходом за межі вже наявних у людини знань, подоланням певних меж і перешкод. На нашу думку, творчість означає творення нового, тобто йдеться про перетворення у свідомості й поведінці суб'єкта, як породжувані ним, так і відчужені від нього продукти.

Висновки. *Запропоновано авторські визначення творчості, що акцентують увагу читача на процесуальному аспекті цієї діяльності. Визначено творчість як творення чогось нового в ситуації, коли проблема-подразник викликає винайдення так званої домінанти, навколо якої концентруються необхідні для розв'язання цієї проблеми суб'єктивні статистики, що потребують обов'язкового звернення до свого минулого досвіду.*

Проблему творчості нами розглянуто через поняття інтелектуальної активності – феномену саморуку діяльності, який виявляється в пізнавальній діяльності особистості, що виходить за межі вимог конкретної проблемної ситуації. У цьому виході за межі заданого, у здатності до самостійного продовження пізнання поза вимогами вихідної ситуації, тобто в ситуативно не стимульованій продуктивній діяльності, і приховується таємниця зовнішніх форм творчості, здатність бачити в предметі дещо нове, чого ще не бачать інші. Доведено, що творчий процес – це своєрідна «похідна» інтелекту, переломленого через мотиваційну сферу особистості, яка гальмує або стимулює його прояви. Інтелект, урешті-решт, детермінований діалектичним взаємозв'язком

цих двох конструктивів. Визначаючи природу творчості, ми зупинилися на іманентному її феномені – творчих здібностях особистості. Вважаємо, що розуміння творчих здібностей людини слід розглядати як своєрідну проекцію невирішеності до кінця проблеми природи творчості. Хоча, на нашу думку, за умов існування всього різноманіття підходів до розв'язання цієї проблеми слід виокремити два основні (або фундаментальні): підхід Б.М. Теплова щодо дослідження творчих здібностей з огляду на індивідуально-психологічні відмінності суб'єктів і підхід Л.С. Виготського стосовно дослідження творчих здібностей з урахуванням особистісних якостей людини.

Визначаючи природу творчості, ми виходимо і з окреслення сутності творчого процесу, і з характеристики самого по собі творчого продукту. Цей огляд цілком збігається з нашим баченням окресленої проблеми, адже за такого підходу постає можливим розглядати феномен креативності не стільки з огляду на константні генетичні нейрофізіологічні особливості ното, творця, скільки з урахуванням психологічних проявів здатності індивіда до самоактуалізації (тобто, його пізнавальної активності). Ми орієнтувалися на позицію щодо розвитку обдарованих і талановитих дітей. Вважаємо, що навчання й розвиток таких дітей створює ідеальну модель творчого розвитку людини, а проблему розвитку креативності слід розглядати в парадигмі діяльності, опосередкованій творчими здібностями суб'єкта.

Ключові слова: творчість, розвиток особистості, інноваційність, творчі якості, трансформація свідомості й поведінки суб'єкта, творчі здібності особистості, пізнавальна активність.

Яцюрюк Алла, Славина Наталія. Психологическое исследование креативности подростков

АННОТАЦИЯ

Цель статьи – исследовать уровень развития творческого потенциала студентов – будущих учителей иностранных языков, применить разработанную нами программу групповой деятельности с целью развития креативности респондентов, проанализировать ее эффективность.

Для решения поставленных в работе задач использованы следующие теоретические **методы исследования:** категориальный, структур-

но-функциональный, анализ, систематизация, моделирование, обобщение, а также экспериментальные методы, в частности, констатирующий эксперимент. Использованы следующие методики: тест «Круги» Э.П. Торренса; авторская методика «Развитие творчества подростков» (Михальчук, Эр. Ивашевич & Яцюрюк, 2021).

Результаты исследования. Получены невысокие результаты по эвристическому и реконструктивно-исследовательскому уровням. Это свидетельствует о немалых трудностях, возникающих у школьников с: а) возникновением замысла решения задачи; б) разработкой замысла; в) воплощением замысла в деятельности, в общении с другими учащимися в пределах микрогруппы; г) анализом и оценкой результатов собственного творчества или инновационной деятельности. Приобретенные нами результаты свидетельствовали о необходимости организации специального обучения подростков с целью осуществления целенаправленных влияний на развитие их креативности.

Доказано, что понятие «творчество» является более общим, ведь оно вмещает в себя, в том числе, и креативность. Творчество отражает, помимо субъективных моментов, также процесс согласования новизны, инноваций порождаемой субъектом деятельности с существующим (так называемым стереотипным) социокультурным контекстом.

Творчество рассмотрено как взаимодействие, которое обязательно приведет к развитию. Определено творчество как деятельность, которая создает кое-что новое, оригинальное, причем входит не только в историю развития самого творца, но и в историю развития науки, искусства и т. д. Показано, что творчество является выходом за пределы уже имеющихся у человека знаний, преодоления определенных границ и препятствий. По нашему мнению, творчество означает создание нового, т. е. речь идет о преобразовании в сознании и поведении субъекта, как порождаемые им, так и отчужденные от него продукты.

Выводы. Согласно полученным эмпирическим данным, нами предложены авторские определения творчества, акцентирующие внимание читателя на процессуальном аспекте этой деятельности. Определено творчество как создание чего-то нового в ситуации, когда проблема-фасилитатор вызывает изобретение так называемой доминанты, вокруг которой концентрируются необходимые для решения этой проблемы субъективные статистики, требующие обязательного обращения к своему прошлому опыту.

Проблема творчества рассмотрена через понятие интеллектуальной активности – феномена самодвижения деятельности, проявляющегося в познавательной деятельности личности, выходящей за пределы требований конкретной проблемной ситуации. В этом выходе за пределы заданного, в способности к самостоятельному продолжению познания вне требований исходной ситуации, то есть в ситуативно не стимулированной продуктивной деятельности, и скрывается тайна внешних форм творчества, способность видеть в предмете кое-что новое, чего еще не видят другие. Доказано, что творческий процесс – это своеобразная «производная» интеллекта, преломленного через мотивационную сферу личности, которая тормозит или стимулирует его проявления. Интеллект, в конце концов, детерминирован диалектической взаимосвязью этих двух конструктов. Определяя, таким образом, природу творчества, мы остановились на имманентном его феномене – творческих способностях личности. Считаем, что понимание творческих способностей человека следует рассматривать как своеобразную проекцию нерешенности проблемы природы творчества до самого конца. Хотя, по нашему мнению, в условиях существования всего многообразия подходов к решению данной проблемы следует выделить два основных (или фундаментальных): подход Б.М. Теплова к исследованию творческих способностей с учетом индивидуально-психологических различий субъектов и подход Л.С. Выготского по поводу исследования творческих способностей на основе личностных качеств человека.

Определяя природу творчества, мы также исходили из определения сущности творческого процесса и характеристики самого по себе творческого продукта. Этот анализ в полной степени совпадает с нашим видением данной проблемы, ведь при таком подходе предстоит рассмотреть феномен креативности не столько с учетом константных генетических нейрофизиологических особенностей того, создателя, сколько с опорой на психологические проявления способности индивида к самоактуализации (т.е. его познавательной активности). Мы ориентировались на позицию необходимости развития одаренных и талантливых детей. Считаем, что обучение и развитие таких детей создает идеальную модель творческого развития человека, а проблему развития креативности следует рассматривать в парадигме деятельности, опосредованной творческими способностями субъекта.

Ключевые слова: *творчество, развитие личности, инновационность, творческие качества, трансформация сознания и поведения субъекта, творческие способности личности, познавательная активность.*

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