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Psychological Theories of Developing Pupils' Creativity as a Way to Personal Growth of a Teacher

Психологічні теорії розвитку креативності учнів як шлях особистісного зростання вчителя

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ABSTRACT

The aim of our research is to study different theories of developing pupils' creativity as a way to personal growth of the teacher, as well as to propose the theory to define creativity as intellectual and spiritual processes.

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,

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modeling, generalization, the experimental methods of observation and the method of conducting ascertaining research. The participants of our research were 47 pupils of the 8th-B form of school 15 of Rivne (Ukraine). The experiment lasted during 2020-2021 years.

The results of the research. *We proposed the theory to define creativity as intellectual and spiritual processes. It is showed, that creativity was largely relevant in the intellectual and spiritual activities of a man. Intelligence presents creative products in a new way, as new organized information. At the same time, spiritual activity appears as a process of generating thoughts. Therefore, at all stages of personality development someone should stimulate and organize its intellectual and spiritual activities. It is believed that a narrow professional specialization restrains the incentives of the individual to creativity in the field of technology and the humanities. As a result, both are somewhat leveled. Therefore, contemporary scholars often argue that universal education is needed, but one that does not preclude the formation of special skills of the personality.*

Conclusions. *The creator (a teacher) and the subject of creativity (a pupil) form a holistic, harmonious system in which they direct and feedback connections are clearly fixed. The object of creativity can be any phenomenon of the ecosphere, everything that participates in the evolution of the world, including itself creativity and one's own thinking. The tool of cognition and transformation is a person who can also be the object of creativity.*

We differentiate between creative, productive thinking and reproductive, based on memorization, repetition and reproduction. Creative thinking is a paradigm of restructuring a holistic, complete situation, the starting point of which is the creative formulation and presentation of the problem. This stage of a creative process is considered to be extremely important. The formulation of a productive question is sometimes a greater achievement than solving the task set before the personality. At the second stage of a creative process there is the construction of a holistic image of the situation (gestalt), the essential point of which is the centering, the transition from superficial and incorrect structuring of the problem to an adequate and correctly centered structure. Finally, the third stage of a creative process is a central link of creative thinking, which involves the emergence of the idea of solving a problem, unexpected insight. That is why the creative process concentrates in its structure the moments of transition from "understanding" to "creative mastery". The fourth stage of a creative process is the implementation of the solution of the problem, a deeper understanding of how to solve a particular problem in general.

Key words: *pupils' creativity, personal growth of the teacher, creativity as intellectual and spiritual processes, spiritual activity, creative thinking, understanding, creative mastery, solving a problem.*

Introduction

We consider *Paradigmatic Theory* to be the first theory to define creativity. Thus, scientists defines creativity as a kind of creative activity, as finding something new, original, which is not only the part of the paradigm of the history of personal development of the creator, but also the history of science, art, society, etc. (Гончарук & Онуфрієва, 2018; Ivashkevych & Hudyma, 2020).

According to T.M. Amabile (Amabile, 1983), creativity implies the creation of something new, which means the process of transformation in the consciousness of the subject's behavior, as well as generated by him/her, and at the same time alienated from his/her individual products. T.M. Amabile (Amabile, 1983), applying a system-structural approach to the study of creativity, came to the conclusion that Psychology is not able to "penetrate" the mysteries of creativity, using only the subject's individually defined means, regardless of the history of culture of his/her country. Creativity by its nature is a systemically organized object, adequately understood only in the paradigm of interdisciplinary research. This position, in our opinion, is extremely relevant and can be considered as one of the methodological foundations of modern both theoretical and practice-oriented research of creativity.

One of the rather original theories of creativity, which we called *Artistic and Aesthetic*, is the theory when the subject of which is a creative product. It is the theory of L.S. Vygotskyi (Выготский, 1997). In the research "Psychology of Art" a general strategy of the research is formulated in such a way: creativity is determined by the form of the work of art through functional analysis of its elements, which facilitates the reproduction of aesthetic reaction of the individual and leads to the establishment, normalization of its general laws (Выготский, 1997).

Thus, in the theory of L.S. Vygotskyi (Выготский, 1997), the basic paradigm of the research was a work of art. Based on the achievements of a formal scientific school, as units of creative analysis of L.S. Vygotskyi (Выготский, 1997) "the material" and "the form" are differentiated. Analyzing the relationships between the form and the material, the scientist concludes that the basis of artistic creativity is the study of contradictions between the material and the form. In this sense, the artistic text is built in such a way that its material appears and it is focused on one emotional pole, while the form is on the opposite side. This cognitive dissonance of the form and the material, their development in the paradigm of the collision of opposite poles (catharsis) create a dynamic structure of the artistic text, which, in turn, facilitates the personality to be creative.

Thus, L.S. Vygotskyi's Psychology of creativity (Выготский, 1997) is based primarily on the research of emotions, feelings, expressiveness, experiences. The scientist formulates the dominant laws of creation of general creative emotional signs and mastering by the person of creative emotional reality of imagination.

The essence of the law of creative emotional sign is that any feeling, any emotion seeks to be embodied, to enter the paradigm of known images that correspond to the creative feeling of the individual. At the same time, emotion has peculiar characteristics of selecting impressions or images related to a creative act, which are quite consistent with the mood that takes place at the moment when a creative product is created. Impressions and images, which are characterized by common emotional characteristics, tend to merge with each other, despite the fact that as such a basic, dominant connection neither in similarity nor in adjacency.

The law of creative emotional reality of imagination is manifested in the fact that any construction of fantasy usually affects our feelings, and if this construction does not correspond to the reality around us, then the feeling caused by it is real, actually experienced, such that fascinates the person as a whole. Thus,

L.S. Vygotskyi (Выготский, 1997) obviously raised the issue of the relationships between emotions and creativity.

However, the contribution of L.S. Vygotskyi (Выготский, 1997) into the development of the theory of Psychology of creativity is not limited to these conclusions. The scientist's theory of the development of higher mental functions is a kind of "transformation" of "natural" functions into "cultural" ones. The theory of "psychological systems" thus facilitates the transition of holistic creative innovations into the form of various creative products of interfunctional connections, which, of course, are of fundamental importance for the Psychology of creativity. In the context of our research, these ideas of L.S. Vygotskyi (Выготский, 1997) are extremely relevant, due to the substantiation of the hypothesis of a multilevel structure of creativity as a "system of interfunctional connections".

In Psychology, a holistic concept of creativity as a mental process was proposed by Ya.A. Ponomarev (Пономарёв, 1991), who is the author of *Abstract Analytical Theory* of creativity, the key categories of which are: the recognition of intellectual activity, sensitivity, bipolarity of a creative process and the creation of a structural-level model, which is based on the psychological mechanisms of creativity (Пономарёв, 1991: 3–11).

Creativity in the concept of Ponomarev is considered as an attribute of creative matter, as an interaction that facilitates personal development. The essence of the creativity as a mental new formation is reduced, first of all, to intellectual activity and sensitivity as a kind of by-products of professional activity. A creative person especially perceives and understands the side effects of his/her professional activity, which are the creation of something new, while a non-creative person sees creative results only after the individual achieves some goals that the individual believes are appropriate, forcing the person to avoid novelty.

The scientist has developed a structural-level model, which was perceived in science as a central link (or a state) of the psychological mechanism of creativity. In particular, an impor-

tant and interesting conclusion is the idea of Ya.A. Ponomarev (Пономарёв, 1991) on "bipolarity" or rather the multipolarity of a creative process. In this context, the psychological mechanism of creativity consists of "remote", sometimes – bipolar elements, such as: intuitive + logical; original + theoretical model; creation + reflection; involuntary + arbitrary; stimulation + motivation; impulsive + volitional; unconscious + conscious; congenital + acquired, etc.

On the basis of comparing the ontogenesis of children's behavior in problematic situations and in the process of solving creative tasks by adults, Ya.A. Ponomarev (Пономарёв, 1991) identified the stages of ontogenesis of the process of solving creative problems, which can be schematically represented in such a way: manipulation of simple objects, original objects (but not integral models) → manipulation of ideas (in the mind) → manipulation of models by the method of experimentation and errors → the analysis of the structure of a particular task → solution plan (idea) → solution (creative activity).

In the paradigm of this, *Abstract-analytical Theory of Creativity*, the subject of V.O. Moliako's (Моляко, 2013) research is the psychological study of outstanding creative personalities. The main conclusion of the scientist's research is as follows: "talent → multifaceted actions → creative activity → creation of a creative product". According to the concept of the scientist, a characteristic feature of many outstanding people is their remarkable creative abilities, which are manifested in various fields of activity, including the professional sphere. The giftedness of the individual "covers" the broader abilities and capabilities of the man, which are manifested only in his/her professional activities. Identifying gifted individuals is a task of parents, educators and teachers, who appear to them from their childhood, even more – the birth of a child. Scientists also note that a person does not have any abilities that do not depend on the general orientation of the individual.

B.M. Teplov (Теплов, 1985) believed that creative achievements depended not only on abilities, but, in particular, on vo-

litional characteristics, and without studying the latter it is impossible to make a thorough psychological analysis of a creative personality. According to the position of B.M. Teplov **(Теплов, 1985)**, the development of talent seems to relate to the study of individual differences, various unique opportunities, characteristics of a man. The study of individual characteristics of talented people is indicative in this sense, which are characterized by a combination of auditory and visual imagination, with their special emotionality and the ability to "emotionally immerse" in the content that captures the personality. Therefore, it is advisable to identify certain psychological types of personality. The first facilitates the implementation of creative activities based on human feelings.

The recognition of the values of various individual-type personalities that provide a creative level of human activity is especially important. The uniqueness of abilities distinguishes one personality from another, it is the key to creative achievement and recognition of a man as a value to our society. B.M. Teplov's **(Теплов, 1985)** ideas about giftedness as a kind of a structure of mental qualities, about individual-typical differences of personality can be equally valuable, relevant also in the context of our empirical research.

Technologies of creative activity in contemporary science are often developed in the context of the theory of creative personality development on the basis of the theory of solving ingenious problems. Therefore, the next theory to determine the essence of creativity is *the Theory of Problem Solving*.

The development of the theory of creative personality development belongs to I.M. Bila **(Біла, 2009)**. The theory of solving ingenious problems has been arisen as the alternative to the "Method of trials and errors" in the Psychology of Creativity, where the main emphasis was on unconscious processes **(insight, enlightenment, which in no way offset the effectiveness of use of heuristic technologies)**. Developers of the theory of inventive problems consider creativity as a fairly accurate science, for ex-

ample, I.M. Bila (Біла, 2009) argues that technical inventions are largely natural. The creator or the inventor is guided by the laws that determine the transition from one system to another.

Foreign scientists point out that the algorithms of the theory of solving inventive problems often contribute to the development of multi-focused thinking of the individual. These algorithms provide clearly defined procedures for changing the nature of the task, so the transformation takes place in the system "a task + a personality". It is not a question of developing, for example, mathematical abilities, abilities in fine arts or music, but the dominant goal is to create motivation for creativity, to master the technology of creative activity. The main thing is the algorithmization of the initial processing of this information (Jaide, 1986). The main component of the development of creative personality is considered to be self-improvement, when direct and inverse connections seem "to work" in the paradigm of a certain system (in our case − in a system of personality). In this case, the role of the external environment, in particular education, is reduced to the belief of the individual in the naturalness of a creative process.

In general, the ideas of the theory of inventive problems are quite productive, "technological" and correspond to our views on improving the psychological support of secondary and higher education, in the paradigm of which technologies of self-education, self-development and self-improvement would be focused. However, the emphasis on algorithmic information processing, instructiveness to some extent oppose the synergistic nature of creativity, and therefore probabilistic and intuitive are not only processes but also results as a kind of technology of creative transformation.

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, as well as the experi-

mental methods of observation and the method of conducting an ascertaining research. The participants of our research were 47 pupils of the 8th-B form of school 15 of Rivne (Ukraine). The experiment lasted during 2020-2021 years.

The results of the research

So, according to this theoretical material, we proposed some creative training for pupils of secondary schools with the aim to create their abilities to solve inventive problems. The dominant purpose was to teach pupils to understand poetry. So, we proposed for pupils such exercises:

1. *This last item has four choices (A, B, C or D). Which one best describes you?*

A. I'm a «hands-on» person. I tend to: prefer hands-on experiences and activities; focus on tasks to be done; refrain from discussions; think in a logical and organized way; do things in an orderly way; have difficulty adjusting to change.

B. I'm a «thinker». I tend to: enjoy listening to a logical presentation of ideas; enjoy analyzing problems and finding systematic ways to solve problems; enjoy creating models based on theory and information; like structure and organization; act slowly in making decisions; show more interest in ideas than people.

C. I'm an «explorer». I tend to: try things by trial and error; explore practical uses for ideas and theories; make decisions that provide quick solutions; decide quickly; take risks; enjoy change; rely more on people for information.

D. I'm a «free thinker». I tend to: base views and opinions on feelings; enjoy tossing around ideas (brainstorming); approach and view problems and experiences from different perspectives; rely on intuition, not logic, for making decisions; dislike structure.

Now that you have completed the test you should know there is no right or wrong answer. It will only help you discover your communication style. Here are the questions and answers with

some explanations for the Communication Skills Test. Look carefully at each question and its answer and think of your answer and what it means. This questionnaire is just a sample and not concrete in its results. Human beings have a great capacity to change and improve and respond.

1. *Best answer: C.* Conversations should be a balanced two-way flow of dialogue.

2. *Best answer: B.* It's good to initiate the introduction and introduce yourself with a handshake and smile. If shaking hands is difficult, a quick head nod is a good substitute. Initiating the introduction with a smile and handshake (or head nod) helps build rapport.

3. *Best answer: A.* It's good to initiate conversations with small talk. Topics to warm-up the conversation might include a chat about the weather, news of interest, or impressions about the current activity (if you're at a meeting, staff party, or other gathering, for example).

Examples of conversation starters might be:

"It's sure warm today, isn't it?"

"Did you hear about the big accident on the freeway? Traffic's backed-up for miles."

"What did you think about the Blazers game last night?"

"This is a nice party, isn't it?"

"Could I get you something to drink?"

4. *Best answer: A.* It's good to call people by name whenever possible. It makes a good, lasting impression, and it makes the other person feel important and special. To help remember names, try these techniques:

· *Repeat*: After the person tells you his or her name, immediately use it several times in the conversation.

"It's nice to meet you, Bob".

"I agree with you, Bob".

"That was a great joke, Bob!"

· *Associate*: Associate the person's name to something unique and special. You might:

Associate the person's name with a unique feature about the person. For example:

"Gilda has beautiful green eyes". Think – "GG" – Green Gilda.

"Jack tells funny jokes". Think – "JJ" –Joking Jack.

Associate the name with a visual picture. For example:

"Sandy" – visualize a sandy beach.

"Glenn" – visualize John Glenn launching into space.

Associate the name with a personal connection.

For example:

"Brian" – My uncle's name is Brian.

"Lucy" – I had a turtle named Lucy.

Jot: Jot the person's name down with an identifying description that will help jog your memory later. For example:

"Chuck" – tall; glasses; works in Accounting; has twin sister; runs marathons; new to Portland.

5. *Best answer: A.* Regular use of these courtesy words and phrases is important to show politeness and build rapport.

6. *Best answer: C.* Smiling when greeting people and at appropriate times greatly helps build rapport.

7. *Best answer: A.* Making eye contact is important for building rapport. It gives the impression you're interested and engaged in the conversation, and you have good self-confidence. Eye contact should include frequent breaks to avoid staring (this can make the other person uncomfortable). Break eye contact frequently – glance down to the side, then quickly make eye contact again. Glancing down to the side is important. If you instead glance to the side (as if looking out the window, for example) or look up, it gives the person the impression you're distracted and not paying attention to what's being said. This quickly breaks down rapport.

8. *Best answer: B.* Occasionally nodding your head to indicate you agree or understand helps build rapport. Again, it shows you are interested and engaged in the conversation.

9. *Best answer: B.* Your arm's length is the appropriate distance (between two- to three-feet). Standing closer than arm-

length makes the other person feel uncomfortable (or feel threatened), standing further away breaks down rapport.

10. *Best answer: B.* Communicating at eye level helps build rapport. So, if the person is sitting and a chair is available, take a seat! There's one exception – if you walk into your supervisor's office or co-worker's office, it's best to ask the supervisor or co-worker if you can sit down first. Even better, wait for an invitation to sit. The person may not have time to talk at that moment.

11. *Best answer: C.* It's best to bring the conversation to an end by making a polite closing comment or gesture. Good closing (wrap-up) comments might be:

"I've enjoyed talking with you".

"Let me give you my business card".

"Well, I need to go speak with...."

"Do you know a person I can contact?"

12. *Best answer: A.* It's best to say nothing. Never say anything that might hurt or offend the person. It's called being tactful. It's always best to give compliments only, and only say things that will make the person feel good.

"I like your dress".

"That's a nice shirt".

13. *Best answer: C.* Leaning slightly forward and facing the speaker shows you're interested, and it helps build rapport. Sitting with your arms crossed over your chest gives the message you are defensive. Leaning back with your body or turning your body away from the speaker gives the message that you are bored, disinterested, or feel in charge. Such body language breaks down rapport.

14. *Best answer: A.* Crossing your legs toward the speaker shows you're interested, and it builds rapport. Crossing your legs away from the speaker gives the message that you are defensive, disinterested, or feels in charge. In essence, you are putting up a subtle barrier. And if you bob or swing your foot, you're sending the message that you're anxious or nervous!

15. *Best answer B.* If you're a good listener, you keep mental-

ly busy searching for meaning in the message, and you ask questions. This mental "search for meaning" helps keep you focused, attentive, and engaged. If you get easily distracted, try taking notes if the setting is appropriate. Note-taking helps draw and focus your attention as you must mentally "search for meaning" and listen for information in order to take notes. This might be helpful in meetings, for example.

If you watch someone speak but you don't "hear" a word, gauge if you are bored, tired, might have a gap between your speaking and listening rates, or are experiencing "emotional deafness". We all experience emotional deafness on occasion, especially when we're feeling overwhelmed, upset, or nervous.

You hear people ask – "*I'm sorry, what did you say?*" or make the comment – "*I have a lot on my mind right now. Could you repeat what you said?*" If it's a frequent problem, gauge the source and seek help if needed.

16. *Best answer: C.* Showing empathy (sensitivity) to another person's feelings helps build rapport. It's called "reaching out to people". Empathy can be shown by making comments, such as:

"*That must have been a scary (or upsetting) experience for you*".

"*I felt the same way when that happened to me*".

"*I know (understand) how you feel*".

"*I can imagine how you feel*".

"*I would feel that way too in your situation*".

17. *Best answer: A.* Focusing on the positive (good) aspects draws people's attention in a favourable way, and people enjoy the conversation more. People are generally more attracted to a person who has a "positive outlook on life". And when it comes to work evaluations, positive-minded people generally do better. Consider the following examples:

Positive: "*The plan has some good ideas*".

Negative: "*The plan has some serious problems*".

Complaint: "*No one ever listens to my ideas*".

Positive: *"These changes might have some benefits"*.

Negative: *"These changes would be awful"*.

Complaint: *"I'm always having to relearn and redo everything around here"*.

18. *Best answer: B.* It's best to say something positive first, and then express a negative opinion or comment in a tactful way. Consider these examples:

Positive lead:

"I like many aspects of your idea (positive lead), but it may not work well for this department". **(**Tactfully stated**)**

Interpretation: The idea won't work.

19. *Best answer: A.* When you receive feedback, it's important to know what you do well, but it's equally important to know where improvements can be made to increase your chances for success. Few people do everything well, and you've undoubtedly heard the saying – "No one is perfect".

Simply make note of "weak" areas **(**we all have them!**)** and make changes needed. Receiving honest feedback is truly "a gift". It usually means someone cares and wishes to see you succeed.

20. *Best answer: A.* When you give negative feedback, you should focus on and communicate your observations of the person's work or behaviour, not focus on nor judge the person. Focus on performance, not personality **(**or personal traits**)**.

After sharing your observation about the person's work or behaviour, offer a suggestion in a tactful way.

So, we proposed the theory to define creativity as ***Intellectual and Spiritual processes***. This theory as a theory of the formation of a creative personality recognizes, above all, the exclusivity and innateness of creative abilities. Creativity, first of all, is not a talent, but rather a human nature. We claim that all people have creative abilities **(**prerequisites**)**, but creative "genetic endowments" will not open up as such until there is a need for public recognition and the possibility of realizing the creative abilities of the individual. Thus, creativity becomes the norm of human existence.

Creativity is largely relevant in the intellectual and spiritual activities of a man. Intelligence presents creative products in a new way, as new organized information. At the same time, spiritual activity appears as a process of generating thoughts. Therefore, at all stages of personality development should stimulate and organize its intellectual and spiritual activities. It is believed that a narrow professional specialization restrains the incentives of the individual to creativity in the field of technology and the humanities. As a result, both are somewhat leveled. Therefore, contemporary scholars often argue that universal education is needed, but one that does not preclude the formation of special skills of the individual.

Conclusions

The creator and the subject of creativity form a holistic, harmonious system in which they direct and feedback connections are clearly fixed. The object of creativity can be any phenomenon of the ecosphere, everything that participates in the evolution of the world, including creativity and one's own thinking. The tool of cognition and transformation is a person who can also be the object of creativity.

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of the idea of solving a problem, unexpected insight. That is why the creative process concentrates in its structure the moments of transition from "understanding" to "creative mastery". The fourth stage of a creative process is the implementation of the solution of the problem, a deeper understanding of how to solve a particular problem in general.

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Набочук Олександр. Психологічні теорії розвитку креативності учнів як шлях особистісного зростання вчителя.

Метою *нашого дослідження є вивчення різних теорій розвитку креативності учнів як шляху особистісного зростання вчителя, а також висунення теорії для визначення творчості як інтелектуального і духовного процесів.*

Методи дослідження. *Для розв'язання поставлених у дослідженні завдань використовувалися такі теоретичні методи дослідження: категоріальний, структурно-функціональний, аналіз, систематизація, моделювання, узагальнення, а також експериментальні методи спостереження, інтерв'ю та метод проведення констатувального дослідження. Учасниками нашого дослідження стали 47 учнів 8-Б класу закладу середньої освіти №15 м. Рівне (Україна). Експеримент тривав протягом 2020-2021 років.*

Результати дослідження. *З урахуванням теоретичного аналізу матеріалу та проведеного експериментального дослідження творчість визначено як інтелектуально-духовний процес. Показано, що творчість великою мірою актуалізується в інтелектуальній та духовній діяльності людини. Інтелект презентує творчі продукти по-новому, як нову організовану інформацію. При цьому духовна діяльність постає процесом генерації думок. Тому на всіх етапах становлення особистості слід стимулювати і організовувати її інтелектуальну та духовну діяльність. Вважається, що вузька професійна спеціалізація стримує стимули особистості до творчості і у сфері техніки, і в гуманітарних науках. В результаті і те, і інше дещо нівелюється. Тому ми наголошуємо на тому, що потрібною є універсальна освіта, але така, що не виключає формування спеціальної майстерності особистості.*

Висновки. Доведено, що творець (вчитель) і предмет творчості (учень) утворюють цілісну, гармонійну систему, в якій чітко зафіксовані прямі і зворотні зв'язки. Об'єктом творчості може бути будь-яке явище екосфери, все, що бере участь в еволюції світу, в тому числі – і сама по собі творчість, і власне мислення. Інструментом пізнання та перетворення при цьому є людина, яка також може бути об'єктом творчості.

Диференційовано творче, продуктивне мислення і репродуктивне, в основі якого – запам'ятовування, повторення і відтворення. Творче мислення постає парадигмою реструктурування цілісної, завершеної ситуації, відправною точкою якого є творче формулювання та презентація проблеми. Цей етап творчого процесу ми вважаємо надзвичайно важливим. Доведено, що формулювання продуктивного запитання часом є великим досягненням, аніж розв'язання поставленої перед особистістю задачі. На другому етапі творчого процесу здійснюється побудова цілісного образу ситуації (гештальту), істотним моментом якого є перецентрування, тобто – перехід від поверхневого і невірного структурування проблеми до адекватної та правильно центрованої структури. Нарешті третій етап творчого процесу є центральною ланкою творчого мислення, що передбачає виникнення ідеї розв'язання проблеми, несподіване прозріння, інсайт. Саме тому творчий процес концентрує в своїй структурі моменти переходу від «розуміння» до «творчого опанування». Четвертою стадією творчого процесу є виконання розв'язання проблеми, більш глибоке усвідомлення способу розв'язання певної задачі в цілому.

Ключові слова: творчість учнів, особистісне зростання вчителя, творчість як інтелектуально-духовний процеси, духовна діяльність, творче мислення, розуміння, творча майстерність, розв'язання проблеми.