DOI 10.31392/ONP.2786-6890.2(1).2022.03
UDC 37.015.311

THEORETICAL FUND AMENTALS OF CREATIVE PERSONALITY DEVELOPMENT

Olena Matviienko
Doctor of Pedagogical Sciences,
Professor of Pedagogy and
Methodology of Primary Education,
National Pedagogical Dragomanov University
Pirogova str., 9, Kyiv, Ukraine
http://orcid.org/ 0000-0002-5746-4864
e-mail: lmatvienko70@gmail.com

Taras Olefirenko
Candidate of Pedagogical Sciences, Professor,
dean of the pedagogical faculty,
National Pedagogical Dragomanov University
Pirogova str., 9, Kyiv, Ukraine
http://orcid.org/ 0000-0002-3278-8125
e-mail: olephirenko@gmail.com

Abstract. *The study theoretically substantiates the psychological and pedagogical conditions for the development of creative thinking of the individual in the learning process; the meaning of the concept of "creative thinking" in the structure of personality is revealed and the indicators of its development are characterized.*

It is substantiated that creative thinking is decisive in the structure of the creative personality. It is the core of the cognitive sphere and the state of development of the motivational and social spheres depends on it. It is determined that creative thinking is a certain thought processes of the individual, the synthesis of which contributes to the creation of something new. The state of its development is influenced by the presence of cognitive interest, the development of mental operations and intellectual skills. Creative thinking has an ambiguous interpretation, on the one hand it is a mental process based on the solution of contradictions and problems arising in the process of human activity, and on the other hand, the concept of "thinking" and creative thinking are synonymous, as thinking is based on solving difficulties.

Analysis of the scientific literature on the problem of research makes it possible to identify the following criteria for the development of creative personality: the presence of cognitive interest, the desire for achievement and continuous self-development (motivational sphere); developed in tandem conceptual, divergent and creative thinking, developed intellectual and creative skills, reflection (cognitive sphere); developed moral qualities, ability to self-management, communicative and aesthetic qualities (social sphere). Based on the criteria outlined above, high, medium and low levels of development of creative thinking in the structure of personality are distinguished.

Key words: *thinking, development of creative thinking, creative personality, creative activity.*

DOI 10.31392/ONP.2786-6890.2(1).2022.03
УДК 37.015.311

ТЕОРЕТИЧНІ ОСНОВИ РОЗВИТКУ ТВОРЧОЇ ОСОБИСТОСТІ

Матвієнко О. В.
доктор педагогічних наук, професор, завідувач кафедри
педагогіки та методики початкового навчання,
Національний педагогічний університет імені М. П. Драгоманова,
вул. Пирогова, 9, Київ, Україна
http://orcid.org/0000-0002-5746-4864
e-mail: lmatvienko70@gmail.com

Олефіренко Т. О.
кандидат педагогічних наук, професор, декан педагогічного факультету,
Національний педагогічний університет імені М. П. Драгоманова,
вул. Пирогова, 9, Київ, Україна
http://orcid.org/0000-0002-3278-8125
e-mail: olephirenko@gmail.com

Анотація. *У дослідженні теоретично обґрунтовано психолого-педагогічні умови розвитку творчого мислення особистості у процесі навчання; здійснено аналіз наукової літератури з проблеми розвитку творчого особистості у процесі навчання; розкрито зміст поняття «творче мислення» в структурі особистості і охарактеризовано показники його розвитку.*

Обґрунтовано, що творче мислення є визначальним у структурі творчої особистості. Воно являється ядром пізнавальної сфери і від нього залежить стан розвитку мотиваційної та соціальної сфер. Визначено, що творче мислення – це певні мисленнєві процеси особистості, синтез яких сприяє створенню нового. На стан його розвитку впливає наявність пізнавального інтересу, розвиненість мисленнєвих операцій та інтелектуальні вміння. Творче мислення має неоднозначне тлумачення, тобто з одного боку це психічний процес, який ґрунтується на рішенні протиріч і проблем, що виникають у процесі діяльності людини, а, з іншого боку, поняття «мислення» і творче мислення є синонімами, так як мислення засноване на вирішенні труднощів.

Аналіз наукової літератури з проблеми дослідження дає можливість виділити такі критерії розвитку творчої особистості: наявність пізнавального інтересу, прагнення до досягнень та до постійного саморозвитку (мотиваційна сфера); розвинуте у тандемі понятт'єве, дивергентне та творче мислення, розвинуті інтелектуальні та творчі уміння, рефлексія (пізнавальна сфера); розвинуті моральні якості, здатність до самоуправління, комунікативні та естетичні якості (соціальна сфера). Взявши за основу окреслені вище критерії, виділено високий, середній та низький рівні розвитку творчого мислення у структурі особистості.

Ключові слова**:** *мислення, розвиток творчого мислення, творча особистість.*

Introduction and current state of the research problem. The formation of a creative personality is one of the important tasks of pedagogical theory and practice at the present stage. Creativity presupposes the presence of abilities, motives, knowledge and skills, thanks to which a product is created that differs in novelty, originality, uniqueness. According to A. Savenkova, «If creativity for the middle of the twentieth century is a luxury allowed by a select few, then for the twenty-first century it is a necessary condition for the survival and dignified existence of everyone» [16, p. 84]. Despite the large number of publications, there is no consensus in answering the question of how to determine the ability to create – as a given or the result of enormous efforts of the individual. Researchers note that the success of creative activity is largely determined by the presence of creative abilities. In the context of the research problem, it is important for us to analyze the concepts of «creativity», «creative activity» and «creative potential». Analysis of the psychological and pedagogical literature on this issue has identified the following main areas that characterize these categories.

Consider the essence of the concept of «creativity». This topic is relevant today, due to the fact that the prestige of creativity around the world has grown significantly in recent years. The development of scientific thought, the merging of science and production, the constant renewal of ideas and technologies – all this implies a creative beginning. The word «creativity», according to content analysis, is now one of the ten most commonly used words in pedagogy, psychology, sociology, philosophy, and even political science.

Throughout centuries of history, mankind has sought ways to control the mysterious process of creativity. The main conclusion that scientists have reached in the last century, for pedagogy was very disappointing: the creative process can not be controlled. The ability to create is a talent, and talents are given to a person from birth.

Attempts to understand and describe the phenomenon of creativity have been made by thinkers since ancient times (Plato, Socrates, Aristotle, etc.). Creativity was interpreted by philosophers as the "cosmic principle of the world" (V. Soloviov), "the highest form of human activity" (I. Kant), "the essence of human existence" (K. Marx), "enlightenment and transformation of the world" (M. Berdiaev). Modern research (V. Bibler, M. Kagan, etc.) allows us to define creativity as the highest and most complex form of human activity, which involves the activation of all physical, spiritual strength and human experience, which creates something new and original, uniqueness and socio-historical uniqueness.

Considerable experience in the study of creativity has been accumulated in domestic (Ya. Ponomarev, P. Jacobson, A. Matiushkin, and others) and foreign (J. Guilford, E. Torrence, and others) psychological and pedagogical research. But despite this, in modern psychological and pedagogical science, the concepts of "creativity", "creative potential", "creativity" as a general ability to create, are interpreted ambiguously. S. Rubinshtein characterized creativity as an activity that creates something new, original, which then enters the history not only of the author himself, but also of science and art.

The concept of creativity is formulated in the dictionary "Psychology", where it is characterized as an activity that results in the creation of new material and spiritual values. However, there is a meaningful addition: it is emphasized that creative activity implies the presence in the individual of abilities, motives, skills, with which a product is obtained, characterized by uniqueness, originality. These definitions describe not only the end result of creativity, but also the factors of its formation: abilities, motives, knowledge [5, p. 397].

Ya. Ponomarev offers his definition of creativity. He says that creativity "is a necessary condition for the development of matter, the formation of its new forms, along with the

emergence of which change the very forms of creativity. Human creativity is only one of such forms" [18, p. 223].

Currently, in the research of educators and psychologists, an in-depth analysis of creativity, both in a broad sense and creative activity in the educational process. This problem was described by: L. Vygotsky, and J. Lerner, Ya. Ponomarev, B. Nikitin, N. Menchynska, S. Shaw, G. Simon, J. Guilford, E. Torrens and others.

The purpose and objectives of the study. Theoretically substantiate the psychological and pedagogical conditions for the development of creative thinking of the individual in the learning process; to analyze the scientific literature on the problem of developing creative thinking of the individual in the learning process; to reveal the meaning of the concept of "creative thinking" in the structure of personality and to characterize the indicators of its development.

In the psychological and pedagogical literature there are two points of view on the issue of creativity.

According to the first one, it is necessary to distinguish reproductive and creative way of thinking. The result of reproductive thinking is the creation of an object, the object of activity on the basis of existing knowledge, and the result of creative thinking is the creation of a new object of creativity. L. Vygotsky creatively characterized such human activity that creates something new – whether it is the result of creative activity of any object in the external world, or the construction of the mind or feeling that lives and manifests itself in man. "Creativity actually exists not only where it produces significant historical works, but also where a person imagines, combines, changes and creates something new, no matter how small it may seem compared to the works of geniuses" [4, p. 6-7]. The scientist noted that creativity is a necessary condition for existence, and everything that goes beyond routine is due to the emergence of human creativity. In his opinion, life is a continuous creativity, where every feeling, thought, work is an object of creativity. Because creativity is a type of human activity characterized by certain features, namely: the presence of contradictions, problems, social and personal significance, the progress of creativity, the presence of objective prerequisites for creativity, novelty and originality of the process or result.

A. Brushlytsky describes creativity as a process "as a result of which a person finds something new, previously unknown". This position is held by many researchers, in particular, A. Mateiko considered the essence of the creative process in the reproduction of existing experience and the formation of new combinations based on it.

The second point of view says that the right of any thinking to be creative is the right of every person to be creative.

In this position is B. Nikitin, he points out that "our state, school, educators and parents face a task of extreme importance: to ensure that everyone ... grows up ... not only a healthy and strong person, but also – necessarily! – proactive, capable of a creative approach to any business. And an active life position can be justified if a person thinks creatively, if he sees an opportunity for improvement around him". The problem of creativity is actively studied by Soviet and foreign teachers and psychologists [12, p. 96].

O. Menchynska reveals such features of creative activity as: "the ability to vary widely the methods of action, to subordinate the direction of search to the task, to reject the accepted "moves of thought", to flexibly modify the methods of action according to the task" [2, p. 253].

According to I. Lerner, the process of creative activity, which is the highest manifestation of cognitive independence, is possible under the conditions of interaction of knowledge, skills, certain experience of creative activity and positive motives of cognition. The

progressive dynamics of this interaction contributes to the further development of knowledge, skills and abilities of creative activity.

Also interesting are the works of American researchers on the role of heredity in the development of a child's creative potential. E. Torrens, the creator of the system for measuring creative abilities, says that heredity is not a significant indicator of future creative productivity. The extent to which a child's creative impulses are transformed into a creative one depends more on the influence of upbringing and development in the learning process and in the home environment. There are four main areas in the study of the concept of creativity: as a product, as a process, as personality traits in general and as abilities in particular.

American psychologist E. Fromm proposed the following definition of creativity: "it is the ability to wonder and learn, the ability to find solutions in unusual situations, it is the focus on discovering new things and the ability to deeply understand their experience". Thus, it follows from this formulation that the criterion of creativity is not the quality of the result, but the characteristics and processes that stimulate creative productivity. A number of researchers associate creativity with personal traits (K. Rogers, A. Maslow). Thus, A. Maslow calls creativity one of the highest manifestations of human essence, its highest need, which will be satisfied only if the lower needs are met (needs for security, physiological, commitment, love) [13].

Thus, A. Maslow was the first to emphasize that creativity is the most universal human function, which leads to all forms of self-expression and is an important component of the process of self-actualization. From the point of view of humanistic psychology, the very essence of man constantly moves him in the direction of personal growth, creativity and self-sufficiency [13].

J. Guilford developed his concept of creative thinking, which is based on a model of the structure of intelligence: material – operations – results. J. Guilford pointed out the fundamental difference between two types of mental operations: convergence and divergence. Convergent thinking (convergence) is actualized when a person who solves a problem needs to find a single correct solution based on a number of conditions. Thus, J. Guilford identified the ability to convergent thinking with test intelligence. He defined divergent thinking as "a type of thinking that goes in different directions". This type of thinking allows you to change ways of solving the problem, leads to unexpected conclusions and results.

The operation of divergence together with the operations of transformation and implication J. Guilford considered the basis of creativity as a general creative ability, and originality (adaptive flexibility – non-triviality, unusual approach), audiovisual flexibility (ability to give verbal or visual form) produce a variety of ideas in an unregulated situation), the ease of analogies and oppositions, expressive productivity recognized as the main parameters of creativity [6, p. 183].

Creativity is seen as an ability. One of the first in this field was the work of A. Simpson, who described creativity as the ability of a person to move away from stereotypical ways of thinking.

E. Stones calls creativity an "abstract concept" and connects it with divergent thinking. He also argues that "there is no consensus that divergent thinking and creativity are two names of the same phenomenon, or even that divergent thinking is the main element of creativity" [14, p. 275].

A. Kozyreva believes that divergent thinking is a "unity of logical and intuitive", which has such qualities as speed, flexibility, originality and accuracy [14, p. 27].

Under divergent thinking, scientists understand the finding of "unusual ways to solve problems", which consists of flexibility, productivity and originality. In this case, the ability

to give unusual titles to stories and "play with words" is manifested in originality. Flexibility is traced at the moment when the child tells how it is possible to use usual subjects. And the number of ideas that are put forward in answering the question, taking into account the speed and accuracy is determined by the productivity of thinking [14, p. 272].

It is necessary to "actively create new ways of thinking in children, and not be satisfied with those that have developed in them" [19, p. 374].

The statement of the main material research and results. Any human activity is productive, that is its result is a certain product. The presentation of the results (products) of the activity, according to J. Bruner, takes place in stages and reflects the stages of development of creative thinking. They include: Stage 1 – these are specific actions; Stage 2 includes the creation of a picture, image, and stage 3 is the use of a symbolic means to convey the image [9, p. 31].

These stages correspond to the main types of human thinking: effective (stage 1), figurative (stage 2), verbal-logical (stage 3). Thus, creative thinking is a complex, multifaceted concept.

Creative thinking has an ambiguous interpretation, ie on the one hand it is a mental process based on the solution of contradictions and problems arising in the process of human activity, and on the other hand, the concept of "thinking" and creative thinking are synonymous, as thinking is based on solving difficulties.

Such physiologists and psychologists of the twentieth century as V. Bekhterev, F. Bene, D. Epiphany, L. Vygotsky, E. Golubeva, F. Galton, V. Druzhinin, Ya. Ponomarev, B. Teplov and others. They studied in detail the "mechanism" of the creative process and the conditions for the development of abilities. Psychological and pedagogical research has shown the role of mastering specific unique human abilities in general in the cycle of human development (A. Leontiev, L. Wenger, S. Rubinstein, etc.).

Very often in different studies draw a parallel between creativity and thinking. Thus, the famous American psychologist J. Godfrey in his works emphasizes that the creative personality has the so-called divergent (creative) thinking [4, p. 436]. The peculiarity of this type of thinking is that to solve any problem, a person does not concentrate all efforts on finding one possible solution, but seeks a solution, going through all the options in order to analyze as many possible results. Moreover, people with divergent thinking are able from the elements used by others for certain combinations, to make new combinations that will have nothing to do with previously developed [4, p. 438]. Divergent way of thinking, according to J. Godfrey, is the basis of creative thinking, characterized by a number of certain features, including [4, p. 441]: speed, ie the ability to express a huge number of ideas in a given unit of time. It is worth noting that this feature does not imply the quality of ideas, but their quantity; flexibility – involves the ability to express a wide variety of ideas. That is, it is no longer a question of the number of ideas, but of the difference of one idea from another; originality – implies the ability to create new non-standard ideas, ie ideas that contradict the generally accepted; completeness implies the ability to improve your "product", giving it a complete look.

A. Luk, a well-known domestic psychologist who studies the psychology of creativity, identified a number of creative abilities, the researcher attributed to the main types of creative abilities [9, p. 57]: the ability to see a problem invisible to others; the ability to convert mental operations, replacing several concepts with one, using increasingly capacious in terms of information symbols; the ability to apply skills acquired while solving one task to solve another problem; the ability to perceive reality not partially but completely; ability to

easily form an associative series of individual concepts; the ability of memory to output the necessary information at the right moment; flexibility of thinking.

Some authors consider creative abilities as a component of creative potential. Creativity itself is a complex concept. L. Darinsky defines it as an integral concept, which includes the following components: skills, knowledge, abilities and desire of the individual to transform the world around him.

According to Yu. Kuliutkin, the creative potential of the individual, which determines the effectiveness of its activities in the world, is characterized by a general psychological basis that determines the value-semantic structures, the conceptual apparatus of thinking or methods of solving problems. Such development potential is a systemic formation of personality, characterized by intellectual, psychophysiological and motivational reserves of development. These include: the richness of needs and interests of the individual, his focus on self-realization in various fields of activity, knowledge and communication; the degree of formation of intellectual abilities that allow individuals to effectively solve new professional and life problems; high efficiency of the person, his physical force and energy, a level of development of his psychophysiological possibilities.

E. Tunic defines creative potential as a component of creative personality, which contains intellectual and practical knowledge, skills and abilities, and the ability to apply them in problem statement and search for solutions based on logic of thinking and intuition, talent in a certain direction [16].

E. Rogov refers to the components of creative potential curiosity, self-confidence, perseverance, the ability to abstract, focus and the desire for independence, as well as visual and auditory memory [16]. For example, V. Yefimov notes that the creative potential of man implies the presence of the following abilities [7, p. 42]: ability to take risks; divergent thinking; flexibility in thinking and acting; speed of thinking; the ability to express original ideas and invent new ones; rich imagination; perception of ambiguity of things and phenomena; high aesthetic values; developed intuition.

The very concept of ability has many definitions, due to the degree of study of this phenomenon. The fact is that almost every researcher who studies creative abilities, gave his definition of this concept, which was formed through the prism of his own vision or understanding of the term "ability". Thus, in a broad sense, the ability is the individual characteristics of the individual, providing relative ease and high quality of mastery of certain activities. In a narrower sense, abilities do not mean innate qualities, but existing only in the process of development, developing, often outside a specific activity. Everyone has the ability to do one or another activity. It all depends on what innate inclinations and to what extent they are developed in humans. The highest level of development is achieved only by gifted people and talented, ie those who have a favorable combination of various talents.

As for the concept of "creative abilities", it means the features of individual human qualities that determine the success of various creative activities. From the point of view of A. Maklakov, "creative abilities" are special abilities that determine the success of creativity [11, p. 35]. In turn, B. Teplov under "creative abilities" understood certain individual – psychological features that distinguish one person from another [1, p. 17].

Summing up, we emphasize that the problem of creative abilities is complex, because it intersects the interests of different scientific disciplines. Creativity is a process of human activity that creates qualitatively new material and spiritual values. This is the ability, the ability of man, which arises in the process of labor, to create a new reality from the material provided by reality, which satisfies the diversity of social needs. Therefore, summarizing the theoretical material on the nature of creativity, which is presented

in different approaches, highlighting the leading positions on creative personality and systematic analysis of creative psychology, it is necessary to apply a systematic approach to appropriate socialization of personality with a high level of creative thinking. Everyone has their own creative potential and a certain level of development of creative thinking.

School childhood is an important period in children's lives. It is at this age that every child with joy and surprise discovers an unfamiliar and wonderful world around them, representing a little explorer. The multifaceted development of a child is more successful if it is included in a variety of children's activities, where its potential and the first manifestations of creativity are realized. As a rule, in all definitions, creativity is noted as an activity that results in the creation of a new, original product that has social significance.

Creative personality is defined as a person who has a high level of knowledge, is able to reject the usual, stereotyped, for her the need for creativity is urgent and essential [9, p. 58].

The works of such scientists as T. Komarova, N. Bohoiavlenska, O. Matiushkin and others are devoted to the study of the formation and development of creativity of junior schoolchildren.

In the process of studying creativity, a number of views on the nature of this concept were formed. In particular, D. Epiphany, considers creativity as the highest specific manifestation of human intellectual activity [3].

T. Komarova believes that "creativity is a habitual, natural function of the brain, which is and is realized in the activity as there are special opportunities or other specific activities" [5, p. 16].

Creative personality is characterized by: originality, initiative, perseverance, high self-organization, efficiency, need for intellectual work, high level of demanding, willingness to take risks, impulsiveness, independence of judgment, uneven success in learning different subjects, sense of humor, originality, cognitive meticulousness, non-perception of faith, critical view of such things as "sacred", courage of imagination and thinking, peculiarities of motivation: creative personality finds satisfaction not so much in achieving the goal of creativity as in its very process [8, p. 125-126].

Creative thinking is an integral part of a creative personality. The product of such thinking is discovery, invention or artistic image (mostly on a subjective level). Characteristic features of creative thinking are "the breadth of coverage of the problem under consideration, flexibility, critical thinking, speed, updating of the necessary knowledge, developed intuition, the ability to solve problems in incomplete information" [15]. The development of a creative person is directly related to his thinking – his creative activity depends on how he thinks. The formation of a creative personality in the educational process involves the teacher to solve the following tasks: the formation of the motivational sphere: the development of motives for mental activity, motives for achievement and self-development; formation of the cognitive sphere of personality, which means, above all, the intellectual development of the younger student; formation of the social sphere of personality, which means the development of the ability to interact constructively with other people, education of empathy, emotional stability, self-esteem and self-esteem [15].

An important place in the structure of personality is occupied by the motivational sphere, because it determines the cognitive and creative activity. Motivational sphere includes motives of mental activity (desire to think, desire to prove one's own thoughts; curiosity; steady interest in something new) and motives of achievements and self-development. These motives in tandem motivate the child to mental activity. The cognitive sphere covers the thinking of the individual.

Analysis of the psychological pedagogical literature shows that the cognitive sphere is a complex concept, which is an important characteristic of the intellectual development of the individual. The vast majority of authors in its content identifies such cognitive

mental processes as sensation, perception, memory, attention, imagination and thinking [2; 6; 7]. The cognitive sphere of personality at each new age has its own individual characteristics, which are related to the specifics of the development of basic cognitive processes at a certain age. Most scholars note that a common feature of primary school age is the predominant underdevelopment of the arbitrary sphere of the child, because it is still insufficiently formed internal means of self-regulation [9].

P. Halperin emphasizes that the characteristic features of the perception of children of primary school age are weak differentiation, situationality and emotionality. O. Peleshko notes that the memory of children of this age gradually develops in two directions – arbitrariness and awareness, and they have better developed visual than auditory memory, but the predominance of educational material of verbal content stimulates the development of the ability to remember verbal, often abstract material. Among the characteristic features of the thinking of children of primary school age is the transition from visually figurative to verbally logical (conceptual thinking), due to which there is a restructuring of all other mental processes [11]. However, abstract, formally logical conclusions are not yet available to a child of this age. Given by M. Savchin and L. Vasylenko, the main trend in the development of the imagination of younger students is the transition from its reproductive form to creative [10]. Most scientists note that the attention of the younger student is mostly involuntary, but gradually strengthens, becomes more stable and focused, but its scope is still narrow [1; 3].

Analysis of the scientific literature allows us to conclude that the cognitive sphere contains semantic, operational and control-correctional components. The semantic component (knowledge) is the starting point for thinking, a necessary prerequisite for its implementation. In order for knowledge to be not a mechanical collection of disparate parts, but a clear system of interconnected components, ie an instrument of cognition of the objective world, it is necessary to form conceptual thinking from an early school age. Conceptual thinking itself is focused on reproduction in the cognitive image of objective reality. In order for a child to go «beyond» the outlined task and create their own «products», namely fairy tales, poems, using knowledge of mathematics, language, science, it is necessary in addition to conceptual development of creative and divergent thinking in students. To carry out cognitive activity, it is necessary that the child's thinking is endowed with the following qualities: flexibility, activity, purposefulness, breadth, depth, critical thinking.

In order to carry out the process of cognition, in addition to the system of ordered knowledge (semantic component of the cognitive sphere) it is necessary to have intellectual and creative skills (operational component). According to the researcher, intellectual and creative skills of junior high school students are the ability to successfully perform general mental actions (analysis, synthesis, comparison, analogy, classification and systematization of concepts and facts), to establish cause-and-effect relationships, applying systematic knowledge of school subjects. the process of creating their own products of cognitive activity [17].

The intellectual and creative skills of scientists include: 1) the ability to plan their actions a few steps ahead; 2) the ability to think; 3) the ability to prove their own opinion; 4) the ability to create their own "products", namely: fairy tales, poems, etc., using educational material. The control-correction component of the cognitive sphere of personality involves self-analysis of one's own thought process, which is based on the ability to find mistakes, realize and correct them [17].

In order for every child to succeed in society, it is necessary, in addition to motivational and cognitive, to develop the social sphere of the student's personality.

In the content of the social sphere of the student's personality, the researcher identifies the emotional-volitional and communicative components. The emotional-volitional component

contains the following qualities: persistence, organization, principledness, endurance, sensitivity, respect for the partner's opinions, emotional stability in contact, which means compliance with moral norms and rules of interaction; the ability to subordinate personal goals and desires to a common cause; the ability to complete the work started, the ability to take responsibility in various life and educational situations; self-esteem and self-esteem.

To the communicative component, scientists include the communicative skills of a junior high school student, namely: the ability to get to know others and understand them, to objectively assess the situation and to predict their behavior in relation to it; ability to actively listen, choose a role, adequately convey and perceive emotions; the ability to reflexively manage the "I-image", which means awareness of the impression that the "I" makes on others and the ability to change it at will; possession of rules of conduct – etiquette – the ability to be patient, friendly, sensitive to the communication partner; mastery of verbal communication, namely: speech technique, its components: voice, diction, tempo, intonation; signs of speech, which are: correctness, purity, accuracy, logic, expressiveness, imagery, expediency; possession of non-verbal communication, namely: facial expressions, gestures, pantomime, the ability to stand in front of the audience.

According to the degree of manifestation of the criteria of formation of motivational, cognitive and social components, there are three levels of readiness for the formation of the creative personality of a junior schoolchild: high, medium and low.

High level shows high cognitive interest, can establish cause-and-effect relationships, is able to work in a team, active, inquisitive, has a high development of intellectual skills.

The average level is the same as in the high, but the weaker manifestation of the child does not always show cognitive interest is included in the work only when parents ask.

The low level of cognitive interest is virtually absent, mental operations are performed only under the strict control of parents and teachers, forcibly. Can not work with others to analyze their actions and deeds.

Conclusions and perspectives of further researches. Considering the psychological and pedagogical conditions on which depends the effectiveness of learning as a holistic creative process, we believe that the main ones are:

1. Orientation of the educational process on the subjective paradigm of education, which emphasizes the value of individuality, identity of each child, his life experience.

2. Implementation of problem-based learning as a mechanism for the development of a situation of reflection – a situation of search, curiosity, doubt, which contributes to creative self-realization.

3. Stimulation of intellectual activity of students.

4. Application of interactive methods and forms of teaching, implementation of tasks aimed at the development of conceptual, creative and divergent thinking and speech of students.

Such methods include: the method of figurative vision, "brainstorming", problem-searching dialogue, the method of inversion, empathy, incident, didactic game, the method of synectics, and so on.

The use of the above conditions will contribute to the formation of a creative personality. However, we should not forget that a student's success cannot depend only on the teacher, so it is necessary to conduct informational conversations with parents, which will contribute to the effectiveness of the educational process. The unity of views and work of teachers and parents will help to form a new generation of students creative, intelligent, harmoniously developed, cultural and highly moral.

СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ:

1. Буряк В. К. Методологічні основи розвивального навчання. Київ : Рідна школа. 2009. № 5/6. С. 3-7.
2. Власова О. І. Педагогічна психологія : навч. посібник. Київ, 2013. 480 с.
3. Выготский Л. С. Воображение и творчество в детском возрасте. Психологический очерк : кн. для учителя. Москва : Просвещение, 1997.
4. Гонтаровська Н. Б. Теоретичні і методичні засади створення освітнього середовища як фактору розвитку особистості школяра : дис. … доктора пед. наук : 13.00.07. Київ, 2012. 474 с.
5. Давыдов В. В., Эльконин Д. Б., Маркова А. К. Основные вопросы современной психологии детей младшего школьного возраста. *Проблемы общей, возрастной и педагогической психологии*. Москва : Педагогика, 1978. С. 180-205.
6. Євтух М. Б. Педагогічна психологія : підручник. Київ : Кондор Видавництво, 2015. 420 с.
7. Запорожец А. В. Развитие мышления. Избранные психологические труды : в 2-х т. Москва, 1986. Т. 1. С. 154-215.
8. Інтерактивні методи навчання : Навч. посібник (П. Шевчук, П. Фенрих). Щецін : WSAP, 2005. С. 7-23; 53.
9. Караяни А. Г. Активные методы социально-психологического обучения. Москва : Саратовский государственный университет, 2003. 68 с.
10. Лернер И. Я. Дидактические основы методов обучения. Москва : Педагогика, 1981. 186 с.
11. Лошкарева Н. А. Формирование общих учебных умений и навыков у учащихся средней школы : автореф. дисс. …докт. пед. наук : 13.00.01. Москва, 1982. 22 с.
12. Макар Л. М. Сутність освітнього середовища в педагогічному процесі. *Педагогіка формування творчої особистості у вищій і загальноосвітній школі*. Київ, 2013. Вип. 30(83). С. 229-236.
13. Паламарчук В. Ф. Дидактические основы формирования мышления учащихся в процессе обучения : дис. … доктора пед. наук : 13.00.01. Київ, 1983. 392 с.
14. Пономарев Я. А. Знание, мышление и умственное развитие. Москва : Просвещение, 1967. 264 с.
15. Психологія творчості : навч. посіб. Київ : МАУП, 2007. 160 с.
16. Савенков А. И. Педагогические основы развития продуктивного мышления одаренных детей : дис. …доктора пед. наук : 13.00.01. Москва : МГПУ, 1997. 412 с.
17. Савченко О. Я. Навчально-виховне середовище сучасної школи : діалог з В. О. Сухомлинським. *Науковий вісник Миколаївського державного університету. Вип. 8. Ч. 1 : Педагогічні науки*. Миколаїв, 2005. С. 4-9.
18. https://studme.com.ua/185810215140/psihologiya/intellekt.htm
19. https://pidru4niki.com/1494080737370/psihologiya/intelekt

REFERENCES:

1. Buriak, V. K. (2009). Metodolohichni osnovy rozvyvalnoho navchannia [Methodological bases of developmental learning]. Kyiv : Ridna shkola, *5/6, 3-7* [in Ukrainian].
2. Vlasova, O. I. (2013). Pedahohichna psykholohiia : navch. posibnyk [Pedagogical psychology : textbook manual]. Kyiv [in Ukrainian].
3. Vygotskiy, L. S. (1997). Voobrazheniye i tvorchestvo v detskom vozraste. Psikhologicheskiy ocherk : kn. dlya uchitelya [Imagination and creativity in childhood. Psychological essay : book. for the teacher]. Moskva : Prosveshcheniye [in Russian].

4. Hontarovska, N. B. (2012). Teoretychni i metodychni zasady stvorennia osvitnoho seredovyshcha yak faktoru rozvytku osobystosti shkoliara [Theoretical and methodological principles of creating an educational environment as a factor in the development of the student's personality]. *Doktor's thesis*. Kyiv [in Ukrainian].

5. Davydov, V. V., Elkonin, D. B., Markova, A. K. (1978). Osnovnyye voprosy sovremennoy psikhologii detey mladshego shkolnogo vozrasta [The main issues of modern psychology of primary school children]. *Problemy obshchey, vozrastnoy i pedagogicheskoy psikhologii – Problems of general, age and pedagogical psychology*. Moskva : Pedagogika, *180-205* [in Russian].

6. Ievtukh, M. B. (2015). Pedahohichna psykholohiia [Pedagogical psychology] : pidruchnyk. Kyiv [in Ukrainian].

7. Zaporozhets, A. V. (1986). Razvitiye myshleniya. Izbrannyye psikhologicheskiye trudy [Development of thinking. Selected psychological works] : (Vols. 1–2; Vol. 1). Moskva, 1986 [in Russian].

8. Interaktyvni metody navchannia : navch. posibnyk [Interactive teaching methods : textbook. manual] / (P. Shevchuk, P. Fenrykh). (2005). Shchetsin : WSAP [in Ukrainian].

9. Karayani, A. G. (2003). Aktivnyye metody sotsialno-psikhologicheskogo obucheniya [Active methods of socio-psychological training]. Moskva : SHU [in Russian].

10. Lerner, I. Ya. (1981). Didakticheskiye osnovy metodov obucheniya [Didactic bases of teaching methods]. Moskva : Pedagogika [in Russian].

11. Loshkareva, N. A. (1982). Formirovaniye obshchikh uchebnykh umeniy i navykov u uchashchikhsya sredney shkoly [Formation of general learning skills and abilities of high school students]. *Doctor's thesis*. Moskva [in Russian].

12. Makar, L. M. (2013). Sutnist osvitnoho seredovyshcha v pedahohichnomu protsesi [The essence of the educational environment in the pedagogical process]. *Pedahohika formuvannia tvorchoi osobystosti u vyshchii i zahalnoosvitnii shkoli – Pedagogy of creative personality formation in higher and secondary school, issue, 30(83), 229-236* [in Ukrainian].

13. Palamarchuk, V. F. (1983). Didakticheskiye osnovy formirovaniya myshleniya uchashchikhsya v protsesse obucheniya [Didactic bases of formation of thinking of pupils in the course of training]. *Doktor's thesis*. Kyiv [in Russian].

14. Ponomarev, Ya. A. (1967). Znaniye, myshleniye i umstvennoye razvitiye [Knowledge, thinking and mental development]. Moskva : Prosveshcheniye [in Russian].

15. Psykholohiia tvorchosti : navch. posib. [Psychology of creativity : textbook way] (2007). Kyiv : MAUP [in Ukrainian].

16. Savenkov, A. I. (1997). Pedagogicheskiye osnovy razvitiya produktivnogo myshleniya odarennykh detey [Pedagogical bases of development of productive thinking of gifted children]. *Doktor's thesis*. Moskva [in Russian].

17. Savchenko, O. Ia. (2005). Navchalno-vykhovne seredovyshche suchasnoi shkoly : dialoh z V. O. Sukhomlynskym [Educational environment of a modern school : dialogue with V. O. Sukhomlinsky]. *Naukovyi visnyk Mykolaivskoho derzhavnoho universytetu. Pedahohichni nauky – Scientific Bulletin of Mykolayiv State University. Pedagogical sciences, issue 8, Ch. 1, 4-9* [in Ukrainian].

18. https://studme.com.ua/185810215140/psihologiya/intellekt.htm [in Ukrainian].

19. https://pidru4niki.com/1494080737370/psihologiya/intelekt [in Ukrainian].