

**CREATIVITY OF PEDAGOGICAL CONSCIOUSNESS
OF FUTURE UNIVERSITY TEACHERS
THROUGH LINGUISTIC APPROACH**

Sidash Natalija¹

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Abstract. Purpose of the research is to simulate the educational process of the development of creativity of pedagogical consciousness of future university teachers through linguistic approach on the base of the analysis of the problem of creativity. Methodology. The analysis of modern approaches determining the nature and the content of individual creativity as one of the characteristics of pedagogical consciousness of future university teachers has been given in the article. It is considered as a form of intelligence's work, as relation of the concepts of "creativity" and "intelligence", when high level of intelligence provides high level of creativity development; as universal creative cognitive ability, which is the factor independent from intelligence; creativity as common personal characteristics. Three approaches to the development of creativity have been considered, namely genetic, environmental and integrated approach, the comprehensive approach to creativity being the main one because of the interdependence of the personality and the surrounding social environment in the process of creative activity. The objects of creativity development have been determined: motivation to creativity, creative consciousness and managing the creative process. The system of empirical criteria for the development of students' creativity has been defined; it includes motivational, intellectual, activity and emotional criterion. The empirical, theoretical, theoretical and creative, modeling, system modeling stages of creativity development in the process of creative educational and professional activity of students have been justified. The importance of research and formation of creativity of pedagogical consciousness of future university teachers is substantiated. Creativity definition is given. It is noted that the term "creativity" includes

¹ Candidate of Pedagogical Sciences,
Associate Professor at Faculty of Chemical Sciences,
Institute of Chemical Technologies
of Volodymyr Dahl East Ukrainian National University, Ukraine

the personal qualities of the university teacher, the level of his creative talent, ability to work, which is a characteristic feature of the university teacher. Value / originality. The technique for the development of creativity of the university teacher has been proposed. The author attempts to design the developmental context of English literature, art and interactive technologies to intensify the formation of creativity of pedagogical consciousness through English language learning. Conclusion. It is shown what creative exercises are suitable for personality's creative formation, pointing out the need for specific developmental content in designing and producing educational programs to provide students' creativity formation.

1. Introduction

The importance of the problem of pedagogical consciousness formation of university teachers is due to the present stage of education development marked by significant changes in higher education of Ukraine, as well as the integration into the world educational space. The problem of meeting the needs of society in highly qualified professionals is of great significance as for Ukraine and foreign countries. Changes of the education quality requirements resulted in the improvement of methodical teaching and the professional competence of university teachers, as active, conscious, with high pedagogical consciousness and creativity. Therefore, the urgent task of modern education is to develop and improve the technologies contributing intensification of the educational process and enabling university teachers to develop their professional skills and personal qualities.

National education has many problems which scientists are looking the answers for. In the study of educational problems, clarifying and solving educational issues, particularly pedagogical consciousness formation, it is education that could and should play a significant part in. This process should be directed to implementing new methodological approaches, conceptual ideas, current and future demands of society, education establishments, teachers. Such situation in education requires creating modern approaches to the new structure of the special psychological and pedagogical training of future university teachers. Significant changes in approaches to education should completely change the approach to university teachers. Their psychology, mentality, pedagogical consciousness and training should also change (according to the above mentioned transformations).

Creativity of pedagogical consciousness of future university teachers...

Education as the most important potential of innovative development of society directs a person to a positive transformation of his own and surrounding life on the base of his experience of creative activity. That is why developing scientific, research and creative skills is of great importance. In this context, the integral quality of specialists is the ability to divergent thinking, identified with creative thinking. Creative thinking and creative activity are considered to be goal and result of education. To reach the goal, it is necessary to apply methods that allow carrying out educational and cognitive activity and using methods promoting motivation of cognitive and creative activity, in combination with of control and self-control methods.

The factors of cultural and educational environment affecting the development of creative thinking of future specialists are not always taken into account in the framework of existing standards because of the speed of the changes, so we shall try to focus only on some of them that could be derived and used in various forms of educational work with students.

2. The content of the study

There are many domestic and foreign studies directly related to the problems of university teachers training. Thus, the study of pedagogical consciousness and its structure has been done by V. Demichev, M. Demin; qualitative characteristics of pedagogical consciousness and pedagogical consciousness formation of university teachers have been studied by L. Vershinina, N. Guslyakova, T. Shuruhina; the issues of importance of education of comprehensively developed personality and creativity as one of his characteristics have been done by O. Bazaluk, G. Shevchenko, the issues of education of creativity, the use of creative technologies and formation of professional pedagogical creativity of university teachers have been studied by S. Sysoieva, A. Seravin.

The problem of training university teachers is urgent both for domestic education and foreign education. It is raised by the following foreign scientists: L. Anderson, J. Gold, R. Thorpe and J. Steward, A. Hassenpflug, H. Morgan which studied university teachers' characteristics. Various aspects of university teachers training in the United States, Canada are comprehensively considered by S. Barnes, L. Brinkley-Rubinstein, B. Doykos, N. Martin, and A. Mc Guire, D. Ellice and L. Ortquist-Ahrens, R. Marzano, T. Frontier and D. Livingston, M. Espinosa-Pike, E. Aldazabal and A. Martine-Arroyuellos, L. Soares and Dulce Pacheco.

As stressed above the problem of pedagogical consciousness formation of university teachers has become particularly important. Pedagogical consciousness formation of future university teachers is the process of education in higher school, that is why much attention is paid now to the problems of pedagogical consciousness formation in modern domestic education science, and at the same time the problem of formation of the student as a future university teacher, as a person of high pedagogical morale, pedagogical culture and creative personality.

As working definition, we shall consider pedagogical consciousness as dynamic, personal formation, which includes professional knowledge and skills, personal experience of university teacher and his professionally important qualities, awareness of pedagogical values, formed value orientations and motives of self-development of pedagogical consciousness, positive emotional and valuable attitude to himself as a specialist and to his professional activity, the ability to manage personal mental and emotional state, professional and creative activity, the ability to set goals, professional orientation.

Well-developed pedagogical consciousness will allow future university teachers to understand educational activities and to assess pedagogical process, to predict their own behavior and relationships with students and teaching staff. It is extremely important that values combine personal and social, which in the future will be reflected in professional activity and behavior of university teacher in relations with colleagues and students.

We highlight the main characteristics of pedagogical consciousness (intelligence, spirituality, morality, culture of senses, reflexivity, creativity and culture of dialogue) that define the inner depths of pedagogical consciousness of university teacher and its essence. Thus, we consider intelligence as the basis for the formation and development of cognitive needs; spirituality and morality as direct orientation to reproduce human moral standards and spiritual values; culture of senses as the ability to emotional self-regulation and to create positive emotional atmosphere; reflexivity as the search of the content of educational activity; culture of dialogue as openness and readiness to make dialogue with all participants of educational activity; creativity as the ability to creative personal pedagogical self-regulation.

Thus, creativity as one of the most important characteristics of pedagogical consciousness of university teacher in educational activity should

Creativity of pedagogical consciousness of future university teachers...

be the norm for every university teacher. Creativity of university teacher is the original approach to the use of acquired knowledge and skills, innovative solutions of the complex educational problems, educational creativity and making conditions for creative self-education, self-development, and self-improvement.

3. Purpose

The purpose of this study is to analyze the existing scientific points of view on creativity of personality and its formation of future university teachers. In this study the attempt is also made to simulate the educational process aimed to develop the creativity of pedagogical consciousness of future university teachers through English language learning.

4. Theoretical basis and results

The term “creativity” comes from the Latin create and according to the classical definition the English word “creativity” means the level of creativity, that is the stable characteristic of personality.

The studied material gives an opportunity to follow some general trends, principles and approaches to the definition of the essence of creativity.

In understanding the phenomenon of creativity the following approaches are usually distinguished: creativity as cognitive ability, this concerns relation of the concepts of “creativity” and “intelligence”, creativity is a form of intelligence’s work, high level of intelligence provides high level of creativity development D. Bogoyavlenska, R. Sternberg, L. Vekker, S. Rubinstein, V. Shadrikov; creativity as a process that is creativity as an universal creative cognitive ability, which is the factor independent from intelligence J. Guilford, L. Vandervert, P. Schimpf, L. Hesheng,; creativity as common personal characteristics C. Byrge, S. Hanson, E. Ilyin, P. Gielen, A. Robinson, A. Seravin.

Considering motivation of creative activity it is important to consider the problem of creativity formation. There are two fundamentally different positions: according to the first one external motives, the motives of achievements, social assessments, prioritization, and victory are defining, therefore, modelling the conditions for expressing creativity creates competition atmosphere, the importance of the creative success, self-assessment [11]. Another point of view is based on the idea of intentionality of the nature of creative motivation, motive of social success being looked as a

barrier of creativity: “Prestige motivation is a major obstacle on the way to creativity, understood as going beyond, as setting new challenges and educational purposes” [1, p. 265].

As to the signs of creativity the scientists define the following ones: high level of spiritual and moral consciousness, search style of thinking, advanced intellectual and intuitive abilities, creative imagination, special individual qualities, motivation (interest, enthusiasm for a future profession), high level of general culture [16, p. 99]; “productive activity that is embodied in creative attitude to life” [3, p. 4]. That is, a future university teacher, as a creative person should have organizational skills, the ability of a speaker, an analyst, a psychologist, perfect literary speech, should be highly competent in his subject, show intelligence and erudition in any field of knowledge. F. Saliceti defines creativity as a potentiality and productive ability of human being. It is not an activity with an end in itself, but is aimed to different goals from the mere self- satisfaction [11, p. 1175]. Creativity is a fundamental mental activity by which humans have utilized to enhance the quality of life as well as civilizations through innovation [8, p. 1].

So, based on the mentioned above one’s skillful use of inexhaustible possibilities of brain in solving any creative tasks as well as the use of the hidden resources that ordinary people tend to have unused is a sign of creativity. Creativity of university teacher testifies to his personal development and professional growth.

Proceeding from the aforesaid we define the term “creativity” of university teacher as personal quality that includes the level of his creative talent, ability to work, which is a constant characteristic of an individuality of university teacher but the term “creation” as educational process, in which creativity occurs. To perform creative educational activity future university teachers must have a system of knowledge, skills, abilities and personal qualities dealt with “creativity”. Student creative development depends on the tactics chosen by university teacher, and that is why he must not only “inspire creativity” his students, but also organize creative situations when self-determination, self-development and self-realization of future university teachers occurs.

Creativity as a quality of the personality is integrative, complex one, and characterized by the process and the result of man’s development of his unique individuality in the process of creativity.

Thus the development of creativity promotes: gaining experience of self-consciousness in one or more fields of activity; forming man's relation

Creativity of pedagogical consciousness of future university teachers...

to the world and to himself on the base of his experience; transformation of mental life (motives, values, cognitive sphere and fate) on the base on the prevailing attitude towards the world, awareness of oneself as a part of the world. Under this approach, some abilities are expression of own relationship to reality, and “only then they become creativity” [5]. The actualization of creativity occurs in the process of a person’s freeing subordination to circumstances, overcoming “passivity” [10]. Thus, actualization of creativity deals with personal development. L. Monroy states that it requires enough information stored in the cerebral cortex to generate creative ideas. This information can only be stored through life experiences or transmitted through human interaction [6, p. 2797].

As to the conditions of gaining creativity the scientists define the following ones. M. Zivitere states that in order to raise the level of creativity and competencies it is necessary not only to increase the amount of obtained information and the quantity of forms and methods of work, but also to establish environment, which is going to systematically incite self-analysis and self-development of the students. [18, p. 4072].

R. Sijbom insists that obtaining external feedback about one's ideas is not essential for increasing creativity but rather positive effect depends on the work environment [14, p. 1]. Y. Kim and C. Zhong prove that creativity and cognitive flexibility are not shown when participants are proposed hierarchically organized information because of reduced persistence, a key ingredient for creativity. They theorize that a hierarchical information structure, compared to a flat information structure, will reduce creativity because it reduces cognitive flexibility [4, p. 15].

R. Nouri asserts that the social context moderates the effect of culture on creativity by drawing on the constructivist dynamic approach. He assesses creativity by the level of fluency, originality, and elaboration on the usefulness and appropriateness of ideas in three contexts: working under a supervisor, in a group, and alone [7, p. 899].

S. Ritter claims that music listening can be may provide an innovative means to facilitate creative cognition in an efficient way in various scientific, educational and organizational settings when creative thinking is needed [9].

G. Shevchenko affirms that culture and arts are the catalysts for appearance and necessary condition that promotes accumulating and realizing creative potential by a personality. Without dealing culture and arts, which

serve as a fundamental basis for an ideal creation, it is impossible to educate a true human, a man of consciousness and honor [13].

Thus, creativity is manifested in thinking, feelings, communication and certain types of activity, which characterize the personality. Creativity is not a synonym for learning ability and is stimulated by new knowledge that breaks the stereotypes. As we see, with all the diversity of definitions of creativity (as ability to generate new ideas, to abandon stereotyped ways of thinking, the ability to set hypotheses, to generate new ones combinations, etc.), its summary characteristic is that creativity is the ability to create something new and original.

The problem of the development of personal creativity is rather contradictory. It should be clarified that in psychological and pedagogical studies such development refers to the qualitative and quantitative changes in the degree of development from birth to adulthood in terms of physiology, knowledge and behavior. Creative development involves quantitative and qualitative changes in terms of creativity and is manifested, in overcoming stereotypes of perception, thinking and activity.

5. Principles of creativity development

Creativity development is based on three main principles. The first principle – creativity development occurs only in contact with the environment. The environment is the soil on which the development and the formation of creativity qualities take place, they being necessary for adaptation to the specific conditions. The role of the environment in the development of all mental processes is determined by the function of the personality as reflection of the external world for orientation in it. Thus, the contact with the environment is determined by internal and external factors. The same environment has different effects on a person depending his ability to contact. The level of the contact itself is determined by the number of “contact points” with the reality. Such points of contact leave their own trace in human brain and create “the soil for creativity”. Creation of such a collection of impressions from environment sources determines the main thing – the necessary, new, non-standard direction of creativity which is the basis of intuition.

The second principle. The potential opportunities of person’s development is boundless, those qualities being developed that are potentially embedded in the genetic code of the personality. The main opportunity for

Creativity of pedagogical consciousness of future university teachers...

the realizing potential individual possibilities of personality is creativity. Therefore, the development of abilities should occur in all types of creativity – artistic, research, operational abilities. It is this path of the development of all forms of creativity that is the main stimulus for the expanding opportunities for creativity.

The third principle. The creativity development is irreversible. Having entered the path of creativity, a person cannot stop, cannot stop creating, experiencing an unusually strong need for knowledge in creation. The process of renewal, development, constant and irreversible need and the ability of a person to go beyond the standard, do nothing carelessly and by template.

Currently three approaches to the development of creativity: genetic approach, environmental approach, integrated approach are distinguished.

The genetic approach (Plato, Eysenck) is related to the hypothesis that affirms innate ability to creativity. Supporters of this approach rely mainly on historical examples of the dynasties of great thinkers, scientists, writers, artists. However, critics of this approach draw our attention to the fact that not everything is so unambiguous. This phenomenon can be explain by the special environment created by the older generation which influences the development of creative abilities of their descendants, on the other hand, the creative environment of these families is formed on the basis of the same creative abilities of all family members, which largely confirms the hypothesis of genotype-environment interaction.

E. Torrence [17] draws attention to the fact that, that hereditary potential is not the most important indicator of the future productive activity. According to his opinion, the development of creativity and its realization in creative activity is conditioned by the corresponding creative abilities, skills and motivation. In other words, when there is no desire to something new high level of creativity cannot guarantee high achievements in some types of activity, even with confident mastery of professional skills. The presence of the same motivation and the necessary knowledge and skills provides mastery, but it is not true creativity.

To what extent the creative impulses of the personality turn into creative character, depends more on the influence of parents and teachers. Some psychological studies (R. Nichols, B. Kochubei and others) also do not support the hypothesis of the inheritance of individual differences in creativity.

Representatives of the environmental approach consider the decisive factor of development of creative abilities external conditions, they adhere to the point of view that creativity can be taught. R. Strenberg, E. Torrens and others draw our attention to the fact that hereditary potential is not an important indicator of the future creative productivity [15; 17]. To what extent the creative impulses of the personality become more creative, depends more on the influence of parents and teachers. Strong evidence of environmental influences on creativity has been accumulated. R. Strenberg emphasizes that the importance of heredity is lower as creativity requires a large number of environmental factors favorable for their implementation. Supporters of the environmental approach in the development of creativity assign to the microenvironment, the first place being assigned to family.

At the same time, we consider it to be necessary to pay attention to ambiguity of the influence of the environment on the formation and development of creativity. Factors of the external environment can have both positive and negative influence on the development of creativity. Thus, E. Torrence [17] argues that family can both develop and destroy the creativity of the personality. J. Guilford points to the negative influence of the school environment, by the end of schooling students fall into depression, masking their abilities [2].

Representatives of the integrated approach differentiate types of adaptation of the individual to the environment, depending on hereditary traits [10]. They believe that heredity and environment approximately equally affect the ability. And the importance of the environment grows with age, presence of hereditary factors being necessary as they put the limit of creative achievements of the personality. But at the same time, favorable conditions are necessary for the realization of inborn inclinations.

In other words, creativity can be developed, but with inborn abilities. The creative ability of man is the variable value. It can be trained and developed as any ability of a person, that is creativity can be learned as well as everything else. Mental actions and operations of a person are formed in the course of practical actions with objects.

6. Objects of creativity development

Thus, we can determine the objects of creativity development. Understanding the object of the development of the abilities necessary for life in a certain environment, the assimilation of its norms, adaptation to its

Creativity of pedagogical consciousness of future university teachers...

requirements, the main objects of creativity development are those that are not formed automatically and require directed effort to be formed. They are the most fundamental and significant in the professional and creative development. Therefore, it is necessary to know and seek for the individual ways of their formation relying some psychological regularity.

The first object of creativity development is the need for creativity, which should be formed in the process of learning creative skills. The need for creativity, like the ability for it, is formed faster while performing non-standard tasks. Higher and constant type of individual development is based on the perfection, embracing all aspects of individuality. Seeking to improve the environment, the spiritual needs the personality unwittingly cognizes himself, his own limitations, begins looking the ways of correcting them, but not at the level of the standard, since the perfection is always individual and cannot be the standard.

The second complex object of creativity development is creative consciousness, which begins with the realizing oneself as a creator, possessing tools of creation. Creative consciousness is the inclusion of oneself in innovative processes, fixing changes occurring in the society, in art, in the events that determine the spirit of time, as well as the dominant needs and categories of values in different spheres of society. Analysis of essential changes taking place in the society is carried out not from the position of the reporter, fixing the facts, but from the standpoint of the creator, including one's own brain in the search of the place in this process, understanding that the creativity means to become to some extent a creator in society.

To form the creative consciousness means to believe in one's own abilities, to choose one's own theme in art, to have one's own idea of what is necessary for the future of man.

The third complex object of creativity development is managing the creative process. To control the creative process the personality needs to be automatically included in the process of creativity, nothing being done meaningless, by template, without searching for a new meaning.

All listed objects of creativity development are complex mental formations that are composed of the combination of complex of qualities that determine these abilities. It often happens that the lack of any ability can destroy the whole structure of abilities. Therefore, to achieve the result, it is necessary to construct the creativity development on the principle of detailed improving all abilities which then integrate into a holistic entity.

7. Criteria system for creativity development

Thus, all mentioned above allows defining the system of empirical criteria for the development of students' creativity. It includes the following ones.

Motivational criterion: the desire to show one's own creativity and individuality, sustainable orientation and interest to creativity, mastering knowledge and the ways of creative activity, the choice of creative activity in creating conditions of free choice, the level of demand to oneself and to others, the desire to cooperation, the desire to gain the experience, purposefulness, independence, perseverance, the desire for independence, striving for freedom, the need for achieving success, the desire for self-improvement and creative self-realization.

Intellectual criterion: the depth and stability of the psychological-pedagogical knowledge about the diagnosis of one's own cognitive processes and creative abilities, knowledge of methods and methods of creative self-development, self-realization and self-assertion, knowledge of requirements, which creative activity imposes to the student's personality, knowledge of the possibilities of the educational process of the university for personal development of the student, possession of information of the creative potential, abilities, creative activity, the level and breadth of general humanity knowledge, the availability of professional culture and artistic taste, the need of the knowledge of the world and oneself, the level of cognitive activity, the need for the new knowledge, the ability to reason, draw analogies, compare, analyze, draw conclusions, the ability to master new technologies, development of creative thinking.

Activity criterion: the studied sphere of knowledge is associated with the creative activity, motivation to it, active position in mastering knowledge of creativity, creative individuality, self-knowledge and self-realization, the degree of aspiration to self-perfection and creative self-realization through functional aspect of students' educational and professional activity: attendance of classes, participation in contests, discussions, problem seminars, lectures-dialogues, scientific-research work, quizzes, the ability to self-identify and organize teamwork, to make non-standard solutions of the tasks, the ability to integrate and synthesize the information, the degree of development of communicative qualities, the ability to evaluate both the work process and the result.

Emotional criterion: condition characterizing steady positive attitude towards the educational, creative and professional activity, the ability to

Creativity of pedagogical consciousness of future university teachers...

analyze and evaluate reality from the position of the creative ideal, the desire to high spiritual aspirations; the ability to capture the wealth of the spiritual-emotional shades, the variety of emotions experienced, the level of empathy, fantasy, sensitivity to something new, confidence in overcoming difficulties, in mastering creative activity, the ability to achieve the goal of developing personal creativity.

It is natural to assume that not every personality is characterized by all stages of creativity development, someone reaches only the first stage, copying some samples; others make some modifications without changing the whole system; the last taking the idea, fully develops the content, methods and forms of implementation; and the fourth creates his own original concept. Concerning the latter, it can be assumed that the first three stages are combined into one, imitative stage, opposing the fourth stage – the stage of creativity.

Thus, creativity is being developed in the process of assimilating what has already been accumulated, and then the transformation of existing experience is made. We can distinguish the following stages of creativity development in the process of creative educational and professional activity of students: the empirical, or fact-finding stage: primary acquaintance with chosen specialty, the evolution of its formation, ones own vision of the profession and professional activity; the theoretical stage: awareness of the purpose of socio-cultural activity in society and the role of a specialist in its organization; this stage can be called reproductive, since the students get acquainted with the technologies of professional activity, do not just learn how to apply them, but find the most effective methods of their use in solving professional problems; the theoretical and creative stage: the acquisition of theoretical knowledge and practical skills that contribute to the development of professional creativity, awareness of oneself as a creative person, mastering the technologies, which help to move away from standard procedures making the professional activity more effective; the modeling stage: the deepening knowledge and skills of students to develop creativity process aimed to create the new ways and forms of cognition of professional activity, approbation and adjusting them in practice; the system modeling stage: a heuristic way of creation something new, affecting the environment and other people.

Watching the ideal and identifying oneself with it, the personality develops some new quality. Creative personality of the teacher, becoming the

object of imitation for the students, promotes the development and manifestation of their own creativity. Therefore respecting the interests of the individuals, the ability to support, rather than criticize, showing an example of creative behavior sensitive to individual peculiarities of the students, to their emotional problems can become the main external factors of the formation of the creative personality.

Thus, summing up some theoretical analysis of the main approaches to the research problems of creativity formation and development, special attention should be paid to the fact that comprehensive approach to creativity is widely used as functional structure of interacting cognitive and personal components of the creative personality, as well as the interdependence of the personality and the surrounding social environment throughout the process of creative activity is considered.

Creativity development of as the integral part of the overall development of the individuals is directly related to the human factor, as this process provides motivation, stimulating individuals to rely their needs; their interest and desire to work, to dispel fear and doubts. The effectiveness of creativity development process is provided by the intellectual-content (availability of information on the content and the structure of the transformation activity); motivational and personal (possessing the abilities and motivation to creative activity); process-activity (the activity itself).

8. Forming creativity of pedagogical consciousness through linguistic approach

Of fundamental importance for our research is the statement, proved by scientists, that creative abilities are not only hereditary conditioned, but also formed ones. It affirms the possibility for the development of creative abilities through teaching and upbringing.

Originality of internal and external environment of a man is the guarantee of his ability to become a creative personality. As far as the aim of our research is creativity actualization and formation, effective communication in the sphere of English literature, art and interactive technologies could be used to develop creativity of future university teachers within the subject of "English".

We consider creative work from the point of view of formation of cognitive interest to foreign language teaching and its integration with the professional interests of future specialists. Creative work has its own tasks

Creativity of pedagogical consciousness of future university teachers...

and differs in certain specificity from the traditional educational activity. Its main task is to promote students' ability to acquire knowledge through personal searches and active interest as well as is to ensure the maximum mental activity. This task can be successfully solved by using exercises fostering personality's creative development.

For successful and efficient formation of creativity of pedagogical consciousness of future university teachers it is necessary to give priority to those forms of individual work where they could approve themselves, their intelligence, erudition, experience and skills to show personal position, creative personality with the help of presentations and projects, participate in discussions, lectures at faculty and university seminars, in cultural and educational activity.

Forming creativity of pedagogical consciousness of future higher school teachers it important to introduce the following activity: research activity (participation in scientific seminars and conferences for young scientists, writing scientific articles and thesis); attending open classes, pedagogical practice, visiting educational and cultural activities; taking part in contests of pedagogical skills and other creative activities for their developing creativity of pedagogical consciousness; meeting with prominent figures of science and culture; motivating self-education (improving theoretical knowledge, mastering new forms and methods of training and education, learning advanced teaching experience, new educational technologies); promoting creative development with the help of (art, literature, music, sports, etc.); taking part in professionally oriented forms of carrying out lectures, conferences, seminars, "round tables"; taking part in quasi-professional activity: modelling conditions, educational content, dynamic of educational reality with the help of educational information (role plays, seminars, trainings): university should create favorable conditions for students' individual work and promote the development of talented students, stimulate their creativity.

Another condition for the development of creative thinking of future specialists in the socio-cultural sphere is also the knowledge of foreign language. Thus, studying foreign language promotes the development of the creative abilities of students, namely strengthening the four basic parameters of thinking according to the definition of the American psychologist J. Guilford: fluency of thought, originality, flexibility of the ideas expressed, the desire for intellectual novelty and to find own more than one solution of the problem.

Author's creative technique making possible to implement well-known pedagogical methods for the formation of creativity through English language teaching has been developed. The description of this technique provides a framework idea of its concept structure and content. However, the introduction of this technique in the pedagogical practice of English language teaching requires taking into account specific features of the content of the programs of this discipline as well as the effective use of didactic tools. Therefore, when developing the complex of creative exercises, the decrease of effectiveness of achieving the immediate goal and objectives of the course must not be allowed, i.e. the potential of programmes' content and didactical tools to achieve the objectives of creativity development should be used.

During the experimental work, creative technique consisting of 6 modules (16 moderating seminars) has been developed: module 1 – formation and development of intellectual abilities; module 2 – formation of values and value orientations; module 3 – formation of professionally significant qualities of university teachers; module 4 – formation of emotional-value relation to oneself and educational professional-oriented activity; module 5 – formation of motivated professional self-improvement; module 6 – formation of self-assessment, self-control and self-regulation. These modules are sequentially stacked and complement each other. The modular structure of the seminar gives the mobility and variation of the ways of its implementation, taking into account the individual level of development of the student's pedagogical consciousness.

We have used creative exercises (“The Incomplete Sentences Technique”, “Identification”, “Tank”, “Brainstorming”, “Switch to the interlocutor”, “Getting into the Character”, “Ranking method”, “Creativity tree”, “From Monologue to Dialogue”, “If I understood you correctly ...”, “Modality”, “I am an university teacher”, “Envelope of openness”), creative competitions (“Professional mastering”, “I am a journalist!”, “The best teacher”) and group discussions of artistic works (paintings, novels, short stories, music chosen on the content).

The author's complex of creative exercises allows not only to realize the potential of didactic means used to studying foreign language for creativity formation, but also to stimulate the motivation to foreign languages as the means to obtain necessary information from English sources, to solve complex situation tasks including professionally oriented, to defend own opinions, to argue with foreign opponents, etc.

Creativity of pedagogical consciousness of future university teachers...

The effectiveness of using such exercises has been confirmed by the experimental test. Positive dynamics of the level of students' creativity formation through its use has been fixed by the key indicators. Research activity, taking part in professionally oriented forms of carrying out lectures, conferences, seminars, "round tables", quasi-professional activity contributed to the development of divergent thinking; group discussions of artistic works, creative exercise "Getting into the Character" promoted the development of creative imagination; creative competitions "Professional mastering", "I am a journalist!", "The best teacher", "From Monologue to Dialogue", "If I understood you correctly ...", "Modality", "I am an university teacher", "Envelope of openness" fostered the increase of flexibility, fluency and independence.

Research work carried out during the experiment also revealed that creative exercises develop creative abilities, imagination, creative thinking, insistence manifesting in the particular interest to emotional aspirations and attitude to the creativity, independence and perseverance in the creative process. Divergent thinking that is expressed in multiple searches of solutions of the problem involved, trying to put forward a large number of interesting unusual ideas was developed during creative search of solving creative tasks.

It is quite obvious that such technique cannot fully ensure the formation of students' creativity however; it can be included as an effective element in the integrated system of development of students' creativity.

9. Conclusions

Creativity is considered as universal ability to creativity the highest level of human activity promotes positive transformation of existing or creation of new cultural values, having personal and social significance. Creativity is the qualitative characteristics of a personality (convergence, divergence, flexibility, originality of thinking, fluency, the ability to abstract and synthesize), imagination, individual characteristics (dynamism, creative orientation, independence), which are realized in the creative activity of the individual. Social environment provides significant influence on the creativity development, it manifesting, actualizing such ability. It is in the process of contact with the environment of man, when the directed activity of the individual has creative and transformative impact, the progress of creativity can be followed.

Formal students' inclusion in the process of learning and education leads to the decrease of satisfaction. The problem of satisfaction is closely related to the student's inclusion into professional, educational tasks, and creates intensity of impressions and satisfaction of personal achievements. The absence of achievements' satisfaction is the main reason of development inhibition. English language teaching is impossible without culture. Creative methods of work allow to go far ahead developing students' abilities and purposefully forming creative speech skills. That is why developing creativity with the help of English has been manifested in the development of creative abilities of students; using various forms of educational activities arising interest to the chosen specialty and studying the subjects.

Concluding the above mentioned the author's complex created on the base of well-known pedagogical and psychological techniques through English language teaching made great impact on the creativity development and language skills. The experiment confirmed the hypothesis that certain pedagogical conditions for the developing creative thinking, the use of special methods, creative tasks had significant impact on creativity development. Positive dynamics of the key indicators (convergence, divergence, flexibility, originality of thinking, fluency, the ability to abstract and synthesize, imagination, dynamism, creative orientation, independence) was observed in experimental and control groups.

This study does not cover all aspects of the given problem. The promising direction of the further research is the innovative technologies of forming creativity of pedagogical consciousness of future university teachers by means of English language teaching.

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Creativity of pedagogical consciousness of future university teachers...

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