

DOI: <https://doi.org/10.34069/AI/2022.59.11.15>

How to Cite:

Boichenko, M., Kozlova, T., Kulichenko, A., Shramko, R., & Polyezhayev, Y. (2022). Creative activity at higher education institutions: Ukrainian pedagogical overview. *Amazonia Investiga*, 11(59), 161-171. <https://doi.org/10.34069/AI/2022.59.11.15>

## Creative activity at higher education institutions: Ukrainian pedagogical overview

### Креативна діяльність у закладах вищої освіти: український педагогічний вимір

Received: November 4, 2022

Accepted: December 15, 2022

Written by:

**Maryna Boichenko**<sup>48</sup><https://orcid.org/0000-0002-0543-8832>**Tetyana Kozlova**<sup>49</sup><https://orcid.org/0000-0001-5879-6054>**Alla Kulichenko**<sup>50</sup><https://orcid.org/0000-0003-1469-3816>**Ruslana Shramko**<sup>51</sup><https://orcid.org/0000-0002-9258-9128>**Yuriy Polyezhayev**<sup>52</sup><https://orcid.org/0000-0001-9160-6945>

#### Abstract

Professional training in Ukrainian higher education institutions is primarily focused on strengthening the creative potential of future educators, as it promotes their professional and personal growth, as well as the comprehensive outcome of students' creative abilities. Therefore, the purpose of this article is to outline the Ukrainian pedagogical experience in enlarging the creative process in higher education institutions. Another aim is to ascertain the concepts of "creative process", "creativity", "creative skills" in the up-to-date Ukrainian pedagogical discourse. It is a point of discussion that in Ukrainian pedagogical literature the term "kreatyvnist" ("creativity") dominates over "tvorchist" ("creative process"). Creative abilities are interpreted as a combination of inner human traits that emerge in the process of activity resulting in innovation. Creative activity integrates the mechanism of generating something new via education and cognition, while the ability reveals itself in responding to new non-standard situations when future-to-be teacher's creative skills emerge.

#### Анотація

Фахова підготовка в закладі вищої освіти України сфокусована передусім на впоруженні креативного потенціалу майбутніх педагогів, оскільки стимулює їхнє професійне та особисте зростання; ідеться також про реалізацію творчих здібностей здобувача освіти відповідно до вимог сьогодення. Саме тому мету запропонованої наукової розвідки вбачаємо в окресленні українського педагогічного досвіду щодо поглиблення процесу креативності в закладах вищої освіти. Не менш вагома мета полягає в чіткому ранжуванні концептів "креативний процес", "креативність", "креативні навички" в педагогічному дискурсі України на етапі сучася. Дискутивним усе ж лишається питання превалювання терміну "креативність" над "творчість" в українській педагогічній літературі. Креативні здібності так само витлумачують як поєднання внутрішніх, особистих, рис людини, які постають під час діяльності, що має наслідком інновацію. Зважаючи на окреслене, креативна діяльність інтегрує механізм витворення нового засобами

<sup>48</sup> Doctor of Pedagogical Sciences, Professor, Head at the Department of Pedagogics, Sumy State Pedagogical University named after A. S. Makarenko, Ukraine.

<sup>49</sup> Doctor of Philological Sciences, Associate Professor, Professor at the Department of English Philology and Lingvodidactics, Zaporizhzhia National University, Ukraine.

<sup>50</sup> Doctor of Pedagogical Sciences, Associate Professor, Associate Professor at the Department of Foreign Languages, Zaporizhzhia State Medical University, Ukraine.

<sup>51</sup> Candidate of Philological Sciences, Associate Professor, Associate Professor at the Department of English and German Philology, Poltava V. G. Korolenko National Pedagogical University, Ukraine.

<sup>52</sup> Candidate of Sciences in Social Communications, Associate Professor, Associate Professor at the Department of Foreign Languages for Professional Communication, National University "Zaporizhzhia Polytechnic", Ukraine.

Ukrainian pedagogical discourse presents an urgent teacher's need to be a manager of the inner self-improvement based on their cognitive activity. Moreover, two aspects tend to be crucial for the implementation of pedagogical work in higher education institutions in Ukraine. Firstly, the promotion of students' creative self-development; secondly, the stimulation of students' unique techniques for managing similar activities within the future professional framework.

**Keywords:** creativity, pedagogical experience, personal evolution, soft skills, Ukrainian higher education institution.

## Introduction

Ukraine's drive into the European and global community integration has necessitated high-standard professional training for future educators. The striving leads to the emergence of the societal demand for the increasing creative potential of Ukrainian universities. The latter direct their efforts to appropriate contents, modes and methods of training lecturers, teachers, and coaches, especially their creativity, and fostering their self-evaluation and self-improvement. Undoubtedly, today creativity in the professional field has become a prerequisite, a booster and a criterion for intensive renewal of the pedagogical sphere. It is worth mentioning that the leading focus of professional training in Ukrainian higher education has shifted to the maximization of the future educators' readiness to perform the creative activity proceeding in the further designation of the own hard skills growth and personal values' reinterpretation. Also, it is about the stimulation of students' soft skills – creative abilities as the powerful background of professional solo and team communication or project work.

The core of the State National Programme "Education" (Ukraine XXI Century) (1993), the Laws of Ukraine "On Higher Education" (2014) and "On Education" (2017) as well as other official documents contains systematizing tasks and elaborating mechanisms of creative advancement of gifted students and those who possess a talent for personal evolution. Nowadays, it is highly desirable to run and maintain the augmentation of students' creative

навчання й пізнання, здібності водночас репрезентовані як відповідь на не знану раніше нестандартну ситуацію, у якій генерують креативні навички майбутнього освітянина. Педагогічний дискурс України віддзеркалює нагальну вимогу до вчителя провадити внутрішнє самовдосконалення, забазоване на власній когнітивній діяльності. Варто зазначити, що виняткової ваги в контексті впровадження педагогічного досвіду цього зразка в закладах вищої освіти України набувають такі два аспекти: це, передовсім, плекання студентського креативного саморозвитку; по-друге, стимулювання унікальної техніки кожного здобувача освіти з ефективного виконання подібного процесу в межах майбутньої професійної царини.

**Ключові слова:** креативність, педагогічний досвід, особистісний зріст, м'які навички, заклад вищої освіти України.

skills at Ukrainian higher education institutions as a key to their positive self-assessment and future professional progress.

To become more competitive in the global labor market, Ukraine needs to raise a new generation of creative and proactive youth. Educating an individual within a creative framework requires a clear awareness of the very phenomenon of creative activity. The concept of creative activity has not been interpreted consistently at different periods of Ukrainian history. Moreover, modern Ukrainian educators and psychologists have offered various definitions of such concepts as "creativity", "creative abilities", and "creative activity". Ascertaining the meaning and functions of these terms has become an important issue in today's Ukrainian educational theory and practice.

The purpose of this research serves to outline and analyses pedagogical experience in future-to-be educators' creative activity enhancement at comprehensive Ukrainian higher education institutions. Therefore, its core focus is on locating and highlighting various modes of the Ukrainian experience implementation due to certain tasks, involving students' creative abilities in the modelled standard and non-standard pedagogical situations.

The article objective calls for performing several goals, the crucial ones are the following:

- to identify the essence and to overview the difference in interpreting such term as “tvorchist” (“creativity”, “creative process”) in the Ukrainian pedagogical framework;
- to establish its connection with students’ self-assessment, self-will and future-to-be professional productivity;
- to set a range of pedagogical modes, upgrading students’ creative skills within the higher education institution in Ukraine.

### Theoretical Framework

In Ukraine, the term “tvorchist” (“creative process”, “creativity”) is being referred to in various, sometimes even opposite, ways. The current definition (Ponomariov & Cheremskiy, 2019) has played a seminal role in Ukrainian educational discourse, stating that the creative process reflects a person’s inner world, overwhelmed with dreams, feelings and desires. Meanwhile, it promotes an individual’s urge to ascertain the environment, stimulates imagination and other mental phenomena, particularly thinking and will-power as well as psycho-emotional sphere (emotions). Creative process produces new ideas for art, scientific discoveries, and technical innovations.

A more general approach (Medvedieva (n.d.)) presents “tvorchist” as a productive human activity that leads to the creation of new socially-relevant material or spiritual virtues in diverse spheres of human’s science, technology, literature, and art. The sources of such creative process are found in man’s theoretical and applied frameworks related to the purposeful transformation of nature and society, and in labor as the fundamental form of human action.

It has also been suggested (Pashchenko, 2012) that “tvorchist” is an unformalized process by its very essence, when a person discloses new information, material or immaterial values, based on human’s thinking that goes beyond the known, on specific viewpoint on the objects, tasks or problems stated, and on the conscious rejection of stereotypical beliefs, ways of thinking or acting.

The given research makes an attempt to prove that in Ukrainian scientific paradigm the term “tvorchist” has recently given way to “kreatyvnyist”, which corresponds to the universally recognized term “creativity”. The word “creativity” is of Latin origin and derives from the noun “creatio” (onis f), meaning “begetting of children; making or producing; election or appointment of an official”, and the

verb “creo” (avi, atum, are), meaning “to create; beget; produce; elect; bring forth” (Latin Dictionary (n.d.)). Thus, in Ukraine, creativity can be represented as a kind of process during which something new comes into being.

### Methodology

The multifaceted nature of this study required an integrated approach of methods applied. Thus, analysis and synthesis were consecutively used to investigate the nature of the terms “creativity”, “creative process” as well as to systematize approaches, adopted in the Ukrainian pedagogical framework on the topic under consideration, meanwhile descriptive method formed the base of the terms’ peculiar features representation.

Comparative method allowed to highlight the difference in interpreting the term “tvorchist” with the help of lexemes “creative process” and “creativity” as its correspondents in the comprehensive Ukrainian pedagogical discourse. Productive establishment of inter-/intraconnections between the activity of the type and person’s self-assessment, mood, self-will, self-development, and future professional productivity was grounded on the interpretative method.

Critical analysis of the relevant psychological and pedagogical literature made it possible to elaborate the results of the current studies; it also helped to evaluate pedagogical modes, upgrading students’ creative skills in Ukrainian higher education institutions.

In addition, a terminological analysis was carried out to clarify the concepts and terms used in the study.

### Results

As some Ukrainian researchers assert (Horbunova, 2002), the word “tvorchist” implies the personal element and is universally applied to human activity. In this sense, the term seems to be accepted as a conventional lexeme to denote a mental act that manifests itself in the embodiment, reproduction or recombination of our conscious mind data in a new form of abstract thought, artistic activity or practice. The emphasis also lays on the fact that “tvorchist” involves an element of novelty that drives original and highly productive activity, problem-solving, imagination and taking stock of what has been achieved. The creative process ranges from an unconventional solution to a standard task to

the realization of person's unique potential in the professional field.

This term is a scientific and philosophical unit of maximum volume, incorporating a wide range of forms, methods, means, tools, mechanisms, techniques or procedures, in addition to human activities to implement change. At the same time, it is a concept of minimal content, which makes it difficult to deal with the psycho-situational, logical and semantic aspects of this category (Shandruk, 2015).

Creative process ("tvorchist") itself is traditionally associated with artistic activities, namely drawing, weaving macramé, acting, composing poetry and music, playing and the like, while creativity ("kreatyvnyist") additionally encompasses productive behaviour in all life situations where novelty, uncertainty and the inclination to comprehensive thinking are presented. So, creative process and creativity embody imagination, intelligence and so on. Their common features tend to be inimitability, originality, uniqueness of performance and novelty of the product (Dimitrova-Burlyayenko, 2018).

Within the psychological frame creativity forms binary oppositions (Shrahina, 2010) as follows: on the one hand, creativity is represented as a level of abilities development rather than a phenomenon in its own right. On the other hand, creativity is a phenomenon related to the four main aspects of environment, personality, process and product.

Sometimes creativity gets its interpretation as "a vector of positive exits from social instability, conflicts and dissatisfaction" (Nerubasska & Maksymchuk, 2020, 250). Crucial is the keynote due to which "bringing creativity to the rank of major productive force eliminates the characteristics of alienation of human from work" (Glazkova et al., 2020, 152).

According to the componential theory, among the most powerful components of creativity (Karakatsanis, 2014) one can find these:

- motivational and goal-oriented components, i.e. interest in a new goal;
- cognitive components, i.e., the ability to problematize, decentralize, search for alternatives, synthesize, transform, analyses, and use intuition;
- value-related elements, i.e., tolerance, courage to be different, independence,

cognitive openness, willingness to deal with challenges and risks;

- behavioral creativity, i.e., the ability to make decisions, express thoughts and feelings, develop skills and cooperate;
- outcome-judging qualities, i.e., reflexivity, the ability to make generalizations about the value of others' work or to give and receive feedback.

Thus, the creativity of students of the Ukrainian higher education institutions as future-to-be educators makes "an integrative intrinsic property of the personality, based on hereditary, innate inclinations of the subject to creative activity, manifested in the pedagogical activities, actions and behaviors" (Kurok et al., 2022, 250). An all-embraced investigation of the concept "tvorchist" requires the deep highlight of such a related term as "tvorchi zdibnosti" ("creative abilities"), which likewise has got various, even contradictive, definitions. Primarily, it is a common idea that such abilities result from the synthesis (Ravliuk, 2005) or are a combination (Rahozina, 1996) of inner personality traits with their relevance to the demands and efficiency of a particular creative activity.

Despite of the accepted fact that creative abilities are a combination of different qualities, the composition of a person's creative potential tends to be controversial. So, Moliako (Moliako, 2007) believes that the indicators of intelligence development and creativity are inextricably linked, being related to speed of learning, ability to analyses or synthesize, cognitive flexibility, efficient and independent thinking.

On the contrary, the psychological approach to the creative abilities' genesis determines the idea that creative talent is not an innate trait, but one that correlates with a higher level of skill maturity and creative performance (Muzyka, 2006a; Muzyka, 2006b). As a matter of fact, it explicates "the development of imagination, together with dialectical and comprehensive thinking, as fundamental qualities for an individual's creative growth, because the development of these qualities makes thinking flexible, original and productive" (Kucher, 2018, 321).

The index of qualifications of a creative individual allows the supplement of such features as the concentration of interest in a particular field of knowledge since childhood; full attention to the creative process; concentration on a certain activity; a high level of ability to create; dominance of creativity and motivation;

persistence and intransigence in creativity, occasionally even stubbornness; enthusiasm for work (Kulchytska, 2006). Enquiring the growth and the rate of creative abilities, one can rely on the range of specific indicators like novelty, originality, efficiency and flexibility of thinking; the ability to compare objects and their qualities, to evaluate the attitude of others; the commitment to act as needed; resourcefulness; motivation, creative independence, prompting to use creative skills, self-improvement, conscious development of one's own creative abilities; the dynamics of motor learning, accuracy of movement execution, plasticity, rationality, economy, expediency, punctuality, which help to evaluate motor performance comprehensively (Sereda, 2009).

Human abilities, with their multi-layered character and individual vector, are combined in the process of human's activity and therefore cannot be analyzed apart from the general process of mental development (Horbunova, 2002). They do not necessarily result in creative accomplishments: a "drive" sets the mechanism of thinking in motion. So, creative achievements need the "motivational basis of will and desire. The problem of students' creative abilities development cannot be solved without checking the very mechanism of creativity. The process of creative response to a problem should follow a certain scheme" (Protas, 2014, 28).

In fact, crucial individual's inner traits of pedagogical mastery and readiness for creative teaching are interconnected with the level of pedagogical skills (Potapenko et al., 2005, 18) achieved. Among the latter one can find:

- communicative skills (to quickly connect with the audience, involve everyone in the process and provide discipline);
- perceptual skills (to understand the physical and mental condition of students, to empathize with them or to see oneself through different eyes);
- didactic skills (to explain the material in an interesting, understandable and concise way);
- ability to organize students, to stimulate interest in different types of activities, to build a teamwork and make it a tool for pedagogical activities as well as for personal development;
- suggestive skills (to form a basis for influencing students' will);
- scientific and cognitive skills (to acquire information necessary for competent

teaching and creative use of acquired knowledge).

To sum up, creative abilities progress via activities. This concept of creative activity opens further perspective for a discussion.

Some Ukrainian researchers (Bykanova & Syrotenko, 2014) believe that up-to-date educational paradigm prioritizes the formation of a creative competitive person capable of independent thinking and appropriate decision-making. There are such features of creative activity (Zub, 2011, 140) to highlight as: contradictions, problematic situations and creative tasks; social and personal significance and progressiveness (i.e., contribution to the societal as well as personal improvement); objective (social or material) prerequisites for creativity; personal qualities as subjective prerequisites for creativity; novelty and originality of the process or result; the goal of creative activity to enable real progress of society. It finally results in "formula" of creative activity (Shtefan, 2018, 7), appealing to the subconscious mind, which creates the image that plays out in the conscious mind. The latter is essential in giving the image a specific form and determining the manner of its manifestation. The conscious awareness of human's subconscious impulses and enlightenments enables the consistent embodiment of images with specific tools.

Since we focus an in-depth attention on the point that creative activity is interlinked with teaching, the term of "pedagogical creativity" had to get its thorough analysis, therefore, it has been interpreted in different ways. The Pedagogical Dictionary defines it as "conscious pedagogical activity characterized by the teacher's participation, independent creative search and as aimed at improving the educational process by the implementing the achievements of psychological and pedagogical science and best practices" (Honcharenko, 1997, 326). It has the own range of phases to manage (Bykanova & Syrotenko, 2014), among key of them are those: pedagogical plot; selection and updating of professional knowledge and skills, evaluation of person's pedagogical experience in the implementation of the pedagogical act; information gathering; designing the pedagogical collaboration with the learners; putting the pedagogical plot into practice, etc.

On the contrary, some Ukrainian pedagogues (Kichuk, 1991, 33) doubt if pedagogical creativity involves general and peculiar traits of

a teacher, moreover, such processes as creative thinking and intellectual activity are outlined as key features of a pedagogical creativity. In the modern Ukrainian scientific paradigm, it is generally ascertained that “pedagogical creativity has a significant impact on the creative talent of the learners” (Sysoieva, 2005, 6). Since teaching efficiency has much to do with pedagogical creativity, today’s reality places additional demands on teachers to be a) experts in creative search and non-standard response to pedagogical problems; b) experimenters in adapting professional activity to societal challenges.

The issue of teachers’ readiness for pedagogical creativity is still on the core focus of the modern scientific findings in Ukraine. Thus, Antonova (Antonova, 2005) presents results of a survey designed to understand the nature of pedagogical creativity. The respondents, 57 school teachers with different professional accreditation in Zhytomyr (Ukraine), were interviewed using the questionnaire and the Johnson Quick Test of Creativity and Creative Self-Expression. The survey, specifically designed to assess creativity, provided an objective overview of teachers’ creative process based on their introspective evaluations. These tests revealed high and average indicators of creativity among the teachers. No correlation was found between teachers’ creativity level and their length of service or occupational group.

Further analysis exposed the fact that the majority of persons defined pedagogical creativity as an integration of subjective factors, namely the abilities to improve professional competences, to use appropriate tools with effective impact on learners, and to combine popular and original teaching methods. Originality, a lot of initiative, high efficiency and satisfaction with the process itself rather than the result are dominant attributes of a creative teacher. Such an educator should have the ability to focus and shift attention, a good memory, a high level of intelligence and critical thinking.

To sum up, findings of the kind have strengthened the idea that creative activity is a process, leading to new original or innovative educational products, which shows an appropriate response to new educational challenges and explicates teacher’s creative potential.

## Discussion

Modern education relies on various means of information transmission. Sounds are drawn in the content oral presentation given by the lecturer and its auditory perception by the learners. Graphemes provide visual input in reading textbooks and assignments (Artemova, 2008). These situations usually necessitate the implementation of traditional educational methods due to the fact traditional methods are unsuitable for training future-to-be teachers or for creative teaching performance in line with the new legal framework in Ukrainian education. It would be, no doubt, beneficial to combine conventional and innovative methods within the current context of preparing future-to-be educators as well as developing their creativity.

First and foremost, lecture tends to be a vivid educational mode in upbringing creativity. It is primarily regarded as a traditional method of offline teaching, while its effectiveness would increase with a range of innovative methods. They actually integrate problem-solving, pair work or deliberate mistakes. The powerful impact of a problem-solving lecture is achieved mainly by discussing some important or previously unresolved issues, contrasting alternative opinions, appealing to real-life situations and encouraging students to comment, explain, draw conclusions and make judgements about the accuracy of the information, or by putting students in the position of experts, opponents or critics. Another innovative way to hold a lecture can be disclosed via “to teach together” approach, which opens the perspective to discuss a given topic from different scientific viewpoints or through interconnections of different subjects. In lectures with deliberate mistakes, students work together to challenge their lecturer by correcting intentional errors (either in the text of a lecture or on a separate sheet) and helping to justify the elimination.

Secondly, the purpose of diagnostic seminars lays in raising students’ awareness of the technologies used to diagnose personal and professional traits. This approach aims to get students to try their own competences, namely creativity, critical or divergent thinking. Objective indicators show which competence should be improved. Diagnostic techniques are important for students’ self-correction as well as for the enhancement of their professional qualities, skills and abilities.

Thirdly, debates encourage students to explore opposing viewpoints or divergent approaches to

controversial issues. However, debates do not provide students with a clear-cut answer because they are designed to stimulate students to find alternative solutions.

Moreover, pedagogical situations' analysis helps students to take a closer look at real-life situations based on some factual material or complex case descriptions, find appropriate solutions, and apply them to problematic issues that future-to-be educators will have to deal with in their professional framework.

Learning games are designed for practical group activities and pursue the aim to find the best solution of a pedagogical problem while presenting real events in a game-like form. Learning games include business talk and role-playing games, which help future-to-be educators to advance their management skills, teach learners to make management decisions in various professional situations, and allow students to represent creativity while studying at higher educational institutions.

It is worth mentioning that fostering students' creative potential incorporates creating a positive microclimate within the group, using diverse pedagogical communication styles, and dealing with communication or creativity barriers. It also encourages students' creative interaction, creative teamwork and thinking. Creative activity in teaching university students is a key factor that contributes to psychological adjustment, socialization and integration into a multicultural and multilingual community. Under these terms, a teacher acts as a broad-based, educated mentor who helps students to optimally develop creative skills they urge to learn and work in the mentioned above environment. Besides, a teacher's role aims to provide for the cultural integration of all members of the group by means of cultivating a creative sociocultural environment, shared cultural values, a common worldview and language, and modes of self-reflection that are essential to bringing together all participants in the educational process as well as promoting inclusion.

Technologies, promoting active learning, are important for upbringing the creativity of the future-to-be educators by supporting their individuality, stimulating life learning, improving the quality of education, enhancement of professional competence and creative response to professional challenges. Nowadays, Ukrainian higher education institutions tend to priorities project-/ teamwork to foster further

learning, creative skills, critical thinking, and independence in applying previous experience as a base for innovation.

Project-/ teamwork as a method is applied to achieve desired learning outcomes by solving problems with real practical value. The method engages students into collaborative educational process, fosters their individual qualities and social activities, enables them to cooperate with other group members, and to take personal or shared responsibility. As a learning method, it is essential for socializing students, increasing their professional activity and creativity.

In addition to active learning technologies, teachers have selected a heuristic approach that has proven its effectiveness in teaching creativity to university students. Its implementation allows students to become fully aware of their personal motivation to learn, the design of the educational process, its goals and content. The heuristic learning method is suitable for building knowledge in a specific area when students reveal their own educational potential, research environment and activities. The role of the teacher aims to help students to compare the results (knowledge, experience, etc.) with the cultural or scientific heritage, to improve, extend or modify what has been discovered, and to check whether the material component corresponds to the inner, moral one. A student's personal educational success, including the knowledge, experience, skills, or material products acquired, remains an unchanging priority.

In fact, the initiated discussion would be incomplete without the analysis of means of teaching creativity to students of higher education institutions in Ukraine. Some approaches integrate pedagogical literature, plans and programs in different courses, information and communication technologies (ICT), technical laboratories, creative workshops, etc. The given paper draws the main focus on the ICT as well as on creative workshops, therefore they are a unique combination of traditions and innovations within the comprehensive Ukrainian educational discourse.

Undoubtedly, the new Ukrainian realia, the integration of the country into the European educational system, to be specific, have required the further adaptation to its standards. Simultaneously to the amount of auditory hours reduced, the share of students' self-study is increasing; nowadays it has become merely the

dominant mode of education. These changes can be complemented by the intensification of ICT in education (Vereitina, 2009, 203). Under the terms of the newest fourfold approach, in the higher education institutions in Ukraine the ICT function in such dimensions: a) an academic discipline; b) modern means of communicating and acquiring interdisciplinary knowledge; c) means of transferring newly acquired information to the students' individual system of knowledge, skills and abilities; d) means of self-expression and social self-assertion of the future-to-be educator (Kartashova & Madzihon, 2010).

Creative workshops show another way of teaching creativity to students in Ukraine. As a form of extracurricular load, they are based on students' professional interests and are closely connected with the very educational process. Thus, the role of creative workshops is to provide an outlet for research and creative process, as well as opportunities for further cultural self-advancement of students. In extracurricular activity, focused on general education, educational and practical tasks, creative workshops bear a load of a form of organization and a kind of educational environment, in which students mature their autonomy and creativity in problem-solving. The focus of the creative workshop is placed on the comprehensive progress of a person capable of self-correction, cognition and self-reflection. It also aims to integrate intellectual, communicative and reflective activities to enable interiorization of learners' knowledge and situational experience: external action becomes internal mental action; the usage of a word as a carrier of information, meaning and communication turns into reflection.

The creative workshop algorithm composition opens possibilities to build inner person's knowledge, to understand the role of personal participation in its collective formation, and provide self-identification. Creative workshops usually apply learning technologies, the mechanisms of research, creativity, game, training and reflection. Therefore, it is advisable to implement conceptual parameters of these technologies in designing creative workshops of the kind. However, this algorithm of the creative workshop can be modified without changing the terminology. There will be then such stages: a) induction (identification of a problem in the form of a problematic task or situation with the aim of creating a motivating enquiry); b) self-construction (creating an individual text, choosing person's own action); c) socialization (discussing the proposed actions and outcomes

within the group); d) reflection (sharing feelings that arose during the workshop).

A creative workshop reveals its productivity if the terms are met as follows: problematic situations requiring a common solution; collective interaction; a teacher's role shift from the informative-interpretative to the consultative organizing one; active engagement of the students; the axiological orientation of inner traits and value system of the person. In Ukraine, the educational process is traditionally person-alienating. In order to enrich the students' personal environment, to increase their awareness of personal significance and achievements, certain factors should be taken into account in the organization of creative workshops, the most powerful among them are: personal orientation of all the tasks; voluntary participation; awareness of purposes and prospective outcomes of the classes delivered; the variety and originality of methods; atmosphere of goodwill, success, trust and openness; close collaboration between teacher and students.

The material, prepared for a creative workshop, has to be appropriate to the teaching objectives and tasks, informativeness, comprehensibility, interest, and pedagogical orientation that would enable the actualization of students' creative abilities. Students' autonomy would enhance their creative quest and ingenuity. Individual participation in a creative workshop provides learners with a set of tasks to ensure that they can independently decide on the amount and content of the materials they need to study and make progress in learning.

The tasks are structured to help students identify some key features of a concept, understand terminology or symbols, grasp the meanings of words, define the scope of a concept, establish the relationship between concepts, and learn about their usage and structure. The algorithm of the tasks breaks down psychological barriers and encourages intellectual activity. After completing the activities of a creative workshop, decisions and suggestions for the new topic are made together.

Improvisation is of particular importance in the sphere of extracurricular activity, it encourages creativity in students at higher education institutions. Creative workshops stimulate surprise and unpredictability, lead to publicity, novelty, convergence of creation and realization. Therefore, a creative workshop can be defined as a multidimensional, integrative educational

technology, that provides space for creative learning and play, and dialogical collaboration between teacher and students in intellectual, emotional, ethical, communicative and psychological areas.

Creative workshops provide ample opportunity to cultivate a creative, rational and productive personality in an atmosphere where information gathering is non-violent. Extracurricular workshops intensify students' cognitive activity, create favorable conditions for their personal self-improvement and their creative potential unfolding. Such form of activity enables students to upgrade their skills necessary for the creative process.

The paramount advantage of workshops is that they teach students to generalize and reason, analyses failures or mistakes, and find ways to solve them. Workshops rely on personal-activity and humanistic approaches in the educational process structure. Although creative workshops complement traditional methods, they are more efficient for the development of students' cognitive activity, creative potential and thinking.

### Conclusions

The terminological analysis proved its high efficiency in the study of such concepts as "creative process", "creativity", "pedagogical creativity", "creative abilities", and "creative activity" in the up-to-date Ukrainian pedagogical discourse. The findings ascertained the fact that in Ukrainian pedagogical literature, the term "kreatyvnyist" ("creativity") is being clearly preferred to the term "tvorchist" ("creative process"). Creative abilities are understood as a combination of inner person's traits that emerge in the process of activity leading to innovation. Creative activity involves the process of generating something new via education and cognition, the ability to respond to new professional situations when the future educator's creative skills emerge. Ukrainian pedagogical experience discloses the value of mentor's ability to be an organizer of the inner growth of future educators and their cognitive activity. It was proved efficient to combine research, educational process, a number of other activities and communication in higher education institutions.

Two aspects seem to be essential for the implementation of pedagogical experience in higher education institutions: firstly, the promotion of students' creative enhancement,

secondly, the progress of students' techniques in organizing similar activities within the future professional framework. For this purpose, different types of lectures are held with problem-solving, pair work or deliberate mistakes as well as diagnostic classes, debates, and pedagogical workshops. Such activities appear fruitful for the advancement of creativity in students. Moreover, the practical approach intensifies the creativity of the future-to-be educators in the classroom. This is empowered by the elaboration of relevant methods and collaboration between teacher and students in search of effective means to accomplish the tasks. The learning of educational material, the extension of skills and creative abilities are facilitated by the involvement of students in active interesting co-work during which they are not only performers, but also teacher's assistants, co-authors in classes.

The specificity of the educational process at a higher education institution, the age of students and their level of education determine the newest technologies and methods of learning. These include mainly heuristic methods aimed at training creativity, independence and proactive mobility in combination with project training, etc.

Perspectives of further research may include the design and experimental testing of creativity development among students of Ukrainian higher education institutions.

### Bibliographic references

- Antonova, O. Ye. (2005). Technology of development of the creative personality of the future teacher in the process of teaching pedagogical disciplines. Social technologies: Topical issues of theory and practice: International Interuniversity collection of scientific papers, 28, 13–22. [In Ukrainian]
- Artemova, L. V. (2008). Pedagogy and methods of higher education. Kyiv: Kondor. ISBN 978-966-351-110-8 [In Ukrainian]
- Bykanova, T. R., & Syrotenko, K. M. (2014). Teacher's pedagogical creativity as the main requirement for the activity. Educational portal "Classroom assessment". Recovered from <http://klasnaocinka.com.ua/uk/article/pedagogichna-tvorchist-vchitelya--yak-osnovna-vimo.html>. [In Ukrainian]
- Dimitrova-Burlayenko, S. D. (2018). Training of technical universities students to identify creative competence in professional activity (PhD thesis). H. S. Skovoroda Kharkiv National Pedagogical University, Kharkiv.

- Recovered from [https://duan.edu.ua/images/head/Science/UA/Academic\\_Council/K\\_08\\_120\\_02/23107.pdf](https://duan.edu.ua/images/head/Science/UA/Academic_Council/K_08_120_02/23107.pdf). [In Ukrainian]
- Glazkova, I., Khatuntseva, S., & Yaroshchuk, L. (2020). Professional Pedagogical Culture. Historical Culturological Aspect. *Romanian Magazine for Multidimensional Education*, 12(3), 144–161. <https://doi.org/10.18662/rrem/12.3/314>. [In English]
- Honcharenko, S.U. (1997). *Ukrainian pedagogical dictionary*. Kyiv: Lybid. Recovered from <https://acortar.link/Ikf8LH>. [In Ukrainian]
- Horibunova, K. M. (2002). Formation of skills of non-standard creative thinking of the future engineers-teachers. *Problems of engineer-pedagogical education*, 3, 189–194. ISSN 2074-8922 [In Ukrainian]
- Karakatsanis, T. V. (2014). Development of creativity of the future primary school teachers in pedagogical colleges of Great Britain (PhD thesis). Classic Private University, Zaporizhzhia. [In Ukrainian]
- Kartashova, L., & Madzihon, V. (2010). Conceptual base of information-technological system of training of a future teacher. *Pedagogical Discourse*, 7, 111–116. [In Ukrainian]
- Kharytonov, E., Kharytonova, O., Kolodin, D., Tkalych, M., Larkin, M., Tolmachevska, Y., Rojas-Bahamon, M. J., Arbeláez-Campillo, D. F., & Panchenko, O. I. (2021). Distance learning in the conditions of Covid-19: problems and prospects of their solution. *Amazonia Investiga*, 10(48), 157-169. <https://doi.org/10.34069/AI/2021.48.12.17>
- Kichuk, N. V. (1991). Formation of a teacher's creative personality. Kyiv: Lybid. [In Ukrainian]
- Kucher, H. M. (2018). Development of creative personality. *Scientific journal of National Pedagogical Dragomanov University. Series 5. Pedagogical sciences: realias and perspectives*, 60(1), 229–232. [In Ukrainian]
- Kulchytska, O. I. (2006). Biographical and socio-psychological factors of developing a creative gift. Abilities, creativity, gift: theory, methods, research results: collective monograph (p. 269–288). Zhytomyr: Ruta. [In Ukrainian]
- Kurok, V., Tkachenko, N., Burchak, S., Kurok, R., & Burchak, L. (2022). Developing Intending Teachers' Creativity in the Process of Their Professional Training in the Context of Educational Transformations. *Romanian Magazine for Multidimensional Education*, 14(1), 246–262. <https://doi.org/10.18662/rrem/14.1/517>
- Latin Dictionary (n.d.). Website. Recovered from <https://www.online-latin-dictionary.com/>. [In Latin]
- Medvedieva, O. (n.d.). Creativity as a psychological and pedagogical phenomenon. New Acropolis Cultural Association. Recovered from <http://www.newacropolis.org.ua/theses/41822bdb-fee9-42ec-8fac-9fbab2c931d3>. [In Ukrainian]
- Moliako, V. O. (2007). The human creative potential as a psychological problem. *Psychology and Society*, 4, 6–10. [In Ukrainian]
- Muzyka, O. L. (2006a). Abilities development and personality development. Abilities, creativity, gift: theory, methods, research results: collective monograph (p. 31–42). Zhytomyr: Ruta. [In Ukrainian]
- Muzyka, O. L. (2006b). Subject-evaluative analysis of a creative personality development. Abilities, creativity, gift: theory, methods, research results: collective monograph (p. 42–49). Zhytomyr: Ruta. [In Ukrainian]
- Nerubasska, A., & Maksymchuk, B. (2020). The Demarkation of Creativity, Talent and Genius in Humans: a Systemic Aspect. *Postmodern Openings*, 11(2), 240–255. <https://doi.org/10.18662/po/11.2/172>. [In English]
- Pashchenko, S. Yu. (2012). Psychological and pedagogical features of the creative activity of a university teacher. *Topical issues of sociology, psychology, pedagogy*, 17, 134–139. ISSN 2311-214X. [In Ukrainian]
- Ponomariov, O., & Cheremskyi, M. (2019). Creativity as a very important condition of personality's formation. *Pedagogic and Psychology of Professional Education*, 1, 56–67. <https://doi.org/10.32447/22185186.2019.1.06>. [In Ukrainian]
- Potapenko, O. I., Kozhukhovska, L. P., Tovkailo, T. I., & Chuban, T. V. (2005). *Linguodidactics*. Kyiv: Milenium. ISBN 966-8063-46-5. [In Ukrainian]
- Protas, O. L. (2014). The development of students' creative abilities in the conditions of a state-of-the-art educational institution. *Education and development of a gifted personality*, 3, 26–29. ISSN 2309-3935. [In Ukrainian]
- Rahozina, V. (1996). Preparation of teachers for the development of creative abilities of junior schoolchildren. Ways to improve the educational process in primary schools and

- preschools: collection of articles on the materials of the Interuniversity scientific and practical conference (p. 12–19). Poltava. [In Ukrainian]
- Ravliuk, T. (2005). Diagnostics and early detection of creative abilities of schoolchildren. *Bulletin of Lviv University. Series Pedagogics*, 20, 112–118. [In Ukrainian]
- Sereda, I. O. (2009). Creative abilities of the person: definition, nature, frame. *Pedagogics, psychology, medical-biological problems of physical training and sports*, 4, 110–113. [In Ukrainian]
- Shandruk, S. (2015). Creativity as increasing abilities of the individuality. *Psychology and society*, 3, 86–91. [In Ukrainian]
- Shrahina, L. I. (2010). *Technology of creativity development*. Kyiv: School world. ISBN 978-966-451-461-0. [In Ukrainian]
- Shtefan, A. S. (2018). Phenomenon of creative activity in copyright. *Theory and practice of intellectual property*, 4, 5–13. ISSN 2308-0361.  
<https://doi.org/10.33731/42018.159146>. [In Ukrainian]
- Sysoieva, S. O. (2005). Creative pedagogical activity of a teacher: signs and methods. *Gifted child*, 4, 6–14. [In Ukrainian]
- Vereitina, I. A. (2009). Learning process optimization by mathematical simulation means. *Information technologies in education: Collection of scientific papers*, 3, 203–209. [In Ukrainian]
- Zub, K. K. (2011). Artistic and creative activity of the future teacher of musical art. *Scientific Bulletin of V. O. Sukhomlynskyi Mykolaiv National University. Pedagogical Sciences*, 33, 140–143. ISSN 2518-7813. [In Ukrainian]