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THE DEVELOPMENT OF CREATIVE THINKING OF TEENAGERS

The study of the problem of creativity nowadays becomes complex, it is the subject of the analysis of various social disciplines, and it is the important area of different psychological, sociological and psycholinguistic researches, which are influenced by other areas of knowledge about a Man – Philosophy, Sociology and Psychology. Defining the essence of creativity and the formation of creative potential of a teacher is one of the most actual issues for the Psychology of the Personality and its development.

Theoretical analysis of psychological researches on this issue allows us to identify several basic approaches to the study of creativity in Foreign Psychology:

1. *Psychodynamic approach*, which describes creativity through the interaction of "It", "Me", "Super-Me" [2].

2. *Behavioral approach*, which considers creativity as a result of behavior with strict adherence to the scheme "stimulus – reaction" [4].

3. *Pragmatic approach*, which emphasizes the possibilities of practical use of a creative product and, as a result, the allocation of other resources for the creative use of this product [5].

4. *Psychopathological approach*, which considers creativity as a by-product of mental disorders of the person [3].

5. *Productive approach*, which evaluates creativity in a view of the novelty of a final product [6].

6. *Procedural approach*, which considers creativity as a process [1]

7. Humanistic approach, which emphasizes the actual self-expression of the creator [6].

The representatives of the productive approach [6] emphasize that creativity is a source product of creative activity. These scientists call creative not only masterpieces of world, such as culture and art, inventions of technologies, new concepts in science, but also pieces of original interior design, unusual clothing design, etc. A wide range of creative products should actualize person's abilities to differentiate according to the levels of individual creativity. Thus, the representatives of the productive approach for the first time argue about a natural level of creative activity [2].

Thus, scientist in the researches [2; 4] identify two levels of creativity, which were defined by the researcher as Self-creativity (or historical creativity) and IP-creativity (individual personal creativity). According to this concept, a human-generated idea is IP-creative if it is completely new to himself/herself, no matter how many times other individuals have already generated this idea; on the contrary, Self-creative is the idea that has never arisen in the entire history of mankind.

The researches also emphasize that fact that the model of a creative activity will be incomplete without taking into account the significance of the creative product both for the individual and for his/her social environment [6]. However, the issue of creative product criteria remains controversial for proponents of a productive approach. For example, we believe that the creative product must be distinguished by some originality, and it must be needed by the social environment in general.

In such a way **the aim** of our research is: to show the context of the productive approach to the problem of facilitative interaction and the development of the person's creativity in this connection.

Results and their discussion. At foreign language classes the form of studying and control the results is a dialogue that takes place at all stages of the learning activity and to which pupils would involve the teacher, inducing reasoning, summarizing and concluding, expressing opinions and evaluating. Learning dialogical speech in the practice of teaching foreign languages is often reduced to developing the ability to exchange short replicas (exclamations, elliptical sentences).

Dialogical speech can be classified, based on the number of participants of communication, their social and communicative characteristics, the ratio of the language motives of the partners, the size of the dialogical text, the volume and the structure of individual statements, the psychological nature, which underlies the content of the statements and their other characteristics. The teacher has to pay a great attention to the number of participants in dialogue communication. Dialogue can take place between two, three and much more partners of communication. To indicate the dialogue that is held between two partners, the teacher'll accept the term of a dialogue. Between three partners it is a trilogue, when there are more than three people it is a polylogue.

In this article we will mainly consider dialogical contacts of two persons. The communicative structure of dialogical speech is the most simple one. It is realized within the limits of individual communication, which is usually inherent in confidential, intimacy situations. However, individual communication can also have an official character, which requires the participants of the task manager to perform a certain etiquette, officially – business style of speech.

The dialogue can be individual, between two or more persons, but the conversation of two people can take a place in the presence of the third person (for example, a teacher) or the third pupil.

Educational dialogue should be considered a frontal conversation of the teacher with a group of pupils, when he/she consistently introduces the communicative activities of one pupil to another person, while the latter does not communicate with each other, does not respond to the replica of their colleagues. Psychological task consists of the fact that such polydialogical contact of the teacher with a group of pupils became a group conversation. In such a way a polylogue is characterized by multi-directional character. A special place in the system of oral communication is a theatrical dialogue, when the participant has the audience in the whole.

Let us show the social and communicative nature of dialogical communication. There are *three varieties of dialogical speech*: a social contact, a business conversation and a free conversation.

A social contact is the most common in the social sphere of communication (buying a newspaper in a shop or an airline ticket in the air-flight) and it is proceeded in the form of a "jogging" dialogue with a relatively rapid change of the roles of the speaker and the listener.

For example:

S.1. To me and Nataliia ten postcards, this are these.

S.2. Fourteen hryvnias, please.

S.1. Please.

A business conversation is observed in the spheres of oral communication: professional, social, everyday life and the sphere of education.

A free conversation is not limited to a circle of persons, nor at times, and it becomes a form of interpersonal, informal communication, the purpose of which is the speech activity itself. Example:

S.1. Yesterday we and Helen went to the country house.

S.2. And I did not go out of the house: there was a lot of work.

S.1. Listen, and where is Deville? I have not seen him for a long time.

S.2. He is in town. I met him at a book exhibition.

S.1. By the way, is it still open, the exhibition, I mean? I was not on it, I wonder?

Let's analyze the ratio of linguistic motives of partners in a dialogue. From this point of view we can distinguish: there is so called balanced dialogue, a dialogue-questioning (the afferent dialogue), a dialogue-discussion, a dialogue-disagreement. In the balanced "quiet" dialogue plays the

role of the initiator of the conversation when it is not well seen, there is a conversation of equal partners.

In the afferent dialogue the role of partners is sufficiently fixed: one partner asks, the other one responds (an interview, the exam, the interview with a patient, an investigator and a witness). For example:

S.1. What hours did you pass past the Semaphore carriage?

S.2. Somewhere around 11 o'clock in the evening.

S.1. Have you seen a one-room mansion with a green gateway to the car?

S.2. Yes, I saw.

S.1. Could you recall the brand and color of the car?

Pupils usually respond to replicas with the help of other suggestions, at the level of the corresponding, passive speech. The teacher should pay the particular attention to the development of pupils' ability to start a dialogue. In the practice of teaching dialogical speech it was not given the necessary attention to the formation of a culture of actualization of the inner world of pupils with the aim of issuing speech acts which are initially active.

When the partners adhere to different points of view according to the same problem, then there is a debate, a dispute. At the same time the motives of the communicants are identical: each of them tries to prove his/her own point of view, insists on his/her own mind. For example:

S.1. You did!   *S.1. You did!   You did!*

S.2. I didn't!   *S.2. No, I didn't!*

S.1. You did!   *S.1. Ouch! You hit me!*

S.2. I didn't!   *S.2. I did!*

A dialogue of incomprehension can be caused by various reasons. It's a reluctance to listen, and misunderstandings between the partners, and just bad listening to the partners. Example:

S.1. Where are you going?

S.2. Pardon?

S.1. I asked you where were you going?

S.2. I'm going to the stationer's.

S.1. To the station? Are you going away?

S.2. I said I was going to the stationer's. I have to buy some envelopes. I want to write some letters today.

S.1. I beg your pardon?

S.2. I said I wanted to write some letters.

S.1. Do you want to write a letter at the station?

S.2. No! At home.

S.1. But you said you were going to the station.

S.2. No, to the STATIONER'S!

S.1. Ah, the stationer's! Why didn't you say so at once?

The partners have to ensure that the speech acts of each of the participants in the dialogue cover as many different types of expression as it is possible. Although the dialogue is usually characterized by short replicas. If a pupil actively participates in a dialogue, successfully selects replicas, that is his/her speech it is communicatively meaningful, then the teacher should be put into the example of such a pupil.

Let us show such stages as the readiness of speech in the process of dialogical communication. In real conditions communication is prepared, thought over before dialogical speech is relatively rare, mainly in situations of administrative sphere – legal, professional communication, in the field of social activity. Prepared dialogue is inherent in the field of education, it often has the appearance of a monologue that has not been realized (for example, the teacher, making sure that the pupil can not present the material, tries to ask questions, that is, through a dialogue, to look at the creative information, get the correct answers). If one of the partners can think of his/her verbally meaningful party in the conversation, then the whole dialogue is impossible: it is difficult to reliably predict the reaction of the partner, all the sides of this or that topic.

Thus, from the methodological point of view dialogical communication (statements of each partner) should be divided into prepared and unprepared. The unprepared dialogical communication may be home-done and spontaneous. The latter is characterized by an unpreparedness of the speech act and is carried out by itself, without control from the side of teacher's perception. The teacher should encourage pupils to develop both prepared and unprepared dialogical speech to form their creative potential.

Also, the productive creative approach in Psychology the teacher has to use at the lessons the ways of organizing ***facilitative interaction***. Facilitative interaction at the English lessons is also possible when the teacher organizes the heuristic conversation. The teacher should be understood as the theory of teaching methods of foreign languages, that is, the set of methods of studying and learning by means of guidance questions.

For the pupil the same word "heuristics" is understood as the art of finding truth in the ideal sense, which has to master the joyness, the satisfaction of the emergence of a successful thoughts or a desire to discover something. The dominant way of realizing this method can be the conversation itself and the educational debate in general.

The purpose of the heuristic conversation is the development of pupils' ***creative thinking***. For the in-depth understanding of the content of artistic text it is expedient to conduct *a heuristic conversation*, which can be divided into *three stages*:

1. Pre-emptive questions, which have the aim of revealing the degree of general perception of the text.

2. Questions about the poetics context of the novel.

3. Common questions for understanding the ideological and artistic content of the text.

The effectiveness of the method of heuristic conversation depends on two main conditions: pupils' readiness; thought by the teacher of a clear system of questions. Applying the heuristic method (in such a way the teacher largely prepares pupils for creative analytical activity).

It should be noted that any conversation (reproducing, systematizing, heuristic) is a dialogical method of teaching in which the teacher with the help of well-posed questions urges pupils to reproduce previously acquired knowledge, make independent conclusions – so called generalizations based on the acquired actual material.

The conversation may start *the discussion*. This technique is divided into some stages: 1) preparatory stage; 2) stage of conducting; 3) stage of conclusions.

One of the natural ways to achieve the development of facilitative interaction and interference is the discussion (the higher level of the heuristic conversation), that is the discussion according to a particular problem through the exchange of thoughts in coincidence or dissenting of ideas. The discussion as a practice in speech involves the development of skills in a clear, logical way to formulate pupils' thoughts, namely to help them to be able to make generalizations on the basis of examples, to conduct analogies, to evaluate priorities, to give reasons, etc., and the ability to conduct a discussion, that is to be able to listen without interrupting, to express relevant and clear information.

The main feature of the discussion is the attractiveness of the subject of this discussion, clearly defined and interesting for the participants in the process of communication. Interesting does not necessarily mean controversial, and the discussion is not just a "dispute". In a real communication, as a rule, we discuss the usual, interesting things for us, and only some of them are really controversial.

Proposing a subject for the discussion, the teacher should not provide pupils with all the information necessary for the discussion, so as not to deprive them of their initiatives. Pupils must independently put forward convincing evidence, bring new facts, examples into discussion, and not paraphrase ready-made ideas.

The success of the discussion depends, firstly, on the number of pupils who participate in the discussion, and secondly, how motivated there are their speech actions. If the attention of the participants is focused on someone who speaks, if they are interested, react to humor, etc., the motivation of speech activity is rather high. Consequently, absolute participation and high motivation are the factors that indicate the effectiveness of the discussion.

An optimally active discussion is a talk in which all the pupils of the group participate, can not be carried out when working with the whole group, that is when conducting the discusses material in a centralized manner. Decentralization and grouping of pupils into groups/couples makes it possible to avoid this organizational disadvantage. The main thing here is to guarantee the heterogeneity or homogeneity of the groups so that there is no serious conflicting relationships between the pupils. It is desirable that the composition of each group be permanent, this will help to eliminate stress and problems with this discipline.

When working in groups, the time of active participation of each pupil in the discussion increases. At the same time, the state of anxiety for shy schoolchildren is reduced, which helps them to overcome the fear of mistakes.

Also important is the physical aspect of group activity: the participants in the discussion are at a close distance, face to face, and turn to each other directly, especially, using the necessary auxiliary material. In addition, group work opens teachers opportunities for mutual learning: pupils correct each other, help pick up means of expressing thoughts. When working in groups, the role of a teacher greatly changes. From the instructor, the controller, the corrector if it is necessary turns into an organizer, assistant or a partner.

Conclusions. So, we conclude that facilitative interaction is characterized by the following suggestions. Firstly, creative activity is seen as a person's need to adapt to new conditions of the reality. It is the ability of the person to include something new into the process of his/her life, to adapt to external conditions of the activity, which, as a rule, promotes greater flexibility of the subject in solving problems and situations, increases the possibility of personal improvement and growth. Creative activity is seen as the process of inventing a product that did not yet exist for a given person (although this product may already exist in principles). The characteristics of these new products or processes are their novelty, originality, expediency, validity, the ability to meet their own needs, adequacy.

So, productive approach to study of the development of creativity in the process of facilitative interaction shows that this approach to some extent reduces a person's creative ability to manifest his/her individual characteristics. The productive approach offers a very original and balanced understanding of the creativity, which is based on *the universality* of the creativity, its accessibility *for everyone*, the role of creativity not only as a way *to adapt* to external environmental conditions, but also as a tool for qualitative change.

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ПСИХОЛОГІЧНІ ОСОБЛИВОСТІ ФОРМУВАННЯ СВІТОГЛЯДУ МОЛОДІ В УМОВАХ СЬОГОДЕННЯ

ОСОБИСТІСНЕ ЗРОСТАННЯ ТА ПРОФЕСІЙНЕ СТАНОВЛЕННЯ СТУДЕНТСЬКОЇ МОЛОДІ

ПСИХОЛОГІЧНІ ОСОБЛИВОСТІ СОЦІАЛІЗАЦІЇ МОЛОДІ ТА ЇЇ ЖИТТЄТВОРЧІСТЬ