

Development Of The Professional Creative Competence Of The Future Teacher

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Abstract: *The article deals with the concept of formation and development of the future teacher's creative competence. And also considered the development of creative competence of the future teacher is a natural process of qualitative changes in components and includes a theoretical substantiation of the concept of "creative competence", its meaningful and structural analysis. The levels and the main line of development of creativity, which serve as stages of enrichment of the creative potential of the individual, are considered. Understanding creativity as a special type of human activity of an unregulated, productive, transformative nature, it should be recognized that creativity must be considered as one of the general human abilities - the general ability to create.*

Key words: *concept, creativity, creative competence, pedagogical erudition, creative thinking, pedagogical consciousness, ability*

The concept (Latin *conceptio* - understanding) is interpreted in pedagogical science as a system of ideas, conclusions about the laws and essence of the pedagogical process, the principles of its organization and methods of implementation, built on a certain theoretical and methodological basis and generalization of modern advanced pedagogical experience, including its own, experimentally tested.

The concept of the formation and development of the future teacher's creative competence is based on ideas:

- creative competence - an integrative professional and personal characteristic of a teacher, which ensures the success of his actions in typical and extraordinary pedagogical situations, which is a system-forming component of the formation of a teacher's professionalism, a factor in the effectiveness of his pedagogical work;
- a factor in the formation and development of the creative competence of a future teacher is a creatively developing educational space, which creates favorable conditions for professionalization: an atmosphere of search, free self-development of cooperation, choosing an individual educational route in accordance with professional inclinations;
- the process of developing the creative competence of a future teacher becomes effective if it is built on the principles of: the unity of formation and development in the process of formation of the creative competence of the future teacher; the unity of the systemic, competence-based, personality-developmental approaches; continuity and continuity; interdependence of the generalized educational trajectory and the individual educational route of the future teacher in the process of professionalization; the formation of an orientation-search position of the future teacher in relation to any aspects of his teaching

experience;

- inclusion of students in a variety of educational programs of an enriching, additional, accompanying nature; in the strategy of innovative creative self-development, aimed at expanding pedagogical erudition, skill, personal qualities, provides an increase in the level of development of the future teacher's creative competence.

The contribution of the concept to the development of the conceptual apparatus of pedagogy, didactics of higher education, the methodological foundations of research on the basis of systemic, competence-based, personality-developmental approaches.

The concept of the formation and development of the future teacher's creative competence is a natural process of qualitative changes in the components and includes a theoretical substantiation of the concept of "creative competence", its meaningful and structural analysis.

An analysis of scientific literature, research on the problem of professional competence showed that the specificity of the theoretical and cognitive situation associated with the study of the creative competence of a person within the framework of pedagogical science is that the term "creative competence" is unstable. Our research allowed us to come to the conclusion that creative competence is an integrative quality of a teacher's personality, reflecting the measure of possibilities for the realization of psychological and pedagogical erudition and creative thinking, professional skill and readiness for creative pedagogical work.

in real educational practice focused on competent support for the creative development of students.

The main characteristics of the creative competence of the future teacher are:

- the implementation of psychological and pedagogical knowledge as a factor in the formation of professional erudition and creative thinking of the individual;
- experience of creative pedagogical activity as a measure of opportunities for the implementation of professional skills;
- readiness for self-realization as a result of creative self-development.

It was of great importance for us to identify and study each component of the creative competence of the future teacher and the connections between them.

The study of the future teacher's creative competence in the theoretical aspect reveals its content, the basis of which is psycho-pedagogical knowledge.

Based on the general, conceptual approaches to the "formation of the personality" of a teacher in the process of his professional education (V. A. Slastenin, I. A. Zyazyun, N. V. Kuzmina), the beginning of the formation of her professional competence lies in the plane of professional and educational activities and due to professional knowledge. It is undeniable that professional knowledge is one of the foundations of pedagogical skills and creativity of a teacher. However, the content of professional knowledge is not limited only to the knowledge of the taught subject, its methodology, pedagogy and psychology. Along with this, knowledge about the features of innovative teaching, noosphere education, creative development and self-development of the individual is increasingly in demand; about the specifics of pedagogical heuristics; about modern approaches to the problem of creativity; about the features of creative psychological and pedagogical technologies of teaching and upbringing.

A.K. Markova, defining the teacher's professional knowledge as information from pedagogy and

psychology about the essence of teacher's work, about the features of pedagogical activity and communication, the teacher's personality, about the mental development of students, their age characteristics, etc., rightly notes that in professional knowledge the teacher draws a standard for his individual professional development [9].

N.V. Kuzmina, having experimentally proved that "highly competent" teachers compare favorably with "incompetent" teachers in the presence of psychological components in the system of professional knowledge, classifies them as follows. The differential psychological component includes knowledge about the peculiarities of the assimilation of educational material by children in accordance with individual and age characteristics.

The socio-psychological component includes knowledge about the features of the educational, cognitive and communicative activity of the group and its individual member, about the features of the teacher's relationship with the class, the patterns of communication.

The "autopsychological" component includes knowledge about the merits and demerits of one's own activity, the characteristics of one's personality and its characteristic qualities [6].

Defending the priority of psychological and pedagogical knowledge, M.I. Lukyanova and G.S. Sukhobskaya emphasize the importance of psychological and pedagogical literacy of the teacher, criterion significance in assessing the effectiveness of the teacher's work.

An important feature of professional pedagogical knowledge is its complexity, which requires the teacher's ability to synthesize the studied sciences.

Psychological and pedagogical knowledge forms the "core of synthesis" (IA Zyazyun, 1989), which is necessary for a competent analysis of pedagogical situations. However, even here, along with the need for a psychological component of professional knowledge, theoretical generalizations are needed, since only through the condition of the general, the lawful is it possible to understand the infinite wealth of the individual. The solution to each individual pedagogical problem actualizes the entire system of teacher's professional knowledge, which manifests itself as a whole. A teacher who is able to select, analyze and synthesize professional knowledge, present it in a technological and methodological form, is distinguished not by knowledge, but by developed pedagogical thinking. "A real teacher is not an encyclopedic dictionary, but Socrates", - asserted P.P. Blonsky.

Without diminishing the importance of professional pedagogical knowledge in the work of a teacher, it should be noted that only organic interconnection and interdependence of objective knowledge and subjective thinking generate "pedagogical consciousness - the principles and rules underlying actions and deeds."

Professional pedagogical consciousness is formed in a complex way: at the methodological, theoretical, methodological, technological levels. Knowledge of the methodological foundations of social development and philosophical directions of pedagogical thought determines the knowledge of the laws, principles and rules of pedagogy and psychology and the main forms of activity. At the methodological level, knowledge of the design and construction of the pedagogical process is formed. Technological component

the formation of pedagogical consciousness; consists of knowledge of the technology of solving practical problems of training and education in typical situations.

We consider the formation of scientific knowledge and creative thinking to be one of the factors ensuring the success of a teacher's acquisition of professional competence. The scientific nature of knowledge provides a theoretical generalization of pedagogical problems, equips "with the principles of solving not only those tasks on the basis of which they were made, but also all others related to this area encountered in practical pedagogical activity."

At the same time, the solution of any pedagogical problems is a personally-oriented process, offering variability of the teacher's thinking in the search and finding of effective methods of pedagogical activity. In addition, the educator is constantly deciding; countless teaching and educational tasks, works in ever changing circumstances. He has to develop and implement in his work with specific students non-standard approaches mediated by the peculiarities of "objective-subjective" (V.N; Khar'kin., 1991) pedagogical interaction. Therefore, the professional growth of a teacher depends not only on psychological and pedagogical awareness, not on the assimilation of certain standards, standards, but also on the mobility and flexibility of making optimal creative decisions in a multifaceted pedagogical process. It is creative thinking that allows the teacher to "go" beyond what is required for the solution of the arisen pedagogical task in already known ways. However, it is not enough to associate creative thinking with imagination alone. For creative thinking, teachers are characterized by: mobility of previously acquired knowledge; finding options for possible solutions, improvisation (readiness of knowledge for their practical application); dialectic (transformation of the complex into the simple); integrability (complex solution complex problems); flexibility (the ability to rebuild, solve various problems); originality; productivity; constructiveness.

The features of the teacher's creative thinking are formed under the influence of the requirements arising from the content and nature of pedagogical work. Following E.V. Kotochigova, we emphasize that "pedagogical thinking is a creative process aimed at resolving constantly changing, variable pedagogical problem situations"

At the same time, many scholars-followers (S.G. Vershlovsky, H.I. Liimets, Yu.N. Kuliutkin, M.M.Kashapov, G.S. Sukhobskaya) distinguish different levels of pedagogical thinking, emphasizing thus, the "situational" or "oversituational" of the thinking processes. The first is characterized by thinking, i.e. reproduced thinking, while in the presence of a "supra-situational" level of thinking, an uninterrupted connection between thinking and creativity appears, a distinctive feature of which becomes the productivity of pedagogical decisions.

It should be noted that one of the criteria for the formation of pedagogical thinking along with professional maturity, efficiency and effectiveness "is professional productivity. Its indicators are novelty, independence, breadth of transfer. In the developed "practical thinking" of the teacher, productivity is acquired through the invention of new ideas, plans, projects, methods. The main characteristic of creative pedagogical thinking is creativity, i.e. special sensitivity of the teacher to new pedagogical ideas and the ability to create their own pedagogical ideas [228, p. 7 - 31].

E.P. Torrance defined creativity as the ability to generate original ideas and use non-standard methods of intellectual activity; as well as trusting abilities. Unlike adaptability, i.e. adaptability to new conditions, creativity can be represented as an "individual trajectory" of intellectual development "[13].

Creativity as an "individual trajectory" of self-disclosure is conditioned by the project of the

unknown based on the interaction of intuitive and logical principles. M.M. Kashapov gives an idea of the self-development of the creative process, believing that "the course and satisfaction of the need" for new knowledge always presupposes an intuitive moment, verbalization and formalization of its effect; the solution that can be called creative cannot be obtained by logical inference. The birth of a new one is associated with a violation of the usual system of ordering: with the restructuring of knowledge or with the completion of knowledge by going beyond the original system of knowledge [3].

In the same way, the restructuring of the professional knowledge available to the teacher is not just thinking as a thought-technical process. A teacher with a "suprasituational" level of thinking must think of "something new" (according to V.M. Polonsky), i.e. new professional knowledge-ideas, often paradoxical. In this new professional pedagogical knowledge, along with the undoubted novelty, originality and uniqueness, the deep meaning of the creative solution of this or that pedagogical problem is revealed. Its essence is in finding the optimal and effective in its educational, educational and developmental significance of professional pedagogical thinking.

So, the basis of professional and pedagogical erudition, learning, breadth of mind, based on a large amount of knowledge, memory and creativity, i.e. the minimum level of the teacher's creative competence is made up of anthropological, human knowledge, complexly synthesizing knowledge

studies from various sciences and spheres of human culture, multiplied by creative thinking and multiplied by the consciousness of an intellectual-humanist.

Professional and pedagogical erudition of a teacher is "recoded" for students in the process of a real educational process in such a way that, by teaching and educating, they develop their abilities. To turn the process of assimilation of subject knowledge by students into educational and creative activity, the teacher must possess the most diverse pedagogical skills.

V.M. Zagvyazinsky sees pedagogical skills as the ability to solve pedagogical problems. He attributes pedagogical technique to the skills necessary for solving pedagogical problems, arguing that "mastering it is an indispensable prerequisite for creative activity."

A teacher who is fluent in the technique of speech and oratory, facial expressions and gestures, will be able to find the right tone and style of didactic communication with students, control their attention, choose the optimal pace and rhythm of the educational process. And yet, pedagogical technique is only a tool through which a master teacher achieves efficiency in his pedagogical activity. The teacher must be able to translate the content of the learning and education process into specific pedagogical tasks. This skill is achieved in the process of studying the personality of the student, the classroom team and designing their development.

The structure of special pedagogical skills V.A. The sweetheart introduces the ability to build and set in motion a pedagogical system, which is implemented through planning, selection of the content of education and upbringing, the choice of forms and methods of educational work; the ability to highlight and establish interconnection by activating the student's personality, organization and development of his activities; the ability to account and evaluate the results of pedagogical activity through the analysis of the educational process and the teacher's

introspection of the results of his work.

A detailed description of groups of skills by the main "blocks" of professional competence is given by A.K. Markov. The first group of pedagogical skills: the ability to plan training based on the psychological study of students (basic), the ability to set teaching, developmental, educational tasks in unity, flexibly rebuild them depending on the changing situation. At the same time A.K. Markova links specific pedagogical skills with the corresponding professional positions and psychological qualities that ensure the implementation of both: individual components and the procedural and resulting aspects of the teacher's work as a whole. So, the ability to set pedagogical goals and objectives is due to the position of the goal-setting subject and organizer of his pedagogical activity, as well as such necessary personal qualities as pedagogical goal-setting, pedagogical thinking, intuition and pedagogical erudition.

The second group of skills that ensure the instrumental nature of teaching by means and methods of influencing students consists of the ability to work with the content of the educational material, while being in the professional position of the subject; the ability to study students, while being in the professional position of a diagnostician, having pedagogical optimism (the main quality), pedagogical observation, pedagogical improvisation, pedagogical resourcefulness; the ability to optimally combine methods, forms, means of teaching and educational work.

The third group of skills that provide a teacher's pedagogical analysis of his pedagogical activity consists of the skills of introspection of pedagogical activity based on the study of students, while being in the professional position of a self-diagnosis, a subject of pedagogical activity, who owns pedagogical reflection.

The fourth group of skills, ensuring the formulation of communication tasks, consists of the ability to ensure the implementation of the reserves of the personality, the satisfaction of textbooks of the educational process; the ability to set a wide range of tasks, knowledge exchange; mutual regulation, being in the professional position of a humanist and organizer of communication, possessing at the same time a motivational focus on another person and pedagogical tact, i.e. sense of proportion, delicacy, humor.

The fifth group of skills that provide the procedural side of pedagogical communication through a variety of ways, means, are the ability to communicate at the level of "another person - a source", relying on the spiritual value of the student; the ability to flexibly rebuild the methods of communication, to choose the optimal combination of them, being in the professional position of a psychotherapist, an actor having a relation to another as an intrinsic value, preparing for "open" communication; pedagogical communication, emotional self-realization, pedagogical ethics

A.K. Markova does not single out skills that provide a pedagogical analysis of the problems of their own style, progress and results of communication into a separate group. Nevertheless, it is noted that the teacher must be able to analyze the effectiveness of communication "from the student", predict the consequences of communication for the student and for himself, while being in the position of the subject of equal communication with the student.

The sixth group of skills that characterize the maturity of a teacher's personality and provide a

pedagogical focus and personality traits consists of the ability to recognize professional and pedagogical motivation; the ability to give it stability, occupying a professional and psychological position of a citizen, while having the motivation to develop the student's personality. The formation of individual personality traits (pedagogical abilities, character, mental states and processes, personality traits of a teacher) is influenced by the ability to develop the humanities components of abilities, becoming a professional humanist position and having empathy and foresight.

The seventh group of skills ensures the development of integral characteristics of the teacher's personality, pedagogical self-awareness, individual style, and creativity. This group is made up of the teacher's skills to consciously determine the prospect of his professional growth, to be aware and develop his individual style, being in the position of an optimist and innovator (main), as well as a master, creative individuality (derivatives), having a holistic pedagogical self-awareness, innovation (main), the desire to improve their qualifications, emotional satisfaction with their teaching work. Describing the resulting aspects of the teacher's work, A.K. Markova identifies pedagogical diagnostic skills that are necessary for a teacher to analyze them.

The eighth group of skills that provide diagnostics and forecasting of the intellectual development of students consists of the ability to carry out pedagogical monitoring of the development of students in the educational process. The implementation of these skills is mediated by the professional positions of a diagnostician, consultant, psychologist, possessing at the same time the motivation to diagnose students, diagnostic thinking and the ability to predict the capabilities of students.

The ninth group of skills that provide diagnostics and forecasting of the social development of schoolchildren consists of the skills of pedagogical insight. Choosing, depending on the upbringing situation, the position of a diagnostician, educator, consultant psychologist, the teacher must have pedagogical vigilance, pedagogical empathy, and the ability to educate.

The tenth group of teacher skills is made up of the "integral skills" of the teacher to evaluate his work as a whole: the ability to see the cause-and-effect relationships between his tasks, goals, methods, means, conditions, results; the ability to isolate macro- and microcycles in their work; the teacher's ability to move from the assessment of individual pedagogical skills to the assessment of his own performance and professionalism; the ability to find "white spots" in their professional activities; the ability to be aware of the relationship between the methods of their work and the results of training and education of schoolchildren, to study and evaluate the work of colleagues.

The group of integral pedagogical skills includes the research skills of a teacher: the ability to move from difficult practical issues to their formation in the language of a scientific problem; the ability to conduct targeted observation, to carry out a pedagogical experiment with varying individual factors from the point of view of their influence on the results. This requires professional positions of a researcher, expert, professional and the teacher's psychological qualities such as motivation for further professional growth, to change the type of his pedagogical thinking; striving for independent choice, creative solution of pedagogical problems.

No less detailed description of pedagogical skills is given by A.I. Mishchenko, V.A. Sweetheart. Various skills, revealed through a set of sequentially unfolding actions, have theoretical and practical components. This allowed the authors to present the pedagogical

competence of the teacher as the unity of his theoretical and practical readiness for the implementation of pedagogical activity

The content of the teacher's theoretical readiness is manifested in the generalized ability to think pedagogically, which, in turn, presupposes the presence of analytical, prognostic, projective and reflexive skills. The content of the practical readiness of a teacher, a teacher is manifested through organizational and communication skills.

Our analysis of various approaches to structuring pedagogical skills has shown that, considering certain groups of skills, the authors do not single out creative skills separately. It can be assumed that they are resolved in analytic-prognostic, projective-reflexive and in mobilization-developmental, orientation, information-didactic skills, as well as perceptual-reflexive skills of pedagogical (verbal) communication and pedagogical technique. In other words, the productive nature of creative activity is determined by the content of professional activity, which includes gnostic, design, constructive, communicative and organizational components. Consequently, the teacher's creativity consists of new ways of solving gnostic, constructive, design and organizational tasks, which are carried out by a certain system of skills that form the structure of the teacher's creative activity.

IN AND. Andreev, by analogy with scientific creativity, analyzes research skills that can become the basis for the development of research abilities of a modern teacher. Speaking about the importance of mastering the whole system of research skills, first of all, it is necessary to highlight the diagnostic skills associated with the procedures of applying various methods of observation, diagnosis and testing of the current and potential levels of development of students. The ability to conduct purposeful observation requires from the teacher not only thoughtfulness and observation, but also mastering the techniques of recording the results of observation, their subsequent processing and integration. The results of pedagogical diagnostics often allow the teacher to see and form new problems that require independent experimental research.

To conduct an experimental study, you need the ability to put forward and form hypotheses, the ability to design an innovative teaching and educational process; the ability to develop a methodology for preparing, conducting and processing the results of an experiment. In addition, skills are needed for hermeneutic interpretation of the course and results of experimental activity.

However, from the point of view of V.I. Zagvyazinsky on creativity as a scientifically grounded choice of the best of the possible, "steps to creativity" are the ability to observe, analyze, generalize, highlight the main thing, foresee, combine accurate calculation with fantasy and guesswork, scientific intuition; the ability to search and find analogues, combine, reconstruct, generate ideas.

D.G. Levites in the content of the experience of creative activity introduces the independent implementation of the near and distant transfer of knowledge and skills into a new situation; detection of a new problem in a standard situation; establishment of the integral structure of the object; consideration of alternatives when solving a problem; combination and transformation of previously known methods of activity in solving a new problem [7].

I.S. Sergeev gives a list of various general educational skills and skills, among which he combines reflexive and creative skills into a separate group. The actual creative skills include:

- the ability to see and find non-standard ways of solving problems;
- the ability to solve non-standard problems, the algorithms for solving which have not been studied;
- the ability to set a problem, the solution of which involves the use of non-standard methods and techniques;
- the ability not to adhere to the once chosen position on the problem;
- the ability to solve problems in which there is neither an ultimate goal, nor ways to achieve it.

In search (research) skills, creativity is present in the ability to generate ideas; the ability to find several options for solving a problem; ability to make messages.

Among managerial skills, one can single out the skills of goal-setting, design, independent decision-making and forecasting their consequences, the skills of introspection and self-regulation as having a direct bearing on the characteristics of a creative personality [11].

As you can see, in pedagogical science the question of the professional skills of a teacher has been worked out in some detail. However, within the framework of the studied problem of creative competence, we single out the skills, thanks to which the teacher achieves not only the effectiveness of teaching and upbringing of students, but also their creative development and their own self-improvement.

First, it is the ability to activate internal resources, creative possibilities; ways to overcome the professional deformation of a pedagogue; ways to optimize the educational process and stimulate the productivity of pedagogical activity; ways of dialogue cooperation between teachers and students and providing a heuristic environment through empathic pedagogical communication and creative behavior of the teacher; ways of activating productive thinking activity and generalizing the learning ability and upbringing of schoolchildren.

Secondly, the main criterion for the formation of the professional-activity component of creative competence should be considered the generalized ability of the teacher to independently, efficiently and non-trivially solve pedagogical problems, ensuring the theoretical self-development of students.

Creative activity is rightfully considered successful, all the more effective. Therefore, it is not enough for a teacher to possess a certain amount of professional knowledge and pedagogical skills. The success of pedagogical activity depends to a large extent on abilities.

Abilities as individual psychological characteristics of a person are manifested not in the knowledge, skills and abilities themselves, but in the dynamics of their acquisition, in how quickly and easily a person masters a specific activity.

There is a kind of didactic connection between abilities, knowledge and skills. According to B.M. Teplova, for mastering skills, appropriate abilities are required, which implies the development of knowledge and skills related to the relevant activity. The abilities themselves are always the result of development in specific activities.

Pedagogical abilities are defined as the individual stable properties of the teacher's personality. Among the various groups of pedagogical abilities (perceptual-reflexive, projective, constructive, managerial), we have to single out those of them that provide the teacher's creative competence.

One of the “primary” abilities, in our opinion, is the “art of being yourself” and “the art of being different” (V. Levy, 1999). In other words, the higher the teacher's ability to empathy and reflection, co-creation, the higher his professional and pedagogical results.

Empathy is defined as "incarnation", "feeling" into the state of another person, understanding it not with the mind, but with the heart. This is "comprehension of an emotional state, penetration into the experiences of another person." The main characteristics of empathy are empathy, i.e. the experience of the subjects of the same emotional states that the other person experiences, sympathy, i.e. experiencing one's own emotional states about the feelings of another.

A.K. Markov, highlighting rational empathy (I understand you); emotional empathy (I sympathize with you); effective empathy (I can help you), concludes that the teacher's pedagogical empathy contributes to his "decentration", i.e. the ability to stand on the student's point of view, take it into account in the course of interaction [324, p. 35].

The peculiarities of the teacher's perception of pupils in the process of didactic interaction determine his one or another emotional response to their "aspirations and troubles". Showing pedagogical empathy, the teacher accepts any kind of student manifestation and takes into account his personal originality, trying to understand the motivation and meaning of certain actions and deeds. But unlike identification, i.e. identification with the student, when the teacher implements pedagogical empathy, his own line of activity and behavior is built flexibly and pedagogically expediently.

The specificity of pedagogical communication, unlike any other, consists in the need, first of all, to “perceive feelings”, which often turn out to be hidden behind the stream of words, facts and arguments. The success of a teacher's work begins with how flexibly the teacher feels the deep psychological attitude of the student. “The main thing,” M.I. Lukyanov, - to feel the state, mood of the child and connect yourself to his experiences. "

In addition, such a characteristic feature of pedagogical empathy as effectiveness should be emphasized. In real school practice, the manifestation of pedagogical empathy by the teacher is immediately felt by the students and understood by them as "like-mindedness", "one feeling", which ultimately provides a positive attitude towards learning activity. In view of the foregoing, the teacher's ability to pedagogical empathy has the following characteristics: focus, breadth, stability, efficiency.

For our study of the problem of the future teacher's creative competence, its main criterion is the degree of expression of pedagogical empathy in the future teacher in the real process of educational and educational interaction with students. Pedagogical empathy acts as the initial ability to penetrate into the inner world of the student.

To solve creative pedagogical problems, the empathy method (the method of personal analogy) is often used. In solving creative pedagogical problems, certain analogies are also used, which are based on the process of, as it were, the identification of a teacher with an object (class, group of students) and objects (i.e., the personality of the student). In the conditions of the teacher's application of the method of pedagogical empathy, there is a "touch to the image", which, in turn, excites his imagination, imagination and ultimately contributes to the birth of an original idea for solving pedagogical creative problems.

The technology of mastering the method of empathy often comes down to entering the "image" and from the "face of the object" to reason, feel, hear, see, etc. until a productive idea for solving the problem appears.

Our understanding of empathy is still not identification, i.e. identification, and "mood for an emotional wave", the manifestation of good feelings for students.

The main, central, "nuclear" creative ability in the structure of the teacher's creative competence is creativity. Creativity is revealed (indicated) by means of a procedural-resultant characteristic, while creativity is a subjective-conditional characteristic. Being one of the varieties of professional creativity, pedagogical creativity consists of didactic and communicative creativity. Didactic creativity includes sensitivity to intellectual values as well as the ability to innovate. Communicative creativity is based on dialogue and improvisation [247, p. 96].

A.V. Morozov argues that the "components" of communicative and didactic creativity are the basis of pedagogical abilities. Pedagogical abilities affect the ability to pedagogical creativity, which, in turn, develops intuition [357, p. 97].

It seems to us that the intuitive mechanisms of creativity (depth and concentration of considering the problem in the inner plan or through anticipation and finding the right solution to the problem with the help of foresight, anticipation of the course of events) are the basis for the development of creative abilities. In other words, creativity is based on intuition. At the culminating moments of the "spiritual states" of the teacher, there is an internal demobilization, readiness for creative pedagogical activity.

style, which is called "inspiration." "In a spiritual state (inspiration), - says V.D. Shadrikov, - the secret of creativity"[553, p. 22].

In a state of emotional uplift, inspiration, the directed insight of the teacher's mind (i.e., specific pedagogical attention) increases to highlight the essential characteristics of the situation of a pedagogical phenomenon or event that allow solving the problem. The specificity of pedagogical attention lies in the fact that, on the one hand, it should be "scattered" into numerous objects, and on the other, it should be concentrated on solving pedagogical problems, continuous analysis of the process of activity and its anticipation.

The distribution of attention helps the teacher, according to V.N. Kharkina, to determine the moment of the beginning of improvisation. Instant concentration of attention contributes to the prompt choice of the way of implementation of improvisation, the effectiveness of its public flow, immediate analysis during the transition to the initially planned [540, p. 32].

The founder of theatrical pedagogy K.S. Stanislavsky aphoristically defined attention as "a gate to creativity." Attention is figuratively compared to a kind of "searchlight" of the psyche, which selects and highlights the object of attention more clearly and clearly, extinguishing the rest. High creative performance is characterized by stability of attention (i.e., such a property of attention, which is characterized by the ability to focus on an object for a long time), a large object of attention (i.e., the number of objects that can be captured by attention) and switchability (i.e. quick transition from object to object or from one type of activity to another)

And another component of the "creative dominant" is imagination, since it helps the teacher to

predict the perception of the educational material by the students, the forms of its presentation, the ways of activating the students, and

also to design individual pedagogical situations, to predict the results of pedagogical activity. In the imagination, the creative abilities of processing ideas are manifested.

The process of imagination consists of several points: building an image of the final result of activity; creating an image of the process of activity; creating an image of a behavior model; recreation of images of the real world. The transition to figurative thinking and productivity of the imagination contributes to the expansion of consciousness, activation of information exchange with the subconscious, the establishment of a communicative connection between consciousness and subconsciousness and thereby a sharp expansion of the information base for understanding the problem, energetic activation, switching emotions from the mode of blocking information to the mode of energy feeding

Thus, the main components of creativity include intuition, teacher inspiration, developed attention and imagination.

However, a historical excursion into creative psychology and pedagogy shows that the phenomenon of creativity is not only a special ability of the human mind, but also a more complex characterological property of a person. Initially, in foreign psychology, creativity is associated with the creative achievements of the individual. To explain the nature of creativity, the concept of psychological energy was used. Psychodynamics of S. Freud, the founder of the psychoenergetic concept, made it possible to explain such characteristics of human behavior as "spontaneity" and "persistence". Ch. Spearman, on the principles of energetism, introduces the "G-factor" as a general indicator of mental energy to consider the problem of mental giftedness

The domestic representative of "energetism" A.D. Lazursky identifies activity with neuropsychic energy, emphasizing that "energy and activity are not volitional efforts, but something much broader, underlying all our mental processes and phenomena in general."

The idea of creativity as simply the maximum expression of abilities was developed by representatives of the mechanistic tradition (G. Eysenck, D. Wensler, J. Raven, M.K. Gurevich, etc.), who, through factor analysis and the method of problem situations, recognized only individual differences, reducing the productive process only to the mental abilities of a person. However, many years of testing practice, as well as achievements in various fields of science, technology and art have shown that a person's creative output and indicators of mental abilities often do not correlate. Therefore, in the methodological approach of J. Guilford, a specific ability for creativity is highlighted, not reducible only to intellect. Creative thinking (according to Guilford) is characterized by factors of divergence: fluency, flexibility, originality, irrelevance, curiosity, fantasticness, etc. Guilford's isolation of the coefficient of creativity (Cg.) Is different from the IQ index to element-by-element analysis, to "purely external mechanistic dependence between two different processes "

Further research of creativity led to the emergence of the so-called polymodel concepts (R. Sternberg, J. Renzulli, Heller). In Sternberg's theory of synthetic giftedness, intelligence is not limited to one factor, but consists of many cognitive and other factors. E. de Bono's synthetic giftedness is described on the "novelty - stereotyped" scale. In the theory of three rings, J. Renzulli describes giftedness as "the interaction of three groups of human qualities; high-level intellectual abilities; high dedication to the task being performed; high level of creativity "

However, giftedness for him appears not as an integral education, but as a result of the addition of components. The interpretation of creativity by E.P. Torrens, who, along with the ability to generate original ideas and the use of non-standard methods of intellectual activity and divergent abilities, considered creativity to be the process of identifying gaps and problems in information, the process of generating ideas and hypotheses, testing them, modifying and mediating to others [13].

Creativity tests were developed by E.P. Torrens in connection with the tasks of education, which in the context of our research is especially significant. He singled out the factors of the teacher's behavior that positively affect the development of the creativity of children, which anticipates the fundamental position on the conditioning of the creative development of the personality by the creative self-development of the teacher. In addition, in the course of a long study of creativity, Torrance collected various definitions that metaphorically describe the essence of creativity, for example: "Creativity is to dig deeply, look in both, hear smells, look through, reach out to tomorrow, listen to a cat, sing in own key "

Modern foreign research on creativity is characterized by the fact that creativity is recognized as a multidimensional phenomenon that includes both intellectual and non-intellectual (i.e., personal, social) factors.

Concluding a short excursion into the history of foreign creative psychology, it should be noted that the line of development of ideas and understanding of creativity went from simple "intellectual" ideas about its nature to more complex ones, in accordance with which creativity is a complex education, a mandatory component of which are certain personal parameters. However, as noted by D.B. Epiphany, - even modern foreign studies of creativity and their theories do not go beyond the element-by-element analysis [72, p. 300].

In Russian psychology and pedagogy, creativity is considered in the context of studying the problem of creative abilities. Researchers of creativity distinguish several areas of studying creative abilities. In the first of them, creativity is identified with the maximum level of development of mental abilities

In the second direction, creativity is understood as a specific ability based on divergent thinking

In the third direction, creativity is defined as the general ability to transform previous experience. Here, creativity is opposed to activity, and special emphasis is placed on the activity of the unconscious. Its mechanism is the interaction of the active dominant unconscious with a passive, subdominant consciousness

In the fourth direction, creative abilities are understood as an integral quality of a personality that combines cognitive and personal spheres. Shadrikov's creativity is based on spiritual abilities. D. B. Epiphany - intellectual activity.

According to the psychological characteristics (MM Kashapov, 2003), creativity is interpreted as a type of activity. "Creativity is the process of creating something new, which requires going beyond the existing boundaries of knowledge. In the course of creative activity, not limited by pragmatic results, a new vision of the problem arises. Creativity as a spiritual search for oneself for others is then possible when it is goal-setting, and not possible. The result of creative activity is the creation

of new material and spiritual values "

N.M. Gnatko presents creativity as “creativity”, the creative potential of a person, as a certain special property (stable feature) of a human individual, which determines the ability to show socially busy activity.

As you can see, scientists use two characteristics to separate the concepts of “creativity” and “creativity”: procedural-productive (to denote creativity); subjectively conditioning (to denote creativity).

In the structure of creativity, according to A.M. Matyushkin, includes the following components of personality traits: curiosity (non-verbal and verbal); initiative (intelligence); ease of language skills as a means of formulating thoughts

Modern researchers in the study of creativity distinguish three aspects: the definition of creativity, its form, its meaning.

1. Creativity as an integrative quality of a personality is manifested in its orientation (cognitive interest, desire for knowledge, curiosity); abilities (overcoming stereotypes, feeling problems, fluency of thinking, flexibility of thinking); character (originality, initiative, originality, tolerance, insight, radiality).
2. Creativity is considered in two forms: potential (aggregate of possibilities for creativity) and actual (manifestation of possibility in the creative activity of a person).
3. Creativity serves as the basis for the productive development of personality, those. is the potential for its growth.

Social adaptation of a person can occur in two directions - in inversion or progression. According to G.P. Shchedrovitsky, the culture of creative activity is built on this objectivity of relations, the structuring and construction of our future takes place.

The relationship between adaptability and creativity can be represented in the form of “linear” adaptability of a person to new conditions (adaptability) and “nonlinear”, ornate, ascending individual trajectory of the child's mental development.

Pedagogical approaches to the problem of creativity are mainly aimed at finding pedagogical conditions for the formation of a creative personality. Famous foreign teachers of the past I.G. Pestallosi (who understood teaching as the creativity of the student himself) and A.V. Disterweg (who paid attention to the development of the creative qualities of the teacher) made a significant contribution to the emergence of creative pedagogy.

Domestic teachers N.I. Pirogov (who put forward the principle of universal human upbringing: the upbringing of the "inner" person, and then the formation of the "outer" person), K.D. Ushinsky (deeply convinced that only an extraordinary personality can effectively influence the development and definition of personality), K.N. Wenzel (who put forward the principle of the self-worth of a person, which serves as a prerequisite for the development of a person's creative individuality), P.P. Blonsky (insisting on the need to develop the creative abilities of a future specialist already in his student days), A.S. Makarenko (who considered pedagogical skill as a creative principle in the work of a teacher) showed great interest in the problem of creativity and creative personality.

Modern scientists and educators V.I. Andreev (considering teacher and student as creatively self-developing personalities), V.I. Zagvyazinsky (considering the problem of enriching the creative potential through the activation of creative search and research activities of the teacher); N.V. Kuzmina, (who developed the acmeological concept of professional self-improvement of a teacher), V.A. Kan-Kalik and N.D. Nikandrov (revealing the specifics of pedagogical creativity in the communication of a teacher with students), discussing the issue of readiness for professional creativity, proceed from the fact that it is creative work that is the highest measure of professionalism.

Different points of view on creativity have led to the fact that in the intellectual sphere of personality and activity, scientists began to divide thinking into creative and non-creative, imagination - into productive and reproductive; people - creative and non-creative; creative and non-creative activities. Even creativity itself is proposed to be divided into two types: potential and actual. Despite the fact that it is generally accepted to understand creativity as the creative potential of N.M. Gnatko believes that "potential creativity" is pre-activity creativity, which characterizes an individual in terms of his potential predisposition, expressed in basic readiness to acquire actual creativity in certain external conditions, to manifest creative activity; potential creativity is a necessary subjective condition for creativity.

Actual creativity is a product of the interaction of the individual characteristics of a potential creative individual with the characteristics of a particular type of activity, which determines the actual, immediate readiness of its carrier to manifest creative activity in the corresponding type of activity; actual creativity is a sufficient condition for creativity

The transition from "creativity to opportunity" to "creativity in reality" presupposes the transformation of transformations by means of its mastering a certain type of activity. Mediator between

Imitation is one and the other creativity, since it is "a definite, specific type of activity", only the contradiction between creative and algorithmic speaks of the insignificance of the unproductiveness of the study of creativity. This personal quality, like all others, due to its complexity, heterochronism, has the property of development. An example of this is the study of conformity and creativity in the process of developing a creative personality. With their polarity in relation to each other, imitation and creativity are interconnected, penetrate into each other.

V.A. Prosetkiy denotes the dynamics of development from imitation - copying to genuine creativity - creative activity through a "regular line", intermediate dynamizing creativity, transitional forms of activity are "creative imitation" and "imitative creativity"

Based on the above theses, L.S. Podymova suggests that the teacher's creativity arises on the basis of imitation of experience, concept, idea, separate technique, form, method with a sequential decrease in the ideal weight of the imitative component and, consequently, a sequential increase in the proportion of the creative component of the pedagogical activities

It seems to us that the above levels and the main line of development of creativity can serve as stages of enrichment of the creative potential of a person. Understanding creativity as a special type of human activity of an unregulated, productive, transformative nature, it should be recognized that creativity must be considered as one of the general human abilities - the general

ability to create.

In the formation and development of the teacher's creativity, positive factors and features of social conditions, the interdependence of its features of cognitive processes and personality traits, play an important role.

We can agree that creativity as a value-personal conscious category, being an integral part of human spirituality and a condition for the creative self-development of a personality, is an essential reserve for its self-realization and is expressed not only by the diversity of the teacher's knowledge, but also by sensitivity, sensitivity to problems, openness to new ideas and a tendency to destroy or study established stereotypes in order to learn new things, to obtain non-trivial, unexpected and inalienable solutions to pedagogical problems [233, p. twenty].

Creative competence is a relatively independent, integrative holistic education, the structure of which consists of the basic, leading and backbone components, the dynamics of communication and development of which is provided by direct experience and orientation of the teacher's pedagogical training.

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