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DISSERTATION

VERBAL CREATIVITY IN THE STRUCTURE OF PROFESSIONAL CREATIVE ABILITIES

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АНОТАЦІЯ

Хе Тін. **Вербальна креативність у структурі професійних творчих здібностей. – Кваліфікаційна наукова праця на правах рукопису.**

Дисертація на здобуття ступеня доктора філософії за спеціальністю 053 Психологія. – Західноукраїнський національний університет. Тернопіль, 2025.

У роботі представлено аналіз науково-теоретичних концепцій і підходів до вивчення проблеми вербальної креативності у системі професійних здібностей фахівців, визначено та описано її типологію та психологічні кореляти.

Наукова новизна та теоретична значущість полягають у тому, що:

вперше:

- виокремлено місце вербальної креативності у структурі професійних творчих здібностей майбутніх фахівців;

- визначено психологічні предиктори вербальної креативності майбутніх фахівців, серед яких провідну роль відіграють творча активність та вербальний інтелект;

розширено уявлення про:

- специфіку розвитку вербальної креативності у фахівців різних спеціальностей;

- зв’язки швидкості, розробленості, гнучкості, абстрактності назви, оригінальності та супротиву замиканню вербальної креативності із професійними творчими здібностями особистості;

- вербальну креативність особистості як професійну творчу здібність та важливий інструмент для особистісного розвитку та соціальної взаємодії;

дістала подальшого розвитку:

- система знань про типологію вербальної креативності майбутніх фахівців;

удосконалено:

- засоби розвитку вербальної креативності майбутніх фахівців;

- методи, методики та технології психодіагностичного визначення рівня розвиненості вербальної креативності особистості.

Практичне значення отриманих результатів полягає в тому, що отримані вони можуть застосовуватися психологами ЗВО, керівництвом та викладачами ЗВО для створення умов сприяння професійним творчим здібностям майбутніх фахівців з урахуванням виявлених закономірностей, професійної специфіки та умов цілеспрямованого формування вербальної креативності. Створений тест вербальної креативності «Кубики історій Рорі» та розроблена й апробована програма розвитку вербальної креативності можуть успішно застосовуватися у дільності психологів-практиків закладу вищої освіти.

За результатами теоретичного вивчення проблеми вербальної креативності було визначено, що вона зумовлена здатністю генерувати нові та оригінальні ідеї, концепції, думки та висловлювання у словесній формі, що передбачає використання мови для створення нових понять, образів, рішень або емоцій через слова. Показано, що вербальна креативність є важливим інструментом для особистісного розвитку та соціальної взаємодії і входить до низки професійних творчих здібностей.

Визначено кореляційні зв’язки вербальної креативності із професійними творчими здібностями. Загалом вербальна креативність позитивно пов’язана із вербальним інтелектом, зокрема показники швидкості та гнучкості корелюють із словесно-логічними здібностями. Швидкість, оригінальність і особливо, розробленість, вербальної креативності позитивно корелюють із здатністю до абстрагування, а вміння знаходити аналогії як комбінаторні здібності позитивно корелюють із розробленістю вербальної креативності. Здатність до побудови узагальнень та здійснення класифікацій позитивно пов’язані із розробленістю, оригінальністю та, особливо, гнучкістю вербальної креативності. Рівень вербальної креативності прямо співвідноситься із рівнем мнемічних

здібностей, а вищі показники математичного інтелекту відповідають високій швидкості вербальної креативності як. Зазначені зв'язки є більш вираженими для студентів у порівнянні із працюючими фахівцями.

Гнучкість вербальної креативності позитивно корелює із критичністю мислення. Креативна рефлексія передбачає вищу гнучкість, оригінальність та розробленість вербальної креативності, а креативна обізнаність – із оригінальністю вербальної креативності. У студентів здатність до креативної рефлексії пов'язана із гнучкістю, оригінальністю та розробленість вербальної креативності. Ригідність мислення в цілому негативно корелює із гнучкістю вербальної креативності, проте позитивно пов'язана із розробленістю.

Визначено факторну структуру професійних творчих здібностей майбутніх фахівців, що представлена такими компонентами: «Словесно-творчі професійні здібності», «Просторово-абстрактні мисленнєві професійні здібності», «Метакреативні професійні здібності», «Творчі професійні здібності», «Критичність мислення та математичний інтелект», «Індуктивне вербальне мислення» майбутніх фахівців.

Виявлено професійну специфіку розвитку вербальної креативності. У представників професій типу «Людина – Природа» (майбутніх та працюючих хіміків, біологів, географів) показники вербальної креативності є найнижчими, натомість у представників типу «Людина – Знак» (мовознавців, журналістів, математиків) ці показники є найвищими. Розробленість вербальної креативності є високою у мовознавців, а найнижчою – в архітекторів, показники швидкості є найнижчими у майбутніх та працюючих фахівців технічних спеціальностей та політологів. Гнучкість вербальної креативності на найнижчому рівні виявлена у лікарів, фахівців технічних спеціальностей та політологів, а найвище – у мовознавців. У природознавців, соціологів та лікарів виявлено найнижчі показники супротиву замиканню, натомість у психологів, політологів та мовознавців супротив замиканню є найвищим. У

лікарів, природознавців, вихователів та архітекторів виявлено найнижчі показники оригінальності вербальної креативності. У лікарів, природознавців, фахівців технічних спеціальностей та архітекторів виявлено найнижчі показники абстрактності назви вербальної креативності.

Було визначено типологічні особливості вербальної креативності майбутніх і працюючих фахівців. Тип «Достатня вербальна креативність» утворений високими показниками розробленості, гнучкості, швидкості, абстрактності назви, оригінальності, помірними показниками супротиву замиканню і був названий «Достатня вербальна креативність». Другий тип «Недостатня вербальна креативність» утворений низькими показниками розробленості, гнучкості, абстрактності назви, помірними показниками оригінальності, швидкості, супротиву замиканню. Третій тип «Висока вербальна креативність» утворений високими показниками розробленості, гнучкості, швидкості, абстрактності назви, оригінальності, супротиву замиканню і характеризується найвищими показниками творчої активності, вербального інтелекту. Четвертий тип утворений «Низька вербальна креативність» найнижчими показниками розробленості, гнучкості, швидкості, абстрактності назви, оригінальності, супротиву замиканню.

Визначено психологічні предиктори вербальної креативності фахівців. Усі показники вербальної креативності позитивно зумовлені показниками творчої активності та вербальним інтелектом. Окрім зазначеного, розробленість вербальної креативності позитивно зумовлена мнемічними здібностями і негативно – ригідністю та метакреативністю. Гнучкість вербальної креативності негативно зумовлена креативною рефлексією. Абстрактність назви вербальної креативності позитивно зумовлена здатністю до вербального узагальнення, негативно – критичним мисленням. Супротив замиканню вербальної креативності позитивно (негативно) зумовлений ригідністю.

Програма психологічного супроводу розвитку вербальної креативності майбутніх фахівців ставила на меті створення психолого-педагогічних умов для творчої активності здобувачів ЗВО і розвитку їх вербальної креативності. Основний блок програми був представлений тренінгом, метою якого був розвиток швидкості вербальної креативності як здатності швидко продукувати ідеї, стисло і лаконічно їх висловлювати, швидко вербально мислити, розвиток дивергентного мислення, оригінальності вербальної креативності як здатності продукувати оригінальні, інноваційні творчі ідеї, вміти їх висловити усно і письмово, розробленості вербальної креативності як здатності деталізувати та пророблять творчі ідеї, вміти їх висловити усно і письмово, розвиток конвергентного мислення, та гнучкості вербальної креативності разом із подоланням факторів супротиву замиканню, що передбачає формування здатності гнучко мислити, подолання ригідності мислення, зняття творчих бар'єрів. Впровадження програми позитивно позначилось на показниках оригінальності, швидкості, розробленості, гнучкості, абстрактності назви та супротиву замиканню вербальної креативності у майбутніх фахівців.

Ключові слова: вербальна креативність, особистість, фахівець, професійні здібності, тренінг, вербальний інтелект, творча активність, критичне мислення, професійні творчі здібності, метакреативність, професійна спрямованість, студенти, тренінг, оригінальність.

ANNOTATION

He Ting. **Verbal creativity in the structure of professional creative abilities. – Qualifying scientific work on the rights of the manuscript.**

Dissertation for the degree of Doctor of Philosophy in speciality 053 Psychology. – West Ukrainian National University. Ternopil, 2025.

The article presents an analysis of scientific and theoretical concepts and approaches to the study of the problem of verbal creativity in the system of professional abilities of specialists, defines and describes its typology and psychological correlates.

The scientific novelty and theoretical significance of the article is that:

for the first time:

- the place of verbal creativity in the structure of professional creative abilities of future specialists is highlighted;

- psychological predictors of verbal creativity of future specialists have been identified, among which the leading role is played by creative activity and verbal intelligence;

expanded understanding of:

- the specifics of the development of verbal creativity in specialists of different specialties;

- the relationship between speed, elaboration, flexibility, abstractness of the title, originality and resistance to the closure of verbal creativity with the professional creative abilities of the individual;

- verbal creativity as a professional creative ability and an important tool for personal expression and social interaction;

has been further developed:

- a system of knowledge about the typology of future specialists' verbal creativity.

has been improved:

- means of developing the verbal creativity of future specialists;

- methods, techniques and technologies of psychodiagnostic determination of the degree of development of verbal creativity of a personality.

The practical significance of the results obtained is that they can be used by psychologists of higher education institutions, management and teachers of higher education institutions to create conditions for promoting the professional creativity of future specialists, taking into account the identified patterns, professional specifics and conditions for the purposeful formation of verbal creativity. The created test of verbal creativity «Rory's Story Cubes» and the developed and tested programme for the development of verbal creativity can be successfully applied in the practice of psychologists-practitioners of higher education institutions.

According to the results of the theoretical study of the problem of verbal creativity, it was determined that it is determined by the ability to generate new and original ideas, concepts, thoughts and expressions in verbal form, which involves the use of language to create new concepts, images, decisions or emotions through words. It is shown that verbal creativity is an important tool for personal development and social interaction and is included in a number of professional creative abilities.

The correlations of verbal creativity with professional creative abilities are determined. In general, verbal creativity is positively related to verbal intelligence, in particular, indicators of speed and flexibility correlate with verbal and logical abilities. The speed, originality, and especially the elaboration of verbal creativity are positively correlated with the ability to abstract, and the ability to find analogies as combinatorial abilities is positively correlated with the elaboration of verbal creativity. The ability to make generalisations and classifications is positively related to the development, originality and, especially, flexibility of verbal creativity. The level of verbal creativity directly correlates with the level of mnemonic abilities, and higher indicators of mathematical intelligence correspond to a high rate of verbal creativity as well.

These relationships are more pronounced for students compared to working professionals.

The flexibility of verbal creativity is positively correlated with critical thinking. Creative reflection implies higher flexibility, originality and elaboration of verbal creativity, and creative awareness - with the originality of verbal creativity. In students, the ability to reflect creatively is associated with flexibility, originality and elaboration of verbal creativity. The rigidity of thinking in general is negatively correlated with the flexibility of verbal creativity, but positively related to the elaboration.

The factor structure of professional creative abilities of future specialists is determined, which is represented by the following components: «Verbal and creative professional abilities», «Spatial and abstract thinking professional abilities», «Metacreative professional abilities», «Creative professional abilities», «Critical thinking and mathematical intelligence», «Inductive verbal thinking» of future specialists.

The professional specificity of the development of verbal creativity has been revealed. Representatives of professions of the «Man – Nature» type (future and working chemists, biologists, geographers) have the lowest indicators of verbal creativity, while representatives of the «Man – Sign» type (linguists, journalists, mathematicians) have the highest indicators. The development of verbal creativity is high among linguists, and the lowest among architects; the speed indicators are the lowest among future and working specialists in technical specialities and political scientists. The flexibility of verbal creativity is lowest among doctors, technical specialists and political scientists, and highest among linguists. Natural scientists, sociologists and doctors have the lowest resistance to closure, while psychologists, political scientists and linguists have the highest resistance to closure. Doctors, natural scientists, educators and architects have the lowest rates of originality of verbal creativity. Doctors, natural scientists, technical specialists and architects have the lowest indicators of abstractness of the name of verbal creativity.

The typological features of future and working specialists' verbal creativity were determined. The type «Sufficient verbal creativity» is formed by high indicators of elaboration, flexibility, speed, abstractness of the title, originality, moderate indicators of resistance to closure and was named «Sufficient verbal creativity». The second type «Insufficient verbal creativity» is formed by low indicators of elaboration, flexibility, abstractness of the title, moderate indicators of originality, speed, and resistance to closure. The third type «High verbal creativity» is formed by high indicators of elaboration, flexibility, speed, abstractness of the title, originality, resistance to closure and is characterised by the highest indicators of creative activity, verbal intelligence. The fourth type is formed by «Low verbal creativity» with the lowest indicators of elaboration, flexibility, speed, abstractness of the title, originality, and resistance to closure.

The psychological predictors of verbal creativity of specialists are determined. All indicators of verbal creativity are positively determined by indicators of creative activity and verbal intelligence. In addition to the above, the development of verbal creativity is positively determined by mnemonic abilities and negatively – by rigidity and metacreativity. The flexibility of verbal creativity is negatively related to creative reflection. The abstractness of the name of verbal creativity is positively related to the ability to verbalise, and negatively related to critical thinking. Resistance to the closure of verbal creativity is positively (negatively) conditioned by rigidity.

The programme of psychological support for the development of verbal creativity of future specialists aimed to create psychological and pedagogical conditions for the creative activity of university students and the development of their verbal creativity. The main block of the programme was represented by a training aimed at developing the speed of verbal creativity as the ability to quickly produce ideas, express them concisely and succinctly, think quickly verbally, develop divergent thinking, and the originality of verbal creativity as the ability to produce original, innovative creative ideas, and be able to express

them verbally and in writing, sophistication of verbal creativity as the ability to detail and elaborate creative ideas, be able to express them verbally and in writing, development of convergent thinking, and flexibility of verbal creativity along with overcoming factors of resistance to closure, which involves the formation of the ability to think flexibly, overcoming rigidity of thinking, and removing creative barriers. The implementation of the programme had a positive impact on the indicators of originality, speed, elaboration, flexibility, abstractness of the title and resistance to closure of verbal creativity in future specialists.

Keywords: verbal creativity, personality, specialist, professional abilities, students, verbal intelligence, creative activity, critical thinking, professional creative abilities, metacreativity, professional orientation, students, training, originality.

СПИСОК ОПУБЛІКОВАНИХ ПРАЦЬ ЗА ТЕМОЮ ДИСЕРТАЦІЇ

Наукові праці, в яких опубліковані основні наукові результати дисертації:

1. Шандрук С., Хе Тін. Кубики Рорі як психо-діагностичний інструментарій для дослідження вербальної креативності особистості. *Вісник ХНПУ імені Г.С.Сковороди. Психологія*. 2022. Вип. 66. С. 367-375. (0,4 д.а., особисто автору – 0,2 д.а.: автором обґрунтовано процедуру дослідження, яка передбачає складання історій за зображеннями на гранях кубика, а обробка даних – кількісний та якісний аналіз історій).
DOI: https://doi.org/10.34142/23129387.2022.66.25.

2. Поденко А., Хе Тін. Професійна креативність у системі чинників саморозвитку особистості. *Вісник ХНПУ імені Г.С. Сковороди. Психологія*. 2023. Вип. 68. С. 252-264. (0,5 д.а., особисто автору – 0,25 д.а.: автором визначено позитивні зв'язки професійної креативності дизайнерів та філологів із саморозвитком та психологічними ресурсами особистості).
DOI: https://doi.org/10.34142/23129387.2023.68.17.

3. Тін Х., Скрипник Н. Рівень вербальної креативності як чинник естетичного розвитку студентів. *Вісник ХНПУ імені Г.С.Сковороди. Психологія*. 2023. Вип. 66. С.79-92. (0,6 д.а., особисто автору – 0,3 д.а.: автором теоретично обгрутновано та емірично встановлено, що здатність до самоконтролю візуальних уявлень, побудови образів, маніпуляцій з ними у студентів з високим рівнем вербальної креативності є найвищими показниками незалежно від рівня академічної успішності).
DOI: https://doi.org/10.34142/23129387.2023.69.06.

Наукові праці, які засвідчують апробацію матеріалів дисертації:

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INTRODUCTION

Relevance of the research toic. The State national educational programmes and standards require modernisation of the higher education system and define strategic directions for its further improvement in order to ensure continuous intellectual and creative self-improvement of the future specialist's personality, formation of his/her creative and spiritual potential as the highest values of the nation. The transformation of higher education is designed to form professional creative abilities of a specialist capable of self-realisation, able to create national and world cultural models.

In modern psychological science, the phenomenon of verbal creativity finds a place in almost all paradigms as one of the most interesting and controversial phenomena. This is primarily due to fundamentally different categorical approaches to the determination of creativity in general, as well as a variety of theoretical and methodological foundations for its research and development in science and practice. The relevance of this topic is due to the following objective contradictions between: society's requirements for a successful, competitive, productive personality and insufficient study of the role of verbal creativity in ensuring high efficiency in the professional activity of a specialist; provisions of the scientific postnonclassical paradigm, which focuses on the systematic study of the subject of activity in modern humanitarian knowledge and insufficient study of psychological factors of verbal creativity development; fragmentation in scientific knowledge

The scientific relevance of the study of verbal creativity in the system of professional creative abilities of a specialist and its specificity is still due to the insufficient level of study of the outlined issues, the need to focus on the role of verbal creativity in professionalisation, including in the training of specialists.

Relationship of the work to scientific programmes, plans, topics. The qualification work was performed within the framework of the research work of the Department of Psychology and Social Work of the Westn Ukrainian National

University on the following topic «Psychosocial detailing of social and personal events as a technology of thought processes» (state registration number 0123U104568).

The topic of the dissertation was approved at the meeting of the Academic Council of the West Ukrainian National University on 26.05.2021, Minutes No. 9.

The purpose of the study and objectives of the research. The purpose of the study is to identify the psychological features of formation and conditions for the purposeful development of verbal creativity in the system of professional creative abilities of a specialist.

In accordance with the goal, the following **tasks** were identified and solved**:**

1. To carry out a theoretical study of the issues of verbal creativity in the structure of professional creative abilities of a specialist;
2. To determine the correlations between verbal creativity and professional creative abilities;
3. To identify the place of verbal creativity in the structure of professional creative abilities of future specialists;
4. To determine the professional specificity of students' and specialists' verbal creativity;
5. To determine the typological profiles of verbal creativity of a specialist's personality;
6. To build regression equations to explain the level of development of the parameters of verbal creativity of a specialist;
7. To develop and test a correctional and developmental programme for the development of future specialists' verbal creativity.

Object and subject of the study. The object of the study is the phenomenon of verbal creativity of a specialist. The subject of the study is the psychological characteristics, conditions of development, typology of verbal

creativity and its place in the structure of professional creative abilities of a specialist.

The theoretical and methodological basis of the study was formed by: conceptual provisions of the activity approach (S. Rubinstein, O. Leontiev, O. Zaporozhets, P. Zinchenko, etc.), theoretical provisions on the professional activity of a specialist (O. Kokun, M. Korolchuk, S. Lukomska, L. Onufrieva); professional creative abilities (A. Asherov, N. Hotsulyak, O. Ihnatovych, N. Makarenko, V. Moliako, O. Muzyka, S. Shandruk, V. Shekhovtsova, etc.), the structure and patterns of development of verbal creativity (J. Gilford, K. Kiselev, S. Mednik, I. Ostafiichuk, V. Pavlenko, M. Savrasov, K. Fomenko, L. Shragina); critical thinking (J. Bogdan), creative activity and metacreativity of the individual (V. Demkiv, M. Savrasov, T. Homulenko).

The scientific novelty and theoretical significance of the article is that:

for the first time:

- the place of verbal creativity in the structure of professional creative abilities of future specialists is highlighted;

- psychological predictors of future specialists' verbal creativity, among which the leading role is played by creative activity and verbal intelligence;

expanded understanding of:

- the specifics of the development of verbal creativity in specialists of different specialties;

- the relationship between speed, elaboration, flexibility, abstractness of the title, originality and resistance to the closure of verbal creativity with the professional creative abilities of the individual;

- verbal creativity as a professional creative ability and an important tool for personal expression and social interaction;

has been further developed:

- a system of knowledge about the typology of future specialists' verbal creativity.

has been improved:

- means of developing the verbal creativity of future specialists;
- methods, techniques and technologies of psychodiagnostic determination of the degree of development of verbal creativity of a personality.

The practical significance of the obtained results is determined by the fact that they can be used in the activities of practical psychologists of higher education institutions, management and teachers of higher education institutions to create favourable conditions for promoting the professional creativity of future specialists, taking into account the identified patterns, professional specifics and conditions for the purposeful formation of verbal creativity. The created test of verbal creativity «Rory's Story Cubes» and the developed and tested programme of verbal creativity development can be implemented in the practical activities of the psychological service of the university.

The theoretical generalisations and practical results of the study can be applied in the educational process, in particular in the study of educational components «Age Psychology», «Educational Psychology», «Fundamentals of Psychodiagnostics», «Psychology of Higher Education», «Psychology of Professional Activity».

The results obtained in the course of the study, including the developed and tested programme for the development of verbal creativity in the structure of professional creative abilities of an individual, have been implemented in the educational and scientific process of the Ukrainian Centre for Practical Psychology and Social Work of the National Academy of Pedagogical Sciences of Ukraine (certificate No. 86 of the year 31.12.2024), Mukachevo State University (certificate No. 3582 of the year 31.12.2024) and West Ukrainian National University (certificate No 126-36/2986 of the year 31.12.2024).

The results of the study were **tested** in reports and communications at Current scientific goals, approaches and challenges: collection of scientific papers «SCIENTIA» with Proceedings of the III International Scientific and Theoretical Conference, January 17, 2025. Riga, Republic of Latvia; Scientific

and practical conference «Modern trends in social and humanitarian development of society», January 17-19, 2025, Kharkiv, Ukraine; Modernisation of today's science: experience and trends: Collection of scientific papers «SCIENTIA» with Proceedings of the VII International Scientific and Theoretical Conference, January 24, 2025. Singapore, Republic of Singapore.

Personal contribution of the author. In scientific publications written in co-authorship, the applicant's contribution is: selection and analysis of scientific literature on the research topic, generalisation of theoretical provisions on the object and subject of the study, collection of empirical data, interpretation of the results obtained regarding the relationship between indicators of verbal creativity and professional creative abilities of a specialist.

Structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, conclusions, a list of references and appendices. The volume of the dissertation is 192 pages, of which the main content is 169 pages. The work contains 28 tables and 78 illustrations (drawings, diagrams, graphs). The list of references includes 187 titles, 22 of which are in foreign (English) languages.

CHAPTER 1. THEORETICAL FOUNDATIONS OF THE STUDY OF VERBAL CREATIVITY IN THE SYSTEM OF PROFESSIONAL CREATIVE ABILITIES OF AN INDIVIDUAL

1.1. The phenomenon of verbal creativity in psychology.

In recent years, the study of verbal creativity has become increasingly relevant among scholars, so «interest in this issue may arise because of its importance in learning processes, the development of communication skills, and the ability to generate original ideas in various fields of activity. The growing need for creativity in educational, professional and social contexts encourages researchers to study the mechanisms of its formation, stimulation and influence on personal development and adaptation in the modern world» [174].

Research shows that verbal creativity is associated with a high level of linguistic competence, which allows individuals to effectively manipulate words and phrases. This form of creativity is often used in literature, where authors use a variety of stylistic techniques to create unique texts. Verbal creativity also plays an important role in learning, as it helps learners to form ideas and express them in a clear and artistic way.

Verbal creativity is an important component of the general concept of creativity, which is considered to be the ability to generate new, original ideas, concepts or solutions. This phenomenon is manifested through «the use of language and verbal forms, which may include poetry, prose, rhetoric and other genres. In verbal creativity, expressiveness and innovation of speech play a key role in expressing thoughts and feelings» [175].

It is important to note that verbal creativity can be manifested in various contexts, including social communication, advertising campaigns and public speaking. The use of metaphors, allegories, and other rhetorical figures not only enriches the language, but also makes it more impressive. Researchers believe

that verbal creativity is a product of the synergy of cognitive processes, emotional intelligence and social context.

Thus, verbal creativity is an integral part of the general concept of creativity, demonstrating a wide range of possibilities for individual expression and development. Modern researchers continue to study this phenomenon, trying to understand its mechanisms and significance in various fields of human activity. Familiarity with the main characteristics and theories of creativity is a necessary step for a deeper understanding of the specifics of verbal creativity.

Creativity has become the subject of research for a large number of scholars, in particular, D. Bohoyavlenska, E. Bono, J. Guilford, V. Druzhynin, H. Kostiuk, V. Krutetskyi, O. Matiushkin, O. Morozova, K. Platonov, Y. Ponomarev, E. Torrance, D. Chernilevsky. N. Makarenko, S. Maksymenko, L. Pidkorytova, R. Belousova, M. Savrasov.

Turning to the definition of the main concepts of the study, it is first of all necessary to outline the concept of creativity. Creativity is «the ability to generate unusual ideas, to deviate from traditional patterns of thinking, to quickly solve problem situations. It is a special type of intellectual ability» [156, p. 143]

Creativity is «the creative abilities of an individual, characterised by the readiness to generate new ideas that differ from traditional, conservative and accepted schemes of thinking, and the ability to solve problems. In the context of the study, it is important to distinguish between the concepts of creativity and creativity, which are related but not identical. Creativity is an activity that generates something new, something that has never existed before. Creativity is the ability to give birth to something new, and creativity is the process of such birth. These categories correlate as possibility and reality» [128, p. 13].

Also, creativity can be defined as «the ability to respond to new conditions by changing them, which also allows us to realise the new in existence, although the process of creating the new can be both conscious and unconscious» [128, p. 14].

Studying creativity and the role of imitation in this process, found that the formation of creativity goes through several stages and includes mastering socially important activities through imitation, i.e. «the transition from imitation to autonomous creativity is carried out through personal identification with a model of creative behaviour, and therefore it is permissible to assume that there are two levels of creativity: potential and actual» [cited in 1155]. This assumption is based on the understanding that creativity can manifest itself in different forms depending on the conditions and circumstances. It has been established that professional creativity is understood in the presented research as a specific type of creativity relevant to the task of professional activity - the creation of a specific creative product, taking into account the leading modality as a "working tool" of a specialist and the objective requirements of the profession itself, positive connections between the professional creativity of designers and philologists with self - development and psychological resources of the individual are determined [cited in 94, p. 253-254].

Potential creativity refers to an individual's abilities and capabilities that may be realised in the future. This means that a person has innate or acquired skills, intuition, imagination and various resources that can form the basis for generating new ideas. However, these abilities do not always manifest themselves in practice, as they require certain conditions, support and opportunities. Actual creativity, in turn, is the realisation of these potential capabilities in concrete actions and results. It is manifested when a person is actively engaged in creative activity, generating original ideas or producing new solutions. Actualising creativity requires not only the availability of skills, but also the context in which these skills can be applied. Thus, «the distinction between potential and actual creativity emphasises the importance of environment, support and personal motivations in unlocking an individual's creative potential» [Cited in 120].

«According to A. Maslow's statement about creativity, humanity is always experiencing a unique historical moment that has no analogues in the past, as the

pace of development of the historical process is constantly changing. The researcher believed that it is at such moments that society needs a new type of person - a creative person who is not afraid of change, but rather finds inspiration in it, and has the ability to improvise, confidence, courage, spiritual strength and adaptability in new and unexpected situations. A. Maslow also emphasised that self-actualised people choose challenging creative tasks that require considerable effort and, therefore, creativity» [cited in 79].

Creativity also plays an important role in personal expression, allowing individuals to realise their visions through art, science and other forms of creative expression. This is especially important in a time of rapid technological development and constant social change, when the ability to adapt and innovate becomes critical. In turn, «creativity can be both explicit and implicit, with: explicit creativity being seen as an activity that directly contributes to the creation of new ideas that can be clearly defined and evaluated, for example, in scientific research or artistic projects; implicit creativity is manifested in everyday life, where individuals use their imagination and intuition to solve everyday problems» [137].

Creativity is shaped by the environment in which it can develop, and this, in turn, depends on a number of factors. Social conditions, educational systems, cultural traditions and personal characteristics, such as openness to new experiences, all influence the development of creativity. «Support from family, professionals, and friends can also foster creativity by creating an atmosphere in which individuals feel free to express their ideas» [125].

Regarding the diversity of manifestations of personality creativity in the context of different areas of professional activity, I. Hrynenko notes that the creativity of a humanitarian teacher is better considered as..... «the spiritual ability of a cultural personality to create a new educational product through the motivation of success, enrichment of mental experience and the state of psychophysiological coherence» [26, p. 67].

The scientist considers «professional creativity on the example of a language teacher, he sees it through the prism of the possibility to implement a creative educational intention, as well as the ability to learn new educational products in the field of language education with the help of motivation» [26, p. 67]. The main characteristics of such «products are originality, novelty and other similar qualities» [26, p. 67].

T. Rozova analyses «creativity as a factor in the development of professional and communicative competence of future psychologists, the close relationship between creativity and professional and communicative competence, the effectiveness of future psychologists in solving professional and communicative tasks and many other psychological factors» [106]. The author refers to the professional and communicative competence of future psychologists as the following «substantive structural elements: contactability, ease of entering into professional and communicative contact, ability to maintain professional and communicative contact, ability to listen and understand others, communication process, ability to exert psychological influence, distinguish between the main and deep content of the client's message, ability to adequately understand verbal and non-verbal communication signals, ability to retain large amounts of information for a long time, ability to overcome communicative incompetence» [107].

In studying the psychological factors that influence the formation of creative thinking in future practical psychologists, N. Makarenko identifies several important categories. These include «motivational and personal aspects, such as personal creativity, intrinsic motivation, level of self-esteem, as well as communication and empathic qualities that are important for the profession» [72]. In addition, she draws attention to «cognitive-operational factors, including intellectual level, style of thinking and competence in solving professional problems» [72]. The learning environment of the institution also has a significant impact. The researcher notes that «the formation of an atmosphere in a higher education institution that promotes the development of intrinsic

motivation for creative professional activity is critically important. This «environment should support the enhancement of professional and general knowledge, development of competence, familiarisation with innovative creative technologies, acquisition of practical skills, introduction of heuristic methods, reduction of fear of criticism of non-standard ideas and stimulation of supersituational activity in solving problems close to real-life conditions» [72]. All these are important psychological and pedagogical conditions for the development of creative thinking in future practical psychologists.

C. Maksymenko considers creativity as «one of the principles of building a genetic modelling method of personality research, which in itself is the result and product of creativity. And the need embodied in it has a huge creative potential» [Cit. 70]. The author says that «...creativity is a deep, primordial and absolutely natural feature of personality - it is the highest form of activity that creates and leaves a mark, is embodied. On the other hand, creativity means the desire to express one's inner world» [Cited in 73].

In the course of studying creativity, S. Sysoeva identifies «a number of substantive and procedural characteristics, including: high consciousness in the social and moral spheres; a thinking style focused on search and transformation; a significant level of intellectual and logical abilities, including analytical, thoroughness, synthetic and illustrative; developed creative imagination; specific personal qualities; the presence of a unique motivational complex, which is manifested in the desire to realise one's professional self, clearly defined goals, creative interest, passion for the creative process and the desire to improve one's own efficiency; professional communication skills and self-management ability» [124].

When defining the psychological conditions of a foreign language teacher's professional creativity, N. Hotsuliak identified «the following psychological and pedagogical conditions for the development of this creativity: the teacher's readiness for systematic work on improving his methodological level; critical analysis of his own pedagogical activity, which allows him to

identify psychological barriers characteristic of his work and to apply developmental strategies to overcome them; purposeful review of the already formed system of methodological knowledge, skills and abilities, as well as the search for new means and methods of teaching a foreign language; the teacher's mastery of new methods and techniques for solving specific tasks in teaching a foreign language should be carried out in accordance with a certain psychological sequence of stages of mastering methodological solutions» [25].

O. Dunayeva considers «pedagogical creativity as an essential characteristic of future teachers in the process of professional training, as the ability to recognise and solve professional problems in the most optimal way, successfully interact with others, especially in non-standard situations, create original products that have personal and social significance, as well as the ability to create new things, which is embodied in a non-standard approach to the organisation of the educational process» [35].

O. Kutsevol classifies «the psychological and pedagogical conditions for the development of students' creativity into external and internal, and «external conditions include psychological safety, freedom, empathic understanding, attention to the individual, transition to self-assessment of the results of their own activities, creation of an atmosphere of love, initiative, psychological freedom to express feelings and experiences, as well as orientation to the need for creative performance of tasks; At the same time, the internal conditions include openness to new experiences, the ability to evaluate the results of one's own creativity internally, the ability to freely manipulate images, courage, intuition, the need for success and faith in one's abilities» [66].

Studying the anticipation of life choices of graduates of higher education institutions, L. Pidkorytova identifies «such components as intuitiveness, logic and creativity in the structure of anticipation ability. Accordingly, the author classifies the ability to anticipate life choices into three types: intuitive-creative, balanced and logical-creative» [93].

Studying the factors that determine the success of a manager, Y. Manilyuk suggests that «creativity, as a complex characteristic of a holistic personality, is the core of managerial abilities and significantly affects the success of managerial activities» [76].

H. Mala, in her study, considers «the creative process of workers in the form of four phases of the cycle:

1. Recession (decline) - Loss of interest in work and low motivation lead to a decrease in creativity among employees. This stage is characterised by the ability to productively generate unexpected ideas without fear of their feasibility and compliance with the real demand of the environment.

2. Depression (bottom) - Lack of support from the organisation, fear of criticism for expressing unconventional ideas and anxiety about failure cause dissatisfaction with the work environment and may lead to an unwillingness of employees to think creatively and propose original solutions. This stage is characterised by standardisation and templatisation in the idea generation process.

3. Revival - The emergence of a focused interest and readiness to implement new and non-standard ideas through research. This stage is characterised by increased sensitivity to contradictions between self-esteem and objective performance and is a significant stimulus for generating creative ideas.

4. Peak - Ease and speed in creating original, unique, thoughtful and detailed non-standard ideas that are subject to creative activity, as well as a sustained interest in a particular work» [74].

However, the author notes that «such a consideration of the creativity process is conditional, because in real life there is no clear distinction between phases and separate cyclic processes. In fact, it is difficult to determine where each phase begins and ends. Generally, the beginning of a new phase is considered to be the moment when an increase or decrease in the intensity of the level of creativity can be observed» [74, p. 22].

Personal creativity covers a wide range of manifestations, among which verbal creativity is particularly important. This type of creativity is manifested through the ability to generate original thoughts and ideas in verbal form, which is used in literature, rhetoric and communication. Verbal creativity includes not only the ability to create new texts or stories, but also the ability to play with word meanings, form metaphors and use a variety of stylistic devices to express your thoughts and emotions. This makes it an important tool for personal expression and social interaction.

Verbal creativity is the ability to generate new and original ideas, thoughts and expressions in verbal form. This form of creativity involves using language to create new concepts, images, solutions or emotions through words.

Verbal creativity can be actualised in the following «forms:

1. Poetry and prose. Creating creative texts that convey emotions and ideas

2. Advertising and marketing. Use of creative slogans and messages to attract attention;

3. Discussions and debates. Formation of arguments and creative approach to the discussion of topics» [Cited in 85; 88].

«Verbal creativity is often associated with language skills, imagination and the ability to think abstractly. It is important for professions in areas requiring communication skills, such as pedagogy, psychology, journalism, literature, screenwriting, advertising, etc» [76; 78].

T. Amabile, a well-known psychologist and creativity researcher, studied «the processes that contribute to creative activity, in particular in the context of verbal creativity. She developed a theory of creativity, in which she focused on three main components: expertise, creative thinking and motivation» [165; 168].

One of Amabile's key ideas is that verbal creativity particularly benefits from a favourable social and cultural environment. She believed that creativity develops in situations where an individual is able to experiment with words and ideas without fear of criticism. T. Amabile's research has shown that stimulating

intrinsic motivation, when a person engages in activities out of curiosity and pleasure, has a positive effect on creative productivity [169].

The researcher also studied how factors such as teamwork and sharing ideas in a group can improve verbal creativity, as diverse perspectives and opinions can generate new ideas. She emphasised that an environment that supports openness and experimentation can significantly increase the level of verbal creativity in both individuals and teams.

Thus, T. Amabile's work has made a significant contribution to understanding the mechanisms underlying verbal creativity, emphasising the importance of motivation, experience and social dynamics in the creative process [166, 167].

P. Belousova proposes to consider «verbal creativity as a stable property of the individual, which includes a set of intellectual, emotional and behavioural elements that contribute to non-standard solutions to communication situations, the manifestation of creativity in communication, the generation of original ideas and means of communication, as well as the choice of the most optimal behavioural strategies for the individual that ensure effective interaction with other people; As structural components of communicative creativity, the researcher proposes to take into account: ease of communication [11]. Verbal creativity is closely related to communicative creativity, «as it provides an individual with the ability to generate original ideas and non-standard statements that contribute to effective and creative interaction with others in the process of communication, thus increasing the overall level of communicative competencies» [138; 143].

According to I. Kyryliuk, «verbal creativity is an important professional quality of a future practical psychologist, along with empathy, tendencies to self-actualisation, and the main characteristics of the self-image, and significantly affects the effectiveness of therapeutic dialogue» [46].

H. Atamanchuk, studying the development of verbal creativity of junior schoolchildren, «found that the educational activity of a teacher should be based

on the belief in the possibility of developing the creative potential of each child. An important aspect of pedagogical work is to ensure that the necessary tasks are completed without violating the uniqueness and originality of the student's creative style» [4].

The effectiveness of developing verbal creativity can be significantly increased by systematically introducing creative tasks into the educational process. «In solving these tasks, students use the acquired knowledge, skills and abilities, implementing combinations of known methods of activity. However, the development of verbal creativity is not limited to young people, it is important for people of all ages, including children, adolescents, youth and adults» [43; 116].

In children, the development of verbal creativity can be stimulated through play-based learning that encourages experimentation with language. The use of fairy tales, rhyming poems and role-playing allows them to naturally develop their language skills and imagination. Through such approaches, children learn not only to reproduce but also to create new utterances, understand and manipulate language structures [145].

In adolescence, the importance of verbal creativity becomes especially relevant as young people begin to find their place in society, seek self-expression and personal development. In this context, writing essays, poetry, debates or fiction can serve as important tools for developing critical thinking, argumentation and communication skills. Involving adolescents in creative projects, such as literary circles or theatre performances, helps to build their identity and self-confidence [128].

Among young people, «verbal creativity can play a crucial role in education and professional development. The use of creative techniques in academic writing tasks, presentations and communication with colleagues helps to develop the skills of formulating and expressing ideas, which are vital in today's information society» [145; 159].

For adults, the development of verbal creativity also remains important. In a professional environment, creative communication skills can improve the effectiveness of teamwork and contribute to the generation of new ideas and solutions. Participation in seminars, trainings and creative workshops can help adults develop active listening, critical analysis and creative thinking skills, which in turn allows them to adapt to changes in their professional life and personal development [4].

Thus, the development of verbal creativity is a process that requires a systematic approach in all age groups, taking into account their individual needs and characteristics. «The involvement of creative tasks in the learning process, in particular in the form of games, discussions, and art projects, is important for the development of skills that contribute to personal and professional growth in all areas of life [22; 23; 24; 140; 141; 142].

K. K. Kiselev considers «creativity as an integral characteristic of a personality, at the same time, in his opinion, creativity is inherent in a certain psychological dynamics» [47]. Creativity can be represented by a number of psychological components that «determine this dynamics, especially in the process of future primary school teachers' learning activities. These components, as psychological factors, allow organising and developing verbal creativity in the personality of a future teacher, optimising its dynamics and psychological structure» [47].

The study of verbal creativity has significant scientific and practical implications, as this form of creativity is the basis for effective communication and self-expression. Understanding the mechanisms that activate verbal creativity can contribute to the development of methods that improve the learning process and stimulate intellectual development.

The study of verbal creativity also helps to identify individual differences in creative abilities, which is an important aspect of personality psychology. Research can help to understand how various factors, such as social environment, culture and education, influence the development of verbal

creativity. In particular, identifying the links between verbal creativity and other forms of creativity can deepen our understanding of the creative process in general.

The importance of studying verbal creativity is undeniable, as it opens up new perspectives for personal development and improvement of social interactions.

1.2. Psychological analysis of professional activity of a specialist's personality.

The personality of a specialist and his/her activity are considered as interrelated components that interact with each other in the complex context of the professional environment. It is important to emphasise that personality is not a passive component that is subordinated to activity. On the contrary, it actively shapes and determines the goals, meaning, content, methods, technologies and means used in professional activities. This process can be viewed as a kind of dialogue between the individual and his or her activity. A specialist, based on his/her knowledge, experience and values, consciously decides which goals are really important in a particular professional situation, which allows him/her to ensure the effectiveness of his/her work and achieve the desired results [10; 75; 99; 157].

In addition, the individual has the ability to make adjustments to activities in response to changing conditions or new challenges that arise in the course of work. This may include introducing new technologies, adapting working methods or redefining tasks to reflect new realities. Such an active role of the individual in shaping their professional context emphasises the importance of individual qualities, creativity and the ability to learn throughout life. Thus, the personality of a specialist performs not only the role of a participant in activities, but also acts as an active agent who shapes and transforms his or her practices in order to optimise the professional process. This emphasises the deep connection

between personal characteristics and professional success, which is an important aspect in research on professionalism and development of specialists [20; 27].

V. Yagupov in his work «Professional Development of a Specialist's Personality: Concept, Content and Features» describes a specialist's personality as «a socially determined system of leading human qualities, including the most essential social and professionally important qualities, traits and manifestations that form the subject of professional activity, determine the unique culture of his professional behaviour, professional interaction, individual style of professional activity as a subject of individual, social and professional being in the socio-professional environment» [97].

However, it is important to remember that the personality of a specialist is the result not only of external influences, but, above all, it is formed, developed and improved through the active work of a person as a subject of various forms of activity, such as play, study and work. «The connection between behaviour, activity and personality was clearly outlined in the works of A. Leontief, S. Rubinstein and H. Kostiuk, who emphasised the importance of active personal activity as one of the main factors in the formation of personality, according to the psychological theories of S. Rubinstein and A. Leontief, personality develops through activity and arises due to it» [Cited in 158; 162].

The key stage of a specialist's career is professional development, as it determines the quality of knowledge and skills required for successful work in the chosen field. This process «contributes to the formation of professional identity, which allows an individual to go through various stages of professional development and adaptation to the requirements of the labour market» [58].

Professional development of a specialist is understood as the process of gradual changes in the personality as a result of social influences, professional activity and personal activity, which is aimed at self-improvement and realization of potential. Development includes the need for development and self-development, the opportunity to satisfy this need, as well as the importance of professional self-preservation. Professional development includes the

formation of professional orientation, competence, socially significant and professionally important qualities, their integration, readiness for constant growth in the profession, as well as the search for optimal methods of high-quality and creative work performance, taking into account the individual psychological characteristics of the person [59; 60; 180].

The professional development of specialists has been studied by many well-known scholars such as E. Bordin, E. Ginsberg, P. Gornostai, A. Derkach, W. Jade, V. Kirichenko, A. Makarova, A. Maslow, E. Millerian, U. Moser, G. Munstenberg, F. Parsonson, G. Rees, E. Roe, H. Thome, D. Super, D. Tiedemann, S. Shandruk, P. Zyler, O. Yurko, etc.

Y. Povarenkov believes that «the process of formation and realisation of a professional is a sequential or parallel solution of a set of tasks of professional development that the subject of knowledge faces in a certain social situation, taking into account his/her life and professional goals» [Cited in 53]. There are many approaches to periodisation of the professional aptitude of a specialist presented by different authors, and their analysis shows that these approaches are based on different principles and complement each other [Cited in 53].

A very important element for the realisation of a specialist is the formation of his or her professional abilities in the speciality. The development of professional abilities in the process of mastering a profession is a complex process that includes the acquisition of theoretical knowledge, practical skills and development of personal qualities. This process allows an individual to adapt to the requirements of professional activity and ensures successful implementation in the chosen field [57; 100; 182].

The development of professional abilities in the process of mastering a profession is an important stage that determines their further success in their career and impact on society. It begins with the acquisition of theoretical knowledge that lays the foundation for further practical activities. «Through the interconnection of theory and practice, a specialist acquires the necessary

competencies that allow him or her to confidently adapt to changing working conditions» [1; 2; 34].

One of the key aspects of building professional capabilities is the development of skills such as communication, creativity and critical thinking. These skills not only help in professional activities, but also contribute to the establishment of effective relationships in the team. When a specialist is able to interact effectively with colleagues and clients, it has a positive impact on the overall performance. The process of developing capabilities also contributes to the development of professional identity, which helps a person to realise their role in the chosen field of activity [6; 7].

The importance of developing professional skills also lies in the fact that it allows a specialist to adapt to new technologies and changes in the labour market. In today's rapidly evolving world, the ability to learn and improve oneself becomes extremely valuable. A professional who actively works on his or her skills can effectively respond to new challenges and opportunities that arise in their profession. This not only increases the chances of a successful career, but also improves the overall standard of living of the specialist [9; 18; 19].

The development of professional skills also affects their motivation and job satisfaction. When a person feels that they are constantly developing and reaching new heights, their motivation to work increases. This, in turn, contributes to the growth of productivity and quality of work performed . Thus, the process of developing professional skills is not only individual but also socially important, as it ensures the development of qualified personnel who can make a significant contribution to the development of the economy and society. After all, it is impossible to imagine a successful professional activity based on competences that meet modern requirements without high-quality professional skills development [16; 21].

V. Orel identified «four stages in the formation of professional abilities in the process of mastering a profession:

1. Entry into the activity - the subject masters the activity without having any experience;

2. Primary professionalisation is the acquisition of personal experience and the growth of professional qualities;

3. Stabilisation - at this stage, the activity begins to be implemented in individual performance, focusing the subject's attention on forecasting and planning activities related to its performance part.

4. 4. Secondary professionalisation - the subject moves to activities using his/her own experience» [Cited in 53].

Researcher A. Markova identifies «five levels of professionalism:

1) professionalism (an individual has just started working but does not yet have experience and talent);

2) professionalism (a person has a certain level of professionalism, consistently performs and copes with everything that is required of him/her);

3) super professionalism (creativity, self-development, professional achievements);

4) unprofessionalism, pseudo-professionalism (looks like a professional who does everything and works very hard, but does not work well, overworked and degraded);

5) post-professionalism (a person was a professional in the past, can be a mentor for other professionals)» [Cited in 78].

The same researcher also identified «stages of mastering the profession:

1) adaptation to the profession - a person learns to be in the profession;

2) self-actualisation in the profession - an individual adapts to the profession;

3) harmonisation with the profession - the person has mastered the profession and performs tasks quickly;

4) transformation and enrichment of their profession - creativity, finding new methods and tools for work

5) fluency in several professions - mastering a second profession;

6) the stage of creative self-determination of oneself as a person - realisation of one's dreams» [Cited in 53].

The key to high quality of tasks and efficiency in work is the professionalism of a specialist, as it is based on in-depth knowledge and practical skills. It also helps to build trust on the part of clients and colleagues, which is essential for successful cooperation and the development of professional relationships. In addition, professionalism increases the competitiveness of a specialist in the labour market, opening up new opportunities for career growth [6; 45; 52; 84; 99; 110].

The term «professionalism» is used to describe a high level of mastery of certain competencies and learning outcomes required for the successful performance of professional tasks and job functions. It includes adherence to ethical standards, responsibility for the results of one's activities and readiness for continuous learning and self-improvement. Professionalism also implies the ability to work effectively in a team, manage time and resources, and adapt to changes in the professional environment, making it a key factor in a successful career in any field [61].

Professionalism of a specialist is a multifaceted concept that covers various aspects of his or her activities and behaviour in a professional environment. It describes not only technical knowledge and skills, but also the ability to communicate effectively, behave ethically and develop oneself. An important component of professionalism is the ability to adapt to changes in job functions and responsibilities and technologies, which is especially important in the context of rapid development of information technology. Professionalism also implies an awareness of one's duties and responsibility for the results of one's activities. A specialist with a high level of professionalism usually demonstrates leadership skills, critical thinking and strategic planning. These qualities allow them to effectively manage projects and resources, ensuring the achievement of their goals. A particularly important aspect is ethical standards of professional behaviour that build trust among colleagues and clients.

Professionalism also includes the ability to work in a team, as successful teamwork largely depends on the interaction of specialists with different competencies [64; 65].

In the context of globalisation and market integration, the competitiveness of a specialist is largely determined by his or her professionalism. Continuous learning and self-improvement are an integral part of professional development, which allows a specialist to remain relevant and in demand. Professionalism also affects the overall image of the profession in society, as highly qualified specialists contribute to the formation of a positive perception of their field of activity. Thus, the professionalism of a specialist not only improves the quality of his or her work, but also contributes to the development of the professional community and society as a whole. «Creating conditions for the development of professionalism is an important task for both education and organisations seeking to achieve high results in their activities» [Cited in 109; 147; 171].

The main psychological indicators of a specialist's professionalism that contribute to his or her successful performance include the following aspects

1. Subjective competence is the ability of a specialist to be an active participant in their professional environment, demonstrating knowledge and skills relevant to the chosen field;

2. Professional competence covers the specific skills and knowledge required to perform tasks in a particular type of activity, which contributes to the achievement of professional goals;

3. Professional competence is determined by specialisation in a particular profession, which allows a specialist to deeply understand and effectively perform the tasks of his/her field;

4. The development of personal and professionally important qualities implies the presence of personal characteristics, such as resilience and organisation, which help a specialist to adapt and perform professional duties effectively;

5. A clear formulation of professionally important goals means that a specialist is able to determine his or her place in the profession and draws up a specific action plan to achieve these goals;

6. Mastery of modern technologies, techniques and tools means the ability to use relevant tools to perform professional tasks, which increases productivity and efficiency;

7. A low level of dependence indicates the ability of a specialist to act autonomously, without relying on external factors that may affect the result.

8. The success, productivity and efficiency of professional activity reflect the ability of a specialist to achieve high results, performing work on time and with maximum benefit for himself/herself and the organisation [97].

O. Smirnova argues that «professionally significant qualities are individual properties of a person that are a condition for successful mastering of a profession and professional activity. there are qualities that determine success in mastering a particular profession, as well as those that affect success in any professional activity. Thus, professionally relevant qualities can be both specific and non-specific» [Cited in 86]. Specific occupationally relevant qualities are individual characteristics that are directly related to a particular profession and are critical for the successful performance of its duties. For example, qualities such as emotional stability, compassion and the ability to work under stress may be important for healthcare professionals. Nonspecific occupationally relevant qualities, on the other hand, are used in different professions and are not tied to specific workplace conditions. These are traits such as communication skills, analytical thinking, responsibility and the ability to work in a team. These qualities contribute to success in many fields of activity, regardless of the specifics of the profession [95; 103].

V. Shadrykov understands «professionally important qualities as individual qualities of the subject of activity that affect the efficiency of activity and the success of its mastering» [Cited in 5, p. 129]. According to the scientist, professionally important qualities cover various personality characteristics that

determine the success of professional duties, which include several main groups of such qualities:

1. Personal qualities. These are character traits, motivation, and value orientations that affect professional activity. They include independence, organisation, stress resistance, emotional capacity, etc.

2. Professional knowledge and skills. This is specialised knowledge acquired through training and practical work, as well as the ability to use this knowledge in specific situations.

3. Social and psychological qualities. These characteristics are related to communication, teamwork, adaptation to different social conditions, such as leadership, cooperation and conflict resolution skills.

4. Psychophysiological characteristics. These are individual physiological qualities that can affect work efficiency, such as endurance, reaction, motor skills and other aspects.

The scientist emphasises that professionally important qualities are integrated, that is, their effectiveness depends on the interaction between different groups of these qualities in the context of a particular professional activity [Cited in 126]

«According to M. Gromkova, «rofessionally important qualities are a set of qualities of a specialist that serve the successful performance of professional activities, effective solution of professional tasks, personal and professional growth and improvement» [Cited in 5]. Professionally important qualities include various characteristics that are necessary for the successful activity of specialists in various professional fields. The scientist emphasises that these qualities not only affect the performance of professional duties, but also form the overall image of the profession in society. Among the main professionally important qualities, she highlights cognitive aspects, such as analytical thinking, learning and adaptation, which significantly increase work efficiency.

«M. Gromova also focuses on motivational factors, such as a high degree of responsibility, the desire to achieve results and professional growth. Personal

qualities, such as sociability, emotional stability and teamwork, are integral components that form professional consciousness. These aspects are important for a specialist to be able to interact effectively with colleagues, clients and other participants in the professional process.

T. Gromova notes that professionally important qualities may vary depending on the specifics of the profession, but a general set of qualities, including intellectual, personal and social characteristics, creates the basis for successful professional activity» [cited in 102].

Thus, professionally significant qualities are the basis for the effective work of a specialist and determine his or her ability to successfully perform duties in the chosen field. They constitute a set of characteristics that contribute to the achievement of high results in the process of work. One of the key points of professionally relevant qualities is that they help professionals adapt to changing working conditions in the modern world, where risks and technological development are constant. Professionally relevant qualities include personal qualities such as responsibility, initiative and independence. These qualities allow a specialist to «take responsibility for the results of their activities, which is important for the successful completion of tasks; qualities such as sociability and communication skills contribute to the establishment of effective relationships with colleagues and clients, which is key to successful work in any organisation» [cited in 8; 135; 170].

Intellectual abilities are also important, including analytical thinking, critical approach and problem-solving skills. These qualities allow a specialist to quickly navigate complex situations and make informed decisions. Thus, professionally relevant qualities have a significant impact on overall labour productivity, increasing the efficiency of tasks performed. They also have social significance, as they build a specialist's reputation in the professional community. Professionally important qualities such as leadership, tolerance and empathy contribute to the development of a healthy work environment, which in turn has a positive impact on the team. Professionals who possess these qualities

are «able not only to perform their duties but also to influence the development of the team, supporting the motivation of colleagues and creating favourable conditions for cooperation» [cited in 71; 87; 96; 186].

One of the most important aspects of professionally relevant qualities is that they contribute to the personal development of a specialist. The presence of such qualities as creativity, flexibility and adaptability allows a specialist not only to achieve short-term goals, but also to plan their career for the future. Professionals who constantly work on developing their professionally relevant qualities have a better chance of success in the labour market. In addition, professionally relevant qualities usually serve as an indicator of a specialist's readiness to learn and improve themselves [179].

An important stage of a specialist's professional attitude is his or her professional self-realisation. Professional self-realisation is an important aspect of a specialist's overall development and personal growth. «It allows a person to realise their potential by using their own abilities and skills in the chosen field of activity, and self-realisation contributes to increased motivation and job satisfaction, which in turn has a positive impact on productivity» [127].

V. Hupalovska identifies the following «criteria for professional self-realisation of a personality:

- compliance of activities with the principle of usefulness and satisfaction for the individual, society and the world as a whole;

- achievement of goals and implementation of plans that reflect values and life orientations;

- Awareness of oneself as a subject of one's own life, which includes the ability to make independent decisions and act on them, as well as to take responsibility for them - i.e. autonomy;

- a sense of self-capability, self-belief, and an orientation towards further creative development, which is manifested in a positive self-attitude, self-respect and creativity» [Cited in 53].

E. Zehr identified «four main personal components of a specialist's self-realisation:

1. Personality orientation, which is manifested through a system of leading needs, motives, attitudes, value orientations and attitudes. The main components of professional orientation include: motives, value orientations, professional position, socio-professional status;

2. Professional competence, which is a set of professional knowledge, skills and ways of working. Its main components are: socio-legal competence, special competence, personal competence, autocompetence, extreme professional competence;

3. Professionally important qualities are psychological characteristics of a person that determine performance. They are multifunctional, and each profession has its own set of such qualities;

4. Professionally significant psychophysiological properties (visual-motor coordination, eye contact, neuroticism, extraversion, reactivity, energy, etc.) The development of these properties occurs in the process of mastering an activity. In the process of professionalisation, some psychophysiological properties contribute to the development of professionally important qualities, while others, in the process of professionalisation, acquire independent significance» [Cited in 180].

Many studies have shown the impact of professional self-realisation on the development of a specialist's creativity, as it opens up opportunities for new ideas and approaches to work. This can lead to innovative solutions that increase the efficiency of a company or organisation. Self-actualisation is also important because it allows a specialist to focus his or her career on achieving personal goals, creating a balance between professional responsibilities and personal life. Professional self-realisation contributes to the formation of a positive image of a specialist in the professional community, which can open up new opportunities for career growth [45; 52; 58; 87].

The main needs for the development of creative abilities are as follows: 1) generating new ideas: creative people are able to see new opportunities where others see only problems; 2) adapting to changes: a rapidly changing world requires flexibility and the ability to quickly adapt to new conditions. Creative people are better able to cope with this task; 3) solving complex problems: non-standard approaches to problem solving often lead to more effective results; 4) developing innovations: creativity is the driving force behind innovations, which are key to the success of any company; 5) increasing motivation: creative work brings more satisfaction, which increases motivation and productivity [Cited in 131, p. 244].

An analysis of a specialist's professional activity allows us to identify the key components that affect the effectiveness of their work. It is important to pay attention to the development of both specific and non-specific professionally significant qualities that ensure the adaptation of a specialist to changing conditions. The process of professionalisation requires continuous learning and self-development, which contributes to increased work efficiency. In addition, it is important to identify areas for improvement that are important for career growth and professional fulfilment. Social and psychological aspects, such as teamwork and communication, also have a significant impact on performance. Ultimately, a systematic approach to analysing a specialist's professional performance provides an understanding of the factors that contribute to the successful completion of tasks. This, in turn, emphasises the importance of integrating theoretical knowledge and practical skills in the process of professional development.

1.3. The problem of creative abilities in the analysis of professional activity

The topic of creative abilities in the context of analysing professional activity is of significant importance for modern society. The complication of socio-economic processes requires new approaches to solving complex problems. Creativity is one of the key factors that foster innovation and development. It allows us to integrate diverse knowledge and experience into new solutions. The study of creativity in professional activities can help identify reserves for increasing labour productivity. In addition, this issue is relevant in the context of building the competitiveness of specialists. A creative approach to work can increase employee motivation, which has a positive impact on their productivity.

The analysis of creative abilities also contributes to the development of teamwork, as the exchange of ideas and opinions in the group leads to the generation of new concepts. Modern technologies and management methods require professionals to be creative in their approach to tasks. In this situation, it is important to study and develop creative abilities to adapt to a rapidly changing environment.

At the same time, insufficient attention to creative aspects can lead to professional burnout and a decrease in the quality of work performed. Identifying the factors that influence the development of creativity allows us to optimise curricula and professional training. This, in turn, contributes to the efficiency of professional activities in various fields.

Creative abilities are «a synthesis of properties and characteristics of a personality, its comparative characteristic, which implies the presence of a certain property that ensures the novelty and originality of the product of activity, the level of its effectiveness. Moreover, creative abilities are primarily manifested in the ability to respond adequately to events, readiness to use new opportunities, in conditions of constantly updated activity» [67, p. 232].

Creativity is understood as «...highly conscious human activity aimed at creating new products of material and spiritual culture that have social and historical value; theoretical and practical human activity that leads to objectively new results, which can be new knowledge, original ways of solving a particular problem, scientific discoveries, new technologies, highly artistic works of art, etc» [Cited in 98].

Thus, in general, the definition of creative abilities is as follows. Creative abilities are «individual and personal qualities of a person that determine the success of his/her creative activity of various kinds» [95, p. 204].

According to I. Yakimanska, «creative experience contributes to both the assimilation and transformation of initial information, and the accumulation of this experience occurs through the acquisition of knowledge and skills that are the essence of human experience» [Cited in 160]. In turn, «the interaction and contradictions between individual experience and the results of social practice lead to the emergence of original products» [160].

The procedural aspect focuses on the peculiarities of transforming the subject of creativity, the object of influence or manipulation, as well as objective reality. Thus, the phases, stages, stages and results of this transformation are important [105; 106].

M. Kashapov focuses on «abnormality as an important psychological characteristic of a teacher's creative thinking that helps in the development of students' creativity, which is defined as a complex ability of a teacher to adequately perceive, comprehend and accept a creative student, as well as to identify a gifted child and provide him/her with the necessary psychological and pedagogical support to develop his/her creative potential» [Cited in 113]. This implies «the teacher's ability to study the student, to understand him/her, to empathise with him/her, to immerse himself/herself in his/her individuality, as well as to analyse and evaluate, which contributes to a better understanding of oneself» [Cited in 117].

C.V. Kornienko in her study of the creative activity of the future teacher notes that «human creativity, in particular such an aspect as the idea of one's own goals and objectives, is considered in the context of the processes of self-preservation and self-development, among the main conditions for activating the creative activity of the future teacher are: intensification of professional needs, aspirations and ambitions; introduction of the principles of the task approach to the development of creative activity; optimisation of personal orientation; avoidance of target restrictions and hidden search activity [56].

The scientist M. Kostenko believes that «the process of professional and creative self-development of the future teacher is an integral part of the creative self-development of the individual, which is implemented, in particular, through psychological mechanisms of self-knowledge and self-organization in the course of striving for professional and creative self-realization and through psychological and pedagogical conditions for professional and creative self-development of the future teacher's personality, in particular: mobilization of students for professional and creative development; cognitive readiness of students for this self-development [62].

According to many scholars who have studied the process of professional and creative self-development, it plays a key role in ensuring the effectiveness and adaptability of professional activities. In today's environment of rapid development of science and technology, there is a need for continuous improvement of specialists in all areas. Professional and creative self-development encourages an individual to open new horizons in his or her own professional field, which leads to an increase in his or her competitiveness. An important aspect of this process is the development of self-reflection abilities, which allows a specialist to objectively assess their own achievements and identify areas for improvement. Professional and creative self-development also contributes to the formation of creative thinking necessary for the implementation of innovative solutions in practice. Thus, professionals who are

actively engaged in self-development are able to better adapt to dynamic changes in their profession [31; 44; 119].

I. Lerner identifies the characteristics of creative activity that have the greatest impact on the ability of a specialist to identify new problems, to understand the structure of the object under study, to understand its new functions, to find alternative ways of solving problems, to combine and modify previously known methods in solving a problem, and to create new approaches and interpretations of the results obtained [Cited in 118118].

In addition, the process of professional and creative self-development allows you to develop communication skills and the ability to cooperate, which are important for successful teamwork. It also contributes to the development of personal qualities such as perseverance, responsibility and flexibility. As part of professional and creative self-development, there is an opportunity to share experiences with colleagues, which has a positive impact on the overall level of professionalism in the team. Equally important is that self-development contributes to the emotional stability of a professional, which helps to overcome stressful situations. In addition, it provides opportunities for self-realisation, which increases overall satisfaction with life and work. Professional and creative self-development also contributes to broadening the worldview, which allows a specialist to better understand his or her place in the professional community [137; 153; 178].

V. Yamnytskyi, analysing the development of a creative personality and its life-creativity, emphasises that «creativity as a form of activity requires the involvement of the subject's motivation and the ways of perceiving reality that he or she possesses, and to define creativity and identify its main components, it is not enough to focus only on the operational level of the problem's development, so the study of holistic activity allows us to consider the creative process as a special type of activity, as the activity of the subject» [Cit. 162].

The issue of life-creativity is also often found in the works of famous scientists and is of profound importance in the study of personal creativity [29; 33; 135].

The process of life-creating can be defined as an individual's active activity aimed at creating, realising and maintaining his or her life potential. It covers a wide range of aspects, including self-education, self-realisation and adaptation to changes in the environment. Life creativity not only ensures personal development, but is also an important factor in social integration and professional mobility. The importance of life creativity for an individual's activity lies in its ability to contribute to the formation of new ideas and approaches to problem solving. Through the process of life creativity, individuals can develop critical thinking, flexibility and openness to new opportunities. This allows them to successfully cope with the challenges of everyday life, both in private and professional spheres [30; 37; 112; 113].

M. Konovalchuk identifies several «main characteristics of a person's life-creativity:

- life-creativity is possible only when all aspects of the personality are developed, including the spiritual, emotional, volitional, intellectual and moral spheres;

- life-creativity is associated with the active activity of the individual - the ability to change the environment in accordance with their needs, as well as to adapt to changes in themselves in accordance with their own system of values, capabilities and life aspirations;

- Life creativity requires the constant acquisition of new knowledge and skills directly related to the process of life, such as the ability to communicate, establish contacts, adequately assess one's capabilities and the environment, and use unconventional approaches to solve problems;

- life-creativity implies the independence of the individual, which includes the ability to plan one's activities, make decisions and take responsibility for the results of one's actions;

- life-creativity is a skill with high mastery in the creative organisation of one's own life, based on developed self-awareness and possession of a system of means, methods and technologies for programming and implementing life as an individual and personal project» [55].

Life creativity contributes to the development of positive self-esteem and self-confidence, which is an integral part of personal growth. Individuals who are actively engaged in life-creating activities are better able to cope with stress and emotional difficulties, which increases their overall level of well-being. In a rapidly changing world, where technologies and social structures are constantly evolving, life creativity is a prerequisite not only for individual self-development but also for successful team and organisational performance. This emphasises its importance in the context of professional activity, as the ability to think innovatively and be creative is an important competitive advantage in the modern labour market [54; 80; 121; 163].

Many scholars have sought to «understand the process of sequencing creative actions, as well as to identify the most important stages of their creative implementation» [70; 77; 146; 150; 162; 181]. «Scientist T. Ribo identifies the following phases in the process of solving a problem or creating a new solution:

1. The accumulation of facts or experience is the stage at which a new idea is born.

2. Maturation as a little-understood, unconscious process; often characterised by surprise, as noted by many researchers: an idea can arise at an uncertain moment and in a place that is not conducive to creativity; this phenomenon can be called the unpredictability of the soul.

3. The internal process of the emergence of the new remains inaccessible to observation, both for the subject in whom the idea originates and for an external observer. Although a person may be aware of the final result, it is often difficult for him or her to understand how this result was achieved [Cited in 51].

The stages of creative realisation may vary depending on a particular theory or model of creativity, but in general they can be presented as follows:

1. Preparation**.** At this stage, information is collected and the subject matter is studied. It includes defining the problem, generating ideas and analysing available materials.

2. Variation. Awareness of possible solutions and approaches to the problem. This stage involves experimenting with ideas, free brainstorming and consideration of alternatives.

3. Inspiration**.** The time when a truly original idea or solution can emerge. This is the moment of insight, when a concept or plan becomes clear and shaped.

4. Development**.** During this period, ideas are worked out in detail, action plans, models or prototypes are formed. This involves the practical implementation of the creative idea.

5. Testing**.** At this stage, the results of creative activity are tested and evaluated. This can be both self-assessment and feedback from others, which allows you to identify shortcomings and improve your work.

6. Completion**.** After making the necessary adjustments, the idea or project is brought to its logical conclusion. This may include design, presentation or implementation of the final product.

7. Reflection**.** This is the last stage where the success of the project is assessed. At this stage, an analysis is made of what has worked, what difficulties have arisen and what can be improved in future projects.

These stages can help structure the creative process and make it more efficient [68; 82; 83].

A creative personality is defined as «a systemic quality of a person's life realisation that characterises his/her ability to regularly find new solutions to problems and tasks both in professional activity and in everyday life; despite the frequency of creative solutions, a person always remains more than just creative, because he/she is a person with a full range of cultural and historical experiences» [38; 152].

The creative personality is the subject of many studies in psychology, pedagogy and sociology, as it plays a key role in the processes of innovation and development of society. The problem of forming a creative personality has been considered in the scientific works of B. Ananiev, V. Andreev, N. Bogdanova, K. Kiselev, N. Kichuk, N. Kuzmina, A. Omelchenko, V. Molyako, S.O. Sysoieva, S. Shandruk, et al.

Understanding the educational and professional activity as the leading activity of the student, which is the activity of the subject aimed at interacting with the environment in order to meet their own educational and professional needs, it is advisable to define the creativity of the subject of educational and professional activity as related to professional creative individuality and self-realization, creative style of professional activity, and performs a creative and constructive function of self-development of the professional personality, provides research activity of the future specialist. The creativity of the subject of educational and professional activity is determined by a number of factors, including motivational and personal, cognitive and operational, external psychological and pedagogical, but the role of regulatory factors in its formation remains poorly understood in modern psychology [Cited in 137].

One of the main characteristics of a creative person is the ability to think outside the box, which allows an individual to generate new ideas and solutions. Research shows that «creativity is closely related to personality traits such as openness to new experiences, independence and risk-taking. In addition, emotional intelligence also plays an important role in the development of a creative personality, as it contributes to better adaptation to changing conditions and interaction with others» [55; 63].

The formation of a creative personality is a complex and multifaceted process that depends on the interaction of biological, psychological and socio-cultural factors. In early childhood, the manifestation of creative abilities is often supported by a positive environment that encourages experimentation and self-expression. Studies show that active participation in artistic or scientific

activities stimulates the development of creativity and builds self-confidence. One of the most important aspects of developing a creative personality is the development of critical thinking, which allows an individual to test and evaluate their own ideas. Psychological theories emphasise the role of self-awareness, which helps to understand one's own strengths and weaknesses. An environment that supports and encourages innovation also fosters creativity by providing a safe space for risk-taking and experimentation [14; 39; 108].

Academician W. Engelhardt, a well-known molecular biologist, states that «creativity is an innate need, analogous to instinct. This need is inherent in a large number of people and can manifest itself in the form of different abilities in one person or impressive talent in another. However, it is difficult to find a person who is completely devoid of this valuable quality. The ability to create is the highest gift that nature has bestowed upon man throughout his long evolutionary journey» [Cited in 149].

But there is an opposite view. Studies of creativity often question the idea that it is innate. Instead, researchers point out that creativity is a skill that can be developed and improved within an appropriate environment and under the influence of specific practices. Learning and psychological theories emphasise that creativity is developed through experience, practice and interaction with the environment. Encouraging experimentation, tolerating failure, and being open to new ideas are important factors that foster creativity. In addition, research shows that teaching creative thinking techniques can improve individuals' problem-solving performance. In other words, curricula that emphasise the development of critical thinking and innovation can significantly increase creativity. Creativity can be viewed as a complex process that requires a combination of innate potentials and active learning, and not just an inherited trait. A special feature of creative abilities is that they cannot be manifested without innate potential [40; 122; 173].

Describing the creative potential of a person, V. Moliako offers a «number of author's definitions:

1. Talents are hereditary anatomical and physiological features that are the basis for the development of the abilities of a creatively gifted person.

2. Aptitudes are the attitude and specific orientation of a person to a particular activity, which is determined by interests, constant needs for its implementation and the desire to improve, forming the basis of a vocation.

3. Abilities are individual qualities of a person that allow him or her to more successfully master certain activities and perform them, solving specific tasks and problems.

4. General abilities are the individual properties of a personality that underlie the mastery of any activity and its implementation.

5. Special abilities are specific qualities of an individual that allow him or her to effectively learn and perform certain activities.

6. Creative abilities are the flexible capabilities of a person that make it possible to successfully perform any or specific creative activity.

7. Giftedness is a unique combination of abilities, interests and needs that allows you to perform certain activities at a qualitatively new, high level, which is significantly higher than the conditional average level.

8. Creative giftedness is the ability of a person to successfully solve creative tasks and perform creative activities in a more original way than ordinary human creativity.

9. Talent is a set of qualities and personality traits that allow you to achieve significant success in the original performance of creative activities.

10. Genius is a systemic characteristic of a personality that indicates the extraordinary originality of his or her achievements and a significant excess of the usual level of creative or even talented activity» [81].

Thus, the analysis of the problem of creative abilities in the context of professional activity reveals a significant impact of creativity on success and productivity in various fields. Creative abilities not only contribute to effective problem solving, but also ensure the generation of new ideas, which can lead to

innovation. They are key to adapting to a rapidly changing work environment that requires continuous improvement of skills and approaches [104; 151; 181].

Research shows that creativity can be integrated into professional training through curricula that emphasise critical thinking and experimentation. However, despite being innate, creativity also depends on the socio-cultural context and conditions in which the individual is realised. Creating a favourable environment that supports innovative ideas and experimentation is an integral part of developing creativity. It is important to implement programmes that stimulate and develop creativity at all stages of a professional career.

Conclusions to the first chapter

Verbal creativity is a key factor in the processes of education, culture and professional activity, as it allows us to generate original ideas and solutions that are important in the modern world. The ability to manipulate words and create new expressions is extremely valuable in literature, advertising, rhetoric, and many other fields. Research shows that verbal creativity is shaped by multiple factors, including social environment, motivation, emotional intelligence and language skills.

Verbal creativity is linked to communication competence, which increases the effectiveness of interpersonal interactions. A favourable learning environment and support from teachers and peers stimulate the development of verbal creativity in children and young people. In adolescence and during professional development, verbal creativity becomes especially relevant, helping to express oneself and form an individual identity. Another important aspect is that verbal creativity can be realised in various formats, from fiction to public speaking, confirming its universality.

Research also shows that the study of verbal creativity can reveal individual creative abilities, improve critical thinking and the ability to solve complex problems. In general, verbal creativity is an important component of

personal and professional development, opening up new perspectives for learning and social integration. Understanding its mechanisms can become the basis for developing innovative approaches in the educational process and psychological and pedagogical activities.

Studies of the professional activity of a specialist's personality emphasise the importance of the relationship between the personality and his/her professional activity. The personality of a specialist acts not only as a participant, but also as an active agent who shapes and transforms his or her practice, defining goals and ways to achieve results. Professional development is a key stage in a person's career, which contributes to the formation of professional identity and adaptation to the requirements of the labour market. An important aspect of this process is the development of professional abilities, which include experience, theoretical knowledge and practical skills.

Building professional capabilities is a complex process that requires the integration of skills such as communication, creativity and critical thinking. This, in turn, contributes to better adaptation to changes in the profession, increases competitiveness and opens up new opportunities for career growth. The professionalism of a specialist, based on knowledge, skills and ethical standards, determines the quality of work performed and builds trust among colleagues and clients.

The analysis of creative abilities demonstrates their impact on teamwork, activating the exchange of ideas that leads to the generation of original concepts. The importance of developing creativity is manifested in its ability to increase employee motivation and prevent professional burnout. Creative abilities are defined as individual and personal qualities that allow you to succeed in various areas of professional activity.

The process of professional and creative self-development arises as a response to the need for continuous improvement and adaptation of specialists to new conditions. Educational programmes should take into account the importance of developing critical thinking and encouraging experimentation.

The interaction between individual traits and the socio-cultural context forms the basis for the development of creative abilities.

The study of creativity in professional activities is important for understanding how creativity affects success and productivity. The application of the knowledge gained can improve the quality of professional training and ensure the creation of conditions for the development of creativity at all stages of the career of specialists. Thus, the problem of creative abilities remains relevant and will require further research to optimise approaches to their development.

CHAPTER 2. EMPIRICAL ANALYSIS OF VERBAL CREATIVITY IN THE SYSTEM OF CREATIVE ABILITIES OF A SPECIALIST

2.1. Organisation and methods of studying the verbal creativity of specialists

2.1.1. Methodology, stages and sample of the study.

The purpose of the empirical study was to study the place of the individual's vérable creativity in the system of professional abilities and was implemented in the following stages.

The first stage involved the selection of psychodiagnostic tools, which included tests and personality questionnaires. The author's methodology for studying verbal creativity was standardised. The research sample and psychometric sample were formed.

The psychometric sample of the researchers consisted of 125 applicants for a bachelor's degree, evenly represented by gender.

The research sample consisted of 170 Bachelor's degree students studying in the following specialities: Medicine, Primary Education, Preschool Education, Psychology, Sociology, Management (Human - Human professions) 2) Fine Arts, Design (Human - Artistic Image professions), 3) information technology (professions of the «Man - Technology» type), 4) marketing, journalism, language and literature» (professions of the «Man-Sign type), chemistry, biology (professions of the Man-Nature type). The other part of the sample was made up of working specialists of in the total number of 97 people: specialists in the fields of physics/mathematics, geography, biology/chemistry (human-nature professions), mechanical engineering (human-technology

professions), medicine, primary education, psychology, Management (Human-Human occupations), Journalism, Language and Literature (Human-Sign occupations, Fine Arts and Design (Human-Artistic Image occupations), Information Technology (Human-Technology occupations).

In accordance with the purpose and objectives of the study, the following set of diagnostic questionnaires was used:

The complex of methods for studying the peculiarities of the manifestation of verbal creativity of modern specialists is composed of the following questionnaires and tests:

1. «The Amthauer Intelligence Test is designed to measure the level of intellectual development of individuals aged 13 to 61 years. It consists of 9 subtests, each of which aims to measure different functions of intelligence to assess cognitive abilities in different types of tasks.

Each of the nine subtests aims to measure different functions of intelligence. The first subtest is aimed at studying inductivity, independent thinking, sense of reality, determining general awareness and information in various fields of knowledge, both scientific and life. The second subtest is devoted to the classification of concepts and is aimed at studying the ability to abstract, inductive language thinking, the ability to accurately express verbal meanings and operate with concepts. The third subtest is aimed at establishing analogies and is designed to examine combinatorial abilities (the ability to build analogies), mobility, comprehensiveness of thinking, and understanding of relationships. The fourth subtest is aimed at diagnosing the ability to form concepts, abstraction, the ability to verbalise the content of a thought, to form concepts, and the ability to make judgements. The fifth subtest is designed to determine the ability to solve arithmetic problems, to determine the level of development of practical mathematical thinking. The sixth subtest reveals the ability to find numerical patterns, and assesses theoretical inductive thinking and the ability to operate with numbers. The seventh subtest determines the ability to operate with the image of shapes on a plane, the ability to solve spatial

geometric problems, the assessment of the richness of spatial representations, and the combinatorial abilities of spatial imagination. The eighth is the ability to mentally operate with images of three-dimensional figures, to study the ability to operate with spatial images, generalising their relations, and to assess analytical and synthetic thinking. The ninth subtest is word memorisation, which reveals the ability to memorise, store and meaningfully reproduce information, and the ability to concentrate» [cited in 17].

2. «To test verbal creativity in adults, we used the S. Mednik Verbal Creativity Test in the modification of A. N. Voronin, which is based on the above principles and is a group shortened version of the methodology consisting of one series (20 triads) and does not provide for warm-up, since warm-up in adults in professional work and with a shortage of time to complete the task gives a systematic shift in the test results, which is determined by the warm-up tasks» [cited in 113].

3. To diagnose the level of verbal creativity in students, we used the «S. Mednik's test of verbal creativity in the modification of T. V. Galkina, L. G. Khusnutdinova, which is based on the above principles and is a complete group version of the methodology, consisting of two series (20 triads each), the first of which is intended for warm-up, and the second is the main one and is subject to processing» [cited in 113].

4. Experimental and introspective methodology Metacreative abilities (EIMCA) by M.V. Savrasov, which consists of two blocks - Awareness in the field of creativity and Reflection in the field of creativity , the purpose of which is to determine the level of orientation of the subject in such a mental phenomenon as human creativity in its processes, types and ways of promoting its full functioning and to determine the degree of differentiation of self-esteem of creativity, which manifests a tendency to detail in the characterisation of one's own creativity; determination of the degree of adequacy of creativity self-assessment, which manifests the quality of the prognostic function in relation to one's own creative results; determination of the level of inclination to plan the

creative process; determination of the degree of manifestation of reflective functions in the implementation of the creative process, due to which their monitoring is carried out» [113].

5. «The Ukrainian-language version of the methodology for researching M. Kashapov's creative activity in the adaptation of V. Demkiv» [28].

6. «J. Bogdan's Critical Thinking Questionnaire» [13].

7. «Psychodiagnostics of rigidity» [12].

In addition, the verbal creativity of specialists was diagnosed using the author's test, the results of which are presented below.

The second stage involved mathematical and statistical data processing using descriptive statistics, correlation analysis, and analysis of variance.

2.1.2. Development of psychodiagnostic tools for the study of verbal creativity.

The developmental capabilities of Rory's cubes in terms of promoting the qualities and abilities of a creative personality have been shown by some studies (Kuznetsov, 2016; Fomenko & Bolshakova, 2020), psychologists note the effectiveness of working with cubes in developing the ability to group creative activity and verbal creativity (in particular, Fomenko & Savrasov, 2021), , but the issue of using cubes as a psychodiagnostic material remains unexplored.

To test the convergent and divergent validity, we used Wechsler's test and S. Mednick's test of verbal creativity.

«Rorys Story Cubes original is a set of nine cubes with an original picture on each face. Thus, the set of cubes is a stimulus material with 54 non-repeating patterns» [154].

«The Rory Story Cubes study of verbal creativity involves asking the subject to randomly select the first cube from a set of 9 cubes, roll it, and start a story based on the image that appears on the cube's face. The beginning of the story is written down. Then the subject performs the same manipulations with

the second and other dice from the set. It is important to continue the story with a new paragraph. The last cube should correspond to the end of the story. In this way, the subject composes a story of at least nine sentences. In addition, after completing the story, the subject is asked to give it a title» [154].

«Processing the research results involves several stages:

1) the number of sentences, the total number of words in the story, and the arithmetic mean of the number of words for the 9 stimuli - the faces of the cube - are calculated, which allows us to estimate the «elaboration» parameter;

2) the time of the task (in minutes) is recorded and the «speed» indicator is calculated by determining the coefficient: the number of words divided by the number of minutes;

3) the indicator «abstractness of the title» is assessed: if the title of the story contains generalisations and remote associations, 2 points are given, the specificity of the title, its logical obviousness - 1 point, the absence of a title - 0 points;

4) the «flexibility» indicator is assessed by analysing the ability to switch to a new topic in accordance with the pattern on the next face of the cube - from 0 to 8 points;

5) assesses the number of repetitions in the storyline due to «getting stuck» on previous stimuli, i.e. returning to events described by previous stimuli, which allows us to assess the «resistance to closure» parameter: the more repetitions, the lower the resistance to closure;

6) The «originality» indicator is assessed:

a) metaphorical, remote associations, predominance of nouns over verbs, inclusion of additional characters in the story, artistic style of speech, not banality of the storyline, narrative development, use of more than 2 complex sentences in each paragraph - 2 points;

b) specificity, closeness of associations to the stimulus, predominance of verbs describing the protagonist's actions over nouns and adjectives, conversational style of speech, 1-2 short sentences per paragraph - 1 mark;

c) brevity of presentation, 1 sentence per paragraph, banality of the story, literal description of what is depicted on each face - 0 points» [150].

«As a result of the standardization of the author's test for the study of verbal creativity - Rory's story cubes – the high validity and reliability of the test was determined. The test allows you to determine the level of development of verbal creativity in terms of speed, elaboration, originality, resistance to closure, flexibility and abstraction of the title» [154, p. 369].

Table 2.1 shows the descriptive statistics and cut-off values for the norms for the indicators of verbal creativity.

Table 2.1

Descriptive statistics of the verbal creativity test «Rory's Story Cubes»

Indicators.	Average	Minimum	Maximum	Exh.
Development	67	11	135	34
Speed	133	0	270	85
Flexibility	5,54	0	8	1,83
Short-circuit resistance*.	5,72	0	8	2,56
Originality	1,34	0	2	1,25
The abstractness of the title	1,47	0	2	1,32

* Inverse scale

Thus, the limit values of the norm for the elaboration indicator are 46-93 points, for the speed indicator - 55-215 points, for the flexibility indicator - 3-5 points, for the resistance to closure - 3-6 points, and 1 point each for the originality and abstraction indicators of the title, which corresponds to the average level of development of these indicators of creativity [150].

Table 2.2

Wall values for indicators of verbal creativity

Indicators.	Raw scores	Walls	Level
Development	11-45	0	Low
	46-93	1	Medium
	94-135 and more	2	High
Speed	0-53	0	Low
	54-224	1	Medium
	225-270 and more	2	High
Flexibility	0-2	0	Low
	3-5	1	Medium
	6-8	2	High
Short-circuit resistance*.	0-2	2	High
	3-6	1	Medium
	7-8	0	Low
Originality	0	0	Low
	1	1	Medium
	2	2	High
The abstractness of the title	0	0	Low
	1	1	Medium
	2	2	High

* Inverse scale

The convergent validity was tested by means of correlation analysis using S. Mednik's method (Table 2.3). The table shows correlations significant at the level of $p<0.0001$.

Table 2.3

Wall values for indicators of verbal creativity

Rory's Story Cubes test results	Indicators of the C. Mednika		
	Productivity	Originality	Uniqueness
Development	0,65	-	-
Speed	0,77	-	-
Flexibility	-	0,53	0,44
Short-circuit resistance*.	0,56	0,44	0,67
Originality	-	0,64	0,64
The abstractness of the title	-	0,53	0,55

* - reverse scale

Let's consider the results of the correlation analysis of indicators of verbal creativity and verbal intelligence (Table 2.4).

Table 2.4

Wall values for indicators of verbal creativity

Rory's Story Cubes test results	Wexler test results			
	General awareness	Arithmetic	Remembering numbers	Vocabulary
Development	0,34	-	-	0,43
Speed	0,45	-	-	0,56
Flexibility	-	-	-	0,33
Short-circuit resistance*.	-	-	-	-0,36
Originality	-	-	-	-
The abstractness of the title	0,56	-	-	0,46

The test-retest reliability of the test is also high: for the indicators of elaboration it is r=0.87, speed - r=0.77, originality - r=0.75, resistance to closure - r=0.67, flexibility - r=0.66, abstractness of the title - r=0.73 [150].

Thus, «as a result of the standardisation of the author's test for the study of verbal creativity - Rory's Story Cubes - high validity and reliability of the test

was determined. The test allows you to determine the level of development of verbal creativity in terms of speed, elaboration, originality, resistance to closure, flexibility and abstraction of the title. The research procedure involves composing stories based on the images on the faces of the cube, and data processing involves quantitative and qualitative analysis of the stories. As a result of converting raw scores into wall values, it is possible to determine the level of verbal creativity in all parameters and to draw up an individual profile of the test subject's verbal creativity» [154].

2.2. Psychological correlates of verbal creativity of students and working professionals.

The first task is to determine the role of verbal creativity in the structure of cognitive and66 etic creative properties of working and future professionals. Among the cognitive properties that determine the success of a professional in his/her activity and serve as the basis for his/her professional creativity, we have identified intellectual abilities, flexibility of thinking, critical thinking ability, and metacreativity.

Table 2.5 shows how verbal creativity correlates with intelligence across the sample. Verbal intelligence is generally positively correlated with verbal creativity. Thus, the speed and flexibility of verbal creativity positively correlates with speech abilities, the ability to choose words logically, which is ensured by inductive abilities. The speed, originality, and especially the elaboration of verbal creativity positively correlate with the ability to abstract, which was measured by the study of the ability to operate with verbal concepts. The ability to find analogies as a combinatorial ability positively correlates with the development of verbal creativity. The ability to make generalisations and classifications as characteristics of verbal intelligence are also positively related to verbal creativity, namely, elaboration, originality, and especially flexibility. Practical mathematical thinking, as measured by numeracy ability, is positively

correlated with verbal creativity. On the contrary, inductive mathematical thinking and the ability to operate with numbers predict lower verbal creativity in socionomists, in particular in terms of originality and elaboration.

The combinatorial abilities of non-verbal intelligence, assessed by the ability to complement images, correlate positively with the speed of verbal creativity and negatively with sophistication. The figurative parameters of intelligence, assessed by dice tasks, also correlate negatively with the flexibility, originality, and sophistication of verbal creativity in socionomists.

Table 2.5

Correlations between intelligence and verbal creativity in the total sample

Indicators of intelligence	Indicators of verbal creativity according to S. Mednik's test			
	Speed	Flexibility	Originality	Development
Subtest 1 «Completing sentences»	0,22***	0,27****	0,13	0,15
Subtest 2 «Eliminating unnecessary things»	0,15*	0,11	0,19**	0,32****
Subtest 3 «Analogies»	0,07	0,04	-0,04	0,18**
Subtest 4 «Generalisation»	0,06	0,30****	0,24****	0,21**
Subtest 5 «Tasks on account»	0,15*	0,02	0,00	-0,07
Subtest 6 «Series of numbers»	0,04	-0,12	-0,18**	-0,23***
Subtest 7 «Choosing a figure»	0,27****	-0,01	0,00	-0,21***
Subtest 8 «Dice Problems»	0,00	-0,18**	-0,36****	-0,35****
Subtest 9 «Memory»	0,01	0,05	0,25****	0,20***

Memory for words as a characteristic of verbal intelligence is positively related to verbal creativity - originality and elaboration.

Thus, more or less summarising the obtained correlations between intelligence and verbal creativity, we can say that the levels of development of verbal intelligence and memory are consistent with verbal creativity among socionomists, higher indicators of mathematical intelligence correspond to a high speed of verbal creativity as the ability to quickly find an answer to a creative verbal task, while non-verbal intelligence is negatively related to verbal creativity.

In contrast to the sample as a whole, the correlation coefficients between the ability to complete sentences and verbal fluency and flexibility are stronger for students. In addition, we found a connection between verbal intelligence and the development of verbal creativity (Table 2.6).

The ability to abstract and the ability to operate with verbal concepts are related only to the indicators of verbal creativity, and the ability to find analogies as combinatorial abilities does not correlate with the level of students' verbal creativity.

The ability to make generalisations and classifications as a characteristic of verbal intelligence in students is positively correlated with all indicators of verbal creativity, and mathematical intelligence is negatively correlated with originality and elaboration. Non-verbal intelligence correlates negatively with students' originality and elaboration, and memory correlates positively.

Thus, there is no clear linear correspondence between the level of intelligence in general and verbal creativity. There are positive trends in the development of verbal creativity against the background of a high level of verbal logical thinking, as evidenced by the correlations between some indicators of verbal creativity and scores on verbal subtests for determining intelligence. On the other hand, mathematical and spatial types of thinking are mostly negatively correlated with indicators of verbal creativity.

In working professionals, there is a connection between verbal inductive ability and flexibility of verbal creativity, and verbal abstraction ability is much stronger than in students, positively correlated with verbal creativity - speed, originality and elaboration (Table 2.7).

The ability to find analogies as combinatorial abilities of working professionals is positively correlated with the speed and development of verbal creativity. Mathematical intelligence is negatively correlated with the development of verbal creativity. Non-verbal intelligence is positively correlated only with the speed of verbal creativity, while negative correlations were found with flexibility, originality and, especially, elaboration.

Table 2.6

Correlations between intelligence and verbal creativity by students

Indicators of intelligence	Indicators of verbal creativity according to S. Mednik's test			
	Speed	Flexibility	Originality	Development
Subtest 1 «Completing sentences»	0,34****	0,33****	0,14	0,23**
Subtest 2 «Eliminating unnecessary things»	0,10	0,08	0,13	0,24**
Subtest 3 «Analogies»	0,07	0,03	-0,04	-0,10
Subtest 4 «Generalisation»	0,20*	0,37****	0,29***	0,29***
Subtest 5 «Tasks on account»	0,11	0,10	0,11	0,07
Subtest 6 «Series of numbers»	0,01	-0,05	-0,23**	-0,18*
Subtest 7 «Choosing a figure»	0,12	0,08	0,07	-0,17*
Subtest 8 «Dice Problems»	-0,12	-0,05	-0,36****	-0,33****
Subtest 9 «Memory»	0,14	0,07	0,24**	0,19*

Memory for words positively correlates with originality and elaboration of verbal creativity in working subjects.

Table 2.8 shows the correlations between critical thinking and verbal creativity.

The flexibility of verbal creativity as the ability to produce verbal reactions to stimuli of different content is positively related to critical thinking at the level of tendency.

Table 2.7

Correlations between intelligence and verbal creativity by specialists

Indicators of intelligence	Indicators of verbal creativity according to S. Mednik's test			
	Speed	Flexibility	Originality	Development
Subtest 1 «Completing sentences»	0,12	0,22*	0,13	0,07
Subtest 2 «Eliminating unnecessary things»	0,29**	0,18	0,30**	0,46****
Subtest 3 «Analogies»	0,24*	0,06	-0,04	0,30**
Subtest 4 «Generalisation»	-0,13	0,16	0,15	0,08
Subtest 5 «Tasks on account»	0,19	-0,09	-0,13	-0,25*
Subtest 6 «Series of numbers»	0,07	-0,24	-0,09	-0,31**
Subtest 7 «Choosing a figure»	0,43****	-0,14	-0,08	-0,26*
Subtest 8 «Dice Problems»	0,15	-0,39****	-0,38***	-0,40****
Subtest 9 «Memory»	-0,13	0,04	0,29**	0,25*

Critical unbiased thinking, which allows for a comprehensive and inclusive analysis of phenomena, patterns, subjects and objects of reality, is directly related to the ability to flexible creative (divergent) thinking.

Table 2.8

Correlations between critical thinking and verbal creativity across the sample

Indicators of verbal creativity according to S. Mednik's test	Critical thinking
Speed of verbal creativity	0,10
Flexibility of verbal creativity	0,17*
Originality of verbal creativity	0,12
Developed verbal creativity	-0,01

Table 2.9 shows the correlations between critical thinking and verbal creativity in students. The flexibility and originality of verbal creativity is more strongly related to critical thinking among students than in the sample as a whole.

Table 2.9

Correlations between critical thinking and verbal creativity in a sample of students

Indicators of verbal creativity according to S. Mednik's test	Critical thinking
Speed of verbal creativity	0,06
Flexibility of verbal creativity	0,26***
Originality of verbal creativity	0,21**
Developed verbal creativity	0,09

There is no correlation between critical thinking and verbal creativity among working professionals (Table 2.10).

Table 2.10

Correlations between critical thinking and verbal creativity in a sample of specialists

Indicators of verbal creativity according to S. Mednik's test	Critical thinking
Speed of verbal creativity	0,14
Flexibility of verbal creativity	0,00
Originality of verbal creativity	-0,04
Developed verbal creativity	-0,18

Table 2.11 shows the relationship between meta-creativity and verbal creativity in the respondents. In general, creative reflection as the ability to be aware of one's own creative and professional peculiarities of thinking and activity implies higher flexibility, originality and elaboration of verbal creativity. Awareness of one's own mechanisms of creative activity is inherent in individuals characterised by greater originality of verbal creativity. Thus, the ability to be aware of and regulate one's own creative activity is inherent in more verbally creative people.

Table 2.11

Correlations between metacreativity and verbal creativity in the sample as a whole

Indicators of verbal creativity according to S. Mednik's test	Creative awareness	Creative reflection
Speed of verbal creativity	0,01	-0,09
Flexibility of verbal creativity	-0,06	0,14*
Originality of verbal creativity	0,24***	0,33****
Development of verbal creativity	0,04	0,36****

Students' ability to reflect on the creative process and the result is associated with flexibility, originality and elaboration of verbal creativity. Awareness of their own mechanisms of creative activity is inherent in students who are characterised by greater originality of verbal creativity. The correlations obtained for students are stronger than those of metacreativity in the general sample.

For professionals, the ability to reflect on creativity is also related to originality and elaboration of verbal creativity, it has no connection with flexibility, and this connection is negative with speed.

Table 2.12

Correlations between metacreativity and verbal creativity in a sample of students

Indicators of verbal creativity according to S. Mednik's test	Creative awareness	Creative reflection
Speed of verbal creativity	0,14	-0,02
Flexibility of verbal creativity	-0,05	0,23**
Originality of verbal creativity	0,21**	0,32****
Developed verbal creativity	0,06	0,39****

Awareness of their own mechanisms of creative activity is inherent in students who are characterised by greater originality of verbal creativity. The correlations obtained for working professionals are weaker compared to the general sample and especially to those obtained for students.

Table 2.13

Correlations between metacreativity and verbal creativity in the sample of specialists

Indicators of verbal creativity according to S. Mednik's test	Creative awareness	Creative reflection
Speed of verbal creativity	-0,17	-0,18*
Flexibility of verbal creativity	-0,07	-0,06
Originality of verbal creativity	0,29**	0,35***
Developed verbal creativity	0,02	0,29**

Table 2.14 shows that rigidity of thinking is generally negatively correlated with flexibility of verbal creativity, but positively correlated with elaboration.

Table 2.14

Correlations between rigidity and verbal creativity in the sample as a whole

Indicators of verbal creativity according to S. Mednik's test	Stiffness
Speed of verbal creativity	0,05
Flexibility of verbal creativity	-0,16*
Originality of verbal creativity	-0,01
Developed verbal creativity	0,29****

Table 2.15 shows that students' rigidity of thinking positively correlates with the development of verbal creativity.

Table 2.15

Correlations between rigidity and verbal creativity in a sample of students

Indicators of verbal creativity according to S. Mednik's test	**Stiffness**
Speed of verbal creativity	0,00
Flexibility of verbal creativity	0,09
Originality of verbal creativity	0,01
Developed verbal creativity	0,30****

Table 2.16 shows that the rigidity of thinking among specialists is negatively correlated with the flexibility of verbal creativity, but positively related to elaboration.

Table 2.16

Correlations between rigidity and verbal creativity in a sample of specialists

Indicators of verbal creativity according to S. Mednik's test	**Stiffness**
Speed of verbal creativity	0,08
Flexibility of verbal creativity	-0,28**
Originality of verbal creativity	-0,03
Developed verbal creativity	0,30**

The next task of the empirical study was to identify the role of verbal creativity in the structure of professional creative abilities of future specialists. The analysis of the obtained correlations indicates the possibility of factorisation of the studied indicators. As a result of exploratory factor analysis, a six-factor structure was formed that explains professional abilities of future specialists and describes 64% of the variance (Table 2.17).

The first factor (13.5% of the explained variance, factor weight - 2.71) is formed by indicators of elaboration, flexibility and resistance to closure of verbal creativity together with indicators on the subtest «Completion of

sentences». This factor explains the «Verbal creative professional abilities» of future specialists.

Table 2.17

Factor structure of professional creative abilities of future specialists

Indicators.	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5	Factor 6
Development	**0,7657**	-0,0778	-0,0566	0,1566	-0,1712	0,1821
Flexibility	**0,7341**	-0,0083	-0,1241	0,4115	0,0445	-0,1462
Speed	0,3268	-0,0452	-0,2813	0,3187	0,1521	**-0,4500**
Resistance to short-circuiting	**-0,7540**	0,1399	0,1929	-0,2693	-0,0542	0,1708
Originality	0,1621	-0,0308	-0,0795	**0,9014**	0,0372	-0,0514
The abstractness of the title	0,3410	0,2350	**0,5576**	0,2370	-0,2403	-0,2866
Creative activity	0,1464	0,1266	0,2189	**0,8739**	0,0717	0,0050
Subtest 1 «Completing sentences»	**0,7335**	-0,0843	0,2074	-0,0938	0,0393	0,0554
Subtest 2 «Eliminating unnecessary things»	0,0648	-0,1941	-0,0598	0,0617	0,1078	**0,7745**
Subtest 3 «Analogies»	-0,0928	**0,4973**	0,1260	0,2005	0,1160	0,3269
Subtest 4 «Generalisation»	0,0892	0,3252	0,7901	0,0982	0,1549	0,0933
Subtest 5 «Tasks on account»	0,0548	0,3658	0,1600	0,0499	**0,8013**	0,0966
Subtest 6 «Series of	-0,0596	**0,6407**	0,0825	-0,1305	0,3460	-0,2150

numbers»						
Subtest 7 «Choosing a figure»	-0,0227	**0,6412**	0,0865	0,0520	0,1709	-0,0624
Subtest 8 «Dice Problems»	-0,0533	**0,7496**	-0,1271	-0,0612	-0,0496	0,0109
Subtest 9 «Memory»	0,1607	0,0065	0,0576	**0,4494**	-0,3370	0,1433
Critical thinking	0,0151	0,2251	0,0907	0,0215	**0,8429**	0,0737
Stiffness	0,1611	**-0,6148**	-0,1143	-0,0890	-0,1602	0,2983
Creative awareness	-0,1688	-0,3608	**0,3950**	-0,0850	0,3734	-0,1340
Creative reflection	-0,3114	-0,2096	**0,6765**	-0,0116	0,2327	0,0610
General dis.	2,7107	2,6179	1,8812	2,3065	2,0090	1,2856
Share of total	0,1355	0,1309	0,0941	0,1153	0,1004	0,0643

The second factor (13.1% of the explained variance, factor weight - 2.62) is formed by high scores on the subtests «Dice Problems», «Shape Selection», «Number Rows», «Analogies» and low scores on rigidity. This factor explains the «Spatial and abstract thinking professional abilities» of future specialists.

The third factor (9.4% of the explained variance, factor weight - 1.88) is formed by the indicators of abstractness of the name of verbal creativity, creative reflection and creative awareness. This factor explains the «Metacreative professional abilities» of future specialists.

The fourth factor (11.5% of the explained variance, factor weight - 2.30) is formed by indicators of originality of verbal creativity, creative activity and intelligence on the subtest «Memory». This factor explains the «Creative professional abilities» of future specialists.

The fifth factor (10% of the explained variance, factor weight - 2) was formed by indicators of critical thinking and intelligence on the subtest «Counting Tasks». This factor was named «Critical thinking and mathematical intelligence» of future specialists.

The sixth factor (6.4% of the explained variance, factor weight - 1.28) was formed by the indicators of intelligence on the subtest «Elimination of superfluous» and negative indicators of verbal creativity speed. This factor was named «Inductive verbal thinking» of future specialists.

2.3. The level of development of verbal creativity of a person depending on professional orientation.

There are regularities in the development of verbal creativity depending on the professional orientation, defined by us as the attribution of the future or current profession of specialists to the types of «Man-Human», «Man-Technology», «Man-Nature», «Man-Artistic Image», and «Man-Sign».

Representatives of professions of the «Man - Nature» type (future and working chemists, biologists, geographers) have the lowest rate of verbal creativity in the sample of the study (Fig. 2.1).

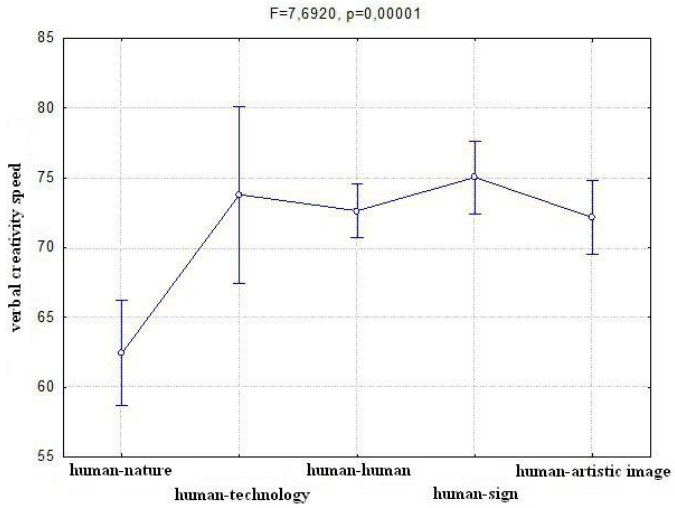

Fig. 2.1 Verbal creativity rate in subjects with different professional orientations

Representatives of professions of the «Man - Nature» type (future and working chemists, biologists, geographers) and «Man - Artistic Image» (future and working architects, designers, artists) have the lowest flexibility of verbal creativity in the sample of the study (Fig. 2.2). Instead, students and specialists of the professional orientation «Man - Sign» (specialities «language and literature», «journalism», «mathematics») have the highest indicators of verbal creativity flexibility.

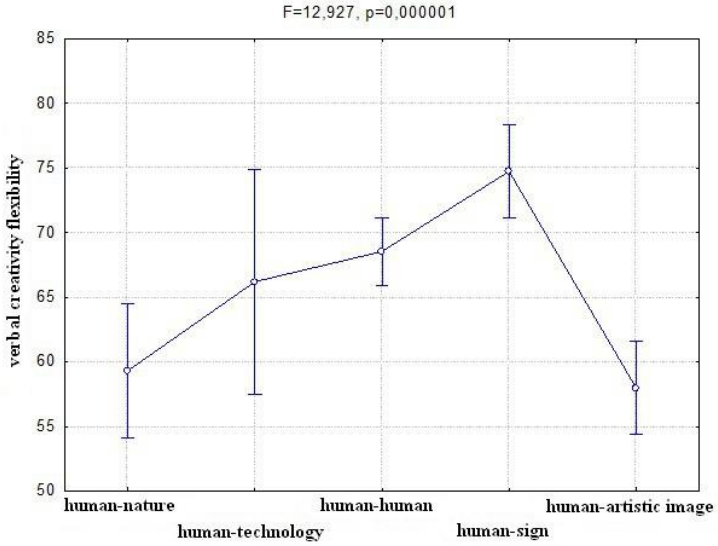

Fig. 2.2 Flexibility of verbal creativity in subjects with different professional orientations

The originality of verbal creativity is the lowest in the sample of the «Man - Nature» professions (future and working chemists, biologists, geographers) (Fig. 2.3).

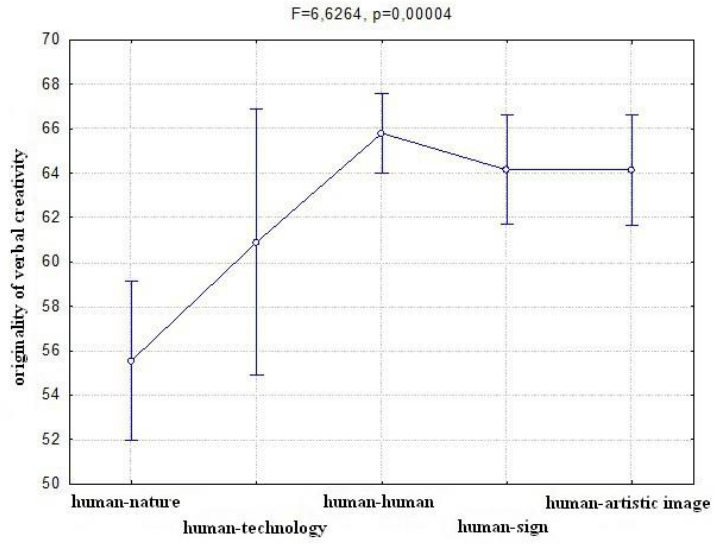

Fig. 2.3 Originality of verbal creativity in subjects with different professional orientations

Representatives of professions of the «Man - Nature» type (future and working chemists, biologists, geographers) have the lowest level of verbal creativity in the sample of the study (Fig. 2.4). The highest level of development varies from low to high among representatives of «Man - Technology» professions (students and IT specialists).

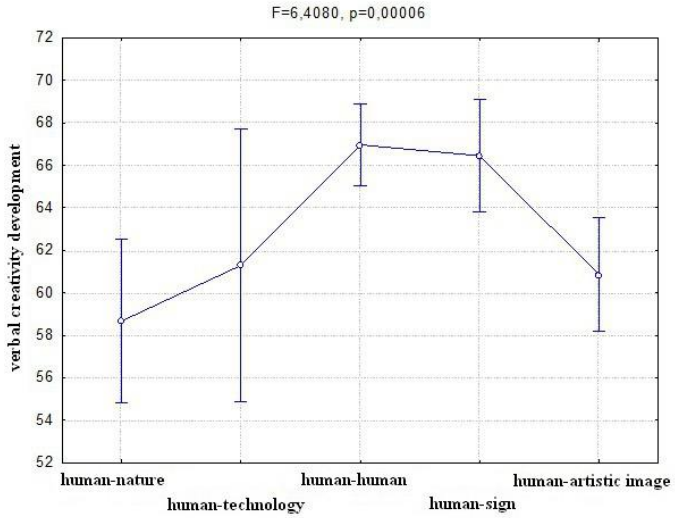

Fig. 2.4 Development of verbal creativity in subjects with different professional orientations

The indicators of verbal creativity do not differ depending on the level of professionalisation (Table 2.18). Thus, the experience of professional activity and the degree of professionalisation do not affect the level of development of verbal creativity.

There were no significant differences in the speed of verbal creativity between students and working professionals with different types of professional orientation (Fig. 2.5).

Table 2.18

Indicators of verbal creativity according to S. Mednik's test in professionals and students

Indicators of verbal creativity according to S. Mednik's test	Groups of subjects				t	p
	Students		Specialists			
Speed of verbal creativity	72,55	10,01	71,13	11,76	1,04	0,299
Flexibility of verbal creativity	66,28	15,76	67,06	14,24	-0,40	0,688
Originality of verbal creativity	63,48	10,13	64,43	9,79	-0,75	0,453
Developed verbal creativity	63,93	10,85	65,36	10,51	-1,05	0,295

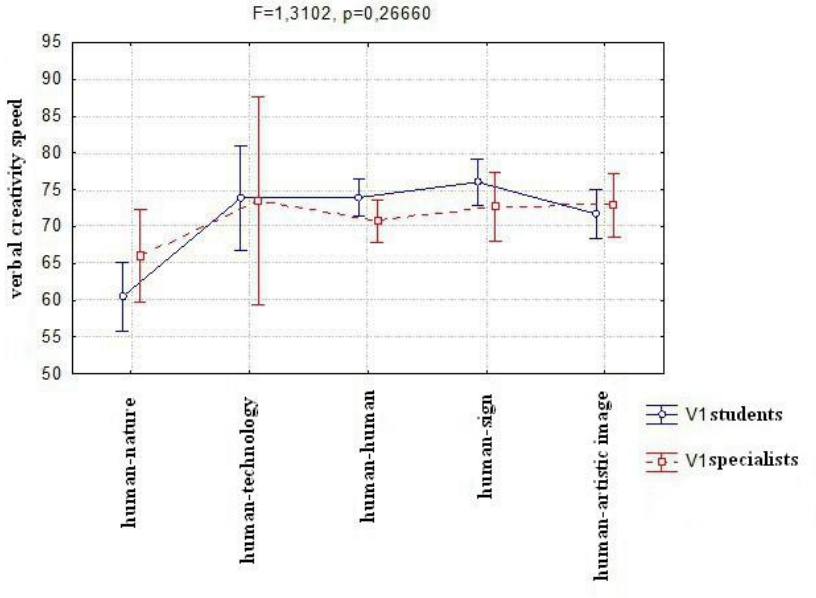

Fig. 2.5 Verbal creativity speed of students and professionals with different professional orientations

There were no significant differences in the indicators of flexibility of verbal creativity between students and working professionals with different types of professional orientation (Fig. 2.6).

There were no significant differences in the indicators of originality of verbal creativity between students and working professionals with different types of professional orientation (Fig. 2.7).

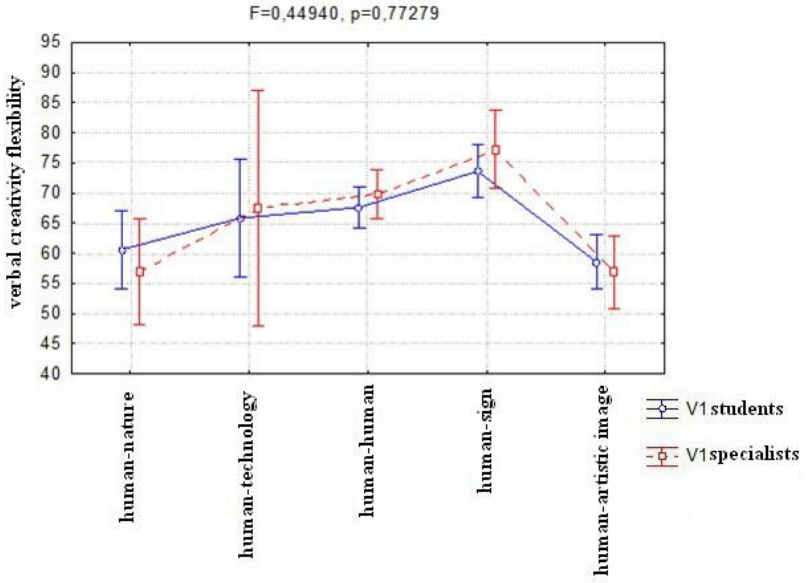

Fig. 2.6 Flexibility of verbal creativity in students and professionals with different professional orientations

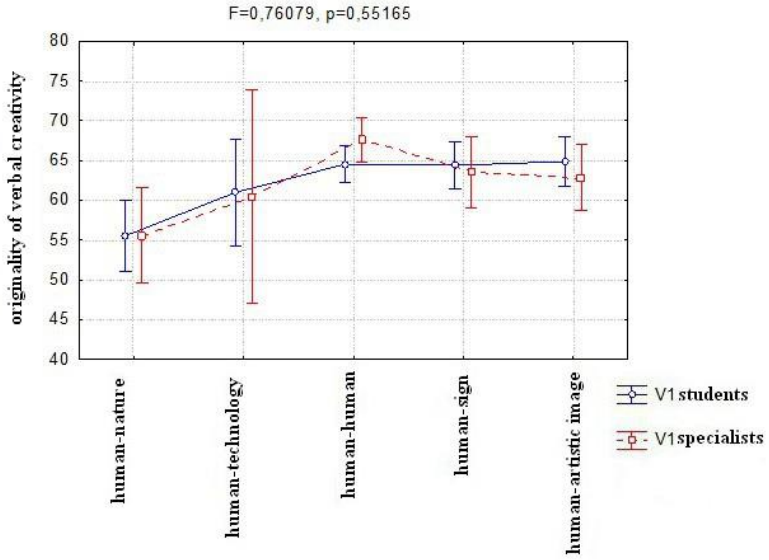

Fig. 2.7 Originality of verbal creativity in students and professionals with different professional orientations

There were no significant differences in the indicators of verbal creativity development between students and working professionals with different types of professional orientation (Fig. 2.8). However, working professionals showed a greater ability to develop it than students, provided they belong to the «Person – Sign» type.

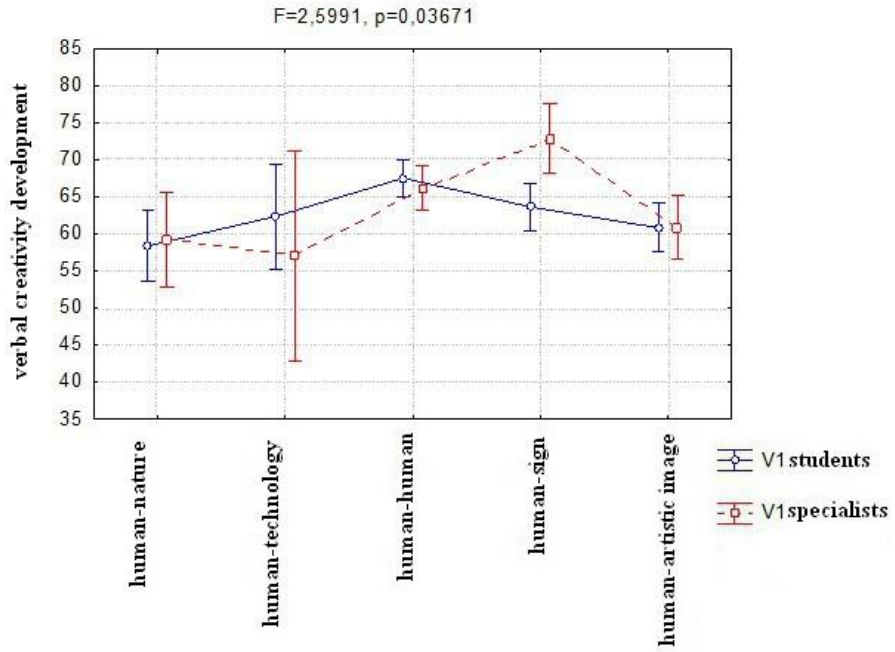

Fig. 2.8 Development of verbal creativity in students and professionals with different professional orientations

2.4. The level of verbal creativity of future specialists, taking into account the speciality.

It has been determined that the development of verbal creativity, obtained as a result of testing by the author's methodology «Kubiki Rori», is higher in subjects with professional types «Person-Person» and «Person-Sign» (Fig. 2.9). The lowest indicators of development were found in people who have or are acquiring a profession of the «Man - Artistic Image» type.

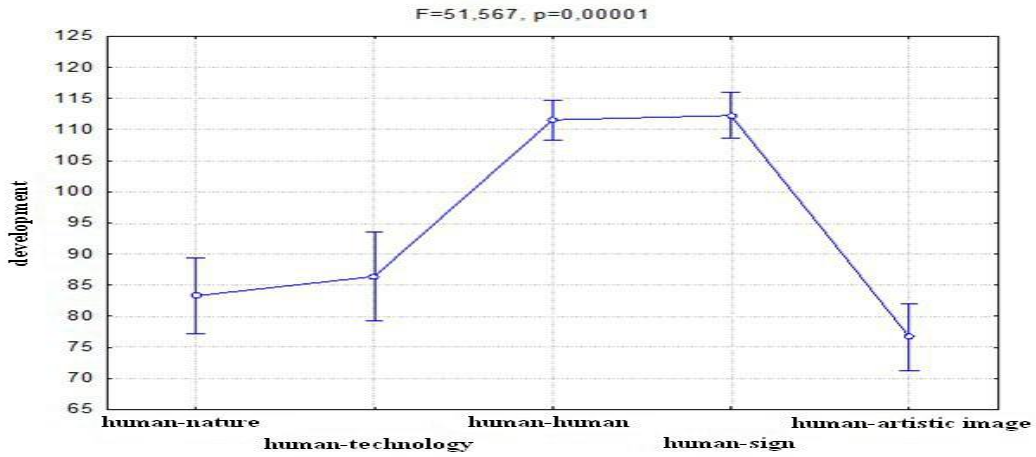

Fig. 2.9 Development of verbal creativity depending on professional orientation (according to the author's test)

The results of the verbal creativity test by S. Mednick revealed somewhat different patterns: the indicators of development are indeed low in people of the «Human-Nature» type, just as in the previous test, but no differences in development were found in people with other types of professional orientation (Fig. 2.10).

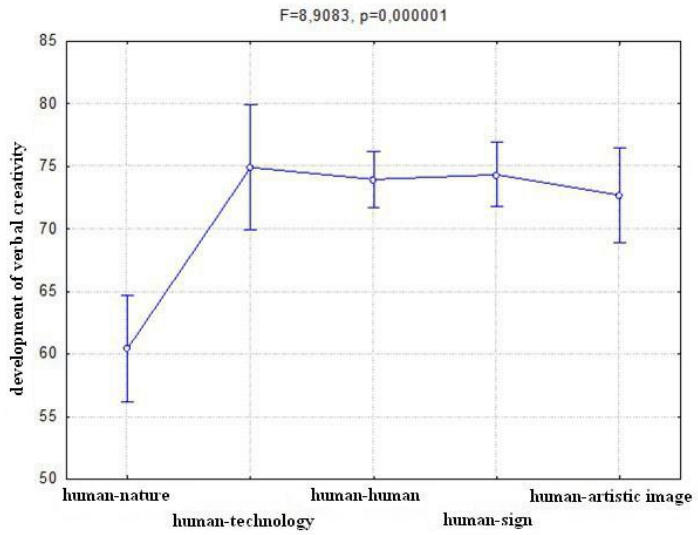

Fig. 2.10 Development of verbal creativity depending on professional orientation (according to S. Mednik's test)

According to the author's test, the indicators of verbal creativity development are the highest for future and working specialists majoring in Language and Literature, and the lowest for Architecture (Fig. 2.11).

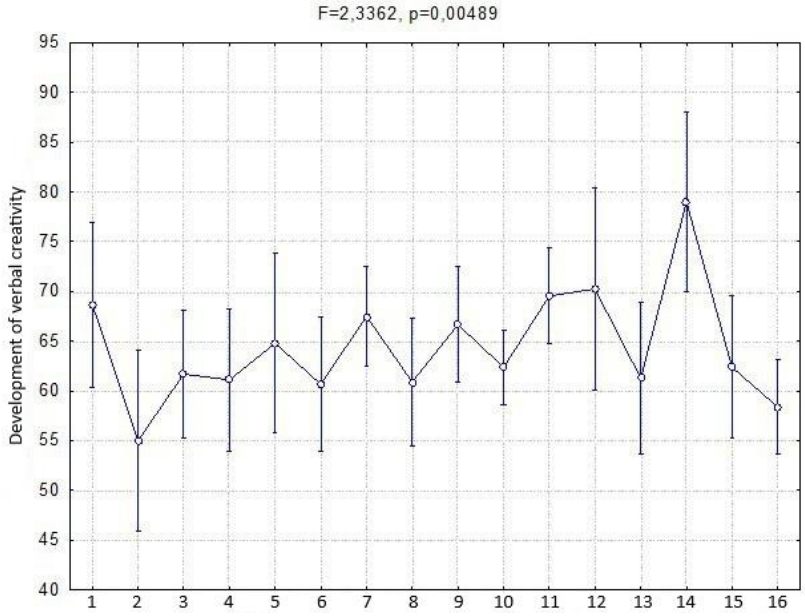

Fig. 2.11 Development of verbal creativity depending on the speciality (according to the author's test)

According to the S. Medink test, the indicators of verbal creativity development are the highest for future and working specialists majoring in preschool education, and the lowest for architecture (Fig. 2.12).

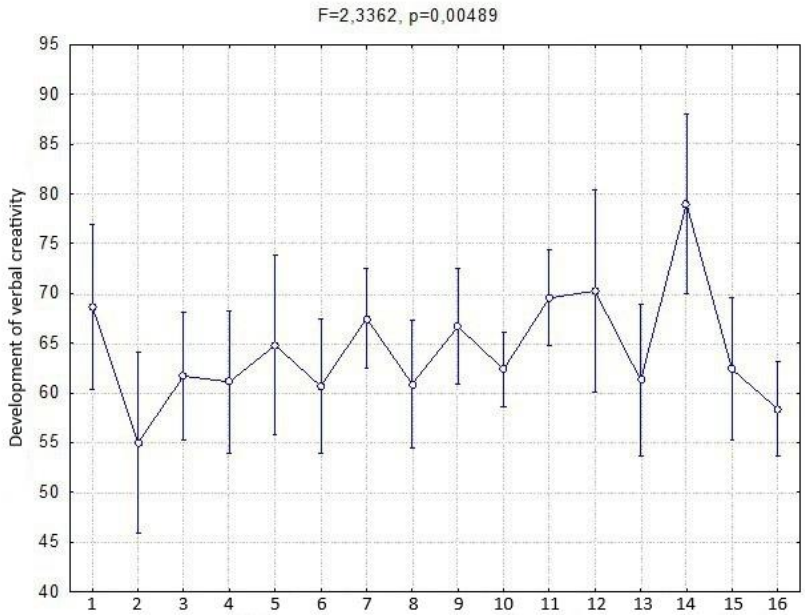

Fig. 2.12 Development of verbal creativity depending on the speciality (according to S. Mednik's test)

According to the results of the author's test, the speed of verbal creativity is the highest among representatives of the «Man - Sign» and «Man - Artistic Image» types, and the lowest among individuals of the «Man - Nature» type (Fig. 2.13).

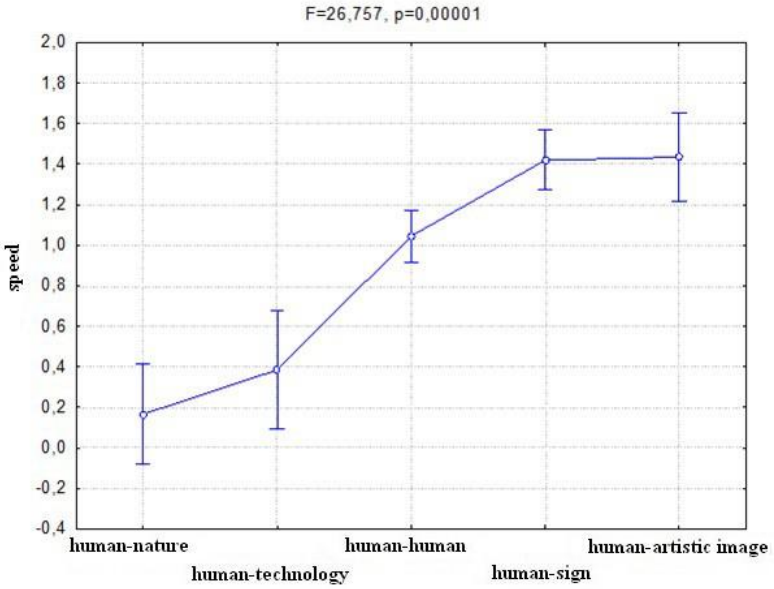

Fig. 2.13 Verbal creativity speed depending on professional orientation (according to the author's test)

The speed of verbal creativity according to the results of the C. Mednick's test is the lowest in individuals of the «Man - Nature» type (Fig. 2.14).

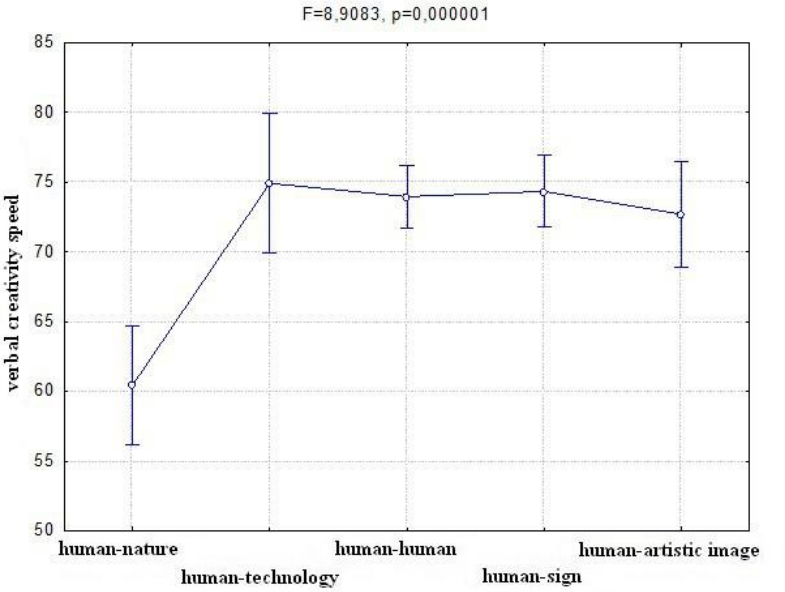

Fig. 2.14 Verbal creativity speed depending on professional orientation (according to S. Mednik's test)

According to the author's test, the indicators of verbal creativity speed are the lowest among future and working specialists in technical and political and legal specialities (Fig. 2.15).

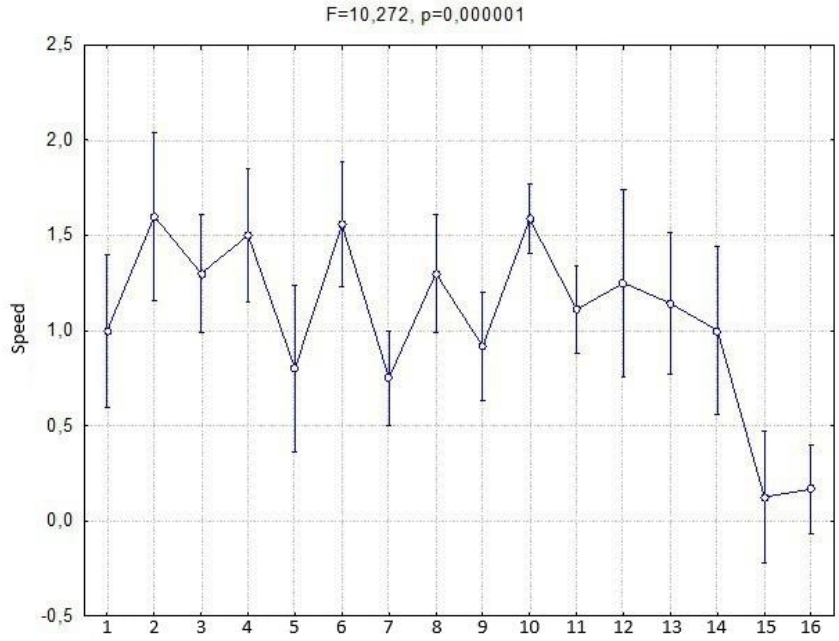

Fig. 2.15 Verbal creativity speed depending on the speciality (according to the author's test)

The speed of verbal creativity depends on the speciality (according to S. Mednik's test): political scientists have the lowest speed (Fig. 2.16), while managers and marketers also have a reduced ability to quickly produce verbal ideas.

The flexibility of verbal creativity depends on the professional orientation: it is higher for people of the «Man-Sign» type of professions, future and working specialists of the «Man-Artistic Image» and «Man-Human» types have lower indicators of flexibility in the production of creative verbal material, and people belonging to the «Man-Artistic Image» and «Man-Technique» types have the lowest indicators of flexibility of verbal creativity (Fig. 2.17).

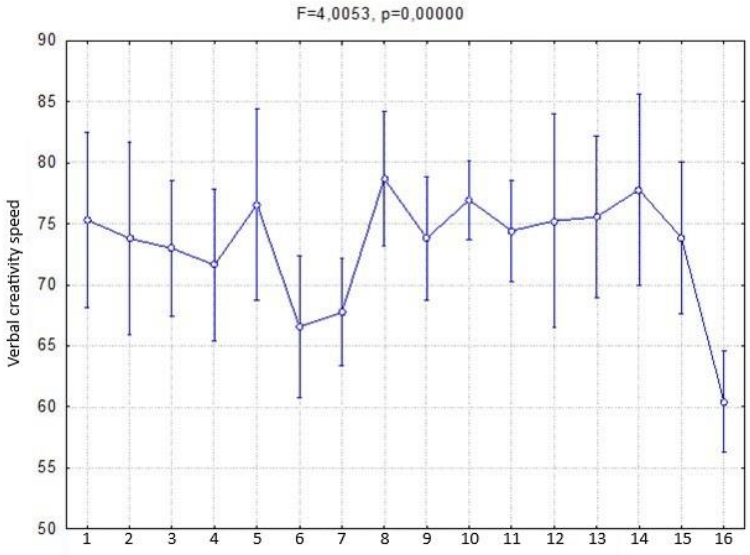

Fig. 2.16 Verbal creativity speed depending on the speciality (according to S. Mednik's test)

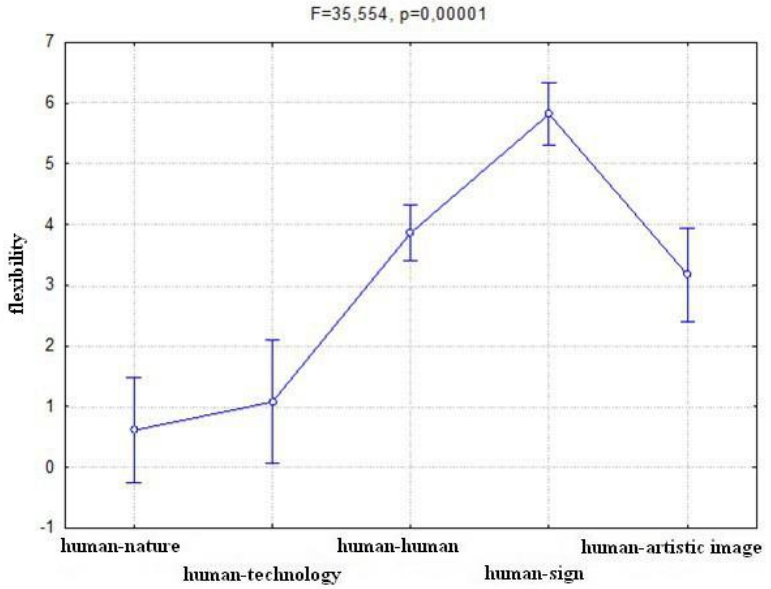

Fig. 2.17 Flexibility of verbal creativity depending on professional orientation (according to the author's test)

The flexibility of verbal creativity depending on professional orientation, diagnosed by S. Mednik's test, does not differ for people with different professional orientations (Fig. 2.18).

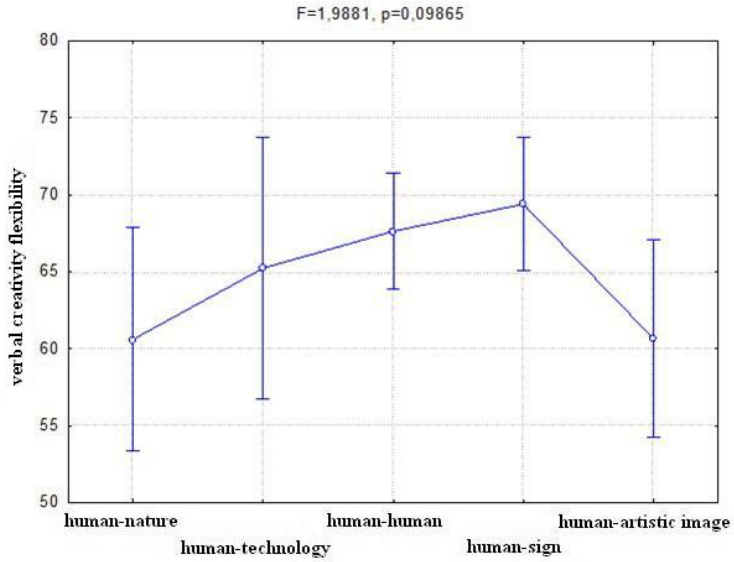

Fig. 2.18 Flexibility of verbal creativity depending on professional orientation (according to S. Mednik's test)

Depending on the speciality (according to the author's test), the flexibility of verbal creativity is expressed at the lowest level among representatives of the professions of «medical science», technical specialities and political science, while the highest indicators of verbal flexibility are found among people studying or working in the speciality «language and literature» (Fig. 2.19).

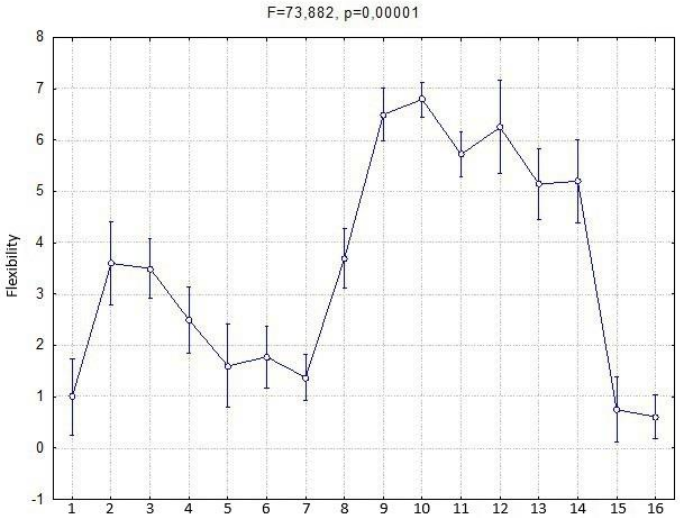

Fig. 2.19 Flexibility of verbal creativity depending on the speciality (according to the author's test)

Marketers have lower indicators of verbal creativity flexibility, while other future and working professionals do not have flexibility depending on their speciality (Fig. 2.20).

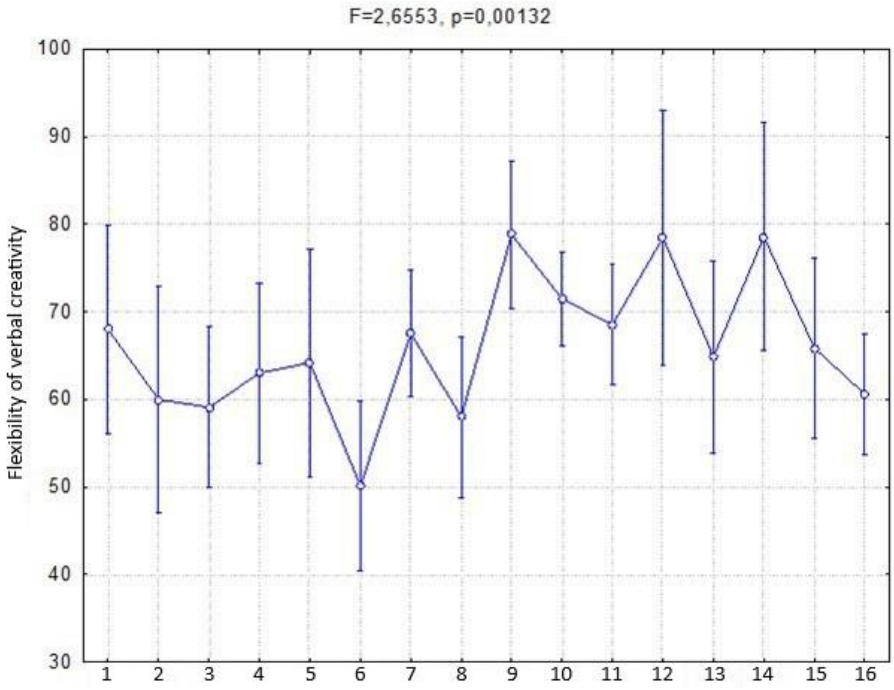

Fig. 2.20 Flexibility of verbal creativity depending on the speciality (according to S. Medink's test)

Representatives of professions of the «Man - Sign» and «Man - Man» types have the highest indicators of resistance to the closure of verbal creativity, while representatives of the «Man - Nature» type have the lowest indicators (Fig. 2.21).

Natural scientists, sociologists and doctors have the lowest rates of resistance to closure, while psychologists, political scientists and linguists have the highest resistance to closure (Figure 2.22).

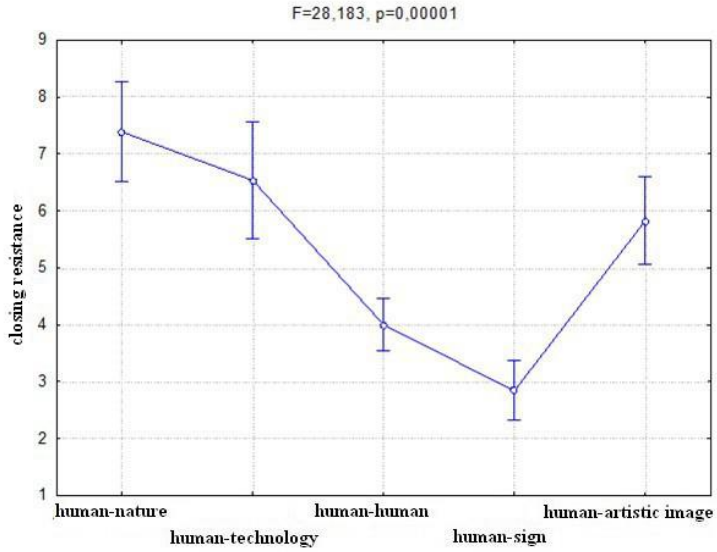

Fig. 2.21 Resistance to verbal creativity closure depending on professional orientation (according to the author's test)

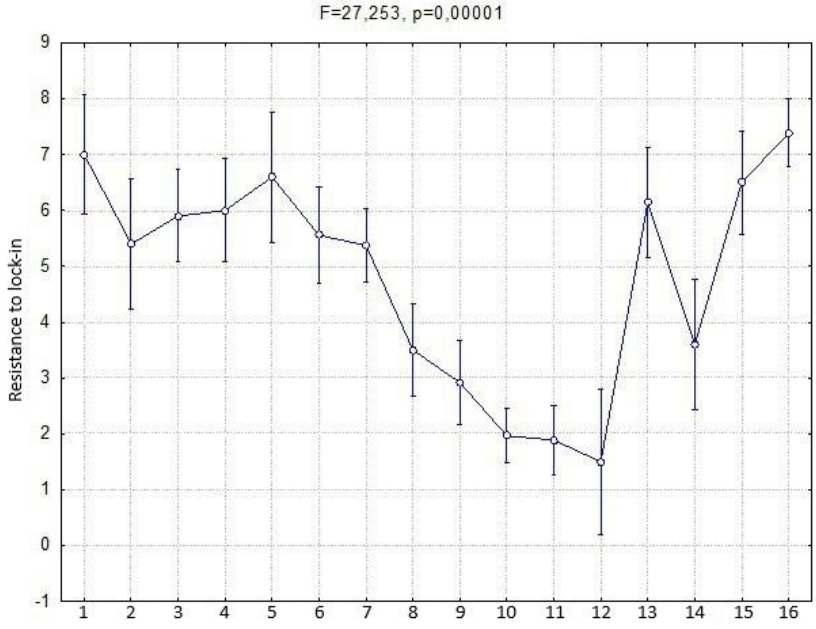

Fig. 2.22 Resistance to verbal creativity lock-in depending on the speciality (according to the author's test)

According to the results of the author's test, the originality of verbal creativity was the lowest among representatives of the «Man - Nature» type of professions, and the highest among the «Man - Sign» type, while in other professional types, originality was found to be at a moderate level (Fig. 2.23).

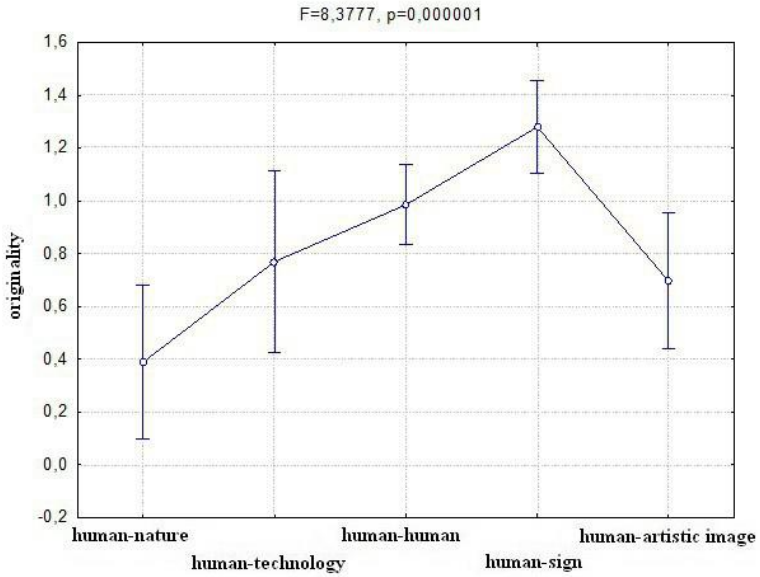

Fig. 2.23 Originality of verbal creativity depending on professional orientation (according to the author's test)

The revealed differences in testing according to S. Mednik's methodology allowed us to identify less significant differences in the indicators of originality of verbal creativity in representatives of different types of professional orientation (Fig. 2.24).

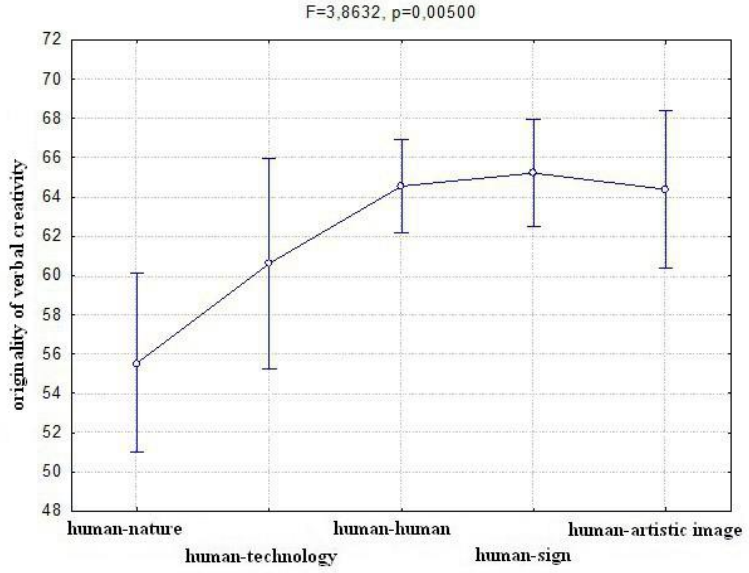

Fig. 2.24 Originality of verbal creativity depending on professional orientation (according to S. Mednik's test)

Representatives of the «Man - Nature» type have the lowest indicators of originality of verbal creativity, while in other types these differences are insignificant.

Doctors, natural scientists, and architects have the lowest rates of verbal creativity originality (Fig. 2.25).

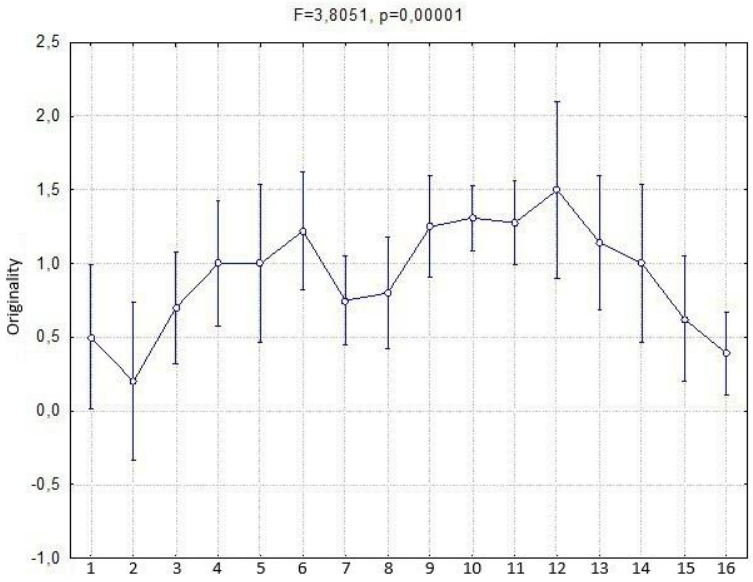

Fig. 2.25 Originality of verbal creativity depending on the speciality (according to the author's test)

Representatives of professions majoring in primary education have the lowest indicators of verbal creativity originality, and representatives of the speciality «preschool education» have the highest (Fig. 2.26).

The differences revealed by the author's methodology allowed for significant differences in the abstractness of the name of verbal creativity in representatives of different types of professional orientation (Fig. 2.27).

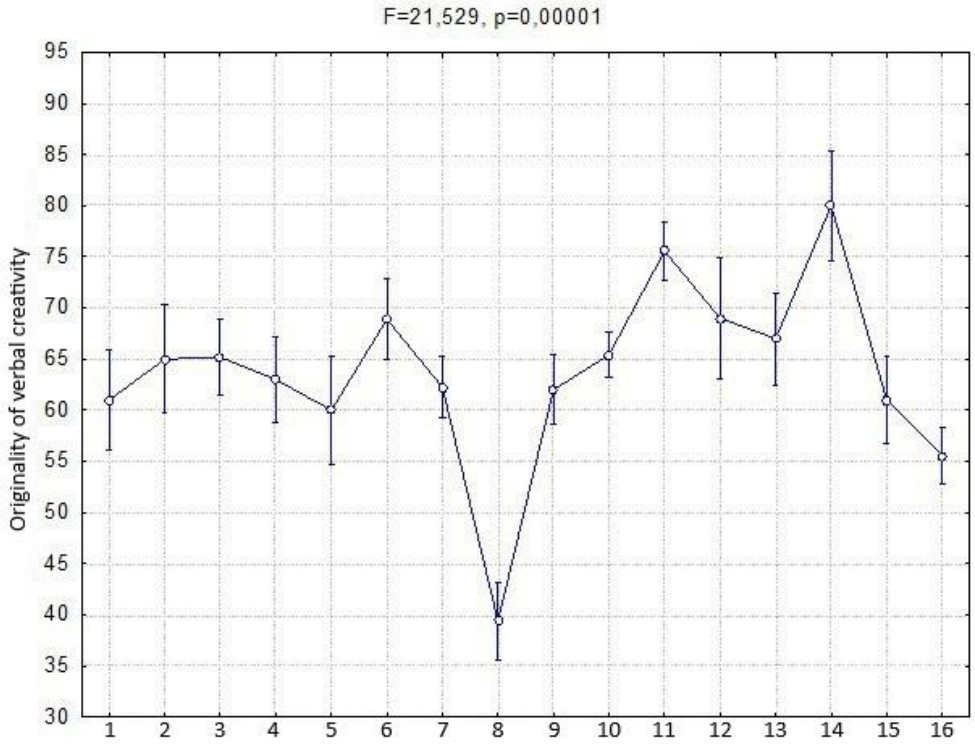

Fig. 2.26 Originality of verbal creativity depending on the speciality (according to S. Mednik's test)

The differences revealed by the author's methodology allowed for significant differences in the abstractness of the name of verbal creativity in representatives of different types of professional orientation (Fig. 2.27).

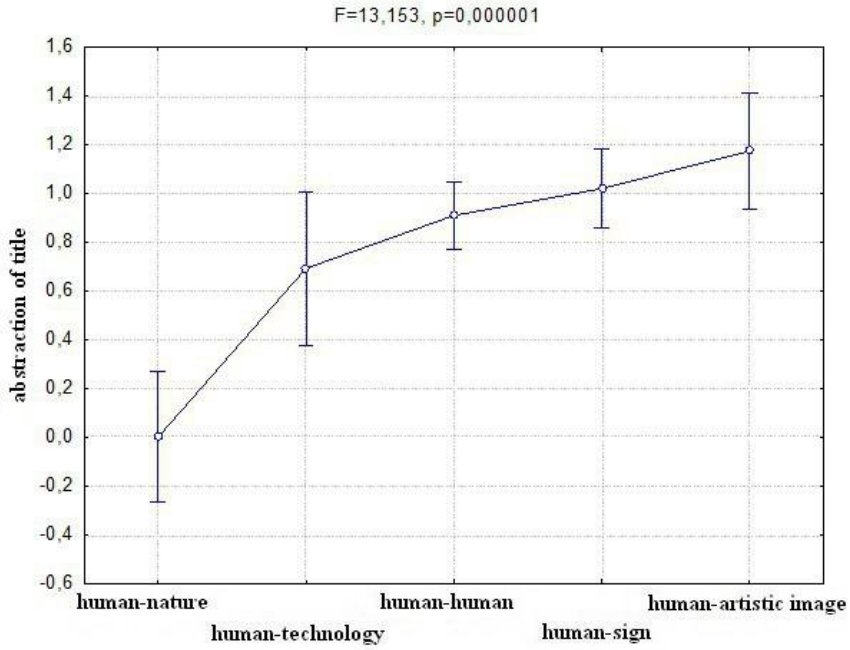

Fig. 2.27 Abstractness of the name of verbal creativity depending on the professional orientation (according to the author's test)

Representatives of the «Man - Nature» type have the lowest indicators of abstractness of the name of verbal creativity, while in other types these differences are insignificant.

Doctors, natural scientists, technical specialists, and architects have the lowest indicators of abstractness of the name of verbal creativity (Fig. 2.28).

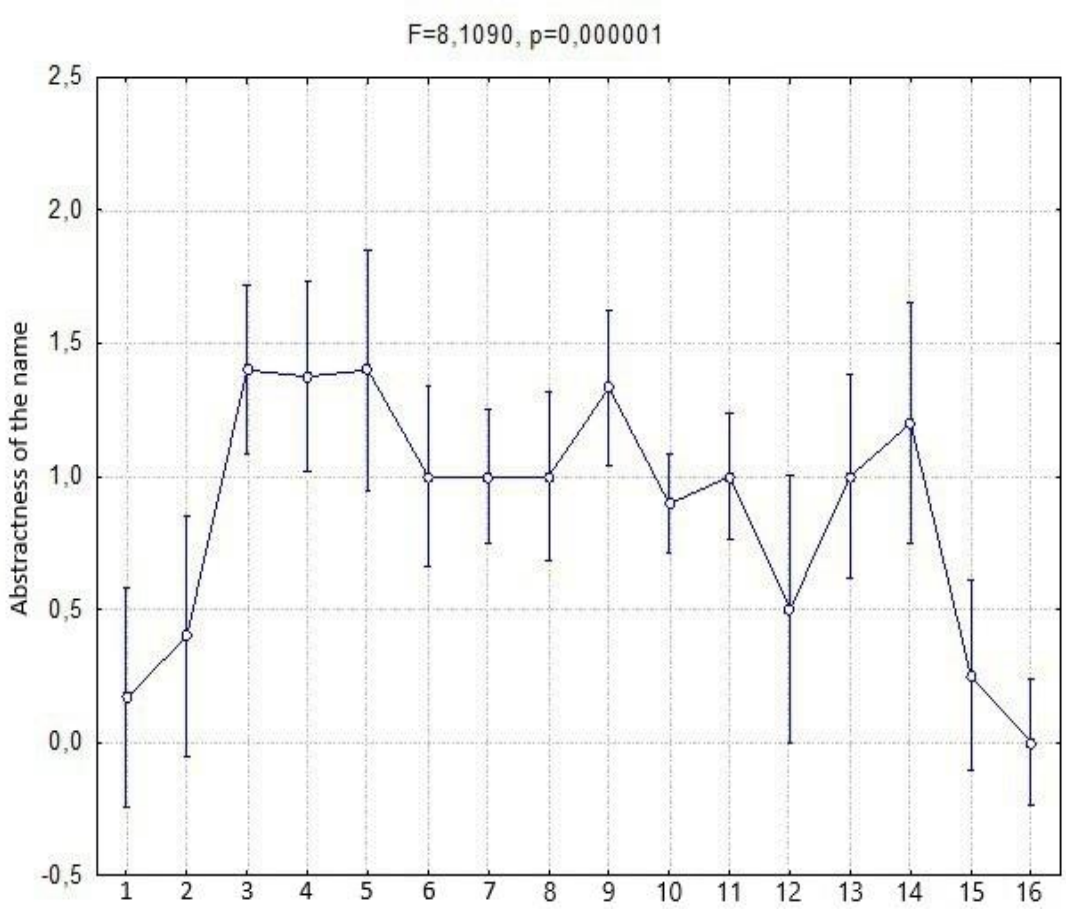

Fig. 2.28 Abstractness of the name of verbal creativity depending on the professional orientation (according to the author's test)

2.5. Verbal creativity in the system of professional creative abilities of future specialists.

The next task of the empirical study was to identify the typological features of verbal creativity according to the author's methodology. By applying the cluster analysis using the K-means method, four clusters were obtained for the indicators of verbal creativity (Fig. 2.29).

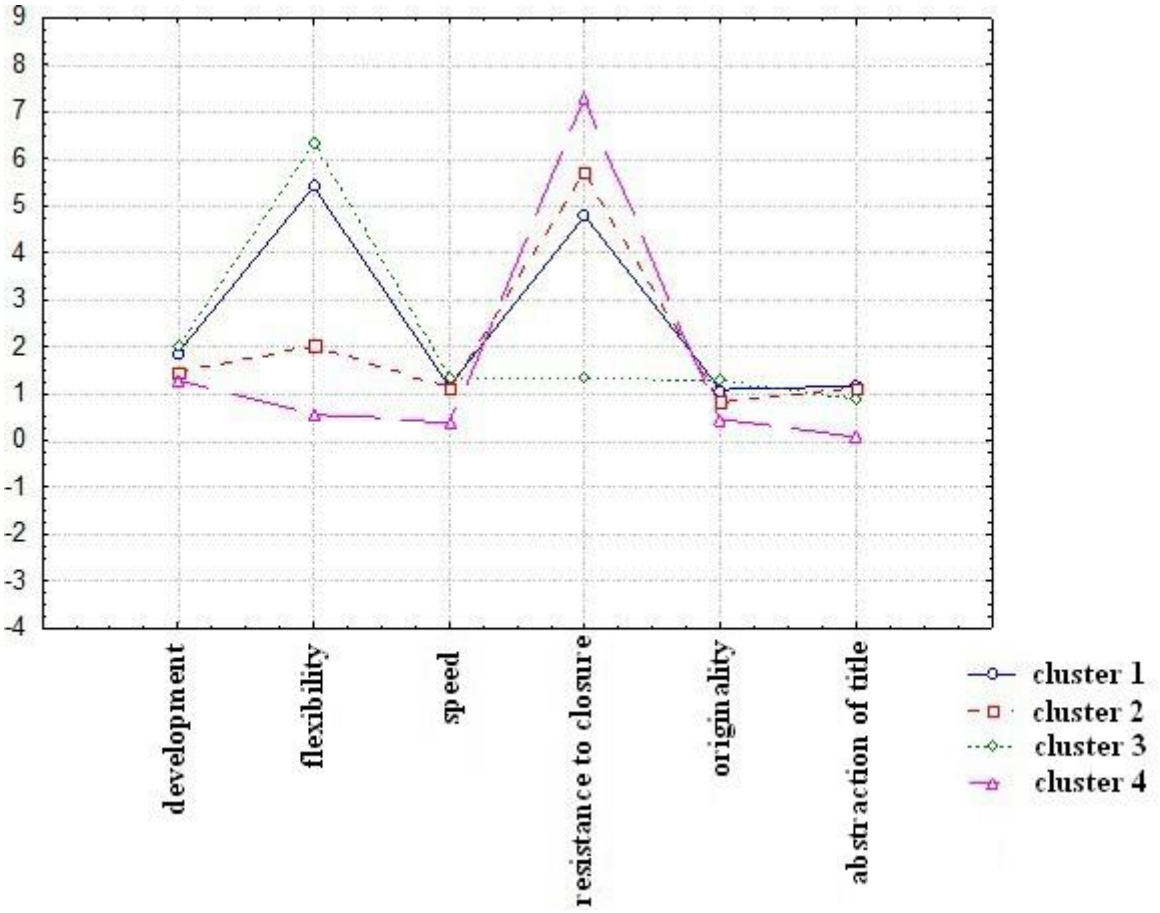

Fig. 2.29 Cluster profiles of verbal creativity of the subjects

The first profile is formed by high indicators of elaboration, flexibility, speed, abstractness of the name, originality, and moderate resistance to closure. The profile was named «Sufficient verbal creativity».

The second profile is formed by low indicators of elaboration, flexibility, abstractness of the name, moderate indicators of originality, speed, and resistance to closure. The profile was named «Insufficient verbal creativity».

The third profile is formed by high indicators of elaboration, flexibility, speed, abstractness of the name, originality, and resistance to closure. The profile was named «High verbal creativity».

The fourth profile is formed by the lowest indicators of elaboration, flexibility, speed, abstractness of the title, originality, resistance to closure. The profile was named «Low verbal creativity».

In order to describe the obtained types of verbal creativity in more detail, let us consider the psychological characteristics of future specialists with different types. Fig. 2.30 shows the differences in the level of development of creative activity of students with different types of verbal creativity.

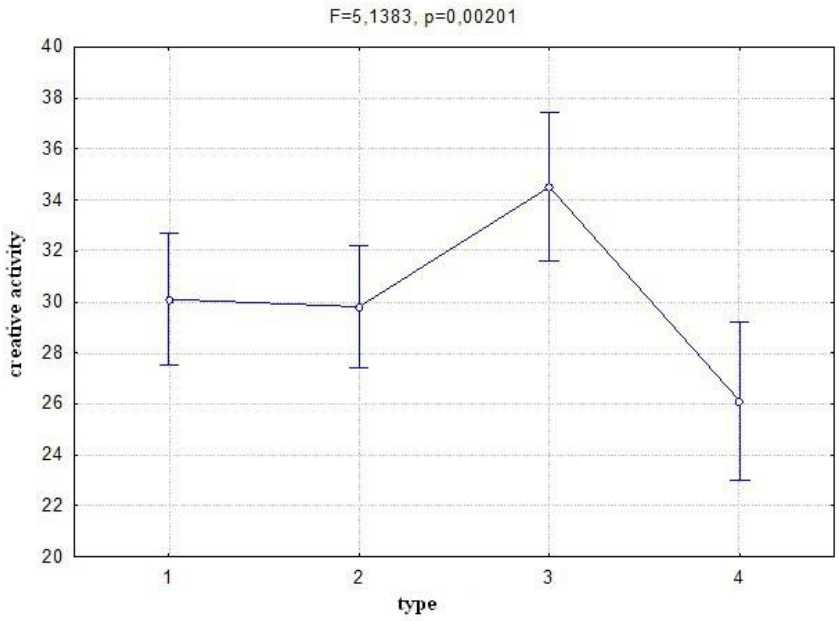

Fig. 2.30 Creative activity of students with different types of verbal creativity

The type of «High verbal creativity» in future specialists provides the highest indicators of creative activity, while the indicators of creative activity are the lowest in «Low verbal creativity». These results indicate the interdependence of motivation for creativity and the development of creative abilities and personality traits. High verbal creativity in students can lead to greater creative activity, while involvement in creativity also contributes to the development of verbal creativity. more creatively fulfilled students have higher verbal creativity.

For applicants of the «Man – Sign» type, the indicators of creative activity do not depend on the type of verbal creativity and are quite high (Fig. 2.31).

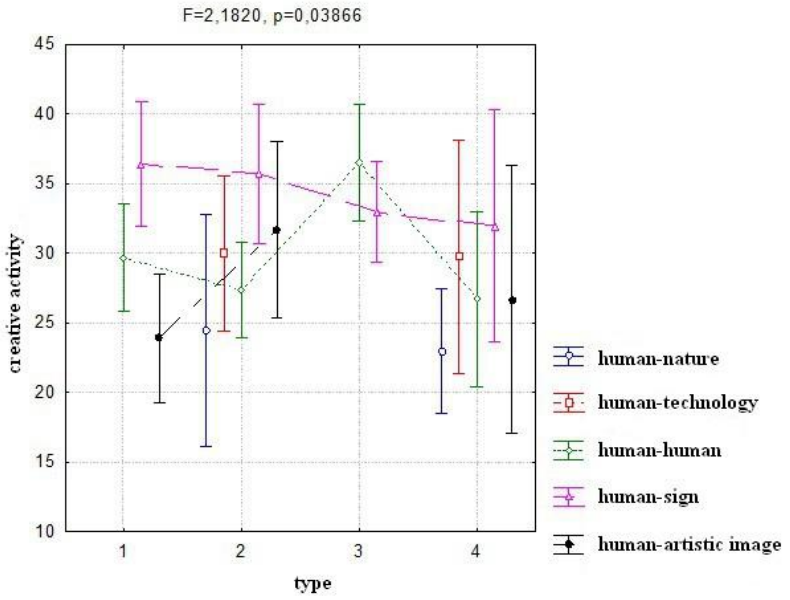

Fig. 2.31 Creative activity of students of different professional orientation with different types of verbal creativity

Representatives of the «Person-to-Person» type have the highest indicators of creative activity, provided they belong to the «High verbal creativity» type.

The creative activity of more successful students, regardless of their professional orientation, is higher (Fig. 2.32).

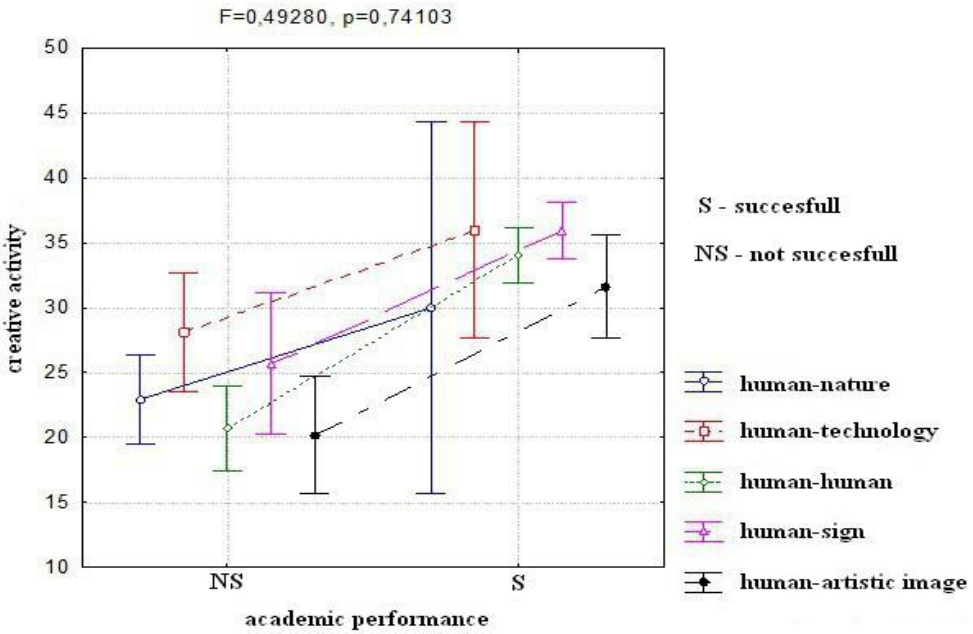

Fig. 2.32 Creative activity of students with different professional orientation by types of verbal creativity and level of academic performance

The creative activity of more successful students with «High verbal creativity» is higher in the sample (Fig. 2.33).

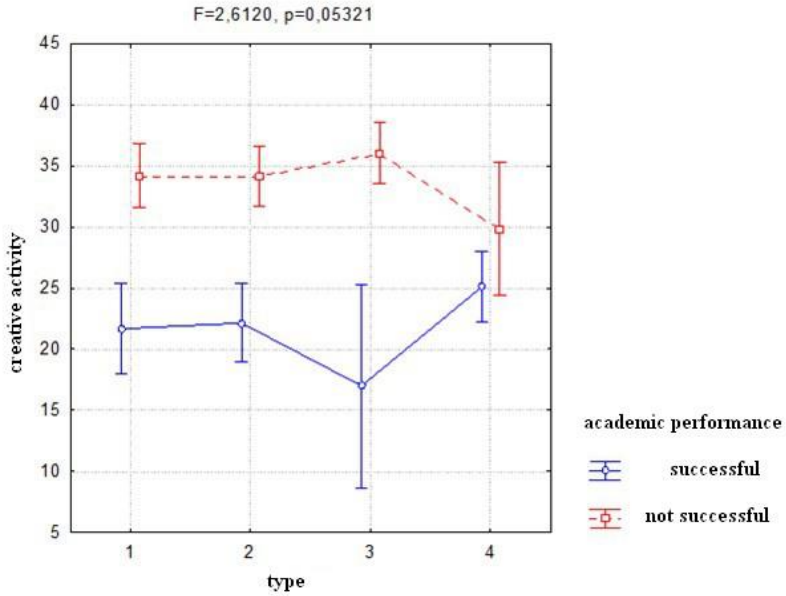

Fig. 2.33 Creative activity of students with different types of verbal creativity and academic performance

The type of «High verbal creativity» in future specialists provides the highest indicators of verbal intelligence in the subtest «Complementary resonance», while in «Low verbal creativity» these indicators of intelligence are the lowest (Fig. 2.34).

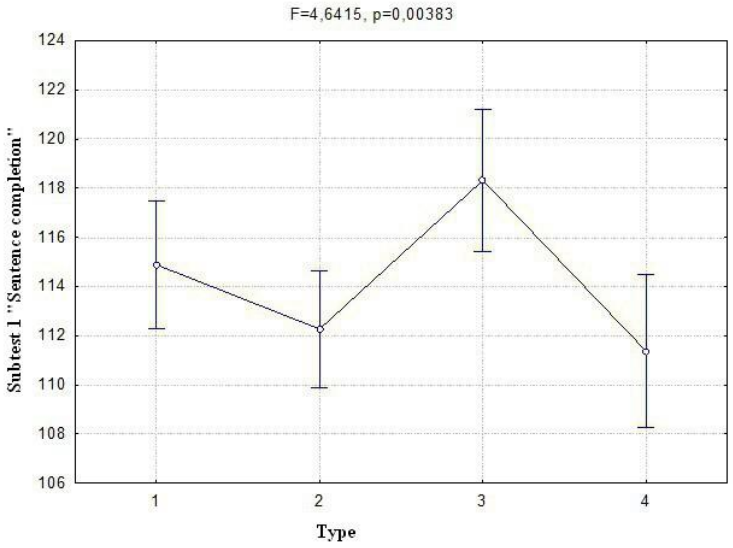

Fig. 2.34 Performance on the Sentence Completion subtest of students with different types of verbal creativity

There were no significant differences in the intelligence scores on the Sentence Completion subtest between students with different types of verbal creativity and different professional orientations (Fig. 2.35).

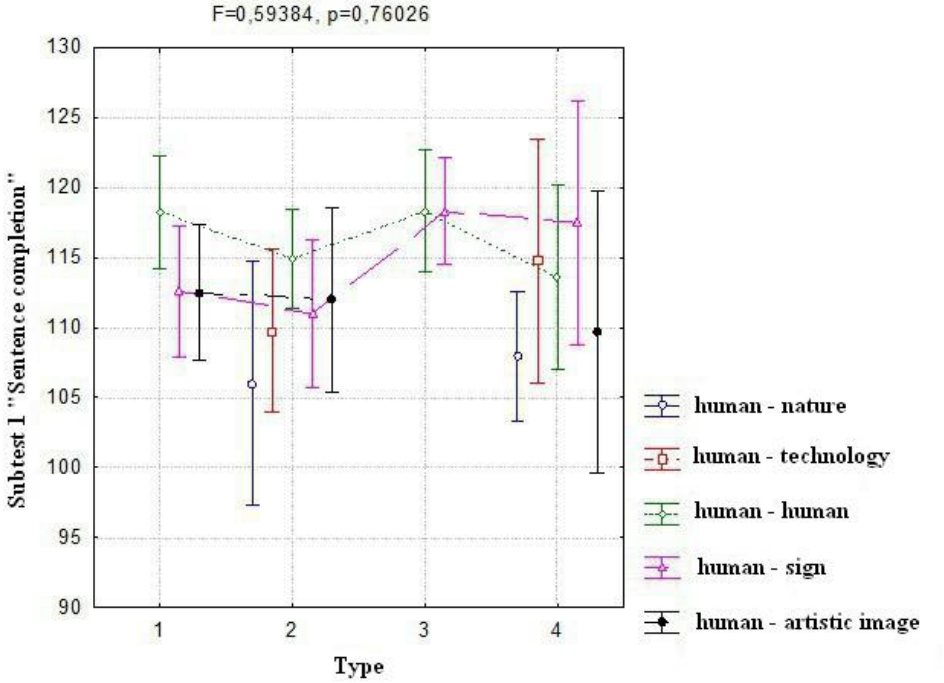

Fig. 2.35 Performance on the Sentence Completion subtest of students with different types of verbal creativity and professional orientation

Academically successful students with both «High Verbal Creativity» and «Low Verbal Creativity» showed higher intelligence scores on the Sentence Completion subtest than students of the same types with low academic performance (Fig. 2.36).

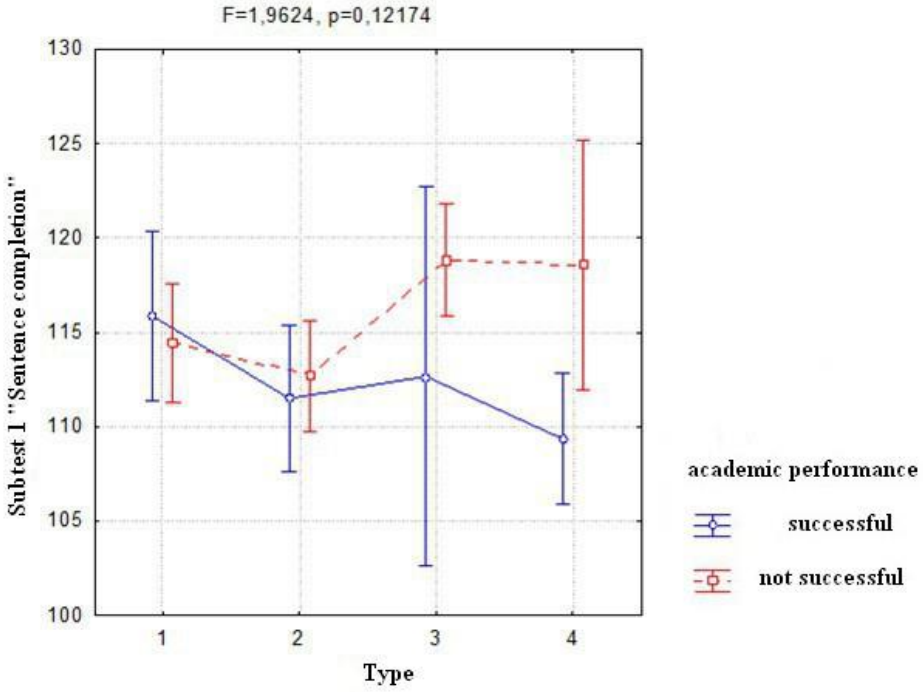

Fig. 2.36 Performance on the Sentence Completion subtest of students with different types of verbal creativity and academic performance

There were no significant differences in intelligence scores on the subtest «Elimination of superfluous» between students with different types of verbal creativity (Fig. 2.37).

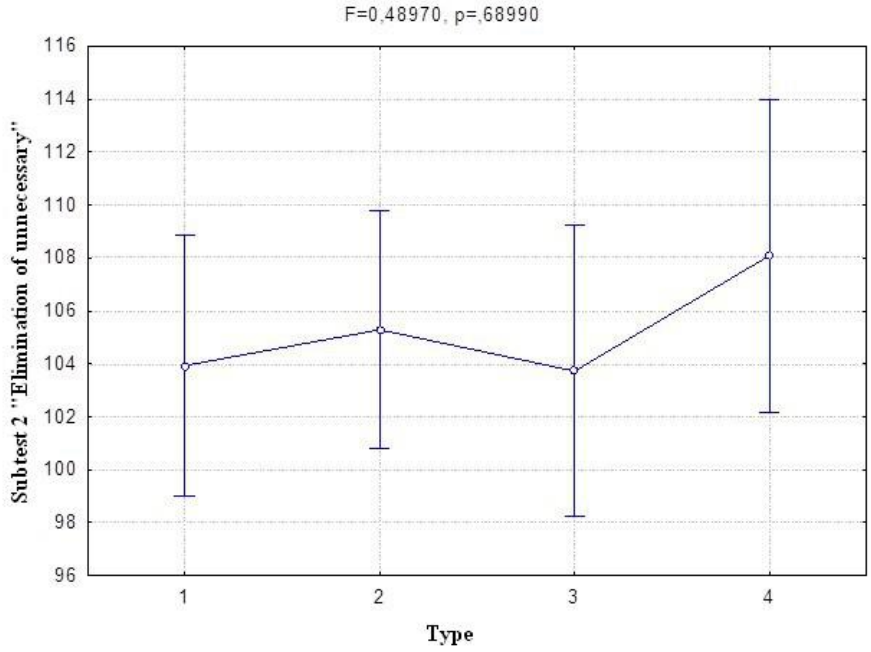

Fig. 2.37 Performance on the subtest «Elimination of superfluous» of students with different types of verbal creativity

Students of professions of the «Man – Sign» type have the highest intelligence scores on the subtest «Exclusion of superfluous» in the case of «Low verbal creativity» (Fig. 2.38).

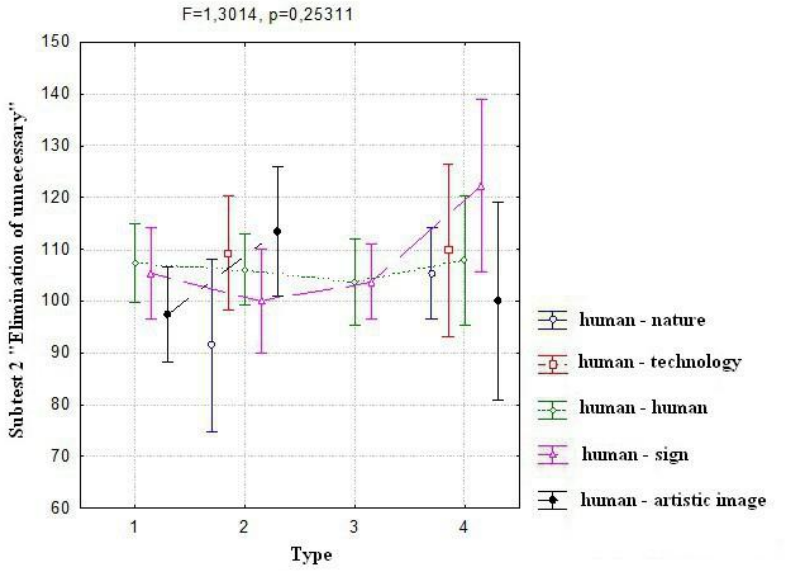

Fig. 2.38 Performance on the subtest «Elimination of superfluous» of students with different types of verbal creativity

With low academic performance, students with «Sufficient verbal creativity» have a lower level of intelligence on the «Eliminating superfluous» subtest than successful students with the same type of verbal creativity (Fig. 2.39).

There were no significant differences in intelligence scores on the Analogies subtest between students with different types of verbal creativity (Fig. 2.40).

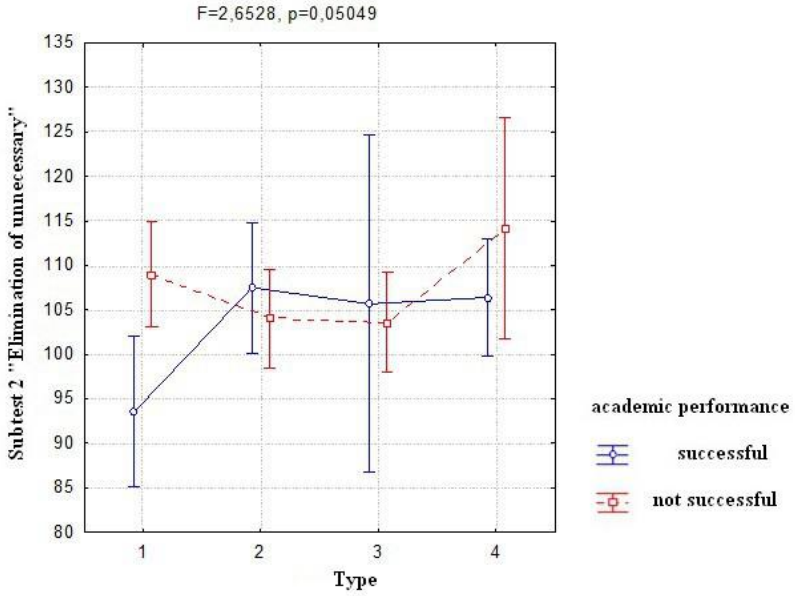

Fig. 2.39 Performance on the subtest «Elimination of superfluous» of students with different types of verbal creativity and academic performance

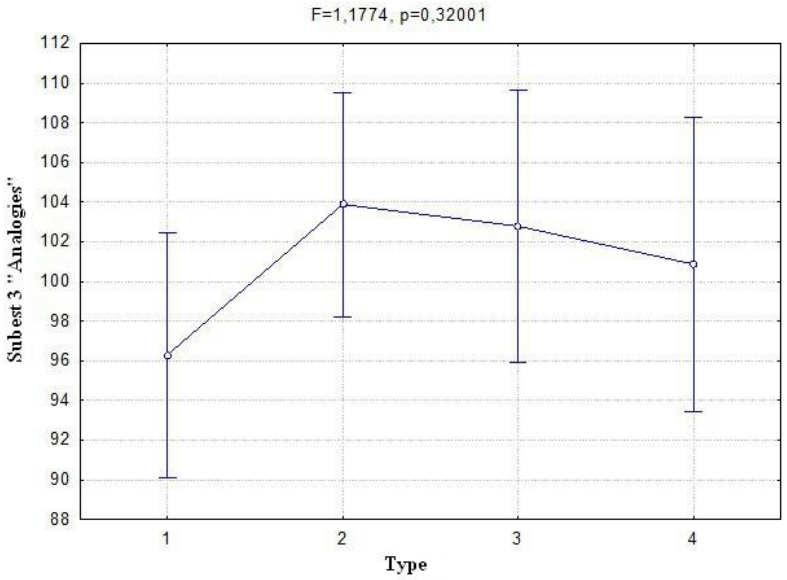

Fig. 2.40 Performance on the Analogies subtest with different types of verbal creativity

There were no significant differences in intelligence scores on the Analogies subtest between students with different types of verbal creativity and different types of professional orientation (Fig. 2.41).

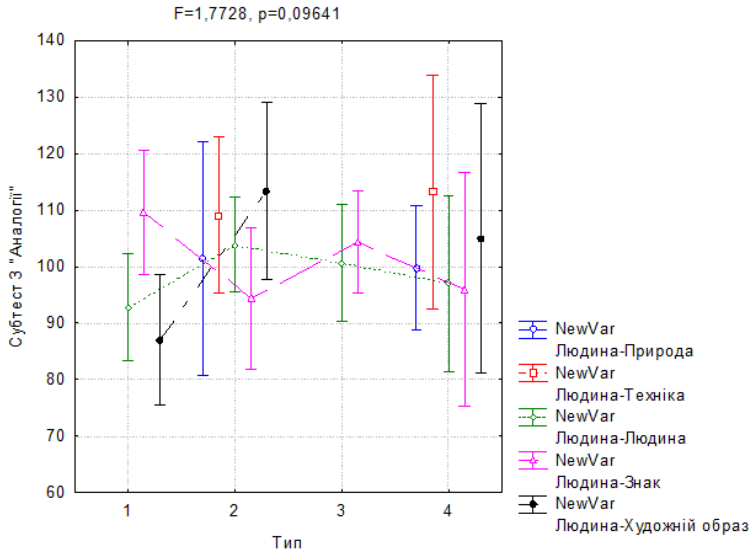

Fig. 2.41 Performance on the Analogies subtest with different types of verbal creativity and professional orientation

There were no significant differences in intelligence scores on the Analogies subtest between students with different types of verbal creativity and different academic performance (Fig. 2.42).

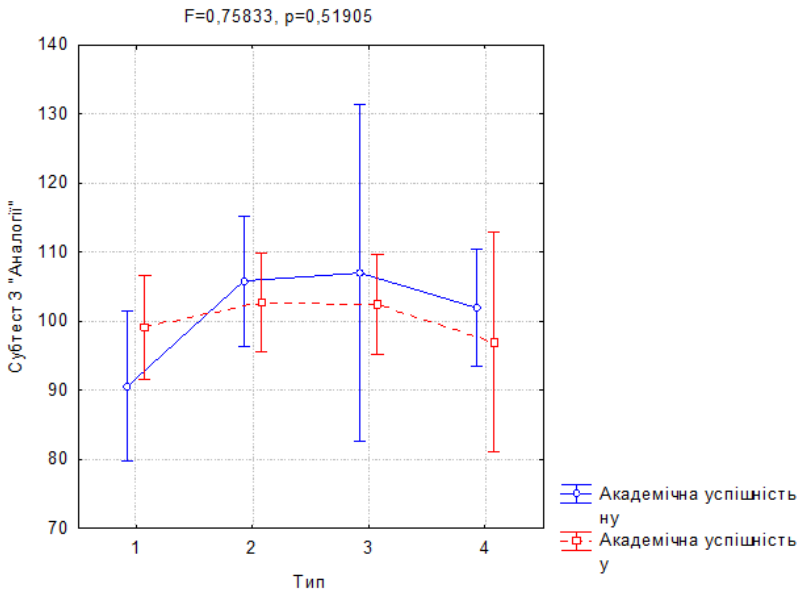

Fig. 2.42 Performance on the Analogies subtest with different types of verbal creativity and academic performance

There were no significant differences in intelligence scores on the Generalisation subtest between students with different types of verbal creativity (Fig. 2.43).

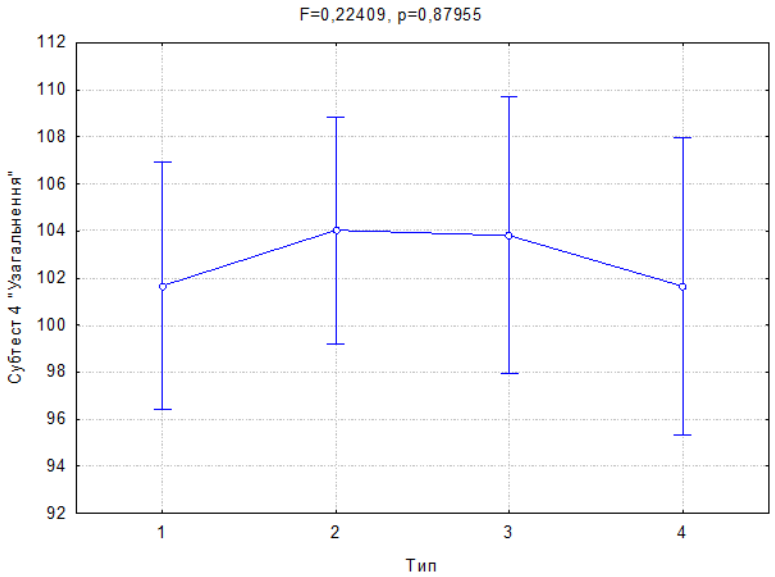

Fig. 2.43 Performance on the Generalisation subtest with different types of verbal creativity

There were no significant differences in intelligence scores on the Generalisation subtest between students with different types of verbal creativity and different types of professional orientation (Fig. 2.44).

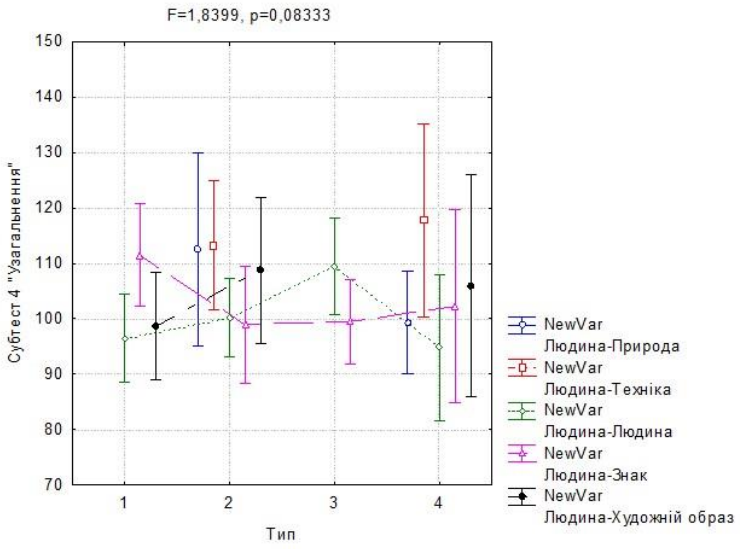

Fig. 2.44 Performance on the Generalisation subtest with different types of verbal creativity and professional orientation

There were no significant differences in intelligence scores on the Generalisation subtest between students with different types of verbal creativity and academic performance (Fig. 2.45).

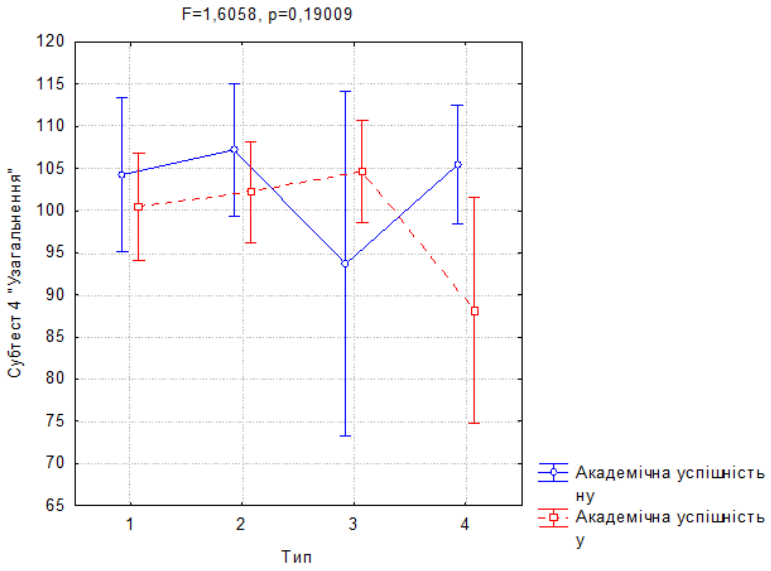

Fig. 2.45 Performance on the Generalisation subtest with different types of verbal creativity and academic performance

There were no significant differences in intelligence scores on the subtest «Counting Tasks» between students with different types of verbal creativity (Fig. 2.46).

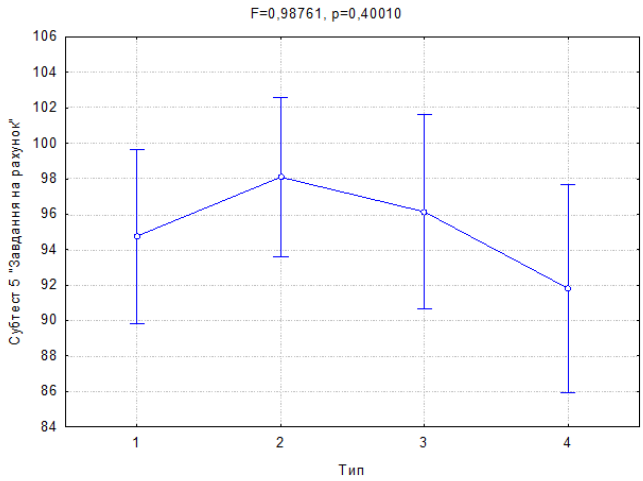

Fig. 2.46 Performance on the subtest «Counting tasks» with different types of verbal creativity

There were no significant differences in intelligence scores on the subtest «Counting Tasks» between students with different types of verbal creativity and professional orientation (Fig. 2.47).

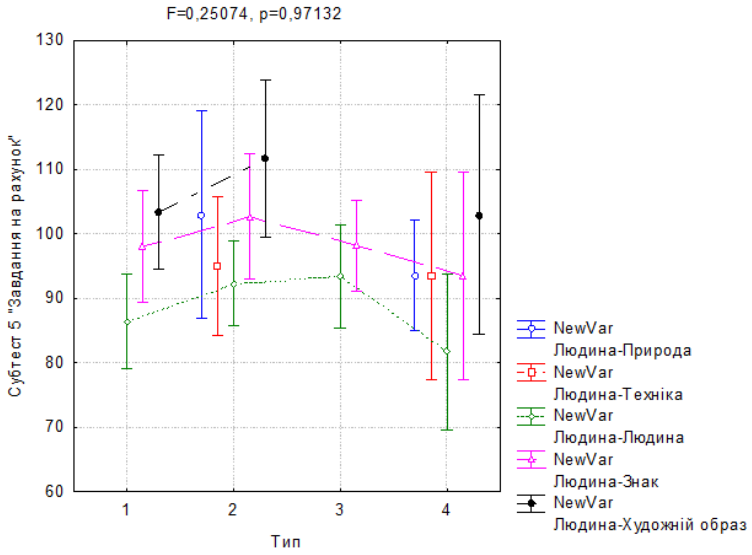

Fig. 2.47 Performance on the subtest «Counting tasks» with different types of verbal creativity and professional orientation

There were no significant differences in intelligence scores on the subtest «Counting Tasks» between students with different types of verbal creativity and academic performance (Fig. 2.47).

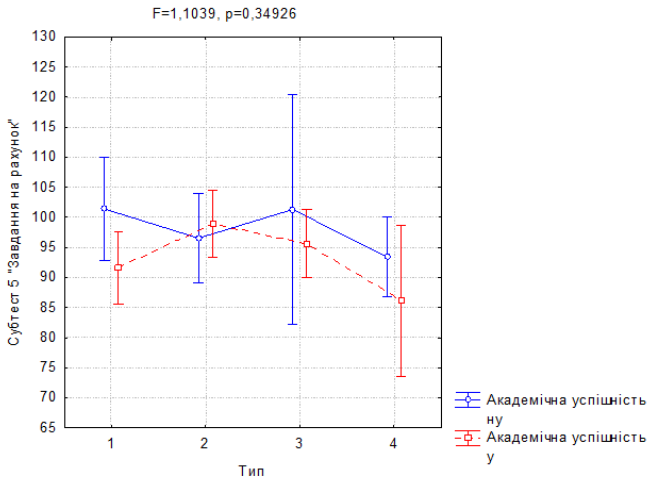

Fig. 2.48 Performance on the Counting Task subtest with different types of verbal creativity and academic performance

There were no significant differences in intelligence scores on the subtest «Number series» between students with different types of verbal creativity (Fig. 2.49).

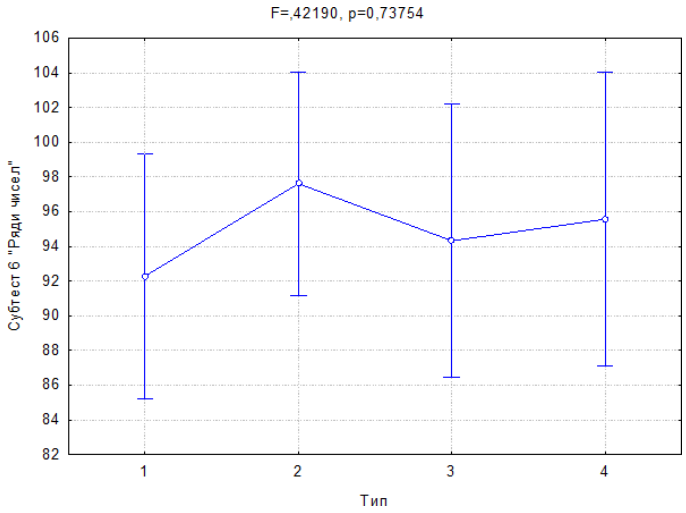

Fig. 2.49 Performance on the subtest «Number series» with different types of verbal creativity

There were no significant differences in intelligence scores on the subtest «Number series» between students with different types of verbal creativity and professional orientation (Fig. 2.50).

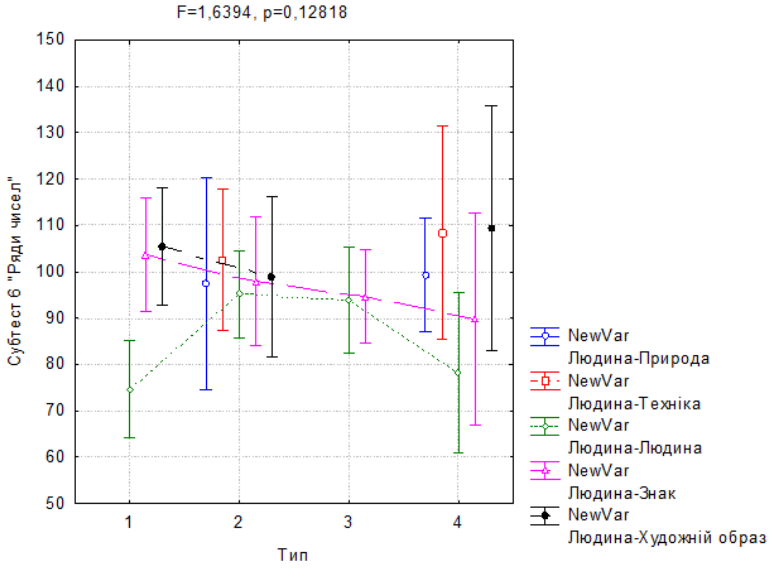

Fig. 2.50 Performance on the subtest «Number series» with different types of verbal creativity and professional orientation

«Low verbal creativity» in successful students is associated with lower intelligence scores on the subtest «Number series» (Fig. 2.51).

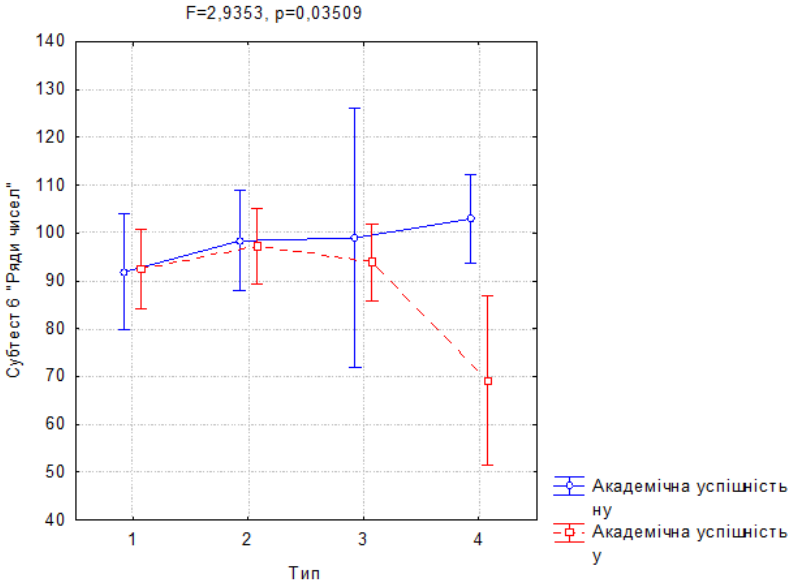

Fig. 2.51 Performance on the subtest «Number series» with different types of verbal creativity and academic performance

There were no significant differences in intelligence scores on the subtest «Choice of shapes» between students with different types of verbal creativity (Fig. 2.52).

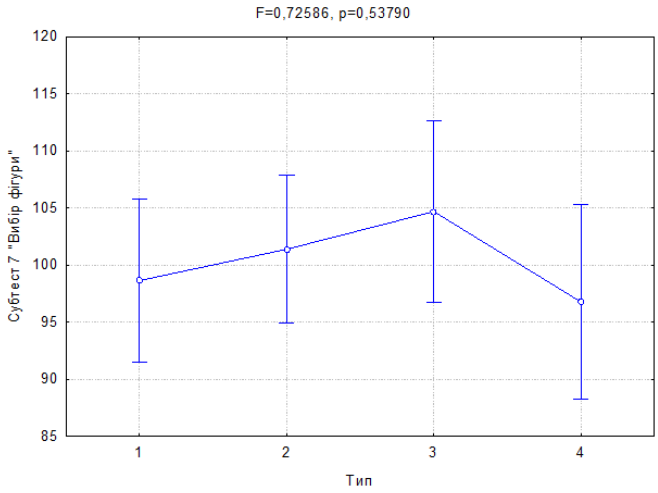

Fig. 2.52 Successfulness of the subtest «Choosing shapes» with different types of verbal creativity

There were no significant differences in intelligence scores on the subtest «Choice of shapes» between students with different types of verbal creativity and professional orientation (Fig. 2.53).

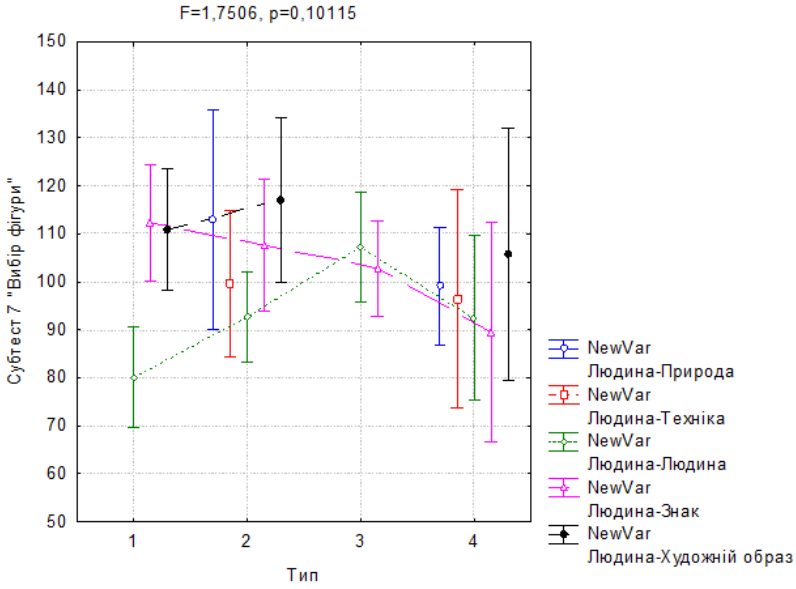

Fig. 2.53 Successfulness of the subtest «Choosing shapes» with different types of verbal creativity and professional orientation

There were no significant differences in intelligence scores on the subtest «Choice of shapes» between students with different types of verbal creativity and academic performance (Fig. 2.54).

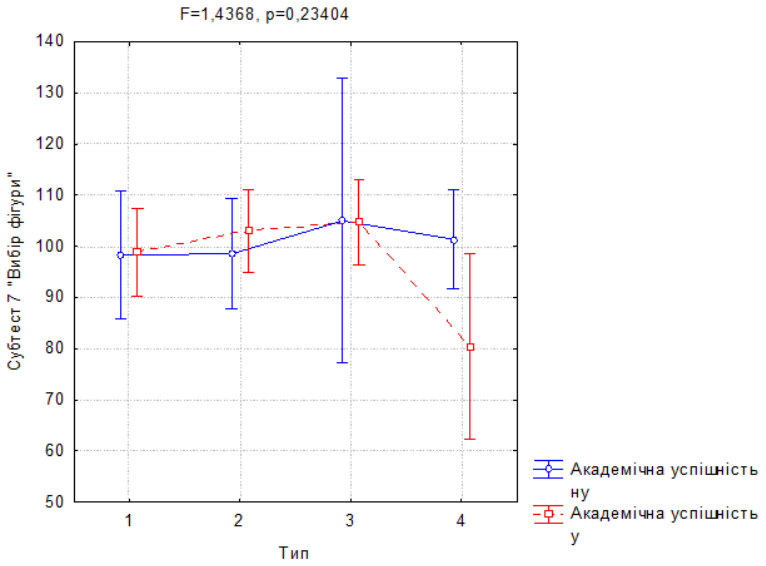

Fig. 2.54 Performance on the Shape Selection subtest with different types of verbal creativity and academic performance

There were no significant differences in intelligence scores on the subtest «Dice Task» between students with different types of verbal creativity (Fig. 2.55).

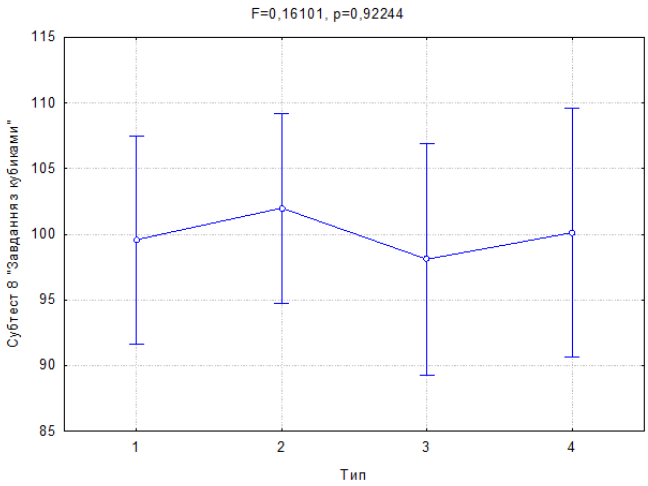

Fig. 2.55 Performance on the subtest «Dice Task» with different types of verbal creativity

There were no significant differences in intelligence scores on the subtest «Dice Task» between students with different types of verbal creativity and professional orientation (Fig. 2.56).

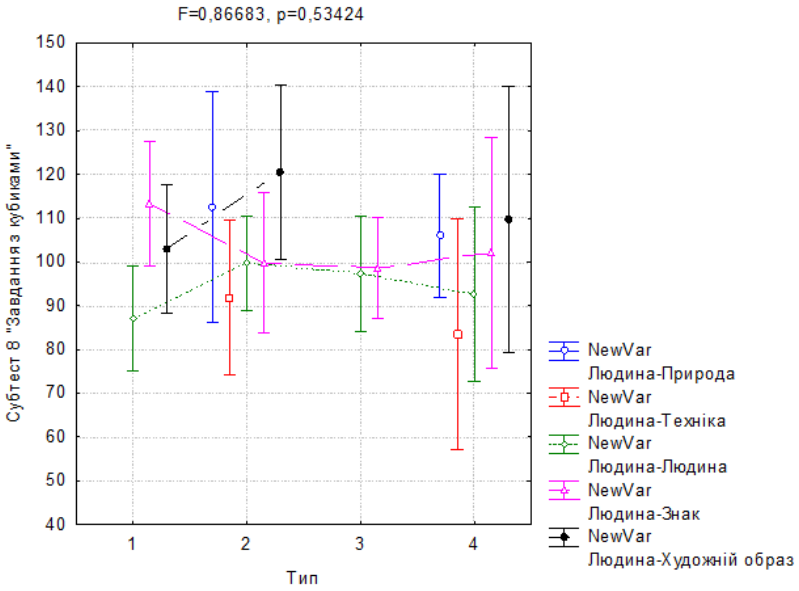

Fig. 2.56 Performance on the subtest «Dice Task» with different types of verbal creativity and professional orientation

There were no significant differences in intelligence scores on the subtest «Dice Task» between students with different types of verbal creativity and academic performance (Fig. 2.57).

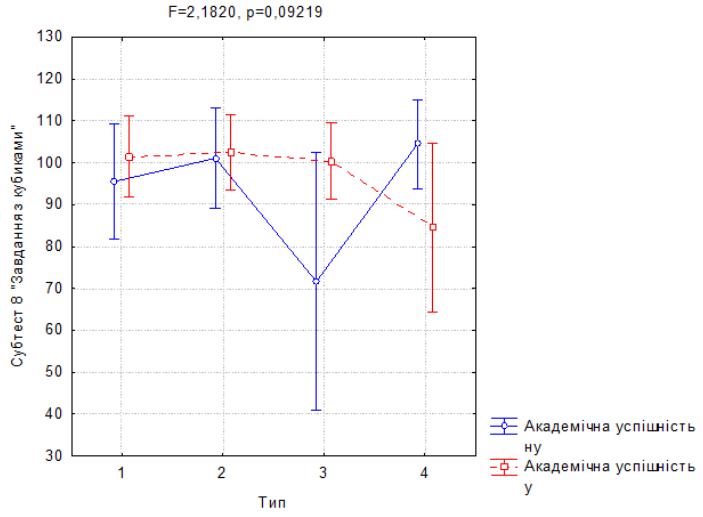

Fig. 2.57 Performance on the subtest «Cube Task» with different types of verbal creativity and academic performance

There were no significant differences in intelligence scores on the Memory subtest between students with different types of verbal creativity (Fig. 2.58).

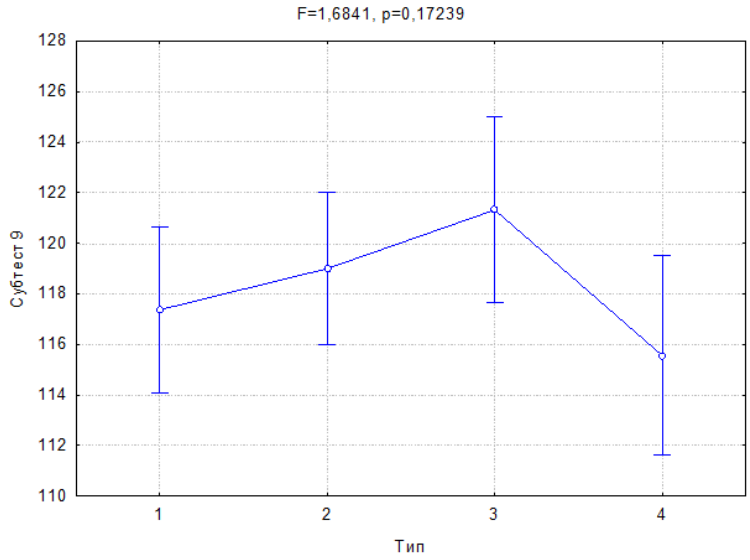

Fig. 2.58 Performance on the Memory subtest with different types of verbal creativity

There were no significant differences in intelligence scores on the Memory subtest between students with different types of verbal creativity and professional orientation (Fig. 2.59).

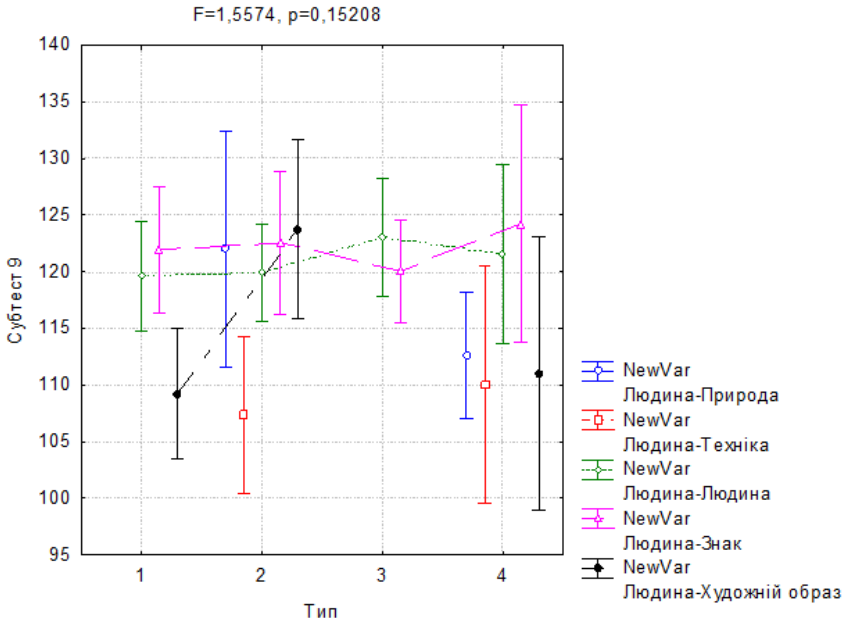

Fig. 2.59 Performance on the Memory subtest with different types of verbal creativity and professional orientation

There were no significant differences in intelligence scores on the Memory subtest between students with different types of verbal creativity and academic performance (Fig. 2.60).

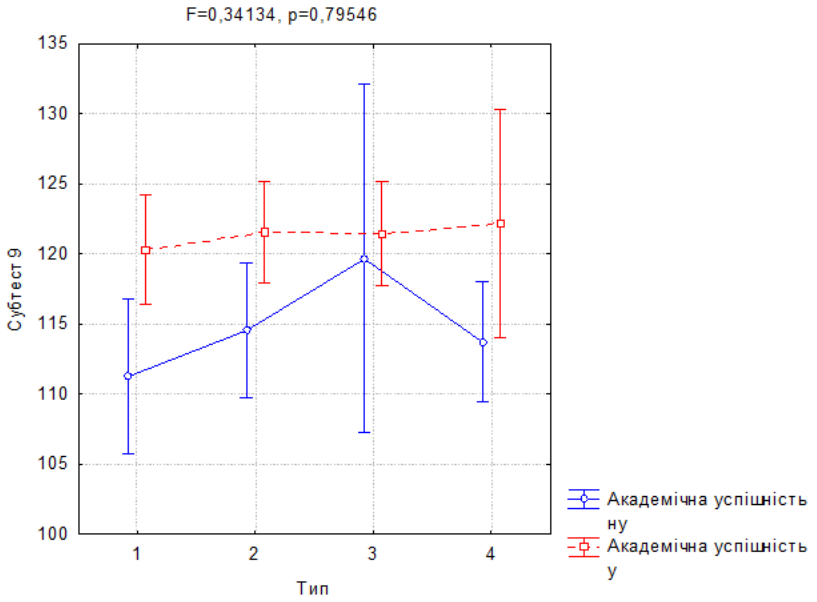

Fig. 2.60 Performance on the Memory subtest with different types of verbal creativity and academic performance

There were no significant differences in critical thinking scores among students with different types of verbal creativity (Fig. 2.61).

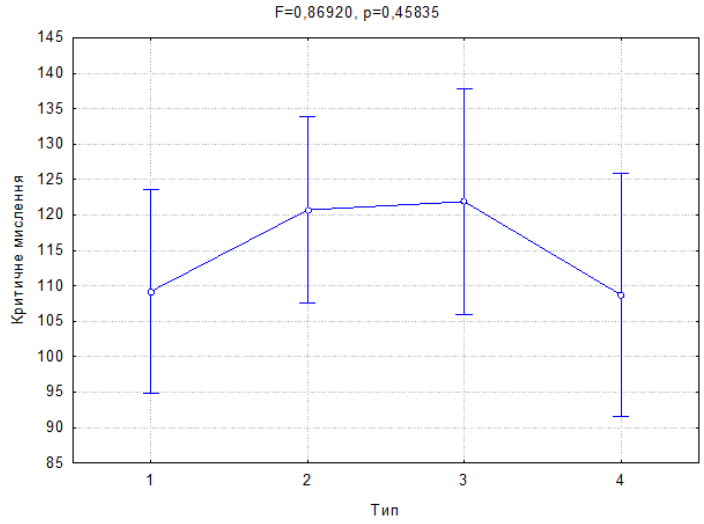

Fig. 2.61 Critical thinking with different types of verbal creativity

There were no significant differences in critical thinking scores among students with different types of verbal creativity and professional orientation (Fig. 2.62).

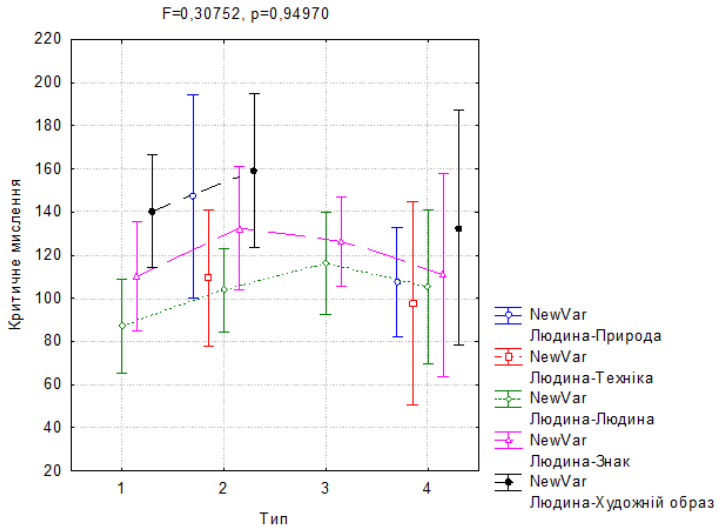

Fig. 2.62 Critical thinking with different types of verbal creativity and professional orientation

There were no significant differences in critical thinking scores between students with different types of verbal creativity and academic performance (Fig. 2.62).

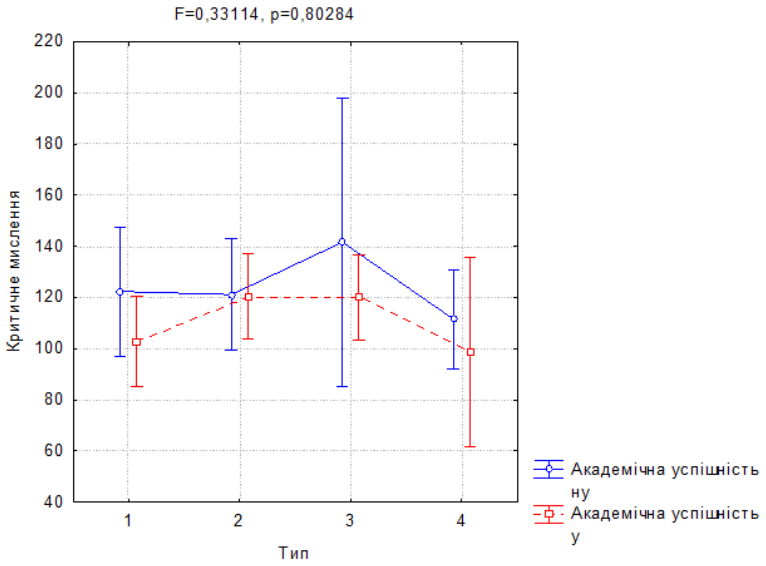

Fig. 2.63 Critical thinking with different types of verbal creativity and academic performance

There were no significant differences in the indicators of rigidity in students with different types of verbal creativity (Fig. 2.64).

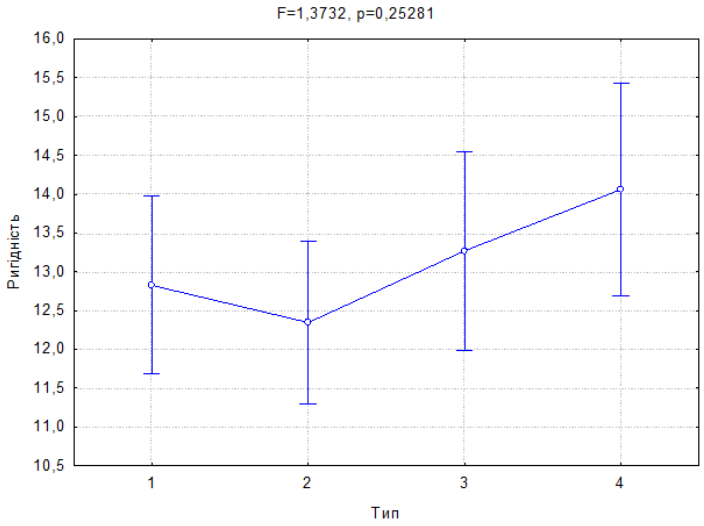

Fig. 2.64 Stiffness with different types of verbal creativity

There were no significant differences in the indicators of rigidity in students with different types of verbal creativity and professional orientation (Fig. 2.65).

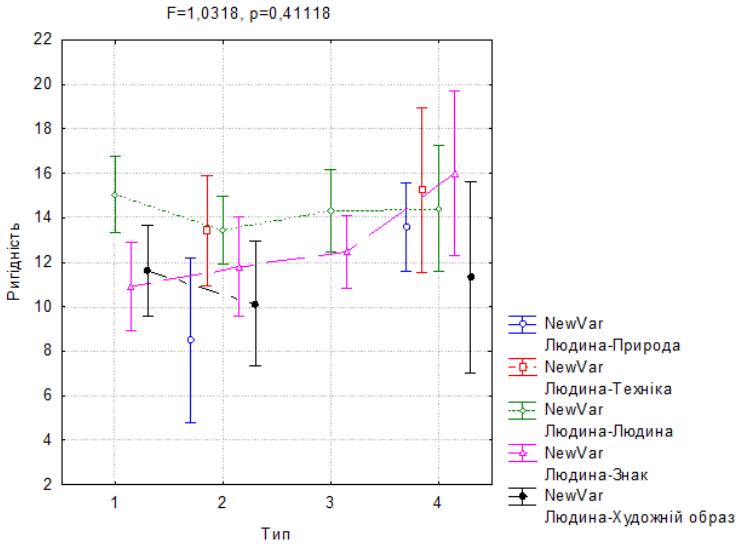

Fig. 2.65 Stiffness with different types of verbal creativity and professional orientation

There were no significant differences in rigidity scores between students with different types of verbal creativity and academic performance (Fig. 2.66).

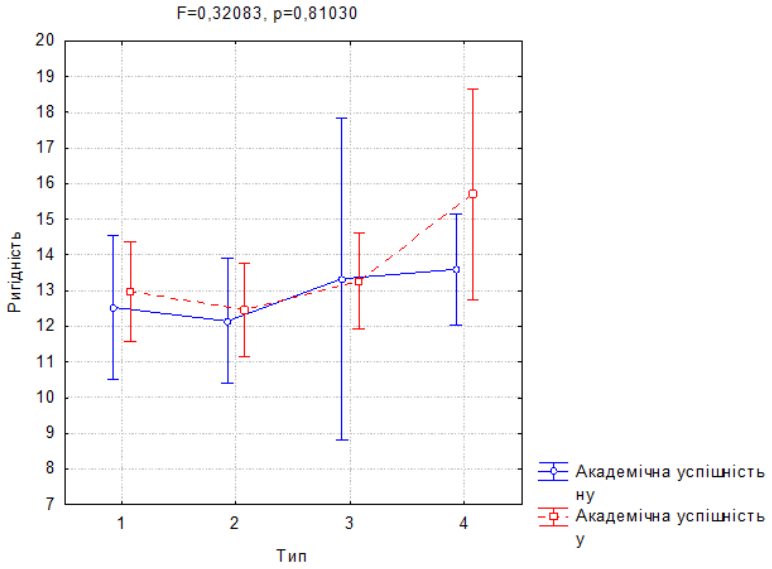

Fig. 2.66 Stiffness with different types of verbal creativity and academic performance

There were no significant differences in the indicators of creative awareness among students with different types of verbal creativity (Fig. 2.67).

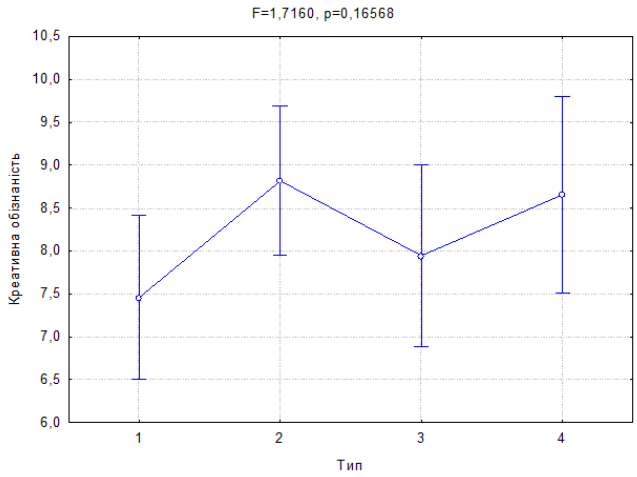

Fig. 2.67 Creative awareness of different types of verbal creativity

There were no significant differences in the indicators of creative awareness among students with different types of verbal creativity and professional orientation (Fig. 2.68).

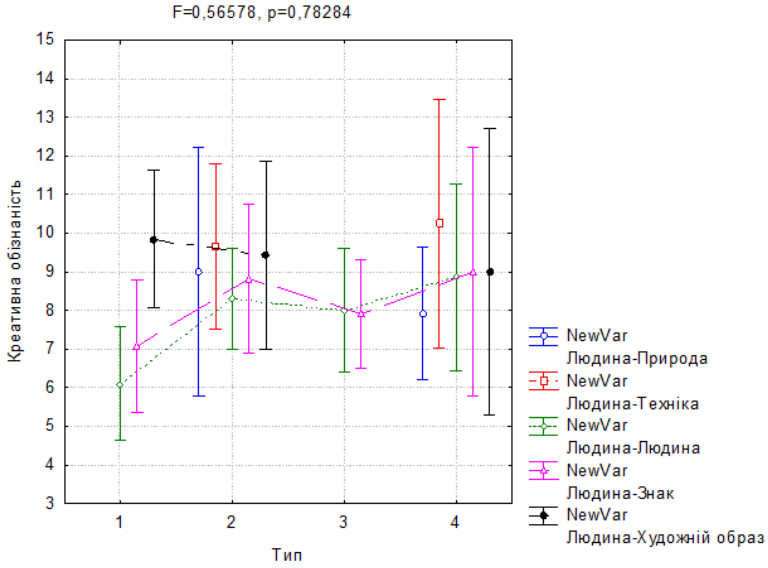

Fig. 2.68 Creative awareness of different types of verbal creativity and professional orientation

There were no significant differences in the indicators of creative awareness among students with different types of verbal creativity and academic performance (Fig. 2.69).

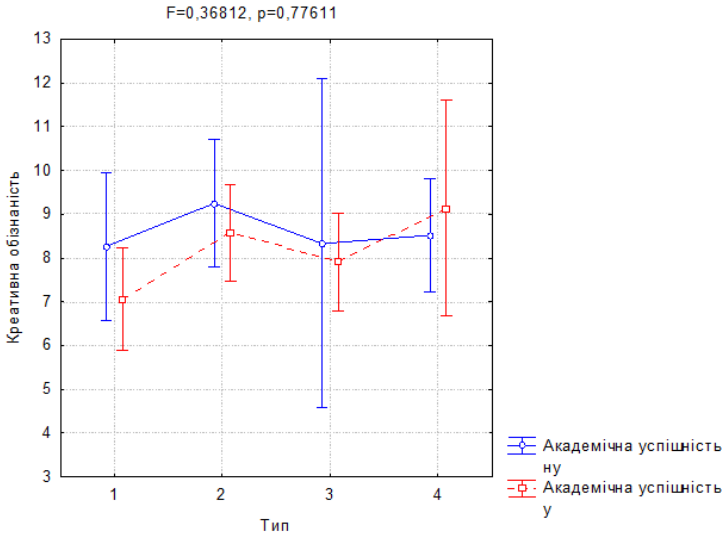

Fig. 2.69 Creative awareness with different types of verbal creativity and academic performance

We have obtained paradoxical results regarding the correlation between the level of creative reflection and the type of verbal creativity: the lowest indicators of creative reflection were found at the «High level of verbal creativity». These data prove the spontaneous nature of the functioning of verbal creativity, in which the process of creating original texts is poorly understood, and there are difficulties in analysing the conditions necessary for creative text production.

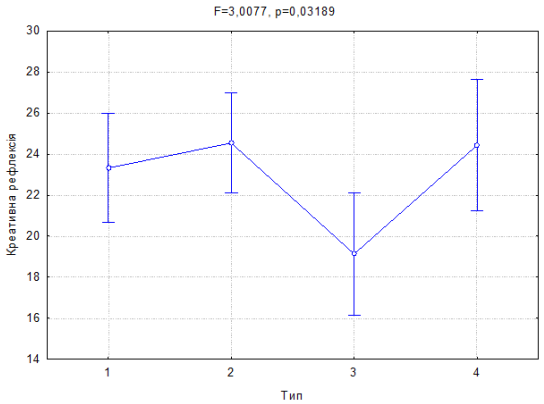

Fig. 2.70 Creative reflection with different types of verbal creativity.

There were no significant differences in the indicators of creative reflection among students with different types of verbal creativity and types of professional orientation (Fig. 2.71).

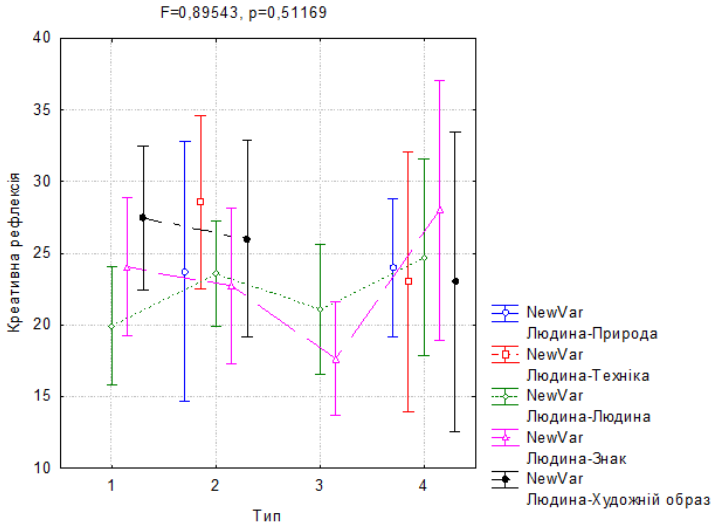

Fig. 2.71 Creative reflection with different types of verbal creativity and professional orientation

There were no significant differences in the indicators of creative reflection among students with different types of verbal creativity and academic performance (Fig. 2.72).

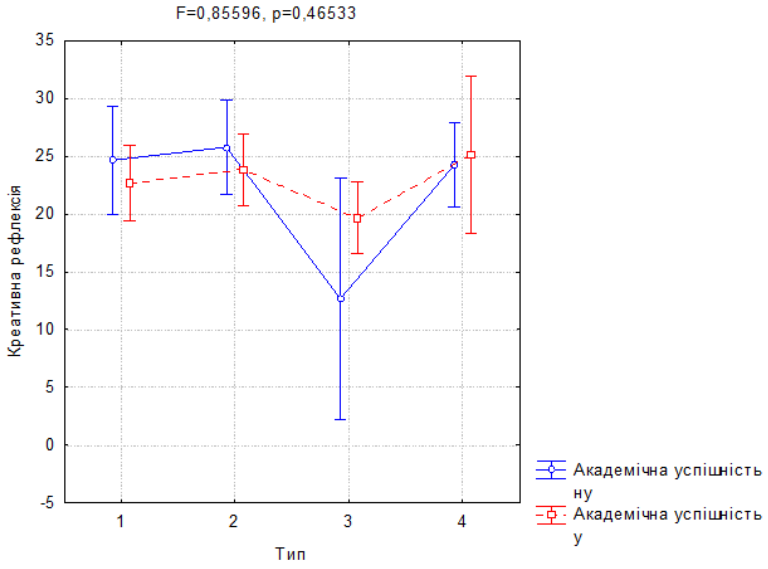

Fig. 2.72 Creative reflection with different types of verbal creativity and academic performance

2.6. Psychological predictors of future specialists' verbal creativity.

Among the psychological predictors of the development of verbal creativity, the following were influential: intelligence by the subtest «Completion of sentences» (β = 0.38; t = 5.42; p<0.00001), creative activity (β = 0.13; t = 1.80; p<0.05), intelligence by the subtest «Memory» (β = 0.15; t = 2.10; p<0.05), rigidity (β = 0.12; t = 3.29; p<0.001), creative awareness (β = -0.15; t = -2.20; p<0.05) and creative reflection (β = -0.16; t = -1.99; p<0.05).

Table 2.19

Predictors of indicators of verbal creativity development

	BETA	Std.Pom.	B	Std.Pom.	t(155)	p
Free member			-1,23505	0,630180	-1,95984	0,051808
Creative activity	**0,130572**	**0,072265**	**0,00666**	**0,003684**	**1,80686**	**0,042724**
Subtest 1 «Completing sentences»	**0,379173**	**0,069925**	**0,01940**	**0,003578**	**5,42257**	**0,000000**
Subtest 2 «Eliminating unnecessary things»	-0,035875	0,075396	-0,00100	0,002110	-0,47581	0,634877
Subtest 3 «Analogies»	0,021230	0,077681	0,00047	0,001722	0,27330	0,784984
Subtest 4 «Generalisation»	0,040642	0,087594	0,00107	0,002296	0,46398	0,643310
Subtest 5 «Tasks on account»	-0,008541	0,121489	-0,00024	0,003395	-0,07031	0,944041
Subtest 6 «Series of numbers»	-0,111433	0,091334	-0,00218	0,001786	-1,22005	0,224298
Subtest 7 «Choosing a figure»	0,061103	0,083597	0,00118	0,001618	0,73092	0,465934
Subtest 8 «Dice Problems»	-0,066570	0,078478	-0,00116	0,001371	-0,84826	0,397599
Subtest 9 «Memory»	**0,151063**	**0,071688**	**0,00628**	**0,002978**	**2,10724**	**0,036706**
Critical thinking	0,014053	0,109763	0,00013	0,001054	0,12803	0,898287
Stiffness	**-0,180579**	**0,082610**	**-0,02156**	**0,009864**	**-2,18593**	**0,030321**
Creative awareness	**-0,157533**	**0,071354**	**-0,02251**	**0,010194**	**-2,20776**	**0,028730**
Creative reflection	**-0,160966**	**0,080806**	**-0,00815**	**0,004092**	**-1,99201**	**0,048126**

These predictors were included in the regression equation:

Developed verbal creativity = 0.13 Creative activity + 0.38 Sentence completion + 0.15 Memory - 0.18 Flexibility - 0.15 Creative awareness - 0.16 Creative reflection.

Among the psychological predictors of the development of verbal creativity flexibility, the following were influential: intelligence on the Sentence Completion subtest ($\beta = 0.21$; $t = 3.07$; $p < 0.01$), creative activity ($\beta = 0.353$; $t = 4.89$; $p < 0.0001$) and creative reflection ($\beta = -0.27$; $t = -3.36$; $p < 0.001$).

Table 2.20

Predictors of verbal creativity flexibility indicators

	BETA	Std.Pom.	B	Std.Pom.	t(155)	p
Free member			-5,65418	3,355895	-1,68485	0,094030
Creative activity	**0,354051**	**0,072285**	**0,09608**	**0,019616**	**4,89801**	**0,000002**
Subtest 1 «Completing sentences»	**0,215263**	**0,069944**	**0,05864**	**0,019052**	**3,07765**	**0,002468**
Subtest 2 «Eliminating unnecessary things»	-0,027586	0,075417	-0,00411	0,011235	-0,36578	0,715027
Subtest 3 «Analogies»	-0,088992	0,077702	-0,01050	0,009171	-1,14530	0,253851
Subtest 4 «Generalisation»	0,038666	0,087618	0,00540	0,012229	0,44130	0,659610
Subtest 5 «Tasks on account»	0,013226	0,121522	0,00197	0,018080	0,10883	0,913475
Subtest 6 «Series of numbers»	-0,082787	0,091359	-0,00862	0,009513	-0,90617	0,366253
Subtest 7 «Choosing a figure»	0,142941	0,083620	0,01473	0,008617	1,70941	0,089376
Subtest 8 «Dice Problems»	-0,107444	0,078500	-0,00999	0,007300	-1,36872	0,173066
Subtest 9 «Memory»	0,073730	0,071707	0,01631	0,015860	1,02821	0,305454
Critical thinking	0,090607	0,109792	0,00463	0,005612	0,82526	0,410493
Stiffness	0,102559	0,082632	0,06520	0,052528	1,24115	0,216424
Creative awareness	-0,110648	0,071374	-0,08415	0,054284	-1,55026	0,123119
Creative reflection	**-0,271652**	**0,080828**	**-0,07323**	**0,021790**	**-3,36087**	**0,000978**

These predictors were included in the regression equation:

Flexibility of verbal creativity = 0.35 Creative activity + 0.21 «Complementing sentences» - 0.27 Creative reflection.

Among the psychological predictors of the development of verbal creativity speed, the following were influential: intelligence by the subtest «Completion of sentences» (β = 0.15; t = 1.87; p<0.05), creative activity (β = 0.16; t = 1.93; p < 0.05), intelligence by the subtests «Generalisation» (β = -0.38; t = 3.91; p < 0.001), «Figure Selection» (β = 0.17; t = 1.81; p < 0.05), «Memory» (β = 0.18; t = 2.29; p < 0.05).

Table 2.21

Predictors of verbal creativity speed indicators

	BETA	Std.Pom.	B	Std.Pom.	t(155)	p
Free member			-0,877213	1,011082	-0,86760	0,386955
Creative activity	**0,157155**	**0,081347**	**0,011417**	**0,005910**	**1,93190**	**0,045196**
Subtest 1 «Completing sentences»	**0,146942**	**0,078713**	**0,010716**	**0,005740**	**1,86681**	**0,043818**
Subtest 2 «Eliminating unnecessary things»	-0,137977	0,084872	-0,005503	0,003385	-1,62570	0,106046
Subtest 3 «Analogies»	0,039251	0,087444	0,001240	0,002763	0,44887	0,654154
Subtest 4 «Generalisation»	**-0,386041**	**0,098603**	**-0,014425**	**0,003685**	**-3,91510**	**0,000135**
Subtest 5 «Tasks on account»	0,180216	0,136758	0,007178	0,005447	1,31777	0,189524
Subtest 6 «Series of numbers»	0,083812	0,102813	0,002336	0,002866	0,81518	0,416218
Subtest 7 «Choosing a figure»	**0,170402**	**0,094104**	**0,004701**	**0,002596**	**1,81079**	**0,042110**
Subtest 8 «Dice Problems»	-0,149035	0,088341	-0,003710	0,002199	-1,68704	0,093607
Subtest 9 «Memory»	**0,184829**	**0,080697**	**0,010944**	**0,004778**	**2,29040**	**0,023347**
Critical thinking	-0,037060	0,123558	-0,000507	0,001691	-0,29994	0,764621
Stiffness	0,067652	0,092992	0,011513	0,015826	0,72750	0,468017
Creative awareness	-0,027870	0,080322	-0,005675	0,016355	-0,34697	0,729084
Creative reflection	-0,022965	0,090962	-0,001658	0,006565	-0,25247	0,801010

These predictors were included in the regression equation:

Abstractness of the name of verbal creativity = 0.17 Creative activity + 0.20 «Complementing sentences» + 0.33 «Generalisation» - 0.30 Critical thinking - 2.27

Among the psychological predictors of the development of resistance to the closure of verbal creativity, the following were influential: intelligence by the subtest «Completion of sentences» (β = 0.32; t = 4.58; p<0.00001), creative activity (β = 0.21; t = 2.84; p < 0.001), intelligence on the subtest «Elimination of superfluous» (β = -0.16; t = -2.09; p < 0.05), rigidity (β = 0.17; t = 1.97; p < 0.05), creative reflection (β = 0.24; t = 2.92; p < 0.01).

Table 2.22

Predictors of indicators of resistance to verbal creativity lock-in

	BETA	Std.Pom.	B	Std.Pom.	t(155)	p
Free member			**13,99026**	**3,304848**	**4,23325**	**0,000039**
Creative activity	**-0,210816**	**0,074103**	**-0,05496**	**0,019317**	**-2,84491**	**0,005043**
Subtest 1 «Completing sentences»	**-0,328567**	**0,071703**	**-0,08598**	**0,018762**	**-4,58231**	**0,000009**
Subtest 2 «Eliminating unnecessary things»	**-0,162234**	**0,077314**	**-0,02322**	**0,011064**	**-2,09839**	**0,037493**
Subtest 3 «Analogies»	-0,058672	0,079657	-0,00665	0,009031	-0,73656	0,462504
Subtest 4 «Generalisation»	0,106611	0,089822	0,01429	0,012043	1,18691	0,237078
Subtest 5 «Tasks on account»	0,009862	0,124579	0,00141	0,017805	0,07916	0,937008
Subtest 6 «Series of numbers»	0,137194	0,093657	0,01372	0,009368	1,46485	0,144987
Subtest 7 «Choosing a figure»	-0,152676	0,085723	-0,01511	0,008486	-1,78104	0,076865
Subtest 8 «Dice Problems»	0,143035	0,080474	0,01278	0,007189	1,77740	0,077463
Subtest 9 «Memory»	-0,080616	0,073511	-0,01713	0,015619	-1,09666	0,274492
Critical thinking	-0,113809	0,112554	-0,00559	0,005527	-1,01115	0,313519
Stiffness	**0,167171**	**0,084711**	**0,10208**	**0,051729**	**1,97343**	**0,050224**
Creative awareness	0,010189	0,073169	0,00744	0,053458	0,13925	0,889432
Creative reflection	**0,242063**	**0,082861**	**0,06269**	**0,021459**	**2,92132**	**0,004007**

These predictors were included in the regression equation:

Resistance to closure of verbal creativity = -0.21 Creative activity - 0.32 Completion of sentences -0.16 Elimination of unnecessary + Stiffness

Among the psychological predictors of the development of originality of verbal creativity, creative activity (β = 0.96; t = 25.43; p < 0.001), intelligence on the Generalisation subtest (β = -0.31; t = --6.84; p < 0.0001) are influential.

Table 2.23

Predictors of verbal creativity originality indicators

	BETA	Std.Pom.	B	Std.Pom.	t(155)	p
Free member			-0,068193	0,471056	-0,14477	0,885084
Creative activity	**0,955640**	**0,037572**	**0,070033**	**0,002753**	**25,43510**	**0,000000**
Subtest 1 «Completing sentences»	-0,006212	0,036355	-0,000457	0,002674	-0,17087	0,864548
Subtest 2 «Eliminating unnecessary things»	-0,013921	0,039200	-0,000560	0,001577	-0,35513	0,722972
Subtest 3 «Analogies»	-0,018226	0,040388	-0,000581	0,001287	-0,45129	0,652415
Subtest 4 «Generalisation»	**-0,311852**	**0,045542**	**-0,011755**	**0,001717**	**-6,84762**	**0,000000**
Subtest 5 «Tasks on account»	0,006124	0,063164	0,000246	0,002538	0,09696	0,922883
Subtest 6 «Series of numbers»	-0,018754	0,047486	-0,000527	0,001335	-0,39494	0,693431
Subtest 7 «Choosing a figure»	0,021062	0,043464	0,000586	0,001210	0,48459	0,628650
Subtest 8 «Dice Problems»	-0,017181	0,040802	-0,000431	0,001025	-0,42108	0,674279
Subtest 9 «Memory»	0,025148	0,037272	0,001502	0,002226	0,67473	0,500849
Critical thinking	0,027289	0,057067	0,000377	0,000788	0,47820	0,633183
Stiffness	0,053985	0,042950	0,009268	0,007373	1,25693	0,210670
Creative awareness	-0,010386	0,037098	-0,002133	0,007620	-0,27997	0,779875

These predictors were included in the regression equation:

Originality of verbal creativity = 0.96 Creative activity - 0.31 Generalisation.

Among the psychological predictors of the development of abstractness of the name of verbal creativity, the following were influential: intelligence on the subtest «Completion of sentences» (β = 0.20; t = 2.77; p < 0.01), creative activity (β = 0.17; t = 2.26; p < 0.05), intelligence on the subtest «Generalisation» (β = 0.33; t = 3.70; p < 0.001), critical thinking (β = -0.30; t = 2.69; p < 0.01).

Table 2.24

Predictors of abstractness indicators of verbal creativity names

	BETA	Std.Pom.	B	Std.Pom.	t(155)	p
Free member			**-2,27021**	**0,895220**	**-2,53592**	**0,012205**
Creative activity	**0,167792**	**0,074197**	**0,01183**	**0,005233**	**2,26144**	**0,025123**
Subtest 1 «Completing sentences»	**0,198827**	**0,071795**	**0,01408**	**0,005082**	**2,76939**	**0,006302**
Subtest 2 «Eliminating unnecessary things»	-0,101111	0,077412	-0,00391	0,002997	-1,30614	0,193441
Subtest 3 «Analogies»	-0,049323	0,079758	-0,00151	0,002446	-0,61841	0,537213
Subtest 4 «Generalisation»	**0,333469**	**0,089936**	**0,01210**	**0,003262**	**3,70784**	**0,000291**
Subtest 5 «Tasks on account»	0,113366	0,124737	0,00438	0,004823	0,90884	0,364847
Subtest 6 «Series of numbers»	-0,005226	0,093776	-0,00014	0,002538	-0,05573	0,955628
Subtest 7 «Choosing a figure»	0,023493	0,085832	0,00063	0,002299	0,27371	0,784671
Subtest 8 «Dice Problems»	0,054015	0,080576	0,00131	0,001947	0,67036	0,503628
Subtest 9 «Memory»	0,078063	0,073604	0,00449	0,004231	1,06058	0,290531
Critical thinking	**-0,304144**	**0,112697**	**-0,00404**	**0,001497**	**-2,69878**	**0,007732**
Stiffness	-0,081499	0,084818	-0,01346	0,014012	-0,96087	0,338116
Creative awareness	-0,090444	0,073262	-0,01788	0,014481	-1,23453	0,218873

These predictors were included in the regression equation:

Abstractness of the name of verbal creativity = 0.17 Creative activity + 0.20 «Complementing sentences» + 0.33 «Generalisation» - 0.30 Critical thinking - 2.27.

The empirical study revealed differences in the aesthetic development of students with different levels of verbal creativity and academic performance, and also found that:

- «a high level of verbal creativity implies the highest indicators of aesthetic intelligence and aesthetic abilities, however, the average level of verbal creativity is also characterized by quite high indicators of these indicators, but a low level of verbal creativity implies significantly lower indicators of aesthetic intelligence and aesthetic abilities of students;

- less successful students with a low level of verbal creativity are characterized by a low level of aesthetic intelligence. With a sufficient level of verbal creativity, regardless of the level of success, future designers have a high level of aesthetic intelligence;

- at a low level of verbal creativity, the indicators of students' aesthetic perception are the lowest;

- the ability toself-control visual representations, build images, manipulate them in students with a high level of verbal creativity is the highest, regardless of the level of academic performance» [Cited in 132, p. 80-81].

Conclusions to the second section

The author's own methodology for determining the level of development of verbal creativity in terms of originality, flexibility, resistance to closure, speed, elaboration and abstractness of the title has been tested and included in the complex of methods for studying creative professional abilities together with the methods for studying verbal creativity by S. Mednik. Mednik, M. Kashapov's creative activity in the adaptation of V. Demkov, the purpose of creativity by M. Savrasov, the questionnaire for studying the level of rigidity and

the questionnaire for studying critical thinking by J. Bogdan, and the Amthauer intelligence test.

The study of the relationship between verbal creativity and professional creative abilities has shown that, in general, it is positively correlated with verbal intelligence, in particular, the speed and flexibility of verbal creativity is positively related to speech abilities, the ability to choose words logically, which is provided by inductive abilities. The speed, originality, and especially elaboration of verbal creativity are positively correlated with the ability to abstract, and the ability to find analogies as combinatorial abilities is positively correlated with the elaboration of verbal creativity, the ability to make generalisations and classifications as characteristics of verbal intelligence are also positively related to verbal creativity, namely elaboration, originality, and especially flexibility. The level of verbal creativity directly correlates with the level of mnemonic abilities, higher indicators of mathematical intelligence correspond to a high speed of verbal creativity as the ability to quickly find an answer to a creative verbal task, while non-verbal intelligence is negatively related to verbal creativity. These trends are more pronounced for students.

The flexibility of verbal creativity is related to critical thinking. Creative reflection implies higher flexibility, originality and elaboration of verbal creativity. Awareness of their own mechanisms of creative activity is inherent in individuals characterised by greater originality of verbal creativity. Students' ability to reflect on the creative process and the result is associated with flexibility, originality and elaboration of verbal creativity.

The rigidity of thinking is generally negatively correlated with the flexibility of verbal creativity, but positively related to elaboration.

The structure of professional creative abilities of future specialists is represented by the following factors: «Verbal creative professional abilities», «Spatial and abstract thinking professional abilities», «Metacreative professional abilities», «Creative professional abilities», «Critical thinking and mathematical intelligence», «Inductive verbal thinking» of future specialists.

Representatives of professions of the «Man - Nature» type (future and working chemists, biologists, geographers) have the lowest speed, flexibility, originality, elaboration, resistance to closure, and abstractness of the name of verbal creativity in the sample of the study, while students and specialists of the «Man - Sign» professional orientation (specialities «language and literature», «journalism», «mathematics») have the highest indicators. The development of verbal creativity is high among linguists, and the lowest among architects; the speed indicators are the lowest among future and working specialists in technical and political and legal specialities. The flexibility of verbal creativity is at the lowest level among doctors, technical specialists and political scientists, and at the highest level among students and specialists in language and literature. Natural scientists, sociologists and doctors have the lowest levels of resistance to closure, while psychologists, political scientists and linguists have the highest levels of resistance to closure. Doctors, natural scientists, educators and architects have the lowest rates of originality of verbal creativity. Doctors, natural scientists, technical specialists and architects have the lowest indicators of abstractness of the name of verbal creativity.

The typological features of future and working specialists' verbal creativity were identified. The first type is formed by high indicators of elaboration, flexibility, speed, abstractness of the title, originality, moderate indicators of resistance to closure and was named «Sufficient verbal creativity». The second type is formed by low indicators of elaboration, flexibility, abstractness of the title, moderate indicators of originality, speed, resistance to closure and was named «Insufficient verbal creativity». The third type was formed by high indicators of elaboration, flexibility, speed, abstractness of the title, originality, resistance to closure and was called «High verbal creativity». The fourth type is formed by the lowest indicators of elaboration, flexibility, speed, abstractness of the name, originality, resistance to closure and «Low verbal creativity».

The type of «High verbal creativity» of future specialists provides the highest indicators of creative activity, while the indicators of creative activity are the lowest in the case of «Low verbal creativity». Representatives of the «Person to Person» type have the highest indicators of creative activity when they belong to the «High Verbal Creativity» type. The creative activity of more successful students, regardless of their professional orientation, is higher, especially among students with «High verbal creativity».

The type of «High verbal creativity» in future specialists provides the highest indicators of verbal intelligence in the subtest «Completing sentences», while in «Low verbal creativity» these indicators of intelligence are the lowest. Academically successful students with both «High Verbal Creativity» and «Low Verbal Creativity» have higher intelligence scores on the Sentence Completion subtest than students of the same types with low academic performance. In case of low academic performance, students with «Sufficient verbal creativity» have a lower level of intelligence on the «Eliminating superfluous» subtest than successful students with the same type of verbal creativity. «Low verbal creativity» in successful students is associated with lower intelligence scores on the «Number series» subtest. At the «high level of verbal creativity», the lowest indicators of creative reflection were determined. These data prove the spontaneous nature of the functioning of verbal creativity, in which the process of creating original texts is poorly understood, and there are difficulties in analysing the conditions necessary for creative text production.

The psychological predictors of verbal creativity of specialists are determined. The development of verbal creativity is positively determined by the indicators of creative activity, verbal and logical thinking and memory, and negatively - by rigidity, meta-creativity. The flexibility of verbal creativity is also positively related to creative activity and verbal-logical thinking, and negatively - to creative reflection. The abstractness of the name of verbal creativity is positively determined by creative activity, verbal and logical thinking and the ability to verbalise, and negatively - by critical thinking.

Resistance to the closure of verbal creativity is positively conditioned by creative activity, verbal and logical thinking, and negatively - by rigidity. The originality of verbal creativity is positively determined by creative activity and negatively by indicators of generalisation ability. The abstractness of the name of verbal creativity is positively determined by creative activity, the ability to conscientiously logical thinking and verbal generalisation, and negatively - by critical thinking.

CHAPTER 3. THE PROGRAMME FOR THE DEVELOPMENT OF VERBAL CREATIVITY AS A DETERMINANT OF PROFESSIONAL CREATIVE ABILITIES OF FUTURE SPECIALISTS

3.1. Methodology for the development of verbal creativity in the system of professional creative abilities

The development of verbal creativity is a critical component in the formation of professional creativity. Verbal creativity encompasses not only the ability to generate original ideas, but also the ability to effectively communicate these ideas, which is essential for success in any professional activity related to creative processes. In a world where information is changing and multiplying rapidly, the ability to think flexibly and express oneself verbally is especially important as it allows you to adapt to new conditions, generate innovative solutions and interact with colleagues in a collaborative environment.

Verbal creativity also contributes to the development of critical thinking. Individuals with developed verbal expression skills are better able to analyse situations, ask constructive questions, and provide reasoned arguments for their positions. This is especially important in professions where decisions require a holistic approach and the involvement of different perspectives. The ability to clearly articulate thoughts and communicate them to others also increases the effectiveness of teamwork, as it reduces the likelihood of misunderstandings and conflicts.

Verbal creativity also contributes to the development of emotional intelligence. People who are able to communicate expressively and imaginatively have a greater capacity for empathy and understanding of the feelings of others. This is essential in many professions where interaction with people is an integral part of the job, including education, psychotherapy, management, and the creative industry. The ability to express oneself verbally

helps to create a positive psychological atmosphere, which in turn contributes to productivity and innovation.

Thus, the development of verbal creativity is becoming an important task in the system of forming professional creative abilities, as it not only improves individual performance parameters, but also contributes to collective success. In today's world, where creativity and creativity are key factors of competitiveness, verbal creativity is not only a personal quality, but also an important component of professional growth.

In his works, V. Moliako emphasises the importance of verbal creativity as one of the key aspects of giftedness development. He believes that creativity not only reflects the general giftedness of a person, but is an important tool for expressing creative ideas and thoughts.

The author emphasises the need to «create favourable conditions for the development of verbal creativity, as it stimulates thinking, imagination and the ability to generate new ideas. This can include a variety of creative exercises, discussions, writing essays and creative texts that allow a person to experiment with language and wording» [8181] .

In addition, the scientist notes that verbal creativity interacts with other forms of creativity, «such as visual or musical, and can be developed through the integration of these different types of creative activity into the educational process. This contributes to the comprehensive development of the individual and the formation of his or her individual style of thinking» [81].

O. Dyakiv explores the development of creativity,» in particular verbal creativity, in the context of education and upbringing. She focuses on the importance of integrating creative methods into the learning process for the development of students. The author offers a variety of exercises that contribute to the development of verbal skills, such as writing poems, essays and compositions» [36].

She also explores the relationship between verbal creativity and students' personal traits, such as openness to new ideas and willingness to experiment.

She emphasises the role of the learning environment in stimulating creative thinking, noting that teacher support is key to developing creativity.

In his conclusions, Dyakiv recommends the introduction of verbal techniques in various subjects to ensure comprehensive development [36].

V. Frytsiuk, who studied the formation of creativity in future teachers, identifies «several key pedagogical conditions for the development of a creative personality. Among them are creative motivation, formation of ideas about the essence of creativity, activation of independent creative search activity and provision of examples of creative behaviour. The creation of a supportive environment, according to her, is particularly important, as it encompasses all other conditions» [Cited in 139].

In addition, the author emphasises «the need to develop verbal creativity, as it is an important aspect of the overall creative process. V. Frytsiuk believes that active exercises with the use of language contribute not only to the expression of their own thoughts, but also form creative thinking, which is important for their professional training» [139].

C. Peskun believes that «certain didactic conditions are important for creative development. These include taking into account psychological and pedagogical research based on leading concepts of creative development; technological training; creativity; structure of activity; motivation to learn; formation of a natural science worldview; and the ability to apply the acquired knowledge in new conditions» [Cited in 91].

In addition, S. Pescun emphasises the importance of developing verbal creativity as a means of effective communication. The author believes that «exercises on creating original texts and participating in discussions contribute to the development of critical thinking and creative approach to problems» [91].

D. Khomyakov studied the possibilities of developing creativity in adolescents. In his opinion, «certain conditions are necessary for the effective development of creativity. Among them is a value-based attitude to the personality of each person and their creative achievements. It is important that

the teacher has emotional flexibility and tolerance, the ability to provide support and use various methods of depiction. It is also important to give students the freedom to choose their approach to creative tasks» [Cited in 90]

After a thorough analysis of a significant amount of scientific literature, group training was chosen as more appropriate for the development of verbal creativity.

K. Rudestam notes the key advantages of group work, which were «decisive factors in choosing a training to develop the creativity of future teachers:

1. In the process of group activities, it is possible to satisfy the need for emotional comfort and interaction with others, which contributes to the development of the ability to solve creative problems in a team, while maintaining a positive emotional background;

2. The experience gained in specially organised groups facilitates the resolution of interpersonal conflicts, so that creative problem-solving skills in the training environment can be transferred to educational and professional activities, including group work;

3. In a group, it is possible to receive feedback, which facilitates the participant's awareness of their dynamics of creative development and allows for a more adequate self-assessment of the results of their activities and creative products;

4. 4. Within the training group, participants can get support from people who are experiencing similar difficulties and feelings, and the homogeneity of participants, united by a common goal, emphasises the expediency of conducting creativity trainings for people of the same profession;

5. People have the opportunity to acquire new skills in a supportive and controlled environment, which is an important factor for the development of competences, qualities and abilities, including creativity;

6. In a group setting, such hidden factors as peer pressure, conformism, social influence and role distribution become visible, which helps to identify partners in creative activity and accept one's own role in the creative process;

7. Participants can identify with others, using emotional connection to evaluate their own experiences, feelings and behaviour, as well as their creative abilities, and are able to adequately evaluate their own creative products according to the criteria of originality and depth of development, as well as to realise their flexibility and speed in generating new ideas;

8. The group can facilitate self-exploration and introspection, forming the individual's self-concept and creating conditions for reflection on creative activity and self-awareness as a creative person;

9. The cost-effectiveness of group sessions is that one psychologist can work with a large group, which makes it possible to integrate creativity training into the psychological and pedagogical support of future teachers' learning activities» [Cited in 48].

A. Osipova identifies «three main tasks of group work:

1. Cognitive sphere - promotes awareness of interpersonal relationships, which allows you to better understand your own relationships with others;

2. Emotional sphere - provides external emotional support, forms a positive attitude on the part of the group, provides feedback and allows you to rethink old emotional experiences;

3. Behavioural sphere - provides an opportunity to analyse one's own negative stereotypes, as well as to acquire skills of open and free communication, to identify and overcome inadequate behavioural patterns [Cited in 38].

A. Osipova describes group work through «three main generalised mechanisms:

1. Emotional support - includes acceptance of the participant by the group and readiness to understand him/her;

2. Confrontation - involves the participant facing their own fears, problems and attitudes, which is achieved through feedback from other group members;

3. Learning - a group member identifies the mistakes and behavioural stereotypes of other group members and, using their examples, acquires skills to avoid similar situations»[Cited in 41].

The American psychologist C. Rogers argued that «group training is one of the most effective methods of psychotherapy. In the process of group sessions, clients have the opportunity to hear not only the opinion of one trainer, but also numerous different points of view. The feedback received from the group can be a powerful incentive to understand and solve problems that have been troubling the individual for a long time. In addition, such an environment supports the development of emotional support and mutual understanding between participants. The use of collective experience creates the conditions for a deeper understanding of one's own experiences and feelings. Group therapy also allows participants to avoid isolation, as they realise that they are not alone in their difficulties. Thus, the process of interaction in a group can greatly facilitate the experience of personal difficulties, contributing to better self-esteem and the development of personal resources. As a result, group training can be an important step towards personal growth and psycho-emotional well-being» [Cited in 183].

According to A. Osipova's classification, there are «several types of group training:

1. Communication training - aimed at developing participants' ability to adequately describe the behaviour of partners, listen to them and communicate openly with other group members;

2. Educational training - conducted to improve professional skills and gain new knowledge;

3. Behavioural training - helps participants to become aware of and eliminate negative behavioural patterns;

4. Personal growth training - based on psychological analysis of personal traits, as well as the development of self-understanding, self-regulation, social perception, reflection and awareness of the meaning of life» [Cited in 41].

In the works of I. Vachkov, group psychological training is seen as «a set of psycho-correctional methods and techniques that can be effective in developing self-knowledge skills and self-development opportunities; that psycho-correctional group training can be used not only in clinical psychology, in particular for working with such problems as alcoholism, drug addiction, neuroses, but also in the context of treating psychotrauma and promoting personal development» [Cited in 187].

I. Vachkov also believes that «the use of training programmes in psychotherapy and psychocorrection is appropriate, but their potential can also be realised in the educational process. These programmes can help students not only improve their professional skills, but also develop important social skills, such as effective communication and teamwork. Thus, trainings can become an important tool that contributes to the all-round development of the individual» [187].

The development of verbal creativity through group training has numerous advantages that significantly affect the formation of participants' communication and creative skills.

Group training creates a favourable environment for the exchange of ideas and opinions. Communicating with other participants, individuals can gain new perspectives on a problem, which helps to expand their verbal base and activate their creative potential. The feedback that participants receive during group sessions allows them to realise the strengths and weaknesses of their communication skills. This encourages self-reflection, which is an important step in the development of verbal creativity. This reflection on one's own achievements and mistakes is a key factor in improving language skills, as it allows them to adapt their behaviour to the requirements of the social environment.

Another important aspect is the opportunity to explore different communication styles and creative expression through practical exercises and interactive techniques. In the course of group training, participants can try out different methods of verbal expression, which help to avoid template phrases and stimulate the search for original wording. This helps to increase the level of verbal creativity and builds confidence in their own language skills. In addition, group training promotes the development of social connections and collective support, which is an important factor in increasing participants' motivation. Achieving goals together in a group increases the sense of ownership and responsibility, which has a positive impact on the learning process and the development of creative skills. The following strategies can be used to develop verbal creativity in professional activities: 1) creating a creative atmosphere: promoting the exchange of ideas, supporting non-standard approaches; 2) providing opportunities for self-expression: encouraging subjects to express their opinions and suggestions; 3) conducting trainings: developing effective communication skills, creative thinking; 4) using different methods of work: using interactive formats; 5) encouraging self-study: encouraging subjects to read, attend courses, and participate in conferences [Cited in 138].

Participation in group trainings aimed at developing verbal creativity develops the ability of group members to listen and take into account the opinions of others, which, in turn, improves interpersonal communications and increases the effectiveness of teamwork. Thus, group training is an important tool for the development of verbal creativity, which contributes to the improvement of the quality of communication and personal growth of participants.

The most popular methods of developing verbal creativity during group training are:

1. Storytelling is a technique that involves creating and telling stories, which helps to develop imagination, language skills and the ability to present information in a structured way;

2. Writing skills training - exercises that include writing essays, poems and other literary forms that help improve the ability to express thoughts in writing.

3. Discussions - open discussions on various topics, where participants have the opportunity to express their opinions and arguments, which activates critical thinking and speech.

4. Brainstorming is a method of generating ideas in a group, during which participants freely express their thoughts without criticism, which contributes to the creation of new concepts and solutions;

5. Associative games - the use of words or phrases that stimulate participants to generate associations quickly, developing language activity and creativity;

6. Role-playing games - situational games where participants portray different roles, which helps to develop improvisation and communication skills;

7. Critical analysis of texts is the study and discussion of literary works to analyse style, structure and ideas, which develops the ability to deepen understanding and self-expression.

These methods are important tools for developing verbal creativity, allowing you to effectively express your thoughts and ideas [89; 90; 91; 172; 173].

One of the most effective tools for developing verbal creativity is the Storytelling technique. Storytelling is the art of storytelling used to convey information, emotions and experiences through narrative. This technique can cover a variety of formats, including oral presentations, written texts, multimedia presentations and theatre productions [184].

This approach allows participants to develop their language skills, imagination and ability to express thoughts in a structured way. There are several ways in which Storytelling can contribute to the development of verbal creativity:

1. Creating a narrative. Participants learn how to build stories with a beginning, middle and end, which helps them understand the structure of a narrative and captures the attention of listeners;

2. Character development. Storytelling encourages the creation of unique characters with different characteristics, which contributes to the skills of description and expression of emotions;

3. Emotional expressiveness. Storytellers learn to successfully convey emotions using tone, rhythm and imagery, which increases the level of communication and engagement of listeners;

4. Critical thinking. Creating stories involves analysing situations and cause and effect relationships, which develops logical thinking and the ability to understand a topic more deeply;

5. Exchange of ideas. Storytelling also opens up the possibility of sharing cultural and personal stories, which enriches vocabulary and encourages new ideas;

6. Group activities. In group activities, participants can work together to create a story, which promotes teamwork, mutual respect and critical thinking.

Thus, storytelling is not only a tool for creative expression, but also a way to develop various aspects of verbal creativity [15; 144].

The Writing Skills Training method is an effective way to develop verbal creativity, as it promotes original thinking and improves expressive power [129]. The use of exercises such as free writing, story development and dialogue creation allows participants to experiment with wording and presentation styles. This method encourages thinking outside the box, generating new ideas and expressing them in writing. Each exercise stimulates the imagination and allows participants to express their thoughts more clearly and concisely. By training your writing skills, you can significantly improve your creativity and confidence in communication [42]. There are six most popular exercises to help develop verbal creativity:

1. Free writing. Participants write non-stop for 10-15 minutes on a topic of their choice, which promotes the development of a stream of consciousness and removes barriers to creative expression;

2. Picture storytelling. Based on a series of pictures or comics, participants create short stories, developing skills of description and logical connection between events;

3. Creative continuation of a sentence. The facilitator starts a sentence and the participants take turns continuing it, thus stimulating group creativity and improvisation skills;

4. Letter writing. Participants write a letter on a given topic, which allows them to express their personal thoughts and feelings and improve their written communication skills;

5. Creating a dialogue. Participants develop a dialogue between characters on a specific topic, which helps to improve their skills in creating believable characters and situations;

6. Completing the story. After receiving the beginning of the story, participants write a sequel, which helps to develop plotting and logical thinking skills [92; 123].

The World Cafe method is very effective for developing verbal creativity. Dialogues and brainstorming sessions can be held within this method. There are a number of ways in which this method helps to improve verbal skills:

1. Enrichment of vocabulary. During discussions, participants have the opportunity to express their thoughts, ideas and suggestions, which stimulates the use of different words and expressions. This helps to expand their vocabulary and ability to formulate thoughts;

2. Active listening and critical thinking. The method encourages participants to actively listen to each other, which is an important component of verbal communication. This contributes to the development of critical thinking and the ability to analyse the arguments of others;

3. Creating a lively dialogue. The format of small groups and free discussion creates conditions for open dialogue. Participants can experiment with wording, ask questions and answer them, which stimulates a creative approach to expressing opinions.

4. Use of imagery. During discussions, you can use a variety of visual materials (e.g. drawings, diagrams) to encourage participants to describe these images verbally and to activate their creativity;

5. Feedback. Small group discussions allow participants to receive immediate feedback from others, which helps to improve their verbal skills. In addition, it helps to learn from other, previously unheard perspectives;

6. Development of improvisational skills. Frequent changes of groups and discussions with new people allow participants to develop the ability to improvise, respond quickly and adapt to new ideas, which builds flexibility in communication;

7. Thematic discussions. The choice of different topics for discussion promotes critical thinking and linguistic creativity, as participants have the opportunity to explore different aspects of the issue and generate new ideas.

The World Café method is an effective tool for developing verbal creativity, as it provides participants with the opportunity to interact, share ideas, listen to others and experiment with language in a supportive environment [137; 172].

The use of association games also contributes to the development of verbal creativity, as participants learn to quickly generate ideas and thoughts by associating them with certain words or topics. Role-playing games, in turn, allow participants to take on different characters, which develops their improvisation and verbal communication skills in different contexts. Both approaches stimulate creative thinking by encouraging participants to experiment with language and forms of expression.

K. Fomenko and A. Bolshakova developed the T-game «Creativity» [136], which is part of «a training on the development of creativity and creative

abilities. This game «combines elements of competition, counselling and coaching, which allows participants to find resource strategies for creativity, improve skills of productive creative activity and motivate themselves to implement creative ideas. The advantages of this game are the opportunities to develop both imaginative creativity and aesthetic abilities of students. In addition, the game provides conditions for the development of verbal creativity, which helps to improve communication skills and express their own ideas» [136].

Another technique that is very effective for developing verbal creativity is Critical Text Analysis, as it provides participants with a deeper understanding of literary works and develops critical thinking skills. This approach allows not only to perceive the text, but also to analyse its structure, stylistic devices and author's message. During the critical analysis, participants identify literary elements such as character, plot, theme, symbolism and context, which are inseparable components of a literary text. One aspect of this technique is the discussion of specific fragments of the work, where participants can express their opinions, ask questions and justify their positions, which stimulates the process of communication and linguistic expression. Through such analysis, participants learn to formulate reasoned conclusions and critically evaluate both their own and others' points of view [89; 90].

Thus, there is a wide range of scientifically based methods and techniques aimed at developing verbal creativity in the system of professional creative abilities.

3.2. Characteristics of the training of future specialists' verbal creativity

The purpose of testing the verbal creativity development programme was to create favourable psychological and pedagogical conditions for the creative activity of university students and the development of their verbal creativity.

The developed programme was implemented with the involvement of 1st-4th year students of various specialities, the number of subjects who participated in the last stage of the study was 47 people. All subjects belonged to the types of «Insufficient verbal creativity» and «Low verbal creativity». The students involved in the experiment (20 people) took part in the verbal creativity training. The control group consisted of 27 people.

Let us briefly describe each of the stages of the programme for the development of future specialists' verbal creativity.

The psychological support programme was presented in three successive stages: motivational, creative and professional, and reflective.

The motivational stage of the programme was aimed at actualising the creative professional motivation of the trainees, developing awareness of the problem of verbal creativity and its importance in future professional activities, and thus creating the necessary psychological conditions for the training participants to meet each other and participate in the programme.

Table 3.1 presents the structure of the motivational stage of the programme, which indicates the main stages, content of work and forms of classes, taking into account the amount of time allocated for each class.

Table 3.1

Scheme of the motivational stage of the programme for the development of future specialists' verbal creativity

Stages (name, purpose)	Content and duration of classes	The form of the event
The first stage. The goal to provide positive motivation to participate in the training for the development of verbal creativity.	**The first lesson** (2 hours) is to get acquainted with the leading motives of the training participants; to identify the links between meeting the needs and motives of students and participation in the training for the development of verbal creativity; to get acquainted with the motivation for creating the training.	Conversation
The second stage. The goal **is** to introduce the participants to each other.	**The second session** (2 hours) is aimed at introducing participants to each other, learning and accepting the rules of training work; forming participants' readiness for the specifics of working in a training group; creating an atmosphere of friendliness and cooperation, and making participants aware of the rules of working in a group.	Training exercises, mini-lecture, discussions
The third stage. The goal **is** to create a positive psychological climate in the working group.	**The third lesson** (2 hours) is about creating a favourable psychological climate and removing communication barriers between the participants.	Training exercises, mini-lecture, discussions

The first session involved the participants and identifying their main motivations for participating in the training. For this purpose, they were offered a list of various motives related to verbal creativity in professional activities. After that, the leading motives of the participants were highlighted:

- motivation for successful professional activity in the field of study;
- a desire for self-improvement in the profession;
- the desire to create personally important creative products of activity at a very high level, the formation of adequate standards of professional activity;
- a motive for the development of professional competence and creative skills;
- a desire for a successful career, i.e. a desire to be competitive in the profession;
- a commitment to developing its own innovation potential;

- the desire to master entrepreneurial activity by improving their own verbal and communication skills, which have a positive effect on self-representation and the ability to effectively present their own products;

- the desire to successfully solve various life tasks through the development of verbal creativity as a flexible skill of a specialist.

The class then discussed the significance of these motives for students, the means by which students see an opportunity to realise these motives, and how students understand the role of these motives in their professional success.

As a result of the collective discussion of these issues, the students came to the following conclusions:

- The content of motivation and the degree of satisfaction of the leading motives of professional activity determine the degree of success of a specialist;

- The most important motives for students are the motives of creative activity;

- achieving success in the applicant's future professional activity depends on satisfying the need for creative professional self-realisation.

The second stage of the motivational phase was aimed at getting to know the participants. During the session, all the participants had the opportunity to get to know each other and learn about each other's common features. For this purpose, «icebreaker exercises» were introduced, namely: «Snow globe» (each participant standing in a circle had to say the names of all the participants in front of him/her and then his/her own name), «Carousel» (participants standing in the inner circle facing the participants in the outer circle had to give compliments), «Everyday ritual» and others

The exercise *«Everyday ritual»* involved the participants creating a specific ritual to open and close each new training day. The trainer invited the group to come up with such a ritual on their own. Participants suggested lighting a candle at the beginning of the session and extinguishing it after the last exercise.

The aim of the third stage was to create a favourable psychological climate in the group. To this end, exercises were introduced in the class to determine the group dynamics within the class.

Exercises to create a positive psychological climate were aimed at guiding group dynamics, achieving group cohesion, ensuring a balance of relaxation and tone among participants, directing their attention, and setting them up for group work. A number of exercises were implemented in accordance with the objectives, including the Brownian Movement. Participants had to walk around the training room separately, acting as metaphorical «atoms» and, at the trainer's command, unite into so-called «molecules» with a different number of atoms. In addition, the exercise «Team Coat of Arms» was introduced: participants were divided into three teams at random and each team had to draw a coat of arms on a drawing board and then present its own, the image of which had to reflect all the talents and abilities of the team members.

Table 3.2 presents the structure of the creative and professional stage of the programme, which indicates the main stages, content of work and forms of classes, taking into account the amount of time allocated for each class.

The specificity of the creative and professional stage was the involvement of participants in the role of experts. Each participant had to evaluate the quality of the exercises performed by other participants by secret or open voting.

At the stage of forming *the speed of verbal creativity*, exercises were used that involved the actualisation of creative abilities in writing, as well as in oral speech, taking into account the time of completing tasks. The time limit put forward by the participants of the programme was the main criterion for assessing the success of the exercise. The focus of the trainer and other training participants, who took turns acting as experts on the success of the tasks, was on assessing the completeness of the text message (oral or written) within the allotted time.

Table 3.2

Scheme of the creative and professional stage of the programme for the development of verbal creativity of a future specialist

Stages (name, purpose)	Content and duration of classes	The form of the event
The first stage. The goal to develop the speed of verbal creativity. **The second stage.** The goal **is** to develop the originality of verbal creativity. **The third stage**. The goal **is** to develop the development of verbal creativity. **The fourth stage.** The goal is to develop the flexibility of verbal creativity and counteract the factors of resistance to closure.	**The first lesson** (4 hours) is aimed at developing the ability to quickly generate ideas, express them concisely and succinctly, think quickly verbally, and develop divergent thinking. **The second, third and fourth lessons** (6 hours) are aimed at developing the ability to produce original, innovative creative ideas and to be able to express them orally and in writing. **The fifth lesson** (4 hours) is aimed at developing the ability to detail and elaborate creative ideas, to be able to express them orally and in writing, and to develop convergent thinking. **The sixth lesson** (4 hours) is about developing the ability to think flexibly, overcoming rigidity of thinking, and removing creative barriers.	Conversation Training exercises, mini-lecture, discussions Training exercises, mini-lecture, discussions Training exercises, mini-lecture, discussions

The «Story» exercise involved writing a short story on a given topic. For example, «write a story (5-10 sentences) about a purple object». There were also several modifications of this exercise. In particular, participants had to write a story using all the words on the card. Another modification of the exercise was to write a story with each subsequent sentence beginning with each letter of the alphabet in turn.

The «Word» exercise involved writing as many words as possible from one big word in five minutes. For example, if we have a starting word: creativity, using its letters, participants can form a large number of words, for example: mole, wattle, nose, awning, wall, etc.» [137].

The exercise «Possible ways to use an object» was aimed at developing the speed of thinking and was implemented through brainstorming. The trainer wrote down ideas for alternative uses of simple objects such as bricks, paper newspapers, and car tyres on a whiteboard.

The «Commonalities» exercise was conducted individually. Participants had to find the maximum number of common qualities within a minute (for each pair of words): «Mattress and zebra», «Sun and train», «Autumn and ballet», «Man and coffee», «Fountain pen and rocket», «Love and the Internet». The exercise was followed by a discussion. The winner was the participant who could come up with the most common features and analogies.

Exercise «Listing traits that are not suitable for a given profession». The trainer has created a list of professions and different types of work activities according to the specialities of the training participants. The trainer randomly chooses one profession (you can pull a blind ribbon with the profession's inscription, or call out the number in the list from 1 to 10, etc.) Then, within 10 minutes, the participants had to name as many traits as possible that are undesirable or even harmful for the implementation of this profession.

In addition, participants completed a number of tasks and exercises in the workbook on their own as homework. For example, the exercise «Story in one sentence» was aimed at developing the conciseness of the idea of the desired work to be written. The participants had to write a brief description of the story they would like to write about in one sentence in two minutes [write strongly]. Another example of an independent exercise is the «Timeline of Events of the Work»: you should make a time line (plot line) of the planned work in the form of a tree, where each branch is a new branch of the story [92].

The Time Limit exercise was performed according to the following algorithm: 30 seconds to write whatever came to mind; one minute to expand the text in any aspect, another minute to improve the new development of the text; the next minute to expand the text in any aspect, another minute to improve the new development of the text, and the last thirty seconds to complete the

story.

At the stage of forming *the originality of verbal creativity*, exercises were used that involved the actualisation of the relevant property of verbal creativity. The focus of the trainer and expert participants was on the originality of the task. Time was not taken into account, so most of the tasks of this stage were performed by the participants independently outside the classroom and presented to the group at the beginning of the next class.

The initial warm-up exercise was «Black Dot». Participants had to write a short essay about a black dot on their piece of paper.

Using a set of Rory cubes, which the participants had already been introduced to during the pre-test, they had to write a story in groups using the associations that emerged when describing each face of the cube. The winner was the team with the most original story. The originality was assessed by secret ballot using Google forms.

The exercise «Poem» was aimed at writing poems and hokku. It was performed by the participants independently and presented at the next session.

The Autobiography exercise involved writing your own biography in an unusual way, presenting it as a mosaic of facts, quotes or characters from famous writers, with all sentences beginning like this: «Like X, I was born ... was ... have ...» [130].

The «Photo» exercise involved writing a story based on a photograph known to the participants. It could be a photo from a family archive, or a photo of a famous person, a historical photo, etc. [130].

The «Complete the story» exercise required the participants to write a short story, essay or short story on a given topic, completing the original sentence. The time limit was 15 minutes. The exercise was conducted individually. Examples of starting sentences: «One day I came home and saw that my apartment door was open. _____»; «If I had 500 hryvnias left before my salary, which will be in week, then_____». The originality, metaphor, and use of humour in the written works were assessed.

The purpose of the Chain of Associations game was to make participants aware of the large amount of information that is interconnected by a chain of associations. Determining the role of associations in performance. Time: up to 30 minutes. Sitting in a circle, participants take turns throwing a ball to each other, shouting any word that comes to mind. The one who is thrown the ball must automatically respond with the association that comes to mind and immediately throw the ball to the other. In this game, you cannot: create pauses, break the chain of associations. If this rule is not followed, the player is removed from the game by the host and his Assistant. The game continues until there is only one person left - the Winner. As players are eliminated, the eliminated players join the jury and are entitled to shout «Pass!» or «Fail!» together with the jury.

An example of an exercise for independent work in the workbook is «Pairs of Associations», in which you have to form pairs of words in which the second word has a sound association with the first, you can use alliteration, assonance or semi-rhyme; the second word can be completely different from the main word; for example, «yellow - long; yellow - shaken; yellow - yolk; or parmesan - partisan; parmesan - anointed; parmesan - veteran», etc. [92].

The exercise «Hyperbolising a Character Trai» involved describing a cartoon character based on only one of their character traits or behavioural patterns using the technique of hyperbole [130].

The Unexpected Storyteller exercise involves writing a story on behalf of any phenomenon, object, animal, but not a person. The purpose of the exercise is to develop the ability to see the world from a non-trivial perspective [130].

The next event implemented as part of the programme was a lecture «How the Classics Wrote» based on the book by R. Semkov, in which the participants of the training were told the basic rules, methods and techniques for developing literary plots by prominent writers, including Agatha Christie, George Orwell, Ray Bradbury, Kurt Vonnegut, Milan Kundera, Mario Vargas

Lajosa, and Umberto Eco. The lecture was followed by a discussion of these techniques and their appropriateness in the use of one's own textual activity.

The exercise «Basic techniques of fantasising in literary creativity» involved introducing participants to the basic techniques of fantasising in fiction. Namely: On the contrary - inversion»: to change some quality or property of an object to the opposite; Splitting - uniting: to divide an object into components, and vice versa, to combine different elements into a common phenomenon; Acceleration - deceleration of an action (fact); Increase - decrease of an object (fact) - hyperbole; Universalisation - specialisation: to make an object universal so that it applies to a wide range of phenomena, or, conversely, to limit the range of influence of the object; Continuity - quantisation: to make a discontinuous action continuous; Dynamicisation - staticity: to make a static phenomenon dynamic, and a dynamic phenomenon static; Change of properties: to change the least changeable property of an object, to change the law of nature; Removal - introduction: to separate some function, part or property of an object from it, or, conversely, to attribute it to a completely different object (phenomenon).

The group worked with the techniques proposed by G. Altshuller using the following algorithm:

1. Select the object (phenomenon) to be changed.

2. The purpose of the object, its main characteristics and properties.

3. Select a technique.

4. From the list of characteristics, select the one you want to change. You can change the object as a whole.

5. Change the selected characteristic using a certain technique, determine what new quality has emerged as a result of the change.

Participants were divided into two teams and spent 20 minutes writing a fairy tale using as many fantasy techniques as possible. The number of techniques, adequacy and correctness of their use, logical presentation,

metaphorical and symbolic meaning of the fairy tale, presence of morality and humour in the tale were evaluated [133]

The «Associations» exercise involved the following algorithm of work: a volunteer was chosen from among the participants, who left the audience, and the other participants guessed one of the participants. After returning, the participant asked the other participants various questions about the person they had guessed, but the questions had to be indirect and in the form of associations: «What colour is the mystery participant associated with? What kind of tree? Music? A piece of literature? A season of the year? Animal?» etc. After guessing, the next volunteer came forward and the procedure was repeated. At the end of the exercise, a discussion took place: which answers-associations were the most informative? What were the difficulties? [137].

The Synopsis exercise, in which participants write the titles of two recently read books on ribbons of paper, put them in a hat and mix them up, then the trainer pulls out three ribbons at random and the titles of the books written on them should become the basis for a collectively written synopsis for a new novel [92].

The following exercises were offered to the participants as homework. In their workbooks, they completed a series of written exercises. For example, «List of favourite works»!: you should write a list of your favourite books, films, TV series and see what themes they raise most often, what they have in common and how you can use these common themes in your own work [write strongly]. Or another example of an exercise: «The Forest Song»: you should rewrite Lesya Ukrainka's work in three other genres (cyberpunk, women's romance, urban fantasy, etc.), keeping the main characters and the essence of the work in a short text (up to 15 sentences) [92].

The next independent task in the workbook was the exercise «Character Motivation», which required describing the main aspirations of the protagonist: what is a matter of life and death for him/her? What is he/she ready to do for the sake of what he/she wants? Coloured text exercise: write three texts, each

starting with a different colour, using word associations to develop the story [92].

The Colour Painting exercise differs from the previous one, in which participants had to write in a text about the changes and metamorphoses of colour of various objects or phenomena, for example, how a rose fades and its colour changes [130].

The «Artistic Painting» exercise involved «verbal painting» of a picture, combining different words like paints to find new shades of meaning [130].

The exercise «Verbal Still Life» was to be completed independently in a workbook, where participants had to choose objects of everyday life, food, any things at random, put them in front of them and describe this still life in words in a certain literary style [130].

The Clouds activity was performed independently in workbooks and involved selecting a number of any words, not necessarily related to each other (nouns, adjectives, verbs). The task was to combine the words into combinations that evoke memories, seem unusual and vivid, creating a metaphorical text [92].

In order to develop verbal originality in the process of inventing absurd fairy-tale characters, the participants were offered the Agglutination exercise. The trainer offered pictures of different objects and the participants had to invent a new absurd character by «gluing» them into a single object, such as «mermaids - a girl and a fish», «centaurs - a horse and a man», etc.

At the stage of forming *the development of verbal creativity*, exercises were used that involved the actualisation of the relevant property of verbal creativity. The focus of the trainer and expert participants was on the participants' ability to detail and carefully develop creative texts. For example, the Slogan exercise involved coming up with a slogan for a product advertisement. The time limit was 15-20 minutes. «Participants were asked to follow the stages of the creative process: spend the first 5-7 minutes coming up with ideas and recording them (in the form of verbal descriptions, sentences) without critical evaluation, then spend time evaluating the ideas put forward and

choosing the most interesting one, and then detailing the chosen idea and implementing it in the form of a complete advertising statement. After that, each of the teams makes a presentation of their slogan» [137].

The Verb activity involves finding as many synonyms as possible for common verbs, such as «go», or «write», «eat», etc. [130].

The exercise «Neologisms» involved creating a dictionary of your own neologisms [129] and was performed independently throughout the training.

The Sharks of the Pen exercise involved dividing participants into groups of 4-6 people. The trainer had prepared various household items in the centre of the room in advance. Each group had a few minutes to choose 7 different items. The trainer did not comment on this task. After the selection was made, the trainer announced the task: «So, you are a group of reporters who are at the scene. What happened? Where? With whom? Why? Within 20 minutes, you have to write a report from the scene for your newspaper». After the exercise is completed, there is a discussion: which ideas were the most original? What were the difficulties? Whose idea was used as the basis for the report? Was there a leader? [143].

An example of an independent task in the workbook is the Numerical Text Structure exercise: write a text with five sentences of ten words, five sentences of twenty words, three sentences of three words, two sentences of five words and two sentences of one word [92].

Another example of an exercise is Rewriting What You've Written, in which you choose one or more paragraphs from your own texts and rewrite them from the perspective of another narrator [92].

The purpose of the exercise «Noun Odiessing» was to develop the skills of making a text dynamic and creating exciting texts. Thus, the participants had to form a new word from two words. For example, «hand and cheek - cheek-rubbing, hand-cheeking», «teeth, table - table-tooth, tooth-tooth», etc.

The Refrain exercise involved writing a short text in which a refrain, anaphora or epiphany (repetition) is used to reinforce an important idea [130].

The Comparison exercise involved creating texts that contain mostly comparisons [129].

The «Amplification» exercise involved creating texts containing mostly amplifications (piling up, listing of individual speech constructions) [130].

The exercise «Pratselatsiya» involved the creation of texts containing mainly parcellations (figures of speech melody in which parts of a single sentence are intonationally distinguished as independent sentences, in writing - by punctuation) [130].

At the stage of forming *flexibility and resistance to the closure of verbal creativity*, exercises were used that involved the actualisation of the corresponding property of verbal creativity. The focus of the trainer and expert participants was on the ability of participants to switch from topic to topic while performing a creative task.

Exercise «Six aspects of describing a topic»: in your workbook, describe any topic, for example, the topic of your desired written work, using the following parameters: «1) describe: what is it? how can you describe it to someone who has never heard of it? 2) compare: what is this topic most similar to and what is it fundamentally different from? 3) associate: what is the first thing that comes to mind when you hear this topic; 4) analyse: how does this topic arise? what are its components? how are they connected to each other? 5) apply: how is this topic used? who uses it and where? 6) argue: what are the arguments for this topic? what are the arguments against it? argue your position» [92].

The Chameleon's Reception exercise involves writing a coherent episode from at least three different characters (from their perspectives), taking turns transforming into each of them [130].

The «Kolobok» exercise involved rewriting a well-known fairy tale, changing the plot, characters, dialogue, ending, and even the genre of the story [130].

The Three Words exercise involved composing as many sentences as possible using three given words. Participants had to make as many sentences as possible using three given words within 10 minutes. The exercise was conducted individually. Participants who were able to write the largest number of sentences were encouraged, as well as originality, metaphor, adequacy of thoughts, and the use of humour [137].

The «Missing Words» exercise involved writing tasks in which participants had to fill in the gaps in sentences in the most original and diverse way possible. For example, «Please do not click_____ because_____» [137].

Next, the participants were offered a lecture on the Art of Storytelling based on the book by K. Hall, which defined storytelling, showed its importance in effective business communication, and described four types of stories that enable effective self-presentation and presentation of products of one's own creative activity [144].

The Walt Disney Method exercise was used, the procedure of which involved dividing participants into groups of 3 according to the roles of «critic», «realist» and «dreamer». The groups then discussed a particular problem in . At the trainer's command, the pairs switched roles clockwise: The «critic» became the «realist», the «realist» became the «dreamer», and the «dreamer» became the «critic», the discussion continued and then another role change and the last stage of the discussion took place. After the group work, the teams presented their results. Participants of the team that provided more ideas in the role of «dreamer», more arguments for the feasibility of implementing the idea in the role of «realist» and more counterarguments for the implementation of the idea in the role of «critic» were encouraged [136]

The World Cafe game involved dividing the participants into 3 groups of several people, choosing a»captain and discussing the trainer's task with all the options on the board. At the trainer's command, the participants changed tables clockwise, the captains remained at their tables, the discussion continued, and

new ideas were recorded. An example of a task could be: «formulate a list of recommendations on how to make your own educational and professional activities and leisure time more creative» [136].

The exercise «Phraseologisms» involved group work. The participants were given the initial phrases of sayings, proverbs, aphorisms and had to think or recall the appropriate endings, then they were given the continuation of these aphorisms in random order and had to find the correct endings to the initial phrases they had received earlier. The exercise was followed by a discussion of the difficulties of recalling the correct endings, and an analysis of the comparison of the correct and author's versions [130].

The «Aphorisms» exercise involved independent work on reworking the aphorisms of famous people. In their notebooks, the participants were given initial phrases, for example, «Oleg Keller: The fewer thoughts, the more....» and had to complete the author's thought with their own [130].

The exercise «Personal aphorisms» was also performed independently during the training and involved writing down your own aphorisms in a workbook [130].

In addition, as part of the development of verbal creativity, exercises with metaphorical association cards were used. The purpose of these exercises was to create collective detailed stories, taking into account plot details, details in the description of characters, etc. The participants, sitting in a circle, created a story in the group: the first participant pulled a card and started the story, the next one continued, and so on.

A variant of the exercise with metaphorical association cards is one that involves the use of different decks, where participants take turns drawing cards that correspond to the decks for the tasks «character description», «plot progression», «meeting new characters», «main difficulties», etc.

The «Tree of Associations» exercise involved the participants farting out a certain starting word (any singular noun in the nominative case). Under this starting word, they wrote down words (also singular nouns in the nominative

case) in a column that arose from different associations and «associative fields». Then the conditions of the task changed: only verbs, or adjectives, or other parts of speech, or concepts united by some common feature had to be written. After a certain time, the task was «switched» - any new word was taken from the new column of words, for example, the third one, and a new column was formed with it as the starting one. Then a second switch was made with a word from the second column, and so on 5-6 times in 3-4 minutes. The switching commands were given by the coach. It was forbidden to repeat the same words in different columns [137].

The «Object Description» exercise involved writing and reading aloud to the other participants a small object intended for guessing and not named in the text itself [136].

An example of an exercise for an independent task in the workbook is «Interaction with a character»: write a scene in which the character interacts directly with the author (training participant), answer the questions, how similar they are and what is different, whether the participant liked the character he or she created.

An independent exercise «A 600-word text in the first person», where you can use the pronouns «I», «me», «my» only twice. Another example of an independent writing exercise is «Interview with the narrator», where you have to write a transcript of an interview with the narrator of your own work, ask him or her about his or her personal life, about anything [92].

Another example of an independent exercise is the «Word Continuation», which involves creating a series of words in which the end of the first word serves as the beginning of the next. The exercise is aimed at developing language plasticity, creating new images, meanings and words. For example, «overdose - Birmingham - Hemingway - vaper - periscope, etc.» [92].

The exercise «Rewriting a Poem» was also offered for independent completion. According to the instructions, you should choose a poem by your

favourite author and «rewrite» it, replacing each word or phrase with a synonym [92].

The «Eye» exercise involves choosing an object or event and describing it with a writer's eye using different strategies: the naked eye - observes and analyses every detail; the eye of memory - attaches special importance to the details that are remembered; the third eye - does not focus on the superficial, digs deeper, looks for hidden meanings; all-perceiving eye - sees the world objectively, without prejudice or sentiment; gliding eye - captures the essence of the image in movement or action; child's eye - plays and experiments with views of the world; «dreaming eye» - changes reality [92].

The Synesthesia exercise was also offered as an independent activity, where participants had to try to describe any object or phenomenon using synesthesia [92].

The Cinematography exercise involves writing a text that fully reflects cinematic techniques - close-up and faraway «showing», close of the hero, description of dynamics and action, i.e. «verbal editing» of the story [130].

At *the reflective stage of* the programme, which was represented by one delayed lesson (one month after the completion of the main block of the programme), participants read out the results of their independent work and shared their impressions of the results of participation in the programme, which had a positive impact on their studies, professional development and life.

3.3. Evaluation of the effectiveness of the programme for the development of verbal creativity of a specialist

Table 3.3 shows that there were no differences in verbal creativity scores based on the Rory Cubes test between the control and experimental groups before the training.

Table 3.3

Indicators of verbal creativity in participants of the control and experimental groups before the programme implementation

Indicators of verbal creativity	Groups of subjects				U	P
	Experimental		Control			
	Average	Std.	Average	Std.		
Development	1,45	0,51	1,26	0,45	218,50	0,268
Flexibility	1,21	1,65	1,52	1,40	213,00	0,220
Speed	0,70	0,66	0,59	0,75	240,00	0,519
Resistance to short-circuiting	6,50	1,19	6,78	1,76	206,00	0,168
Originality	0,35	0,49	0,56	0,51	214,50	0,232
The abstractness of the title	0,35	0,49	0,22	0,42	235,50	0,458

Fig. 3.1 shows positive changes in the indicators of verbal creativity development in the participants of the experimental group, while the control group showed no significant differences in the development of verbal creativity during the implementation of the programme.

Fig. 3.2 shows positive changes in the indicators of flexibility of verbal creativity in the participants of the experimental group, while the control group showed no significant differences in the flexibility of verbal creativity during the implementation of the programme.

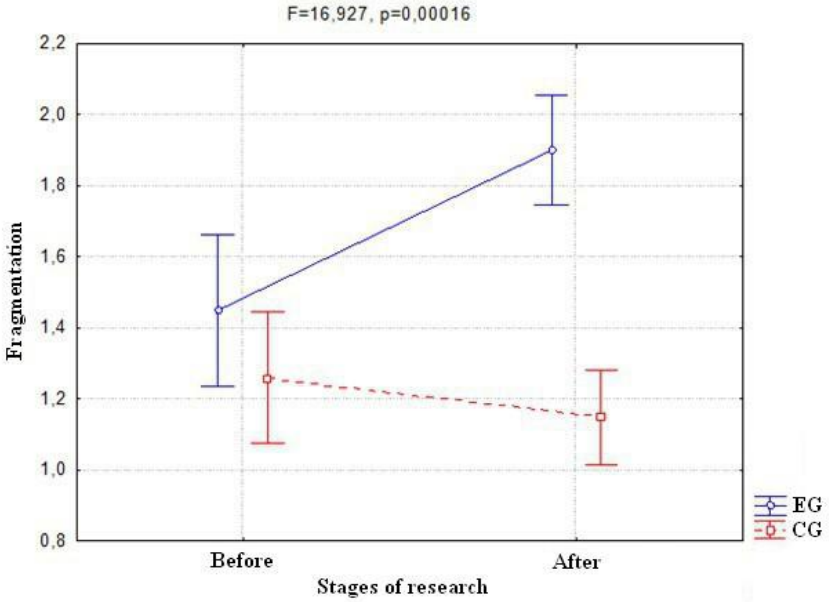

Fig. 3.1 Indicators of verbal creativity development in the experimental and control groups before and after the training

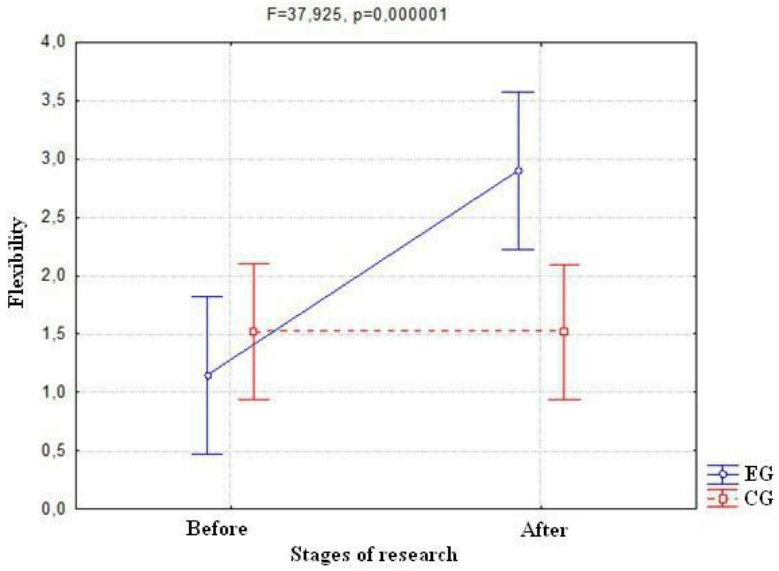

Fig. 3.2 Indicators of verbal creativity flexibility in the experimental and control groups before and after the training

Fig. 3.3 shows positive changes in the speed of verbal creativity in the participants of the experimental group, while the control group showed no

significant differences in the speed of verbal creativity during the implementation of the programme.

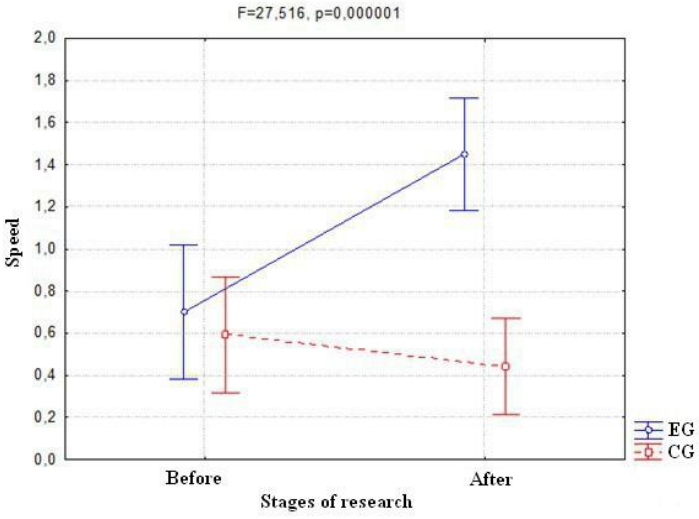

Fig. 3.3 Indicators of verbal creativity speed in the experimental and control groups before and after the training

Fig. 3.4 shows positive changes in the indicators of resistance to verbal creativity in the participants of the experimental group, while the control group showed no significant differences in resistance to verbal creativity during the implementation of the programme.

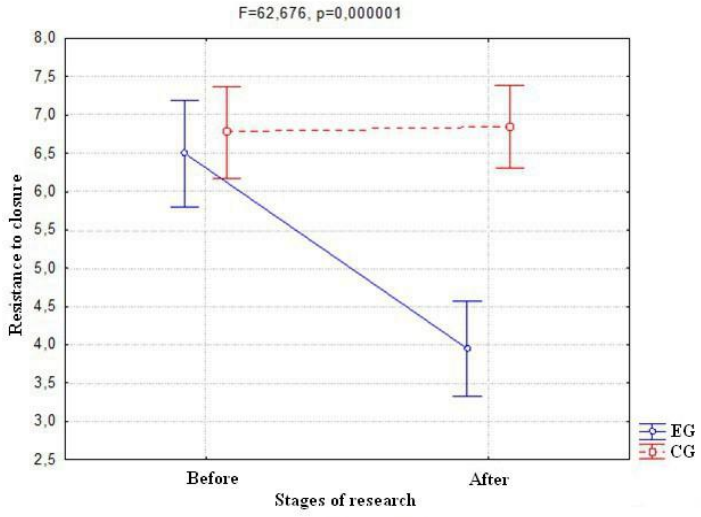

Fig. 3.4 Indicators of resistance to verbal creativity lock-in in the experimental and control groups before and after the training

Fig. 3.5 shows positive shifts in the indicators of originality of verbal creativity in the participants of the experimental group, while the control group showed no significant differences in the originality of verbal creativity during the implementation of the programme.

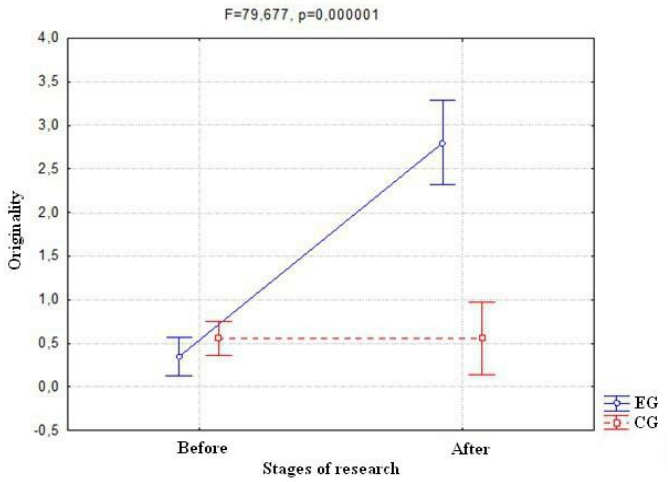

Fig. 3.5 Indicators of verbal creativity originality in the experimental and control groups before and after the training

Fig. 3.6 shows positive changes in the abstractness of the name of verbal creativity in the participants of the experimental group, while the control group showed no significant differences in the abstractness of the name of verbal creativity during the implementation of the programme.

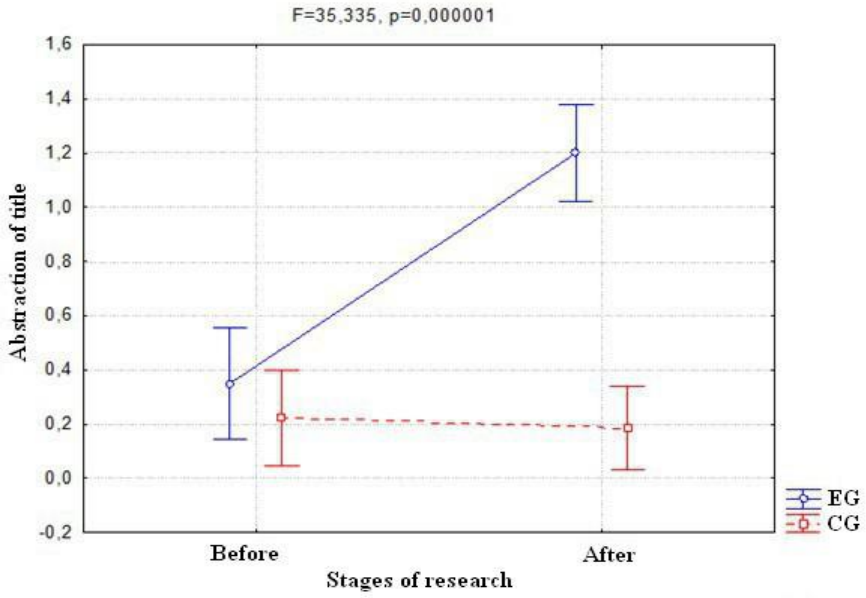

Fig. 3.6 Indicators of the abstractness of the name of verbal creativity in the experimental and control groups before and after the training

Table 3.4 shows the differences in verbal creativity scores based on the Rory Cubes test for participants in the control and experimental groups after the training.

Table 3.4

Indicators of verbal creativity in participants of the control and experimental groups after the programme implementation

Indicators of verbal creativity	Groups of subjects				U	P
	Experimental		Control			
	Average	Std.	Average	Exh.		
Development	1,90	0,31	1,15	0,36	67,00	0,000
Flexibility	2,90	1,65	1,52	1,37	143,50	0,006
Speed	1,45	0,51	0,44	0,64	75,00	0,000
Resistance to short-circuiting	3,95	1,19	6,85	1,51	37,00	0,000
Originality	2,80	1,54	0,56	0,51	57,00	0,000
The abstractness of the title	1,20	0,41	0,19	0,40	40,00	0,000

Thus, the presented programme has shown high efficiency in terms of developing verbal creativity.

Conclusions to the third section

The theoretical and methodological analysis of the problem of developing verbal creativity is becoming an important task in the system of forming professional creative abilities, since it not only improves individual performance parameters, but also contributes to collective success in a working group, promotes emotional intelligence, critical thinking, and is a key factor in the formation of personality talent

The key psychological and pedagogical conditions for the development of verbal creativity are the promotion of creative motivation, the formation of ideas about the essence of creativity, the activation of independent creative search activities and the provision of examples of creative behaviour, the creation of a supportive environment, the consideration of psychological and pedagogical research based on leading concepts of creative development, high technological training, the activation of learning motivation, the formation of a natural science worldview, and the encouragement of the application of the acquired knowledge

The optimal form and method of developing verbal creativity is group training, which creates a favourable environment for the exchange of ideas and opinions, expanding the verbal base and activating creative potential, promotes the development of flexible thinking and the ability to generate various verbal solutions in the context of collective interaction. The feedback that participants receive during group sessions allows them to realise the strengths and weaknesses of their communication skills. This encourages self-reflection, which is an important step in the development of verbal creativity. Such reflection on one's own achievements and mistakes is a key factor in improving language skills, as it allows one to adapt behaviour to the requirements of the social environment. In addition, the training provides participants with the opportunity to explore different styles of communication and creative expression through practical exercises and interactive techniques. During the group training, participants can try out different methods of verbal expression, which help to avoid template phrases and stimulate the search for original wording. This helps to increase the level of verbal creativity and builds confidence in their own language skills. Group training promotes the development of social ties and collective support, which is an important factor in increasing participants' motivation. Achieving goals together in a group increases the sense of involvement and responsibility, which has a positive impact on the learning process and the development of creative skills.

Participation in group trainings aimed at developing verbal creativity develops the ability of group members to listen and take into account the opinions of others, which, in turn, improves interpersonal communications and increases the effectiveness of teamwork. Thus, group training is an important tool for the development of verbal creativity, which contributes to the improvement of the quality of communication and personal growth of participants.

The most popular methods of developing verbal creativity in group training are storytelling, writing and writing skills training, discussions, brainstorming, associative and transformational games, role-playing games, and critical analysis of texts. These methods are important tools for developing verbal creativity, allowing you to effectively express your thoughts and ideas.

The programme of psychological support for the development of verbal creativity of future specialists aimed to create psychological and pedagogical conditions for the creative activity of university students and the development of their verbal creativity and included three stages: motivational, basic and reflective. The main block of the programme was represented by a training aimed at developing the speed of verbal creativity as the ability to quickly produce ideas, express them concisely and succinctly, think quickly verbally, develop divergent thinking, originality verbal creativity as the ability to produce original, innovative creative ideas, be able to express them orally and in writing, development of verbal creativity as the ability to detail and elaborate creative ideas, to be able to express them orally and in writing, development of convergent thinking, and flexibility of verbal creativity along with overcoming factors of resistance to closure, which involves the formation of the ability to think flexibly, overcoming rigidity of thinking, and removing creative barriers. The implementation of the programme had a positive impact on the indicators of originality, speed, elaboration, flexibility, abstractness of the title and resistance to closure of verbal creativity in future specialists.

CONCLUSIONS

1. Based on the results of the theoretical analysis of the problem of verbal creativity, it is defined as the ability to generate new and original ideas, concepts, thoughts and statements in verbal form, which involves the use of language to create new concepts, images, solutions or emotions through words. It is shown that verbal creativity is an important tool for personal expression and social interaction and is included in a number of professional creative abilities.

2. The correlations of verbal creativity with professional creative abilities are determined. In general, verbal creativity is positively related to verbal intelligence, in particular, indicators of speed and flexibility correlate with verbal and logical abilities. The speed, originality, and especially the elaboration of verbal creativity are positively correlated with the ability to abstract, and the ability to find analogies as combinatorial abilities is positively correlated with the elaboration of verbal creativity. The ability to make generalisations and classifications is positively related to the development, originality and, especially, flexibility of verbal creativity. The level of verbal creativity directly correlates with the level of mnemonic abilities, and higher indicators of mathematical intelligence correspond to a high speed of verbal creativity as well. These relationships are more pronounced for students compared to working professionals.

The flexibility of verbal creativity is positively correlated with critical thinking. Creative reflection implies higher flexibility, originality and elaboration of verbal creativity, and creative awareness - with the originality of verbal creativity. In students, the ability to reflect creatively is associated with flexibility, originality and elaboration of verbal creativity. The rigidity of thinking in general is negatively correlated with the flexibility of verbal creativity, but positively related to the elaboration.

3. The factor structure of professional creative abilities of future specialists is determined, which is represented by the following components: «Verbal and creative professional abilities», «Spatial and abstract thinking professional abilities», «Metacreative professional abilities», «Creative professional abilities», «Critical thinking and mathematical intelligence», «Inductive verbal thinking» of future specialists.

4. The professional specificity of the development of verbal creativity has been revealed. Representatives of professions of the «Man - Nature» type (future and working chemists, biologists, geographers) have the lowest indicators of verbal creativity, while representatives of the «Man - Sign» type (linguists, journalists, mathematicians) have the highest indicators. The development of verbal creativity is high among linguists, and the lowest among architects; the speed indicators are the lowest among future and working specialists in technical specialities and political scientists. The flexibility of verbal creativity is lowest among doctors, technical specialists and political scientists, and highest among linguists. Natural scientists, sociologists and doctors have the lowest resistance to closure, while psychologists, political scientists and linguists have the highest resistance to closure. Doctors, natural scientists, educators and architects have the lowest rates of originality of verbal creativity. Doctors, natural scientists, technical specialists and architects have the lowest indicators of abstractness of the name of verbal creativity.

5. The typological features of future and working specialists' verbal creativity were determined. The type «Sufficient verbal creativity» is formed by high indicators of elaboration, flexibility, speed, abstractness of the title, originality, moderate indicators of resistance to closure and was named «Sufficient verbal creativity». The second type «Insufficient verbal creativity» is formed by low indicators of elaboration, flexibility, abstractness of the title, moderate indicators of originality, speed, resistance to closure. The third type «High verbal creativity» is formed by high indicators of elaboration, flexibility, speed, abstractness of the title, originality, resistance to closure and is

characterised by the highest indicators of creative activity and verbal intelligence. The fourth type is formed by «Low verbal creativity» with the lowest indicators of elaboration, flexibility, speed, abstractness of the title, originality, and resistance to closure.

6. The psychological predictors of verbal creativity of specialists are determined. All indicators of verbal creativity are positively determined by indicators of creative activity and verbal intelligence. In addition to the above, the development of verbal creativity is positively determined by mnemonic abilities and negatively - by rigidity and metacreativity. The flexibility of verbal creativity is negatively related to creative reflection. The abstractness of the name of verbal creativity is positively related to the ability to verbalise, and negatively related to critical thinking. Resistance to the closure of verbal creativity is positively and negatively conditioned by rigidity.

7. The programme of psychological support for the development of verbal creativity of future specialists aimed to create psychological and pedagogical conditions for the creative activity of university students and the development of their verbal creativity. The main block of the programme was represented by a training aimed at developing the speed of verbal creativity as the ability to quickly produce ideas, express them concisely and concisely, think quickly verbally, develop divergent thinking, and the originality of verbal creativity as the ability to produce original, innovative creative ideas, and be able to express them orally and in writing, sophistication of verbal creativity as the ability to detail and elaborate creative ideas, to be able to express them orally and in writing, development of convergent thinking, and flexibility of verbal creativity along with overcoming factors of resistance to closure, which involves the development of the ability to think flexibly, overcoming rigidity of thinking, and removing creative barriers. The implementation of the programme had a positive impact on the indicators of originality, speed, elaboration, flexibility, abstractness of the title and resistance to closure of verbal creativity in future specialists.

The presented study does not exhaust all aspects of the problem of developing future specialists' verbal creativity and its prospects will be the study of the relationship between verbal creativity and other flexible skills of a specialist.

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Annexes A.

Avtor's list of scientific publications

Articles in professional psychology journals

1. Шандрук С., Тін Хе. Кубики Рорі як психо-діагностичний інструментарій для дослідження вербальної креативності особистості. *Вісник ХНПУ імені Г.С.Сковороди. Психологія*. 2022. Вип. 66. С. 367-375.

2. Поденко А., Тін Хе. Професійна креативність у системі чинників саморозвитку особистості. *Вісник ХНПУ імені Г.С.Сковороди. Психологія*. 2023. Вип. 68. С.252-264.

3. Тін Х., Скрипник Н. Рівень вербальної креативності як чинник естетичного розвитку студентів. *Вісник ХНПУ імені Г.С.Сковороди. Психологія*. 2023. Вип. 66. С.79-92.

The publications are of a testing nature:

4. Тін Х. Особливості розвитку вербальної креативності у системі професійних творчих здібностей. *Current scientific goals, approaches and challenges: collection of scientific papers «SCIENTIA» with Proceedings of the III International Scientific and Theoretical Conference*, January 17, 2025. Riga, Republic of Latvia: International Centre of Scientific Research. С. 243-244.

5. Тін Х. Психологічні особливості вербальної креативності суб'єкта діяльності. *Соціально-гуманітарний вісник: зб. наук. пр. Вип. 51. в рамках проведення науково-практичної конференції «Сучасні тенденції соціально-гуманітарного розвитку суспільства»,* 17-19 січня 2025 р., м. Харків, Україна. С. 18-20.

6. Тін Х. Роль творчих здібностей у професійній діяльності. *Modernisation of today's science: experience and trends: Collection of scientific papers «SCIENTIA» with Proceedings of the VII International Scientific and Theoretical Conference,* January 24, 2025. Singapore, Republic of Singapore: International Centre of Scientific Research. С. 291-292.

НАЦІОНАЛЬНА АКАДЕМІЯ ПЕДАГОГІЧНИХ НАУК УКРАЇНИ
УКРАЇНСЬКИЙ НАУКОВО-МЕТОДИЧНИЙ ЦЕНТР ПРАКТИЧНОЇ ПСИХОЛОГІЇ І СОЦІАЛЬНОЇ РОБОТИ

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31.12.2024 №86

Довідка
про впровадження результатів дослідження на здобуття ступеня доктора філософії за спеціальністю 053 Психологія Хе Тін «Вербальна креативність у структурі професійних творчих здібностей»

Матеріали кваліфікаційної роботи Хе Тін за темою «Вербальна креативність у структурі професійних творчих здібностей» впроваджувалися у ході підвищення кваліфікації практичних психологів в Українському науково-методичному центрі практичної психології і соціальної роботи НАПН України.

Хе Тін апробувала теоретичні і практичні результати власного дослідження в межах проведення експериментальної роботи «Методичне забезпечення освітньої діяльності педагогічних кадрів в умовах інклюзивної освіти» Українського науково-методичного центру практичної психології і соціальної роботи НАПН України.

У результаті апробації матеріалів дисертації зроблено висновок, що їх доцільно впроваджувати в освітній процес закладів вищої освіти України, в тому числі у діяльність психологічної служби та підвищення кваліфікації психологів та інших педагогічних працівників.

Директор центру Віталій ПАНОК

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від 31.12.2024 № 3582

ДОВІДКА
про впровадження результатів дисертації Хе Тін «Вербальна креативність у структурі професійних творчих здібностей», поданої на здобуття ступеня доктора філософії зі спеціальності 053 Психологія

Видана Хе Тін в тому, що основні результати дисертації «Вербальна креативність у структурі професійних творчих здібностей» використовувалися в освітньому процесі підготовки здобувачів вищої освіти у Мукачівському державному університеті.

Впровадження розробок і рекомендацій Хе Тін урізноманітнило навчання майбутніх економістів та сприяло підвищенню рівня формування їх соціальної креативності та фахових компетентностей, досягненню відповідних програмних результатів навчання.

Особливо важливим в освітньому процесі є застосування тесту вербальної креативності «Кубики історій Рорі». Результати апробації дисертації підтверджують урізноманітнення та покращення освітнього процесу підготовки майбутніх фахівців економічної сфери в Мукачівському державному університеті.

Результати впровадження дослідження обговорено та схвалено на засіданні кафедри психології Мукачівського державного університету (протокол № 7 від 27 грудня 2024 року).

Перший проректор,
д-р екон. наук, проф. **Володимир ГОБЛИК**

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

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ДОВІДКА

про впровадження результатів дисертації
Хе Тін **«Вербальна креативність у структурі професійних творчих здібностей»,**
поданої на здобуття ступеня
доктора філософії зі спеціальності 053 Психологія

Видана Хе Тін в тому, що основні результати дисертації «Вербальна креативність у структурі професійних творчих здібностей» використовувалися в освітньому процесі підготовки здобувачів вищої освіти у Західноукраїнському національному університеті.

Впровадження розробок і рекомендацій Хе Тін є однією з інноваційних форм підготовки майбутніх фахівців та сприяло підвищенню рівня формування їх професійних творчих здібностей та фахових компетентностей, досягненню відповідних програмних результатів навчання. Позитивним є застосування в освітньому процесі вербальної креативності «Кубики історій Рорі».

Результати апробації дисертації підтверджують урізноманітнення та покращення освітнього процесу підготовки майбутніх фахівців у Західноукраїнському національному університеті та можуть бути використані при розробці та викладанні професійних дисциплін: «Психологія професійної діяльності», «Психологія творчих здібностей», «Психологія професійної креативності».

Ректор **Оксана ДЕСЯТНЮК**

Вик.: Леся БІЛОВУС
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ЗУНУ
№ 126-36/2986 від 31.12.2024