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## **DEVELOPMENT OF THE FUTURE MUSIC TEACHERS' CREATIVITY**

The development of the future music teachers' creativity is quite important taking into the consideration the specifics of their teaching. It is well known that the art of music has a powerful potential for personal and professional teacher's growth, as well as for the development of in students' creativity. Music teacher's creativity is an important factor in the success and productivity of professional teaching. The development of his/her creative features presupposes the existence of objective (social, material, personal) prerequisites for creativity and the formation on this basis of a set of creative abilities and relevant professional competencies [2].

Creativity in modern psychological and pedagogical science is considered in many ways: scientific and theoretical consideration of the problem in foreign (J. Guilford, P. Torrens, J. Renzulli, R. Sternberg, F. Barron) and Ukrainian (O. Antonova, O. Matyushkin) , V. Molyako, V. Pavlenko, etc.) science, various programs and methods of creativity development are used (V. Druzhinin, N. Khazratova, V. Molyako). O. Dubasenyuk considered the psychological foundations of creativity in acmeology; development of pedagogical creativity - O. Antonova, I. Hrynenko, O. Dunaeva, V. Molyako, S. Sysoeva, T. Sushchenko and others.

J. Guilford made a significant contribution to the study of creativity, highlighting many intellectual abilities that characterize creativity. Among them - speed, flexibility, originality of thinking. Thus, creativity and creative potential can be defined as a set of factors that contribute to successful creative thinking.

According to P. Torrens, creativity includes a heightened sensitivity to the identification of problems, to the deficit or contradiction of knowledge, to actions to identify problems, to find solutions based on hypotheses, to test and change hypotheses, to formulate the solution.

Creative teachers, as Sternberg suggests, are creative role models themselves; professionals who continue to be self-motivated learners, value the creative dimensions of their own lives and make connections between their personal responses to experience and their teaching. Such teachers are willing and able to express themselves, even though this involves taking risks and being observed in the process [6].

The kinds of pedagogical approaches that the QCA framework suggests teachers should employ to foster creativity include:

- establishing criteria for success;
- asking open questions;
- encouraging openness to ideas and critical reflection;
- capitalising on the unexpected without losing sight of the original objective;
- regularly reviewing work in progress [3, 4].

Through their own imaginative involvement in classroom endeavour, teachers' creative potential can be released and their confidence, commitment and understanding of the challenge of using literacy for one's own expressive and creative purposes can grow.

As artists in their classrooms, telling tales, responding to texts, performing poems, writing and taking roles in drama, teachers are freed from the traditional patterns of classroom interaction and are more personally and affectively involved, using their knowledge and skills, as well as their creativity and experience. The experience and practice of the teacher as artist/composer needs to be reinstated 'at the heart of the pedagogic activity of teaching writing' and of teaching literacy [5: 75]. If teachers themselves are imaginatively involved, they are better placed to develop children's creativity, working alongside them as co-participants in the learning process.

The generalization of scientific sources let us define creativity as the ability to create and find new original ideas, to solve problems successfully in a non-standard, new way, and others.

In order to identify the degree of development of future music teachers' creativity, an experiment with students of Berdychiv Pedagogical College (Zhytomyr region) was conducted. 30 pupils took part in the experiment. For diagnostics we used the questionnaire and test of creative thinking of the American psychologist P. Torrens.

The purpose of the experiment was to find out the degree of students' understanding of the concept of "creativity" and their knowledge of methods for developing students' creativity through music. The results of the experiment indicated that only a third of students (30.0%) can fully define the essence of the concept and name the appropriate methods and techniques for developing creativity, 53.3% people do not clearly understand the essence of the concept, 16.7% could not respond to question.

With the help of P. Torrens' test of creative thinking, it was found that most respondents are not capable of divergent thinking, solving problems that have many non-standard original solutions.

According to the results of the experiment, we consider it is appropriate to use a set of following methods:

- methods of developing the experience of creative activity;
- methods of collective stimulation of creative search: the method of brainstorming and others;
- methods of emotional influence that contribute to the formation of experience through the experience of their own professional and creative and educational activities and create guidance for a positive emotional attitude to it (encouragement, educational and emotional game, creating a situation of success, free choice of creative tasks [1: 43-46]).

In addition, an important condition for the development of creative potential of teachers is the creation of a creative learning and development environment. It is characterized by an atmosphere of mutual respect, friendliness, delicacy, provides comfortable conditions for creative work and the disclosure of individual abilities of

each individual, promotes the formation and development of creative potential of future teachers.

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