Modern stage of development of the education demands the highly qualified professionals. The magnitude of forming of pedagogical creativity in the process of future teacher studying is determined by the assisting to develop the creative personal and potential professional.

In theoretical comprehension of the set problem it is logically to distinguish two angles (sides). They are the research of the pedagogical creativity phenomenon itself and also the process of forming of pedagogical creativity of student. So we present two theoretical models inasmuch as the required model of the forming can’t have basis without the modeling of structure of pedagogical creativity.

We begin with the first basic constituent of the required model. In the process of theoretical modeling of creativity phenomenon and its structure we emphasize several ideas.

Y.N. Gonobolin supposes all the necessary and important teachers’ features can be divided into two groups which are common personal characteristics and essential pedagogical capability.

We suppose that in our research the phenomenon of pedagogical creativity can contain two levels, which are the creativity as the personal characteristics and the professional component of teacher’s activity.

According to A. Maslow and C. Rogers the creativity is the unique characteristics connected with the optimal psychological maturity of person. Such people can constructively adapt themselves to the changeable conditions of surroundings. From that point of view it’s clear that the creativity as the personal characteristics should determine the man who intends to reach his self-actualization.

This feature is emphasized to be essential one in teacher’s personality by many research workers. They believe that creativity is shown in the teacher’s creative approach to his work. Exactly in such conditions teacher’s self-actualization takes place.

The creativity phenomenon is considered to be the “psychological nucleus” of the highest levels of giftedness and to be the condition to gain the creative success in professional field in the work of A.M. Matushkin.

We suppose it correct to put the phenomenon of the personal creativity as the central element of the pedagogical one.

In the process of theoretical modeling of creativity phenomenon and its structure we are based on the conception of L.D. Lebedeva, N.V. Bibikova. Having founded on the idea of “J. Renzulli circles” in their research the authors imagine the creativity phenomenon in the triad of equivalent elements. They are:

- creative orientation (motivation of creative actions as the dominating thing, creative need);
- creative (productive) thinking;
- special capabilities.

Having examined the integral parts of creativity we have another point of considerable interest. We consider creativity, improvisation and artistry to be the kindred phenomena. We attempt to distinguish them.

According to D. Jones creativity can be demonstrated as the sudden productive act which is done spontaneously in an appropriate situation of a social interaction. The basis of the action is a person’s knowledge and capabilities.

The characteristics used by D. Jones as instantaneity of the action, publicity of the process, general personal knowledge are also considered to be the features of the improvisation definition given by V.N. Harkin. So we are coming to the conclusion that creativity is usually demonstrated with the improvisation.

Many researchers regard improvisation to be the essential part of the creative process. B.M. Runin considers improvisation determined by creating something new opposing to the initial intention of a person to be the logical and psychological model of the whole creative process.

V.N. Harkin infers improvisation to give any activity creative features and determines pedagogical improvisation phenomenon not merely as an integral part of creativity but also as its type.

Improvisation gives an impression of an absolutely spontaneous process but it is not. Getting ready for the lesson teacher is usually pressed for time and takes the ideas coming in the process of thinking as a final ones. But the task is set and mind is continuing to search its best solution at an unconscious level. At the lesson in the conditions of enthusiasm and animation and/or in non-typical situations an insight comes which is factually a result of a long-term work to get the information, process data and search of the best conclusion.

Many researchers suppose insight to be the central part of the creative process. V.N. Harkin regards the
phenomenon to become the first stage of the pedagogical improvisation which is followed by the second – the instantaneous recognition of the action and taking the decision whether to continue the improvisation or not and the third – public presentation with the intuition correction along with instantaneous reflection.

M.M. Kashapov believes teacher’s ability to the professional improvisation should be appreciated better than the ability to follow the instructions properly.

O.S. Bulatova points improvisation determined with the reasoning essentially to give the basis to the pedagogical artistry. The role and the place of the artistry in teaching can vary in improvement of the professional activity of teacher; it may be demonstrated as the personal feature and accumulating pedagogical experience integrate all the teaching components into complete unity.

The author points the following phenomena to be the integral parts of pedagogical artistry: personal attraction, ability to transformation, possession of self-performing technique, pedagogical improvisation, ability to self-regulation, intuition, reflection and others.

So to sum up we are beginning to see that the pedagogical artistry is more broad in the comparison with the pedagogical improvisation.

And we believe pedagogical creativity in the teacher’s activity is demonstrated with both pedagogical artistry and improvisation.

We are beginning to examine the pedagogical (professional) constituent.

In Levitov’s research we can find the factors of suitability for a profession which are the features essential for realization of the professional activity:

- capacity or aptitude to a certain work/job;
- knowledge and skills necessary for an appropriate work/job;
- intentions and wish to work.

According to our research we assume the pedagogical capacity and pedagogical knowledge and skills and pedagogical reflection in addition to the previous list to be the integral parts of pedagogical creativity.

Pedagogical capacities is the first component for us to examine.

In spite of the fact that the problem of distinguishing capacities into general and special ones is under consideration we presume the D.N. Zavalishina’s view to be correct. The author considers that the basis of the general capacity for work (including the variety of personal features) for forming any other professional capacities let put the ability into the structure of professional capacities. And the problem of such capacities should be regarded dealing with general and special personal capacities.

Y.N. Gonobolin supposes the pedagogical capacities to be particular type of giftedness. In his mind it is not essential to have highly developed general or special capacities for teacher working effectively. Although pedagogical giftedness contains some elements of the both capacities.

D.B. Bogoyavlenskaya also considers that no any single capacity can be enough for effective activity. It is better to have plenty of capacities which are in favourable combination.

D.N. Zavalishina infers the professional capacities can be integration of general and special capacities.

To sum up we regard pedagogical capacities being professional ones to be formed with general and special capacities and believe them to be one of the components of the pedagogical creativity structure.

The next component to view is pedagogical knowledge, abilities and skills.

I.P. Volkov also defines knowledge to be the basis of the creativity presuming that any creative activity can’t be beyond the limits of an appropriate intellectual level.

E.P. Torrance and Y.P. Guilford followed by V.I. Druzhinin and D.B. Bogoyavlenskaya and many other creativity researchers prove the correlation of the given phenomenon with high intellectual level.

O.S. Bulatova in one of the variants of definitions of the pedagogical artistry determines this phenomenon to be the mix of teaching methods and techniques.

V.N. Harkin points the activity in a particular field of creativity is impossible or less resulting without knowledge, experience and other preparatory work.

Summing up the data we consider the mixture of pedagogical knowledge and abilities to be an integral part of pedagogical creativity.

We also assume the phenomenon of reflection to put into the structure of pedagogical creativity.

To begin with we remind the facts given above that reflection is used in the second and third stages of pedagogical improvisation and it can be featured with an extremely high rate to reflect.

C. Rogers distinguishes ability to value one’s actions naming it “locus of control” to be one of the conditions closely connected with potential creative activity.

According to O.S. Bulatova frequency and variety of reflective actions are the indicators of pedagogical artistry and pedagogical creativity as well.

M.M. Kashapov puts reflection to one of the specific features of pedagogical thinking.
Y. N. Kulutkin considers the reflective processes to penetrate the whole pedagogical activity. The author gives the following spheres the pedagogical reflection takes place in:

- the process of interaction between the teacher and the students;
- the process of planning of students’ activity;
- the process of teacher’s self-analyzing and self-valuing dealing with the professional and personal fields.

For our research the most remarkable aspect of the given points is the reflective self-analysis of the personality and the professional activity. In the case of inability of such reflection, positive result of the both pedagogical improvisation and artistry and pedagogical creativity as well is prejudiced.

Following N.N. Nikitina we regard pedagogical reflection to be specific professional type of the reflections, integrating cultural, personal and other ones.

So pedagogical creativity is based on creativity as a personal aspect and has pedagogical capacities and pedagogical knowledge and abilities and pedagogical reflection in the structure. It is also important to emphasize both pedagogical improvisation and artistry demonstrate the pedagogical creativity phenomenon.

The structure of pedagogical creativity is essential for the next stage of our research which is the modeling of the phenomenon’s forming.

The fact is evident that the components of pedagogical creativity structure are formed in particular conditions, which combination promotes the formation of the researching phenomenon of the student’s personality.

We believe the next conditions to be the basic:

- teaching essence;
- complex of pedagogical devises of pedagogical creativity forming.

Teaching essence is considered to be the educational material which is logically based, written in the official documents (curriculums, textbooks) and being subject to learn.

The educational process is actually founded on the qualification characteristics (professional scheme) and curriculum.

Although the feature of pedagogical activity when teacher have to cope with unexpected circumstances and conditions assists to use the creativity.

So to keep pedagogical creativity which determines with expediency of creative behavior in teaching process according to the goals, objects and principles of pedagogical activity is essential.

Another point of considerable interest is the complex of pedagogical devises of pedagogical creativity forming.

No doubt if professional actions are expressed, understood and the frames of pedagogical efforts are realized, it is the guarantee of the effective influence of the devise. So according to our research the teacher should know the range of the didactic devises, their natures and structures, technological potential for approaching particular goals.

In common the given information performs the model of forming of pedagogical creativity of student. So the integration of two presented models let us get the complete idea of the researching phenomenon. Thus pedagogical creativity which is based on personal creativity contains pedagogical capacities and pedagogical knowledge and abilities and pedagogical reflection and is demonstrated with both pedagogical improvisation and artistry. So that phenomenon can be effectively formed in the conditions of having appropriate teaching essence and usage of the complex of pedagogical devises of forming of pedagogical creativity.

In conclusion we point that the theoretically proved models let understand the structure of pedagogical creativity and the conditions of its forming in realistic teaching process.