



MODERN FOREIGN LANGUAGE PERSPECTIVES ON CREATIVITY

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Annotation:

The new requirements for student's education, which assume that they have relevant professional competencies, including foreign language communicative competence, actualize research attention to different approaches, technologies and conditions aimed at improving the quality of higher education.

Keywords: creative, development, anti-creative and infertile, associations, dispositions.

Foreign language as the means of development of students' creative activity has a special place in the system of higher education and is essential for developing their creative potential. The classic teaching style is no more effective under new conditions, and it is necessary to acquire the new educational paradigm, that provides cognitive activity and independent thinking of students, the ability to learn continuously and to define themselves not only in the sphere of professional activity but universal human values as well. The role of information and knowledge at all levels and in all areas of social development becomes more crucial with the development of science-absorbing technologies.

Knowledge and skills are the priority values in human life in the information society, making important focusing on the type of training which stimulates the intellectual and moral development of the student's personality, activates his potential, forms critical thinking. Under this type of training the student manifests himself as an active participant of teaching and learning activities.

Creativity comes from sensing the limits, not by working to models, definitions, defined objectives in teaching, but by working with the script and with students in such a way that the script, the limits, can be exceeded and new ways of being can be improvised and brought about. There are two games in town – the safe one which is profoundly anti-creative and infertile, and the one which embarks on a journey without necessarily predicting the intention, objective or outcome, where the journey is made together and where new things are discovered as a result. Creativity is the dynamic in the process of life that enables us to find ever new ways of living together in and with the world. A creative person is someone who finds ways of doing this





which play with the texture of our perceptions and show us that there are other worlds, for good and ill, and other ways of doing things and being human.

A language is somewhat indefinable but has the scope for an enormous number of combinations and options. Although governed by rules, it offers immense scope for originality. Languages are not always creative, but they have enormous potential to be so. They are used deliberately to create works of art, and for spontaneous communication. Learning a language may be a creative exercise because languages are so vast and complex, and each user needs to use and combine elements of knowledge in new ways constantly.

The discipline of Modern Foreign Languages carries these associations, and uses them, without necessarily truly promoting creativity. Language study also lends itself to creativity as it can be seen to embrace other disciplines with endless scope for doing so in new ways. The problem of the development of students' creativity in the process of learning a foreign language is reflected in numerous studies on enhancing cognitive and creative activity of students.

Various aspects of the problem were considered. Many authors in their works give a general description of revitalization of students cognitive activity, development of creative thinking, creative abilities, peculiarities and criteria of creative activity, of creativity as a personal trait. Edward De Bono (2007), the leading authority on creative thinking, published a collection of practical exercises and games that can be used by anyone who wants to become more creative. A recent volume of articles on creativity in English Language Teaching, edited by Alan Maley and Nik Peachey, presents different aspects of being and becoming creative (Creativity in the English language classroom, 2015). M.A. Clarke (2015) considers the essence and perspectives of creativity in modern language teaching and learning, discussing creativity in computerassisted language learning as well as creativity in classroom practice, trying to encourage higher education teachers and subject communities to consider the role of creativity in students learning and their experiences of learning. L. Livingston (2010) tackles an urgent issue of creativity connected with new technologies, saying that creativity is necessary to develop content knowledge and skills in a culture infused at new levels by investigation, cooperation, connection, integration, and synthesis.

Creativity also means the scope to play with language and ideas for their own sake. MFL becomes creative when it ceases to be about language learning and becomes languaging. The term languaging is one that I have developed together with my colleague Mike Gonzalez (Phipps & Gonzalez 2004) It emerged for us out of the process of struggling to find a way of articulating the full, embodied and engaged



interaction with the world that comes when we put the languages we are learning into action. It is what happens when we depart from the pre-existing scripts and begin to play, perform and live in languages as part of an expression of a fuller dimension of life than that demanded by limits imposed on curriculum practices by aims, outcomes and shallow notions of performance. We make a distinction between the effort of using languages that one is learning in the classroom contexts and the effort of being a person in that language in the social world of everyday interactions.

Languagers', for us, are those people, we may even term them agents' or language activists', who engage with the world-in-action, who move in the world in a way that allows the risk of stepping out of one's habitual ways of speaking and attempt to develop different, more relational ways of interacting with the people and phenomena that one encounters in everyday life. Languagers' use the ways in which they perceive the world to develop new dispositions for action in another language and they are engaged in developing these dispositions so that they become habitual, durable.

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