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Abstract

The phenomenon of creativity is seen by different scientists as an activity, as an aspect of personal development, as a form of intellectual activity, as a synthesis of a personality's individual psychological peculiarities and new quality conditions. The characteristics of creativity include novelty, high quality of the product, freedom of thought, originality and anomaly (illogicalness). In our research, we will view creativity as an aspect of personal development. In the most general way, creative abilities in the modern psychological and pedagogical sciences are identical to the notion of creativity, which is seen as a general, diagnostically verified capacity for creativity. The most accepted definition of this phenomenon is an individual's ability to generate extraordinary ideas, find original solutions, and go off the beaten track. The pedagogue's professional creativity is

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the ability to generate many diverse original ideas in non-prescribed circumstances of the pedagogue's activity. It is a dynamic component of the pedagogue's professionally significant qualities which includes the intellectual, individual, social and emotional components, whose composite development influences the effectiveness of the pedagogue's performance and its development. This is the pedagogue's professional creativity which is that very form of realized creative abilities which directly influences the educational process and which represents the necessary level of their development for an effective realization of modern educational technologies.

Keywords

Creative pedagogue – Vocational education – Foreign language education

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Introduction

Despite a high degree of scientific development of the issue, creativity is one of the most questionable and controversial notions in psychology and pedagogy. Scientists still debate if creativity exists or it is a scientific construct. The disagreements in understanding the essence and the structure of creativity reflect the general uncertainty about the nature of creativity and the creative act. In J. Guilford's approach, creativity is viewed through divergent thinking, with the two considered to be synonymous to each other, treated as "a symbol of faith", and connected to completely all creative acts¹. J. Guilford and E. Torrance tests measure the fluency (the number of ideas), originality (unusual, rare responses), flexibility (the number of different categories of relevant responses), and elaboration. Fluency reflects the individual's experience and knowledge, the ability to actualize them, which is the mnemonic ability. Elaboration reflects life experience, with pictorial experience first of all. Fluency and flexibility are not specific indicators of creativity and are part of the intellectual component. Originality has been introduced as the main criterion of creativity and is seen as an unusual, non-standard association, which is far from a commonplace. Thus, divergent thinking works on the mechanism of associations. In regard of creative abilities and gifts, Russian psychology followed the path of evolving insights into thinking as a productive process through the correlation between the conditions and requirements of a task (S.L. Rubinstein, O.K. Tikhomirov, A.Y. Ponomarev, D.B. Bogoyavlenskaya, etc.). A creative process always results in a new, original product; and creativity is understood as the creation of the new. However, the novelty of a product cannot reveal the mechanism and determinants of the process².

Literature review

In R. Sternberg and T. Lubart's model, creativity depends on cognitive (includes divergent thinking), conative, emotional (the model of emotional resonance and the influence of emotional states) and environmental (access to resources, the standards of creative behavior) factors. The conative components include personal traits (persistence, open-mindedness, individualism, proneness to risk, psychoticism), cognitive styles and motivation. K.K. Urban's multi-component model of creativity includes cognitive (divergent thinking, general knowledge database, specific knowledge and skills database), personality components, and environmental characteristics. The personality components comprise a focus on and commitment to a task, motivation, openness and tolerance, which facilitates a creative process through strengthening the internal, motivated exploration into new, unusual, complicated stimuli, and is supported by interest³.

¹ J. Bírová; P. Kružlík; A. Kalimullin; N. Sokolova; Z. Haroun; R. Králik y D. Vasbieva, "Mathematical and statistical bibliometric indicators for scholars in the field of Romance languages and Linguistics", *EURASIA: Journal of Mathematics, Science and Technology Education*, Vol: 14 num 12 (2018): 1-15.

² S. Blinova; T. Dugina y A. Zabolotskikh, "Teaching mixed nationality groups (on the example of students from the Northern Caucasus region)". In *INTED-2018: Proceedings of the 12th International Technology, Education and Development Conference*. 7977-7982. Valencia. Spain. 2018.

³ M. Sergeeva; N. Bondarenko; T. Shebzuhova; A. Vartumyan y S. Lesnikova, "Scientific substantiation of the conception of continuous economic education development", *Turkish online journal of design art and communication (TOJDAC)*, num 8 (2018): 178–185.

The study of the connection between tolerance and creativity is reflected in few empirical researches. The study by D.V. Tegano is dedicated to the interconnection between tolerance and creativity, with the McDonald Criteria and the Myers–Briggs Type Indicator used for identifying the creative style. Tolerance significantly correlated with the indicator of the creative type and was viewed through creativity as a multifaceted construct⁴.

K. Stoicheva compared teenagers who were tolerant and intolerant to ambiguity in their cognitive and personal characteristics with the help of an adapted Norton's questionnaire and Torrance test of creative thinking. The teenagers with high tolerance showed higher indicators of creativity in originality and abstraction. K. Stoicheva came to the conclusion that tolerance as a personal variable helps teenagers to better cope with cognitive and emotional difficulties. In the study of parents and teenagers, the subject of the research was the interconnection between tolerance, measured by Norton's scale and K. Stoicheva's scale, and different aspects of creativity, with the usage of a task on divergent thinking, a task on writing an original story, with the assessment of the creativity index and self-assessment of creative attitudes (the creative profile). The factor analysis allowed suggesting that divergent thinking, the creative profile and the originality of the story are different aspects of creativity. The study revealed a significant correlation between the parents' and the teenagers' creativity, and between creativity and tolerance to ambiguity⁵.

On the basis of O.K. Tikhomirov's sense theory of thinking, creativity is connected with the actualization of the personal intellectual potential. In the process of fulfilling the task, the initial ambiguity of conditions decreases, and the novelty becomes a criterion of creativity, which means that the person overcomes the lack of orienting points, extends beyond the task requirements, thus showing the readiness for overcoming ambiguity. In the new questionnaire, tolerance means the aspiration for changes, novelty and originality, readiness to follow new paths and choose more complicated tasks, a possibility for independence and extension beyond limitations whereas intolerance means the desire of clarity and order⁶.

In the encyclopedic dictionary of philosophy under the editorship of A.A. Ivin the notion "creativity" is seen as an activity which generates new values, ideas and the person as a creator⁷.

In the new encyclopedia of philosophy under the editorship of V.S. Stepin creativity is understood as an aspect of personal development which characterizes the move to a higher intellectual level. A creative person is able to solve a certain range of constantly

⁴ S. Wang; N. Gorbunova; A. Masalimova; J. Bírová y M. Sergeeva, "Formation of academic mobility of future foreign language teachers by means of media education technologies", *Eurasia Journal of Mathematics, Science and Technology Education*, Vol: 14 num 3 (2018): 959-976.

⁵ V. Utemov; R. Khusainova; M. Sergeeva y V. Shestak, "Full packaged learning solutions for studying Mathematics at school", *Eurasia Journal of Mathematics, Science and Technology Education*, Vol: 14 num 12 (2018): 1-13.

⁶ M. G. Sergeeva; S. V. Gubarkov; K. Yu. Zhigalov; I. I. Kurmaeva y A. V. Tolmachev, "Quality management of services of the higher education", *Ponte*, Vol: 74 num 1 (2018): 34-47.

⁷ S. Neverkovich; I. Bubnova; N. Kosarenko; R. Sakhieva; Zh. Sizova; V. Zakharova y M. Sergeeva, "Students' internet addiction: study and prevention", *Eurasia Journal of Mathematics, Science and Technology Education*, Vol: num 4 (2018): 1483-1495.

emerging tasks more effectively and efficiently. The problem of defining the notion of creativity has been tackled by such scientists as N.A. Berdyaev, Y.A. Ponomarev, N.V. Kondratieva, I.A. Evin, A.V. Bolshakov, E.A. Sosnin, B.N. Poizner, B.I. Kononenko. N.A. Berdyaev in his well-known work *The Meaning of the Creative Act* views the creative act as freedom of any depression, as overcoming restriction, a victory over fear and death⁸. The condition for a creative act appearance is “huge audacity” (an act of determination), as the philosopher says. Creative experience is necessarily unique, it has its own very long roots and it is not derivative. According to N.A. Berdyaev, creativity has the following characteristics: freedom, originality, existentialism, cosmicity. Creativity serves to create a new world, and it continues the act of creation. The scientist writes, “In the mystery of creation there is an endless nature of man and his highest mission.” The encyclopedic dictionary on psychology and pedagogy contains the following definition of the term “creativity”: it is a productive form of intellectual activity, its highest level⁹. This activity results in scientific discoveries, inventions, new musical, artistic works, new solutions in the work of different specialists, such as doctors, teachers, artists, engineers, etc. Y.A. Ponomarev explains the term “creativity” from a psychological point of view in a broad sense as a mechanism of development, as the interaction between the logic and intuition leading to development. The author underlines an important role of intuition in the creative process, which is the backbone in satisfying the need in novelty. He gives an example of scientific and technical creativity, when the effect of intuitive solution is verbalized or, sometimes, formalized. N.V. Kondratieva considers creativity to be “a synthesis of individual psychophysiological peculiarities and new quality conditions (changes in thinking, perception, life activity experience, sphere of motivation), which appear in the process of a new activity (in the process of solving tasks and problems), which leads to its successful fulfillment or a new product appearance (an idea, object, artistic item, etc.)”¹⁰. I.A. Evin in the book *Arts and Synergy* approaches the nature of creativity and views on it from the point of view of synergy, that is an interdisciplinary science direction which studies general laws and processes in complex unbalanced systems. He believes that creative activity, which is the ability to create new, takes place when the brain is in an unstable, critical condition. Creative activity is characterized by all properties of unbalanced critical conditions. A child brain is in a super-critical condition, which results in a higher creative potential compared to adults. The most important feature of creative activity, as I.A. Evin says, is the ability to think unconventionally, uniquely, alternatively. Genuine creative thinking, he believes, is often paradoxical as it does not result from logical deductions¹¹.

We analyzed the definitions of the notion “abilities” given by different scientists and inferred that most of them see abilities as individual psychological peculiarities. In our

⁸ M. Sergeeva; A. Shumeyko; A. Serebrennikova; A. Denisov; N. Bondarenko y E. Getmanova, “Innovative pedagogical experience in practice of modern education modernization”, *Modern Journal of Language Teaching Methods*, num 8 Vol: 11 (2018): 814–823.

⁹ P. Gorev; N. Telegina; L. Karavanova y S. Feshina, “Puzzles as a didactic tool for development of mathematical abilities of junior schoolchildren in basic and additional mathematical education”, *EURASIA: Journal of Mathematics, Science and Technology Education*, Vol: 14 num 10 (2018): 178-185.

¹⁰ S. Sharonova; N. Trubnikova y N. Sokolova, “Interpreting religious symbols as basic component of social value formation”, *European Journal of Science and Theology*, Vol: 14 num 3 (2018): 117-129.

¹¹ M. G. Sergeeva; T. M. Stepanyan; A. A. Spector; M. S. Komov; N. A. Latysheva; I. V. Okhotnikov y L. A. Shvedov, “Formation of economic competence of the head of the educational organization in terms of professional development”, *Revista San Gregorio*, num 30 (2019): 6-13.

research we are going to stick to the same definition. As a definition of the notion “creative abilities” we are going to use the following one: creative abilities are a component of general abilities which ensure the novelty, originality and a high quality of an activity, its success and result¹².

Proposed methodology

In 1967, E. de Bono published his book *The Use of Lateral Thinking*, where he described the concept and tools of lateral, “side” thinking¹³. Lateral thinking allows an individual to examine a problem from different angles avoiding a direct, straightforward solution. Lateral thinking, according to the author, significantly differs from traditional critical thinking and is very effective for generating new ideas.

E. de Bono proposed the main principles of lateral thinking: the recognition of dominant, or polarizing, ideas; the search for different approaches to phenomena; overcoming tough control of routine thinking; the usage of a random occasion to good advantage.

The first principle, which is the recognition of dominant, or polarizing, ideas, consists in scrupulous search for and fixation of ideas and solutions which seem dominating, the most obvious and common in a particular situation. When the solution is fixed, it is easier to recognize it and avoid its polarizing influence. Accepting the dominant idea for a while, one can gradually distort it until it is eventually discredited. It can be achieved through reducing the idea to absurdity or through exaggerating one of its aspects.

The second principle, which is the search for different approaches to phenomena, consists in the move from an obvious approach to a phenomenon to a less obvious one by way of refocusing the attention point. Thus, the attention can be switched from either one aspect of a problem to another, or from one stage of the process to another. The problem can be viewed as an anagram and spun differently, thus changing some interrelations.

The third principle, which is overcoming tough control of routine thinking, reveals in following several rules while solving a problem: do not set any limitations for the solution; release from the rigidity of words and classifications (and think based on visual images); refuse from tight control of one's own brainwork, from logical analysis of things; give oneself the right to make a mistake at any stage of the solution search, even during the whole course of the process; consciously make a pitfall in the estimate of an idea (develop an absurd, as it might seem, idea).

The fourth principle lies in taking advantage of randomness while generating new ideas. Indeed, the most valuable contribution to progress is done at random, that is based on a chance, without intentionally created conditions. The process of solving a problem

¹² Y. Volkova y N. Panchenko, “Discourse variation of the concepts of destructive emotions”. *Vestnik Rossiiskogo Universiteta Druzhby Narodov*, Russian journal of linguistics, Vol: 22 num 1 (2018): 175-194.

¹³ M. G. Sergeeva; V. Yu. Flyagina; I. V. Taranenko; E. V. Krasnova y A. V. Vilkova, “The interaction of labor market and educational services market considering social partnership mechanism and specificity of the regional educational policy”, *Ponte*, Vol: 73 num 12 (2017).

realized within the framework of this principle can be compared to a game in which the win is luck of the draw. The collision of the phenomena which would never join together at random is possible due to independence from plans and goals. The method of brainstorming, as the author says, is capable of accelerating random interactions. E. de Bono also believes that another motivator for generating new solutions is intentional self-exposure to many stimulants, such as visiting the places in which you can come across unexpected things (department stores, exhibitions, libraries). It is the most effective if the surrounding climate and environment are not directly connected to the problem. It is worth switching the attention from the main problem to others.

Result analysis

Pedagogical conditions are meaningful circumstances which determine the achievement of a high level of the pedagogue's creative competence development. We believe that the process of forming the pedagogue's creative competence through the programs of continuous vocational education will go more effectively under the following pedagogical conditions¹⁴:

- the development of the pedagogue's creativity through the programs of continuous vocational education is seen as system component of his/her personal and professional development and implies the pedagogue's active self-development;

- the methods and pedagogical technologies used to form and develop the pedagogue's creativity through the programs of continuous vocational education involve looking at professional situations as at situations of a new type (or situations of uncertainty) and imply system-based work on building the environment for creative interaction between the subjects of educational activity with the objective to find variant solutions to these situations.

The conditions for the formation of the pedagogue's creative competence are based on modern educational tendencies and progressive achievements of continuous education. Modern pedagogical science based on fundamental knowledge and modern technologies directly influences the content, level and quality of education. That is why in the course of adopting the programs of continuous vocational education the pedagogue faces new tasks, professional situations and non-standard conditions which cause a number of contradictions which become the driving force for the development of the pedagogue's creative competence through continuous education.

Many studies of the latest years show that the knowledge of several languages facilitates the development of creative abilities and personal self-realization. Thus, for example, A.V. Kharkhurin considers bilingualism (multilingualism) to be a factor of creative abilities development. The author proposed a paradigm of multilingual creative learning and linguistic multicompetence, which suggests that multilingualism can facilitate the development of a person's creative potential. The questions of speech generation in foreign languages and the importance of multilingualism are discussed in a number of

¹⁴ E. Dolzhich y S. Dmitrichenkova, "Computer science terminology (a case study of the Spanish language)". In INTED-2018: Proceedings of the 12th International Technology, Education and Development Conference. 2556-2559. Valencia. Spain. 2018.

scientific articles in which linguistic creativity is spoken of as a main personal characteristic which ensures self-realization¹⁵.

Let us look at V.V. Uglov's study which is aimed to find out how creative abilities diagnosed by means of the verbal task in Torrance test correlate with the progress in learning a foreign language (English) by linguistic students. Totally, the pilot empirical study involved 30 Bachelor students of the first and second years of study (1 male and 29 female) aged 18-21 (the average age is 19.1 years old, the standard deviation is 0.99). All the participants are linguistic students of the Institute of Foreign Languages, RUDN University, Russia. Their progress in learning the English language was assessed through their examination results (on the 100-score scale) and through expert assessment. The expert commission involved professors of the English language.

The experts had to assess 10 aspects connected with learning the language on the 5-score scale:

- quickness and accuracy of audial perception of foreign speech;
- fluency of reading in the foreign language;
- lexical and grammatical accuracy of written speech;
- vocabulary ;
- lexical and grammatical accuracy of oral speech;
- level of communicative skills in the foreign language;
- pronunciation;
- initiative and activity in classes;
- studiousness and accuracy in doing home tasks;
- creativity in learning the language.

Then, the summary score was counted. A subsequent check of the used scale reliability showed very high results: Cronbach's = 0.90 and McDonald's = 0.64. Besides, all the parameters of the expert assessment correlated with the final semester estimate, which confirms the validity of the proposed procedure as the final examination results were assessed by a different expert.

In order to diagnose creativity the Abbreviated Torrance Test for Adults (ATTA®) was used. In the research, only the first verbal task of the test was done. The results were scored with regard of three criteria:

¹⁵ M. G. Sergeeva; N. G. Bondarenko; T. A. Shebzuhova; B. A. Solovyov; D. V. Parinov; L. A. Shvedov y A. P. Ovchinnikov, "Verification of management support of professional and educational trajectory of students in the socio-cultural educational environment of the university", Amazonia investiga, num 8 Vol: 18 (2019): 5- 14.

- 1) fluency, i.e. the number of appropriate answers given within three minutes;
- 2) originality, which was estimated in accordance with the frequency rate of the respondent's answer compared to the list of most frequent answers.
- 3) the sum of special creativity markers (the variety and vividness of images, emotionality, focus onto the future, humor, provocative questions).

Then, the points for each criterion were added, thus making the indicator of verbal creativity.

For statistical processing, the methods of descriptive statistics and Spearman's rank correlation coefficient were used. The calculations were done by means of the R software environment, 3.2.2 version.

The descriptive statistics of the parameters under the study shows that on average the students gave less than one irrelevant answer in a proposed situation (fluency: $M = 0.87$; $SD = 0.35$), with moderate originality and large difference within the parameter ($M = 1.87$; $SD = 1.66$). The answers virtually did not contain special indicators of creativity ($M = 0.30$; $SD = 0.70$).

The expert assessment of the parameters connected with learning the foreign language vary from 3.07 (creativity in learning the foreign language) to 4.2 (fluency of reading). The average summary score is 38.33 out of maximum 50 ($SD = 6.47$), which reveals diminutive progress according to the experts' opinion. However, the average final exam score is 83.5 ($SD = 12.52$), which equates to a traditional "good" mark (the score of 86 points and above makes an "excellent" mark). In the result of the correlating analysis the researcher received only four statistically significant negative correlations in the assessment of the language learning progress in regard to verbal creativity:

- lexical and grammatical accuracy of written speech and fluency ($r = -0.43$, $p = 0.02$);
- examination mark and fluency ($r = -0.38$, $p = 0.04$);
- examination mark and the sum of creativity markers ($r = -0.36$, $p = 0.05$);
- examination mark and the summary indicator of verbal creativity ($r = -0.39$, $p = 0.03$).

Thus, it is possible to infer that most expert assessments of the language learning progress are not connected with the indicators of the students' verbal creativity which were the subject of the study (the experts definitely evaluate other parameters more highly).

However, the examination marks show a negative connection with the indicators of verbal creativity, i.e. less creative students tend to receive lower marks at the examinations. On the one hand, the results contradict our hypothesis of positive connection between creative abilities and the resultative progress in learning foreign languages, but on the other hand, they fully confirm the data that teaching professors of English may not encourage initiative and intense activity at lessons. These results also do

not contradict the results of many Russian and foreign researches performed on the basis of the five-factor model of personality traits, which found out that scrupulousness is one of the most reliable predictors of academic success at different levels of the educational process and for different disciplines.

Conclusion

The content of teaching foreign languages comprises the development of professionally oriented foreign language communication competence, a high level of which is necessary for solving tasks of interpersonal and international character, for scientific research work and for further professional activity.

The necessity to solve this task makes modern teachers intensely and creatively seek for didactic materials for the organization of the educational process which will help to form the learners' positive and continuous motivation to the study of a foreign language, their personal growth and scope for creative professional self-realization, which is necessary for modern specialists.

Teaching foreign languages is a dynamic process. The teacher of foreign language should position him/herself as a thinking practitioner using such state-of-the-art pedagogical technologies which would make the process of teaching not only modern and effective, but also meeting the learners' growing interests and satisfying their needs and expectations about their final results, i.e. the level of their future proficiency. Therefore, the pedagogue's high proficiency level, his/her pedagogical creativity, innovative thinking aimed at qualitative changes in the system of subject teaching through the practical usage of innovative teaching methods and forms alongside information communicative technologies are the key to success. The usage of effective pedagogical technologies very often determines the quality and the result of teaching.

So we believe that the achievement of the main goal of teaching foreign languages rests in the move from traditional algorithmic teaching forms and methods to creative ones, aimed at providing more freedom and the development of learners' creative potential through the usage of interactive teaching forms. Besides, the modern teacher has to be able to organize a creative teaching and learning process. The development of creative personality should start in the first university year. M.M. Zinovkina, characterizing the continuity and consistency of creativity development, wisely says that multilevel continuous creative teaching, the final goal of which is a highly-developed, physically healthy, creative personality, must become the most favorable¹⁶.

We hold the view that active methods of teaching foreign languages are very similar to creative methods which involve creative, challenging tasks in the learning activity. Modern creative teaching methods are the methods which are aimed at the formation and development of learners' ability to think constructively and originally and to make a new product.

¹⁶ Y. Volkova y N. Panchenko, "Discourse variation of the concepts of destructive emotions. Vestnik Rossiiskogo Universiteta Druzhby Narodov", Russian journal of linguistics, Vol: 22 num 1 (2018): 175-194.

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