

The issues of development of creative abilities in French classes

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Abstract

This current research comprehensively examines differences in creative thinking abilities between students, and the views of the university educators on creativity characteristics and standards. While the primary purpose is to offer further research to add to the body of knowledge, there is also the opportunity to find evidence connecting the level of scholastic achievement with the resources available to students elsewhere. The aim of the offered literature review is to discuss the elements of creative thinking, which lead to a conceptualization of the phenomenon. This research is essentially an examination of the work of scholars who seek to define creative thinking from their varying perspectives and disciplines, following on the postulation of corresponding theoretical constructs that have been tested and refined over time, and utilizing the means of measurement for creative thinking and methods of data collection under those models. The relevance of the research problem can be explained by several circumstances. The main direction of modernization of a comprehensive and vocational education at the present stage of development provides, first of all, to improve the quality of assimilation of general and professional knowledge, practical and creative training of graduates. French language, as a general educational subject, can and should contribute to the development of students' creative abilities. Possessing a vast upbringing, educational and developing potential of students' creative abilities, French language can realize it only through the implementation of the practical goal of learning, that is, only if the student in the process of communicative-cognitive activity in another language (listening, speaking, reading, using writing) will expand their educational horizons, develop their thinking, memory, feelings and emotions; and if in the process of French language communication social and value qualities of a person will be formed: worldview, moral values and beliefs, character traits (Artemyev, 1987).

Key words: modern technologies, creative thinking, abilities enhancement, French language

Introduction

First of all, the French language as a subject is an additional “window” into the world. It is a means for replenishing knowledge in different areas of life, science, art, which is essential for general education, it is a tool that helps to carry out activities in different areas of work and social life. In foreign language lessons, students deepen and expand many of the knowledge and ideas that they have gained in other academic subjects: social studies, literature, music, history, geography, the visual arts, etc.

Furthermore, from this point of view, in the course of teaching the French language, it is important to “focus” interdisciplinary connections to use them even more widely. Of particular importance in this regard is familiarity with modern life, with the pages of history and with the culture of the countries of the language being studied. At the same time, the students have a deeper understanding of the principle of historicism, the dialectical materialistic approach to assessing phenomena, and the development of creative thinking.

The transformation of society through the development of personality should become the basis of social progress. (Petro, 2018) Self-improvement, self-realization, the development of self-identity occurs in vigorous activity aimed at transforming the world and the person himself. (Zozulak – Valco, 2018) These concepts are generally accepted in modern science and fundamental to our study. The creative activity considered by us gives students of secondary schools ample opportunities for the manifestation of their own individuality. The direct, active participation of students in this activity, at an affordable level of complexity, reveals excellent prospects in the complex development and formation of the creative potential of the individual. In addition, comprehending the secrets of the French language, students get acquainted with the amazing world of a person, with his worldview, etc. (Artyukhova, 2000)

Namely, the formation of creative abilities as in classes in mathematics, literature, labor training, etc. and in French classes, part of the domestic and world artistic culture, which has absorbed the enriched experience of centuries of collective creativity, the wisdom, and talent of many generations, has allowed to open up broad scope for the creativity and development of students, will make their life spiritually richer and multifaceted. (Bravena, 2019)

Many authors address the problem of using the French language in the formation of creative abilities in the educational process. The solution to the problem of interest to us was facilitated by the study of scientific works related to the identification of its aspects, approaches to the methodology of organizing creative activities in schools, the corresponding criteria for evaluating its effectiveness, etc., ensuring the success of the formation and development of creative abilities of the individual. The work of famous scientists was of decisive importance when considering the methodological aspects of the problem of the complex formation of creative abilities, the formation of its creative potential. (Badmaev, 2006)

However, the analysis of the scientific and methodological literature showed that there are practically no special studies devoted to studying the role of a foreign language, in particular, classes in the French language as a means of creating creative abilities in ethno-regional conditions. Despite the unflagging interest in the problem of the creative development of individuality in French classes for a large number of specialists and practical teachers involved in this problem, there is no detailed theoretical justification for it.

Thus, the problem of the formation of creative abilities in the process of learning in the French language, considered in this study, is of particular relevance. In the current conditions of the comprehensive pedagogical process, it is an important scientific problem of historical, ethnic, cultural, social and pedagogical significance.

Thus, the relevance, insufficient elaboration of the problem, and the practical relevance of the results of its solution led us to our current research topic: “The issues of development of creative abilities in French classes.” Having determined the relevance and significance of the implementation of educational opportunities for the formation of creative abilities in the process of teaching French, the problem of this study was formulated: the formation of creative abilities in adolescents in French classes.

Research and methods

The purpose of the study is to analyze, scientifically-theoretically substantiate, methodically develop and experimentally verify a system of didactic tools, forms, and methods of forming the creative abilities of an individual in French lessons.

Research Objectives:

- to follow the process of development of the creative abilities of personality in French classes;

- to identify diagnostic capabilities and criteria for assessing the level of development of the individual's creative abilities in order to determine the forms, methods and means of pedagogical influence in the process of teaching French;
- to analyze the categories of "creativity," "creativity," and identify the most necessary for learning French;
- to develop and introduce an author's model of French classes as one of the means of developing creative abilities
- experimentally test the developed training technologies with a complex of educational and creative tasks of various difficulty levels and, on this basis, to offer guidelines for improving the creative activities of students.

The general research methodology was: philosophical interpretation of the laws of development of society, socio-pedagogical concepts in the field of national relations, humanization of education, educational systems; the provisions of pedagogy and psychology on the active, creative essence of the personality, on the role of foreign languages in the spiritual life of society; conceptual provisions on the essence, design methods and mechanisms for the implementation of didactic principles.

Integrated system-historical and integrated approaches to teaching and raising students were selected as specific methodological principles of the study, creating the necessary conditions for predicting and correcting the levels of creative abilities of adolescents in French classes.

Research methods: At different stages of the experimental work, a set of methods, a theoretical analysis of philosophical, historical-ethnographic, cultural, and pedagogical was used to solve problems and confirm the initial hypothesis of the study literature, as well as literature on the French language, the study and analysis of existing curricula and programs for general and vocational education; study and generalization of advanced pedagogical experience; observation; poll; questioning and modeling; formative experiment; statistical and mathematical methods for processing quantitative data.

The actual didactic direction today is the formation of a creative personality. Creative assignments are a sign of modernity. They allow the teacher to organize work on any type of speech activity in a new way.

Discussion

Creativity was initially identified with intuition, then with intelligence. From identification with intellect, we went over to perceiving it in contrast, and it has been proven that creativity has its own localization - this is a "special point" of individual properties that are not dependent on intelligence since most subjects with high intelligence had low creative abilities. There is no single definition of creative abilities." There are a lot of different approaches to this phenomenon, for example B. M. Teplov mentions creative abilities are as the specific individual characteristics that distinguish one person from another, which are not reduced to the existing person with his specific set of skills and knowledge, and which determine the ease and the speed of their acquisition. L. A. Bolshakova defines creative abilities as a complex personal quality that reflects a person's ability to be creative in various spheres of life, and also allows other people to support creative self-realization. This is a high degree of enthusiasm, intellectual activity, a cognitive initiative of the individual. To determine the creative abilities, D. B. Epiphany highlights the following parameters: fluency of thought (quantity ideas), the flexibility of thought (ability to switch from one idea to another), originality (the ability to produce ideas), curiosity, fantasticity. Especially noteworthy are the works of L. S. Vygotsky, who recognizes in all people, and not just the elect, the tendency to creativity, this being revealed in different ways, mainly depending on cultural and social factors. The teacher faces the challenge of developing a student's creativity pertaining to his thinking and education of the

creative personality as a whole. The development of creativity is the most important task of education. This process permeates all stages of the student's personality development, awakens initiative and independence in decision-making, cultivates the habit of free expression and self-confidence. (Bachitn, 2005)

There are many kinds of talents in the disciple/pupil. Of course, not everyone knows how to compose, imagine, invent. Nevertheless, the talents of each person can be developed. For their development, incentives are needed. We highlight the following ways to stimulate Creativity: (a) providing a favorable atmosphere; (b) benevolence on the part of the teacher, his refusal to criticize the student excessively; (c) enriching the student's environment with a wide variety of new subjects and incentives for him to develop his curiosity; (d) encouraging the expression of original ideas; (e) using a personal example of a creative approach to solving problems, etc. The importance of developing abilities in the student to solve any educational problem and take initiative is quite apparent. With the correlation of the creative process with learning, it is necessary to create conditions that would facilitate the emergence and development of all traits and tendencies that are usually distinguished as characteristic features of a creative person. The overall performance is determined by the extent to which the educational process provides the development of students' creativity, preparing them for life in society. There are many different points of views on creativity identification:

- "Creativity is the process of overcoming inertness in thinking, feelings, communication" (Bachinin, 2005);

- "Creativity - a characteristic of a person, testifying to the ability to be creative" (Bnbler, 1975);

- "Creativity is a combination of those features of the psyche that provide productive transformations in the activities of the individual" (Epiphany, 2002).

Creativity, or the ability to be creative, is understood by us as comprising the kind of thinking that allows you to purposefully use forms and ways of working on mastering a foreign language and giving students experience in creative behavior. The creativity of any student in a foreign language lesson will add up to three interconnected components: communicative competence, ability to think creatively and motivation (Epiphany, 2002). At the same time, the development of creative thinking will precede the formation of communicative competence. "It is not enough know the lexical units and grammatical constructions of the language in order to be communicatively competent. It is necessary to use your knowledge, and skills develop only when creative thinking is formed" (Epiphany, 2002).

According to the theories of J. Gilford, P. Torrens, A. Maslow, A. A. Bodylev, creative (creative) thinking is a type of thinking that involves a variety of ways to solve the problem, leading to non-standard results and conclusions. The works of these scientists highlighted certain opportunities creatively a thinking student who can:

- 1) make decisions in unusual situations;
- 2) demonstrate confidence in their conclusions;
- 3) consider various solutions to the problem and choose the most optimal of them;
- 4) put forward for discussion unconventional solutions, ideas, versions, i.e., show ingenuity and resourcefulness;
- 5) show behavior that is original and unexpected in order to solve the problem;
- 6) to convince others of the correctness of their decision;
- 7) clearly state your thoughts;
- 8) influence the opinion of other people;
- 9) self-organize and self-actualize.

Based on these possibilities of a creatively thinking student, A. G. Gretslov highlights 12 factors in the structure of creative thinking:

- 1) awareness - the perception of oneself as a creative person, able to create something new;
- 2) originality - flexibility in ideas and thoughts, resourcefulness, willingness to challenge assumptions;
- 3) independence - self-confidence, management of one's behavior based on internal values and ability to resist external factors;
- 4) risk appetite - willingness to introduce something new, even if it may lead to failure;
- 5) energy - preoccupation with actions, enterprise;
- 6) artistry - expressiveness, aesthetic interests;
- 7) interest - the breadth of interests, curiosity, a tendency to experimenting;
- 8) sense of humor - playfulness;
- 9) craving for complexity - interest in the new and incomprehensible, adequate perception ambiguity;
- 10) open-mindedness - the receptivity of the new;
- 11) a tendency to self-awareness;
- 12) intuitiveness - insight and observation (Gretslov).

From here follow certain pedagogical requirements that are presented to the educational process from the point of view of the development of creative thinking of students. We include such requirements:

- 1) not to suppress the student's intuition, but to encourage attempts to use it and direct further logical analysis of the proposed idea;
- 2) build confidence in the student's self-confidence, but remember that overestimation of their capabilities is no less dangerous than underestimation;
- 3) rely on positive emotions in the learning process (joy, surprise, the experience of success);
- 4) to stimulate the student to the original definition of goals, objectives, and ways to solve them;
- 5) to encourage a tendency to risky behavior;
- 6) develop a penchant for imagination;
- 7) develop the ability to feel the contradictions and consciously shape them, as contradictions are a source of new questions and hypotheses;
- 8) apply research activities in the educational process, which are possible only when it is necessary to find an answer to a question that is unforeseen for both the student and the teacher. (Bozovic, 1968)

In the methodology of teaching a foreign language, the highest degree of difficulty in learning oral communication is the development in students of the ability to independently shape and express thoughts and feelings employing a non-native language. As a rule, this is due to the student's inability to think creatively as manifested in the lack of a creative approach to solving communicative problems. In this regard, based on the educational standard of the new generation, we examined the methods of teaching a foreign language based on the formation of creative thinking, i.e., creative-oriented.

Following the standard, we can conclude that all the techniques involved in the modern educational process should be creative or have a creative (creative) component. The creativity-oriented technique helps to increase interest in learning a

foreign language and develops among students such qualities as spontaneity in solving tasks assigned to students, a new look at habitual phenomena. It also contributes to an in-depth study of the subject. (Boyko, 1988)

According to researchers such as D. B. Epiphany, E. I. Passov, E.S. Polat, E.S. Kuznetsova, in the lessons of a foreign language, it is rational to use the following methods, which have a creative basis and are recommended for use in the educational process.

1. Design methodology
2. Discussions
3. Role-playing games
4. Using Microsoft PowerPoint presentations
5. Development of problem tasks
6. Use of special questions (WH-questions) and inferential questions
7. Use the so-called "Provocative statements".

To organize the development of creative thinking of students and their creative abilities in a foreign language lesson, it is necessary to choose the tasks and exercises based on the type of lesson and its place in the curriculum. A similar activity can be realized in various forms and manifestations: problematic lessons, mini-projects, individual creative compositions and reasoning, search work, intellectual games, competitions of scientific projects. Obviously, a creativity-oriented technique is a complex use of teaching methods a foreign language, their total basis, which constitutes an integrated teaching system, which has a beneficial effect on the formation of all types of speech activity. (Veretina, 2993).

During the search and analysis of scientific research on the development of the creative abilities of students, we did not find studies in which an exact definition of a creativity-oriented technique is present. We have thus decided to formulate our own.

By "creativity-oriented methodology" is meant a set of methods of teaching a foreign language based on a system of exercises of a productive (creative) nature that encourage a student to think creatively, and developing the ability to be creative in solving communicative problems.

Note that by productive exercises, we mean speech exercises, which are a form of communication, specially organized in such a way so as to provide a controlled choice of the speaker's strategy, update the relationship of the participants in communication, cause their activity and natural motivation of speech activity.

An analysis of the literature on the problem of creative abilities showed that recent studies have most often come down to studying the nature and patterns of development of creative abilities, rather than the mechanisms of their development.

In our work, an attempt was made to develop the creative abilities of students, the framework of the personality-activity approach, and the study of them as a part of holistic education. Summing up the results of the study, it can be stated that we were able to obtain data on the structure, features of manifestation and the influence of mechanisms on the development of creative abilities of students in extracurricular activities. Based on the analysis of theoretical and experimental data, we came to the definition of creative abilities as a complex education, which develops on the foundation of creative inclinations and includes interconnected components (cognitive, emotional and motivational) that ensure the success of creative activities.

Sharing the position of B.M. Teplov, we believe that ability in its essence is a dynamic concept, and the development of this phenomenon is carried out in the process of one or another activity. Consequently, abilities cannot arise outside the corresponding activity; they are created in this activity and manifest in it. Hence, in the context of our study, it was found that creative abilities, being the basis of any activity that has a creative aspect, develop through the same activity, providing quick

assimilation of knowledge, abilities and skills by a person, while having an individual degree of expression (Teplov, 1961) .

Based on the indicators that we identified, three levels of development of creative abilities were revealed: high, medium and low. At the same time, it was found that at the initial stage of the experiment, the ability level in students was low, but at the end, during the formative stage of the experiment, they reached the average level. It has been proven that development of creative ability can be carried out in extracurricular activities, above all in specially designed programs that activate the mechanism of imitation (that of imitating a creative adult). It has been further established that these mechanisms reflect the interconnection of many mental processes that ensure the development of man, including his creative abilities. Hence the basis of the mechanism can be represented as a combination of mental processes and phenomena that ensure the productive development of the creative abilities of students. Mechanisms are characterized by varying degrees of generalization and concretization.

As an underlying mechanism for the development of the creative 'abilities of a personality, we have identified a mechanism of imitating a creative adult who is closely associated with the mechanisms of acceptance and development of roles and self-esteem. (Ondrasik, 2019) The influence of mechanisms increases when they are interconnected. It is their combination, and not one single mechanism, that is capable of providing for the productive development of the creative abilities of a person. This fact has been confirmed by empirical data.

The experimental work consisted of three stages. Its results confirmed the basic assumptions of the hypothesis formulated. It was thus confirmed that the creative abilities of students, being a dynamic entity, can change. It was also established that the productive development of creative abilities is possible in extracurricular activities within the framework of a specially designed program that includes mechanisms that can affect creative abilities, contributing to their development.

During the experimental work carried out for three years using the development program, methods, and forms of active training, the positive dynamics of the development of the creative abilities of students was noted. It was established that if at the ascertaining stage of the experiment, the first graders of the experimental group did not reveal a high level of creative abilities, then at the end of the experiment more than a third of the students reached this level. In addition, significant changes have occurred in cognitive, emotional and motivational components of the creative abilities of students, which was not found in the subjects of the control groups. This conclusion is based on the calculations of the Fisher angular transformation criterion. (Vygotsky, 1987)

The changes that have occurred both on the level of the structural components of the studied phenomenon and on the level of creative abilities in general, we attribute to the implementation of our program, which activates the mechanisms of imitation of a creative adult, as well as the adoption and development of roles and self-esteem. The established significant correlation between indicators of mechanisms and indicators of the creative abilities of students have allowed us to state that the mechanisms we have selected, interacting with each other, affect the development of the creative abilities of students. (Ginzburg, 1996)

Conclusion

1. Creativity is an integrative, dynamic education, including cognitive, emotional, and motivational components, formed on the basis of creative inclinations and determining the success of any activity that is creative in nature. Creative abilities are

characterized by variability, an individual degree of expression, a high degree of mastery by a person of knowledge, skills.

2. The conditions for their successful development in students are their openness to everything new, curiosity, a positive attitude towards the teacher and the desire to imitate him, and the emotional shortening of creative activity.

3. The development of creative abilities of students is possible within the framework of a specially designed program with the inclusion of active learning methods, actualizing mechanisms, such as the imitation of a creative adult, acceptance and development of roles and self-esteem, conducive to realization by younger students of their potential creative abilities.

4. The development of the creative abilities of students occurs under the influence of a set of mechanisms: imitation of a creative adult, acceptance and development of roles, self-esteem. The basic among them is the mechanism of imitation of a creative adult. The influence of mechanisms on the development of creative abilities increases when they act in close interconnection.

An experimental study confirmed the assumption of the influence of mechanisms of imitating a creative adult, adoption, and assimilation of roles, and self-esteem exert a profound influence on the development of creative abilities of students in extracurricular activities. Under the influence of these mechanisms in the experimental group, significant changes occurred in the structural components of creative abilities in all respects. The empirical data confirmed the dominant role of the mechanism of imitation of a creative adult in the development of creative abilities of students.

5. The implementation of the program for the development of creative abilities of younger students in specially organized extracurricular activities, including methods of active learning, allowed us to intensify the mechanisms of imitation of a creative adult and the adoption and development of roles, which was reflected in the content of creative abilities of younger students, who began to consciously approach learning that are creative in nature, meaningfully creating innovative products, and showing a desire to engage in creative activity together with a creative teacher. As for the mechanism of self-esteem, its implementation according to empirical research is reflected in the change in individual components of creative abilities, such as motivational and emotional.

The study does not exhaust the complexity of the problem of developing the creative abilities of younger students. We see the prospect of further research in identifying and justifying the mechanisms for the development of creative abilities in students of other age groups.

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