

HOW TO ENCOURAGE STUDENTS' PROFESSIONAL CREATIVITY IN CLASS

Шпаковская В. В.

Белорусский государственный университет

When we begin to think about creativity the first question we should ask ourselves is what creativity is. According to Merriam-Webster's Learner's Dictionary "creativity is the ability to make new things or think of new ideas." It's a simple definition of creativity. Robert E. Franken describes creativity as "the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others." There are some reasons to be creative. There is always need for novel, varied, and complex stimulation, to communicate ideas and values. It will also make the teaching process more interesting and beneficial. In order to be creative, you need to be able to view things in new ways or from a different perspective. Among other things, you need to be able to generate new possibilities or new alternatives.

The concept of teaching creativity has been around for quite some time.

Academics such as [E. Paul Torrance](#), dedicated an entire lifetime to the advancement of creativity in education. Creativity was considered to be an immeasurable, natural ability. Torrance called for explicit teaching of creativity. He advocated that it was skill-specific, requiring intentional instruction. Nowadays there has been a shift towards the increased acceptance of valuing creativity for all learners. Many scholars think that our current school systems suppress creativity and our current model leaves little room for divergent thinking. Much of the blame for a lack of

creativity, and therefore innovation, can be traced to our traditional educational systems.

As we strive to prepare students for real world careers and challenges, we need to focus on developing students' creative and critical thinking skills. Affording students the opportunity to flex their creative and critical problem solving skills offers them the chance to practice skills that are highly prized in real-world situations. Entering college with well developed creative and critical thinking skills proves a great advantage for today's new grads. We live in a world of accelerating change and the youth today can view live images from every corner of the world and talk with or exchange video images with other young people who live many time zones away. They have more technology in their classrooms. They will study subjects that were unknown when their teachers and parents were students, and they may well enter careers that do not exist today. In contrast with most of their parents, more of today's young people will routinely come into contact with other people of diverse backgrounds and experiences. They will grow up to interact, collaborate, and compete with others around the globe. So what do we mean under the term of “professional creativity”? In my opinion while studying students can be encouraged by their professors to prepare different projects connected with the curriculum which later on they can use in their future careers.

Student-produced materials are a powerful tool for promoting learner autonomy. They challenge the traditional paradigm of education because the very concept of learner-produced materials is based on trust in the student-centered learning process; when developing materials, learners do not rely on the teacher to make every decision. Although material-development tasks are typically initiated and guided by the instructor,

students are eventually left alone to create and shape their own learning. They brainstorm, plan, and make decisions as well as assess and improve their work. In short, they use their English and critical-thinking skills. The nature of English also changes in such a context: it is not only a language to be learned but also a means of communication to complete a complex task. Students review content themselves, provide opportunities for peers to review content and engage in peer learning, and contribute to the collection of stored materials available to other classes and future students. Students can develop a variety of materials ranging from visuals to crossword puzzles.

Ideally, all materials that learners develop should help them become better users of English. In addition, the materials should supplement and support the course learners are taking. Teachers simply need to choose activities that are useful and potentially interesting for their students. For example, as I am preparing future teachers and interpreters I often ask my students to prepare some projects in listening or reading or video. Usually I give them an exemplary one and they then are given green light to use their creativity. We have this kind of activity at the end of each term. We can use some of their projects in our classes, they usually exchange them later so as to use in their own classes. The teachers can also learn something from their students. Both teachers and students benefit.

In conclusion I would like to say that nobody can deny the fact that the most powerful way to develop creativity in your students is to be a role model. Students begin to develop their creativity not when you tell them to, but when you show them. If you make your own lessons interesting and full of creative ideas that will set a good example for your students which they will follow. It will also help you earn their respect. You cannot be a role model for creativity unless you think and teach creatively yourself. So

think carefully about your values, goals and ideas about creativity and show them in your actions.

BIBLIOGRAPHY

Azaam, A (2009) Why creativity now? A conversation with Sir Ken Robinson. *Educational Leadership*, 67(1),p. 22-26.

Amabile, T.M. (1983). *The social psychology of creativity*. New York:Springer-Verlag.

Amabile, T.M. (1996). *Creativity in context*. Boulder, CO: Westview.

Brown, D. (2007). *Teaching by principles: An interactive approach to language pedagogy*. Englewood Cliffs, NJ: Prentice-Hall Regents.

Harmer, J. (2007). *The practice of English language teaching*. London: Longman.

Lightbown, P., &Spada, N. (2006). *How languages are learned*. Oxford: OxfordUniversity Press.