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Creativity as one of key component of 4C competences in teaching foreign language in high institutions

Abstract. *This article is devoted to the study of the creativity level of higher educational institutions students of Kazakhstan. The article consecrates the main approaches to the study of the creativity and creative competence terms, gives their basic concepts. The research methods are questionnaires, theoretical analysis of the literature of the studied phenomenon, as well as a comparative method for interpreting the obtained data. The study involved 288 respondents from five leading universities of Kazakhstan. According to the results of the survey, the level of creativity of students was revealed. It was found that 1st and 2nd year students have a low and medium level of creativity, and 3rd and 4th year students have a high percentage of medium and high levels of creativity. Further research on this topic will increase the level of students' creative abilities development in teaching a foreign language at universities.*
Keywords: *creativity, competence, higher education, level, students.*

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Introduction

The importance of developing creative abilities is emphases in the regulatory legal acts of the Republic of Kazakhstan. It is highlighted in the national development plan of the Republic of Kazakhstan until 2025. It says that the state seeks to create all the necessary conditions and opportunities for the intellectual and creative potential of citizens. Creative generation's education focused on their development, success, competitiveness and creation with innovative thinking [1].

An important requirement for the educational sphere in society is the provision of academic background. In this aspect, education is defined as one of the key points in the Kazakhstan development strategy of the 21st century.

During the obtaining higher education process, students are faced with the task of mastering not only knowledge and skills in a professional educational program, but also mastering the main key competencies such as analytical thinking, critical thinking, creativity and communication.

Creative competence is understood as a set of knowledge, skills, and methods of activity that generates a person's readiness to carry out creative activities within the framework of a professional one. According to E. Fromm, creativity is characterized by the ability to "be puzzled", concentrate, make decisions, as well as readiness for transformation every day [2].

Creative competence development in general, as well as its components, mainly falls on the period of obtaining higher education [3, 64]. However, this process is complicated by the insufficient level of readiness of school graduates to carry out creative activities, which follows

from the analysis of the studies of A. Amirova, E.P. Ilyin, E. Fromm and other domestic and foreign scientists.

Methodology

The purpose of this study is determining the students' creativity level. Since creativity is one of the key competencies of the XXI century and its development should take place at all stages of education, especially at the university.

An ascertaining study was carried out (the questionnaire was launched to determine the level of creativity) among Kazakhstani students of 1-4 courses. The Questionnaire "Determining the thinking types and the level of creativity", diagnostics according to J. Bruner, as well as a battery of tests for studying creative thinking, were used to determine the level of creativity. This study was conducted using a paper-based questionnaire for students from the Ualikhanov University, as well as through an electronic tool: online Google form. This is due to the impossibility of offline contact with students from other cities of Kazakhstan. The total number of respondents was 288 people throughout Kazakhstan. The questionnaire data were processed in the same Google form system. The method of theoretical analysis was chosen to work with theoretical resources on the topic of research, which made it possible to analyze key definitions on the work topic, such as "creativity", "creative competence". The method of analysis was also applied in the research strategy preparation and its implementation. The chosen methods contributed to the results systematization of scientific research, its breakdown into various stages. A comparative method was also applied, which was necessary in the process of describing the results of the study. All this made it possible to realize the processing of the acquired results, their qualitative interpretation, and the formulation of the general study results and establishing the prospect of further research

The interest in creativity is not limited to the modern period. For example, in the ancient world, Plato discussed the society's need for creative people, and suggested ways to stimulate their development [4].

The word "create" comes from the Latin word "creatus", the form of "creare" which means "to make". The roots of the word also can be traced back to the Greek word "kreinein" which means "to carry out, to accomplish".

Historical analysis shows that the concepts of "creator" and "creation" appeared at least 14 thousand years ago in an attempt to explain this world. However, in relatively modern English, the word creator did not appear until the 13th century. Merriam-Webster's Collegiate Dictionary states that the earliest written usage of the word "creative" dates back to 1678, and that the word "creativity" did not appear in writing until 1875. Despite the fact that the Persians and Babylonians wrote poetry and made art, these dates show that a common phenomenon with a common essence for all these activities was not understood in the way it is understood now, and certainly not studied widely nowadays. Breaks in dates also show the intellectual difficulties of moving from the noun "Creator" to adjective "creative", then the next stage to the abstract nouns "creativeness" and "creativity", as the ability to be creative, and "creator" as a creative person, regardless of profession. There is no correspondence with modern times, indeed, when more than half of all researchers consider creativity in any form, including artificial intelligence according to some estimates.

Creativity is a relatively new and is not well-established concept in science. Depending on the psychological direction, it is understood as either an activity to create something new, original; or characterological quality of the personality; or a process or a complex of cognitive and personal characteristics of the individual, contributing in a psychological sense to the formation of creativity. The difference is that creativity is understood as the process that has certain specifics and leads to the creation of new products, and creativity is seen as an internal human resource [4].

In modern psychological and pedagogical sciences, creativity is considered as a personal

category in the following aspects: manifestations of divergent thinking (J. Gilford, O.K. Tikhomirov), actualization of intellectual activity (D.B. Bogoyavlenskaya, L.B. Ermolaeva-Tomina), integrated quality personalities (Ya.A. Ponomarev, A.V. Khutorskoy).

The problem of creativity was interested by both domestic (K.B. Zharykbaev, B.A. Zhetpisbaeva M.M. Mukanov) and foreign and Russian researchers (J. Gilford, E.P. Torrens, S. Mednik, R. May, A. Maslow, C. Rogers, S. L. Rubinshtein, Ya. A. Ponomarev, D. B. Bogoyavlenskaya, A. V. Morozov).

For the first time the term "creativity" was singled out by D. Simson in 1922. He described it as "the ability of a person to abandon stereotypical ways of thinking". In 1967, J. Gilford determined that creativity is a natural resource and efforts invested in stimulating creativity, which will bring high dividends to the whole society, and also identified the main components: the ability to formulate a problem, the ability to generate a large number of ideas, flexibility, originality, ability to improve an object, ability to solve non-routine problems [5].

A number of modern scientists consider the term creativity as the ability to get valuable results in a non-standard way [6]; the ability to imagine or invent something new, generate ideas by combining, changing or applying existing ideas in a new way [4]; The ability to find new combinations of elements or view them from unexpected points of view [7]; The ability to present and develop fundamentally new approaches to solving problems, answering questions facing the subject, or expressing ideas by applying, synthesizing, and modifying meanings [8]; an ability that helps to engage in creativity, if a person has developed creativity, it is much easier for him to create [9].

However, the content of creativity and creative competence demanded by modern society and formed by the education system should differ from the content of the original concepts. Since creativity has not yet received an unambiguous definition, because of more than 60 definitions of creativity were described in the 1960s and it continues to grow [10].

Discussion and results

The survey was held by online questionnaire among Kazakhstani students from the leading universities of the republic. Students have to answer "agree" or "disagree" to 15 questions.

– I would not prefer a job where everything is clearly defined. I love and understand abstract painting.
– I don't like regulated work.
– I don't like visiting museums, because they are all the same.
– I like to fantasize.
– A variety of hobbies make a person's life richer.
– One and the same performance/film can be watched many times, the main thing is the acting, a new interpretation.
– I would rather be a cutter than a tailor.
– I like the process of activity more than its final result.
– Even in a well-established business, I try to change something creatively.
– I sometimes doubt even what is obvious to others.
– Abstract paintings give a lot of food for thought.
– I would not want to subordinate my life to a certain system.
– I like the work of a designer.
– I don't like going the same way.

Total number of students participated in survey is 288 from five universities of Kazakhstan. As seen in the diagram (Fig.1)

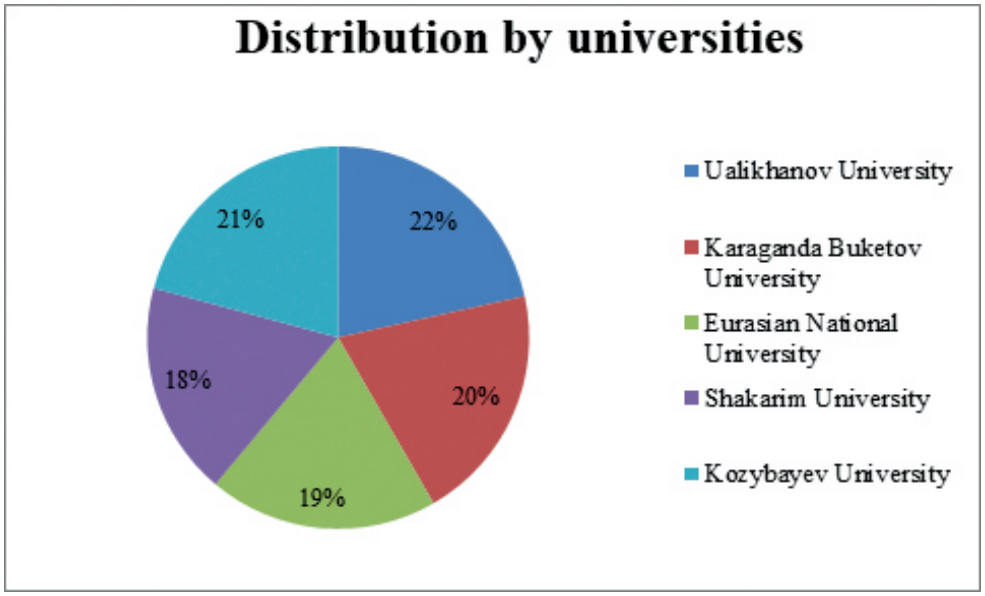

Figure 1. Respondents' distribution by Kazakhstani universities

The ascertaining study covered 5 universities of Kazakhstan: the Ualikhanov University, the Karaganda Buketov University, the Eurasian National University, the Shakarim University and the Kozybayev University. The maximum participation was taken by students of the Ualikhanov University, the indicator was 22% (62 students), the smallest number of respondents took part in the survey were students of the Shakarim University - 18% (52 students). The gap in the number of students is 10 people, which is insignificant. Representatives of four courses took part in the study (Fig. 2): 1st course - 88 people, 2nd course - 95 people, 3rd course - 54 people, 4th course - 51 people.

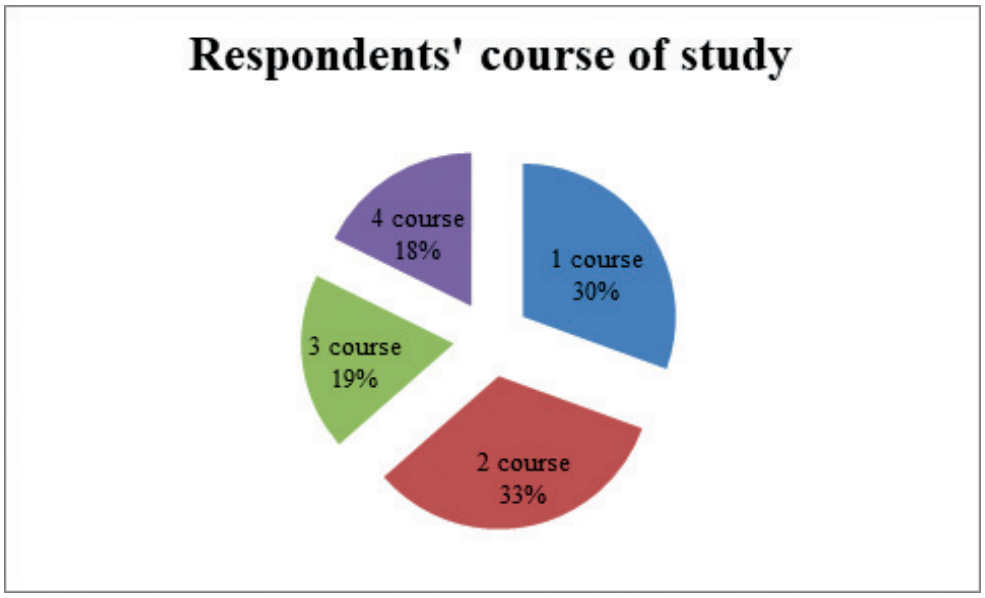

Figure 2. Respondents' distribution by course of study

The most active were learners of the second year, whose participation in the general group was 33%, while students of the 4th year showed the minimum level of participation only 18%. It can be noted that fourth-year students were preparing for state practice, and perhaps for this reason they were less active in participating in the survey. In this study, the manifestation of

maximum activity occurred among young female representatives, 74%, against the proportion of participation of boys, 26% (Fig. 3). A clear percentage increase indicates that girls are more interested in this type of activity, including the likelihood that males prefer other forms of exploration, such as conversation or observation.

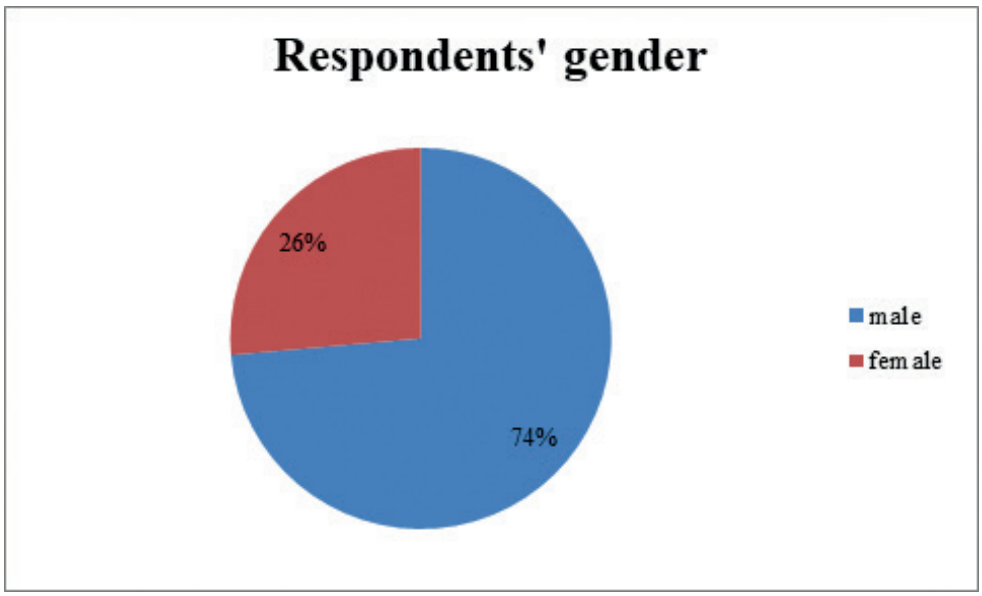

Figure 3. Respondents' gender

A scale of three intervals was used to interpret the data to determine the level of creativity: low level (from 0 to 5 points), medium level (from 6 to 9 points), high level (from 10 to 15 points).

First-year students showed the following results: 40% of respondents have a low level, 45% have an average level, and only 15% of respondents have a high level of creativity. Among the second year students, 29% have a low level, 48% have an average level, and 22% have a high level. Respondents of the third year have a low level - 18%, an average level - 48%, and a high level of creativity - 33%. And future graduates have the following survey results: low - 18%, medium - 43% and high - 39%. All data is shown in Figure 4.

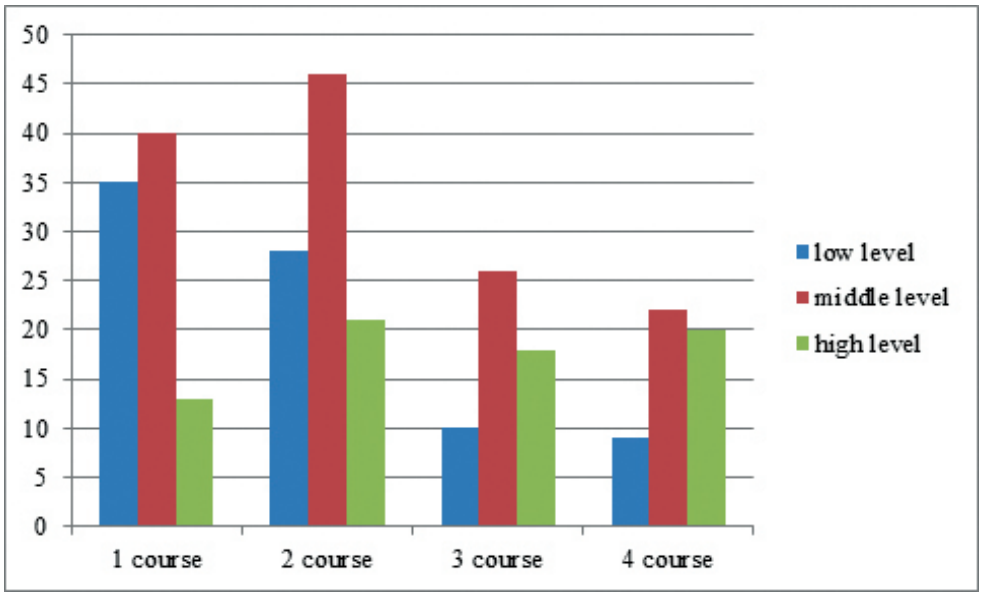

Figure 4. Respondents' creativity level

Having studied the data it can be noted that the average level of creativity prevails among students, and among third and fourth-year learners, high-level indicators prevail over low ones. Whereas the first- and second-year students' low level percentage of creativity is much higher, than the percentage of high level of creativity.

Conclusion

So, under creative competencies, we determine the totality of expected new formations of a person, such as knowledge, skills, abilities, experience, characteristics and qualities of a person, allowing him to carry out innovative, that is, not just professionally creative, but which is economically feasible in modern conditions. It should be noted that in the conditions of a higher educational institution, competencies are presented in the form of requirements for the results of mastering the main educational programs, for the level of specialist training.

Following the diagrams indicators of the study, we can make a general conclusion that Kazakhstani students, surveyed according to the methodology for determining the level of creativity, generally showed good results. According to the authors' opinion, this direction of research is perspective, therefore, it is planned to further study the level of creativity, and it is also planned to develop a system of exercises for the students' creative activity formation in the learning process in the future. We believe that the development of creative competence in general, as well as its components, mainly falls on the period of higher education.

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Креативность как один из ключевых компетенций 4 К в обучении иностранным языкам в вузе

Аннотация. Данная статья посвящена исследованию уровня креативности студентов высших учебных заведений Казахстана. В статье освещены основные подходы к исследованию терминов креативности и креативной компетенции, даны их основные понятия. Методами исследования выступили анкетирование, теоретический анализ литературы исследуемого феномена, а также сравнительный метод для интерпретации полученных данных. В исследовании приняло участие 288 респондентов из пяти ведущих вузов Казахстана. По результатам анкетирования был выявлен уровень креативности обучающихся. По результатам исследования было выявлено, что у студентов 1 и 2 курса преобладает низкий и средний уровень креативности, а студенты 3 и 4 курса имеют высокий процент среднего и высокого уровня креативности. Дальнейшее исследование данной темы позволит повысить уровень развития творческих способностей студентов при обучении иностранному языку в вузах.

Ключевые слова: креативность, компетенция, высшее образование, уровень, студенты.

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Жоғары оқу орындарында шетел тілін оқытуда 4К құзыреттілігінің құрамдас бөлігі болып келетін креативтілік

Аңдатпа. Бұл мақала Қазақстанның жоғары оқу орындары студенттерінің креативтілік деңгейін зерттеуге арналған. Мақалада креативтілік пен шығармашылық құзыреттілік терминдерін зерттеудің негізгі тәсілдері, олардың негізгі ұғымдары анықталған. Зерттеу әдістері сауалнамалар, зерттелетін құбылыс туралы әдебиеттерді теориялық талдау, сондай-ақ алынған мәліметтерді түсіндірудің салыстырмалы әдісі қолданылды. Зерттеуге Қазақстанның бес жетекші университетінен 288 респондент қатысты. Сауалнама нәтижесі бойынша оқушылардың креативтілік деңгейі анықталды. Зерттеу нәтижесі бойынша 1 және 2 курс студенттерінің арасында креативтілік қабілетінің төмен және орташа деңгейі басым, ал 3 және 4 курс студенттерінің шығармашылық қабілетінің орташа және жоғары пайызы жоғары екені анықталды. Бұл тақырыпты одан әрі зерттеуі жоғары оқу орындарында шетел тілін оқыту кезінде студенттердің шығармашылық қабілеттерінің даму деңгейін арттырады.

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