

Цель исследования - выявить тип и уровень мотивации к изучению английского языка у студентов неязыковых специальностей. В исследовании приняли участие 84 студента первого курса Кокшетауского университета им. Ш.Уалиханова. Анализ проводился с помощью анкеты, разработанной на основе методики оценки мотивации в изучении иностранного языка (Attitude/Motivation Test Battery P. Гарднера).

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THE DEVELOPMENT OF PERSONAL CREATIVITY AS A SCIENTIFIC AND PRACTICAL PROBLEM

The modern society needs individuals who can create something new, who can solve assigned tasks creatively. Thus, along with the acquisition of knowledge, through education students develop their creative abilities. The concept of creativity for the most part refers to the areas of psychology, pedagogics, and art. However, the concept is often found in other fields as well. The problem of creativity was considered by many foreign and domestic scientists in the field of psychology and pedagogics. In these sciences, creativity is defined as a complex, ambiguous phenomenon. Currently, there is no single generally accepted definition of creativity. There are many different views on the concept of creativity, its content and structure.

Keywords: creativity, education, creative abilities, creative competence, creative person.

MAIN PROVISIONS

The beginning of the new century marks the truly global nature of integration processes in the economic, political, financial and information spheres of society. Therefore, today, the problem of people's adaptation and socialization is acute in a rapidly changing modern reality. The most important result of the socio-cultural development of the 21st century was the recognition of the fact that man is regarded as the main creator of historical progress. In this regard, the creative formation of the younger generation is of fundamental importance, which, due to its socio-psychological characteristics, is one of the driving forces for the progressive development of culture, its preservation and enhancement.

And it is no coincidence that the prevailing educational strategy all over the world today is the strategy of forming a creative individuality, aimed at realizing the potential of each student, his creativity as an attribute of spirituality, the basis of self-expression and self-realization. It is the creative activity that is defined as a backbone element of the economic, social and cultural structure of public life, and creatively active people are the national treasure, the wealth of the country. Therefore, the more effectively an individual's creativity develops, the more dynamically and progressively his social life evolution is carried out.

The necessity and importance of personal creativity development are dictated by several factors. Firstly, globalization and intensification of living space, when fundamental changes in the socio-cultural and industrial spheres require a high level of adaptive properties and human creativity development. Secondly, a qualitative characteristic of the highest achievements in science, culture, and production, which are primarily due to the high level of creative potential of their authors. Thirdly, the accelerated pace of scientific knowledge renewal and the active introduction of modern information and communication technologies into people's daily lives, which makes the problem of intensive creativity development of each person a priority.

INTRODUCTION

The article is devoted to the study of the problem of the creativity development in modern science. The main directions of creativity research are considered, the existing scientific approaches to the study of this phenomenon are analyzed: naive-contemplative, monodisciplinary and interdisciplinary. The paper presents an interpretation of the essence and structure of creativity shows the dual nature of creativity as a personal quality, including indicators of creativity and behavioral forms of its manifestation. Based on a wide range of scientific sources, the history and current state of the problem of creativity development are analyzed, the essence and structure of creativity, the qualities of a creative personality, diagnostics of creativity as a scientific problem, and the specifics of age-related development of creativity are studied. The article is aimed at scientific development and substantiation of the need to establish a creative educational environment for students in order to form their creativity as an integrative personal property. The significance of the work lies in the analysis of existing scientific approaches to the study of creativity.

MATERIALS AND METHODS

Multiple search strategies were used to obtain research papers that fitted within the scope of the present study. To identify appropriate studies, the Scopus, Google academic databases were consulted, using the following search terms: the essence of creativity, the structure of creativity, the history of creativity formation. The results were defined by research domain (social sciences) and research area (educational research, psychology, or social sciences other topics).

RESULTS

Research on creativity: history and features of the state.

Various aspects of the problem of creativity have been studied for many years and have a rich history. Creativity as a subject of scientific knowledge has its own pronounced specifics. The emergence of interest in the study of this phenomenon dates back to ancient times and is associated with the mystery and mysticism of creativity, which is reflected in the Plato and Aristotle's works. According to Plato, the poet is able to compose only what the Muses dictate, and the creative person resembles an empty vessel that is filled with inspiration in a mystical way. Until now, there are judgments that creativity is not amenable to scientific study, since it is a spiritual process and it is not controlled by the mind. This explains the presence of a huge variety of definitions of creativity and interpretations of its essence, belonging to different scientific fields.

The first scientific studies of creativity in world psychology can be attributed to the work of the English scientist Francis Galton published at the end of the 19th century. He studied intellectual giftedness based on a statistical analysis of the results of human activity. As you know, until the middle of the last century, creative talent was identified with intelligence and was measured using the IQ. And only since 1950, after John Guilford's speech at the meeting of the American Psychological Association, as evidenced by historical reviews, experimental research in the field of creativity begins, and the term "creativity" gains its popularity. Guilford put forward the concept of divergent thinking, and his works are considered the beginning of scientific research in the field of creativity psychology and experimental research on creativity. There has been a surge in research activity in the study of creativity from the middle of the last century.

The modern interpretation of the essence of creativity, experimentally confirmed by J. Guilford, Ya.A. Ponomarev, R. Sternberg and other scientists studies, is distinguished by fact recognition that the manifestation of creative qualities is universal in nature, i.e. creativity is considered as a universal, integrative ability for creativity, which is necessary for any sphere of a person's activity. Moreover, the development of creativity in any type of activity entails the transfer of creative qualities to any other sphere of a person (social, industrial, communicative, domestic, etc.) [1]. Therefore, it becomes pedagogically expedient to study the ways, means, conditions for the development of personality creativity in modern socio-cultural institutions, in particular in institutions of higher education.

As the analysis of scientific sources shows, today there are the following gaps in science: there is no clearly formulated definition of the essence of the concept of "creativity"; there is no consensus on the structure of creativity, represented by a different number of criteria and indicators; there are no studies of the dynamics and nature of creativity development in the process of ontogenetic development of a person; there are few developed methods for the development and diagnostics of creativity at various stages of ontogeny.

All these factors give rise to many approaches, directions and theories of creativity in world science. Moreover, Kazakh and Russian language studies of creativity based on English-language works often contain incorrect translation and use of key terms, which does not contribute to the development of clear and understandable terminology for both scientific use and everyday use. All of these circumstances have led to the fact that the concept of "creativity" and its derivatives are used for the sake of fashion for beautiful and obscure foreign words, which contributes to the blurring of a strictly defined meaning of creativity as a scientific category in modern science and in everyday life.

At different times, foreign studies were dominated by different approaches to understanding the essence of creativity, which belong to one of the three groups that have been identified:

- a) naive-contemplative,
- b) monodisciplinary,
- c) interdisciplinary [2].

The naive-contemplative approach includes an approach that mystifies creative activity, according to which creativity is not amenable to scientific analysis, since it is a spiritual process. This interpretation can be seen in the of Plato and Aristotle's works.

Monodisciplinary approaches include pragmatic, psychoanalytic, psychometric, cognitive and socio-personal approaches. Representatives of the pragmatic approach were engaged in the development of methods for the development of creative thinking. Especially popular were E. de Bono's "pluses, minuses, interest" and "thinking hats" techniques, Osborn's "crazy idea" technique,

Gordon's synectics method, Adams' method of reincarnation aimed at stimulating creative thought and encouraging people to solve problems creatively. The pragmatic approach is seen as an attempt to put on a commercial basis the methods and techniques of stimulating creative activity.

The psychoanalytic approach to the study of creativity is represented by Z. Freud's theory that define creativity as a result born by tension between conscious reality and unconscious urges, the concept of adaptive regression and scrupulous processing of thought by E. Chris, the theory of L. Kuby, according to which the source of creativity is the preconscious state, the coming between the moment of awareness of reality and deeply hidden unconsciousness.

As part of the psychometric approach, standardized tools have been created that measure creativity as a universal ability to be creative. They were developed by scientists from the American Psychological Association and its president, J. Guilford, who proposed to study creativity on a large sample of subjects - ordinary people using psychometric tests. One of them was "The Unusual Use of Items" test. The researcher noted that creativity is not the gift of a few chosen ones, on the contrary, all of humanity is endowed with this property to a greater or lesser extent, "creativity is distributed continuously among the entire human race, but geniuses are endowed with this quality to a much greater extent than others" [3, 421-422]. Guilford's theoretical model of creativity and tests for creative thinking became widespread, and the tests soon became the main tool for measuring creativity.

In the context of the cognitive approach, some attempts to study the mechanisms and processes underlying creative thought have been made. Both, people and a computer modeling creative thought based on a given program are chosen as the object of research. Representatives of this approach proposed an algorithm according to which creative thought goes through two phases in its development: generative and exploratory, and the mental processes involved in these phases include recalling, association, synthesis, transformation, substitution by analogy, and mental reduction of the object to simpler categorical formations.

Research carried out within the framework of the social personal approach is devoted to the study of individual differences, various motivations and the socio-cultural environment as incentives for creativity. Scientists note that certain personality traits are inherent in creative people, which ensures a high level of creativity development. It includes independence of judgment, the ability to find an aesthetic appeal in difficulties, the ability to take risks, self-confidence. So, A. Maslow believes that self-confidence, courage, love of freedom are not only characteristics of creative individuals, but their development increases the possibility of realizing their creative potential [4]. K. Rogers studied the self-realization of the individual as an incentive factor contributing to the creativity development with the encouraging influence of the environment and the absence of critical assessments.

Interdisciplinary approaches include integrative and system-structural approaches. Within the framework of the integrative approach, an integrative theory of creativity is being developed, based on interdisciplinary research and using the achievements of various scientific disciplines. One an integrative approach example is the well-known investment theory of creativity in Russian language publications, developed by Sternberg and Lubart [5]. According to the authors, there are six interrelated sources which are necessary for creativity: intellectual abilities, knowledge, thinking styles, personal characteristics, motivation and environment. The creative process can be carried out in the presence of such intellectual abilities as the synthetic ability to see problems in a new light and avoid the usual way of thinking, the analytical ability to evaluate the value of the ideas, the practical ability to convince others of the value of an idea.

According to the system-structural approach, four main aspects of the problem were identified: the creative process, the product, the personality and the environment in which the creative activity of a person is carried out. These aspects are developed as a complex and each separately.

Thus, each of the presented approaches to the study of creativity has made a certain (more or less significant) contribution to the solution of these problems, which, of course, contributed to the progressive advancement of scientific thought. However, today there are still many unresolved issues in the field of creativity research, among them the problem of the content and structure of creativity as a personal quality and the mechanisms of its development.

DISCUSSION

Qualities of a creative person.

In order to develop a person's creativity, it is necessary to consider the personal qualities that make up its essence. We are interested in existing scientific approaches to understanding the essence of a creative personality and to determining the combination of personality traits that need to be formed in the process of creativity development. So, according to L.B. Yermolaeva-Tomina, the structure of a creative personality includes the need for creative activity, which is formed when performing non-standard tasks; creative consciousness, which involves the inclusion of an individual in innovative processes and the fixation of changes taking place in society, life, and art; management of the creative process, which involves the development of automatic inclusion of a creative skill, setting to search for a new one, rejection of a template [6]. This convincing interpretation needs to be clarified by replacing the creative consciousness component with the creative thinking component, which is more appropriate in this context.

This means that the structure of a creative personality is made up of intellectual, emotional and behavioral components, including certain personal qualities and properties. F. Barron gives a detailed list of personality traits of a creative person: observation, lack of inclination to self-deception; sensitivity to that part of the truth that others usually do not notice; the ability to look at objects and phenomena in their own way; independence of judgment; high motivation; innate mental abilities; wealth of the inner and outer world; readiness to perceive their subconscious motives and fantasies; the great power of the "I", which determines a wide range of behavioral responses; benevolence and openness towards the outside world [7, 451].

A. Olah emphasizes the importance of psychological receptivity, independence, flexibility and self-confidence for a creative person [8, 89-90]. Other authors highlight such qualities as purposefulness and perseverance, vigor and diligence, the need for movement, ambition and patience, self-confidence, courage, independence, openness, etc.

Obviously, the number of qualities inherent in a creative personality studied by different researchers is very large, and characteristics that are opposite to each other. The distinguished qualities represent a variety of aspects and levels of personality: intellectual, motivational, characterological, but they are considered as adjacent, equivalent outside of any hierarchy.

The latest research also provides extensive lists of personality traits that contribute to successful creative activity. Among the personality traits that characterize a creative person, Ya.A. Ponomarev singled out deviation from the pattern, originality, initiative, perseverance, high self-organization, colossal efficiency, and the ability to develop an internal plan of action [9]. R. Crutchfield believes that "creativity is provided by freshness, spontaneity, a childish way of

perception, the ability to overcome stereotypes" [10, 124]. Table 1 lists the main qualities of a creative person, presented in modern science.

Table 1 - Qualities of a creative personality

Scholars	Creative person's qualities
F.Barron	independence of judgment; great power "I"; friendliness and openness to the outside world, high motivation; high level of mental development; observation; sensitivity to the new; wealth of the inner and outer world;
E. Fromm	ability to be surprised; ability to focus; nonconformism; "willingness to be born again every day"
K.G. Jung	ability to doubt the generally accepted; ability to follow intuition contrary to logic; ability to destroy in order to create the best; courage of mind and spirit; courage to think like no one else; imagination
A. Maslow	courage; freedom; self-confidence; self-recognition spontaneity;
A.M. Matyushkin	ability to achieve original solutions; ability to create standards; cognitive motivation; research creative activity;
A. Olah	energy and diligence; flexibility; independence; psychological receptivity of the new; purposefulness and perseverance; need for movement; self-confidence;
C. Taylor	developed sense of humor; independence of judgment; rejection of conventions and authorities; temperament
E.P. Torrance	developed "I"-concept; perseverance in achieving the goal, self-confidence; sense of humor;
L.B. Yermolaeva-Tomina	creative consciousness, creative thinking the need for creativity,

From the table analysis it can be noted that the set of variable personal qualities necessary for the implementation of creative activity is different for different authors, but the following are most indicative: a non-standard attitude to the surrounding reality, the adequacy of the perception of one's "I", an increased sense of justice, criticality and independence of thinking, arbitrariness and freedom of behavior, realism, purposefulness, sense of humor, desire for self-development and self-actualization.

Thus, as studies show, a creative person is characterized by the formation of a wide range of properties and qualities and is distinguished by a high level of motivation for creativity, a high level of intellectual development, originality and independence of judgment, developed imagination and fantasy, intuitive foresight, sensitivity to the new and unusual, confidence in itself, the developed "I"-concept and the wealth of the inner world, initiative and ingenuity. The manifestation of these

properties and qualities of a person indicates not only a high level of personal development, but also the formation of personality creativity.

CONCLUSION

The beginning of the new century marks the truly global nature of integration processes in the economic, political, financial and information spheres of society. In this regard, the creative development of the younger generation is of fundamental importance, since, due to its psychological characteristics, it is one of the driving forces for the progressive development of culture, its preservation and enhancement. It is important to teach the younger generation the ability to compare and analyze, combine and find new connections and patterns, produce non-standard ideas and approaches.

The education system is organically connected with the fundamental foundations of the social structure, its socio-economic and political organization, with the nature and dominant direction of social life. The main goal of education, arising from the modern understanding of the mechanisms of the development of human civilization, is to ensure the advanced development of a person's creative qualities and abilities, to introduce him to the values of world and national culture, to cultivate spirituality, morality, and patriotism in all subjects of the educational process. Based on the foregoing, the following conclusions can be drawn:

In modern science, there are different approaches to the study of the phenomenon of creativity and the formulation of its essence. These are pragmatic, psychodynamic, psychometric, monodisciplinary, interdisciplinary, integrative approaches, as well as an approach based on the mystification of creative activity. The most productive is the integrative approach, within which an investment theory of creativity has been developed, based on an interdisciplinary solution of the problem of creativity in line with the synergetic model of scientific research.

The essence of creativity, in our opinion, is a combination of qualitative characteristics of the thought process (divergence, convergence, fluency, flexibility, originality of thinking, breadth of categorization, sensitivity to the problem, the ability to abstract, synthesize, regroup ideas), imagination, fantasy and personal properties (dynamism, creative orientation, creative activity, independence), which are realized in the creative activity of the individual. Creativity is interpreted as a universal ability for creativity, which is necessary in any field of a person's activity. Creativity manifests itself and develops in the process of a person's creative activity, especially if such activity becomes professional, as, for example, in the profession of an art manager.

A significant influence on the formation of creativity is exerted by the social environment and environment, which manifest, update, develop a person's ability to be creative. The development of creativity is carried out in the process of contact with the human environment in a broad sense, when the directed activity of the individual is creative, transformative.

The development of creativity must begin with the formation of the need for creative activity, which we consider as a factor, the driving force of this process. Creativity should be understood as the highest qualitative characteristic of various types of human activity. Creativity in the scientific literature is also called the process and product of activities aimed at creating a new, original, non-standard. The essence of creative activity is manifested in novelty, originality, non-standard process, social and personal significance of the results.

The structure of creativity is defined ambiguously and acquires different semantic and content determinants in different studies. The structure of creativity, developed by us, emphasizes the dual

nature of its essence and includes such indicators as: imagination, fantasy, qualitative characteristics of the thought process, intellectual activity, creative well-being, as well as behavioral forms of manifestation: curiosity and determination, a tendency to take risks and explore different possibilities. , tolerance for uncertainty, a tendency to visualize and create mental images, interest in the new and unusual, independence, intuitive anticipation of the result, improvisational decision.

The characteristic features of a creative person are its desire to overcome stereotypes imposed from the outside, and the desire to create its own internal creative stereotype, which is an indicator of creativity. A creative person owns a creative style of activity, which is based on a developed and systematized sequence of actions aimed at developing the ability to see originality and novelty in any object and create original products or results. It is the development and inclusion of a creative skill in different types of activities that shows the formation of a person's creativity.

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Развитие креативности личности как научно- практическая проблема

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Современное общество нуждается в личностях, способных создавать что-то новое, творчески решать поставленные задачи. Таким образом, наряду с приобретением знаний обучающиеся посредством образования развивают свои творческие способности. Понятие «творчество» по большей части относится к областям психологии, педагогики, искусства. Однако это понятие часто встречается и в других областях. Проблема креативности рассматривалась многими зарубежными и отечественными учеными в области психологии и педагогики. В этих науках креативность определяется как сложное, неоднозначное явление. В настоящее время не существует единого общепринятого определения

креативности. Существует множество различных взглядов на понятие креативности, его содержание и структуру.

Ключевые слова: креативность, образование, творческие способности, творческая компетентность, креативная личность.

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Жеке тұлғаның креативтік шығармашылығын дамуы ғылыми-практикалық мәселе ретінде

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Қазіргі қоғам жаңа нәрсені жасауға қабілетті, міндеттерді шығармашылықпен шеше алатын тұлғаларды қажет етеді. Олай болса, білім алу арқылы оқушылар білім алумен қатар шығармашылық қабілеттерін дамытады. «Шығармашылық» ұғымы негізінен психология, педагогика және өнер салаларына қатысты. Дегенмен, бұл ұғым басқа салаларда да жиі кездеседі. Шығармашылық мәселесін психология және педагогика саласындағы көптеген шетелдік және отандық ғалымдар қарастырды. Бұл ғылымдарда шығармашылық күрделі, көп мағыналы құбылыс ретінде анықталады. Қазіргі уақытта шығармашылықтың жалпы қабылданған бірыңғай анықтамасы жоқ. Шығармашылық ұғымы, оның мазмұны мен құрылымы туралы әртүрлі көзқарастар бар.

Түйін сөздер: шығармашылық, білім, шығармашылық құзыреттілік, шығармашыл тұлға.

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ПРИМЕНЕНИЕ ИГР С ИСПОЛЬЗОВАНИЕМ МУЛЬТИМЕДИЙНЫХ СРЕДСТВ НА УРОКАХ ФРАНЦУЗСКОГО ЯЗЫКА

Данная статья посвящена вопросу применения игр на занятиях французского языка в вузе с использованием мультимедийных средств. Игра позитивно влияет на процесс изучения и ускорения процесса формирования иноязычной коммуникативной компетенции. Актуальность выбранной темы объясняется развитием международных отношений, цифровизацией, студенческой мобильностью и внедрением инновационных технологий в образовательный процесс.

Цель исследования – доказать, что игровые методики нацелены на развитие и активизацию грамматических, лексических навыков, овладение умениями ведения диалога, преодоление коммуникативных барьеров. Игровые приемы обеспечивают устойчивый