Understanding Creativity through Education Theories and Teaching of Foreign Languages

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ABSTRACT

The paper explains the phenomenon of creativity through various implicit and explicit definitions and three theories of education through the most important characteristics of the theories and their most significant representatives. With the aim of better familiarization with the concept of creativity, the „position" of creativity in the critical-rationalist empirical, critical and spiritual theory of education is explained, and the understanding of creativity through the areas of the aforementioned theories of education is presented. The paper presents the relationship between pedagogy and creativity and highlights the importance of creativity in the field of teaching work. The need for creativity in educational work and the importance of developing creativity in that context and in the teaching of foreign languages were especially discussed. Given that educational theories talk about the empirical justification of pedagogical facts through critical-rationalist empirical theory, then about the developmental aspects of society and the way society influences scientific knowledge through critical theory and the understanding of human activity through spiritual scientific theory, it is justified to talk about the representation of creativity in the areas of activity of all three educational theories.

Keywords: creativity, educational theories, society, educational work, foreign language teaching

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Introduction

In the sea of information, theories and different approaches, which is characteristic of postmodern society, it is sometimes difficult to navigate and that is why it is important to know how to evaluate information and navigate it, apply it, and for this in today's society the development of creativity is important, one of today, in the world of work, the most desirable traits and understanding creativity through educational theories. There is no generally accepted standard for determining and evaluating creativity because creativity cannot be viewed separately from other activities (Arar & Rački, 2003). The same authors (2003) point out that today creativity is often viewed through four components: personality, process, product and persuasion, which are contained in theories of education and are considered as a whole, which we will talk about in the chapters of the work.

Society, in addition to the importance of having knowledge and analytical skills, also emphasizes the importance of developing creativity. The educational system, which has an important role in society and its development, and which should prepare students for life in modern and future society, must not ignore the important role of creativity for development and advancement, and should, as much as possible, devote itself to stimulating development and students' abilities (Somolanji & Bognar, 2008).

The paper will present the understanding of creativity through three theories of education, namely: the critical-rationalist empirical, critical and spiritual scientific theory of education, that is, looking at creativity through a concept common to all three theories, which is society. Society as a concept extends through all three theories of education: society as a place of emirate checks; society as an important critical factor in relation to the creative products of individuals and a society in which the individual develops in accordance with all areas of his activity. Authors such as Arar and Rački (2003) state that the resulting creative products are equally important in society, depending on the theory of education, and they can be something abstract, like an idea or even a theory. The development of creativity is important for society because without creativity there is no progress for individuals or for society as a whole.

The theoretical overview of the understanding of creativity through three theories of education has a wide application, and among them is help for educational experts who can reach for the foundations of theories of education in an attempt to recognize creativity through theories. According to Runco (1997) in the context of the educational system, it is desirable that all those who are involved in direct work with students have developmental theories of creativity because they will appreciate this trait more and encourage it in students.

Creativity and theories of education

Understanding creativity through the critical-rationalist empirical theory of education

Wolfgang Brezinka is considered the most prominent representative of the critical-rationalist theory of education, and his works mark a key moment in the development of the theoretical concept of this theory (Gudjons, 1994; König & Zedler, 2001). Critical-rationalist empirical theory of education or empirical theory of education represents a departure from traditional normative pedagogy by criticizing its insufficient scientific foundation. With this aim in mind, it is primarily focused on empirically justified pedagogical facts. Relying on the methods of experimental pedagogy and field research, representatives of the critical-rationalist empirical theory of education conduct research with the aim of using empirical knowledge as a basis for drawing conclusions for pedagogical practice. Empirical science provides explanations, predictions and technological instructions for concrete action. It provides an explanation of the causes of a situation, the expected consequences and the means to achieve the set goals. The starting point of critical rationalism is the principle of critical checking, that is, an innovative approach to checking. Namely, general statements (while the science of education is defined as a system of general statements about educational reality) are perceived as hypotheses that we check through various empirical procedures. From the position of critical-rationalist empirical theory of education, the chosen approach to problem analysis would refer to the research process. The research methodology of the critical-rationalist empirical theory of education is based on behavioral science, the subject of which is visible behavior, and the goal is the knowledge of mutual connections. In the tradition of behavioral science of education, there are eight steps of empirical research, namely: creating hypotheses; operationalization of independent and dependent variables; quantification; determining the pattern of behavior; determining the research design; implementation of pre-testing; test implementation and data processing. In doing so, the researcher must take care to ensure the validity criteria – objectivity, reliability and validity. According to the tradition of empirical social sciences, at the beginning of every empirical research there is always a hypothesis, that is, an assumption about the mutual connection of different variables, that is, factors (König & Zedler, 2001; Milas, 2005). Accordingly, the first step in problem analysis would be to formulate a hypothesis.

In a concrete example of understanding creativity through this theory of education, the hypothesis put forward would refer to the explanation of „innovative and creative approach to problems as fundamental drivers of progress", according to Srića (2003, 20).

In accordance with this hypothesis, in the context of the needs of modern society, the term intellectual society, the society of the future, is mentioned, which represents an effective combination of intelligence and creativity. Such a society, along with the importance of possessing knowledge and analytical skills, also emphasizes the importance of developing creativity, because any forward movement without creativity is not possible either for individuals or for society as a whole.

The understanding of creativity through this educational theory is reflected in the fact that, according to Amabile and Pillemer (2012), there are at least five stages of the creative process, such as: (1) Presentation of a problem or task in which a person becomes aware that there is an opportunity to solve a problem; (2) Preparation is a phase in which regionally important skills play a major role, in this phase, a person gathers information, learns new skills and acquires new knowledge in order to successfully complete the task; (3) Finding the answer is a phase in which creatively important skills and motivation play an important role; (4) Evaluating the answer is a phase in which regional skills are important because a person evaluates the novelty and usefulness of an idea, and this requires certain professional knowledge and skills and (5) Outcome as the last phase of the creative process. If the final result is complete success or complete failure the process ends, and if progress is possible then the person is likely to return to the first stage. The listed stages are very similar to those in the process of any empirical research, which reflects the similarity between this theory of education and the phenomenon of creativity as a theory.

As the critical-rationalist empirical theory of education focuses on the empirical justification of pedagogical facts, it is useful to apply creative approaches that have changed over time, starting from the 19th century when creative individuals were considered geniuses, and creativity itself was considered a trait characteristic only for selected individuals, to a greater scientific focus on the concept and connecting creativity with divergent thinking. Scientific research on creativity began to develop systematically in 1950 with a lecture by American psychologist J.P. Guilford entitled „Creativity"(Arar & Rački, 2003; Makel & Plucker, 2008). Today, the understanding of creativity as a trait of selected individuals is gradually abandoned, and creativity is increasingly understood as a general human potential (Vranjković, 2010), which speaks in favor of the fact that all individuals can approach creatively in the empirical analysis of pedagogical facts.

As there are a large number of different definitions of creativity, most experts in the field agree on one thing, namely that creative ideas are new and valuable (Jalongo, 2003; Makel & Plucker, 2008; Runco, 2003; Sternberg, 1999, 2003, 2006, 2012; Sternberg & Lubart, 1992, 1996; Torrance, 1993). Namely, scientists, the representatives of the critical-

rationalist empirical theory of education, conduct research in order to use empirical knowledge as a basis for drawing conclusions for pedagogical practice, and believe that in the process of empirical work, creativity is not only the creation of new ideas (Sternberg, 1999), because in addition to the originality of the idea is also important that this idea is valuable for society or an individual, but also that it is recognized as such.

In the case of empiric work, resistance to new ideas often prevents their implementation because other people, precisely because of the novelty and originality of these ideas, sometimes have difficulty understanding their usefulness and use (Baer, 2012), therefore it is necessary to know how to present ideas well to society, i.e., along with creativity, possess the power of persuasion, which is essential for the final creative realization and acceptance of the idea.

In addition to the novelty and value of ideas, Runco (2004) cites flexibility as an important component of creativity, which provides creative individuals with the ability to deal with the opportunities they find themselves in, new technologies and everyday changes, and reactivity, which implies a creative reaction to problems or challenges.

Although the critical-rationalist empirical theory of education offers the possibility of analyzing „problem situations", it still does not offer an overall analysis of the situation. In accordance with the most frequent criticisms (König & Zedler, 2001), it can be observed that the critical-rationalist empirical theory of education ignores the complexity of educational situations and educational practice, and reduces research into human actions, including creative actions, exclusively to certain segments. Specific individual processes are not taken into account (e.g. cognitive and emotional processes that are in the background of observed and modified behavior), as well as social factors that can shape the described situation.

Creativity and critical theory of education

Precisely critical theory (which is the origin of critical science of education) deals with the questions of how society and its development affect scientific knowledge, and what role science should play in the development of society. In the continuation of the paper, more is said about the understanding of creativity through the critical theory of education.

The key moment in the development of critical theory is considered to be the year 1937, when Max Horkheimer's article „Traditional and Critical Theory" was published in the Journal of Social Research, while the development of the theory is linked to the activities of the Institute for Social Research, which operated in the 20s and early 30s. years of the 20th century (König & Zedler, 2001). The critical theory of education is focused primarily on the critical attitude towards the socio-historical development of education.

From the perspective of the critical theory of education, the subject (theory) is education with the goal of emancipation. Emancipatory pedagogy starts from emancipatory cognitive interest and from the question „How (should) the pedagogical area be structured to improve the autonomy and intelligence of educational subjects?" (Bašić, 1999,194). Based on this question, the concept of emancipator education was developed, which is based on theories and paradigms that justify emancipatory-oriented educational activities, help to establish and justify the act of education as a communicative activity, and allow research into the conditions that enable a change in educational practice in the direction of emancipation. It is important to note that the representatives of the critical theory of education did not develop their own research methodology, but relied on existing concepts such as: connecting empirical and hermeneutic procedures and reaching for pedagogical action research. This means that the critical theory of education, when examining the interrelationships of various factors, is directed to empirical procedures. In order to implement such a research methodology, it is necessary to use at least two conceptual frameworks through which creativity is observed, namely: as creative potential, i.e. the individual's ability to create something new and useful, which is most often measured by tests of divergent thinking and as a creative achievement, i.e. the realization of those ideas as usable achievements, which is most often measured through self-assessments of achievements in different areas of human activity (Jauk et al., 2013). It should be noted that creative potential does not always lead to the successful realization of that idea, i.e. to creative achievement, and that is why it is important to distinguish between these two terms and to investigate what else besides creative potential leads to creative achievement.

The understanding of creativity through the critical theory of education is reflected in the observation of creativity as a „critical process that is involved in the creation of new ideas, the solution of problems, or the self-actualization of individuals" (Esquivel, 1995, 186). Runco (2003) also agrees with this perspective, arguing that if creativity is seen as solving problems that include the creation of new meanings, then creativity is a type of individual expression and self-actualization, and it is concluded that creativity is a process.

The distinction between creativity and this theory of education is reflected in the fact that the research tradition of the critical-rationalist empirical theory of education ignores the cognitive and emotional aspects of human functioning, while, as Kankaraš (2009) states, implicit theories of creativity include intellectual, social, emotional and motivational traits. Implicit theories about creativity are very important, especially in the assessment of the creativity of a product, where the important role in the assessment of whether something is creative or not is given, in general, to an individual's personal attitude about what creativity is. The authors Dweck et al. (1995) developed a theoretical model that explains how implicit

beliefs influence individuals' judgments and reactions. Implicit theories of creativity can be fundamental theories based on which it is considered that personality traits are innate traits not subject to change, they condition the behavior of the individual, and developmental theories based on which traits are subject to change and can be developed.

Seen from a pedagogical point of view, it is desirable that teachers, teachers and professors advocate developmental implicit theories of creativity, because then they will be more likely to encourage pupils and students to express themselves creatively, they will see the creative potential present in each individual. On the contrary, those who advocate a fundamental view of creativity will consider that it is already an innate quality and will not make a special effort to encourage it, especially not in students whom they believe do not possess this potential. Therefore, it is important that all educational workers, as well as students of teaching orientations, be familiar with the point of view that modern pedagogy adheres to, namely that creativity is a developmental category - a potential ability that can and should be developed, and which is influenced by several factors (Dweck et al., 1995).

Emancipatory pedagogy, based on the critical theory of education, largely consists of practical projects aimed at changing certain situations. The advantage of such a procedure is that, although it does not lead to general knowledge about the educational process, it helps in understanding and solving specific problem situations, using the methodology of empirical research, but not in the strict sense of the word as understood by the critical-rationalist empirical theory of education. At the same time, an important role belongs precisely to individuals who, through the emancipation process of assuming responsibility, progress on the way to becoming independent and responsible members of the community (Mollenhauer, 1972, as cited in Bašić, 1999).

Creativity in the spiritual-scientific theory of education

The third theory of education, through which creativity is considered, is a spiritual-scientific theory of education that is based on the philosophy of Wilhelm Dilthey, and strives to understand human action.

The spiritual-scientific theory of education moved away from the normative and natural sciences whose goal was to explain laws that can be mathematically and experimentally verified. On the other hand, spiritual science theory places the whole man and all areas of his activity at the center, from motives to goals, through emotions and reason (Gudjons, 1994). Spiritual science theory talks about education as an extremely important process in the life of every young person due to the development of their potential abilities,

possibilities, personality, and personality until reaching adulthood, in which abilities such as self-determination and self-responsibility should be developed again (Tillman, 1994).

Therefore, the goal of education according to the spiritual-scientific theory of education is the education of those basic knowledge, abilities and attitudes that are considered necessary for the life of an individual within a certain cultural environment. Following the example of Dilthey, spiritual science pedagogy claims that there are no universally valid educational goals and norms that would be valid for all times and in every culture, but they are worldview-historically conditioned, which means that certain educational goals are valid only for a specific historical situation. In order to determine which educational goals are currently valid, a hermeneutic procedure is used; the procedure determines the child's developmental possibilities and the objective requirements of a certain situation (König & Zedler, 2001).

When talking about creativity from the perspective of this theory, one can refer to many researchers who dealt primarily with the personality traits of creative people, they talked about which are creative and which are non-creative personality traits. For example, Sternberg (2012) presented creative traits through the following: desire to overcome obstacles, willingness to take risks, tolerance of uncertainty, self-efficacy, recognizing problems that others do not see and looking for answers to them, courage to oppose the majority, and possessing great intrinsic motivation.

As the spiritual scientific theory of education talks about the importance of the whole person, it is concluded that the trait related to divergent thinking associated with general intelligence is equally important. Lubart (1994, as cited Arar & Rački, 2003) points out that creative people are often above average in terms of intelligence, and Arar & Rački (2003) further emphasize the importance of knowledge for the development of creativity. If we do not have the necessary knowledge, motives and set goals, we will not even be able to get the opportunity to express ourselves creatively in a certain area or our proposals, ideas and products of a creative act will not be socially valuable.

Dresel & Lämmle (2011, 81) define motivation as „the mental process of initiating, managing, maintaining and evaluating actions directed towards a goal". A person can be intrinsically or extrinsically motivated to work, and Amabile (2012) believes that intrinsic motivation is more important than extrinsic motivation for creativity. Bjelopoljak et al. (2024) point out the spontaneity of intrinsic motivation, which „comes from psychological processes and needs, curiosity, inclinations, beliefs, attitudes, values, striving for growth and development, etc. and promotes satisfaction and high motivation regardless to external stimuli."

Csikszentmihalyi (1997, as cited in Arar & Rački, 2003: 9) claims that people „experience the most positive experiences and the greatest intrinsic motivation when they act in a situation of high possibilities of action (high challenges) and high abilities to act (high skills)". For the development of creativity, environmental factors are almost equally important as the individual's abilities for creative expression.

On the other hand, the key concept of the spiritual theory of education is the pedagogical relationship, which is defined as a special type of interpersonal relationship that is established for the purpose of helping and supporting children and young people so that they can optimally develop their natural resources (Bašić, 1999). The pedagogical relationship is described by the model of the pedagogical (didactic) triangle in which three aspects of educational reality are connected: culture (e.g. subject of study, teaching, attitudes, behavior patterns), society (e.g. teacher, educator, parent, school) and educator (e.g. child, student). Guided by this aspect of the theory, creativity depends on society, i.e. the social context in two ways: ontological and empirical (Arar & Rački, 2003). Society decides what is creative and what is not, it is an ontological dependence on society. The realization of creative ideas also depends on subsociety and this refers to empirical dependence on society. In different ways, society encourages or hinders creativity, it can influence creativity through implicit values, valuations and traditions (Runco, 2004). In order for a creative person to be recognized, he must first convince society of the importance of what he does, of the usefulness and value of his creative product for society, because if he fails to do so, his product will never be recognized and recognized as valuable and useful. The mentioned creative products can be different depending on the field in which the creative person deals. They can be something abstract, like an idea or theory, but also something concrete, like various technical innovations, etc. There is no uniform way of measuring the value of a creative product, but the consensus assessment technique of Amabile (1983, as cited in Makel & Plucker, 2008) is most often used, in which the creative product is evaluated by relevant individuals for the field, and in schools, it can also be teachers. It is important for a product to be original and valuable to an individual or society. Arar & Rački (2003) distinguish three broad groups of benefits: practical, aesthetic and psychosocial. If the product does not meet any of these categories, then it is not considered creative because it has no value for society. That is why it is important that the individual possesses creativity and persuasive skills, or as Sternberg (2006) states, that the individual knows how to „sell" his product to the society that will benefit from it.

According to authors (Gudjons, 1994; König & Zedler, 2001), the main shortcoming of the spiritually scientific theory of education is the neglect of the „understanding" methodology, i.e. the lack of research methodology. There are no clear methodological

guidelines for the process of understanding, as well as no clear instructions on how to ensure objectivity during the creativity assessment process. It is not based on objective measurement or an attempt to systematically examine certain assumptions about the reasons for assessing whether something is creative or not.

Creativity in foreign language teaching

An overview of creative theories, mainly based on psychological research, is provided by Urban (1989) and Weinert (1991). For Urban (2004, 1), creativity is a central aspect of human existence. He developed a model of six components of creativity (Urban, 1989, 12) where he includes the following: (1) Divergent thinking and action; (2) General knowledge and thinking skills; (3) Area-specific knowledge and specific skills; (4) Focus and willingness to exert effort; (5) Motives and drive and (6) Openness and tolerance of ambiguity. According to him, different creativity depends on several factors: the type of problem, the level or phase of the creative process, the type of process depending on the problem, the type of process in relation to the type of solution to which one strives, and the current conditions of the micro and macro environment.

Weinert (1991, 55) claims that there are words and concepts that no one knows exactly what they mean, although each of us has some idea of what that means, which also applies to the concept of creativity.

In the field of pedagogy and creativity in foreign language teaching, according to Bausch et al. (2007, 309), it is true that the creative process is given more importance than the product itself, which is created in the process, and that the person is fully involved in the creative process with all his cognitive and non-cognitive abilities. When defining creativity in foreign language teaching, it is important to take into account that it is a productive interaction with the text and language, that the process and interaction move between meeting the standards and the targeted change, and that the interaction plays a very important role in this process.

According to Wolfrum (2010, 27), it is modern to be creative, it is part of the spirit of our time, and in order to define the concept of creativity, it is decided that novelty, meaningfulness and acceptance should be introduced as mandatory factors (the author deals with types of creative exercises from practicing the vocabulary to cultural and historical data of the countries whose foreign language is being taught, as well as interculturality).

One of the most famous definitions of creativity in the field of teaching and learning comes from Genzlinger (1980, 14), according to which any process of self-development, discovery, finding, experimentation, reinterpretation, reversal, different work, variation,

transfer, association, etc., is creative the newly created only needs to be perceived as „new" in the image of the individual. His suggestions for creative exercises lead to the promotion of seeing creativity as both a goal and a method in foreign language teaching. Creative exercises are thus aimed at practicing abilities, which are also important for learning foreign languages, such as fluency, flexibility and restructuring. In addition, they serve as a support for students to build and strengthen language confidence, thereby freeing them from fear of the unknown and different and from correcting mistakes, leading to incredible effects in motivation and memorization.

Genzlinger (1980) states some of the characteristics of creative exercises in foreign language teaching are: (1) They represent an open type of task setting, which does not have only one possible solution, but allows several correct solutions, that is, variations in the correct solution; (2) They encourage the diversity of work and learning processes; (3) Allow and encourage different collective and individual forms of expression; (4) Include a complete person, i.e. they do not only refer to cognitive factors but also to affective, they encourage intuition, fantasy and spontaneity and provide an opportunity for personal expression or expression.

The same author writes that creative exercises are applicable in all areas of foreign language teaching as well as for developing all language skills. Examples of some of them are: (1) Games for learning (especially vocabulary and grammar); (2) Work with the textbook with additional materials; (3) Language games; (4) Creative writing; (5) Creative application of images and photographs; (6) Creative work on the text and with the text; (7) Theatrical work and drama pedagogy, etc. Digital media are introduced into the teaching of foreign languages, which take all forms of creative exercises to a new level, making creativity and interaction possible even with the application of new technologies.

Conclusion

Creativity is a complex phenomenon about which there are numerous theories and implicit and explicit definitions, and in this paper three theories of education were considered: critical-rationalist empirical, critical and spiritual scientific theory of education. Each of the mentioned theories provides an opportunity to observe and analyze the described phenomenon of creativity, offering its own specific perspective.

Of the above, the critical-rationalist empirical theory of education provides the opportunity to systematically and empirically investigate every problem. In this theory of education, it is necessary that in every empirical work, an appropriate hypothesis is put forward, which should refer to the explanation of the creative approach to problems as

fundamental drivers. It is inevitable that all research takes place in a society that is intellectual and a society of the future that represents a combination of intelligence and creativity. This kind of society promotes the development of creativity because without this phenomenon there is no potential for the development of society or the individual.

The second theory of education talks about understanding creativity through a critical observation of creativity as a process involved in creating new ideas, solving problems in the direction of self-actualization and individual expression of the individual. Since the critical theory of education looks at creativity as a fundamental or developmental category, it is necessary that all educational workers, as well as students of teaching orientations, be familiar with the point of view that modern pedagogy adheres to, namely that creativity is a developmental category, that is, a potential ability that can and should be developed and influenced.

The spiritual theory of education focuses on the whole person and all areas of his activity, from motives to goals, through emotions and reason. According to this theory of education, personality traits, motivation, knowledge, intelligence, the influence of the environment, pedagogical relationships, etc. are very important for the process of creativity. The pedagogical relationship shapes society as a very important factor for the development of creativity because there is no development of creativity without society, which is what both the first and second theories claim about education. Recognition of a creative person takes place in society and society evaluates the creative product, which will be recognized as useful and valuable. For the moment of such recognition, it is necessary that the individual possesses the skills of persuasion, that is, that he knows how to present his „product" as useful to society. It is very important to raise awareness about the importance of the phenomenon of creativity in educational work and about the way to encourage creativity as an ability that is continuously developed and encouraged in the teaching process.

Reaching for the methods and points of view of the fundamental theories of education not only enriches the pedagogical activity but also the potential for improving the work of actors in educational institutions. In the context of educational institutions and their employees, it is important to know that when we talk about creativity, we can think of it as Creativity or creativity, in which Creativity refers to „geniuses", great creatives who gave birth to some particularly significant idea, while creativity refers to the everyday, which is characteristic of all people (Gardner, 1993, as cited in Makel & Plucker, 2008).

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Razumevanje kreativnosti kroz teorije vaspitanja i nastave stranih jezika

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ABSTRACT

U radu se objašnjava fenomen kreativnosti kroz različite implicitne i eksplicitne definicije i tri teorije obrazovanja, kroz najvažnije karakteristike tih teorija i njihove najznačajnije predstavnike. U cilju boljeg upoznavanja sa pojmom kreativnosti, objašnjen je „položaj" kreativnosti u kritičko-racionalističkoj empirijskoj, kritičkoj i duhovnoj teoriji obrazovanja, kao i shvatanje kreativnosti u okviru navedenih teorija obrazovanja. Rad predstavlja odnos između pedagogije i kreativnosti i ističe značaj kreativnosti u oblasti nastavnog rada. Posebno se razmatra potreba za kreativnošću u vaspitno-obrazovnom radu i važnost razvoja kreativnosti u tom kontekstu i u nastavi stranih jezika. S obzirom na to da obrazovne teorije govore o empirijskoj opravdanosti pedagoških činjenica kroz kritičko-racionalističku empirijsku teoriju, zatim o razvojnim aspektima društva i načinu na koji društvo utiče na naučna saznanja kroz kritičku teoriju, i o shvatanju ljudske delatnosti kroz duhovno-naučnu teoriju, opravdano je govoriti o zastupljenosti kreativnosti u oblastima delovanja sve tri obrazovne teorije.

Ključne reči: kreativnost, teorije obrazovanja, društvo, vaspitno-obrazovni rad, nastava stranih jezika.