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IMPLEMENTING CREATIVITY AND INNOVATION INTO TEACHING PROCESS

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Annotation

Teaching and learning, notably in the social sciences, are based on creativity and innovation. Creativity and originality pique the attention and motivation of English learners as well as English teacher-trainees, resulting in learning. Gone are the days when a professor gave a lecture while standing behind a rostrum in a large lecture hall in a one-way communication mode, where his/her words were words of God and students sat quietly embracing his/her words, busy taking notes; those days are long gone, and they have been replaced with more innovative and creative ways of disseminating, sharing, and facilitating knowledge development in students.

Key words: *English learners, creativity and innovation, teaching process, essential skills*

Creativity is widely accepted in the academic literature as the capacity to develop innovative, high-quality, and task-appropriate outputs [Kaufman, Sternberg, Pretz, 2002]. It was Cropley and Cropley that coined the term "generation of effective novelty" to describe this phenomenon.Innovation relies on fresh ideas and activities. One cannot push the edge of possible without first accomplishing the unachievable. In his forthcoming book, The Innovation Book, Max McKeown makes the following statement: There is no better place to be than in the center, but it is only temporary.

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It is possible that these outputs will take the form of goods, services, concepts, methods, or techniques [Sawyer, Woodman, Griffin, 1993]. Creativity, according to many, is the driving force behind the contemporary economy's whole innovation process. Innovation is all about "how to develop ideas for new goods and services that will be distinctive and appreciated in their markets" according to Christensen. By supporting the individual and organizational skills required to adapt to the speed and nature of change in the modern world, and by acting as a key ingredient in the process of generating new business opportunities, creativity is a driving force behind innovation [Meltzer, Carnevale, and Gainer, 1990].

The idea of something new is more appealing to us than the actual thing itself. Much more appealing to us than the disorder and disarray that frequently accompany it, the sound of creative expression intrigues us. Our love for innovation is matched only by our dislike of the changes that occurred with it. In the majority of cases, organizations aim towards the middle ground. It's completely risk-free. The center provides a sense of security and stability. Innovative concepts, creativity, and innovation don't provide a sense of safety and security. When considering the importance of individual and organizational creativity in spurring innovation, Puccio and Cabra point out that "innovation comes about as a consequence of the interaction between individuals, the activities they participate in, and the environment in which they operate. " [Puccio, Cabra, 2010, p. 149]. That which is created as a consequence of the interplay between these elements is crucial. Product engineering projects are plagued by "a lack of strategy to aid managers in choosing and assessing project selections," according to Christensen. Therefore, it is a given that we should know how to describe outputs, which are unique, high quality, and task relevant, in order for the innovation system to succeed. A company's competitive advantage is directly tied to its ability to gauge product inventiveness. Creative products are more than the end result of a creative process or the seed of a new product idea; they are the expression of that technique and the source of that innovation.

Famous American entrepreneur, blogger and the author of the book “The Lean Startup” states: “the quality of collaborative and social imaginations will determine the extent to which we will succeed in the future”. He writes in his book The Lean Startup that "When I meet with most entrepreneurial teams, I ask them a basic question: How do you know that your progress is being made?" "Most of them have no idea how to

respond it." So, in response, Ries says, "It isn't enough to merely do it. You must try it with intention and direction." We don't engage in creativity and innovation since it's wonderful; rather, it's a method of finding for new and unique ways to bring value to the organization and lives of individuals we manage at all organizational levels. In many ways, it is not a one-time event but rather a way of life. [[Puccio, Cabra, 2010, p. 149]

From classrooms to the boardroom, it's all about producing a stronger experience for the user. For this, we must not just establish whether our work is moving forward but also if it is giving the value to the user that we planned. Value may come from a variety of sources, such as something which has been selected, a device that has been used, or even the procedures and systems that our business has developed. As a result, the customer experience is negatively affected when any of these fails to bring quality to the user, which is not just a defect in the design but also causes displeasure.

And why shouldn't the purpose of education be the design of the user experience? Why aren't we designing better learning experiences, from the learning places we develop to the curriculum we produce value, rather just completion? The user's point of view should be the creator's starting point at all times. The conventional approach to education, on the other hand, has not been this. Flowing from one to the other, our focus has always been on the sequencing guide rather than the actual learning environment that includes experience.

To get away from the old ways of doing things, you'll have to do a lot more trial-and-error learning and experimentation. Making our academic institutions more creative, inventive, and nimble as businesses. In order to alter and advance our work toward more creative, inventive and agile ways of doing things, we need to adopt the same experimentation, discovery learning attitude that we use for our measurement criteria, both personally and as an organization.

In order to accomplish the creative and innovative work that is essential to educate our children for a quickly moving and changing environment, we will need to become more creative and imaginative on how we establish the metrics or measurements. Traditional metrics and measurements, when used to quantify innovation, not only lead to increasing levels of irritation, but they also generate incompatibility at every level of the system.

When everything is said and done, the purpose isn't to see if we can quantify how much development and learning are taking place in our children and teachers. And, to be honest, we don't need a rubric to tell us whether or not that's occurring at this point. Observation is the only way to know for sure whether a project is successful and adding any value. We may learn a great deal by just paying attention and conversing with others around us.

"Creative" activities have become more important in determining how innovation is measured, which means that the traditional metrics of innovation are no longer sufficient for researchers and policymakers. Innovative and creative activities are conceptually similar. Inventive actions often entail the processing of new information or ideas, while an innovation step focuses on the usage or marketing of an invention. Innovation is also likely to be sparked in situations that encourage the development of new ideas. A creative activity might therefore be deemed to involve creativity centered on imagination and uniqueness. There is a need to determine whether or not the present measurements of innovation are applicable to creativity.

Some characteristics of creativity, like the "irrational" features that are commonly linked with creativity, might not be entirely or even substantially represented by innovation assessments. Intelligence in science and technology, like technical invention, isn't dependent on actions involving sensitivity or faith. It is also possible to have a creative process that has no link to a new device or method, according to some experts, and yet be creative [Runco, 2014]. New information is obtained to determine whether the typical innovation metrics are adequate. The second question is whether or not the new measurements of creativity can reap the benefit gained via research and development and innovation.

Remember the cliché that "what gets measured, gets done," which we often repeat. Interestingly, data, like the questions we ask about it, may lead us in unexpected directions if we measure the wrong things or ask the wrong questions. Eric Ries sums it up well in The Lean Startup when he says, "Our educational system does not prepare students for the 21st century. Entrepreneurship necessitates a certain amount of failure. You may earn an A in school if you study hard, but in business, that's not how it works." This quickly evolving and tumultuous environment necessitates that we become not just more creative, inventive and agile as people and

organizations but also more creative, innovative and agile in the measures we use to gauge our success.

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THE ROLE OF INTERACTIVE METHODS TO ENHANCE SPEAKING SKILLS OF STUDENTS

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Annotation: In this article it raises awareness about the role of interactive methods in increasing speaking skills of students. It explains several ideas about interactive methods and their peculiarities given by famous scientists and researchers.

***Key words**: interactive methods, information and opening gap activities, jigsaw tasks, discussion games, thinking strategies.*

Speaking is fundamental to human communication. In our daily lives most of us speak more than we write, yet many English teachers still spend the majority of class time on reading and writing practice almost ignoring speaking and listening skills. Do you think this is a good balance? If the goal of your language course is truly enable your students to communicate in English, then speaking skills should be taught and practiced in the language classroom.

Speaking is "the process of building and sharing meaning through the use of verbal and non-verbal symbols, in a variety of contexts" (Chaney, 1998, p.13). Today's world requires that the goal of teaching speaking should improve student's communicative skills, because, only in that way

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