



CREATIVE ACTIVITY AS ONE OF THE FORMS OF INTERACTIVE TEACHING OF THE RUSSIAN LANGUAGE

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Abstract

This article examines creative activity as an effective form of interactive teaching in Russian language education. The study is based on the ideas reflected in the source conference material and develops them in an English academic format. Particular attention is paid to the shift from teacher-centered transmission of knowledge to dialogic and student-centered learning, in which learners become active participants in communication, interpretation, and co-creation. The article argues that creative practices such as dramatization, project tasks, role performance, festive language events, and structured extracurricular activities intensify motivation, lower psychological barriers, strengthen communicative competence, and broaden students' cultural horizons. The pedagogical value of creative activity is interpreted not as entertainment added to instruction, but as a meaningful methodological resource that connects language acquisition with personal development, collaboration, and intercultural awareness. The article also outlines the key organizational principles that make such work effective: communicative orientation, the balance of individual, group, and collective forms of participation, aesthetic design of learning events, voluntary involvement, teacher guidance, and systematic planning. It is concluded that creative activity, especially when integrated with classroom and extracurricular work, can significantly enrich the practice of Russian language teaching in higher education. Keywords: creative activity, interactive learning, Russian language teaching, communicative competence, extracurricular work, co-creation, intercultural communication, student motivation



Introduction

Modern language education increasingly places the student, rather than the lesson plan alone, at the center of pedagogical attention. In such a context, the effectiveness of Russian language teaching depends not only on the logical sequencing of grammar and vocabulary, but also on the teacher's ability to organize living communication, activate the learner's individuality, and transform formal study into purposeful participation. The source material provided in the conference document emphasizes that the contemporary teacher's task is no longer to deliver ready-made knowledge in a unilateral manner, but to create conditions in which students learn to think, interact, and gradually teach themselves. This idea is methodologically important because language is not mastered through passive reception. It is appropriated through repeated use in meaningful situations. For this reason, interactive learning has become especially relevant in higher education. Its essence lies in the organization of the learning process in such a way that students are involved in cognition, exchange ideas, compare interpretations, and reflect on their own understanding. Creative activity grows naturally from this model because it makes interaction emotionally rich, socially shared, and personally significant. When students perform, improvise, dramatize, discuss, or prepare collaborative events in Russian, they move from mechanical repetition to intentional expression. Their speech becomes connected with motivation, imagination, and personal meaning, and this greatly increases the developmental potential of language instruction.

Creative activity as a pedagogical mechanism of interaction

Creative activity may be understood as a pedagogically organized form of student participation in which language becomes a means of expression, cooperation, and cultural interpretation. In the source article, creative activity is presented as one of the forms of interactive teaching because it draws nearly all participants into the process of communication and reflection. This feature is essential. In a conventional lesson, some students speak while others remain observers; in an interactive and creative format, every participant is expected to contribute. This contribution may appear in spoken dialogue, written scripts, preparation of roles, visual design, discussion of meaning, or group planning. The educational value



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lies precisely in this shared production of meaning. Creative tasks stimulate imagination, but they also require linguistic choice, social coordination, and interpretive judgment. A student cannot successfully take part in a dramatization, debate, staged dialogue, or thematic event without selecting words, understanding communicative intention, and responding to others. Therefore, creativity in language teaching should not be reduced to an optional embellishment. It functions as a mechanism that strengthens speech activity, encourages risk-taking in communication, and reduces the fear of making errors. The emotional involvement produced by such tasks is especially important in foreign or second-language education, where anxiety often blocks performance. When learners become participants in a meaningful event rather than respondents to isolated questions, the language barrier begins to weaken. The teacher's role here changes as well: from controller of every utterance to organizer of conditions, moderator of participation, and co-creator of a positive communicative atmosphere.

Extracurricular forms and the expansion of educational space

One of the strongest ideas expressed in the source material is that the development of creative abilities should not be limited to the formal classroom. Extracurricular work provides a broader and more flexible space for linguistic and personal growth because it can address students' interests more fully than routine instructional time allows. Events such as language clubs, thematic evenings, dramatic performances, holiday programs, literary mini-productions, public speaking contests, and interdisciplinary cultural projects create situations of real or near-real communication. In such settings, Russian is not merely the object of study; it becomes the medium through which students cooperate, negotiate, rehearse, persuade, and present. This broadening of educational space has several consequences. First, it supports stable interest in the language because students begin to associate it with action and achievement, not only with assessment. Second, it creates opportunities for differentiated participation: some learners excel in speaking, others in writing, organization, design, or performance. Third, it strengthens social responsibility and teamwork. The source text rightly notes that extracurricular activity develops attention, memory, independence, and responsibility; to this list one may add public confidence, flexibility, and



contextual language use. Importantly, the educational effect of extracurricular creative work depends not on the event itself, but on the method of its preparation. When students are invited to plan, divide roles, search for materials, and rehearse communication in Russian, the pedagogical result becomes deeper than in cases where they simply memorize ready-made scripts. Creative extracurricular activity is thus most effective when it is process-oriented, culturally meaningful, and linguistically purposeful.

Methodological principles and professional outcomes

The source document identifies several principles that remain methodologically convincing and deserve systematic formulation in English academic discourse. The first is communicative orientation. If communicative competence is the core objective of language education, then instruction must consistently involve students in oral and written communication. This principle affects content selection, choice of themes, forms of interaction, and the organization of extracurricular work. The second is the combination of collective, group, and individual forms of activity. Creative language teaching is effective only when the teacher understands the student cohort well enough to distribute roles reasonably, support shy learners, and balance cooperation with individual responsibility. A third principle follows from the overall logic of interactive learning: initiative from students should be encouraged, but it must be accompanied by clear pedagogical guidance. Without teacher moderation, creative work may become chaotic; without student initiative, it becomes artificial. Additional conditions mentioned in the source material remain highly relevant: voluntary participation, novelty, attractiveness of content, aesthetic quality of events, careful preparation, and methods of pedagogical stimulation. When these conditions are met, creative activity contributes not only to linguistic gains, but also to broader professional competencies. Students improve oral and written expression, develop public speaking habits, learn to work in teams, participate in project activity, adapt to changing communicative situations, and organize their time more productively. They also acquire personal competencies such as self-organization, self-control, reflective thinking, openness to intercultural communication, and resistance to passive consumption of



information. In this sense, creative activity in Russian language teaching prepares future specialists not merely to reproduce language forms, but to function as thoughtful and culturally competent communicators.

Conclusion

Creative activity should be regarded as a substantive pedagogical technology within interactive Russian language teaching rather than as a peripheral supplement to “serious” instruction. The source conference material makes this clear by linking creativity with communicative orientation, student motivation, cooperation, and the development of the learner’s personality. Its core insight remains highly актуал in English-language methodological discourse as well: students learn a language more deeply when they use it in emotionally meaningful, socially shared, and culturally rich activity. Creative forms of work, especially outside the narrow boundaries of the ordinary classroom, generate authentic communicative situations, help overcome psychological barriers, and strengthen both linguistic and personal development. Their success, however, depends on principled organization: the teacher must create a benevolent atmosphere, plan clearly, preserve educational purpose, and support co-creation without losing methodological direction. Under such conditions, creative activity becomes an effective means of forming communicative competence, broadening cultural experience, and preparing future specialists for professional communication. In higher education, where language learning is increasingly expected to contribute to the development of flexible, reflective, and collaborative graduates, this approach deserves sustained attention and broader practical implementation.

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