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THE FUNCTION OF CREATIVITY AS AN ELEMENT OF A MODERN LANGUAGE LESSON DESIGN PROCESS

Abstract: The work is a meta-analysis which discusses the sequences of a foreign language teacher's activity during the process of organizing language classes, with particular emphasis on the issue of creativity. Significant sequences of the language learning system were indicated, along with the use of a number of divergent activities, based on the sequences of the creative organization of students' contact with a foreign language. In the vast number of lessons the activities dealt with in the paper not only lead to much deeper involvement of students in the language learning process but also result in different forms of activation related to this process. Such steps are mostly referred to the activity of acquisition of both the structure and system of description of reality within the known foreign language. The final part of the work emphasizes the importance and quality of the function performed by the individual creativity of the teacher and student in the course of their glottodidactic activity.

Keywords: creativity, sustainable leadership, divergence/convergence, interaction

FUNKCJA KREATYWNOŚCI JAKO ELEMENT NOWOCZESNEGO PROCESU PROJEKTOWANIA LEKCJI JĘZYKOWYCH

Abstrakt: Artykuł jest metaanalizą omawiającą sekwencje działań nauczyciela języka obcego w procesie organizacji zajęć językowych, ze szczególnym uwzględnieniem zagadnienia kreatywności. Wskazano na istotne sekwencje systemu nauki języka wraz z wykorzystaniem szeregu rozbieżnych działań, opartych na sekwencjach twórczej organizacji kontaktu uczniów z językiem obcym, co w całym szeregu lekcji językowych nie tylko prowadzi do głębszego zaangażowania się uczniów w proces nauki języka, lecz również aktywizacji związanej z tym procesem aktywności przyswajania struktury i systemu opisu rzeczywistości w ramach danego języka obcego. W końcowej części pracy podkreślono wagę i jakość funkcji, jaką pełni indywidualna (kreatywnie nacechowana) twórczość nauczyciela i ucznia w toku ich działalności glottodydaktycznej.

Słowa kluczowe: kreatywność, zrównoważone przywództwo, dywergencja/konwergencja, interakcja

1. Introduction

Creativity issues remain one of ardently discussed aspects in current topical literature that deals with both technical and conceptual organization of foreign language (FL) lessons. Many researchers (Beghetto, 2010; Jones & Richards, 2012; Maley & Peachey, 2015; Maley & Kiss, 2017 and many others) present in their books and papers many critical opinions on the ways creativity can be applied and/or made use of in some other sense during a process of apt organization of different FL lessons. Currently, two important avenues can be observed. The first of them can be labeled as 'teaching creativity', i.e. organizing FL language lessons in such a way as to befriend the learners with different creativity-inducing activities, ICT (information and communication technology) tools included. The second trend can be named 'teaching for creativity', i.e. making the learners aware of the value of creativity and the function it does perform in a limitless number of out-of-language situations commonly observed in modern life. It is difficult to decide which of the two approaches should be granted priority as both issues seem to be equally important. The first trend makes lessons involving and motivation rising, in this way allowing the learners to feel indisputably important lesson participants. The second one permits teachers to shape and form their learners in such a way as to make them not only more common-sense persons but also more active participants in a society. This is why the issues of sustainable development and its evident connection with creativity-related classroom activities have been presented as a part of the paper. This is also why the function performed by visual aids in any creativity-based classroom has been analyzed (especially when this process has been assisted by one's own performance of the task). The two issues, i.e. teaching creativity and teaching for creativity have been introduced as one of key issues of the paper.

2. Literature review

The concept of creativity, which is an issue that significantly enriches the educational activity of a foreign language teacher (and/or learner), is both old and new at the same time. It is an old concept in the sense that research on the place of creativity in the teaching process (including foreign language teaching) began around the same time when G. Wallas (1926) looked at it more closely. At the same time, it is a new concept, due to the fact that the aforementioned subject is being constantly discussed by a number of researchers, each of whom - noticing various important issues found by them - proposed different, always more precise, approaches to describe the meanings related to its definition. Thus, for example, J. Kaufman & R. Beghetto (2009) proposed an approach that significantly diffe-

rentiates the types of creativity, dividing the whole essence of creativity into four equivalent parts: mini-*c* (containing the so-called transformational learning, including individual interpretation of perceptions, experiences and activities), small-*c* (referring to issues related to the so-called creative expression, as well as solving most of accumulating problems on a daily basis), pro-*c* (hoped to be represented by people not necessarily outstanding, although - due to the performance of their professions – characterized from the point of view of their supposedly creative approach in life), and large-*c* (that referred to definitely outstanding activities aimed at actual promotion of creative functions in society). This model, proposed by both researchers, was to be used mainly to analyze creative processes in individuals; it was, however, successfully used to describe activities considered creative by a number of researchers related to the analysis (mainly ontological) of various fields of science (Jones, 2012; Leung, 2013; Philipp, 2013; Jones, 2016)[1].

Another way of describing the phenomenon of creativity was proposed by M. Boden (2004), who - in addition to giving her own proposal for a definition of creativity (*the ability to construct ideas and/or things that are/can be considered new, arousing interest and/or valuable*), - also divided the essence of creativity into historical and psychological creativity, the first of which referring to the emergence (and/or production) of all world-changing concepts and achievements, while the second one covering the emergence of a whole series of concepts and ideas that any individual human considered new (and/or therefore of interest). This researcher, while continuing her research on creativity, also proposed a different form of its division, proposing a distinction between *combinational creativity* (the functioning of which can be discovered, for example, in creating metaphorical terms), and *exploratory creativity* (emerging at the moment of discovering/proposing a new way of solving certain issues, with an assertion that this proposal should not violate the existing external findings), and equally important forms of *transformational creativity* (completely changing all hitherto existing ways of operating within a given field of human functioning).

C. Hafner, making an attempt to combine most of the approaches to creativity presented above, proposes three important findings regarding activities and/or any other things that can be generally considered creative. In his opinion activities/ issues can be deemed creative when: they reveal the features of strategic (innovative) activities; allow breaking (or clearly changing) existing conventions; and have the ability to construct new, original texts/expressions, thus allowing a number of descriptions to link various areas of human life, helping them appear freely in the communicative context (Hafner, 2016). This proposal comes close to the very interesting propositions of R. Jones (2016), who describes the concept of creativity

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[1] Also Polish researchers offered quite many analytic and/or practical ideas on this and other creativity-related topics. One of very interesting and technically useful approaches can be found in the paper by T. Róg (2018), for example.

as an inalienable product of human activity, existing in every language of the world, due to a whole range of its essential features. In support of his claims, based on the fact that each language is primarily a cultural product, Jones lists four important issues (affordances): /1/ language is based on internal syntactic structures (rules), which allow for the formation of non-standard terms, individually dependent on their author; /2/ language allows for the production of ambiguous descriptions (which, in turn, allows for the effective use of language for allusive activities); /3/ language is based on a dialogical structure (thus, each received message should receive a comment); and /4/ language is context-dependent (which allows for the creative application of many terms known from other situations to a range of new, unexpected linguistic events/descriptions). In this way, descriptions of extra--linguistic reality by terms that function in a given language will always have the characteristics (and also the nature) of a creative activity. This fact, among others, is pointed out in a study on this subject by C. Tagg (2012); mainly due to the features existing in language, it can never be said that the process of (inter) linguistic communication is a one-dimensional process. Quite the opposite is happening. Due to the possibilities of any information, dependent on the author, based on the phenomenon of creative language use (or its creative manipulation), that exist in the language, the construction of a given text, even in the case of a short text message structure, can be spoken and/or read in any way. As the emerging issue is explained by C. Pennycook, the phenomenon of creativity itself does not usually result from the creation (i.e., production) of an original text, but from a smart enough maneuver between what is unique and what is predictable (Pennycook, 2007).

Most (if not all) of these remarks need to be taken into account when an attempt to design a lesson based on different creativity-related impulses has to be planned. Following apt remarks offered by R. Feuerstein (in: Williams and Burden 2005, p. 68), what can be a good idea to secure such lessons a success is a mediating teacher. In his definition of such a teacher Feuerstein observes that what s/he needs to know first of all is how to mediate the topic/s/ with the pupils, i.e. how to present and meticulously follow the issues recognized as worth studying by the learners taking part in a lesson. It is the idea of sustainable leadership that seems to develop this very notion in an easy-to-follow way.

3. Methodological assumptions of the concept of sustainable leadership

The process of creating a language lesson construct, despite many years of work on its unification, has not been completed so far. As indicated by D. Griffiths and R. Oxford (2013), this is mainly due to the necessity to weave into it a number of issues arising within various methodological issues, concerning not only the selection of appropriate techniques and methods of language learning, but also the

choice of learning (and teaching) strategies of the language; and even the choice of the appropriate nomenclature for the entire series of intra-class activities, as well as those that are primarily related to the entire planning and transmission of language content during the entire work of the student and teacher on the language. Although the currently generally accepted definition of a language work strategy proposed by Griffiths & Oxford (ibid, p. 36) assumes that these are [...] *activities consciously chosen by students in order to regulate their own forms of language work*, nevertheless a whole range of both students and teachers (especially older ones) cannot find a place for themselves in this definition. Students, in many cases, treat language classes as classes that provide them with knowledge, not skills (which means that for many students it is more important to obtain information on the means of using the language, and not the ability to use it). Teachers, on the other hand, do not always have an idea of how students could be dissuaded from this false belief.

This situation largely leads to the lack of vigilance among many language teachers and the (at least partial) loss of the possibility of such organization of language classes, in which one of the basic principles existing in the classroom is the emphasis on the development of language skills. Since students should know why they should perform each of the proposed activities (and the goal to which each lesson activity will finally bring them to), a situation of balanced leadership should exist in the classroom (especially the one with older students). Therefore, it will be a situation that promotes conscious didactic activities undertaken primarily by students, containing strong motivating elements, emphasizing and consolidating those forms of activity, which, in the students' opinion, will actually lead them to improve their language skills (Hargreaves & Fink, 2004).

The concept of sustainable leadership assumes, in the first place, a relatively harmonious cooperation between the teacher and the students during the entire foreign language learning process, understood as work both inside and outside the school building. Due mainly to the fact that knowledge is treated as a decision--making part of the student and not the teacher, there must be issues that Hargreaves & Fink (2004) hide under the names of personalization, individualization and customization, where each of the above-mentioned expressions referring primarily to the student and not to the teacher.

The concept of personalizing learning, seen from the perspective of sustainable leadership, means the organization of lessons (including language classes) that will be fully accepted by each of the students participating in these activities and recognized as those that they would have taken on their own if only it was up to them to decide what they would learn in the course of their classes. However, since the issue of personalizing learning should be closely related to the issue of the student's individual approach to the topic (i.e. individualization of learning), the form of learning (and thus the transfer of specific content) should also include

the individual preferences of the student related to both the content and its forms. At this point, didactic activities deal with the issue of customization, i.e., forms of the student's usual (often subconscious) contact with knowledge, as well as its transport to deep memory, and the acquisition that occurs at that moment. As J. West-Burnham (2005) writes, the student obtains (and remembers) all information in only one well-known (and specific) way, which means that any proposed (external) learning strategy must usually fail. This observation means, first of all, that popular in many classes and often used by (mainly older) teachers forms of the so-called *good advice*, will in many cases work counter-productively and indicate, in addition to the subconscious increase in passivity of the student in the course of learning, his/her distance from knowledge rather than its absorption.

The assumptions of balanced leadership, i.e., the simultaneous setting of the rules of learning by the student and the teacher and the joint (partner-related) continuation of activities during classroom activities, means the need to introduce a whole range of important issues into everyday educational activities, which should constitute a detailed agreement of cooperation between both elements of the entire educational process. J. West-Burnham (*ibid.*, p. 26) lists eight of them, believing at the same time that only the appearance of all the circumstances mentioned by him will determine the correct and fruitful educational activity. These elements are: the attitude of both parties (and especially the student) to obtain final success; frequent conversations about the forms of acquiring (and consolidating) knowledge; openness to possible changes in the entire learning process; possible (accepted by both parties) correction of the applied learning strategies in order to achieve real strengthening pro-educational activities related to this; frequent conversations about the forms of work on the subject; the existing close partnership relations between the teacher and students; and, finally, establishing the whole series of forms of conduct and organization of the teaching process (including language teaching) - precisely timed and based on the value of mutual trust. All the above-mentioned elements strictly condition the emergence of an atmosphere of well-established and highly motivated, balanced leadership, which - focused on the organization of activities in which the student is primarily important - will result in the situation of conscious learning, which is called for by Griffiths and Oxford (*ibid.*). Only students who know their goals and their place in the process of acquiring knowledge are the students who can use the information that can be obtained during the lesson and then use it with benefit. This conclusion means, first of all, that a student who, during a language lesson, does not quite know why s/he should take part in a specific activity, will usually limit his/her participation to passive involvement. In the vast majority of cases, the linguistic knowledge intended for her/him, which s/he could have acquired, will either not be noticed by her/him or used in a way that does not guarantee reaching his/her deep memory with it. In both situations, therefore, the process of knowledge acquisition will not take place, being limited to

its use for a dialogical situation resulting from the external structure of the exercise. Thus, the student will perform the exercise according to the teacher's instruction but will not use the information related to knowledge contained therein; for s/he does not assume in advance that such a construction describing reality will really be necessary to be used by her/him later on.

Thus, a situation that appears here, was noticed long ago by L. Vygotsky (1962); he called it an "empty category", i.e., a category that appears in the student's memory mechanism, in which s/he will store the information s/he considers important, but for which s/he will not be able to find an immediate logical assignment. However, due to the fact that - as noted by B. Carey (2014, p. 124) - human memory has, among others, a natural mechanism of forgetfulness (i.e., letting go of things the mind deems unnecessary and/or useless for whatever reason), if the information in the "empty category" does not naturally find its logical application for too long period of time, it will suffer the same sad fate of being removed from memory for ever. The logical consequence of preventing the transfer of any portion of information obtained by the student during classes to the "empty category" of the mind rests upon the organization of a language lesson, during which the student cannot be allowed to assume that a certain part of the knowledge that is being passed on to her/him, does not fit the contextual situation in which s/he is now. This situation can be easily achieved during the organization of a language lesson based on the phenomenon of creativity.

An additional impulse to introduce this type of activities directed towards creativity[2] can be discovered in the research presented by L. Cuban (2001, p. 78). The research has stressed the important role that various types of visual aids play in learning (including learning foreign languages); according to the statistics contained in the study, people generally remember 10% of what they read, 20% of what they heard, 30% of what they saw, 50% of what they both heard and saw, 70% of what they reproduced and 90% of what they did themselves. The aforementioned results clearly indicate that only those students who will be invited to collaborate on the subject they participate, have a chance not only to quickly and effectively master its contents, but also to understand the importance of these issues. At the same time, these studies indicate the high ineffectiveness of various forms of individual, but well-designed approach to school/course knowledge. Learning makes sense only when the level of attention of the students participating in it is so high that it meets full and unconditional involvement in the activity proposed by the teacher, i.e. the situation that M. Csikszenmihalyi (1997/2005, p. 47) describes as *flow*; is not only

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[2] As L. Cuban's research focuses, among others, upon the application of appropriate visual means in the process of creative lesson conduct, it could be a good idea to consider what creative activities can not only employ and/or store such impulses, but also act against their fast disappearance later on. The application of different quizzes offered by Quizlet or Kahoot! may be a good idea up to the point the potential of visual aids has been appropriately stressed.

easy to achieve, but first of all desirable. This is the level that can be achieved when the activities based on the functions of creativity are well-designed and - what is equally important – appropriately 'sold' to the leaners.

3. Forms and ways of organizing a creative foreign language lesson

Each lesson based on creative elements, is a lesson in which students not only become a highly autonomous part of it, but most of all represent the driving force behind its success. T. Woodward (2015), listing a number of elements of this type of lesson, indicates not only its features such as spontaneity, unpredictability or mental mobility, but also - important from the point of view of its didactics - activities aimed at achieving a balance between the challenge and safety, a sense of relaxation, and the unpredictable tension. In this way, the introduction by the teacher of a number of unusual connections between the simultaneously emerging main topic of the lesson and - important from a practical point of view –side issues introduces the students to the whole spectrum of events that they can logically connect and explain. By discussing, for example, the topic of housing and the related vocabulary, the student not only learns the names of individual rooms, furniture, or parts of the house in a given language, but is also asked to suggest which room s/he would like to place her/himself or her/his colleagues in, or the heroes of the book s/he uses, and then, e.g. using an interactive board, is able to carry out these activities her/himself. These types of activities help the student enter the state of his/her personal involvement, at the same time giving meaning to particular terms and phrases. Obtaining the described level of attention from a student introduces him/her to the situation of active participation in classes, at the same time giving students and teachers a sense of purposefulness, agency, and completeness of the previously developed forms of learning. Basing a number of lessons on a whole range of specially evoked positive emotions helps students reach the deeper and more extensive content of the discussed topic, letting them touch not only its surface content, but also look deeper into the whole problem. This type of lesson, focused primarily on the well-planned activities of students, immediately becomes an important part of a wider educational plan, during which, in a well-organized way, primarily mentioned by L. Anderson & D. Kratwohl (2001), not only their basic, but also their higher, more advanced, forms of mental functioning are being effectively activated.

According to the proposals of M. Amabile (1996), teaching foreign languages with the use of various creative activities should take into account three types of stimuli related to motivation, the possessed messages, and – last but not least - creative activities adapted to the messages. While the set of motivational stimuli belongs to those generally known (activities related to both internal and external motivation, generally determined motivational potential of each student, etc.), the

forms of activities related to determining the level of individual knowledge of students (the correlation of which with sufficiently strong motivation of students is not too complicated), should strictly follow the teacher's system of introducing skills based on creative activities. At this point, the main point will be for students to notice that inviting them to participate in purposefully selected - based on autonomy - activities that break the existing rigid rules of class behavior does not mean that the teaching of the students themselves is abandoned altogether. K. Polok (2017) writes very clearly on this subject, when he points to the importance of the coexistence and interaction of both the play factor (*factor* **f**) and the other factor (called *factor* **c**), closely associated with it, transferred upon the students in a non--standard way of knowledge. Significant impulses of this type of behavior can also be found in the previously discussed concept of sustainable leadership. Students cannot admit that all the rigors they have been subject to until now have been released and that from now on their participation in learning will largely consist in playing. On the contrary - it will still be learning, but this type of learning will be based on the individual, autonomous approach of students to knowledge, which they will acquire in a manner closely tailored to their individual forms of acquiring it.

It is also worth noting at this point the extremely valuable remark that E. Stevick (1980, p. 20) made in one of his leading publications, when writing about the quality of language lesson organization, he noted that: [...] *the appropriate level of creativity in the language class should be judged by the quality of the creative activities to which the teacher has actually invited his students, not by the mere creative possibilities he or she may have*.[3] The qualitative level of a language lesson always means such an organization of classes in which its participants actually fulfill the scope of each of the three essential features which R. Feuerstein, S. Klein & A. Tannenbaum (1991) used to describe all successful lessons: students see not only the importance of participating in the activities offered to them, but they are also able to perceive both the purpose and usefulness of the lessons delivered to them. This attitude towards classes means, in turn, that they fully accept the proposed methods of acquiring knowledge, which means not only an increase in internal, unforced from outside, motivation, but above all, greater and more deliberate opening of students to knowledge. Again, one should return to the important conclusions formulated by L. Cuban (*ibid.*), when he points to the extraordinary value of the pupils' self-creation of this factual-linguistic reality to which the teacher was able to invite them. One should also not forget about the previously mentioned postulate of J. West-Burnham (*ibid.*, p. 27), i.e. the one that all external equipment (including technical issues, e.g. computer, Internet, or other known technical means of communication) in which students are to function, must agree with those features that have shaped (and further shape) their perso-

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[3] See also a valuable opinion on the topic presented in a very interesting paper by A. Jaroszewska (2020);

nality to a large extent. Therefore, it should be remembered that when joining the organization of a language lesson in which the main recipients of the messages will be non-transferable representatives of the digital community (because this is what the community of the 21st century is like), students cannot be invited to this educational reality which - as L. Naismith (2005) rightly points out - took place two centuries ago. Offering students frontal learning, during which they will be required to mainly use the textbook, observe the blackboard and listen to the teacher's voice, in the vast majority of cases means resigning from the struggle for such a level of motivation and attention of the students, which will definitely help them reach during the lesson the level of flow postulated by M. Csikszentmihalyi (*ibid*.). Of course, whether this level will be achieved, i.e. whether the students will fully meet each of the three main features of a successful lesson mentioned by R. Feuerstein (1991), depends on the teacher's planning of the language lesson during which the two already mentioned issues will be met: /1/ the whole range of features of a creative lesson mentioned by T. Woodward (2015); as well as /2/ basing the lesson structure on those technical elements that students rightly consider to be their everyday 'social tools', without which it is very difficult for them to function effectively on a daily basis . If the basic postulate of a language lesson is to help one learn effective communication, it is necessary to recognize and use during classes these elements of modern communication, as well as these technical means on which this communication is currently based. Only when, during a language lesson, there are pre-planned activities, during which students, using their smartphones, laptops, etc., or other technical means, adjust the obtained educational content to those forms of communication, by means of which all communication functions, it can be possible to talk about practical language learning. Obviously, the way in which all the 'communication exercises' can actually run (whether, for example, students will use the terms they learn for their purposes, describing the situation drawn by the teacher directly or using their mobile phones) will have an impact on the quality of, and the level of creative arrangement of the entire lesson, and thus determine the amount of attention and internal motivation of each student[4].

It is in this context that a number of activities increasing the level of creativity and internal involvement of students, mentioned by A. Wright (2016), should be planned. In addition to relying on a number of spontaneous, decidedly ad hoc rules of operation, concerning both each student and the teacher herself, more attention should be paid to the proximity of the subject of classes to the spheres of everyday interest of each student; base the system of organization of classes on divergence principles that force

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[4] Many interesting suggestions how to include creative ideas into different lessons where creative approach could evidently help them become more comprehensible and longer remembered by the learners can be found in K. J. Szmidt's (2013) book, in which its author proposes how to effectively practice the ability to become a creative human being not only for special purposes but also how to incorporate creativity as one of the features that could make one's life easier-to-follow.

the search for many different solutions of the discussed subject; introduce various situational games forcing the search for connections between the discussed issues and their individual segments; provide some information needed to successfully complete communication activities; or use a whole range of group cooperation measures based on the characteristics of mini-projects. Such activities should largely familiarize students with the basic goal of their work on language, i.e. learning effective communication, that is the activities for which not only the language teacher should take responsibility, but most of all the main participants of the language lesson.

4. Final remarks

The key idea of the paper was to illustrate how the notion of creativity is interweaved with the concept of sustainable leadership we attempted to discuss in section 2; there we presented how the idea of a series of activities based on getting to know the preferences of each student, and then adapting the lesson concept to the teacher's knowledge on the subject, so that the students accept the lesson, requires the teacher not only to establish the boundary of cooperation and help with students' side, but also a series of creative proposals for actions that unite both sides on the way to their mutual interests. While in the case of other subjects, these boundaries may be less visible, in the case of language learning, the community of conduct should constitute the basic structure of teaching activities. This is because only when, during the language lessons, there is a visible unification of the four basic rules of action, mentioned in the article by A. Maley (*ibid.*), i.e. both sides acknowledging the joint effort of the student and the teacher; listening to the real needs of the student; the challenges of students to analyze and practical use of the specific topics discussed; as well as effective assistance during this analysis and application, all of them should take place collision-free in the vast majority of cases, based on mutual respect and faith in success. It is in this type of cooperation that the phenomenon of creative teaching seems to play a fundamental role.

Each language lesson is based on creative projection, including activities promoting the intellectual independence of the student and the teacher, organization of jointly agreed forms of conduct to find a number of alternative solutions and/or propose various forms of divergent functioning; based on the idea proposed by de Bono (2009), such as the six hat method, one should provide both sides of the activity with specific knowledge and satisfaction with the work performed. If specific knowledge about the peculiarity and uniqueness of the language being taught is added to all this, as well as earlier elaborated techniques to practically 'enliven' the affordances found in the language[5], it will be possible to talk about

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[5] In relation to English, these matters are widely discussed by R. Jones (2012) *Introduction: Discourse and creativity* [in:] R.H. Jones (ed.) Discourse and creativity, London: Pearson Longman

planned activities aimed at the stages of both learning and creative 'familiarization' with the language. Then, it will also be possible to underline the deeply creative nature of the language, so emphatically stressed by R. Ellis (2013) in his paper. For there is no way to learn a language for language knowledge storing purposes; instead, when working on the knowledge of a language, there is always the question of whether it is advisable to use it, so as to produce a message that has just been born in one's mind[6]. It is in this context that the function of creativity should be understood, appearing both during the application of various types of strictly didactic activities, as well as those aimed at using the very nature and plasticity of language. In both cases the element of creativity plays an important role. In both cases, it also points to its deeply humanistic meaning.

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[6] These issues were strongly underlined in an inspiring paper by B. Jeffrey and A. Craft (2004),

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