

**Творческий подход и преподавание английского языка для академических целей: перекрестные явления**

**CREATIVITY AND EAP TEACHING: OVERLAPPING PHENOMENA**

**О.В.Томберг**

**O.V.Tomberg**

*Аннотация* В работе рассматривается понятие творчества и творческого подхода к преподаванию английского языка в системе высшего образования. Выявляется положительная роль данного подхода для развития у студентов творческой свободы, уверенности и самооффективности. Творческие задания классифицируются в зависимости от количества знаковых систем/кодов, необходимых для их выполнения.

*Ключевые слова* творчество, творческие методы и средства, свобода, самооффективность, теория множественных интеллектов, моно-, дву- и мультикодовые творческие задания.

*Summary* The paper deals with a concept of creativity in teaching English for Academic Purposes. It discusses a favourable impact of applying creative teaching methods on developing students' creative confidence and self-efficacy. Creative tasks are classified according to involvement of different sign systems into their fulfillment.

*Key words* Creativity, creative methods and tools, freedom, self-efficacy, multiple intelligences, single-, double- and multi-code creative tasks.

The concept of creativity is a complex and multi-faceted phenomenon which has always been analyzed from different angles: philosophy, psychology, sociology, pedagogy, theory of art and literature. Research findings of these streams of scientific knowledge can be of great avail to EFL teachers and methodologists as they lay a solid theoretical foundation for: 1) defining the phenomenon; 2) splitting it into constituent facets; 3) exploring different methods to develop and enhance creativity, etc. In brief all these steps contribute to turning theoretical data into creative methods and their introducing into educational experience.

According to Nikolai Berdyaev's definition creativity is "something which proceeds from within, out of immeasurable and inexplicable depths, not from without, not from the world's necessity" [3, p. 145]. And, in his opinion, "the creative act is upflight, victory over the heaviness of the objectivized world and over determinism..." [2, p. 106]. An integral part of creativity is freedom –

as he puts it: “Creativity is the mystery of freedom” [3, p. 144] or “Man is free when he finds himself in a state of creative activity” [2, p. 253]. Any EFL teacher should bear in mind that creative tasks unleash creative powers of students, sway them away from rigid thinking and make them search for answers being not bound by traditional academic approaches. The concept of freedom which is of paramount importance for Nikolai Berdyaev can be interpreted with regard to teaching practices ambivalently as: 1) giving non-traditional, out-of-the-common, unexpected tasks that challenge their routine ways to approach an educational problem – and make them feel intellectually free to find answers to it; 2) exercising less control, being less authoritative while moderating creative students’ activity thus making them freely unleash their creative self. On the other hand, students’ creative activity shouldn’t be a self-organized, uncontrollable and self-flowing process as “creativity rarely springs entirely from individual inventiveness. A lot of modeling goes on in creativity” [1, p. 33]. Albert Bandura, an American psychologist, calls it “a guided mastery”. A teacher can adumbrate a possible course or expected outcomes of creative tasks and such a preparatory modeling doesn’t limit freedom of students’ self-expression but, on the contrary, making educational challenges more understandable and transparent for the students can “also foster creativity by weakening conventional mind sets” [1, p. 34]. As a result – the students acquire a necessary degree of creative confidence: first, that their creative powers would help them cope with a task, secondly, that their free creative act won’t be confronted by a severe teacher’s judgement and, thirdly, in the long run, they develop a strong sense of self-efficacy - "the belief in one’s capabilities to organize and execute the courses of action required to manage prospective situations" [1, p. 38].

Creative approach to teaching has long-lasting positive effect not only on students who acquire additional incentives to act and persevere. It provides fringe benefits for teachers. Creative approach boosts up teachers’ creativity: enhances their openness to new ideas, mental flexibility, aptitude to transgress

the disciplinary boundaries – all this resulting in self-development and professional expertise.

Teaching English for Academic Purposes has its own specific features in terms of creative practices. On the one hand, adult students are more prepared for creative tasks as they feel intellectually free and more professionally motivated. In general they are always enthusiastic about creative activity. But, on the other hand, their creative spark is stifled by academic curriculum which presupposes traditional forms of student-professor interaction: lectures and seminars. Even using innovative methods to deliver lectures like multimedia presentations can be ineffective as teacher's creative surge is not always reciprocal: being but passive lookers-on, students often stay disinclined to creative feedback. Thus a teacher should elaborate effective methods to turn students' passive consumption into active involvement – and it is a very challenging task as a lecture is the most creativity-resisting lesson type. In these respect slight deviation from classic lecture delivery can be helpful: different unexpected tasks like open-ended statements or questions, presenting parts of theoretical material in the form of problems or controversies, not providing illustrative examples – all these methods are interest-provoking, research-stimulating and give space for students' learning autonomy. Different multimedia match-up activities and brief tests on the material provided can also come in very handy.

Seminars and practical university classes provide more freedom for creativity. In general a teacher should use a wide range of creative teaching methods. According to Prof. H.Gardner, a founder of the Multiple Intelligence theory, individuals possess eight or more relatively autonomous intelligences which they draw on to create products and solve problems. The eight identified intelligences include linguistic intelligence, logical-mathematical intelligence, spatial intelligence, musical intelligence, bodily-kinesthetic intelligence, naturalistic intelligence, interpersonal intelligence, and intrapersonal intelligence [4, p. 5]. A rational kernel of the theory for EFL teaching is that the more varied and diversified the tasks are, the more chances a teacher has to reveal a certain type of stu-

dent's intelligence and make it work, because, as H. Gardner asserts "individuals who demonstrate a particular aptitude in one intelligence will not necessarily demonstrate a comparable aptitude in another intelligence" [4, p. 8]. For example, an individual may possess a profile of intelligences that is high in spatial intelligence but moderate or low in interpersonal intelligence or vice versa.

Creative tasks may be subdivided into *single-code*, *double-code* and *multi-code* ones. A single-code task uses only language – oral or written – in presenting a task and a feedback. It is the most rampant and widely-spread type of creative practices, like using case studies, finish-up activities, non-traditional and discussion-stimulating forms of working with a text, spontaneous storytelling, round-table discussions, brainstorming techniques, etc.. If to use H.Gardner's terminology, these tasks predominantly focus only on one type of intelligence - linguistic intelligence. In case of double-code and multi-code tasks all eight intelligences are being fostered this way or the other. Within double-code creative assignments any of two sign system channels are engaged into educational experience – like language and acting, language and painting, language and music. These tasks are usually more creative and get immediate enthusiastic feedback from students: using pantomime to memorize proverbs, sayings and famous quotes, singing stories, different role-plays – improvised and prepared, learning idioms through simulations, drawing pictures reflecting impressions from a poem, etc. Multi-code tasks are very often interdisciplinary and can embrace several academic subjects: for example, dramatizing highlights of English Literature fits within Study of Literature, History of the Language, Oral Practice Course, Cultural Studies. In terms of sign codes it involves language, drama, music, dance – and putting on such plays unleashes its participants' creativity – to the full.

All the above-mentioned class-management creative techniques need to be thoroughly elaborated and monitored in order to meet educational goals and achieve desired outcomes. Creative approach should be an essential tool to solve educational challenges via developing critical thinking, fostering research abili-

ties and intellectual curiosity, releasing freedom of self-expression, gaining creative confidence and achieving self-efficacy.

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### **Игровое моделирование как новый подход в обучении в высшем педагогическом образовании**

#### **Game modeling as a new approach to higher pedagogical education**

**М.В. Фоминых**

**M.V. Fominykh**

**Аннотация** Статья посвящена игровому моделированию – новой технологии в процессе обучения студентов университетов. Рассматривается понятие моделирования, его истоки и важность применения.

**Ключевые слова** моделирование; игра; будущий учитель.

**Summary** The article is about game modeling - the new technology of education in universities. The notion of game modeling, its backgrounds and importance of usage are examined.

**Key words** modeling; game; future teacher.