KREATIVITĀTE MĒRĶVALODAS LIETOJUMĀ
ANOTĀCIJA

Pētījumos par kreativitāte mērķvalodas lietojumā uzmanība tiek pievērsta 1) studējošā kognitīvās kreativitātes jautājumu izpētei, kuri saistīti ar valodas mācīšanās procesu un ir skatīti pedagoģijas un psiholoģijas, nevis valodniecības kontekstā (Karters un Makartnijs, 2004), 2) V1 spēles izpētei (Kuks, Lantolfs, Beitsons, Gofmans, Wornere). Šā promocijas darbā izpētīts verbālās kreativitātes aspekts mērķvalodas (MV) lietojumā no lingvistikas viedokļa, lai nodrošinātu MV lietotāju komunikatīvās prasmes un iemaņas kreatīvā līmenī. Pētījuma jautājumi ir: 1) vai MV (mutvārdu un rakstveida) lietojumā ir vērojama kreativitāte?, 2) kāds ir kreativitātes līmenis MV lietojumā?, kādos valodas aspektos kreativitāte parādās?, pēc kādām kreatīvām pazīmēm tiek raksturota MV saziņa?, 3) kādi ir valodas apguvēju un mācībspēku uzskati a) par atšķirībām starp V1 un MV lietotājiem, b) par kreativitāti mērķvalodā un tās lietojumā?, 4) vai MV studijas mācību līdzekļos tiek ietverta kreativitāte?, vai tā tiek pilnveidota tieši un sistemātiski?, kādi ir valodas apguvēju mērķi?, kādi kreatīvie uzdevumi tiek izmantoti mācību materiālos?, kādas kreatīvās metodes tiek lietotas?

I daļā tiek sniegts sistēmisks un strukturāls pārskats par valodu kā kreatīvu parādību, izmantojot kreativitātes metodoloģiju (Volass, Isaksens, Ponomarjovs, Trefingers, Amabaile, Velšs, Gilfords, Vernons, Toranss, Bogojavlenska, Deiviss, Altšulers u. c.). Šajā daļā ir izveidots vienots, precīzs verbālās kreativitātes formulējums, Izstrādāts verbālās kreativitātes zinātniskais konceptuālais aparāts un teorētiskās definīcijas, kā arī noteikti parametri (jēdzieni, pazīmes, aspekti un līmeni), kas attiecināmi uz MV lietojumu un MV studijas, kā arī izveidota verbālās kreativitātes sistēmiskā struktūra vispārīgajā valodniecībā un lietišķajā valodniecībā (mērķvalodas studijās). Izceļots verbālās kreativitātes aspekts kā neatkarīgais mainīgais komunikatīvo kompetences un lietojuma sistēmā. Aplūkoti arī kreatīvās rīcības faktori, kas paātrina verbālas kreativitātes un komunikatīvas kompetenci izmaiņas, kā arī kreatīvā procesa šķēršļi – faktori, kas palēnina vai bloķē kreatīvā procesa izmaiņas. Izstrādāts kritēriju teorētiskais un empīriskais pamats MV mutvārdu un rakstveida rezultātu novērtēšanai, kas ļauj izveidot un izmantot verbālās kreativitātes parametru mērījumi, statistiskā analīze un vērtējums. Kreatīvās tehnikas un modeļus vispusīga analīze, klasifikācija un lietojums MV studijās ir veikta ar mērķi nodrošināt MV lietotāju komunikatīvās kompetences un prasmes kreatīvā līmenī.

II daļā tiek sniegti rezultāti, kas gūti pētījumā par kreativitāti MV lietojumā un MV studijās: 1) MV lietotāju mutvārdu un rakstveida datu statistiska apstrāde, kvalitatīva deskriptīvā analīze un salīdzinoši (MV – V1) deskriptīvā analīze, lai noteiktu kreatīvos aspektus MV lietojumā, tās elementus, pazīmes, kreativitātes veidus un līmeņus, 2) anketēšana, lai noskaidrotu valodas studējošo un mācībspēku uzskatus par kreativitāti V1, MV un MV studijas ietvaros, kā

arī kreatīvā MV lietojumā, 3) MV mācību grāmatu analīze, lai varētu noteikt dažus MV kreatīvā un reproduktīvā lietojuma cēloņus.

MV lietotāju rakstveida un mutvārdu piemēru analīzes rezultāti parāda, ka MV lietotāju kreativitāte lielākoties attīstās lingvistiskā formā reproduktīvā līmenī (plūdums). Kreativitāte un oriģinalitāte (stimulējoši produktīvais līmenis) pēc galvenajiem kritērijiem izpaužas maz. Lai veicinātu MV lietotāju kreativitāti, MV nodarbībās un pētījumos vajadzētu pievērst vairāk uzmanības arī citām verbālās kreativitātes iezīmēm (elastīgumam, oriģinalitātei, izsmalcinātai izstrādei) un aspektam (semantiskajam saturam/konceptam, pragmatiskajam ietvaram). V1 un MV salīdzinoši aprakstošie teorētiskās un empīriskās analīzes rezultāti liecina, ka kreativitāte dzimtajā valodā un mērķvalodā atšķiras un tās attīstīšanai nepieciešamas dažādas pieejas.

Anketu analīzes rezultāti parāda, ka nozīmīgākās atšķirības V1 un MV lietojumā vērojamas tieši kreativitātes aspektā, t. i., zināšanās par MV lingvistisko un komunikatīvo kreativitāti, kā arī par tās izmantošanu mērķvalodā. MV nodarbībās vajadzētu pievērst vairāk uzmanības MV kreativitātes lingvistiskajam aspektam un kreatīvajam MV lietojumam. Promocijas darbā ir mēģināts aprakstīt verbālās kreativitātes mācīšanas metodoloģiju.

MV mācību grāmatu analīzes rezultāti parāda, ka analizētie uzdevumi mācību grāmatās galvenokārt attīsta MV studentu reproduktīvās prasmes, jo ir koncentrējoties vairāk uz kontroli, nevis uz kreatīvo aspektu. Kreatīvu uzdevumu, pat ja tie atrodami mācību grāmatās, ir ļoti maz. Turklāt tie nav izmantoti sistemātiski, sistēmiski un nenodrošina MV lietotāju kreatīvo prasmju attīstītu.

Secināts, ka, skolēniem, universitātes studentiem, kā arī mācībspēkiem ievērojot MV radošo aspektu, pozitīvi tiek ietekmēts viņu lingvistiskais un komunikatīvais valodas lietojums un tādējādi pilnveidota komunikatīvā kompetence un lietpratība kreatīvā līmenī. MV verbālās kreativitātes veidus un līdzekļus vajadzētu mērķtiecīgi mācīt MV nodarbībās. Verbālo kreativitāti var iemācīt un pilnveidot līdz augstākajam līmenim, ja tiek izmantoti attiecīgi izstrādāti mācību līdzekļi un metodes. Jāveido izpratne par to, kas ir verbāli kreatīvais aspekts. MV lietotājiem jābūt sistēmiskai izpratnei par kreativitāti MV lietojumā, un, izmantojot kreatīvu pieeju, MV studijās tā sistemātiski jāattīsta. Promocijas darbā rezultāti var izmantot valodniecības un lietišķas valodniecības pētījumos, mērķvalodas un V2 pētījumos, materiālu pilnveidei, verbālas kreativitātes kompetences un prasmes novērtēšanai.

CREATIVITY IN TARGET LANGUAGE USE
ABSTRACT

Research on creativity in target language (TL) studies 1) focuses on the issues of learners' cognitive creativity in relation to the language learning process (Carter and McCarthy, 2004), which involve rather insights of pedagogy or psychology than linguistics, 2) investigates various kinds of language play in L1 (Cook, Lantolf, Bateson, Goffman, Warner). This dissertation explores creativity in TL use from the linguistic point of view by asking 1) is there creativity in TL use (oral or written)?, 2) what are the levels of creativity in TL use?, in what language layers does it appear?, what creative characteristics describe TL speech (oral or written)?, 3) what are TL learners' and TL teachers' beliefs on or opinion of (a) the difference between the L1 user and the TL user; (b) creative TL use?, 4) is creativity included in TLS course books; is it taught directly, systematically, what goals are put to learners in this connection, what kind of creative activities are used in TL course books, what kind of creative methods are applied there?

Part one of this study presents a systemic and structural analysis of the language as a creative phenomenon by applying the methodology of creativity (Wallas, Isaksen, Ponomarev, Treffinger, Amabile, Welsh, Guilford, Vernon, Torrance, Bogoyavlenskaya, Davis, Altshuller and others) to the linguistic concepts. The author develops the conceptual apparatus and the theoretical definition of verbal creativity in TL use and TL studies (TLS), as well as its parametres (characteristics, levels, and layers) and its place in linguistics and TLS. Hence the verbal creative aspect as an independent variable within the system of communicative competence and performance is elaborated. In addition, there are regarded factors enhancing verbal creativity and communicative competence, as well as factors blocking them. The thesis offers the theoretical and empirical grounding of the criteria for the measurement and assessment of verbal creativity in the final oral and written TL products. A comprehensive analysis of the models of creativity in the TL acquisition research accumulated throughout their history and in creativity research, their description, classification and application for TLS is conducted with the purpose of enhancing communicative competence and performance (its creative component).

Part two of this study presents the results of the empirical study of creativity in TL use and in TLS: 1) a statistical measurement and a descriptive-comparative analysis of TL – L1 learners' written and oral samples in order to identify the creative aspect in TL use, its elements, characteristics, types and levels of creativity in the TL, 2) a questionnaire of TL learners' and teachers' beliefs on creativity within L1, the TL, in TLS, and in creative TL use in order to

identify the sources of TL performance, 3) TL course book analysis in order to predict some of the causes of TL creative or reproductive use.

Findings demonstrate that TL use cannot be completely understood employing only standard referential definitions, but rather creative ones. Results from the analysis of learners' written and oral samples show that creativity (i. e. fluency) in TL users' oral and written speech generally develops in the linguistic form at the reproductive level. The scores of the main criterion of creativity, originality, are rather low (stimulative-productive level). Moreover, students seem to be unaware of the creative mechanisms of the TL. Results from the questionnaire show that the main difference in the use of L1 and the TL lies in the creativity aspect, i. e. knowledge of TL linguistic and communicative creativity and its creative use within the TL. The linguistic aspect of TL creativity and creative TL use needs more attention in the TL classroom. The methodology of teaching verbal creativity to TL users is to be developed. Results from the TL course book analysis show that activities in the analyzed course books predominantly develop TL students' reproductive skills, concentrating rather on controlled than creative activities. The rate of the creative activities, if compared with other activities, is very low. Creative language skills and competence are not taught systematically and systemically.

Overall, observing the creativity aspect of language use by TL learners (both school and university learners as well as teachers in their practical work) exerts a positive impact on their linguistic and communicative performance thus ensuring their communicative competence and proficiency on the creative level. The stress in TLS should be laid on the creative linguistic competences and performance. The awareness of the verbal creative aspect should be raised. TL users should have a systemic understanding of creativity in language use and should be systematically trained in the realization of the creative approach to TLS. New learning materials, incorporating the verbal creativity aspect, should be developed. The project has implications for creativity research in linguistics and applied linguistics, SLA research and TLS, usage-based materials design, language assessment and measurement with respect to the creativity component of language competence and performance.

UNIVERSITY OF LATVIA
FACULTY OF MODERN LANGUAGES

IRINA SURKOVA

KREATIVITĀTE MĒRĶVALODAS LIETOŠANĀ
CREATIVITY IN TARGET LANGUAGE USE

(Doctoral Dissertation)

Advisor -
Dr.habil.phil.,
professor I.Kramiņa

RIGA 2007

ACKNOWLEDGMENTS

DEDICATION

This dissertation is dedicated to my family who have done all that they can to further this project and to my adorable son Vladimir who both before and after his birth did his best to delay this it.

ABBREVIATIONS
(Alphabetically)

AL –   applied linguistics
ALS –   applied linguistic study
ARIZ – the algorithm of inventive problem solving
CC –   communicative competence
Cf. –   compare
CLT –   communicative language teaching
CPS –   creative problem solving
DA –   divergent activity
EFL –   English as a foreign language
e.g. –   for example
ESP –   English for specific purposes
etc. –   and so on
FL –   the foreign language
i.e. –   that is
LA -   language acquisition
LAS -   language acquisition study
LC –   linguistic competence
L1 –   first language
L2 –   second, third, etc. language
SLA – second language acquisition
TAP – think aloud protocols
TL –   the target language
TLS –   target language study
TRIZ – the theory of inventive problem solving

TABLE OF CONTENTS

INTRODUCTION

The great and deep changes that are taking place in Latvia nowadays, its aspiration to become a developed European country, to form wide contacts with foreign countries have created a vital necessity for a high level of target language command ("target language (TL) is the language, which the learner is aiming to master (L2, L3, foreign language), as opposed to the native or 'source language (L1)" - Hartman & James, 2001:137; Crystal, 1999:334). TL becomes a key to world culture in its broadest sense. New conditions in the life of society – the need to communicate in a TL, the demand to be productive with a TL – create new requirements for its mastery: the highest, creative level of TL use. It is beyond doubt that access to linguistic creativity is one of the defining characteristics of the knowledge of a language. L1 speakers can produce and understand new forms and structures. In principle, coming to learn a TL also involves acquiring similar skills, at least at the level beyond simple repetition of learned verbal items.

In this connection, on the one hand, the accumulation of factual verbal information or information about the language creates a comprehensive awareness that language is a dynamic system, Tätigkeit (Humboldt), performance (Chomsky). Hence, the skills for using this information, i. e. creative verbal skills, seem to represent the only possibility to adapt in continuous and quickly changing communicative situations. These skills are necessary not only for adaptation, but can also help an individual to reach higher levels of productivity and proficiency (National Advisory Committee on Creative and Cultural Education (NACCCE), 1999). A creative personality is one of the strategic goals and priorities of the Latvia National Development Plan (2007 - 2013).

On the other hand, while the changes have filtered down to high schools and even to elementary schools and students display no lack of emotional involvement and persistence, there are often manifestations of extremely poor reproductive thinking and speaking in a TL. Issues are ill-defined and arguments are often fuzzy. There seems to be evidence that students have not been trained to speak well, to think well or to solve problems. They have difficulties in expressing their ideas, finding words, constructing and formulating thoughts (NACCCE, 1999; Carey & Flower, 1989; O'Se, 2000 – 2003). Thus, basic knowledge is a necessary, but not sufficient condition for language use. It is creativity that, focusing on the dynamic process of performance, offers, among others, skills for sophisticated verbal data handling, transformation, combination, stimulates fluency, flexibility and originality of speech (Torrance, 1987, 1979).

Linguists have always been and are impressed by what they call the "creative" aspect of language, a characteristic they consider to exhibit itself every time people use language (Katz, 1999; James, 1969). The problem of the interrelation between the general (language invariant) and the creative (language variant) laws of language use runs throughout the history of linguistics. In the investigation of the former, i.e. language universals, rules and regularities, linguistic science has achieved remarkable success (Robins, 1997; Артемов, 1969). However, all these rules do not explain according to what laws we should account for the language and speech creativity observed in everyday talk, for which corpus-based evidence from English conversation is offered by Carter and McCarthy (1995) and many others.

With technology advancing by the most incredible leaps and bounds, there have appeared possibilities to "catch" and "fix" the creative element in language use and, hence, to investigate it. The emerging possibilities stimulated an avalanche of research in language and speech creativity. The investigations approach the problem from various points of view: logical (Диоген Лаэртский, 1986; McCarthy, 2001), philosophical (Robins, 1997), structural linguistic (Chomsky, 1964), psycho-linguistic, sociolinguistic, functional linguistic (Firth, 1957; Hymes, 1972; Halliday, 1970), pragmatic (Yule, 1996; Cook, 1992), cognitive linguistic (Orthony, 1993; Katz, 1999; Ellis, 2003; Turner, 1991), corpus linguistic approach (Carter & McCarthy, 2004; Carter, 2004). The analysis of these explorations demonstrates that there have been accumulated vast empirical data about verbal creativity – the ways new language forms are created (Bloomfield, 1933; Chomsky, 1953; Rosch, 1978; Orthony, 1993), functional levels of speech creation (Красиков, 1990), creative processes and strategies involved in language learning (Ellis, 2003), the purposes for creativity within language, the types of interaction, types of contexts and the genres in which language creativity can occur, layers of language creativity (Cook, 2000; Warner, 2004), lexical relations that contribute to language creativity (Mendes et al., 2005), the importance of constraints for verbal creativity (James, 1969; Chomsky in Mackenzie, 1999), etc. Huge corpora provide evidence of language and speech creativity (Carter, 2004). Scientists show that "creativity, far from being simply a property of exceptional people, is an exceptional property of all people" (Carter, 2004).

However, all these investigations concerned either general linguistic explorations or L1 acquisition. The approaches from the perspective of target language study (TLS), basically, focus on studying language rules and regulations (Cook, 2000; Frysztacka-Szkrobka, 1997) or on the issues of learner's cognitive creativity in relation to the language learning pro-cess (Carter & McCarthy, 2004). The latter is investigated involving the insights of pedagogy or psychology rather than linguistics. Meanwhile, firstly, the Communicative language

methodology involves the ability to do things with the language, i.e. its creative use. That, besides creativity in the language form, entails also creative verbal performance, the ability to use language creatively (Carter & McCarthy, 2004). Secondly, it is observed that "children's lack of productivity in the novel [verbal] studies does not have to do with their linguistic knowledge, but only with production, creation difficulties" (Tomasello, 2001:174). It is the creative language transformation that provides further language development (James, 1969).

Several studies on creativity within the TL have shown that any sort of creative verbal activity is used for almost any purposes: re-keying primary frames, playful fun, rehearsal in private speech, etc. (Bateson, 1972; Lantolf, 1997; Broner & Tarone, 2001). Belz (2004:330) reports that language creativity may serve not only as a "sign of how the foreign language is 'going in', but also […] as an externalization of the learner's growing multicompetence, i. e. [proficiency]". Kussmaul (2000), Niska (1998) maintain that understanding foreign speech or a text is also a creative activity. Cook states that the awareness of verbal creativity and its enhancing in the TL classroom would help overcome the "dilemma between focus on structure and focus on use" (Warner, 2004).

Since no studies, however, have been made to systemically describe the nature of TL learners' creativity in TL use – whether there is verbal creativity at all, the extent of TL users' creativity as compared to L1 users' creativity, as well as the components, the levels and the processes involved in TL users' verbal creativity – it seems topical to explore them systemically for the purpose of TLS. In addition, Carter and McCarthy (2004:81) point out another very important issue about contemporary notional-functional and task-based approaches to language study. That is their tendency towards focusing on the pure formalistic "transfer of information, with the danger that language use comes to be seen only as utilitarian and transactional". The researchers admit that learners have survival needs and that English has become a utilitarian instrument, while Widdowson (2000) observes that students very "quickly pass from mere utilitarian motivations to expressing their social and cultural selves", i.e. language creative use. In this connection, the development of language teaching materials will encourage reflection on verbal creativity and its manifestations in different cultures. However, there is no systemic, unified method or unity of understanding of what creativity in TL use is, as well as there is no research on the implementation of verbal creativity in language teaching materials. The present dissertation fills this gap.

Hence, all the above mentioned investigations pose a task for the research to explore creative TL use, TL creativity, creative language, creativity within the TL, and speech creativity in different socio-cultural contexts. In this respect the methodology of creativity may

aid TL study to devise a systemic view on creativity in language use. Thus, the investigation of creativity is one of the most **topical** issues in the contemporary linguistic and applied linguistic study in its theoretical, practical, and empirical aspects.

The **goal of the research** is (1) to investigate the phenomenon of creativity in TL use on the basis of theoretical and empirical explorations and to build a systemic model of creativity in TL use; and (2) to explore and elaborate possible ways, means, concepts, characteristics, levels, and layers of creativity implemented in the use of the TL.

The **object of the research** is TL users' performance as represented in the TL users' oral and written products.

The **subject of the research** is creativity in TL use.

The **main hypothesis of the research is**: TL learners' verbal creativity exerts a positive impact on their linguistic and communicative performance thus ensuring their communicative competence on the creative level.

Having formulated the main hypothesis, it was found significant to investigate the sources of TL learners' creativity. Hence, the following **supporting hypothesis** is advanced: verbal creativity can be taught and enhanced to a higher level if supported by adequately developed teaching aids and methods.

The **objectives of the research** are:

1. To analyse the theories of creativity, linguistic theories and language acquisition theories in order to formulate a systemic view on creativity in TL use and TLS.

2. To theoretically ground creativity as an independent variable in target language studies:
   a) to elaborate the research apparatus (the definition of verbal creativity in the TL, as well as in TLS, creative concepts and characteristics in the TL, their levels and layers, measures of assessment, to elaborate the process of creativity in TL use and its stages, to define the components of creativity in the TL, and in TLS);
   b) to develop a model of verbal creativity in TL use that would foster its teaching, learning and research;
   c) to theoretically ground the goals and tasks of teaching verbal creativity in TLS in order to improve target learners' verbal performance.

3. To carry out an empirical investigation of:
   a) verbal creativity in TL learners' speech (oral and written) samples and the influence creativity might have on the development of linguistic competence, communicative competence, performance and proficiency;

b) TL learners' and teachers' beliefs and opinions about creativity within the TL and creative TL use; to attempt to identify the difference in language use between L1 user and the TL user;

c) creativity in the course books for TL learners in order to predict some of the causes of the TL creative or reproductive use.

The **methods of the research** are:

1. An analytical syrvey of theories in linguistics in general, language acquisition and TLS in particular on the problem using the methodology of the theory of creativity. The **theoretical basis** for the present research is provided by the following:

   1) the findings on the theory of creativity - the philosophy of creativity (Nikolko); the psychology of creativity (Wallas, Isaksen, Ponomarev, Treffinger, Kaufmann, Amabile, Welsh, Gardner, Guilford, Vernon, Welsh, and others); the psychometric approach (Guilford, Torrance); the integrative approach (Bogoyavlenskaya, Davis); the problem-solving approach (Altshuller, Parnes, Osborn, Ponomarev, Gordon, Prince), creativity in education (Torrance), which creates a possibility to elaborate a systemic view on creativity in language use, and to work out its conceptual apparatus;

   2) the findings elicited from linguistic theories after extracting the results of their research concerning language and speech creativity (Humboldt, Chomsky, James, Hymes, Widdowson, Lakoff, Krasikov, Hoey, Carter, McCarthy), which provide factual linguistic data for further research;

   3) the findings elicited from language acquisition research after extracting the results of their exploration (Artjomov, Tomasello and Bates, Halliday, Cook, Pope, Kramsch, Warner, Kussmaul), concerning language and speech creativity, which provide factual data for further research in target language studies.

2. A statistical measurement, a qualitative descriptive analysis and a comparative-descriptive analysis of TL school learners' (Latvia) and the University of Latvia TL students' written and oral samples in the TL.

3. Questionnaires administered to TL university students (LU, Faculty of Modern Languages), to TL schoolteachers from various schools in Latvia, and to university teachers (LU, MLF) in order to ascertain the TL learners' and teachers' beliefs on creativity within L1, the TL and in TLS; their statistical measurements, a qualitative descriptive and a comparative-descriptive analysis.

4. Statistical measurements and a qualitative descriptive analysis of TL course books used in various schools of Latvia in order to predict some of the causes of the TL creative or reproductive use (whether creativity within the TL is taught directly, systematically; goals put to learners in this connection; the rate of creative activities in the total amount of activities, types of creative activities, and kinds of creative methods applied).

5. Data and instruments triangulation to ascertain the reliability of the research tools and the obtained results.

The **novelty of the research**:

1. The structural and systemic analysis of verbal creativity in linguistics, language acquisition (LA) and TLS has been performed.

   a) The conceptual apparatus and the theoretical definition of verbal creativity in TL use and TLS, as well as its parametres and its place in linguistics and TLS have been worked out.

   b) A systemic structure of verbal creativity in linguistics and TLS has been worked out.

   c) The theoretical and empirical grounding of the criteria for the measurement of the final oral and written TL products has been elaborated.

2. The measurement, a statistical analysis and assessment of the parametres of verbal creativity in TL use has been first worked out and applied in this field.

3. The oral and written products of TL users' (schoolchildren and students), the course books for TL users and TL users' opinions and beliefs have been investigated from the point of view of creativity in TL use. The research results have demonstrated a necessity to raise awareness of creativity in TL use, to develop its methodology. That will help learners to realize themselves in the TL and to adapt in continuous and quickly changing communicative situations, to reach higher levels of productivity and proficiency.

The **theoretical significance of the research:**

1. A system of linguistic competence, communicative competence, and performance, which incorporate the verbal creativity aspect, has been designed to enable empirical investigation of TL learners' verbal creativity.

2. The structure of verbal creativity has been elaborated for its practical implementation.

3. Verbal creativity in TL use has been defined.

4. The parameters and measurements of TL learners' verbal creativity, which provide a basis for a comprehensive assessment and statistical measurement, have been worked out and piloted.

5. The methodology of teaching verbal creativity in TLS has been developed.

The **practical significance of the research**:

the findings of the empirical investigation of verbal creativity in TL use allow

1) to use the elaborated methodological recommendations of verbal creativity for the development of creativity in TL users' verbal performance;

2) to develop new approaches to TLS, models, and methods in TLS enhancing target learners' verbal performance;

3) to develop new materials for TLS, which foster reflection on verbal creativity and its manifestation in different socio-cultural contexts;

4) to assess and measure creative performance in target learners' language use;

5) to design new university courses *Language and Speech Creativity, Creative Methods of Teaching/Learning a Target Language, Creative Writing, Creative Methods of Text Interpretation* on the basis of the goals and tasks in linguistics and TLS.

All that would benefit the TL users' ability to meet the changing demands of the current labour market in Latvia and in the European Union.

The **approbation of the research.**

The results of the research are represented in the dissertation "Creativity in Target Language Use". The research data were computer processed using mathematical statistical methods at the department of Computer System Programmes, Transport and Telecommunication Institute, Riga. The main results of the research were reported and approved of at the annual International Creativity Conferences (Riga Teacher Training and Educational Management Academy, 2000-2007) and LU Conferences at the Faculty of Modern Languages (2000 – 2007) and at the Faculty of Education and Psychology (2004), the International Conference "Lifelong Learning – a Challenge for All" (Riga, 2002), Conference "Creativity as a Tool for Communication: Analysis, Procedures and Applications" (Spain, 2005). The materials of the dissertation were discussed at English language department meetings, MLF, LU. The results of the research were used in the courses *Hermeneutics, Integrated Text Analysis, Academic Writing, Normative Grammar, Functional Communication, Innovations in FLS*. There are **thirteen publications on the theme of the research**.

The **structure of the dissertation**.

The dissertation (227 pages) consists of an introduction, two parts (four chapters), conclusions and suggestions for further research, bibliography (339 items, 14 Internet sources), list of works published by the author, list of conference reports read by the author, glossary of the terms used in the study, and appendices. The dissertation contains tables and figures.

Part One
EXPLORATION OF THE THEORIES ON LANGUAGE AND CREATIVITY

Part One explores linguistic theories (1), language acquisition and TLS theories (2) on verbal creativity. It offers a systemic view on language as a creative phenomenon. The creativity aspect of verbal performance, as well as its parametres is elaborated. Further, a unified explicit understanding of verbal creativity as an independent variable for TLS (3) is built in order to bridge the gap in the investigation of this area, for to the best of our knowledge up to now there has been no such comprehensive effort in research literature. The elaborated concepts of verbal creativity in TLS and the methodology of its investigation are empirically researched in Part Two.

1. A SYSTEMIC VIEW OF LANGUAGE AS A CREATIVE PHENOMENON

This chapter presents a systemic view on language as a creative phenomenon. It explores the concepts and notions of creativity (1.1) in their relation to linguistics (1.2) to reach an understanding of verbal creativity. That investigation will theoretically ground the creativity aspect in TLS (3). It would help solve problems in researching creativity in language use in order to develop TL users' linguistic and communicative competences and performance.

1.1. Understanding Creativity and Its Concepts and Criteria

1.1.1 An Analytical Survey of the Theories of Creativity

While the overall goal of the present paper is to research creativity in TL use, more specific aims include weighing systemically (i.e. as a set of interacting, interdependent elements that constitute an integrated form, the whole of something – Hornby, 2004:1320; O'Connor & McDermott, 1997) the key terms in turn: the notion of creativity, its definitions, concepts, characteristics, stages, measures, levels, and factors enhancing creativity, in order to elaborate them into a model (1.1.3; 1.2.2) for the exploration of creativity in TLS (chapter 3).

Researchers have long been interested in the study of creativity, imagination, inspiration, as well as genius, talent, the gifted, prodigy, and originality, novelty, invention. Nevertheless, the first use of the abstract noun "creativity" was recorded in the Oxford English Dictionary only in 1875. As an object of independent, close investigation "creativity" appeared in the middle of the 20th century (Pope, 2005).

In the beginning creativity was understood in religious terms – "God the Creator", who created things from Nothing (ex nihilo). Hence, for many ages, up to the 20th century, it became a dominant orthodoxy that creativity has a divine origin and creative results appear from nowhere. Hobbes declares: "To say the World was not Created…is to deny there is a God" (*Leviathan*, II, xxxi, 1561 in Pope, 2005:37). In linguistics that view meant that only some elite people, e.g., genius writers, get creative inspiration from God. In language acquisition (LA) there was and is a point of view that only rare, gifted children are capable of verbal creativity, which is their inborn capability.

However, there were alternative views as well. Lord Rochester (Pope, 2005:37) in his poem *Upon Nothing* (1679) notes that "no-thing" in itself has "some-thing": "No-thing!...Yhou hadst a being ere the world was made,…When primitive Nothing Something straight begot./ Then all proceeded from the great united What!" Aristotle also wrote about creation from something, for example, from chaos or "Plenum" ("Fullness"). Nevertheless, this problem remains unsolved up to the present time. In LA the belief still dominates that creativity and TL studying are two unrelated domains.

From the orthodox Christian view comes another belief that God's creatures, humans, cannot themselves create. From this view there have appeared two meanings: (1) of the "one who is a dependent, instrument or puppet of someone or something else" (Pope, 2005:46; Hornby, 1974, meaning 3); and (2) of the creator's inborn, divine, mystical power, as well as superiority over mere creatures (i.e. the artist or author as genius), which excluded an individuality, a common person, from the creative process, and make him/her devoid of his/her own creative power. Such beliefs have deep roots in education, language studies and language acquisition study (LAS).

A third view is the understanding of creativity only in terms of a product or a finished work, which finds clear-cut evidence in education, L1 study, as well as in LAS. The emphasis on the result, in Pope's view (2005), is due to the English word borrowed from Latin past participle "creatum" (produced, made), which implied this sense of "completeness".

Since the 15th century researchers have been giving heed to the process of "creating", "what is being created". After Darwin's evolutionary theory and Bergson's "model of life as itself an intrinsically creative process" (Pope, 2005:43) creativity is seen more as a continuous, dynamic "flow" (reflected also in modern theories of a "creative flow" in Csikszentmihalyi, 1996; for language in Cook, 2000:106) than as a static completed result. For example, currently emerging research of creativity in everyday language and

speech (Carter & McCarthy, 2004); in written speech (process writing in Oshima, Hogue, 1999); in corpus linguistics (collocations, the theory of "priming" in Hoey, 2005).

Bergson's ideas influenced the introduction of James's *Pragmatism* (1911), in which he regards creativity, invention as, firstly, a *practical "tool"* that helps to change or fit to the concepts of reality; and, secondly, creativity, transforming a certain cline of possible solutions (relations, rules, meanings, values, etc.), changes the "before" out of which it appeared (1.1.2 - definition of creativity 1; further elaborated in Carter, 2004; 1.2.1; 4.5). Hence, in LA the creative learning a language means not to imitate or repeat it, but creativity is a "*practical tool*" that can make possible the invention of the outcomes (speech, texts, understanding, personality development, etc.), which will draw into reality much more original, novel, valuable results and possibilities in the TL. Both these two directions are reflected nowadays in the creative product- and process-approach investigations (1.1.2, 1.1.3), including TLS (3.1, 3.2).

In the middle of the19th century, as Pope (2005:39 – 40) observes, the notion "creative" was linked to the word "high" and associated with the *Creative Arts*. That underlined the distinction and the debate, which persist up to the present, between the fine and the applied, writing poetry and letters, studying literary texts and common everyday speech, painting pictures and houses, genius and common culture.

So, in the 20th century there began a massive application of the term to meet the needs of rapid changes in science, technology, commerce, military concerns. Binet (1901) published the first test of mental abilities, including imagination. Freud (1910) investigated *Creative Writers and Daydreaming*, creativity of famous painters (L. daVinci). Poincare (1913) proposed an influential theory on the generation of creative ideas, pointing out that "the appearance of sudden illumination [is] a manifest sign of long, unconscious prior work" (p.389). Wallas (1926) presented a four-stage model of the creative process, which is composed of the preparation, incubation, illumination, and verification stages. Spearman (1931) viewed creativity as an associative process based on the three principles of experience, relations, and correlates. A number of studies were devoted to creativity in gifted children, artists, mathematicians, genetic studies of geniuses.

It is J.P.Guilford's Presidential Address in the 1950s that opened up massive world-wide scientific investigations of creativity. He is the first to argue that every person is creative, can strive for creativity, can claim it by right. There are multiple spheres for creative activity, among them are creative education, creative writing, creative advertisement, etc. "In education, C.Rogers writes (Pope, 2005:21), we tend to turn out

conformists, stereotypes, individuals whose education is 'completed', rather than freely creative and original thinkers". In the boundaries of language study, the courses of *creative writing* are opposed to *academic writing* and *reading* or *criticism*, and these, in turn, are opposed to novelists, poets, etc., who never refer to themselves as "creative writers", but just "writers". These explorations lead us to the argument that all speech is creative: creative (writing) and academic (writing), literary and non-literary, written and common speech (detailed analysis in 1.2.1 and 3.1), which is also supported by the empirical investigation undertaken in Part Two of the present research. Thus, creativity research comes a long way down from the divine to the human and to natural.

Guilford separates the notions of intelligence and creativity, convergent and divergent thinking, defines the characteristics related to creativity, the content of creative thinking, its outcomes or products and devises tests for its measurement (2.2.3.a). Barron (1958) investigates *The Psychology of the Imagination*. Maslow (1959) and Rogers (1963) conclude that creativity and self-actualization are inextricable. Cambell (1960) points out *Blind Variation and Selective Retention.* MacKinnon (1962) researches *Nature and Nurture of Creative Talent*. Mednick (1962), in the theory of remote associations as the basis of the creative process, argues that the more remote the elements of the new combination, the more creative the process or solution; the number of ideas accounts for individual differences in the degree of creativity (p.221). Getzels and Jackson's *Creativity and Intelligence: Explorations with Gifted Students* (1962) stirs up a debate over the distinction between creativity and traditional intelligence in students. With the publication of Osborn's *Applied Imagination* in 1963 the era of creativity as a creative problem solving process begins, which is later developed by Parnes in his model of synectics (1967, 1977, 1981). The creative problem solving theory has totally changed the view on the teaching process. It is regarded now as a creative problem solving activity.

In education, Wallah and Kogan (1965) study *Modes of Thinking in Young Children*. It introduces the assessment with divergent thinking tests and the clarification of the relationship between creativity and intelligence. Torrance (1966) published the *Torrance Tests of Creative Thinking*. These tests have two parts: verbal and non-verbal. They measure such creative characteristics as fluency, flexibility, originality and elaboration (previously worked out and successfully measured by Guilford). Khatena and Torrance published a *Thinking Creatively with Sounds and Images* test in 1973. After that numerous tests that measure various cognitive creative aspects in L1 appeared (Runco, 1999; Creativity Assessment Index, 2005).

Contemporary investigations of creativity regard it as a multifaceted phenomenon. It is researched

1) as a general phenomenon which discloses its content in all phenomena of any domain (including LA): from the philosophical (Николко, 1990); psychological (Sternberg, 1988; Пономарев, 1986; Богоявленская, 2002); humanistic (May, 1994); associationistic (Fasko, 1999); behaviourist (Skinner, 1973), cognitive (Ellis & Hunt,1993; Anderson & Krathwohl, 2001) points of view;

2) as a specific phenomenon: an activity (Пономарев, 1986); a state (Amabile, 1987, 2001); a process (Welsch, 1973); an aspect of intelligence (Sternberg & Davidson, 1986); a function of reason: conscious; unconscious (Boden, 1991; Krippner, 1999); a function of a certain organ; a gift from God; a form of irrationality (Neihart, 1998; Koestler, 1973); an aspect of problem solving (Osborn, 1953; Parnes, 1967; Altshuller, 1996; Treffinger, 1990); an associative or analogical process (Spearman, 1931; Holyoak & Thagard, 1997); a trait-factorial approach (MacKinnon, 1961; Barron, 1963; Guilford, 1959).

General creativity research involves several areas (Isaksen et al., 1993), which are accounted for in LA and especially in TLS:

1) the study of the characteristics of a creative person (Torrance, 2002, 1980; Kirton, 1988; Davis & Rimm, 1998; Helson, 1999; etc.) and personality traits or dispositions, which are correlated either positively or negatively with creativity (in TLS that is the creative learner variable, his/her learning style-level);

2) the stages of the creative process, including the methods and techniques as well as their "*teachability*" (Osborn, 1953; Parnes, 1967; Kirton, 1976; Treffinger et al., 1982; Pershyn, 1992; Altshuller, 1996; etc.);

3) the characteristics of the creative product (Taylor & Sandler, 1972; Isaksen et al., 1993; O'Quin & Besemer, 1999, etc.) (what can be considered a creative, original, valuable, independent product in TLS);

4) the nature of the environment which is conductive to creativity (Torrance, 1967; Isaksen & Kaufmann, 1990; Kirton & McCarthy, 1988; etc.) (especially in TLS as soon as a foreign language is studied outside its natural environment in comparison with L1 or L2);

5) the nature of the creative imagination**,** perception, intuition (reference in 2.2.3) (especially important in TLS as soon as a TL is a different sign system, in comparison with L1, studied outside the natural language system);

6) the persuasion of others of the value of the work (Simonton, 2004; Csikszentmihalyi, 1999);

7) the assessment of creativity (Scott et al., 2004; Guilford, 1962, Torrance, 1966; Wallach & Kogan, 1965; Hocer & Bachelor, 1989; etc.) (in TLS this question is still not directly investigated, however, it is implicitly expected to characterize the TL users' final products).

Besides that, Kirton (1976) distinguishes a level-style distinction in creativity studies, which more accurately describes the qualitative differences in how people use their creative ability (adaptors or innovators), and individual style differences in addition to measuring their level of accomplishment (high or low) (detailed in 1.1.4).

In addition, Gardner (1993a,b) describes multiple "intelligences" or "domains of creativity" (Baer, 1999). It is argued (ibid.) that each of these domains is relatively autonomous and that the skills, understandings and their corresponding training activities across various content domains, underlying successful performance, in each domain are specific and unrelated to those central to other domains. Nonetheless, in the TL classroom all these arguments should be taken into account while studying language.

All these areas, relating to LA, will be discussed in greater detail further in the paper. The empirical research of the present dissertation will focus mainly on the creative process, the creative product in the TL, as well as their assessment, though other areas cannot be avoided.

Thus, current investigations argue that creativity is not restricted to rare geniuses. The notion of "gifted/talented" as a function of IQ is distinguished from the notion of "gifted/talented" as divergent, productive thinking and originality. It is viewed as inherent in all people and *can be taught, enhanced, nurtured* (Torrance & Torrance, 1973; Getzels, 1987; Willerman, 1979; Kirton, 1988, 1976).

All that intellectual diversity points to the disconnection of the research in the field, especially so in LAS. Csikszentmihalyi (1999) argues that a **"**systems" approach to the study of creativity should be applied, for example, by researching the interaction of the individual (personality traits, background, motivations, creator typology; however, creativity is not necessarily the product of a single individual), the particular field in which s/he works (taking into account the social components), and the domain of the creations (the culturally accepted norms, forms and styles). "Systems" might be different. In the further analysis the author makes an attempt to build a system of vebal creativity, which is applied to the undertaken empirical research of the TL users' verbal performance in Part Two.

1.1.2. Definition, Concepts, and Characteristics of Creativity

The complexity of the processes involved in the notion of creativity makes it difficult to define. By Lotman's observation (1995) the avalanche of frequent use of a term, accompanied by the loss of necessary monosemanticity, no sooner terminologically accurately defines the scientific term, but signifies the problem topicality and determines the field for new scientific ideas to be born. The definitions of creativity presented below have been chosen as those possessing greater clarity and value in language study. They reflect the five basic areas: product, process, learners' characteristics, environment and persuasion, which are accounted for in TLS.

1. "Creativity is the highest fundamental form of renovation of content". "It is the metamorphosis increment of content" (either of a process or a phenomenon involved into the novation), which can be expressed by the formula (Николко, 1990:61-trans. I. S.):

$$N = N_1 + \Delta N,$$

where N is the fundamental "novel/ new"; ΔN is an increment of content in comparison with the content where this novel / new content appears (N_1). This definition opposes the cognitive understanding of creativity as a metaphorical mapping across domains (Lakoff in Orthony, 1993) in the sense that metaphorical mapping is a linear process and a metamorphosis increment is described by non-linear equations. Nikolko's definition has a very suggestive consequence in education, in particular, in language studies. It explains the insight phenomenon, the qualitative shift in knowledge, the appearance of the novel or the new. His definition fully affirms Vygotsky's educational theory (1982) as a process of increment of psychological novelties in the child's acquiring object–sign verbal environment in cooperation with or under the guidance of an adult. It is supported by recent investigations in corpus linguistics, which are detailed in 1.2.1.

2. Creativity is an algorithm of actions, i.e. an activity having a definite structure (Altshuller, 2000) (detailed in 2.2.3.k).

3. Creativity is "an intellectual [and verbal] initiative, a non-stimulated from the outside continuation of thinking beyond the moment when the problem is already solved" (Богоявленская, 2002:104 – trans. I. S.). It is an independent movement along the created model of a task resulting in the development of the initial task (detailed in 1.1.3).

4. Creativity is a "person's capacity [in which imagination is encouraged] to produce new or original ideas, insights, restructurings, inventions or artistic objects, which are accepted by experts as being of scientific, aesthetic, social or technological value" (Vernon, 1989:94). Amabile (1987:227) adds an "appropriate solution to an open-ended

task". Welsh (1980:97) extends it to "the process of generating […] products by transformation of existing products [which]… meet the criteria of purpose and value established by the creator".

5. Isaksen and Treffinger (1985) define creativity as making and communicating meaningful new connections in order to:

- think of many possibilities;

- think and experience in various ways and use different points of view;

- think of new and unusual possibilities;

- guide in generating and selecting alternatives.

To summarise all these definitions, the notion of *creativity* in the present paper is understood as the highest form of renovation of content on the basis of a metamorphosis increment of content having as a process an algorithm of definite initiative actions structured along the created model of a task resulting in the development of its initial data, i. e. the production of new, original, appropriate, purposeful, and valuable products or connections by transformation or combination of the existing products in order to think of many, new, and original possibilities, experience in various ways, use different points of view, guide in selecting alternatives. A developed imagination and intuition are argued to play a significant role in this process.

These definitions were utilized in the definitions (a) of creativity studying – 2.2 and (b) of creativity within TL use – 3. The latter is our goal. These definitions explain the Communicative language teaching methodology that tries to solve the problems of communication and to work out creative activities for the development of language competence (1.2.2).

Creativity is distinguished from "*pseudo-creativity*" and "*quasi-creativity*". Pseudo-creativity entails the feature of novelty as a result of non-conformism and lack of discipline, and blind rejection of what already exists and simply letting oneself go (Cattell & Butcher, 1968). Quasi-creativity contains elements of genuine creativity, i.e. a high level of imagination and fantasy. In this case the problem lies in the connection between creativity and reality, for example daydreaming (Heinelt, 1974).

The definition lays the basis for the choice of concepts and characteristics of verbal creativity and creative verbal use. Kaufmann's (Isaksen, Murdock et al., 1993) logical structure of creativity concepts represents a full range creative process, where each concept (originality, creativity in the narrow sense, invention and innovation) represents different aspects of that process (novelty, validity, increment, realization) in their interrelation. He

argues that originality refers to novelty (coupled to unconventionality), which is a necessary but not a sufficient condition for creativity (in the narrow sense) that entails both novelty and validity. These, in turn, constitute necessary, but not sufficient conditions for invention, which entails novelty, validity, and increment. Finally, innovation incorporates all the required features of the total process of creativity, and presupposes novelty, validity, increment and realization. Thus, an idea is *original,* if it is novel for the individual who produces it, without necessary being novel for society as a whole (definition 4).

The notion of *novelty* includes

- the distinction between the concepts of intelligence and creativity, since the concept of intelligence does not require reasoning to be unconventional; in TLS there is also a dichotomy between knowledge (competence) and their actual use (performance), creativity refers to both, however, in the present study use, actual increment is researched;

- creativity is not restricted to rare, high level "break - throughs" that are implied by the notion of radical newness ("big C" form of creativity); creativity may range from low-level creativity, as in solving a typical insight problem ("little c" form of creativity), to the very high level involved in the shift of genres;

thus, creativity in TLS may be understood in a narrow sense (just studying a TL itself) and in a wide sense (original and valuable increment);

besides that, Boden (2004 in Pope, 2005:57) makes a distinction between **"*P-creativity*"** (personal break-throughs, new to the person) and "*H-creativity*" (new to the whole of human history);

analysts make a distinction between "*творчество*" and "*креативность*" (Вишнякова, 1998) (in Latvian we may distinguish between the terms "*radošums*" and "*kreativitāte*"). The former means an activity resulting in the creation of new material and spiritual values (Мещеряков, Зинченко, 2005). The latter means the intellectual and personality traits of an individual, which include original ideas, a different point of view, the process of sensing a problem, searching for possible solutions, drawing hypotheses, testing and evaluating, communicating the results to others, breaking out of the mould, recombining ideas or seeing new relationships among ideas;

another distinction is made between "*творческий процесс*" and "*креативный процесс*" (Высоковский, 2005) (in the Latvian language respectively "*radošs process*" and "*kreatīvs process*"). The former is grounded in the author's inspiration, his/her drive, abilities, customs and traditions. It is associated with the creation of something qualitatively new, which did not exist before. It is viewed as a socio-cultural phenomenon,

having both a personal and a procedural aspect. Imagination, intuition, thinking, emotions, will-power, and the unconscious component of the cognitive activity are considered to play an important role in it. The dominating component of the latter is its pragmatic element, i. e. the primordial understanding why to create something, for whom or what to create. It refers no more to the new products as to the new algorithms or taxonomies for these products, as well as new algorithms or taxonomies for creating the algorithms or taxonomies themselves. Its opposite activity is reproductivity – the work according to a mould, a traditional scheme. That is a technological element of "творчества" ("radošuma");

- creativity does not necessarily presuppose the inefficient, linear non-cognitive trial-and-error type of process (see Николко, 1990; definition 1);

- the distinction between Western and Eastern conceptions of creativity, since Western points of view regard it as the ability to produce novel and appropriate products, Easten outlooks value also re-creation of the old (Pope, 2005), which corresponds to TLS, where learners re-create the TL and create their own novel mental image, perception and understanding of the TL;

- the distinction and connection between the modern (innovative, adding new) and the historically earlier (before the18th century – from the origins, from the beginning, former, the oldest) meanings (Pope, 2005).

The notion of *validity* means correspondence to criteria and includes

- conceptual validity (a meaningful and intelligible idea in the TL – included in the semantic content/concept, analyzed in 3.2);

- theoretical validity (the internal consistency of a TL model and its relation to the rules and laws);

- expressive validity (aesthetic, linguistic, and modal value of TL products, included in the pragmatic frame, analyzed in 3.2);

- instrumental validity (its natural practical application in a domain, i. e. a TL);

- social validity (innovation at the societal or cultural level).

The concept of *invention* means an objective and real contribution to existing knowledge. Thus, the notion of *increment* should be added to the list.

The notion of *innovation* entails putting the invention to use, which involves

- the application of creativity, i. e. the ability to get ideas and to be flexible and open to your environment. Change and action come from the act of innovating. Creativity does not necessarily mean that you have to innovate, but it is from creativity that ideas are born before you can begin to think of innovation;

- adoption (evaluation of a new product, process, idea along with the rules governing their acceptance); "'fitting' into old patterns that already exist *and* […] finding new patterns that 'fit' currently changing circumstances, needs and desires" (Pope, 2005:58);

- implementation (putting new products, processes, ideas into effect);

- diffusion (spreading of a new product, process, idea, in a social system over time).

Researchers on creativity (Guilford, 1950, 1967, Rose & Lin, 1984, Torrance, 1979, 1994, Runco, 1991), distinguish numerous characteristics of a creative performance. However, the following five are included in almost all classifications and they, at the same time, may characterize linguistic performance as well (the notion of "idea" further is understood as any verbal proposition, as well as a gesture, a drawing, a musical phrase, etc.). These characteristics will be utilized for the description and assessment of creative verbal activity in general (detailed in1.2.2) and in the TL in particular (detailed in 3.2).

1. *Fluency* – the ability to generate and produce a large number of alternative "ideas" with words or figures (e. g., list as many sentences or questions as possible). Fluency can be divided into:

- *word fluency* – a person can easily state words containing a given letter or combination of letters;

- *associational fluency* – a person can easily state synonyms for a given word;

- *expressional fluency* – a person can easily say well-formed sentences with a specified content;

- *ideational fluency* – a person can easily produce "ideas", to fulfill certain functional requirements, for example, to name objects that are hard, white and edible, or to write an appropriate title for a given story, express a particular attitude in as many ways as possible;

- *figural fluency* – a person can easily produce ideas in a variety of pictures, schemes, diagrams, etc.

2. *Flexibility* – the ability to produce a variety of different kinds of ideas simultaneously, to shift from one category to another or to use a variety of categories or classes (e. g., shift in genres, styles, readership, forms of a text, connotative/denotative, direct/figurative, etc.). Flexibility can be:

- *spontaneous flexibility* – a person can produce a great variety of ideas. For example, in suggesting uses for a brick, a speaker or writer can shift among a wide veriety of categories easily, from building material to weight, etc.;

- *adaptive flexibility* – a person can generalize requirements of a problem to find a solution. For example, in a problem of forming squares using a minimum number of lines, s/he can abandon the usual idea that all squares have to be of the same size.

3**.** *Originality* – the ability to generate and produce novel ideas away from obvious, commonplace, banal or established, statistically unusual, infrequent (e. g., what would/might happen if…?). Originality can be:

- *originality of connection* - of structures, cohesion, or combination;
- *word originality* – lexical, morphological, etc.;
- *ideational originality* – content, functions, ideas, associations, responses that are judged to be clever.
- *figural originality* – of pictures, diagrams, schemes, plans, etc.

4. *Elaboration* – the ability to develop, embroider, embellish, carry out or otherwise elaborate ideas, produce many rich details (e. g., given a general task, fill in detailed steps; given two simple lines, draw a more complex object).

5. *Appropriateness* – the ability to produce relevant, meaningful ideas.

Besides that, researchers (Torrance, 1994, Davis & Rimm, 1998) distinguish the following creative characteristics: imagination, fantasy; intuition; creative perception; divergent thinking; analogical thinking; analysis; synthesis; the naming facility; seeing problems; sensing gaps or difficulties in information, missing elements; making guesses; visualizing; openness; ability to regress; predicting outcomes; evaluation; logic; concentration; humour, emotional expressiveness; story telling articulateness; communicating the results; transformation; combination; tolerance of ambiguity. They are not researched in the present paper due to the limits of the investigation, although they are accounted for in the training programme.

1.1.3. The Process and Stages of Creativity

Process is the main cognitive component in creativity. The creative process, required to reach creative products, entails the capacity to select the key features of rules, laws, and theories or to find new relations among bits of information. "Creativity […] does not come from any sudden inspiration invading the idle mind and idle hands, but from the labour of the driven person" (Roe, 1953:132). Guilford's (1950) definition of the creative process includes problem solving plus evaluative ability, which compose the Structure of Intellect Model. Torrance (1979) views the creative process in education as a set of abilities, skills,

motivations and states linked to dealing with problems. Albert (1990) in-cludes decisions, knowledge and intentions. On the basis of several models (Wallas, 1926; Dewey, 1910; Parnes, 1967; Альтшуллер,1973; Triffinger, 1990; Пономарев, 1960; Богоявленская, 2002) the following stages of the creative process were singled out, which help us to explain in TLS, for example, the process of writing (Oshima, Hogue, 1999), translating (Kussmaul, 2000), speaking, teaching or learning a TL. Fig.1.1.

1. Preparation, which comprises:

a) a verbal task or information; the initial procession of the foundations (knowledge base: in general and in specific (TL) domains, motivation and disposition, management and metacognitive systems); the "tool" skills (creative and critical thinking); the methods (decision-making and problem-solving);

b) creative perception and analysis of the task; finding facts (e.g., analysis of the source text (ST), analysis of the sample texts in writing, in reading, analysis of a corpus of language items);

c) establishment of the main functions, key features of verbal items (e.g., the main function, goals of the ST and the target text (TT), the key features of the text, register, etc);

d) analysis of the problems; finding and selection of the problem (e.g., the problem of translation, the problem of writing an essay, the problem of collocation, colligation);

e) establishment of the main contradiction; the problem formulation (in terms of a hypothesis if I do it this way, I shall get this, but lose that; if I do that, I shall lose this);

f) search for information; idea finding (authentic samples, books, Internet resources, experts' help, how it is done by others).

2. Solving problems: application of techniques, setting constraints on a solution to the problem, changing, transformation, restructuring constraints (e.g., play with sounds, words, phrases, structures, text parts according to linguistic processes that are discussed in 1.2, 2.2.3, 3.2). *The novelty is achieved by transformation or/and introduction of new key features in the verbal items*.

Conscious	Unconscious
3. Formation of a model of the task (explanations see later in the text).	3. Incubation
4. Finding a hypothesis of solving, selection of alternatives or "primings" (Hoey,2005).	4. Illumination.

5. Organization of the idea, verbalization of the solution, its elaboration, its development through reasoning (e. g., in writing – writing several drafts; in translation – writing drafts of translation; in speech – actual articulation).

6. Verification of the found solution (publication; reaction to the submitted essay, project, translation; listener's reaction to the speech utterance).

7. Entrance into a "super system" (Альтшуллер, 1973), i. e. inclusion of the present task and the found solution into a broader context (e. g., include this word into an alternate semantic context, pragmatic frame, re-think the written essay in terms of a BA, MA paper; include the translated text into a broader socio-cultural context, a different context over 20 years, 40 years; include the speech utterance into a wider discourse).

In reference to TLS and creativity within a TL it is suggested by the author of the dissertation that an alternative to the traditional "Three Ps" methodology (Presentation-Practice-Production) may provide the following stages. Firstly, formulation - analysis of real data, selection of the key features and analysis of its structural system. Secondly, problematization – analysis of the verbal items from different sources and their comparison with the practice of use. Thirdly, development – creation of new verbal products by transformation or/and introduction of new key features into the verbal items. Fourthly, evaluation and assessment of the results of each stage at the levels of the acquisition of theoretical concepts, received products in the process of verbal activity and the acquisition of verbal creative methods.

After the first acquaintance, a verbal task or information undergoes a profound analysis. The analysis becomes the sole means to clarify the elements and separate parts, the details of the model created further. That is why it seems necessary to make students aware not only of the rules of language use, but also of their variability and the creative use of the TL in language corpra.

The choice of the best verbal variant is carried out by the speaker or writer on the basis of analysis through synthesis (Рубинштейн in Коссов, 1997:16) by the relation of various characteristic verbal features according to several factors: (1) their differences, not resemblances, (2) the search for new relations among verbal task/information elements (ibid.), (3) taking into account the systemic variability of the language itself, (4) internal changes (students' motivations, interests, needs, their whole personality), (5) external changes (the socio-cultural and discourse communicative situation) (Lewis, 2005). Depending on the results of the analysis and the possessed means, various systems of

relations, an image and "the main contradiction" are constructed (Altshuller, 1996), i. e. in what key to encode a context.

Then, the formulated contradiction and the image are compared with the initial task as many times as is necessary to correct it in the interaction. After that it becomes a "concept" of reality in cognitive meaning (Orthony, 1993) or a "model" (Богоявленская, 2002), according to which the creator singles out relevant characteristics, decodes, structures them and encodes into his/her own constructions, using his/her own language means. Such model may be represented mentally or graphically in the form of a scheme, picture, diagram, etc. The stage of the model formation takes time and is connected with intensive verbalization, discussion, etc., because after the preparation there is observed a process of active subjective encoding that helps to metamorphosically transform the information, add or understand it in accordance with the person's own mental context (or mental characteristics). That is why researchers often report about the creator's personal commitment to the task, his/her drive, liking, involvement, interest. Therefore, in language studies the students' initiative, independence might be a sign, a first step to creativity.

The model created by each person in their mind becomes a unified system of comparison. It is a basis not only for the creation of an adequate, relevant, original, new reality (of a TL), but also for further variations. The model becomes a productive tool, a creative, heuristic device. It turns out that verbal and imaginative, linguistic and non-linguistic problems are closely connected and interplay in any creative process (including TLS). The creative process is represented by the author of the present paper in the following fig. 1.1.
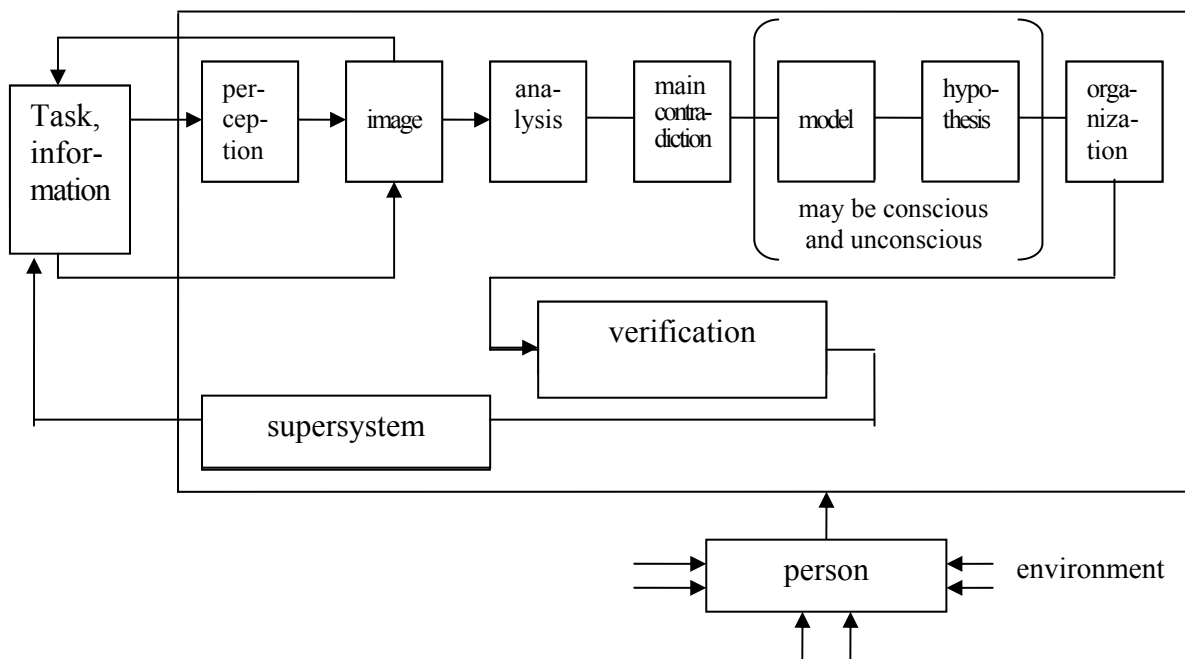
Figure 1.1. Creative Process

Thus, the creative process is viewed as an independent movement along the model resulting in its transformation and development, and a spiral shift into the supersystem (a system that is made up of systems and should be distinguished from large but monolithic systems by the independence of their components, their evolutionary nature, emergent behaviors, and the interaction of their components). The creative process viewed as "analysis–contradiction (problems)–model–hypothesis–verification–supersystem" radically differs from the empirical process of trial-and-error (Богоявленская, 2002; Altshuller, 1996, Саламатов, 1999), and reproductive "Three Ps".

The created model fixes certain characteristics, which are kept till the model functions. This can explain the cases, when some important features of the task or information are not included into the new construction – these fixed characteristics block the other ones (Богоявленская, 2002), making them "lateral" (De Bono, 1970). The model determines the knowledge functioning, appears to be a directive instrument to a person's thinking, analysis and decision-making. It is a highly individual creation. Each person creates a different model and sometimes cannot be quite accurate and adequate. The instructor's model in most cases is not adopted by the person. That may have both positive and negative aspects. In language studies that might explain why students sometimes do not use the knowledge they have acquired, that might also help teachers see their own models and assist students to overcome their blocks (classification of blocks – 1.1.5). In linguistics all aspects of language meaning are important and, in fact, we strive to achieve their active knowledge and use. A model becomes an instrument not only of their storage and, therefore, retrieval, but also of their re-presentation.

The elaborated stages and scheme of the creative process were utilized in the investtigations of the creative aspects of the translation process, product and the influence of the creative techniques on teaching translation (Surkova, 2005). Latvia University undergraduates in completion of their BA papers (4 papers) have been involved in the investigation of creativity for several years, under the guidance of the author of the present paper. Theoretical ideas were also piloted by the author. The research methods included (1) video-recorded translation processes (four hours) in English and the students' L1 (Latvian and Russian) and their transcription (the think-aloud protocols, TAPs, were coded according to Krings, 1987 and then analyzed); (2) comparative analyses of the translations fulfilled by famous Latvian and Russian translators in different times; and (3) a piloting study of the effectiveness of the creative techniques on teaching translation. The informants were (1) four pairs of LU second year English language students and translators (fe-

males, aged 21-23); (2) extracts from translations of Hemingway and Shakespeare; and (3) 10th Form students of a Riga Secondary School, intermediate level of English proficiency, training period lasted for four weeks. The results proved theoretical findings on creativity.

The elaborated scheme shows that the whole creator's personality is involved in the process, as the model is structured according to it. That is why a person's individuality changes, develops along with the creative process.

In the evaluation of the creative character of the person's activity researchers distin-guish the abilities to profoundly analyze the information; to develop creative techniques, strategies and skills of operation; to develop their individuality in order that they reach the genuine creator's level of culture and self-realization. However, that is the domain of pedagogy. In the sphere of the present research remains the question – what is the main measure to assess students' verbal creativity along with the singled out concepts and characteristics of verbal creativity - the measure that will make the teacher's endeavors fruitful and the feature that will stimulate the students' own independent work?

1.1.4. A Measure of Assessment and Levels of Creativity

The proliferation of hundreds of verbal creativity characteristics exacerbates the criterion problem for creative research. "Measurement is a process of assigning numbers to some phenomena, which ideally are reliable, meaningful, and valid. Assessments, on the other hand, involve appraisal and compa-rison, which are used to make judgments and decisions about the people being tested […]. Measurement and assessment are not synonymous. At best, reliable measurements of particular constructs should be only one component of any assessment" (Kerr & Gagliardi, 2003).

Different general creativity tests measure different general constructs (ibid.) within the complex intellectual and affective concept of creativity. The tests that measure verbal creativity in the TL are non-existent. The verbal part of a general creativity test measures cognitive abilities in L1. TL use needs special approaches. The general categories include tests of divergent thinking, attitude and interest inventories, personality inventories, biographical inventories, judgments of products, the study of eminent people, and self-reported creative activities and achievements.

Measures of the Creative Process. In general creativity research divergent thinking is the main measure of the creative process. Guilford's and Torrance's batteries of divergent thinking tests are widely used today in the study of creativity. However, there is no comprehensive research of their validity for TLS, as well as their adaptation for TLS. The

existing research is based on the comparative analysis of novice and expert writers in the idea generation process (Carey & Flower, 1989), in the rhetorical representation of ill-defined problems in writing (O'Looney et al., 1989), the analysis of the creative process in translation (Niska, 1998; Kussmaul, 2000), the analysis of creativity at the early stages of language acquisition (Rūķe-Draviņa, 1973; Николко, 1999; Tomasello & Bates, 2001).

Measures of the Creative Person. Distinguishing Traits Personality inventories, self-report adjective check-lists, biographical surveys, interest and attitude measures, self- and peer-nomination procedures, and interviews are all methods used to study the creative person; however, personality assessments and projective tests are the primary measures used. Creativity has long been associated with a number of psychological traits, the most prominent of which include initiative and activity (Богоявленская, 2002). Creativity measurement for TLS purposes from this approach is non-existent.

Measures of the Creative Environment. The analysis of the creative learning and teaching environment (Зиновкина, 2001) is employed. Nasedkina (Наседкина, 2004) singles out parameters of a creative didactic environment, Cook (2000) determines types of context where verbal creativity occurs. There are no special measures of the creative environment for TL learning and teaching.

Measures of the Creative Product. There is a typology of the creative product offered by Nevskaya (Невская, 1968) and Altuhova (Алтухова, 2003), case studies of humour and language play in SLL in native-non-native interaction (Bell, 2005). The training of general creative techniques is used in the TL classroom to achieve creative results in the TL – training creative thinking by means of creative questions, deBono's techniques (Frysztacka-Szkrobka, 1997). There are no special creativity measures of the creative product in TL use (Surkova, 2007).

The many challenges in operationalizing and assessing verbal creativity in the TL are still being confronted today. The present study is the first attempt to solve this problem (Part Two).

Bogoyavlenskaya (Богоявленская, 2002) argues that a unit of creativity is the intellectual initiative, which is validated upon a vast data base. It is defined as "a non-stimulated from the outside continuation of thinking beyond the moment when the problem is already solved" (p.104), an active internal drive to new constructions, understandings, etc. In language studies such unit of measure of verbal creativity might be a **verbal initiative**, independent activity, an internal drive to new verbal activities, restructuring, constructions, trans-formations, play with words, etc. A student may be active in speech,

but without initiative, s/he fulfills only what s/he is told to do. Such a student is usually called conscientious or diligent, but not creative.

The following main forms of the innovative process are distinguished (they are further developed for TLS in 3.2.):

1. Reproductive – the process of making a copy, producing something again in the same way (Hornby, 2000:1083), in other words, saving, and reproducing the existing reality (language). It serves the basis, the pre-requisite, the condition of creativity. It can exist independently from creative forms. Its forms are non-stationary and evolutionary ones (Николко, 1990:3). In language study reproductive may mean acquisition of and learning rules of language and communication, standards, icons, schemas, etc.; as well as modes of memorizing: cramming, rote learning, giving specific training, (Cook, 2000), etc. The advantage of TLS is that already at this stage knowledge can be taught creatively. The way we teach will influence the re-production process and its outcome.

2. Creative – the process of renovation, modification. It is the peak of the pyramid of the forms, where newness is seen more as a means than a result of that activity, as one of the forms of metamorphosis renovation of matter (Николко, 1990:39). Nikolko argues that it is the form succeeding the non-stationarity and the evolution. Creativity uses them as material to build its own world. The fundamental feature of creativity is in the paradox (ibid.): creative newness is not restricted to everything that was before it, including the pre-requisites out of which it appears. The newness does not exist and cannot exist before – it appears under certain conditions and in situations as something strange, alien, independent, non-identical to that before. It is the phenomenon that bears in itself an increment to the content of the before existed world. Cook (2000:107) calls it "general flexibility and adaptability, […] the generation of new ideas"; and Hoey (2005:172) reveals its mechanism analyzing phonological, lexical, grammatical, textual primings, showing how the process of renovation emerges and is embodied into words and structures (1.2.1).

Bogoyavlenskaya (Богоявленская, 2002) has worked out, further, the following three levels of the creative activity.

1. Stimulative-productive. A language user fulfils only what is appointed to him/her, keeps only in the boundaries of a given or primarily found way of operation. S/he does not go beyond the rules of the language, the meanings set in a dictionary, the words found in a dictionary. His/her activity is determined by external stimulus. As soon as a task is fulfilled and a skill acquired, nothing stimulates further learning activity.

2. Heuristic. A language user finds new, original ways for a single separate case. S/he does not go beyond that.

3. Creative. A language user independently finds new ways that become devices to solve problems of a wider context.

The first two levels are the reproductive ones and the third level is the productive or creative one. These investigations allowed the author of the dissertation to work out the levels that characterize the creative verbal activity in the TL. Besides that, they helped to devise measuring tables for the evaluation of the creative verbal performance (3.2).

1.1.5. Factors Enhancing Creativity

The contemporary creativity research attests that creativity can be "nurtured", "*taught*" (Torrance, 1971); "*learned*"(Pope, 2005). Creativity can be *consciously managed* (Altshuller, 1996, 1980; Зиновкина, 2001): "aids to creative teaching" (Hallman, 1971); "teaching to produce new and valuable combinations of ideas" (Davis, 1971); "*increase* creativity" (Parnes, 1971), which implies that *creativity is a skill or ability to be maintained or improved by practice*. In the creative studying process the student takes an active part. This way, s/he becomes the co-author of the knowledge and information, whilst the teacher acts as a coordinator of the teaching process. In consequence, the question arises – how to activate his/her creative potential.

In answer to that question researchers (Torrance, 1972; deBono, 1970; Parnes, Davis, Stein, 1975; Crutchfield, Dowd, 1989; Hallman, 1971, MacKinnon, 1961; Barron, 1981; Gordon, 1972a, b; etc.) identify the following catalysts, i.e. factors that cause a change, make it happen faster:

1) a challenge to become creative, problems which tax learner's talents and intelligence (in AL for many students to learn a language is a heavy, tedious, unnecessary burden);

2) motivation, drive;

3) the encouragement of the creative thought process to look for new verbal connections, to associate, to imagine, to guess, to hitchhike ideas and words, to build on the ideas and utterances of others, to juggle improbably related elements, to shape theories, to combine language material and structures, to take risks in language, to probe for structural and lexical relationships among words, etc.;

4) constraining students relevantly, competence in their chosen field of endeavor, encouragement to overlearn;

5) deferred judgment, minimize the importance of errors, make clear that mistakes are both expected and a necessary passing stage;

6) promotion of flexibility, fluency, originality, elaboration, expressiveness, modality, both in language and content;

7) becoming a more sensitive person to words, discourses; pragmatic, communicative moods and feelings of other people; to all external stimuli; to social, cultural, academic problems; to public issues; to the commonplace; etc;

8) creative verbal perception, intuition, and imagination;

9) creative techniques and strategies, opportunities to manipulate language materials, ideas, concepts, tools, and structures;

10) encouragement of the self-evaluation of individual progress and achievement;

11) discipline in planning, organizing, carrying out their work, in achieving results;

12) making use of questions;

13) creative involvement in projects, individual/group activities, written assignments, etc. which stimulate enjoyment, satisfaction and flexibility;

14) non-threatening atmosphere, freedom, provide opportunities for self-initiated learning which maintains spontaneity, exploration, experimentation, hypothesizing, humour, openness, playfulness;

15) coping with frustration, failure, tiredness;

16) considering verbal, communicative problems as wholes; "understanding of problems occur with greatest insight when priority is given to structural patterns and to principles" (Hallman, 1971:224).

Although all these catalysts are of equal importance and should be accounted for in the TL classroom (which means a totally new attitude to the teaching/learning process), all researchers put more stress on the first three items, which may refer to the TL learner's or teacher's personality traits, to the TL teaching/learning process, to the form and type of language tasks, activities, material, instruction. For example, the empirical research (Part Two, 4) has shown that the task to write a composition or an essay entitled *My Working Day, The Best Day in My Life* or *Causes of Lack of Time* produces boring, unimaginative, plain, useless works. The title should be challenging, motivating, and encourage creativity.

Creative capacities can easily be inhibited. The awareness of the following blocks, or barriers, or obstacles, i.e. factors that make movement or progress difficult or impossible (Davis, 1992; 4) may aid creative activities and predispositions. They are distinguished

from the restrictions or limitations to creativity that make a product or idea creative instead of merely original (occurring for the first time) (detailed in 3.1).

1. Perceptual (not seeing what the problems are, what may be wrong in the communicative situation; our biases; statement of the verbal problem; inability to define words, to see remote relationships; inability to see collocations, context, environment into which the word is included; incapability to use unconscious perception and evaluation freely; to become accustomed to perceiving things in familiar way, difficult to view them in a new, creative way).

2. Cultural (source culture or target culture and society lay down the rules of behavior, thought, action; pressure to conform to teacher-chosen goals and activities, standardized routines and tests or an inflexible curriculum, stereotyped patterns of habit, judgement, motivation related to occupation, job, etc.).

3. Emotional (hostility toward the divergent personality, rigidity of personality, overpowering fear, love, hate, anger make us "freeze", insecurity, fear of making mistakes, making a fool of yourself, overmotivation to succeed quickly, grabbing the first idea that comes along, lack of drive in carrying a problem through to completion and to the test, in putting a solution to work, etc.).

4. Mental (Von Oech, 1983) (1) "the right answer" – the usual assumption that there is only one right answer; 2) "that's not logical" – the cultural assumption that logical thinking is best suited for an evaluative phase; 3) "follow the rules" – thinking of things only if they presently are, not as they could be; 4) "be practical" – interferes with imaginative asking "What if…?"; 5) "avoid ambiguity" – in fact, ambiguity is a subtle form of motivation, intention that inspires imaginative thinking and which is so typical in discourse; 6) "to err is wrong" – errors, in fact, serve as a stepping stone; 7) "play is frivolous" – countless innovations, actually, are born via playing with words and functions; 8) "that's not my area" – an excuse for not even trying to solve a problem, not looking to other fields for ideas and inspiration; 9) "don't be foolish" – culture or age barrier, creativity means fooling around with words and ideas; 10) "I'm not creative" – this is a self fulfilling prophecy – what do you believe?) (their operation in translation in Kussmaul, 2000).

5. Learning and habit (our well-learned ways of thinking and responding; early learned "correct" responses, routines of verbal behaviour; language habits and conceptual categories).

6. Rules and traditions (rules and traditions of the mother tongue; the assumed way of thinking; inflexible school systems; leadership that treats students as automations;

premature judgement; inflexible conformity; reflexive ritual; inflexible attitudes; being habit bound; highly specialized roles; established procedures; mistakes are routinely punished; the status hierarchy; policies, procedures, regulations (including unwritten ones) that slow or prevent creative innovation).

7. Resource barriers (shortage of time, supply, money, help, information; materials).

Summary

Although creativity investigation has a long history, the contemporary theory of creativity appeared in the 1950s, marking rapid changes in the knowledge, its acquisition, teaching and learning, choice and use, which might help us to better understand the notion of "language in use" or "performance" in linguistics and TLS.

The explorations of creativity presented in this chapter provide a methodology for the analysis of linguistic creativity.

Creativity in the present study is understood as the highest form of renovation of content (in comparison with reproduction and evolution) on the basis of a metamorphosis increment of content having as a process an algorithm of definite initiative actions structured along the created model of a task re-sulting in the development of its initial data, i.e. the production of new, original, appropriate, purposeful, and valuable products or connections by transformation or combination of the existing products in order to think of many, new, and original possibilities, experience in various ways, use different points of view, guide in selecting alternatives. A developed imagination and intuition are argued to play a significant role in this process.

Kaufman (Isaksen, Murdock et al., 1994) distinguishes the following concepts of creativity: originality, creativity in the narrow sense, invention, innovation representing different aspects of that process: novelty, validity, increment, realization in their inter-relation. The creative performance and products (as well as we suppose verbal performance and products) are characterized by fluency, flexibility, originality, elaboration, appropriateness, plus, in language study and language use, accuracy, expressiveness and modality.

General creativity research is carried out in seven main directions:

1. The study of the characteristics of the creative person including styles and levels of creative personalities (the creative learner variable, his/her learning style-level in TLS).

2. The study of the creative process, methods, techniques and "teachability" of creativity (which finds its application in TLS as well).

3. The characteristics of the creative product (what can be considered a creative, original, valuable, independent product in TLS).

4. The nature of the environment stimulating creativity. The creative process is an activity having a definite structure which coincides with the stages of the study process, the process of translation, the process of text analysis.

5. The nature of the creative imagination, perception, intuition (especially important in TLS as soon as a TL is a different sign system, in comparison with the L1, studied outside the natural language system).

6. The persuasion of others of the value of work.

7. The assessment of creativity.

All these areas relate to and interplay in TLS, although the empirical research of the present dissertation will focus mainly on the creative process, the creative product in the TL, as well as their assessment and the environment stimulating verbal creativity.

A unit of measure of verbal creativity is a verbal initiative as a main unit of verbal activity of students. It has three levels of its representation: stimulative-productive, heuristic, creative, which correspond to the main forms of the creative process: reproductive (non-stationary and evolutionary) and creative.

The contemporary creativity research proves that creativity can and should be enhanced in students. However, it is researched in reference to the students of other disciplines than TLS, who study in L1, not in a TL. Scholars identify several catalysts of creative behaviour, as well as blocks and barriers to creative activity, which should be accounted in TLS as well.

1.2. Creativity in Linguistics

In the previous subchapter 1.1 a general conceptual apparatus of creativity as a system has been elaborated. Subchapter 1.2 focuses on the linguistic studies in particular from the angle of language creativity. It analyses linguists' views on and approaches to language creativity. It discusses the elements, characteristics, processes, and methods involved in linguistic creativity accumulated up to the present day with the view to extrapolate the language creativity aspect (1.2.1), inasmuch as there is no such exploration up to the present day (Carter, 2004). Subchapter 1.2.2 analyses the notions of the linguistic and the communicative competence and offers a new understanding of the system of competences and performance, which allows us to distinguish the creativity aspect in

language. This will help to lay foundation for further investigation of the creativity aspect in TL practice and aid in its measuring and assessment.

1.2.1. An Analytical Survey of the Theories in Linguistics

The history of the hitherto existing investigations in linguistics is the history of searching for universals, rules and regularities in language, as well as attempts to create a theory that would describe not only general (language invariant), but also productive (speech variant) laws of language existence. In the investigation of universals, rules and regularities linguistic science has achieved remarkable success, especially in phonetics, grammar, syntax, stylistics, lexicology, pragmatics, communication (Robins, 1997; Арте-мов, 1969). However, all these discovered rules and regularities do not explain according to what laws we should account for language and speech creativity observed in everyday talk, for which corpus-based evidence from English conversation is offered by Carter and McCarthy (1995), Lewis (2005). This subchapter explores what is already known in the linguistic research about how new spontaneous forms, sentences, texts, discourses are produced; how to create unique, original (literary, poetic) language samples; what processes underlie the differences in language use between TL users and L1 users.

The problem of the interrelation between the regular and the creative is evidently a dialectic unity of the whole: the stable and the flexible, the rule and the deviation, the formal and the natural, the language and the speech, the competence and the performance, etc. (Braine & Hardy, 1982:176). Already the Ancient Greek and Roman dialectic study of language was centered on the understanding of language as the lawful, regular (the Analogists) or as the irregular (the Anomalists). However, Robins (1997 in McCarthy, 2001:23) points out that the study of language by the Ancient Greeks and Romans was made on logical rather than linguistic grounds. Creative aspects are regarded as a domain of rhetoric, poetry, belles-lettres or barbarism. The main interest lay in finding universal regularities, explaining logic in language. They considered that poetic and rhetoric creativity could be taught. They had worked out special teaching methods and were virtuosos of their use. Diogen Laertius (Диоген Лаэртский, 1986) was the first to introduce that kind of education and the first to use tropes, metaphors, allegories, implications, inversions, repetitions, polysemy, unusual collocations, etc. in teaching the art and craft of creative speech. It is with the Sophists that the notion of creativity was formed along with the work to formulate the rules of creativity. Aristotle's *Poetics* is a bright example for that. Socrates' opinion was that only consciousness can fathom the

deepest secrets of human spirit (2.2.3.o) in contrast to early Greek philosophers who revered creativity as an unconscious ecstatic power (2.2.3.n).

In the Middle Ages and during the European Renaissance era, in the 17th and the 18th centuries major efforts were made to study universals in the grammar of newly discovered languages, to classify the variety of world languages according to their resemblances on philological basis. 19th century linguistics questioned the status of human beings – natural re-creation from something or natural transformation of something that previously existed (e. g., Darwin's theory of evolution – 1.1.1). This new way of looking at human development informed the study of language life, its development, and its change.

Most notable to our study are Humboldt's thoughts on language. Humboldt is one of the first linguists who posed the problem of creativity in language and speech from the philosophical point of view. He worked out several ideas relevant to our study. First of all, Humboldt's theory of language lays stress on the creative linguistic ability inherent in every speaker's mind (proved in Guilford's research and the investigations of the 20th century – 1.1.1). A language is to be identified with the living capability by which speakers produce and understand utterances, not with the observed products of the acts of speaking and writing; in his words it is a creative activity ("Energia", "Tätigkeit"), not a mere product ("Ergon", "Werk") (detailed in 1.1.1). The capacity for language is an essential part of the human mind; and by the nature of this capacity languages can be changed and adopted as circumstances change and require, and only so can the central fact (and mystery) of language be explained: that the speaker can make infinite use of the finite linguistic resources available to them at any time. Therefore, no matter how much one analyses and describes a language, investigates the rules and regularities of grammar, phonetics, semantics, etc., something of its essential nature remains unsaid, a point which linguists of today pay attention to (Robins,1997:164). It means that verbal creativity should be purposely enhanced in language learners. The empirical research of the present study (Part Two, Phase Three and Four) demonstrates that it is not payed attention to in TLS.

Another idea is that though the capacity for language is universal ("innere Sprachform"), Humboldt asserts the individuality, originality of each different language is a peculiar property of the nation or the group who speak it (Robins, 1997:165), or, it should be added, the personality who uses it (which received evidence also in the present empirical research – chapter 4). That means that creative mechanisms of each language should be studied separately.

Humboldt also argues that there is a possibility to develop a language as "instruments and models of thinking", as soon as a language is a living creative (cap)ability ("Tätigkeit") (1.1.5). Moreover, current research in psychology and pedagogy proves that creative abilities gradually decrease, unless purposefully enhanced by the study process.

In addition, it should be taken into notice, Humboldt stresses, that the words of every language are organized in a systematic whole – the utterance of a single word pre-supposes the whole of the language as a semantic and grammatical structure (Robins, 1997:165). This idea finds its current representation in the corpora theory, the theory of prototypes, the theory of discourse and pragmatics (Cook, 2000). They provide evidences of the creative uses in language.

Finally, "differences between languages and in individual speech involve not only speech sounds, but also differences in the speakers' interpretation and understanding of the world they live in" (Robins,1997:165). Thus Humboldt means that differences are grounded in our biological and social life. He involves not only phonetic, grammatical and lexical "instruments and models of thinking", but also pragmatic, cognitive and individual original creative ones, cultural, social, environmental, and psychological influences. They all creatively interplay in the process of speech creation.

Humboldt's thoughts about language influenced generative linguists' interest in the infinite creativity of language. They were the first to make an attempt to solve this problem on purely linguistic grounds. Both Bloomfield (1933) and Chomsky (1968) share Humboldt's opinion that the principal mystery of language acquisition lies in the fact that despite the fact that some sentences are considered impossible by the native speakers, language allows one to productively, creatively construct according to the rules new forms, previously unknown and never used in speech before. That is true about both his notions of "competence" and "performance". It is in the infinitely creative aspect of the native speaker's knowledge of his/her language that Chomsky and other generative linguists distinguish their conception of competence from what they consider the more static Saussurean conception of "langue" as a linguistic store, and by which they are contrasted from the more limited taxonomies of the "Bloomfieldians" (Robins,1997:266). In addition, proving Humboldt's idea, structural linguistics has shown that language is a consistent system with the discernible number (Артемов, 1969) of phonetic, lexical, grammatical, stylistic models, intonation elements and described their components. An infinite number of speech utterances are formed according to only four communicative, intonational and syntactic types. The same appears to be right in relation to pragmatics and communication.

40

Further research (Wittgenstein, 1953; Красиков, 1990; Katz, 1999) has shown that language creativity goes on along language rules at several functional levels of speech creation: at the levels of phonemes, lexemes, morphemes, structures, utterances, sentences, texts, meanings, pragmatics and their interrelations. Cook (2000:134-135) points out that such creative use

> would allow both extension and innovation, in practice the combination of [Chomsky's] meaningless components adopted by actual languages is far more elegant and effective, and can easily generate enormous numbers of unambiguous distinct lexemes. When these are in turn combined through the combinatory rules of grammar the possibilities available become, literally, infinite. This creative combinatory power is one of the principal features distinguishing human from animal communication.

Besides that, Cook (ibid.,136-137) has shown that meaning influences the creation of the language form, as well as vice versa has turned out to be true –the language form predetermines the creation of a certain meaning, as opposed to the views of communication as a simple encoding/decoding process (de Saussure, 1949), or as a discourse (Widdowson, 1984:5-137; Halliday, 1985:xx), where meaning is seen as primary and form is secondary in performance. Such views do not take into account and cannot explain the creative patterns of linguistic forms, which cause difficulties in TL users.

Thus, speech is a multi-level combination of language forms which can **form new** ones: by analogy (Bloomfield, 1933); by association (ibid.); by difference (Wittgenstein, 1953); inborn ability (Chomsky, 1959, 1968; Van Valin (1991,1992) opposes this point of view); by transformations: nominalization, element replacement, substitution, adjunction, ellipse, repetition, branching, complementing, the transformative-generative modes of language formation. Later, cognitive linguistics added: by prototype (Rosch, 1978); by metaphorical mapping (Lakoff in Othony, 1993); as a result of the speaker's purposeful activity (Langacker,1991), just language play (Cook, 2000:137). Corpus linguistics added: by "selective overriding of the primings" (Hoey, 2005).

Chomskyans made provisions for the infinite creativity of a natural language (Harris, 1951:12-13), though they gave less prominence to syntactic and lexical innovation (ibid.) that was wholly assigned to deep structures.

However, James (1969) observed as early as in 1969 that the properties of objects, the environment of utterances, person's intentions, etc. should be included into the sphere of linguistic investigation. The second language acquisition theories which derived from Chomsky neglected his concept of 'performance', and language proficiency was

understood in terms of spoken rather than written skills. James (1969) made an observation significant to our study that

> linguists are impressed by what they call the 'creative' aspect of language, a characteristic they consider to exhibit itself every time people *use* [I.S.] language. To the teacher of rhetoric (or to other teachers […]) this way of talking about commonplace everyday parlance often seems strange, and unjustified in the light of their (often) fruitless efforts to 'improve' the speech and writing of their students.

To our mind, in language study (especially in TLS) attention should be paid to the creative aspect of language in both written and oral speech, as soon as the one (oral speech) is the basis and source for the development of another (written speech) and vice versa.

James's interpretation of language creativity is that (1) it is novel as soon as the speaker's or writer's sentences are never repeated exactly, individual speech is never identical (in discourse, when two sentences are different, even slightly, they generally differ in meaning, - the fact in itself might constitute an object of investigation); (2) it refers to the generation and production of new metaphors, new juxtapositions of words in a way that is pleasing to the hearer/reader (that is the kind of meaning that "creative writing" teachers praise and exasperates the students. James considers that these two aspects of creativity are the result of the language "indexical" feature, which operates at both word and sentence/utterance levels. Krasikov (1990) elaborates these views, arguing that the "operation" goes on at five levels: sound combinations; word; word combinations; minimal lexical complexes; large lexical complexes; besides, parallel to the actual text, there is formed the "shadow" text reflecting the language user's personal attitude to the text). The language "indexical" feature means that a word refers not to an object, but to a class of things with certain characteristics, i.e. attributes, to a "concept". He stresses that the specification of the attributes of a concept is not a simple matter. This fuzziness gives a language and the user an infinite source of expression. In this connection, James accounts for the difference between the terms "indeterminate, fuzzy" and "randomly variable". In the latter case the communication is impossible (pseudo-and quasi-creativity).

James also underlines the importance of constrains for a successful communication, and lists such as the nature of the concept, the amount of information provided by the context, the inferential capacities of the listener, the degree of shared back-ground experiences between the speaker/writer and the listener/reader (detailed in 3.1).

The same refers to syntax. James argues that syntactic categories (e. g., noun, verb, adjective) specify "indexical" possibilities while building larger syntactic segments (phrases) and their various operations by means of combination and transformation (see

"means" further in "cognitive linguistics"), providing expression of more complex "concepts" (causation, modality, subcategorisation, etc.). The sentence structure, thus, reflects the "concepts" of the speaker/writer. The empirical research (Part Two) has shown that TL users' sentence structure is very simple. However, James points out that there is no one-to-one relation.

> Once these minimal conceptualizations are mastered (during the first 2 years of life), they are sufficient to ensure syntactic development which proceeds at a fast rate, quickly outstripping the child's conceptual development. The child now has a powerful device for expressing a far more complex reasoning than s/he is capable of (which may account for many of the "cute" but nonsensical things a small child says). The availability of a powerful syntax can foster intellectual and linguistic development in two ways. First, by stimulating conceptual *analogies* of syntactic operations: for example, relativization suggests differentiation […], quantifiers suggest delimitation […], conjunctions suggest logical relations […], etc. Second, […] syntactic *transformations and combinations* provide a vehicle for the realization of inferential reasoning and continued explorations of more complex conceptualizations for which s/he can *receive* social *support and help from others*. The quality of the family and school environment are thus significant for they provide the stimulus and the possibility for intellectual and linguistic growth (James, 1969; italics – I.S.).

Thus James also emphasises the role of the creative methodology and creativity teaching (outlined in Chapter 3). That also accounts for the individual differences in communicative competence and performance. Hence,

> the creativity aspect of language can be seen to reside not only in the fact that the sentences people produce are characteristically *novel* (in the interesting sense of meaningful and intended variability), but also in the fact that linguistic utterances do *not stand in one-to-one relation* to the conceptualizations that give rise to them. The speaker's creativity consists in the manufacture of syntactic constructions that facilitate, through their indexicality, just those *inferential* processes the hearer must use to recover the intended conceptualizations: through the use of *analogies, converging ambiguities, the drawing of parallels, restatement and paraphrasing,* and so on. The hearer's creativity resides in the quality of the *guessing* game he is called upon to perform as he analyses the elliptical speech of the speaker and attempts to recover his intended conceptulizations: through *inferential reasoning,* […] *flexibility in interpreting figurative speech*, […] *a wait-and-see game* whereby he must be willing to tolerate ambiguity and suspend final conclusions at earlier stages of the speaker's utterances until later relevant information is provided, and so on. *These processes are just as characteristic (commonplace, necessary) of ordinary speech as they are of 'creative writing'"* (italics – I.S.) (ibid.).

All that is proved for L1 learners. In TL learners' speech, our research has shown (4.5), these processes are overlooked and are not developed purposefully. It is argued that they should be developed systematically as soon as there is no rich, full, multifaceted environment that L1 learners enjoy.

James distinguishes three types of inferential processes: (1) linguistic – elaboration of relationships expressed by syntax operations: subject-verb, verb-object, complement, clauses, questions, passive transformations, nominalization, tense, number, transitivity, etc. Children rather early master such competence; (2) implicit – semantic or conceptual implications of morphemes, words, larger linguistic constructions, denotations, connotations, contrastive difference, and their relation to the world; (3) implicative – the function of utterances and their psychological implications: a promise, a request, etc. (also in Cook, 2000, 3.2). These types will be utilized in our empirical work (Part Two).

Thus, in addition to the creativity going on at the levels of language elements (phonemes, lexemes, etc.), variability of rules, James also stresses that linguistic elements and their relations are independent of the objects and of any their physical or geometric relationship, linguistic elements mean something beyond themselves. Such ambiguity, James and later Katz (1999) argue, is another source of language creativity. A third consequence from James's statement, that language as a system of signs characterized by ambiguity, fuzziness, open-endedness, constitutes one more source of language creativity. A fourth thought is that language creativity can play not only at the horizontal levels, but also at the vertical levels, i. e. the levels of direct/representational/literal language and indirect/ nonliteral language.

Further research in linguistics (functional linguistics, sociolinguistics, ethnolinguistics) developed James's idea that language creativity flows not only in the route of linguistic codes, but also involves other mechanisms different from those used in structural and rule-based language courses. Language gets its form and its meaning through its functions in contexts of use, which means that not only form should be taught in the TL classroom. Linguistic choices are always motivated, always explicable, if the text is studied in its social and ideological context (Firth, 1957; Hymes, 1972, Halliday, 1970; 1985).

In this direction newly developed pragmatics studies creativity of understanding, creativity of meaning, the variants of the choice of the one form in a particular situation through the theories of speech acts, implicature, inferencing, etc. as well as schema theory, performative hypothesis, imagination, creative perception, intuition, elements of problem solving, divergent, productive thinking skills, etc. (Hornby, 2004:990; Cook, 1992; Yule, 1996). Learners creating verbal products and in their decoding (also a creative process - Torrance, 1970; Plooster, 1972), which involve sometimes heterogeneous circumstances, need to make choices in form, as well as in function to realize their intention. It is acknowledged (Yule, 1996; Cook, 1992) that the algorithm of the interrelation between

form and function is rather deep and intricate. In TLS it may mean that, firstly, TL users are not exposed to such a totality of the TL form and function (fluency), but only to a restricted number of neutral, most frequent forms (empirical research chapter 4). Secondly, they are not aware of the delicacy and subtlety of how speech acts are realized in spoken interaction by examining real data (flexibility and originality, chapter 4). It is a first and indispensable step towards deciding what shall be taught along with the knowledge of the psychological, social and cultural contexts of learning. To create discourse the following "tools" are needed: language systems (grammar, vocabulary, pronunciation), paralanguage (voice, face, body), knowledge (cultural, world), creative reasoning. The verbal aspect of the pragmatic frame was included into the characteristics of verbal creativity (3.2) and the tables measuring TL users' verbal creativity in the present research (3.2). The results (4.5) have shown that the pragmatic aspect of speech is largely overlooked and is not taught directly in the TL classroom.

Cognitive linguistics also notes the fact that language structure is a result of two factors: internal (i. e., a speaker's mind, mental processes) and external (i. e., structure and culture common with others speaking the same language). Language is composed of linguistic units combined according to rules operating at several language levels (Красиков, 1990). The characteristic feature of language is that its units can be rearranged and combined endlessly and at successively higher levels. That accounts for the infinite productivity or creativity of language (ibid.; Hockett, 1963; Ellis & Hunt, 1993:304). To be efficient in language means, on the one hand, to know structurally stable part of the language (rules, socio-cultural norms, routine language, the ritual of conversation, etc.) and, on the other, to be flexible with them, to adapt to changes. That comes from the cognitivists' argument (Orthony, 1993) that a part of human thinking and, hence, language is grounded in our concepts underlying our knowledge that is organized both prototypically and iconically. However, there also exists periphery, profile, a flexible part of thinking and language. "Metaphor [and other figures of speech] is the most obvious and widely recognized aspect of wor(l)d creation that may refresh and enliven perception" (Pope, 2005).

Hockett (in Katz, 1999:480) identifies the characteristics of human language itself in contrast to the communication systems of other animals, suggesting that it is the creativity aspect that distinguishes them. They are: (1) interchangeability – people are both producers and evaluators of linguistic signals; (2) semanticity – linguistic elements mean something beyond themselves, i. e. objects, relations, classes, concepts; (3) arbitrariness – there is no direct link between the linguistic element and its physical or geometric referent;

(4) displacement – shift in time, place and perception; (5) prevarication – linguistic messages can be false and meaningless, and can be freely manipulated in the mind, regardless of environmental reality; (6) productivity – new linguistic messages can be created freely; (7) reflexive – a possibility to use language to talk, critique, analyze, etc. language itself.

Additionally, learners use a variety of processes and strategies to learn a language, including the TL. For example, hypothesis testing; interlanguage forming; information processing (overgeneralization, simplification); developmental patterns (intuitive/unconscious and metalingual/conscious); different styles and modes of language construction (innovation, elaboration, revision); various operating principles; and a network of interconnection forming (Ellis, 2003). That is related to the creative strategies of making decisions, solving problems, speech planning as to the choice of elements and the way of linking them into bigger units. Cognitive modes of knowledge (including language) formation and enrichment include prototypes, transformations, shifts, metaphorical mappings; while in different languages there might be common and different universal and specific base, profile, concepts for creativity. Cognitive linguistics provides understanding and a method how to create new language constructions, concepts, poetry (Turner, 1991), how to form polysemy, proverbs, idioms, and how they might differ in various languages (Lakoff & Johnson, 1980; 1989; Langacker, 1991).

Another current area of the enquiry that gives insights into verbal creativity is cor-pus linguistics. A most important insight relates to collocations, cohesive groups of words. Corpus linguistics has shown that the theory of language, regarding lexical items as isolated elements, is to be suspect. Hoey (2005) introduced a theory of "priming", meaning "the word is learnt through encounters with [collocations] in speech and writing, it is loaded with the cumulative effects of those encounters such that it is part of our knowledge of the word that it co-occurs with other words". In other words, that is the "filling in" of a word, structure, etc. with a certain number and range of meanings (semantic and form-creating), i. e. "dominant primings", which mean first, prototypical, direct, most frequent meanings, and creative, unusual, original, personal, novel, etc. primings. Creativity is viewed as an exception to the "dominant priming"(ibid., p.172) or "a selective overriding of the primings", which appears on the levels of sounds, syllables, words, grammatical structures, texts and can differ according to language users, cultures, policies, and so on. Collocations allow us to study possible and feasible variants of word combinations, appropriate and attested ones in socio-cultural situations, preferences and avoidances as well as rare grammatical, lexical, etc. collocations. Another insight relates to the fact that the

prominence of collocations does not strongly suggest a greater role for memory in language processing than was previously thought. Speech habit is worked out not by the number of repetition, but as a result of some insightful "illumination" how to do it, the discovery of a rule (1.1.2., definition 1). It is argued that language processing and meaning construction are viewed rather as a dialogic interaction deploying larger units formed of several words than as supplying individual words into grammatical structures. The process may be linear and non-linear (ibid.; 1.1.2). In short, corpus linguistics provides a formal basis on which to implement creative principles: supplies a broad, diverse material extending over a wide selection of variables; connects up to a much broader realm of behaviour; allows generalizations to be made by the learner on his/her own; gives a learner a possibility to generate a lot of "aha-moments" on his/her own which the teacher would not necessarily be able to provide or predict (Taylor, Getzels, 1975); presents variations, play and example of the learners' verbal spontaneity within a given language to be studied; provides a guide to the choice of a best variant of a language item in a given socio-cultural context.

A number of recent empirical findings in linguistics cast a new view on the traditional distinction between literary (the highest, the best examples of verbal creativity) and nonliterary (common, incorrect, barbaric, etc) language (Carter & McCarthy, 2004:62). Linguistic creativity research has been extended to include not only written canonical texts and the ideal native speaker's knowledge (competence), but also advertisements, everyday spoken interactions, with an emphasis on "the centrality of language play in a range of everyday discourses and on breaking down of divisions between"(ibid.) creative and non-creative language and speech (performance).

Further insights into the nature of creative language (Lakoff & Turner, 1989; Lakoff & Johnson, 1999; Turner, 1991) argue that literary figures of speech (metaphor, metonymy, irony, oxymoron, etc.) are basic, conceptual, natural components of language and speech. Thought itself is metaphorical (Lewis, 2005). The majority of earlier research was focused only on the poetics and rhetoric of talk and on written literary texts as an ideal for us to achieve. Carter and McCarthy (2004) point out that research in ethnolinguistics, anthropological and cross-cultural studies of verbal art included culturally specific, contextually sensitive accounts of verbal aesthetics. Nonetheless, for example, Tannen (1989) emphasizes that figures of speech (imagery, repetition) traditionally analyzed only in restricted literary written forms (stories, narratives, dramatic performance) are very common in conversation as well. That seems very logical, as the everyday speaking activity of common people provides sources for literary manifestations. If there were no

such living activity, there would not and could not be their highest representations. Previous attempts, though important in recent studies of the artistry of everyday exchanges and interactions, are very few and are explored in restricted social contexts and genres (dinner parties, family conversations).

Recent research of creative language use in a corpus of everyday spoken English (Adolphs & Carter, 2003; Carter, 1999; Carter & McCarthy, 1995, 2004; McCarthy, 1998) argues that it is not possible to understand creativity in wholly formalist linguistic ways. Carter and McCarthy (2004) share Chomsky's stress on the creative capacity of language and of the receiver of a message, but state that,

> because his view is limited to the problems of handling intended sentences, it does not account for the speaker's capacity to handle stretches of text or naturally occurring, contextually variable sequences of speaking terms, in which patterns of language can form and reform dynamically and organically over stretches of discourse, and emerge through the joint conditions of production (ibid., p.65 – 66).

Thus they also point to the dialogic character of creativity in speech, in addition to its individual, independent aspect. The researchers prove that almost all conversational exchanges are creatively constructed (Pope, 2005; 2.2.3.o). They also argue that creative language choices are influenced by the construction and maintenance of interpersonal relations and social identities.

The researchers reveal that the purpose for creative language use in everyday speech can include: innovative ways of seeing the content of the message, making humorous remarks, underlining what is communicated, expressing a particular attitude, making a speaker's identity more manifest, playing with language form to entertain others, ending one bit of talk and starting another, oiling the wheels of the conversation, the speaker's own more personalized representation of events, creation of convergence, creative adaptation of the uses of expressions, stress on greater meaning of ritual, laughter, irony.

Different types of interaction (information-provision, collaborative ideas, collaborative tasks) and context (transactional, professional, socializing, intimate) account for the varied , complex ways in which creative language use is achieved; in identifying the grounds and motivations for creativity. At least these tendencies are stronger in some contexts and types of interaction than in others.

Carter and McCarthy (2004:63, 69 – 79) identify the following key features of creative language use in everyday speech: verbal repetitions; figures of speech (metaphor, simile, metonymy, idiom, slang expressions, proverbs, hyperbola), supportive minimal and non-minimal backchannelling, reinforcing interpersonal grammatical forms, such as tails,

affective exclamations, vague and hedged language forms, evaluative and attitudinal expressions, parodic voices, mimicking accents and concerns, formality switches, overt agreement, footing shifts, establishment of new frames, puns and wordplay, imaginative play with shared knowledge resulting in a creation of impossible, fictional worlds, creative play with intertextual references, joke and banter, whistle (gestures, body language), play with labels, information transfer, word-play with infixing, etc.

The research of creativity in linguistics and TLS, nowadays tends to focus on issues of the learner's cognitive creativity in relation to the language learning process, the construction of an environment leading to creativity: for example, the relationship between language creativity and intelligence, language creativity and creative thinking skills, language creativity and problem solving capacities, language creativity and learners' personal characteristics, motivation, etc. They more relate to pedagogy, than linguistics. Recent research in linguistic creativity tries to focus more on pure language and speech issues in extended stretches of discourse in various genres, and gives us ground for TL investigations. For example, understanding the creative character of written and oral discourse (in addition to literary texts) is supposed, in our opinion, to bridge the difference between L1 and TL, in other words, the native and non-native speakers' performance.

Carter and McCarthy (2004) have observed an important issue about notional-functional and task-based approaches to language study. That is their tendency towards focusing on the pure formalistic "transfer of information [which, of course, seems to be very much under the strong influence of Chomsky's theories, though it is communicative in nature], with the danger that language use comes to be seen only as utilitarian and transactional" (p.81). They agree that learners have survival needs and that English has become a utilitarian instrument, but Widdowson (2000) observes that they very quickly pass from mere utilitarian motivations to expressing "their social and cultural selves", i. e. the scholars put forward a need for a new approach to TLS. In this respect methodology of creativity (1.1 and 2.2) may aid TLS.

All these investigations pose a task of classroom research, where learners explore interaction and speech effects of creative language use in different socio-cultural contexts. They also note the requirement of attention to materials development, which fosters reflection on verbal creativity and its manifestation in different cultures.

Thus, as it might be noticed from the history of linguistic studies, the notion of verbal creativity is closely connected with the notions of "activity" (Humboldt), "performance" (Chomsky), and "use" (Chomsky, James). That is why it is necessary to explore the basic

notions of the dominating Communicative linguistic methodology: linguistic and communicative competences, performance, and their proficiency, to see how creativity comes into that system of views.

1.2.2. Linguistic and Communicative Competences

"Competence" or "linguistic competence" (LC) is defined by Chomsky as "the ideal knowledge of syntax, the speaker-learner operating within a completely homogenous speech community" and "performance" is considered as deviations from competence that are found in the real world, the actual use of language in concrete situations, including statistical preferences, memory, computational limitations, "numerous false starts, deviations from the rules, changes of plan in mid-course, and so on" (Chomsky, 1965:4). The LC is characterized by grammatical correctness and represents the *ideal* level of the L1 user's knowledge about the *abstract structural rules,* which do not allow any slips of the tongue, any mistakes in pronunciation, any stammering, etc. It is highly doubtful whether such a level of competence is ever attainable or exists at all. At the same time, in the course of its use Chomsky's concept of "performance" was neglected.

Del Hymes's theory of communicative competence (1972) acknowledges the existence of the rule-bound LC, but also views language possession as the use of language in meaningful contexts and doing what the speaker wants it to do. That already at once puts forward the creative aspect of speech production.

He distinguishes two very different conceptions of performance. One is the ruleless "actual data of speech". Another is behaviour governed by underlying rules of use, which in addition to the rules of the LC allow the L1 user to communicate effectively. He argues, that the person whose linguistic behaviour was governed only by "the ability to produce and understand (in principle) any and all of the grammatical sentences of a language would be regarded as mad" (Hymes, 1972:277) for s/he would not produce many appropriate, but ungrammatical utterances, which occur in language use, the effect observed by any TL teacher in the classroom. So he introduced the term the "communicative competence" (CC). CC means "competence for use", "rules of use", an *ideal knowledge* of an L1 user concerning the rules of use, which depend on the socio-cultural situation, characterized by four parameters: possibility, feasibility, appropriateness (adequacy, happiness, success), and attestedness (ibid., p.281). He argues that an actual (as opposed to idealized) speaker-hearer who can utilize these four parameters will be able to use that language and other

50

means of communication effectively in a given culture. Their training is essential to avoid misunderstanding in communication.

> New speech habits and verbal training must be introduced, necessarily by particular sources to particular receivers, using a particular code with a messages of particular forms via particular channels, about particular topics and in particular settings, - and all this from, and to, people for whom there already exists definite patternings of linguistic routines, of personality expression via speech, of uses of speech in social situations, of attitudes and conceptions toward speech (Hymes, 1961:65 – 66).

That presupposes a creative ability to select from the totality of expressions the best available forms which appropriately, possibly, feasibly and attestedly reflect the social norms governing behaviour in a specific environment (cf. James, 1969 in 1.2.1.; Gumperz, 1976: 205). However, the problem of studying verbal creativity and the creative aspect of speech was not put directly, nor included into the system of competences (as well as in the methods of TLS).

This notion (CC) introduced some confusion into the classification of terms. Researchers in their actual use, as noted by Canale and Swain (1980), seem unable to free themselves from the Chamskian connotations of the word "competence". They "fail to distinguish between knowledge and ability, or rather they incorporate both, and […] they do not distinguish between those strategies which all speakers have, both native and non-native, and those which are peculiar to non-native speakers" (Taylor, 1988:158 – 159). Widdowson (1989) suggests that each of the four sectors of Hymes's CC should be regarded as having both a competence aspect and a performance aspect (respectively knowledge and ability for use), i.e. language rules and creative individual variations.

Taking all the above said into account, the author of the dissertation suggests that the system of competences (LC and CC) and performance (linguistic and communicative) can be represented in the following diagram (Fig. 1.2), incorporating the creativity aspect.

That new understanding of the system, to our mind, differentiates the notions of knowledge and ability/skill, competence and performance, linguistic and communicative.

That system includes knowledge of linguistic and communicative laws, rules, regularities, norms (invariant); and linguistic and communicative ability/skill to use that knowledge in real, authentic, communicative situations (variant).

LC (or the ideal knowledge about language by Chomsky) comprises knowledge of phonetic, lexical, semantic, grammatical (morphological, structural), stylistic, orthographic rules plus the rules of verbal creativity (especially for TL learners who might be unaware of the regularities of language transformations, combinations, verbal play, its variability).

```
┌─────────────────────────────────────────────────────────┐
│    A Theoretical Framework of Communicative Language Ability    │
└─────────────────────────────────────────────────────────┘
```

Knowledge linguistic competence	Knowledge communicative competence	Ability **linguistic and communicative performance**
phonetic, lexical, semantic, morphological, syntactic, orthographic, stylistic, **verbal creativity** (see 1.2.1 and 2.2.2)	pragmatic, socio-linguistic (including sociocultural), discourse, communicative strategies, **creative strategies** (see 2.2.3)	**ability to use linguistic and communicative competence (creativity)**

Figure 1. 2. Verbal Competences and Performance

Hymes calls Chomsky's linguistic performance the CC. That is why there is a confusion of terms. However, it seems logical to distinguish them (Bachman (1995:84) acknowledges it). The CC is defined by Hymes as an ideal knowledge about rules of use which include four parameters: the possible, the feasible, the appropriate and the attested. Canale and Swain (1980) propose sub-competences: sociolinguistic (sociocultural), discourse, pragmatic, and strategic. They also include grammatical sub-competence into that sector (to our mind for TL users that is linguistic competence). Each of these components includes knowledge of probability of occurrence. The notion of the CC, to our mind, must also include knowledge of the creative strategies (described in 2.2) a communicator can use in life situations, as soon as knowledge of communicative rules and strategies does not exhaust the knowledge of their transformation, combination, diversity, choice, variant use, individual creative application, and play (as it was demonstrated by the analysis of the existing research). That knowledge and ability is supposed by Chomsky to be inherent in L1 speakers. However, for TL learners that is not so evident and should be researched and taught separately.

LC and CC, is regarded by the author of the paper as an activity, i.e. the use of LC and CC in real-life communication, which comprises such skills/abilities as speaking, writing, listening and reading. This is a dynamic process. This is creativity in action. It follows predictable patterns and stages (discussed in 1.1.3; 1.2.1), but with infinite variation (the patterns of variation are still not quite clear) (1.2.1). "Actual language use

contains assemblages of ready-made chunks as well as unique utterances" in their creative variation to communicate certain meanings (Cook, 2000:128). Cook proves, that "many canonical statements in linguistic theory about the nature of language use [...] the comparison [of language and creativity] as in de Saussure's famous analogy of language with chess, or Wittgenstein's use of the term 'language games'", or Cook's statement of play like language and language also like play. In addition, Carter (2004:44 – 45) observes that

> performance [oral speech] entails a particular, culturally sanctioned way of speaking. Performers produce the 'text' live within a 'stage' setting and are judged in terms of how well they conform to and reproduce a way of speaking within the context of an agreed framework or 'contract' between speaker or audience [...] established by cultural tradition. [...] But they are not the only or even the main index of creativity [...] The performance may involve a range of different framing features which are in part expected by the audience and which may signal key points in the performance. These include fixed phrases and formulae, particular gestures or postures, variable sound pitch and loudness, densities of repetitions and related pattering, [...] joint performances, [for example, dialogues, dramatic productions, poetic duelling, jointly told stories: Chaucer's *The Canterbury Tales*], multimodal creativity [involving the verbal, the visual, music, the physical body, the human voice].

The elaborated system of competences and performance allows us to distinguish the **creativity aspect in linguistics. It comprises (1) knowledge of verbal creativity (1.2.1, 2.1); (2) knowledge of communicative creative strategies within language and speech (2.2.3); (competences); (3) the actual use of the linguistic and communicative knowledge creatively in socio-cultural contexts (performance) (Fig. 1.3).**
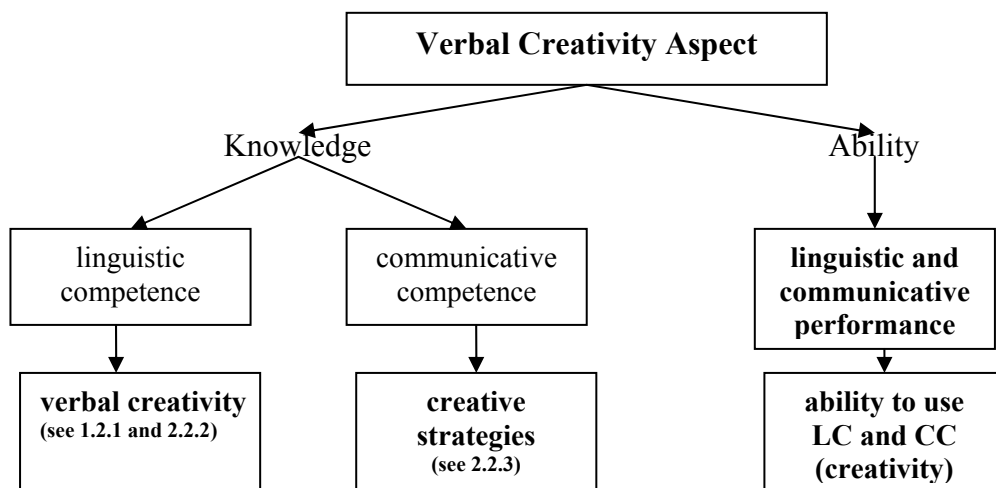
Figure 1.3. Structural System of Verbal Creativity Aspect

As it is seen from the diagram the creativity aspect does not equal creative verbal activity*,* which includes, besides the creative aspect, knowledge of verbal rules and communicative norms plus creative linguistic and communicative performance.

TL students might have linguistic and communicative knowledge, and be unaware of its creative potential and be unable to perform creatively in spontaneous speech situations.

Besides that, as it was shown in 1.1.3 manifestations of verbal creativity may appear in students at different levels: stimulative-productive (or non-stationary), heuristic (or evolutionary), creative (the highest level).

Hymes (1972) and Halliday (1970) distinguish four parameters of the CC, i. e. performance according to their understanding – possibility, feasibility, appropriateness, attestedness (2.1.3), which, to our mind, characterize the best verbal variant chosen by the speaker out of the language totality in actual speech communication. The choice of the best speech variant out of all language forms is determined by many factors (sociocultural, sociolinguistic, personal), as it was discussed in 1.1.3, 1.1.4, 1.1.5, 1.2.1. These are also the restrictions or limitations or constraints of the verbal task, context, etc. that determine the chosen speech variant out of the language totality (3.1). If we account only for the knowledge of these four parameters in the performance, we shall speak again in terms of linguistic accuracy, not creativity.

We suppose that the general creative verbal activity (or creative verbal performance or use) might be characterized by (the elaboration for TL use see in 3.2):

- verbal fluency – the ability to generate and produce a large amount of verbal items in a unit of time;

- verbal flexibility – the ability to switch, change, shift approaches, points of view, meanings, expression, genres, registers, word classes, communicative strategies, etc.;

- verbal originality – the ability to generate, produce novel, never previously existing, infrequent, personal verbal products (words, structures, meanings, expressive means, verbal combinations, transformations, "primings", etc.);

- verbal elaboration – the ability to supply details, nuances, expressive means, embellishment to a bare structure (synonyms, attributes, hyponyms, tropes, etc.);

- verbal appropriateness – the ability to produce relevant, meaningful verbal products (oral or written), "the concreteness of concrete poetry" (Warner, 2004), approved and valued within a specific domain. In language these characteristics reveal themselves in the linguistic form, semantic concept, and pragmatic frame (3.2.).

Thus, all the preceeding analysis gives us a possibility to regard the problem of L1 and TL-level-of-proficiency difference in language use. We might thus suggest that it is the creative knowledge about the creative possibilities of the target language and the creative

communicative strategies as well as the creative verbal and communicative ability that distinguish L1 users and TL users, in other words native and non-native speakers.

LC, CC and performance have various degrees of skillfulness in the command of a TL, or, in other words, *proficiency* (Johnson & Johnson, 1999). *The Common European Framework of Reference* "provides a 'vertical dimension' and outlines an ascending series of common reference levels for describing learner proficiency" (p.16). The *Framework* outlines 3 levels (2 sublevels in each): Basic Learner (sub-categories A1 Breakthrough, A2 Waystage), Independent User (sub-categories B1 Threshold, B2 Vantage), Proficient User (sub-categories C1 Effective Operational Proficiency, C2 Mastery). At the same time it is stressed in the *Framework* that

> no two users of a language, whether native speakers or foreign learners, have exact-ly the same competences or develop them in the same way. Any attempt to estab-lish 'levels' of proficiency is to some extent arbitrary, as it is in any area of know-ledge or skill. However, for practical purposes it is useful to set up a scale of de-fined levels to segment the learning process for the purposes of curriculum design, qualifying examinations, etc. (p.17).

The *Framework* stresses that "it is also desirable that the common reference points are presented in different ways or different purposes" (ibid.); i.e. including the creativity component. The authors emphasise that "for the same individual there can be many variations in the use of skills and know-how and the ability to deal with the unknown" (p.16). They describe (ibid.)

> • Variations according to the event, depending on whether the individual is dealing with new people, a totally unknown area of knowledge, an unfamiliar culture, a foreign language.
> • Variations according to context: faced with the same event (e. g. parent/child rela-tionships in a given community), the processes of discovery and seeking meaning will doubtless be different for an ethnologist, tourist, missionary, journalist, educa-tor or doctor, each acting according to his or her own discipline or outlook.
> • Variations according to the prevailing circumstances and past experience: it is quite probable that the skills applied in learning a fifth foreign language will be different from those applied in learning the first.
> Such variations should be considered alongside concepts such as 'learning styles' or 'learner profiles' as long as the latter are not regarded as being immutably fixed once and for all.

Thus, the elaborated by the author of the dissertation levels of the manifestation of verbal creativity - stimulative-productive (or non-stationary), heuristic (or evolutionary), creative – may aid in the understanding and measuring of those "variations". They outline "the horizontal and vertical dimensions" of the content of verbal creativity (3.2).

The CC is often conflated with proficiency and equated with the knowledge of the L1 speaker presented as the final (if usually attainable) goal of language learning (Davis, 1996). It leads to the following conclusions in Communicative language teaching. Firstly, it often leads to the suggestion that language learners must conform to the new culture rather than choose to preserve their own patterns of behaviour (Kramsch, 1997). Secondly, it would be wrong to suppose that possession of the aspect of attestedness (Hymes) entails necessary native-like conformity. There are many occasions of language use, such as creative or humorous discourse, in which speakers and writers deliberately seek out the unusual (Johnson & Johnson, 1999:65). The creativity aspect gives us a possibility to regard proficiency not as a native-like conformity, but as preserving their own identity and seeking their own patterns of TL verbal behaviour, which will lead students to a better mastery of a TL (also Kramsch, 1997).

1.2.3. Factors Enhancing Linguistic and Communicative Competences, Performance, and Proficiency

The development of competences, performance, and proficiency can be described as an effect of creativity: activity and initiative (both intellectual and verbal), leading to a spontaneous, creative communication. Activity gets a person always to do something purposefully (intellectually and verbally), while initiative drives him/her to independently continue his/her cognitive verbal activity beyond what is required and discover something essentially novel for him/herself. Besides that, enhancing both intellectual and verbal activity and intellectual and verbal initiative increases person's ability to study a TL, as soon as one presupposes another. They form an ontological unity, though they might be independent of each other. Nevertheless, without its initiative aspect creative verbal activity loses its content (cf. Vygotsky, 1982, Мильруд, 1992).

The ability to use language creatively in particular circumstances develops naturally in the L1 user through contact with other L1 users and through contact with L1 culture in its broad sense. All the time it is society which controls and modifies the communication acts, thus intensifying the growth of the competences and performance. Nevertheless, all possible instructive stimuli coming from society will not affect competences and proficiency unless the language user is creative: *a c t i v e* and *i n i t i a t i v e,* i. e. creative enough. In the research of the present paper creativity competences and performance are being investigated in connection with formal education, but this process takes a somewhat different route. It will be explored in details in subsequent chapters.

Summary

Research of the theories of language has shown that linguists acknowledge language to be a creative activity of individuals, groups, nations grounded in their social experience. "Language is the quintessential human creative activity" (Katz, 1999). Hockett suggests that it is the aspect of creativity that distinguishes the characteristics of human language from the communication systems of other animals.

The investigations of verbal creativity have undergone several stages from philosophical views to pure linguistic grounds. Under the influence of transformative-generative linguistics creativity is viewed as an infinite modification of finite language resources. It has been proved that language is a consistent system with a discernible number of rules. Further research has shown that, first, creativity uses these language rules at several functional levels of speech creation. Second, the unit of meaning may be not only the word or the sentence, but also the constituent element, phrase, utterance or clause. Third, language creativity can occur both at the direct/literal language and indirect/ nonliteral language levels. Fourth, linguistic elements do not stand in one-to-one relation to the objects and physical or geometric relationships they represent. Fifth, language arbitra-riness, fuzziness and ambiguity are an infinite source of its creativity. Sixth, the choice of the best variant in speech is influenced by both language processes themselves and socio-cultural, discourse, political, psychological and other environmental influences, as well as by the construction and maintenance of interpersonal relations and social identities. Seventh, learners use a variety of other creative processes and strategies to learn a language: hypothesis testing, interlanguage forming, different styles and modes of language construction, forming a network of interconnections, decision making, problem solving, speech planning, etc. James outlines three types of inferential processes: linguistic, implicit and implicative. Eighth, figures of speech and creativity are basic, natural components not only of poetics and rhetoric of written literary texts, but also of everyday conversations. Scholars maintain that almost all conversational exchanges are creatively constructed, stressing the dialogical character of creativity in speech. These explorations lead us to the argument that all speech is creative: "creative" (writing) and academic (writing), literary and non-literary, written and common speech. The emphasis is put on the distinction between the reproduction and the creation, the invariant and the variant.

New language constructions are created by difference, by association, by analogy, by prototype, by metaphor, by transformations, as a result of speaker's purposeful activity and

by the selective overriding or breaking of the primings. Language may be constructed using transformations or combinations of elements and functions. Corpus linguistics provides a rich evidence of verbal creativity.

The means and ways of operation with language material include immanent intertext phenomena, as well as the person's conscious search for certain verbal items.

Researchers outline the purposes for creative language in everyday speech, identify different types of interaction, the content in which creativity is achieved and analyze the features of creative language in everyday speech.

The notion of verbal creativity in linguistic studies is closely connected with the notions of "*activity*" (Humboldt), "*performance*", and "*use*" (Chomsky, James). In the contemporary linguistic approach the development of CC is the leading method of language analysis at the expense of LC, performance, and proficiency. However, it seems that they rather form a communicative interdependence as soon as they include knowledge of the laws, rules and creative operation with them. The exploration of the system of competences and performance helps to explain the place and content of creativity in linguistics. Nevertheless, the problem of studying verbal creativity was not put directly, nor included into the system of competences or TLS.

The author of the dissertation suggests that the system of competences and performance includes LC, CC, and performance that incorporate in themselves the creative aspect. The LC comprises knowledge of phonetics, semantics, lexis, grammar, style, orthography, and language and verbal creativity. The CC consists of sociolinguistic (sociocultural and discourse), pragmatic knowledge, knowledge of communicative strategies and knowledge of creative strategies in communication.

Linguistic and communicative performance is viewed by the author of the present paper as the creative activity, the creative use of LC and CC in real life communication, which contains "assemblages of ready-made chunks as well as unique utterances" in their creative variation to communicate certain meaning within a certain socio-cultural context. It comprises the skills/abilities of speaking, writing, listening, and reading. It is distinguished by the creative characteristics of verbal fluency, verbal flexibility, verbal originality and verbal elaboration. The best verbal variant chosen by the speaker out of the language totality in actual speech communication is characterized by possibility, feasibility, appropriateness and attestedness.

The author of the present paper argues that the creative aspect comprises knowledge of language and speech creativity, knowledge of communicative strategies within language

and speech and the actual creative use of the linguistic and communicative knowledge in various contexts. The creative verbal activity as a whole includes, besides the creative component, knowledge of verbal rules and communicative norms, which in their turn can be and should be acquired creatively.

The author maintains that verbal creativity may manifest itself at different levels: stimulative-productive (non-stationary), heuristic (evolutionary) and creative.

It is the creativity of the TL and the creative communicative strategies as well the creative verbal and communicative ability that distinguishes L1 user from the TL user. TL learners can have linguistic and communicative knowledge and at the same time be unaware of the creative potential of language and speech. They might be unable to perform creatively in spontaneous speech situations.

In reference to language acquisition study it is observed that research in this field tends to focus on issues of the learner's own cognitive creativity in relation to the language learning processes only, which tends to focus more on the issues of pedagogy than linguistics. Recent linguistic research of language creativity gives ground for further research in TLS on pure linguistic ground. Linguistic theory poses a task of classroom research where learners explore lan-guage and speech creativity in different contexts, as well as the requirement of materials development fostering reflection on verbal creativity and its manifestation in different cultures.

The development of verbal competences, performance and proficiency will be effective, if the language user is creative, i. e. active and initiative both intellectually and verbally, in various socio-cultural communicative situations in the TL classroom.

The goal of TL learning is not to be native-like, nor to imitate the processes and products of native speakers. What is needed is an integration of the theoretical and descriptive insights and the consideration of the the verbal creativity aspect in order to produce an individual, spontaneous, flexible, fluent, original, elaborate, accurate speech with full comprehension and management of linguistic and non-linguistic means.

The many challenges in operationalizing and assessing verbal creativity in the TL are still being confronted today.

The next chapter will examine pragmatic implications of creativity in L1 and the TL. An attempt will be made to re-think verbal creativity for language acquisition in order to fill the gap in the research of this field. The main concepts the author has introduced in this chapter are recapitulated in the rest part of the dissertation.   .

2. A SYSTEMIC VIEW OF CREATIVITY
IN LANGUAGE ACQUISITION RESEARCH

Before turning to the empirical part of the dissertation, the research of creativity in language acquisition theories (LA) should be studied. This will help to lay the foundation for the further analysis of creativity in LA practice by exploring creativity in L1 and the TL, and by drawing previous researchers' views on the subject of investigation into this realm. The methods of TL studying are analysed to see what creative techniques have already been accumulated and how they contribute to the development of creativity in the language users' competences and performance. In addition, subchapter 2.2 investigates the potential of the methods of creativity that can be utilized in the communicative methodology for the development of learners' creative language competence and performance.

2.1. Creativity in Language Acquisition Research

The process of acquiring and studying the ability to communicate in language (L1 or the TL) has been the subject of linguistic research for centuries. As a result the following main directions have emerged:

the behaviourist theory,

the generative – transformational theory,

the cognitive theory (including the theory of creativity),

the communicative theory (applying many of the creative methods).

Behaviourists explain the process in categories of habit formation, which goes along the line of stimulus-response association (Watson, 1930; Skinner, 1957). This approach was very much criticized as mechanical and reproductive.

By the middle of the 20th century psychologists Vygotsky and Piaget have brought up theories that help to explain the limited effectiveness of the traditional prescriptive and mechanistic approaches to language teaching. These theories serve as a basis for the new natural-communicative approaches.

Generative linguists (Chomsky, 1964, 1972) challenged previous assumptions about language structure and language learning, taking the position that language is creative (not memorized), and rule governed (not based on habit), and that universal phenomena of the human mind underlie all language. This "Chomskian revolution" initially gave rise to eclecticism in teaching, but it has more recently led to two main branches: the humanistic

approaches based on the charismatic teaching of one person, and the communicative approaches, which try to incorporate what has been learned in recent years about the need for active learner participation, about appropriate language input, and about communication as a human creative activity.

Cognitivists research the processes by which knowledge and understanding is developed in the mind. The tendencies of investigation include creative processes like information processing, problem solving, decision making, metaphorical thinking, human creativity in general, and linguistic creativity in particular, etc. (Anderson, 2000).

These theories strongly influenced language teaching theory in the 1960s and 70s. These new trends putting a greater focus on the learner, on creative language use and on social interaction gave way to the Natural (USA) and Communicative (England) approaches. The Communicative theory lays an emphasis on communication rather than form. The study process is viewed as a successful use of communicative systems in a context that involves many more skills, previously ignored, including creative aspects of language production and its study. Forwarding the aim "to communicate", "for communication" contains already in itself a demand for creativity.

There are many theoretical approaches, which may be accepted in investigating language acquisition, among them the creative aspect. Still, there is no clear consensus on how L1 is acquired and what creative processes are involved. So far, the researches' investigations have not been convincing enough to draw reliable conclusions. Bickerton (1987:151) claims that "what we badly need now are longitudinal research programs that will adequately describe, compare, and interpret (a) primary acquisition of a first language, (b) primary acquisition of a second language […] (d) post-pubertal secondary acquisition".

The emphasis in the study of children's language shifted in the late 1970s from syntactic, formal to semantic, pragmatic, cognitive and creative aspects. So, in the following consideration of L1 and the TL acquisition the stress is layed on the variable of the creative aspect to provide grounds for further consideration.

2.1.1. Creativity in L1 Acquisition Research

Researchers on the subject seem to have come to an agreement that even the early stages of language acquisition are closely connected with the basic human processes of creativity, cognition, communication and information processing (James, 1969; Rūķe-Draviņa, 1973; McNeil, 1970:20; Tomasello & Bates, 2001:4-6; Markus, 2007).

1. During the first 2 years of life the child masters minimal conceptualizations at a fast rate (Slobin, 1969). Then syntax becomes a powerful device for a quick development in a "fast mapping manner" (Carey, 1978) of more complex language structures, and the capability of expressing more complex reasoning by stimulating conceptual analogies of syntactic operations, i.e. creative "metamorphosis increment of content" (Nikolko,1990). The syntactic operations and combinations (James, 1969) proceed at several levels (Красиков, 1990) and may be of three types: of the linguistic form, semantic concept, and pragmatic implication (James, 1969).

2. Meanings of words are learned by contrast with the related words. Later, more complex principles of meaning development appear (Коссов, 1997:17).

3. The sequence of acquisition depends either on the general structure of the corresponding language, or on the relative frequency of forms in the colloquial or family speech, or on the way of teaching.

4. From birth the child is exposed to a great variety and flexibility of language forms, meanings, contexts, texts, means of their communication, etc.

5. The child is forced to live and to react verbally to novel life situations, to solve novel creative verbal tasks every minute (Николко, 1990).

6. As the child's intellectual abilities grow, a purposeful training in creative language transformations, combinations and play may lead to deeper and more complex productions and understanding. Researchers believe that almost all of children's early linguistic competence is item-based: children's early utterances are organized around concrete and particular words or phrases, not around any categories or schemas. If creative language use is not taught purposefully, the latter emerge only gradually at different times, in different ways during the preschool years. Children do not possess innately abstract linguistic knowledge. They gradually become more productive and creative with novel words during their third and fourth years of life and beyond (Tomasello & Bates, 2001: 173 – 178; 1.2.1). Contemporary theories (Turner, 1991) hold that children begin language acquisition by imitatively learning linguistic items directly from adult language, which should be rich and abundant (that is the reproductive stage). Then follows the period of discerning the kinds of patterns (model) that only later enable them - using their accumulated general cognitive and social-cognitive skills - to construct more abstract linguistic categories, a kind of a matrix of common concepts (ibid.) and creatively combine these individually learned expressions and structures to reach adult linguistic competence (that is the productive stage). Even the minimal mastered "concepts" (James, 1969) become a

powerful creative device for developing a far more complex language performance. Tomasello hypothesizes that "children's lack of productivity in the novel [word] studies does not have to do with their linguistic knowledge, but only with production, creation difficulties" (2001:174). It is creative transformation or combination of verbal items that provides further language development (James, 1969).

A number of recent empirical findings discovered that each world language has its own inventory of linguistic conventions, rules, which is grounded in universal structures of human cognition, human communication, and the mechanics of the vocal-auditory apparatus. All of the constructions of a given language are not conserved, but rather they evolve, change and accumulate over time as different speech communities think it important to talk about them, as well as due to the influence of various historical occurrences.

The views presented above point to the fact that children's language acquisition demands the ability to think creatively and follows the phases of the creative process. These views agree with Nikolko's (1990) understanding of the development as a metamorphosis increment (1.1.2). Analyzing the child's development and its language acquisition, it is essential to recognize innovative activity in general and innovative verbal activity in particular as a vital natural condition of the child's life. The child is plunged into the verbal innovative environment. S/he continually, every minute is forced to live in the known, familiar and to confront the unknown, new verbal circumstances. S/he is forced to react to the verbal novelty arising as a result of the change of life situations. It crucially alters his/her reaction to external activity and becomes a source of certain new physiological and psychological structures. In other words, the child is forced to solve innovative creative verbal tasks every minute. Nikolko observes that a special case is when the novel turns out to be in the sphere of his/her vital needs, then the child's styles of investigative activity come into being, starting with trial-and-error processes. Here it is interesting to note a paradox of any development (the paradox of all innovative processes, including verbal creativity): the "novel" does not equal to the bits of the "novel" that have appeared before it in the child's verbal experience, including the prerequisites out of which it arises, because of its qualitative originality. At the same time, the "novel" cannot appear from nowhere. The "novel" does not exist and cannot exist "before" in the child's verbal experience. It develops under certain conditions, in certain situations. In its essence, such development is an increase of difference in the child, such as this increase always bears a relationship in which absolute novel is not identical to what was before. "The highest can arise from the lowest in which it does not exist yet" (Николко, 1990:63 – trans. I.S.), i. e.

in the developmental processes (as well as in the creative verbal processes) there is implemented a metamorphosis increment of the content of a verbal process or phenomenon, involved in the novation process. That increment is noteworthy and original. Sometimes that aspect of creative innovative processes is referred to as the "insight", "wonder", "mystery" of creativity, a leap in the creative process (as well as in cognition in the child's development) and so on. These words imply the fact defined by Nikolko as the law of the non-conservation of content in innovative creative processes (Николко, 1990:65). That law is described by non-lenear equations and the theory of synergetics. The qualitative characteristics of creativity as a specific force and energy are suggested to be willpower, desire, wish, reason, feelings, imagination, and motive (ibid., p.87).

Further knowledge of the world and language is acquired by life-long contact with the society and/or by formal education which, in most cases, results, in language proficiency.

2.1.2. Creativity in Target Language Acquisition Research

The role of creativity in TL acquisition (TLA) is considered according to the following lines:

- informal acquisition,

- formal acquisition or language study; although they both might occur simultaneously.

Informal TLA takes place when an individual is exposed to the target language in a natural setting (TL speaking environment). Differences with L1 acquisition lie in the level of L1 acquisition, age, and, at a later age, personality traits (Cook, 1991). At the same time, informal TLA has much in common with L1 acquisition in the sense that the learner depends on his/her own creative intuition, imagination, on his/her ability to develop creative productive language skills, to generate rules and to reach them in heuristic creative activity (Gupta,1997).

Formal TLA and TL studying (TLS) occurs in the classroom. The teacher is one of the main sources of information. S/he organizes the process of studying, acts as a facilitator, controller, co-producer, etc. Hence, formal TLS seems to be easier than informal TLA to attain. But with the teacher being evaluator and a time limit to study a linguistic item, TLS requires more effort on the part of the learner, and may be stressful. The learner's success depends not only on the teaching skills and the general teacher's competence, but, first of all, on the learner's motivation, initiative, desire, willpower, reason, feelings, and imagination, which are the drive of his/her creative activity to acquire the language.

Formal TLS usually has no presyntactic stage, since lexical items are introduced, as a rule, in sentences or texts accompanied by the teacher's explanation, appropriate visual/technical aids or other teaching methods, which will be discussed at length in 2.2.

Generally speaking, formal TLS bears similarity to informal TLA and to L1 acquisition in the creative processes underlying language acquisition and studying connected with the transformation of the meanings of a given culture and the creation of new meanings in the creative activity with the world by means of a language (Давыдов, 1996:55; 1.1.2 – the notion of novelty). With all of that, 1) the subject of learning (language) is placed in such conditions, where its being and life discloses itself with a certain definiteness; 2) that subject (i. e., language) becomes an object of further transformations, restructurings, creations; 3) at the same time, there is formed the medium, a system of connections, into which this subject (language) is placed. If a word, phrase or utterance is a foreign subject, then such system is the creative productive increment to the subject (language) (Библер, 1969:200). Hence understanding a language (utterance, text) means its re-creation, re-production and building (Брудный, 1998:139). Activity connected with its creation and transformation is an act of its comprehension and explanation, revealing its being and its life. There are certain ways and means to re-create the language. A word, phrase, structure, etc. being and life is disclosed with the help of their relations to each other ("analysis through synthesis" Рубинштейн, 1958), i.e. how much they contrast with one another ("correspondence of various features or characteristics of a language phenomenon by its difference" Коссов, 1997:17). These views are in line with Vygotsky's theory of the child's development, in particular his notion of the "zone of proximal development" (Vygotsky, 1978). In a way, these views give them a new understanding. However, the present paper considers only linguistic problems of TL use.

Besides that, the internal connection between verbal creativity and creative verbal perception, creative verbal imagination is emphasized by many scholars (Altschuller, Vygotsky, Davydov). Creative perception and imagination help to see the whole before its elements. It is opposed to the process of imitation, reproduction. The creation of the new on the basis of the transformation of the existing is possible due to flexibility and dynamic analysis of various aspects of linguistic phenomena, images and their original synthesis; or, otherwise, an element, a feature of the linguistic phenomenon or image might be singled out and then mapped onto a phenomenon or image that does not in itself possess that element or that feature. Native speakers have natural ways of their verbal imagination,

intuition, perception development in a homogenous socio-cultural linguistic environment. However, for TL learners that might become a block to fluent spontaneous communication.

With regards to how far creativity adds to the effectiveness of TLS through application of the presently existing methods, the fact is that it develops learners' spontaneous speech in TL situations in L1 environment. Therefore, it seems indispensable to outline the methodology of teaching a TL so as to see how many suggestions implied can be of use to the teacher who would like to develop creativity in language.

2.1.3. Models of Creativity in Target Language Acquisition Research

The present study attempts to regard the methods ("the systematic procedures and techniques characteristic of a particular discipline or field of knowledge" – Free Online Dictionary) of TLS taking creativity into account with the view of the development of the linguistic and communicative competences and performance; and how some elements and techniques constituting the methods contribute to the creative approach. The variety of the methods themselves gives a possibility to apply them creatively to language study in order to solve practical classroom problems.

In the **Grammar-Translation Method** creativity is treated as something existing within the boundaries of the notion of grammaticality. It is the grammar itself (the finite forms), which allows the production of new ideas. Learners manipulate with the linguistic form. Fluent speech is deferred to the time when school or university is completed. The divergent techniques associated with the method are antonyms-synonyms, deductive application of rule, composition, etc.

The divergent techniques associated with the **Direct Method** are: getting students to self-correct, conversation practice, map drawing, paragraph writing, association, inference, TL environment, etc.

In the **Audiolingual Method** the used divergent techniques are: all kinds of substitution, work in pairs, groups, dialogue completion, grammar games, association of linguistic items with non-linguistic stimuli, quick reaction, positive reinforcement, etc.

In the **Humanistic Method** (Moskowitz, 1978) creativity is understood as self-creation, i.e. the generation of personal identity and agency. It stresses that nourishing environments can make an important contribution to the development. Rollo May (1994) provided a philosophical perspective into the nature of creativity. The Humanistic Model gave rise to the following approaches.

The **Cognitive-Code Learning Method** involves a skill to link a certain number of language elements together into bigger units. This is connected with divergent techniques of making decisions, solving problems, creativity as to the choice of elements, their transformation and operation with them. However, playful discourse is explained in practical terms. Language play is treated only as an aid to learning (Cook, 2000:192).

The **Silent Way Method** is devised to encourage students to produce the language, to bring about the near-native fluency and correct pronunciation, to develop their intellectual potential for abstraction, analysis, synthesis and integration (Scott and Page, 1982:273). However, the "rod-and-chart" situations seem to create a rather artificial context. The divergent techniques used are: the use of divergent means (charts, rods, gestures), peer correction, students' independence, etc.

The **Total Physical Response Method** combines speech with action in gamelike movements. The atmosphere of success and fun is introduced to facilitate learning. Students develop flexibility in understanding novel combinations. Novelty is also considered to be motivating. Language is presented in chunks, not just words. The divergent techniques used are: role reversal, action sequence, observation, etc. (Asher, 1982:28).

The **Community Language Learning Method** is associated with the humanistic approach and the divergent techniques used are: group work, counseling, reflection, analysis of recorded and transcribed material, observation, cooperation, choice, free conversation, focus on fluency, more responsibility, etc.

In **Suggestopedia Method** some yoga techniques, baroque music, cozy furniture, an atmosphere of relaxation and calm are applied to alter the learners' state of conscious-ness and concentration, creating a unity of conscious and subconscious. Peripheral learning is accounted to overcome psychological barriers, as well as positive suggestion, visualization, a new identity. Role-play, concerts, dramatization, singing, games, dancing are used. Texts are created in the form of dialogues. The learners' imagination is activated. Various ways to make meaning clear are applied (Stevick, 1980; Blair, 1982).

In the **Functional-Notional Method** creativity is treated as something connected with the operations with units of analysis (notions) in terms of communicative situations in which they are used. The language choice depends on three major factors: a) the functions; b) the elements in the situation; and c) the topic being discussed. The operations with the functional categories go on in five areas (Finocchiaro & Brumfit, 1983:65 – 66): personal, interpersonal, directive, referential, and imaginative. The most interesting for us is the imaginative one – discussions involving elements of creativity and artistic expression:

discussing a poem, a story, a piece of music, a painting, a film, a TV program, etc.; expanding ideas suggested by others or by a piece of literature or reading material; creating rhymes, poetry, stories or plays; recombining familiar dialogs or passages creatively; suggesting original beginnings or endings to dialogs or stories; solving problems or mysteries.

The **Creative Construction Theory** (Dulay & Burt, 1975; 1980; Ellis, 1994) asserts that TL learners do not merely imitate the language they are exposed to, but subconsciously construct mental grammars which allow them to produce and understand words, phrases and sentences they have not heard before by: 1. using natural mental processes, such as generalization; 2. using similar processes to first language learners; 3. not relying very much on the rules of the first language; 4. using processes which lead to the creation of new forms and structures which are not found in the target language. Errors are considered to mainly come from the learner's imagination.

The **Integrated Instruction or Content-Based Method** (Krashen, 1982) suggests that TL is most successfully acquired when the conditions are similar to those present in L1 acquisition, i.e. when the focus of instruction is on meaning, such as academic content, rather than on form; when the language input is at or just above the proficiency of the learner; and when there is sufficient opportunity to engage in meaningful use of that language in a relatively anxiety-free environment. Teachers use instructional materials, learning tasks, and classroom techniques from academic content areas as the vehicle for developing language, content, cognitive, and study skills (demonstrations, visuals, graphic organizers, or cooperative work). TL is used as the medium of instruction for mathematics, science, social studies, and other academic subjects. Instruction is usually given by a language teacher or by a combination of the language and content teachers. The divergent techniques (which became separate approaches) used are **cooperative learning, collaborative learning, integration strategies,** and other grouping strategies, **task-based learning**, **whole language strategies**, graphic organizers, presentations, discussions, authentic materials, audio/video/taping.

The **Whole Language Approach** focuses on the following divergent techniques: the discussion of real events, authentic material, integration of reading, writing, listening, and speaking, the teacher in the role of a participant and problem-solving activities. Literary texts are of high priority (Richards, Rodgers, 2001).

The **Tapestry Method** (Scarcella & Oxford, 1992) creatively employs various factors such as the characteristics of the teacher, the learner, the setting, and the relevant languages (i. e., English and the native languages of the learners and the teacher), the four

primary skills (listening, reading, speaking, writing), related skills (knowledge of vocabulary, spelling, pronunciation, syntax, meaning, usage) interwoven in positive ways to produce a large, strong, beautiful, colorful tapestry. This model utilizes the integrated-skill approach (found in content-based, task-based language instruction or their combination).

The **Lexical Approach** gives preference to discovering collocations, associations (Richards, Rodgers, 2001).

The progressive **Communicative Language Teaching** (CLT) attempts to transcend the dichotomy of competence/ performance (Hymes, 1970). Whereas before, the methodologist's attention was given to the skill of producing correct language (phonological, structural, semantic), i.e. play with the language form (Cook, 2000:189), the CLT involves the ability to do things with the language (i. e. "competence for use": writing, reading, listening, and speaking), which comprises four parameters of the communicative competence: possibility, feasibility, appropriateness and attestedness (Halliday, 1970; Hymes, 1970; 1.2.2). These requirements, as it was discussed in 1.2.3, imply language user's creativity. That is why the CLT utilizes many creative techniques. There are five characteristics of 'standard' (British) CLT (Johnson & Johnson, 1999).

1. The teaching of appropriateness. Creative practice–role play, simulation, game.

2. The centrality of message-focus, task–based materials. Receptive practice–information transfer exercises, i.e. students extract information from a passage and use it to fill in a table, or a graph, a chart, mark a route on a map, etc. (criticism in 1.2.1). Productive practice - information gap exercises, jigsaw exercises, deep-end strategy.

The latter characteristic developed into the **Task-Based Language Learning approach** (TBL). The central notion of the TBL is a task. The task completion in order to arrive at an outcome from given information through some processes of thought (a creative process described in 1.1.3) is very important here. It is considered that accuracy in language use, even though crucial, must not inhibit the development of fluency and performance. In a reaction to the traditional Presentation Practice Production paradigm, instead of presenting language and subsequent drilling, the idea of encouraging learners to experiment with language use, with new language material, stretching their current language resources is emphasized. The TBL suggests the following framework (Willis, 1996): (1) pre-task: introduction to topic and task; (2) task cycle – task, planning, report; (3) language focus – analysis, practice. In fact that is an application of the creative Problem Solving model (2.2.2b) to language learning. The divergent techniques utilized are: role-playing, discussions, arriving at an agreement and writing a letter. A natural context is

developed from the students' experiences with the language that is personalized and relevant. The activities used are listing, brainstorming, fact-finding, ordering, sorting, categorizing, classifying, sequencing, ranking, comparing, matching, finding similarities, finding differences, problem sol-ving, reasoning, decision making, sharing personal experiences, exploring and explaining, attitudes, opinions, reactions and creative tasks. They are all creative activities according to Treffinger's structure (Treffinger et al., 1990).

3. The stimulation of real psycho-linguistic processes, the top-down nature of listening and reading creates at least a degree of genuine information exchange.

4. The importance of creative risk-taking skills. Strategic competence, communication strategies.

5. The development of free practice techniques, combinatory practice generally referred to as fluency. Earlier language teaching placed the emphasis on presenting the new language, drilling and completely ignoring the free production stage. That also presupposes certain flexibility (individual learning and teaching styles).

In the CLT authentic language should be introduced. Students work at the discourse or textual level, they have an opportunity to express their ideas, opinions, to figure out the speaker's or writer's intentions. It is acknowledged that one function can have many different linguistic forms, so a variety of linguistic forms are presented together. Both fluency and accuracy determine the students' success. Errors are tolerated and seen as a natural stage in the development of communicative skills. Communicative interaction encourages cooperation among students, appropriate use of language forms. It puts students in the position of choice as to what and how to say it, and develops the strategies for interpreting language as L1 speakers do. The divergent techniques associated with the method are: authentic material, games, role-playing, scrambled sentences and texts, information gap exercises, interaction, decision making, problem solving, multimodality, etc. (Littlewood, 1981).

Mylrud and Maksimova (2001) elaborate the communicative principles. All the principles are creative and require creativity on the part of both the teacher and the student.

1. Interactive activities (1.2.1). a) Learners' cooperation in order to generate an idea while solving various problems; b) a combination of the information of all the participants; c) information transmission from one participant to another; d) sharing products of imagination (e. g., writing horoscopes for each other, etc.). Some elements of the activities may be fulfilled individually, but the whole task is completed gradually in the so called pyramid grouping (larger and larger groups, involving the whole class at the last stage).

2. Information gap activities may be of the following forms: a) picture gap; b) text gap; c) knowledge gap; d) belief/opinion gap (e.g., generate a common opinion after listening to music, looking at pictures, practicing tenses or vocabulary, etc.); e) reasoning gap (e.g., the learners have different proofs, which should be collected and compared). An example of information gap activity is a communicative game "Treasure Island", where all these skills are trained (see Wright A., Betteridge D. & Buckby M. (1991). *Games for Language Learning*. Cambridge, 85-88).

3. Problem solving tasks may be based on: a) action sequencing; b) cause-and-consequence reasoning; c) critical thinking; d) hypothesizing; e) guessing; f) classification; g) comparison and contrast; h) rating; i) discovery; j) interpretation; k) inferencing; l) judgement; m) odd-one-out.

4. Information transfer activities might be of two types: decontextualization (transfer of the text into a visual aid) and contextualization (transfer of the visual into a text). Visual aids may be diverse: pictures with the paradoxical content; plans; maps; diagrams; charts; tables; graphs, mind maps, flow charts; etc. (see Hill (1990). *Visual Impact*: *Creative Language Learning Through Pictures*; Craumer and Laroy (1992). *Musical Openings: Using Music in the Language Classroom*).

5. Critical thinking tasks develop students' reasoning skills, interpreting, inferencing, deduction skills, proofs, expressing your own thoughts and opinions. The following probing questions are asked: a) Is this thought true or false? b) Is the answer to this question present or missing in this text/picture? c) Are the details of the text/picture are essential or non–essential? d) Is the answer to this question adequate or inadequate?

The researchers stress that English language teachers still give little heed to that type of problem-solving tasks. Rarely are creative types of questions asked at the lessons, such as "What, if…?". These questions are aimed at systematizing information, hypothesizing, clarifying cause-effect or clarifying deep nuances of sentence meanings. Still a weak point is the students' evaluation skills, reader's or listener's response skills (they are narrowed down to a phrase "I like the text"). Methodologists also pay little attention to such cases (cf. a need for such activities discussed in 1.2.1).

6. Role play is a widespread and a well developed creative activity: a) controlled role-play (the participants receive the necessary replies); b) semi-controlled role-play (the participants receive a general description of the plot and the parts); c) free role-play (the participants get only the situation); d) small scale role-play (for a prolonged period of time a series of episodes is staged).

Creative role-play communication requires well-developed socio-cultural skills that can be trained by participating in the following tasks: line-up, rounds, strip-story, smile, merry-go-round, contacts, kind words, reflection, listening, smelling, touching, politeness, concessions, respect, gratitude, rally, conflict, mirrors, pantomimes, playmaking, etc.

7. Spontaneous communication has the following characteristics: a) its content is not always predictable; b) it shifts from one theme to another; c) lack of words; d) diverse communicative strategies; e) creative thinking skills; f) real-time communication in a TL. Spontaneous communication develops implicit creative knowledge as distinct from explicit knowledge (Ellis, 1994, 2003). Their distinction is as follows (Мильруд, Максимова, 2001:22):

– *explicit knowledge* is formulated; demonstrated; memorized; static in form; reproductive; requires automatic habit formation; is restricted by the students' memory capacity; negatively correlates with implicit active knowledge;

– *implicit knowledge* is used; discovered; developed; flexible in form; specified by the aim; productive; requires creativity; restricted by the students' cognitive abilities; not correlated with memorized explicit knowledge (i. e. the more learners acquire crammed, memorized knowledge, the less they have a possibility to develop active knowledge of use and vice versa).

The logic of the investigation in TLS leads to the conclusion that the implicit TL command should be purposefully developed.

Recent investigations in the CL methodology include such models as the Cooperative learning, Collaborative learning, Cognitive academic language learning, Content-based learning, Task-based learning, Tapestry learning, Enlightened Eclecticism, etc. The stress they put in language learning is reflected in their names. Nonetheless, not a single of them forwards the task of the development of the TL learners' creative language performance implementing Chomsky's idea that language is a creative phenomenon and language use is a creative human activity.

So, the CLT has enriched the current methodology of language study and has brought it closer to the understanding and use of the creative processes in language and speech, having as "springboard" rich corpora of data and recent investigations in linguistics, applied linguistics, socio-, psycho-linguistics, psychology, pedagogy, and other sciences. At the same time it advances a task of classroom research where learners explore language creativity in different contexts, as well as the requirement of materials development fostering reflection on verbal creativity and its manifestation in different cultures. The

development of verbal competences, performance and proficiency will be effective if the language user is creative, i. e. active and initiative both intellectually and verbally, in various socio-cultural communicative situations in the TL classroom.

However, in the CLT it is sometimes suggested that language learners must conform to the new culture rather than choose to preserve their own patterns of behaviour. Again it would be wrong to suppose that the possession of the aspects of the communica-tive competence entails necessary conformity. Very often speakers and writers break these rules, seek out the unusual. They try to be flexible in language use, express their own intentions, feelings and fulfill various communicative purposes or just play within the language.

Summary

The currently dominating communicative theory views the study process as a successful use of communicative systems in context that involves many more skills previously ignored, including creative aspects of language production and use.

Tomasello hypothesized that "children's lack of productivity in the [L1] novel [word] studies does not have to do with their linguistic knowledge, but only with production, [creation] difficulties" (2001:174).

At the same time, general research shows that the process of children's L1 acquisition is their innovative creative activity. Its essence consists in a metamorphosis increment of the content of the verbal knowledge or skills involved in the development. That means a logical or illogical leap in the quality of knowledge and skills due to the quality of novel occurrences in the children's linguistic experience and the unique way of their individual transformations or comprehension. The parameters of such developments are suggested to be willpower, desire, motive, reason, feelings, and imagination.

TLS bears a similarity to L1 acquisition and informal TLA in the creative processes connected with the active transformation of the meanings of a given culture and the creation of new meanings in the creative activity with the world by means of a language. A language is placed in such conditions, where its being and life discloses itself with certain definiteness. Then it undergoes further transformations, restructurings, combinations and mappings. Thus a new system of connections is formed, which is considered to be the creative productive increment to the language. Hence, comprehension of the language is also a creative act.

There are certain ways and means to re-create the language. Verbal being and life is disclosed most fully with the help of their (words, phrases, structures, etc.) relations to each other, i. e. how much they contrast or differ with one another.

Research shows that verbal creativity is closely connected with creative verbal perception, creative verbal imagination and creative verbal intuition. In L1 speakers these develop naturally and spontaneously in sociocultural contexts. For TL learners they cause difficulties and become obstacles to spontaneous communication, which is also proved in the present study (Part Two).

Methods of TLS reflect the dominant philosophical, psychological and linguistic views. However, language study is a far wider process, and throughout its history methodology of TLS has accumulated many techniques related to creativity: transformations, novel combinations, fluency, flexibility, making decisions, solving problems, inference, association, unity of the conscious and unconscious, overcoming psychological barriers, peripheral learning, visualization, generalization, getting students to self-correct, peer correction, grammar games, antonyms-synonyms, composition, role play, action sequence, free conversation, new identities, concerts, the use of music, the creative construction of mental grammar, etc.

In the CLT language is viewed as a vehicle for classroom communication, not only as an object of study; as "competence for use" or performance, which is defined in 1.2.2 as language creativity or creative language use. The CLT involves the ability to do things with the language. It requires creativity on the part of the student as well as the teacher.

The principles of the CLT which are also the principles of creativity include: task-based, message-focused, use not usage, top-down processing, deep-end strategy, motivation, stimulation of genuine information exchange, communicative strategic competence, holistic practice, free practice, combinatory practice, authentic language, the discourse or textual level, problem solving, critical and creative thinking, spontaneous communication. Fluency, flexibility, appropriateness and accuracy are required. One function has many different linguistic forms. Other principles include interaction, choice of what and how to say it, strategies for interpreting language as native speakers do, games, information gap exercises, scrambled sentences.

However, TLS methods do not forward the task of the development of TL learners' creative language performance. Nor do they develop TL learners' verbal creative skills systematically or systemically in various socio-cultural communicative situations in the TL classroom.

Subchapter 2.1 explored creative aspects of TL methodology and the creative process of language study. It was shown that the CLT utilizes many methods and techniques of the methodology of creativity, as the former developed later (in the 1970s), when the latter became popular in all fields of science (since the 1950s). That is why it is logical to focus further investigation on a detailed exploration of the creativity models to investigate their potential for application in TLS with the view to develop creative language use and creativity within language.

2.2. Creativity Adapted for Language Acquisition

The subchapter explores the notion "creative studying" with the view of LA. The definition and the objectives of creativity or creative studying are worked out to facilitate systemic research. It also investigates models and techniques used by the creativity theory and creative practice to produce creative outcomes applicable in the TL classroom to facilitate LA purposes.

2.2.1. Definition and Objectives of Creativity Adapted for Language Acquisition

The term "creative studying" is used to refer to what happens when the teacher and the pupil become involved in the creative learning process. Torrance's explorations of creative studying are the most prominent ones that influenced all other views, not counting extensive Russian research in that direction. That is why predominantly his views will be discussed. Torrance (1970:22) has defined the "creative learning process" as "one of becoming sensitive or aware of problems, deficiencies, gaps in knowledge, missing elements, disharmonies and so on; bringing together available information; defining the difficulty or identifying the missing guesses, or formulating hypotheses about the deficiencies; testing and retesting these hypotheses, and modifying and retesting them; perfecting them; and finally communicating the results". Strong human motivations are involved at each stage.

In school, college, university, creativity may be aroused by a structured sequence of learning experience designed and directed by the teacher, or by the self-initiated activities of an individual learner or a group of learners. Sensing an incompleteness, disharmony, or problem arouses tension, the learner is uncomfortable. S/he is said to be "curious", has a "divine discontent", or "recognizes a need". S/he wants to relieve his/her tension. If s/he has no or inadequate habitual learned response, s/he searches both in his/her memory store-house and uses other resources such as books, other people's experiences, etc. for the

possible answer. From these, s/he may be able to define the problem or identify the gap in information. This done, s/he searches for possible alternative solutions, trying to avoid commonplace and obvious solutions by investigating, diagnosing, manipulating, re-arranging, building on to, and making guesses or approximations. S/he goes on perfecting his/her solution until it is authentically as well as logically satisfying. The tension remains unrelieved, however, until the learner communicates his/her results to others. It is the creative learning process, because it involves the production of information or the development of skills that are new to the learner and are to some extent original.

In the present research, taking into account the definitions discussed in 1.1.2., creative study is understood as a metamorphosis increment of content having as a process an algorithm of structured actions along the created model consisting of an initiative to think beyond the moment when the problem is already solved resulting in the development of the initial input data, i.e. the production of new, original, appropriate, purposeful, valuable products or connections. The general techniques are the transformation and combination of the existing information by being fluent, flexible, original, elaborate, appropriate, accurate, quick, expressive, modal; utilizing one's own imagination and intuition.

Davis (1992) itemizes the following objectives that help to structure creative studying process better. They are adapted by the author for the purposes of the present investigation.

RAISING CREATIVITY CONSCIOUSNESS AND TRAINING CREATIVE ATTITUDES, i.e., firstly, raising the awareness of the creative aspects of language, the creative character of human communication and, secondly, "learned, emotionally toned predispositions to react favorably to new and innovative [utterances, discourse,] ideas and [verbal] situations that stimulate them to engage in imaginative [verbal] activity" (Davis & Scott, 1971:262). 1) Teachers acquaint students with a large amount of various texts, discourse that reveals language variability, language play. 2) Teachers stimulate such creative personality traits as independence, curiosity, verbal playfulness, humour, interest in complexity, tolerance for ambiguity, perceptiveness, imagination, variation, willingness to risk and fail, etc. 3) The creative atmosphere leads to "psychological safety" (Rogers, 1962) and encourages creativity. In brainstorming (Osborn, 1963) it is called deferred judgement – the non-critical, non-evaluative, non-competitive, emotionally favourable, and receptive atmosphere where fresh and even wild ideas may be safely pro-posed. In role-playing it is playfulness, spontaneity, warm-up techniques. In textual intervention (Pope, 1994) it is freedom to do anything you want with the text. 4) Creative consciousness may be raised by making students be aware of blocks to creativity (1.1.5), which result in

unreceptive, inflexible, uncreative attitudes. Learners and teachers should realize that there is a time for conformity to traditions, norms, rules and a time for creativity, variation, change. 5) Creative consciousness may be encouraged by helping students understand the idea of creativity (Davis, 1992, 1993): theories and definitions of creativity in general, linguistic creativity, communicative creativity, characteristics of creative people in languages, the importance of creativity to self and society, processes and stages of creativity, creative verbal abilities, creative techniques (general and verbal), barriers to creativity, the nature of creativity as modifications, transformations, combinations, imagination, tests of verbal creativity.

STRENGTHENING CREATIVE (CAP)ABILITIES AND SKILLS. The efficiency of the creative process and the objective value of the achieved result or product in many ways depend on the creative abilities as a system of 1) general, 2) specific abilities, 3) motives, 4) competences (knowledge) and 5) performances (skills), 6) interest, 7) fluen-cy, flexibility, originality, elaboration, expressiveness, appropriateness, modality, 8) style of thinking, 9) analogical thinking, 10) associative thinking, 11) divergent thinking, 12) critical thinking, 13) metaphorical thinking, 14) unconscious thinking, 15) initiative (in-cluding verbal initiative), 16) creative perception, intuition, imagination, 17) combina-tion, transformation, 18) visualization, 19) free-associating, 20) solving problems, 21) making decisions, 22) internal plan of actions, etc. (Guillford, 1962; Torrance, 1966; Davis & Scott, 1971; Davis & Rimm, 1993; Treffinger et al., 1990; Богоявленская, 2002).

TEACHING CREATIVE TECHNIQUES, i.e. conscious and deliberate methods for generating and producing new verbal combinations, new verbal products. They are of three types. Firstly, proceeding from what was discussed in 1.2.2, these techniques include *purely linguistic* means of language creativity (McCarthy, 1998, Cook, 2000; Carter & McCarthy, 2004; Pope, 2005; detailed in Chapter III). Secondly, since TLS includes not only a pure linguistic aspect, but also many more other aspects, Davis & Rimm (1993) suggest distinguishing *personal* and, thirdly, *general* creative techniques.

Personal creative techniques are developed and used, consciously and unconsciously, by every creative person regardless of the subject or content of his/her creation. That is, the creator bases the idea on a book, movie, melody, art, event, text, utterance, etc. Even geniuses were "inspired by…" or "found ideas", borrowed plots, etc. Students should understand that their ideas need not be 100-percent original or never borrowed from outside. The following techniques can be used to develop language creativity in students (Davis & Rimm, 1993):

1. Deliberate use of analogical and metaphorical thinking (e.g., looking at what others have done, where their ideas come from, what else is like this, what I could adopt, what has worked for others, etc.)

2. Modification, combination, improvement of present ideas, utterances, texts. It should be noted that working with written texts, students transform one and the same text, perfecting it. Any transformations in oral speech lead to new utterances, new meanings and more communication.

3. Starting with the ideal final result and moving backwards to find how to reach it.

Many personal creative techniques later on become models for others. Since personal creative techniques develop in the course of activity or by a deliberate instruction of a creative professional; mentorships and visitors are especially good in teaching.

General creative models are itemized in subchapter 2.2.3. By a "model" is meant the taxonomy of thinking, a representation of a system that allows for investigation of the properties of the system and, in some cases, prediction of future outcomes (Free Online Dictionary), a creative approach applicable to TLS that consists of various techniques which, in their turn, include numerous activities.

INVOLVING STUDENTS IN CREATIVE ACTIVITIES. This can be achieved by, e.g., individual or small group projects, investigations of real problems. Special programs of the type include *Future Problem Solving* (Torrance et al., 1978), *Odyssey of the Mind* (its founder is Dr. S. Micklus), *Imagination Express* (DiPego, 1973).

2.2.2. Models of Creativity

The best cues to guide the developers of creativity training programmes derive from theories or models of creativity or creative thinking processes. Separately, they are widely used in the TL classroom. However, to the best of our knowledge, there is no their description for the purposes of TLS. These models were tried by teachers from various schools in Latvia as a part of their studies in the professional programme under the monitoring of the author of the present research.

(a) DIVERGENT ACTIVITY MODEL

The divergent activity (DA) model (Guilford, 1950, 1959, 1967, 1977; Runco, 1991) views creativity as a process different from intelligence (divergent and convergent activity) (Fig. 2.1 – Hudson, 1967).

In the DA the learner's skill is in the broadly creative elaboration of ideas prompted by a stimulus. In the convergent activity the learner is good at bringing material from a

variety of sources to bear on a problem, in such a way as to produce a "correct" answer (e. g., multiple choice tests). In other words, a major qualitative difference is: convergent thinking usually generates orthodoxy, whereas divergent thinking always generates variability (Cropley, 1999). Hence, they are mutually complementary.
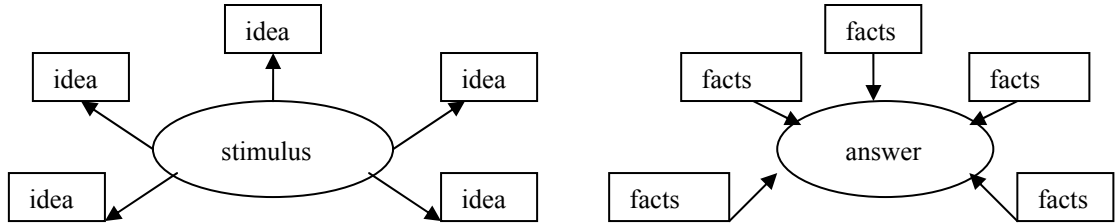
Figure 2.1. Divergent and Convergent Activity.

Cropley (1999) characterizes the two kinds of thinking as follows (Table 2.1).

Table 2.1

Convergent and Divergent Thinking

Kind of thinking	Convergent	Divergent
	- being logical	- being unconventional
	- recognizing the familiar	- seeing the known in a new light
	- combining what "belongs" together	- combining the disparate
	- reapplying set techniques	- producing multiple answers
	- homing in on the single best answer	- shifting perspective
Typical processes	- preserving the already known	- transforming the known
	- achieving accuracy and correctness	- seeing new possibilities
	- playing it safe	- taking risks retrieving a broad range of existing knowledge
	- sticking to a narrow range of obviously relevant information	- associating ideas from remote fields
	- making associations from adjacent fields only	- alternative or multiple solutions
		- deviation from the usual
	- greater familiarity with what already exists	- a surprising answer
	- better grasp of the facts	
	- a quick, "correct" answer	
Typical results for the individual	- development of a high level of skill	- new lines of attack or ways of doing things
	- closure on an issue	- exciting or risky possibilities
	- a feeling of security and safety	- a feeling of uncertainty or excitement

DA is an aspect of creativity, which means the organization of the study process as a broad search in an open problem (as in language or a verbal task). It is thinking that moves outward from a problem in many possible directions, original and unexpected ideas, semantic flexibility, recognizing links among remote associations, the ability to change the

perception and see latent characteristics of the object, the generation of a variety and amount of information based on the available information. That seems very logical and fruitful in language studying, as the teacher's aim is to teach as much of a target language as possible, not only the right answer. Such an approach became a revelation to high school students. This was disclosed during piloting work at several Latvia schools.

The characteristics related to creativity are fluency, flexibility, originality, redefinition, elaboration (1.1.2). For example, ask students to write their ideas on the subject matter; to think of unusual uses for anything; improvements for anything; clever ways to make; what would happen if…?

The content of the DA is symbolic (letters, words, structures, etc. – the linguistic form, 3.2); semantic (meanings of words, structures – the semantic content, 3.2); behavioural (moods, desires, motivation, intentions – the pragmatic frame, 3.2); visual; auditory (concrete visual, auditory, and other sensory forms).

The outcomes or products of the DA are "things" (utterances, texts); groupings (classifications, collections, dictionaries, etc.); connections (relations between items based on variables applied to them, e.g., wet-dry, collocations); systems (theories, methods, models, an organized sentence, a paragraph, a story, a theory, etc.); transformations (various types of changes in the existing information, e.g., redefinition, substitution, shifts in style); implications (extrapolations or elaborations of information in terms of social, cultural, psychological consequences, reader/listener expectancies, associations, etc.).

Guilford devised tests for DA, on the basis of which the following open-ended test can be created. For example, "Uses of Phrases/Things" (e.g., bricks, cardboard boxes); list words with the first and last letters specified (R__M); list words that includes one, two, or three specified letters; list words that rhyme with the specified word (e g., roam) (Meeker, Meeker & Roid, 1985).

(b) CREATIVE PROBLEM SOLVING MODEL

The model of creativity as an element of problem solving (CPS) has worked out the stages of the creative process (Treffinger et al., 1990; Isaksen et al., 1993; Davis & Rimm, 1993:192–194; Пономарев, 1986; Altschuller, 1980, 1996; Богоявленская, 2002; 1.1.3). The CPS model creates a situation leading to a productive outcome. They view the process as a task, a problem. Hence, there were created numerous study materials in the form of creative tasks (in language learning see: Краминя (1982) in English phonetics; Agamdzhanova et al. (1988) in FL at the university level; Захаров, Оганов (2002) in English grammar; Oshima and Hogue (1999) in academic writing; Машевская,

80

Данбицкая (2003) in the Russian language, Черныхович – in creative thinking; Davis and Johns (1989) steps in writing for publication; Makow – the board game "Scrupples").

On the basis of several CPS models Davis and Rimm (1993:192–194) originated the following one implemented in the teaching of writing in a TL (Oshima, Hogue, 1999):

1. Problem, opportunity, challenge, mess-finding.

2. Fact finding (list all you know about the problem or challenge).

3. Problem finding (list alternative problem definitions which, of course, will determine the nature of the solution).

4. Idea finding (freely list all ideas for each of the problem statements accepted in the second stage).

5. Solution finding (list criteria for idea evaluation). Sometimes an evaluation matrix is prepared with possible solutions listed on the vertical axis and the criteria on the horizontal axis. Each idea is rated according to each criterion (on a 1 to 5 scale), the ratings are entered in the cells and then totaled to find the best idea(s). For example, teaching creativity in TLS (Fig. 2.2).

Creative Models and Techniques \ Abilities and Skills	Strengthen Fluency?	Strengthen Flexibility?	Strengthen Originality?	Strengthen Elaboration?	Strengthen Accuracy?	Teach Appropriateness?	Teach Communication?	Teach Techniques?	Strengthen Motivation?	Students Cooperate?	Materials Available?	Use Too Much Time?	etc.	Total Score
Use Brainstorming														
Use Synectics														
Use Creative Drama														
Role-Play														
Creative Writing														
Creative Reading														
Textual Intervention														
Find Exercises														
Teach Techniques														
TRIZ														
Research Projects etc.														

Figure 2.2. Matrix of Morphological Analysis-Synthesis

6. Acceptance finding or implementation (thinking of ways to get the best ideas into action).

7. Action.

8. New challenges, etc.

Parnes (1981) noted that these stages are not rigid, one may move flexibly from any one step to any other. It is also advisable to provide much opportunity for incubation.

Keating (1980) emphasized that producing socially relevant creative innovations includes not just divergent thinking. The following components are essential:

1. Content knowledge (a deep familiarity with the work of the predecessors in any field, in TLS – knowledge of the invariants, rules and regularities).

2. Divergent thinking (equally important to content knowledge).

3. Critical analysis (it separates highly promising ideas from unpromising ones).

4. Communication skills (oral or written skills that help to "make, produce, concretize ideas in some fashion before they have a chance to succeed in contributing to the collective human experience" (ibid.)).

Osborn (1953) and Parnes (1967, 1977, 1981) develop a model of a typical flow of the CPS process, and a method known as "CPS" or "group *brainstorming*". They maintained 4 rules of brainstorming to practice creative skills:

1. No negative criticism; defer judgement until a large number of alternatives has been produced;

2. Freewheeling is desired; the wilder the ideas the better;

3. Quantity is desired; include the small, obvious alternatives as well as the wild, unusual, clever ones;

4. Combine alternatives and hitchhike upon alternatives to produce new ones.

Variations on brainstorming include:

a) reverse brainstorming, e.g., How can we make many mistakes? How can we increase vandalism? How can we increase the electric bill? How can we impair our health?;

b) stop-and-go brainstorming, short (about–10 minutes) periods of brainstorming are interspersed with short periods of evaluation;

c) Phillips 66 brainstorming Groups of six students brainstorm for six minutes and a member of each group reports the best or all ideas.

The creative process is divided into two stages:

I. Idea generation.

II. Elaboration, development and evaluation of the ideas.

That model is widely used in TLS (in writing, vocabulary studying, etc.). However, in the process of work it was found out that students cannot generate ideas. They produce only 3–4 answers. The question arose, how to teach it? How to produce alternatives, according to what models? The second problem consists in the fact that the second stage

(elaboration, development, evaluation) is usually neglected in the process of brainstorming. That is why in TLS this model is reduced to only producing lists of words.

In this connection, Smith (1998) provides an analysis of 172 idea generation techniques. He suggests that this wide array of techniques is derived from a much smaller set of "active ingredients" that can be used to determine the best technique to use for different kinds of tasks. (ibid., p.110). Active ingredients fall into two primary categories: strategies and enablers.

Strategies are active means for generating ideas, while enablers work by fostering conditions within which creative ideas are more likely to occur. The strategies category includes habit–braking strategies (challenging assumptions), imagination–based strategies (what if?), search strategies (past experience and analogies), analytical strategies (decomposition), and development strategies (compare and contrast, integration). Idea generation strategies aid retrieval of information from memory. In contrast to these kinds of strategies that actively aid memory and information retrieval, enablers act in a more passive way. They facilitate, rather than directly provoke, creative ideation. Enablers include intrinsic motivation, incubation (setting the problem aside), and deferred evaluation.

Davis and Rimm (1993:215) stress that ideas for brainstorming and evaluation should be challenging to create interest in students. The group can brainstorm not only about the idea itself, but also the criteria for its evaluation and organize everything in an evaluation matrix (see above).

One more model, *synectics* (Gordon & Poze, 1980, 1973; Prince, 1973), is an approach to creative thinking that depends on understanding that, which is apparently different. The main tools are analogy and metaphor (constructing and experimenting with models, combining different styles, areas, etc). The model, which is often used by groups, can help students develop creative responses to problem solving, to retain new information, to assist in generating writing. There are four types of analogies commonly used:

1. Personal (imagine you are…; How does it feel to be the Gerund?).

2. Direct (think of a parallel…; How is the Infinitive like the Verb, Noun?).

3. Fantastic (imaginary, out-of-use, ideal; How to make the problem solve itself?).

4. Symbolic or compressed conflict or oxymoron (How can Gerund be a process and a state?; When is the Participle I a process and a state?; When is silence deafening?).

The steps are:

1. Discuss a theme and share your perceptions.

2. Suggest direct analogies.

3. Change the analogy to a personal analogy.

4. Put two things together that do not normally go together and develop another analogy.

5. Create a story, description, model, etc. to demonstrate new perspectives gained.

6. Reexamine the original topic.

7. Evaluate.

For example, the following is an illustration how a symbolic analogy can stimulate ideas for an essay on *Freedom* (Davis & Rimm, 1993).

1. What animal typifies your concept of freedom (Direct analogy).

2. Put yourself in the place of the animal. Describe what makes you feel and act with so much freedom (Personal analogy).

3. Sum up your description of the animal you chose by listing the "free" and "unfree" parts of your animal life.

4. Express each of these parts of your life in a single word. Put together the two words and refine them into a poetic, compressed conflict phrase.

5. Circle the phrase you like best. Write a new essay about freedom. Use any you may have developed in this exercise.

The developers of this method maintain that emotional components are more important than the rational ones in creative production. It is these emotional, irrational elements that must be understood in order to increase chances of success.

Osborn stresses the destructiveness of negative components. Most people are unaware that many impulsive words, tones of voice, and gestures can make an atmosphere that is toxic to the development of new thinking.

The experiments identified certain psychological states, in which useful, original, breakthrough ideas occur, such as involvement-detachment, determent, speculation, play, and the like. These states arise when the teachers *make the strange familiar or the familiar strange*. They developed three mechanisms of play, especially useful for this purpose:

a) play with words, with meanings and definitions (list words that are similar to the original one; describe what it would feel like this word(s); list antonyms; list word(s) that help you redefine the original one(s));

b) play with pushing a fundamental law or basic scientific concept to its limits;

c) play with a metaphor (which includes all figures of speech; and is viewed as a higher order, more abstract relational mappings, e. g., birds-fly-freedom);

Various kinds of instructional materials (reading, writing) were developed on the principles of synectics and the skills involved in using them.

Based on the review and a factor analysis of a large database of children's creativity and problem-solving test scores, Speedie et al. (1973) concluded that 11 skills or strategies are the key components of creative problem-solving and creative thinking

(a) sensing that a problem exists;

(b) formulating questions to clarify the problem;

(c) determining the causes of the problem;

(d) identifying relevant aspects of the problem;

(e) judging if more information is needed to solve the problem;

(f) determining the specific problem;

(g) clarifying the goal or desired solution;

(h) redefining or creating a new use for a familiar object or concept;

(i) seeing the implications of a possible action;

(j) selecting the best or most unusual solution among several possible solutions;

(k) sensing what follows problem solutions.

Houtz and Feldhusen (1976) developed a training program to teach these skills to fourth-grade children and found that significant gains in their creativity were made after six weeks of training.

Urban (1990) reviewed literature from research on creativity and theory development and proposed a model of creativity that could serve as a comprehensive guide to creativity training. The model embraces cognitive and noncognitive components and delineates six major areas of ability or process:

(a) a general knowledge base;

(b) a domain-specific knowledge base;

(c) divergent thinking abilities;

(d) task commitment;

(e) motives;

(f) tolerance for ambiguity.

The *Purdue Creative Thinking Program* (Feldhusen, 1983) is a set of 36 units of instruction on the skills and personal factors of creativity. Each program (audio tape) is built around historical figures: states people, scientists, inventors, pioneers, or famous sport figures. Their lives and their creativity are used as models and vehicles for discussions on creative thinking. The audiotape consists of two parts: a 3-4 minute presentation designed

to teach a principle or idea for improving creative thinking and an 8-10 minute story about a famous person who made a significant contribution to the historical development of America. The exercises consist of printed designs, problems, or questions that are designed to provide practice in originality, flexibility, fluency, and elaboration in thinking.

The creative problem solving model has totally changed the view on the teaching process. It is seen as a creative problem solving activity.

Myers-Torrance's (1965-1966) *Ideabooks* or *Exercise books* include 5 Ideabooks, covering grades 1 through 8. They start by giving practice in fluency, flexibility, originality and elaboration. They found that heightening these skills would improve learning in reading, writing, mathematics, history, science, and the language arts. Teachers who used Ideabooks in their work had no special training in fostering creativity. The results showed significant differences in favour of the program in both total verbal and total nonverbal areas of creativity, especially favourable effects of the program were observed on highly withdrawn, unsuccessful children.

Cunningham and Torrance developed the *Imagi/Craft* materials (1965-1966) for fourth graders as they commonly show decrements rather than gains in comparison with the third grade. The emphasis was given to the following 5 objectives: 1) to discover, motivate and develop creative awareness; 2) to develop an understanding of the nature and value of creative thinking and creative achievement; 3) to provide provocative data in the form of dramatized materials in the fields of science, history, geography, and the language arts; 4) to stimulate and guide creative behaviour; 5) to create an awareness of the value of one's own ideas.

Torrance has long maintained that **warm up** was important in the creative process (Torrance, 1975; Torrance & Safter, 1990). The dramas in these materials as warm-ups grip the interest of children and familiarize them with the nature and value of the creative process, the creative person, and creative achievement. The tapes could be stopped at strategic points for problem solving, guessing of consequences, and consideration of various possibilities. Usually this occurs after playing the dramatized episodes. This process was followed by discussion, inquiry, and other creative activities. Incubation and reflection time were also built into the plan: on a subsequent day, a related experience was presented by means of the audiotape. This experience might involve an experiment, creative writing, art, dramatics, songwriting, creative problem solving, inventing, etc. Realistic problems could also be related even to fantasies.

The recorded, planned instruction in the use of these materials was carried out by 15 fourth-grade teachers in one school and by three in two other schools. The reports from other teachers who used these materials in their work indicated that planned, guided experience in creative thinking could facilitate creative growth at the fourth-grade level. In almost all classes, the recorded dramas seemed to grip the imagination of the students and increase the students' enthusiasm and motivation.

Torrance's favorite methods for providing practice in problem awareness and definition include: team problem solving and competition, simulated situations and games, sociodrama and role playing, creative dramatics, and questioning techniques.

The *Future Problem-Solving Program* (founded by Torrance) which involved in 1978-79 over 20000 students in 43 US states from grades 4 through 12. All age groups showed a high degree of interest in problems related to underwater colonization, space colonization, regular space travel, and living in pressurized, domed cities. They represent mankind's newest frontiers, and find interest and excitement among young people. According to teachers' reports, the entire experience proved to be very beneficial to the students. During the course of the year, almost every one of the students involved used parts of the program in their own life and studies. They became conscious of the future in a much more meaningful way: the future became a reality, and with the reality came a new understanding of their place in it. The students did intense thinking and research in preparation for the activities and tasks. They tackled the issues with all the seriousness and gusto of world experts. In developing readiness for this kind of learning the following types of questions help to attain this goal. They are questions that:

1) confront students with ambiguities and uncertainties;

2) call for students to look at a problem from several different psychological, sociological, or emotional points of view;

3) establish a set or examining information in new ways;

4) structure the problem only enough to give cues and directions;

5) reveal gaps in information, unsolved problems;

6) create or reveal mysteries;

7) call for going beyond what is known about something;

8) involve paradoxes;

9) pose collision type conflicts, juxtapose opposites;

10) pose future projections.

Almost all of these types of the questions can be used in situations outside of education (e.g. many problems in families, business, churches, etc.).

To illustrate how reading packages and other media can be used to facilitate creative growth, the creativity strand of *Reading 360*, for which Torrance (1970) served as consultant, is selected (Plooster, 1972). The Reading 360 Program includes "packages" at thirteen levels (tem levels for grades 1-3 and three levels for grades 4-6). Level one consists of cards, shapes and various kinds of readiness materials. A central feature of each of the other levels is a reading book. The stories have been selected to educate the student about the creative process and to stimulate further thinking and reading; the art work and graphics further support creative objectives. The teacher's edition at each level includes suggested exercises and assignments for creative activities before, during, and after reading a particular selection. Guides are also given to teachers for creating their own exercises, asking provocative questions, etc., for encouraging creative thinking. In addition, there are available for each level (except level 1) a skill handbook which includes exercises on creative thinking.

A good example of stories that encourage creative thinking is found in *A Duck is a Duck* (level 3). The title of the story "What is it?" is announced in a double-page spread showing four children and a dog leaving home apparently for school. One of the boys tries to send the dog back home but the dog discovers something hiding in the bush. The children investigate to see what could be hiding in the bush and finally determine that it is a turtle. They examine it first at a distance and then closely, finally putting it in a box and taking it to school. They then engage the teacher in guessing what is in the box. After offering some alternative hypotheses, she guesses that it is a turtle and this is verified. The next problem is to decide what to do with the turtle. The children propose several alternatives and then one girl leads them in applying several criteria (What does the turtle want? What do turtles like to do? What do turtles like to eat?). Through this process they decide that the turtle should be placed in the park and proceed to test their solution.

The construction of the exercises and assignments suggested in the teacher's editions was guided by a set of strategies developed by Torrance for use before, during and after a reading lesson. The following are examples of a few of them (Torrance, 1995), which have a direct reference to TLS:

Before a Reading Experience.

1. Confrontation with ambiguities and uncertainties.

2. Heightened anticipation and expectation.

3. Looking at the same thing from several different physical, psychological, or emotional points of view.

4. Predictions from limited information.

5. Encouragement to take the next step from what is known.

6. Making the familiar strange and the strange familiar.

7. Posing provocative questions that require the learner to examine the information in new ways.

8. Structuring tasks only enough to give clues and direction.

During a Reading Experience.

1. Awareness of problems heightened, gaps in knowledge, things that are incomplete or out of focus.

2. Exploration of missing elements and possibilities made systematic and deliberate.

3. Juxtaposition of apparently irrelevant or unrelated elements.

4. Mysteries and puzzles explored and examined.

5. Visualization of events, places, and the like encouraged.

After a Reading Experience.

1. Ambiguities and uncertainties played with.

2. Digging deeper, going beyond the obvious, encouraged.

3. Elaborating some element through drawing, painting, dramatics, imaginative stories, etc.

4. Experimentation and testing of ideas is encouraged.

5. Transforming and rearranging information or other elements, redefining them, discovering new uses.

6. Seeing new relations, creating new combinations, synthesizing relatively unrelated elements into coherent wholes.

7. Encouraging constructive responses (a better way, a more beautiful effect).

8. Digging deeper, going beyond the obvious.

9. Encouraging a search for elegant solutions (i. e., the solution that takes into account the largest number of variables).

10. Encouraging experimentation and the testing of ideas.

11. Entertaining improbabilities.

12. Encouraging future projection.

13. Encouraging multiple hypotheses.

14. Testing and revising predictions.

15. Taking the next step beyond what is known.

Torrance's book, *Encouraging Creativity in the Classroom* (1970), devotes several chapters to these strategies and gives examples of activities suggested by each of them. The skills handbooks contain exercises designed to develop such skills as study methods, vocabulary, language, comprehension, literature, and creativity.

Nash and Torrance (1970) conducted a rather systematic and thorough evaluation of the use of the Reading 360 Program in two first-grade classes with quite positive results. The creative growth and creative functioning of the children experiencing the program exceeded the results of the control group measures (Plooster, 1972).

S. Bassnett and P. Grundy (1993) and J. Collie and S. Slater (1997) developed materials based on the CPS model for creative language teaching through literature, and the use of short stories as the basis for creative activities with upper-intermediate and advanced level learners of English. This model was tried out with students (Forms 8 and 11) at a Riga Secondary School, who have pre-intermediate and intermediate levels of language knowledge. The teacher's observation and the students' reaction to the model were favourable. The students were really chalenged to learn the language.

(c) ROLE PLAY, SIMULATION, DRAMA, GAMES, CREATIVE DRAMATICS

Role playing, simulations, drama, games, projects are the most effective and widely used creative methods. They are well researched methods in TLS at all stages of language study and for teaching/learning all language sapects, skills and abilities (their full description in Селевко, 1998:51-65; Maley & Duff, 1998; Cook, 2000).

Creative dramatics activities are described in the categories of warm-ups, movement exercises, sensory and body awareness exercises, pantomime, and playmaking. They are unique classroom activities, which stimulate memorizing of difficult words or structures in movement. Action removes tiredness, inertia, keeps up interest, balances emotional and physical tone. In other words, "the education of the whole person by experience" (Way in Davis and Rimm, 1993). Many activities are described in T.N. Ignatova (1991). *Movement games*. (2.1.3 – the CLT). That model was tried out with students of the 5th Form at a Riga Secondary School as warm-up activities. It raised students' interest to the language.

(d) SOCIODRAMATIC MODEL

E.P. Torrance (1979) presented his own model that seems to be useful to many people in understanding, predicting, and developing creative behaviour. It takes into consideration, in addition to creative abilities, creative skills and creative motivations. However, although people tend to be most highly motivated to do things they do best, the

nature of creativity and societal attitudes concerning creativity are such that there may be at times little or no relationship between creative abilities, the motivations and the skills necessary to activate these abilities that in the end will result in "a-ha" solutions or creative accomplishment. A high level of creative achievement can be expected consistently only from those who have strong creative motivation (commitment) and the skills necessary to accompany the creative abilities. The person who has a high level of creative abilities and skills may become a creative achiever, if the creative motivations can be aroused. Similarly, the person who has creative abilities and motivations can become a creative achiever with the acquisition of the necessary creative skills. He has developed his own programmes and techniques for teaching and learning.

In the sociodramatic model (Torrance, 1995) children are studying the future creatively when they engage in spontaneous sociodramatic play (such roles as father and mother, police, superheroes, builders, astronauts, etc.). This method involves having a person act out, with the help of supporting actors and a group, meaningful situations that members of the group expect to encounter in the future. The effectiveness of this procedure depends upon the significance and importance of the situation to the group and the extent to which they are able to project themselves into the future. In sociodramatic actions the future should be made as psychologically real as possible. The steps in conducting a Future Problem-Solving Sociodrama parallel those of the creative problem-solving process. The production of breakthrough ideas about the future usually occurs in states of consciousness other than the ordinary, fully rational states. Many creativity researchers (Gordon, 1961; Rothenberg, 1976; Torrance, 1979) have maintained that in the creative thinking process emotional factors are more important than intellectual ones. The sociodrama production techniques that seem to be most facilitative use soliloquy, doubling, multiple doubling, identifying and contrary doubling, future doubling, mirroring, role reversal, audience techniques, the magic net technique, reality level sociodrama, the magic shop technique, public opinion sample, volunteer double, parent-adult child double.

(e) PSYCHODRAMATIC MODEL

The psychodramatic model (Moreno, 1946, 2001) is the demonstration of creative qualities which evolve in one continuous effort with the help of spontaneity drama techniques (impromptu). The distinction between conscious and unconscious is overcome in the creative act. "The unconscious is a reservoir which is continuously filled and emptied by the 'creator individuals'. It has been created by them and it can be undone and replaced" (Moreno, 1946:35). This idea is very important for TLS. In the psychodramatic

model the creative act is characterized by 1) its spontaneity; 2) a feeling of surprise, of the unexpected; 3) its unreality which is bent upon changing the reality within which it rises; 4) acting "sui generis" (ibid.): more creative influence upon us than our creating; 5) body and intellect are working in parallel, they both are equally important. In psycho-dramatic spontaneous-creative enactment emotions, thoughts, processes, sentences, gestures, pauses, etc., seem at first formless, and then they develop into ordered outcomes, like the cells of a new organism (2.1.1.). Moreno argues that students "hide no complexes but germs of form, and their goal is an act of birth" (p.36). The process is not merely following a pattern, they can alter the world creatively. That argument coincides with the idea that a child acquiring L1 not merely imitates adults, but creatively constructs their own language (2.1.1).

The training of language through spontaneity techniques requires that phrases to be learned enter the mind of the student when they are in the process of acting, in a spontaneous manner. In consequence, when the student at a later time is in an authentic situation, they are able to use them in the manner of spontaneous expression. Moreno stresses that the FL does not stay like a foreign body in the person's mental apparatus, but it is essentially connected with their living acts. The researcher has worked out the following system of exercises (Moreno, 1946:44, 52 – 80, 89 – 92, 100):

1. A maximum supply of possible movements (e.g., of vocal cords, mouth, etc.) must be stored up in the body, so that they may be called forth by the ideas as they occur.

2. Creating responses, reactions ("creatoflex") to the words, speech, acts, etc. (their collocations, images, place in a sentence, etc.).

3. A continuous training in creating as an everyday process of self-expression:

1 step – warming up process to a new setting, physical starters. Torrance (1979) has also given attention to the problem of getting started (see 2.2.3b), e. g., movements, songs, etc.

2 step – breach between fantasy and reality experience, the spontaneity-factor dealing with such concepts as flexibility, sense of time, adaptation, adjustment, re-adjustment.

3 step – mental starters, e.g., explaining the situation, etc.

4. Forms of spontaneity: dramatic quality; creativity; originality; adequacy of response (no response to a situation; an old response to a new situation; a new response to a new situation).

5. Testing:

– timing of a response to an emerging situation;

– spontaneous appropriateness ("I don't know" or variants of problem solving).

(f) TEXTUAL INTERVENTION MODEL

The model of textual intervention (Pope, 1994, 1998, 2002) explores teaching and learning at the "interface" of language, literary studies, cultural studies, critical and creative possibilities of imitation, adaptation, parody, paraphrase, hybridization, collage, exploration of textual differences and preferences. The researcher argues that *to read a work of literature, to study a language is not simply to (passively) search for meaning already placed there by the author, the teacher or to memorize the text(s), words and structures, it is to (actively) re–construct the text and produce a new one* (Брудный, 1998 also argues this). Pope extends the use of the range of texts from canonical (highly literary) to non–canonical (advertisements, notes, articles, television). Teachers or students intervene in the construction of texts, re-construct them in order better to understand them, and account for outcomes. The principles applied are production, reproduction, selection, combination, transformation, considering their implication for interpretation and meaning. All of them are grounded in the theories of praxis (practice and performance) and heuristic interactive learning (Pope, 1994:183).

There are three levels of textual intervention:

1) macro level – text, genre, discourse, medium, narrative, dramatic intervention, etc;

2) meso level – paragraph, transition between paragraphs;

3) micro level – sentence, word, sound, participants, processes, circumstances, visual presentation.

Pope (1994:196) stresses that most of academic work in higher education (and, it should be added, secondary as well) still operates within

> a certain narrow range of writing and thought. Basically, it requires or assumes the operation of *linear or binary logic, positivist textual reference* and, perhaps above all, the ability of the *individual learner* (not collective) to recognize and reproduce the *dominant critical orthodoxy* in a particular course[…]there is a marked attention to essays, analyses or dissertations as *written products* rather than as *writing processes* (italic – I.S.).

Alternative writing does not mean opposed, but rather complementary and supplementary. Pope asserts that there are many more varieties of the "traditional" essay, analysis and dissertation.

Essays can be in varying degrees: formal or informal; personalised or depersona-lised (use of the "I/we", "you", "one", "somebody", the use of certain ranges of vocabu-lary, construction, stylistic, means, pragmatic strategies). They can use "logic", which is linear or recursive, dialectical, dialogic, abstract, or figurative. Writers can use various degrees and kinds of textual reference, illustration, analysis, allusion.

Analyses are also of many varieties: written or spoken, individual or group, practical, critical/close reading, personal response, textual or editorial, stylistic, discourse or ideological, historical or contextual, etc.

Dissertations may be organized on many different lines and in many configurations by: text, author, topic, theme, period, genre, theoretical position, etc.

The types of textual intervention and creative strategy are summarized as follows. They are defined as "genuine alternatives to dominant practices" (Pope, 1994:197).

I. Macro level.

1. General strategies.

1) Parallel, counter – or alternative texts?

2) Monologue or dialogue?

3) De–centring or re–centring?

4) Personal, interpersonal, or depersonalized?

5) Genre, medium, discourse?

2. Specific techniques (can be applied variously and in ways which drawn upon all the above strategies).

1) Alternative summaries and the art of paraphrase so as to draw attention to different as-pects of the text. For example, devising posters, adverts, songs, trailers, reviews. Para-phrase the text as: Marxist, feminist, psycho-analytical, post-structuralist, post-colonialist, post-modernist, Anglo-American, new critical, etc. In all these ways students would in effect "translate" and transform the base text. These summaries would be treated as forms of discourse, and, moreover, as specifically value-laden ways of categorizing, labeling, and explaining.

2) Changed titles, introductory apparatuses and openings.

3) Alternative endings so as to draw attention to some options not explored or in some way foreclosed, explore the reasons why such an ending was not desirable, advisable or possible in the base text.

4) Preludes, interludes and postludes. Extend the text "before", "during", or "after" the events it represents so as to explore alternative points of departure, the process of development, or points of arrival.

5) Narrative intervention. Change some "turning point" to explore alternative premises, consequences, ways of framing, re-focalizing.

6) Dramatic intervention. Explore the conversation by intervening in a single "move" or "exchange", consider figures by re-orienting or insertion so as to alter the emphasis or choice of topic and the course of the action.

7) Narrative into drama and vice versa.

8) Imitation. Recast the text as if you are another author (Shakespeare as Ibsen, Churchill or the director of a film/theatre company, etc.).

9) Parody. Exaggerate some features of the base text.

10) Collage. Gather diverse materials: sources, parallels, contrasts, bits of critical com-ments, relatable words, images, music, etc. from other periods and discourses, etc. Then select and arrange new materials so as to make implicit statements about the base text.

11) Hybrids and faction. Recast two or more related texts so as to produce a compound, not merely a mixture.

12) Word to image, word to music, word to movement, word to…? Transform the text into another medium, sign-system or mode of communication and expression, or, rather in TLS, vice versa.

13) Your own permutations, extensions and additions.

II. Meso level. This level is not researched so well.

III. Micro level.

1) Word choice (short/long; monosyllabic/polysyllabic; simple/complex; concrete/abstract; particular/general; common everyday/from a specific area; literal/figural; referential/metaphorical, etc.). Experiment by substituting, adding or deleting words.

2) Word combination (familiar/new collocations; speeches quoted directly/indirectly; freely/precisely; long/short sentences; coordinated/subordinated sentences; repetition of words/parallelism of phrase and sentence structure; etc.). Experiment with alternatives.

3) Sound-pattering and visual representation (stress, rhythm, intonation; repetition/near repetition of sounds or sights; alliteration/assonance; rhyme/half rhyme; use of short/long vowels; plosives/fricatives; single/many voices; distinctive feature of punctuation, typography, layout; sound editing/graphic techniques; etc.).

4) Participants (inanimate objects/animate beings; passive subjects/active agents; affected/ affecting; depersonalized/personalized; abstractly generalized/concretely particular; collective/individual; protagonists/subsidiary; etc.).

5) Processes (material, dynamic/relational, state-like; externally communicated/ internally perceived; active/passive; finite/non-finite; purposive/non-purposive).

6) Circumstances (quality/quantity; intensification/qualification; time/place). Experiment with alternatives, add, delete or modify them accordingly.

The *activities* include: re-centring, re-genreing, paraphrase, imitation, parody, adaptation, hybridization, collage, an alternative text (writing *with* the initial text), a parallel text (writing *across* the initial text), a counter-text (writing *against* the initial text).

The model of textual intervention can be applied to commenting on the students' work in academic writing courses. See Cripps, M.J. (2002). *Writing Between the Lines*: *Commenting on Student Work*. In The New Humanities Reader on http://www.newhum. com/for teachers/using_the_nhr/commenting.html.

This model was used by F. Grellet (*Writing for Advanced Learners of English*. Cambridge University Press, 1996) to develop the students' creative language abilities, imagination, experimenting with a large variety of text types, writing procedures (editing, correcting, imitating, parodying, manipulating, inventing, exploring parallel but different ways of expressing ideas). That model was tried out with second year students at the University of Latvia in hermeneutics classes and grammar classes. Students were reticent in fulfilling such activities.

(g) CREATIVE QUESTIONS AND CHECKLISTS MODEL

The **questions** asked are important in CLT as they affect student production and motivation. Research suggests (Ellis, 1994) that EFL teachers use more closed (What is 2 plus 2?), display (How do you spell…?) questions and are asked in "real–life" contexts (Why- questions, message–focused questions (Johnson and Johnson, 1999).

The model of creative questions is one of the leading methods that stimulates creative thinking, creative imagination (de Bono, 1973, 1991; Rothenberg & Hansman, 1976). A teacher genuinely committed to communication will foster situations in which students and the teacher continually ask real questions of themselves, to each other, and about the content of the lesson (also in 2.1.3, the CLT).

Torrance in his creativity tests (Torrance, 1966) uses the following classification for creative questions which can be of two types (personal and factual):

1. Simple answer questions (Yes–No answers; one word answers; quality or amount; prepositional phrase; either–or; explain why). These questions get the lowest score (personal types) or no points at all (factual types).

2. Complex answer questions (two or more words; sentences; why–because). These questions get 0 points for factual ones, and 2 points for personal types.

3. Divergent questions (basic alterations of a subject that change the basic characteristics or their relationship, project self into a "new world" or relationship, his/her perception of this world, project self into into the role of somebody or something else and relate what the facts would be from this new perspective or relate his/her perceptions of the world from this new perspective. They ask the student to deduce what the result would be). These questions are scored the highest.

Zagashev (Загашев, 2003) divides questions into: simple, elaborating, interpreting, evaluating, creative, practical and provocative (Torrance, 1979). They give practical examples how to use them in the classroom.

Mejerovich and Shragina (Меерович, Шрагина, 2000) suggest a system approach. Questions can be connected with:

1) the function (e. g., of a fairy-tale (V.J. Propp); or How would you express pleasure? or apology? or dissatisfaction? or doubt?).

2) the possible supersystems (In what con/texts, situations can it be used?).

3) the subsystems (its elements, details, features, qualities, characteristics).

Tamberg (Тамберг, 2002) presents a classification as well as activities that develop the ability to ask questions:

1) a list of "morning" questions; a list of "traveling" questions, etc;

2) a game "Interview", a discussion "Question–answer" (based on a picture or a story);

3) a game "Yes–No" (numerals, visual, situational, a black box, an old children's game).

N. Hess and L. Pollard (1995) have developed a TL resource book "Creative Questions" that enhance language skills and competences and lead to abundant, natural communication.

A number of **checklists** may be used to supplement training in the four basic rules of brainstorming, extending an analysis of possible problems and their hidden aspects as well as some games and schemes through which these skills can be practiced (Eberle, 1971; Davis, 1973). One of the most popular of these lists is Bob Eberle's SCAMPER:

S. What can be substituted? Sounds? Letters? Words? Phrases? Sentences? What else? Other genres? Styles? Person? Process? Circumstances? Discourses? Mediums?

C. What can be combined with it? Nouns? Verbs? Adjectives? Prepositions? Phrases?

A. Adapt? Adopt? What else is like this? What other ideas does this suggest? Does the past offer a parallel? What could I imitate?

M. Modify? Magnify? Multiply? Minify? What to omit/add/subtract/longer/shorter/ condensed/exaggerate/extra illustration/more emphasized/ more frequent?

P. Put to other uses? New ways to use what is? Other uses if modified?

E. Eliminate? Omit? Exclude?

R. Rearrange? Reverse? Active/passive? Beginning/end? Positive/negative? Other patterns? Other layouts? Other sequences? Cause/effect? Interchange components? Reverse roles?

Altshuller (1996) suggests a system analysis to solve any creative problem:

```
in the future:    subsystem      system      supersystem
                      |             |             |
in the present:  subsystem — system — supersystem
                      |             |             |
in the past:     subsystem      system      supersystem
```
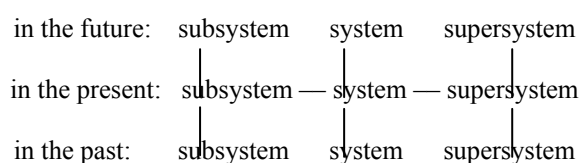
In language studies this structure proved effective in word and text analysis. It can also be used teaching general English and ESP to generate ideas, language, etc.

Nierenberg (1986) developed the basic components of the concept of creative thinking: structure–order–relation, which has eight levels. The scheme may be effectively used for word analysis and dictionary use.

The morphological analysis-synthesis method (Davis and Rimm, 1993:218; Зиновкина et al., 1997:13) is a source for creative ideas that develops the students' interest and motivation (2.2.3.b). The morphological analysis-synthesis method proved to be very effective in teaching phrasal verbs to TL learners. It creates not only a full comprehension of the phrasal verbs, but also a creative ability to fluently form new meanings on one's own. The method was tried out with second year students at the University of Latvia (Surkova, 2003).

(h) CREATIVE IMAGINATION, INTUITION AND PERCEPTION

A well developed imagination is one of the components of creativity. There are many methods of **imagination** that can be used in TL study. (Зиновкина et. al 1997; Меерович, Шрагина, 2000; Тамберг, 2002; VanGundy, 1996; Гиппиус, 2001; Torrance et. al., 1996; Davis & Rimm, 1993; and others).

1. A method for focal objects.

2. A method of brainstorming (2.2.3.b).

3. A method of morphological analysis–synthesis (especially effective for teaching phrasal verbs, grammar, text analysis, writing stories, evaluating, etc. – 2.2.3.b).

4. A method of analogy: synectics (2.2.3.b, j).

5. A method of pictures for phraseology, idioms, phrasal verbs.

6. A method of operating with images (Surkova, 2002–2003).

7. A fairy–tale calque.

8. A fir–tree of associations.

9. Methods of science–fiction writers; a fantasy binomial (G. Rodari, A. Azimov, H. Altov, R. Bradbury, L. Carrol, S. Lam, H. Borhes, H. Wells, J. Vern, and others).

10. Day–dreaming.

11. Bionics or empathy (feel like a misspelled word, like the gerund etc.).

12. Re-definition.

13. Minimizing/maximizing; addition of a quality; subtraction of a quality; transformation into something; animation; anthropomorphism; changing of the usual relations (e .g., epithets + nouns); a new title; fantastic combination/division; acceleration/ slow down; a time machine; etc.

14. Creating metaphors, metonymies, oxymora and playing with them (Меерович, Шрагина, 2000; 2.2.3.l).

15. Creating fairy-tales, riddles, sayings (Нестеренко, 1993).

16. Writing poems (ibid.), bontos, limericks, haikus, (de Bono, http://www.edwde bono.com/debono/poetry.htm 21.07.2005), cinquains, diamonté (Stanish, 1979, 1981, 1986, 1988).

17. Describing a picture (Мурашковска, 1995).

18. Creating tasks, problems: in grammar (Захаров, Оганов, 2002; Gerngross & Pucta, 1992); fairy-tale problems (Черныхович); in Russian language (Машевская, Данбицкая, 2003).

19. Gippius S.V. (Гиппиус, 2001) presents a system of numerous exercises for verbal creativity training.

20. Attribute Listing technique – change an attribute or a quality of something, or apply that quality or attribute to some other thing. It can form two kinds: attribute modifying (e. g., for writing short stories) and attribute transferring (e.g., write two columns of words on the blackboard: one for nouns, another for attributes which usually collocate with the nouns, or, otherwise, any attributes. Then change the attributes and

nouns and account for the new meaning and use of the phrase. For example, a black cat, an expert doctor, a brilliant student, a tidy room, etc. Students have to justify "an expert cat").

21. Talking silently to yourself (Sion, 1995).

Evidence from several sources (Michalko, 2001; Simonton, 1980; Polycastro, 1995; Гиппиус, 2001; Gerding-Salas, 2000, Nierenberg, 1986; Day, 1999) confirms the role of **intuition** (i. e., the right hemisphere of the brain) in the creative processes and the importance of its training. Consequently, it can be and should be used in TLS. Activities:

1. What could be the next word(s)?

2. Predicting the consequences of events or just sentences, speech acts, texts ("contextualized intuition" – Gerding-Salas).

3. Visualizing – ask students to relax, shut their eyes and visualize some colourful narration (Eberle, 1971); a creative writing activity suggested by Helman & Larson (1980): cut out headlines, from newspapers dealing with unusual stories and have students make up stories.

4. Developing all sensitive abilities and skills (visual, auditory, rhythmic, verbal).

5. Using dreams.

6. Looking for patterns in the words and phrases.

Many creative ideas and problem solutions result from a change in perception – the usually abrupt experience of "seeing" a new idea combination, a new relationship, a new meaning, a new application, or a new perspective. This phenomenon can occur at any time and anywhere. Studying a TL is already in itself a creative perception of the same reality given in students' L1. During the studying process they come through many processes of modifying, combining, transforming, just "seeing" the reality from a new foreign perspective.

They discover many cases of the "Eureka!" It is arguably a complex, mysterious, and elusive process. Very often such phenomena do not fit the rational model of science, and therefore have not been studied scientifically (Torrance, 1980; Davis & Rimm, 1993).

(i) DE BONO'S LATERAL THINKING MODEL

There are several programmes for the development of creative thinking (Nierenberg, 1986; VanGundy, 1983; Michalko, 1991), the generation of novel solutions.

The most widely used is De Bono's lateral thinking model (1970, 1976, 1991, 1997). He distinguishes between "lateral" thinking (looking elsewhere) and "vertical" thinking (looking deeply).

De Bono identifies four critical factors associated with lateral thinking: (1) recognizing dominant ideas that polarize the perception of a problem, (2) searching for different ways of looking at things, (3) relaxation of the rigid control of thinking, and (4) the use of chance to encourage other ideas. This last factor has to do with the fact that lateral thinking involves low-probability ideas which are unlikely to occur in the normal course of events.

He also worked out a number of activities for their enhancing: PMI (Plus, Minus, Interesting), 6 hats, alternatives, APC (Alternatives, Possibilities, Choice), scanning, modeling, humour, HPPP (Hypothesis, Proposition, Potential, Poetry), planning, stepping stones (Frysztacka-Szkrobka (1997) for TLS), writing bontos, limericks, haikus, etc. De Bono has developed a programme for teaching creative skills (De Bono (1973). *CoRT Thinking*). It consists of 6 sets of lessons with 10 lessons in each set, for a total of 60 lessons covering about 50 thinking skills. Many lessons teach complex thinking strategies that require the use of several previously learned skills (e. g., planning requires subskills that consider all the factors and itemize goals and objectives). Kussmaul (2000) used this model in the creative approach to translation.

(j) ANALOGICAL THINKING MODEL

Analogical thinking is a most common and important creative thinking technique used by creatively productive people (Mumford, Porter, 1999; Davis, 1992a; Gordon, 1974; Gordon & Poze, 1972a,b, 1980; Stanish, 1988). For example, speedometer and velocity, then concludes that thermometer measures temperature. Another example: What kind of weather (animal, fish, car, vegetable, sport, magazine, colour, etc.) is like you? Why? How is a hamburger like a good day at school? How is a clown like a doctor?

Analogies may be created by (a) characteristic features (all that is white, or soft, or sweet, or liquid, or round); (b) function (heating: oven, radiator, stove, lamp); (c) images (TV – movies; dragonfly–empty–headed); (d) form (sun–pea); (e) material (knife–steel); (f) antonym (run–stand); (g) facts (morn–day–evening–night); (h) logic. Examples of tasks: (1) given a chain, name the kind of analogy; (2) create your analogies; (3) create analogical grammatical structures, forms, functions; (4) what analogy there is between Hemingway's "The Old Man and the Sea" and Gogol's "Greatcoat".

(k) TRIZ MODEL

TRIZ (the Theory of Inventive Problem Solving) (Altshuller, 1980, 1996) presents a comprehensive system of creativity, which is adapted by the author of the present paper for TLS. It includes:

I. Theory of the life and development of a creative personality (Альшуллер, Верткин, 1994; Perkins, 2000; May, 1994).

II. ARIZ (the algorithm of inventive problem solving).

1. Analyze the situation, objects (language, texts, etc.), the activity (speak, write, read, etc.), their components, and functions, and then formulate the problem.

2. Transform the problem into a model that reflects its structure (Bogoyavlenskaya, 2002).

3. Analyze the model.

4. Formulate contradictions ("If…, then(+)…,but(-)…", i.e. state a problem and then formulate profits(+) and losses(-).

5. Formulate the final ideal solution/result.

6. Purposeful efforts to solve the problem, i.e. transform the components and functions of the system; map them into new ones or onto new domains: use of supersystems, subsystems; their structure and connections; use of standards, rules and laws; use of analogy; use of methods and techniques to solve (linguistic) problems; instead of "why?" – "how" to do it; hypothesis of resolving the problem.

That algorithm can be used in teaching ESP, text analyses, generation of ideas, solving problems, making decisions, etc.

7. Ways and means to overcome blocks and barriers to verbal creativity and creativity in TLS (1.1.5).

8. The direct use of resources:

1) resources: language means (a) lexical, grammatical, stylistic, structural, phonetic, pragmatic rules and structures, communicative, discourse, socio-cultural strategies; b) dictionaries, texts, internet, books, teacher's knowledge, etc.)

2) use: creative methods and techniques of operating with the language means applying linguistic methods proper and methods of creativity. Their learning and teaching.

III. The development of verbal creative imagination and perception (2.2.3.h).

IV. The development of verbal creative intuition on the basis of a vast data base of creative linguistic tasks (grammar tasks, structures, text analysis, collocations and so on). Corpus linguistics makes it possible nowadays.

V. The development of effective thinking: 1) the ability to see the implied qualities of objects and words (of the second, third, etc. plane); 2) fluently and flexibly use a wide range of analogies; 3) to build cause-effect chains, elaborated if necessary (e.g., in text analysis); 4) to make free use of formal logic in the situation of ambiguity and information gap

(e.g., in dictations); 5) operating contradictions; 6) building classifications (e.g., in grammar, in hermeneutics, etc.); 7) generating hypotheses; 8) asking questions; 9) testing hypotheses.

VI. Teaching organization of the effective thinking: referencing skills, making notes, taking notes, creating data bases, accelerated reading skills, scientific debating skills, editing, reporting skills, etc.

VII. Ways and means to overcome verbal inertia.

VIII. Ways and means to solve linguistic contradictions: dictionaries, communicative strategies, analogies, associations, internet, etc.

(l) METAPHORICAL MODEL

The theory of metaphor (Lakoff & Johnson, 1980, 1989; Orthony, 1993; Langacker, 2002; Gardner, 1982; Turner, 1991; Dacey & Lennon, 1998) holds that metaphors aid the shift of perspectives and thus are an important form of creativity. Metaphors call attention to two seemingly unrelated things. They mean mapping across conceptual domains between these things. In language studies this theory helps to understand and create polysemy, idioms, abstract notions, grammatical notions, new meanings, stylistic metaphors. According to Turner (1991) the sources of variation are: fuzzy categories; metaphorical mapping (symmetry, asymmetry, projection (generic, specific), similarities); incorrect logical arguments; icons; blocks; the cultural and communicative environment; fitness; acceptance; imagination; conscious exploitations; theory of images; change in mental models; etc. Gozzi (1999-2000) outlines steps in the process of creating metaphors: 1) identify the metaphors; 2) explore the implications of the metaphors; 3) suggest alternative metaphors; 4) evaluate who can use these metaphors. Gibbs (1999) describes a method of teaching creatively through metaphor. The metaphoric lesson consists of four parts: the focus, the personal comparison, the metaphoric interaction, and the insight moment.

(m) ASSOCIATIONISTIC MODEL

According to the associationistic approach, the ability to think creatively is a matter of utilizing a variety of associations accessible to an individual. Mednick (1962:221) believes that "the more mutually remote the elements of the new combination, the more creative the process or solution". Koestler (1973) stresses that remote association of two different concepts ("bisociation") is created on the basis of their ambiguity, which always operates on more than one plane. The criteria which distinguish bisociative "originality" from associative "routine" are presented in the following lists (ibid., p.113).

Originality	Routine
Bisociation of independent matrices	Association within the confines of the given matrix
Guidance by sub-conscious processes normally under restraint	Guidance by pre-conscious or extra-conscious processes
Activation of regenerative potentials	Dynamic equilibrium
Super-flexibility	Rigidity
Novelty	Repetition
Deductive-Constructive	Conservative

The number of ideas brought into a contiguity accounts for individual differences in the degree of creativity. Necka (1989) states that it is easy to teach students remote associations, but it is much more difficult to teach them how to make use of the remote associations in the process of creativity and problem-solving. Necka (1992) provides practical tasks in order to develop creative skills. In TLS this approach is widely used to memorize words, to write stories and so on. Associations may be created by a) contiguity (winter-frost-snow-white); b) resemblance (ball-water-melon-balloon-sun; lemon-lemonade; snow-cotton); c) by contrast (kind-evil; mountain-valley); d) logic (snowflakes-sparkles); e) association to a word (red and soft: tomato, tangerine, plum, jelly). Examples of tasks: 1) create associations to the words: wren; garden; river; 2) two words are given: frost and trolleybus, find a chain of words-images, which would start with the first word and end with the second one; 3) you are a cat, a train, etc., describe it.

(n) UNCONSCIOUS MODEL

Freud, Jung, Adler, Rank, Kubie and other psychoanalysts suggested clearly a dynamic theory of the creative act. Creative production was seen as the result of unconscious process (in language learning see Turner, 1991). The creative process originates within and not outside the person, the creation mirrors unconscious imagery after it has been processed through the ego. Poincare (1915) proposed an influential theory on the generation of creative ideas: the "appearance of sudden illumination [is] a manifest sign of long, unconscious prior work" (ibid., p.389). However, initial intense prior conscious work on the problems is necessary to "unhook" relevant ideas from fixed positions so that they are free to join during the unconscious process. In language study that model has found its representative in the Berliz learning system, suggestopedia (Lozanov), the Sita learning system (using headphones and players), learning under hypnosis, in semi-conscious states of the mind, intensive TLS (Китайгородская, 1992).

(o) DIALOGICAL MODEL

Dialogue as a study model appeared in India (VIII-VII century BC). It was used at the final stages of the learning process in the dialogues between sages and their disciples. Socrates' (V century BC) dialogues laid the basis for a special method – maeutic. Its

general principle is the pupil's independent initiative and the teacher's facilitating role, which assists in the birth of a new thought. Socrates made use of the question technique to get the speaker to contradict his own primary statements, thus leading him to the dialogical comprehension of the truth. That type of the dialogue can be used in teaching ESP for Law and Public Administration students (in addition to creative questions and checklists model – 2.2.3. g). Galilei (XVI century AD) in his dialogues applied the principle of the direct and indirect antithesis of positions. In the Middle Ages the dogmatic monologism ousted the dialogical form, and later it regressed to the question-answer form of the catechism. Besides that, there appeared various forms of the inner dialogue – solloquium (a talk to oneself), a talk to an absent partner, epistles, etc.

Bakhtin (1979, 1981) is the first to explore dialogical thinking. He created a socio-cultural concept of dialogical communication, dialogic reason, whose mode is mutual understanding, and explored its literary forms – parody, stylization, narration, etc., which were later developed by Bush (1990), the school "Dialogue of Cultures" (Библер, 1991), Scandinavian "school of the dialogue" (Tella & Manonen-Aaltonen, 1998), Kramsch (1993a, b; 1997), Kitaygorodskaya (Китайгородская, 1992).

Bakhtin argues against the "disjoint text". If the text is to become culturally significant, attention must be focused on the whole as integral utterance. Bakhtin's approach enables one to perceive the pattern of creation even in the scientific text (e. g., "voices", echoes of others' utterances; use of the generic features associated with it to help speakers and writers achieve the social purpose of their text), its comprehension as an integral creation of a theoretical thought, its own dialogism (logical, theoretical, constructive) involved in, e. g., the composition of a new reality (Alexandrov & Struchkov, 1993:344 – 347). No one creates a text out of nothing. Although texts may be characterized by relatively stable conventions, individuals have the power to emphasize these conventions in different ways, thus making them original. Bibler (Библер, 1991:298) adds that "communication within culture is not 'information exchange', not 'division of labour', nor 'participating in a joint activity' or 'mutual enjoyment'. It is co-being and mutual development of two (and many) totally different worlds".

"When two cultures meet, several cultures collide" is what happens in dialogic communication. A learner exists and develops at the edge, at the border of different cultures, in the dialogue with two cultures or in the dialogue with the self.

The basic producer of communication "is not a [person] as a collective body […], but an individual, who is free to concentrate on knowledge, skills and human aspirations

and creatively change this knowledge […] into his/her own creations, a discussion partner, who invents new forms of human communication and is able to make better use of its 'old-eternal-forms (Bibler, 1991:275 – 276 in Tella & Mononen-Aaltonen, 1998:45).

Kramsch (1993a, b; 1997) observes, that dialogic experience is born when two cultures meet and when a third culture is born as a result of this. She advances double-voiced discourse, which requires that we acknowledge the extent to which we echo our social environment, leading to finding new ways of expressing our thoughts. One of her arguments is that language is inseparable from the creation and transmission of culture, which enables TL proficiency. Language creativity may help TL learners to master more than one register of the TL through double voicing (Broner & Tarone, 2001:375). Language creativity can be a "force that provides a productive and dynamic balance to the stable force of adherence to standardized language norms and even fossilization" (ibid.), opening it to development. Kramsch (1997:28 – 29) distinguishes two types of dialogues: 1) "relatively repetitious, formulaic, routine […] to maintain a status quo in friendships, families, and neighborhoods"; 2) "life-changing dialogues", "catalysts of change between dialoguing imaginations", eliciting a "fundamental realignment and re-evaluation of […] values in the minds of the interlocutors. Their meaning […] emerges dynamically as they are ruminated on, reduced, expanded, re-actualized, and re-represented, often with reversal or a slowing down of the tempo, and otherwise transformed through subsequent imaginings". These two types of dialogue coincide with the two levels of the innovative process – reproductive and creative (1.1.4).

Postaljuk (Посталюк, 1993) elaborates these ideas further considering that

- dialogue can only be realized given different points of view;

- dialogue is the subject-subject form of communication, where different meaningful views are developed by different speakers (external dialogue) or by one speaker (inner dialogue). Hence, monologue is characterized by one meaningful position, even if it is developed by various speakers. To be in a dialogical communication means not only to express a thought, but also be modal to its expression.

Authoritativeness, dogmatism, monologism of the modern school creates a significant obstacle in the realization of the dialogical model of communication.

Postaljuk argues that it is a proved fact that the dialogue forms the basis of creative thinking. She regards the following forms of the dialogue.

I. According to the communicators' positions there are: 1) external dialogue (the subjects interact at the same time and in the same space), and 2) internal dialogue (dialogue with oneself, e.g., Sion, 1995): overt, explicit; secret, implicit.

II. According to the interacting contents (their bearers might be one or several speakers) there are: 1) dialectical dialogue (the speakers are of a common "Weltanschauung"; they have different points of view on the problem; the speakers, developing their positions, mutually enrich and mirror them), and 2) polemic dialogue (to convince the partner by drawing strong arguments for or against something, or in opposition to the opinion of others).

In education and in TLS the following correlations are especially important: 1) internal-external dialogue; 2) internal dialogue and creative thinking; 3) their enhancing. For example, Klarin (Кларин, 1998:124 – 150) explores one of the forms of dialogue – discussion; outlines its characteristic features, types, definition, aims, forms, procedure, models of discussion, its assessment. There is also highly valuable researchers' conclusion of the dialogue as a necessary component of the creative activity (Buelter, 1985), and of everyday discourse (Carter & McCarthy, 2004). A teaching-learning process based on dialogue gives one a chance to meet another person on an equal basis (Китайгородская, 1992:63-65; Занашев, Заир-Бек, Муштавинская, 2003:174-177; Кларин, 1998:41-42).

2.2.3. Validity of the Programmes for Enhancing Creativity

Scott, Leritz, Mumford (2004) have undertaken a quantitative review of creativity training and testified to its effectiveness.

Torrance (1994), Isaksen and Treffinger (1985) published a comprehensive set of creativity training materials that establish their validity.

Torrance (1973), a lifelong researcher and developer of creativity training programs, conducted an extensive review of materials, programmes and research on the teaching of creativity. In all, 142 students were examined raging from facilitating testing conditions and motivation, to Osborn–Parnes' CPS programmes and the creative arts. In addition to concluding that there is ample evidence that creativity can be taught all the methods investigated had more than a 60 percent success rate. Torrance reported that the successful programmes stress both cognitive skills and personality factors, provide good motivating conditions, and involve students actively in the creative thinking process. Besides the above mentioned programmes and methods, he and his associates have also trained concepts and skills of the teaching of research to elementary students; concepts and

programmes for teachers' training in creativity in the course of their career education; programmes and models of the creative development of reading skills; a creative scholar and mentor network; tests measuring creative thinking ability, motivation, and personality (translated into 30 different languages; about 200,000 children take it each year). All these programmes, models, concepts and teachers' experiences prove to be successful, highly effective and satisfy a need for a shift in the direction of more creative teaching. On the other hand, even today there remains a surprising absence of materials and textbooks on creativity in some disciplines and educational subjects, for example, TLS.

Isaksen's and Treffinger's work builds upon the model and materials for creative problem-solving developed by Parnes. Parnes (1975) reviewed the history of and research on creativity and concluded that it is eminently teachable, and the skills can be generalized to usefulness in real-life situations. More recently Parnes (in Isaksen, 1987) reviewed the research on teaching creativity and again concluded that the results are virtually all positive.

De Bono's creativity training *CORT* (1976) programme consists of a set of training materials for use by teachers and students in the classroom. The lessons can be used across a wide age range (8-17), but are probably most effective in the 10-12 age range. His programme, widely disseminated and used throughout the world, has been researched very little, but has come to be accepted, even acclaimed, as a major success in teaching thinking.

Feldhusen and Clinkenbeard (1986) reviewed instructional materials, focusing both on the quality of the materials and on evidence of their instructional effectiveness. They found a great deal of published material that had been neither subjected to any research evaluation nor built upon a theoretical model of creativity, creative thinking, or creative process. Nevertheless, they did find a basic core of good programme material such as the *Productive Thinking Program* (Covington et al.,1972), the *Purdue Creative Thinking Program* (Feldhusen,1983), and *Imagination Express* (Davis & DiPelo,1973), which have been built on a theoretical model of creativity and found to be instructionally effective.

Finally, Rose and Lin (1984) used meta-analysis to evaluate creativity research. They concluded that the most creativity training programmes (Osborn-Parnes' *Creativity Problem–Solving program*, Covington's *Productive Thinking Program*, *Purdue Creative Thinking Program*, school programmes and other creative programmes trying to improve students' creativity and related abilities) have a positive effect on verbal fluency and originality, but little impact on figural creativity.

Summary

The creative learning process is the metamorphosis increment of content. Its process is an algorithm of structured actions along the created model. It is associated with the initiative to think beyond the moment when the problem is already solved. The solution develops the initial problem, i. e. new, original, valuable products are created. The general techniques are the transformation and combination of the existing information by being fluent, flexible, original, elaborate, appropriate, accurate, and quick. Strong human motivations are involved at each stage. That all relates to the study of language creativity and creative language teaching and learning. The creative learning process involves the production of information or the development of skills new to the learner and to some extent original.

Creativity can be increased. Many teachers incorporate creativity training activities into their classrooms. Standard creative thinking techniques are commonly taught in creativity courses and workshops.

The divergent activity model (DA) distinguishes intelligence from creativity, convergent from divergent activity. It states a task of a purposeful training of the DA. The creative DA is a broad search in an open problem (as is a language) It is characterized by fluency, flexibility, originality, redefinition, elaboration. The content of the DA is symbolic, semantic, behavioural, visual auditory. The outcomes of the DA are "things", groupings, connections, systems, transformations, implications. There are verbal tests based on the model.

The creative problem-solving model (CPS) worked out the stages of the creative process: preparation, incubation, illumination and verification. Davis and Rimm's eight stages include challenge, fact finding, problem finding, idea finding, solution finding, acceptance finding, action, new challenge, which are effectively applied in teaching writing. Keatings's four components of socially relevant creativity included content knowledge, divergent thinking, critical analysis, communicative skills. The CPS model is used in TLS in phonetics, at the university level, in grammar, in writing, in creative thinking, in language games, and so on.

Brainstorming is based on deferred judgement, idea generation, freewheeling, quantity, combination of alternatives and evaluation. Students may be taught idea evaluation with an evaluation matrix. The model is widely used in TLS.

The synectics model combines together two different "things" by means of analogy and metaphor, certain psychological, emotional irrational states help to produce useful,

original, breakthrough ideas, such as play with words, meanings, definitions; play with the metaphor (all figures of speech); play with pushing rules, regularities, concepts to their limits; making the strange familiar and the familiar strange.

Speedie suggested 11 strategies or skills of the CPS. Urban proposed a model based on a general knowledge base, a domain–specific knowledge base, divergent thinking abilities, task commitment, motives, tolerance for ambiguity. The Purdue Creative Thinking Program is built around historical figures as models and vehicles for discussion on creativity.

The CPS model has totally changed the view on the teaching process. It is seen as a creative problem solving activity.

Torrance has developed numerous successful techniques and materials enhancing creativity and creative abilities both verbal and non-verbal, such as fluency, flexibility, originality, sensitivity to problems, problem defining, visualization, analogical thinking, and others in students: ideabook, imagi/craft materials, warm ups, team problem solving, etc.

The Future Problem Solving helps children become future-oriented and strengthens creativity, CPS, communication, teamwork skills.

Reading 360 and 720 develops creative reading skills and provides activities before, while and after reading. The CPS model serves as a basis for creative language teaching through literature and the use of short stories.

Role-play, simulations, drama, projects, creative dramatics seek to strengthen verbal divergent activity, imagination, perception, intuition, problem solving, sensory awareness, as well as discovery and control of emotions and the physical self, humour, self-confidence, and emphatic understanding. In TLS they are effective models of studying spontaneous speech.

The sociodramatic model facilitates spontaneous verbal actions by means of soliloquy, doubling, mirroring, role reversal, audience techniques, public opinion samples, etc.

Torrance suggested a number of characteristics of creativeness in the kinesthetic and auditory areas, for example, skillful movement and talent in dancing and music, which are successfully used in TLS.

In the psychodramatic spontaneous-creative enactment the distinction between conscious and unconscious is overcome. The TL does not stay like a foreign body in the students' mental apparatus, but is essentially connected with their living acts. A system of exercises includes: a maximum amount of possible movements of the body; creating

responses, reactions; a continuous training in creating as an everyday self-expression; various forms of spontaneity; testing.

Textual intervention explores the study of language, literature, culture; critical and creative possibilities of imitation, adaptation, parody, paraphrase, hybridization, collage, exploration of textual differences and preferences. To read literature, to study a language is an active re-construction of the text and production of a new one. Texts may be used canonical and non-canonical. There are three levels of textual intervention: macro, meso and micro. Pope stresses operation within a wide range of writing and thought, use of non-linear or non-binary logic, holistic textual reference, individual and "collective learner", concentration on the process rather than products, alternative writing.

Stanish's workbooks include many kinds of simple and complex (e.g., poetry writing, inventing) exercises.

Creative questions and checklists enhance language skills and competences and lead to abundant, natural communication.

Morphological analysis-synthesis is a matrix for generating ideas, evaluation, an effective means of teaching phrasal verbs, text analysis, writing stories, teaching grammar.

Creative imagination, intuition, perception include many effective methods and techniques for a successful development of all language skills and verbal abilities: focal objects, analogy, pictures, operating images, metaphor, metonymy, oxymoron, fairy-tale calque, science-fiction writers, day-dreaming, bionics, re-definition, creating sayings, riddles, writing poems, bontos, limericks, haikus, creating tasks, attribute listing, etc.

De Bono's lateral thinking strategies directly teach creativity as conscious skills that are independent of specific subject areas.

Analogical thinking practices creative verbal skills via analogy.

The TRIZ (the Theory of Inventive Problem Solving) developed a systemic approach to creativity training, including creative personality; creative imagination and perception; the ARIZ (the Algorithm of Inventive Problem Solving); ways and means to overcome blocks and barriers in the creative process; use of resources; creative intuition; effective creative thinking; and its organization; ways and means to solve contradictions.

Metaphorical mapping helps to understand and create polysemy, idioms, abstract notions, grammatical notions, new meanings, stylistic metaphors, prepositions, to teach writing, expressive speech.

Associationistic approach is widely used in TLS for multiple purposes.

The unconscious model is utilized in the Berliz and the Sita learning systems, suggestopedia, learning under hypnosis, intensive learning, and so on.

The dialogue forms the basis of creative activity. The forms of the dialogue are: Socratic dialogue, Galilei's dialogue, solloquium, a talk to an absent partner, epistoles, etc. Bakhtin creates a socio-cultural concept of the dialogical communication. Kramsch advances the double-voiced discourse, and outlines two types of dialogues. Postaljuk suggests forms and conditions of the dialogue in TLS.

Creative learning can result in improved verbal competence, performance and abilities, improved motivation, achievement, creativity, self-confidence.

Programmes for enhancing creativity prove the effectiveness of teaching creativity. Numerous investigations confirm their validity.

3. CREATIVITY AS AN INDEPENDENT VARIABLE
IN TARGET LANGUAGE STUDIES

Chapter 3 will move on to the empirical research by presenting an attempt to build a unified systemic understanding of creativity as an independent variable in the TL and TLS.

3.1. Characterization of Creativity as an Independent Variable
in the TL and TLS.

On the basis of the definitions analysed in subchapters 1.1.2 and 2.2.1 of the present paper, creativity in the TL and TLS is understood as an initiative form of the students' verbal activity aimed at the production of objective or subjective qualitatively new and original verbal values (oral or written products) by purposeful operating with, a purposeful transformation or combination of the known, previously learned verbal and non-verbal material. This process is the result of volitional initiative efforts, which synthesize the student's creative thinking, emotions, creative perception, verbal intuition and creative imagination. It can be totally independent or enhanced by external stimuli. This process may be a linear and a non-linear one, which explains the qualitative shifts in the knowledge of the TL, the appearance of a new verbal behaviour within the TL.

The creative TLS includes two main directions which are interlinked in the subject of TLS. The first one is connected with linguistics, language itself and comprises creativity of a language as well as creative verbal performance (analysed in 1.2). The second tenet

explores the creative methods for TLS (analysed in 2.1 and 2.2). These two tenets were studied in the empirical part of the investigation.

Students should systemically study language creativity in oral and written communication. The structural system of verbal creativity is described in 1.2.2 (Fig. 1.3). It comprises 1) knowledge of verbal creativity (1.2.1, 2.1); 2) knowledge of verbal communicative creative strategies (2.2.3); (competences); 3) the actual use of the linguistic and communicative knowledge creatively in socio-cultural contexts (performance). Students should systematically be involved into the creative activity, connected, in particular, with solving communicative, language and speech problems and constantly including them in wider contexts that will stimulate their verbal creativity. Students, searching for new ways to solve a verbal problem, make use of the knowledge and skills they possess, even though that is only their L1; hence, the role of L1 in TLS – out of an enemy it becomes a friend. In the process of problem solving students acquire new knowledge and skills.

The tasks of teaching verbal creativity in the TL and TLS with the goal to develop the students' verbal competences and performance, their individual implementation, are the following:

1) raising students' awareness of language/speech creativity, training creative attitudes (competence);

2) teaching creative strategies and techniques (competence);

3) strengthening creative verbal (cap)abilities and skills (performance);

4) enhancing production of spontaneous speech in various communicative situations, that is characterized by fluency, flexibility, originality, elaboration, and appropriacy, possibility, attestedness, feasibility;

5) teaching the expression of the students' own original thoughts in a TL;

6) enhancing students' verbal style in a TL that will help them to produce original oral and written products in a TL;

7) involving students in creative verbal activities.

It should be noted here that there is evidence that just learning a TL enhances creativity (Landry, 1972; Carringer, 1974). "Balanced" bilingual children (i.e. those who had learned two languages about equally well) were more creative than monolingual children. TL production itself is a creative process. Learning a TL involves learning associative hierarchies that are "deviant" as compared to those learned for the first language; that is, the connotations of words in different languages are not exactly the same. This factor apparently enhances creativity.

The main measure of the creative verbal activity is the student's *verbal initiative,* i.e. the language user's independent, internal need to search for necessary verbal means (words, structures, patterns, etc.), as well as the ways of operation with them (lexical or grammatical combinations, phonetic articulations, transformations, etc.) in the process of learning (i.e. solving verbal tasks) on the basis of purposeful operation with already known verbal material. In fact, it is a drive leading to a spontaneous original speech, a resourceful dynamic communication (oral or written), the formation of new language and speech knowledge and skills (1.1.5; 3.2). Verbal initiative develops in the boundaries of communication, which is regarded as the most significant aspect of verbal creativity.

Creative learning is directly connected with creative ways of teaching (1.1.5, 1.2.2, 1.2.3, 2.1.3, 2.2). Teachers creatively stimulate students' creativity. TLS activity acquires a dialogical character (Исупов, 1995; Kramsch, 1997; Pope, 2005). Teacher-student relation-ships are built on subject-subject basis and actively affect the students' creative verbal activity, the formation of their creative verbal knowledge, skills and abilities.

Zinovkina (Зиновкина, 2001:79) notes that educational goals in a creative system are the creation of the learning and teaching environment for an *uninterrupted* formation of a creative systemic activity, thinking, the purposeful development of the students' creative verbal need for and the ability for self-management; the development of inborn search activity, of a creative way of life enhancing personal self-realization.

Nasedkina (Наседкина, 2004:29) singles out the following parameters of a creative didactic environment: independent close/distant, intersystem/intersystem mapping of knowledge and skills onto a new situation; seeing the new (combinations, transformations) in a traditional situation; seeing the whole structure; seeing a new function different from the general, main one; considering alternatives; the combination and transformation of the learned ways and methods of verbal activity; searching for individual, original, novel ways of expression, explanation, classification, communication of results.

At present in TLS the problem of creativity in speech, students' independence and the necessity to study language/speech formal rules and regularities has two types of approaches: product-based and process-based.

The product-based approach regards the text as a model of speech. It gives heed to a correct choice and use of lexis, syntax and text coherency and cohesion. According to Pinas (1982) general steps in the product-based approach are the following:

1) familiarization with a text – the main task is studying structures and linguistic features of a certain type of a text (e. g., the use of prepositions or lexis, describing furniture);

2) controlled speech activities and

3) guided speech activities – creation of sentences, utterances, texts according to sample texts. The main task is forming and consolidating the skills necessary in the creation of a certain type of a text (e. g., students make up their own sentences with prepositions of "furniture" using substitutional tables or pictures);

4) free speech activities – the main task is using the acquired skills in creating the students' own text (e. g., description of students' own room or house).

The process-based approach gives heed to the development of students' skills to plan, to organize their ideas into texts. Knowledge about the text structure, cohesion, coherence, grammatical and lexical peculiarities are not considered to be a prime concern. See the stages of the creative process and their corresponding actions in 1.1.3. Tribble (1996) has outlined the following steps:

1) preparatory (e. g., brainstorming on the theme "House");

2) planning/drafting (e. g., select and structure information received in the preparatory stage);

3) revising (e. g., critical attitude to the chosen material, its correction, restructure);

4) issuing the final variant (e. g., editing in writing, speech presentation).

The general difference between the product-and process-based approaches consists in the following. The product-based approach places stress on certain knowledge of the text – structure, lexis, grammar, coherence, cohesion, and so on. Students' activity is controlled and stimulated by the teacher with the help of substitution tables, filling in blanks in a text, using diagrams, pictures, etc. There is much imitation. Free speech stage is limited by the form and structure of the text. The process-based approach places stress on the develop-ment of the skill to create a text in the way it is done in the source language. The skills to plan, develop, organize ideas into texts are emphasized, i.e. how to, not the final product. Both approaches can be useful in teaching creative oral or written verbal activity. They may be regarded as factors stimulating students' creative activity in a TL.

Obviously, all approaches create certain limitations or *constraints* on speech produ-cers. Such restrictions can be observed in any activity – from the requirements to norma-tive use of lexis and grammar to strict norms laid by rhyme, rhythm, meter, text type, regis-ter, communicative situation and so on. Such constraints are not regarded as contradictory to creativity, vice versa, according to Chomsky (in Mackenzie, 1999), "without a system of formal constraints there are no creativity acts". They seem to help to "narrow down" the verbal problem and to help the speaker/writer to choose the best verbal variant (approp-

riate, possible, feasible, attested) out of the language totality. Boden (1994:75 – 118) made this point very strongly by arguing that it is dealing with the task constraints that makes a product or idea creative instead of merely original (occurring for the first time). Without task constraints ideas could not cause surprise, since there would be no expectations from which they would deviate. Task constraints provide limits on what is acceptable, define the pathways along which progress can be made, and specify the dimensions of the domain (Cropley, 1999). Verbal constraints can include (Aronoff & Fudeman, 2005: 216 – 220): phonological (the number of syllables, segmental make-up of the base, etc.), morphological (suffixes, gender, etc.), syntactic (some affixes are attached to only nouns, verbs or adjectives), semantic (some forms have only certain meanings), blocking (prevention of the use of a potential expression if there already exists a word with the same meaning). Besides that, James (1969) adds the nature of the concept, the amount of informa-tion provided by the context, the inferential capacities of the listener, the degree of shared background experiences between the speaker/writer and the listener/reader. Artificial constraints may be a number of letters, an amount of syllables, using only certain letters, avoiding certain letters, and so on. An illustration is given by Mackenzie (1999:15). It is a text (a translation of a novel) without any singular use of the letter "e" in it.

> Incurably insomniac, Anton Vowl turns on a light. According to his watch it's only 12:20. With a loud and languorous sight Vowl sits up, stuffs a pillow at his back, draws his quilt up around his chin, picks up a whodunit and idly scans a paragraph or two: but judging its plot impossibly difficult to follow in his conditions, its vocabulary too whimsically multisyllabic for comfort, throws its away in disgust.

So, students' creative verbal (oral or written) activity is impossible without: 1) awareness of language creativity, creative methods and techniques; 2) exposure to a large variety of sample texts presenting creative use of the TL; 3) creatively acquired know-ledge, abilities and skills; 3) developed creative knowledge, abilities and skills; 4) search for new, original ideas, words, structures, forms to represent the ideas; 5) creative organi-zation of the products of communication (oral: monologues, dialogues, soliloquies, etc.; written: a story, an essay, an article, a project, etc.); 6) an independent creation of commu-nicative creative verbal tasks (which positively affects the quality of any students' work).

3.2. Creative Verbal Performance

It should be noted from the very beginning that creativity is opposed to rote, convergent (Guilford, 1977; 2.2.2.a) performance, which reproduces the learners' previous

verbal experience. For example, oral reproductive performance can mean an exact reproduction from memory necessary language means, the imitation of or copying ready-made language samples. Divergent (and creative) verbal performance is characterized by the generation and production of new, original verbal products that did not exist in the learners' previous experience. For example, it may be an utterance revealing a personal combination of verbal means. The creative character of TL speech presumes an optimal correlation of productivity and reproductivity. In the process of speaking a learner reproduces most of the words, many word combinations and some phrases. Verbal activity (oral, written or understanding) in general is not always creative. As research in linguistics has shown, much of verbal activity is constructed according to icons, schemas, schematas, routines, clichés, and automatic skills. According to Shubin (Копосова, 2001) the reproductivity quotient in English dialogical speech is 25%. A large rate of reproduction in TL speech allowed researchers speak *only* of reproductive possibilities of TL acquisition (ibid.). However, multiple evidence from practice proves that TL students, learning language/speech rules and regularities, memorizing texts and dialogues, do not have a feeling that they can speak fluently. One of the reasons, we try to show, lies in the fact, that they cannot and do not have knowledge and skills to creatively use what they know. Other scholars (Тарасюк, 1999; Carter, 2004; Cook, 2000) admit creativity in speech, meaning, firstly, combining verbal material in new communicative situations, and, secondly, mapping the previously acquired language material onto new communicative situations. TL productivity as a ground has the mechanisms of transformation and combination. The importance of the combining mechanism for oral TL speech is proved experimentally. There is revealed the correlation between the development of that mechanism and the increase in the speech tempo and its informativeness (Кудряшов, 1989). Nevertheless, the fact, that in the reproductive performance there can be present elements of creativity revealing themselves already at the early stages, is very important for TL methodology (1.1.4). The awareness of language/speech creativity, of their own creative potential, of the creative methods and techniques in language and speech may help students increase their communicative competence and performance.

Accounting the parameters of "creative productivity" and "reproductivity" (based on the theories discussed in 1.1.4) and their correlation in TLS means, firstly, that there is a possibility for the teacher to construct a study environment, which includes elements conductive to creativity in language and speech; and secondly, that the creative verbal

117

performance within a TL and TLS is characterized by the following levels. The first two are reproductive and the third is a productive, creative one.

1. **Stimulative-productive** – sensing a gap in knowledge, a need. This level includes the study of laws, rules, norms of the language and communication as well as modes of memorizing. The aim of this stage is to provide knowledge. Students do not go beyond the crammed language material. They reproduce it. As soon as the task is fulfilled and the skill acquired, nothing stimulates further verbal activity. There is no speech creativity and initiative in the choice of language form, semantic content and pragmatic frame. Moreover, students do not know how. Learners need a teacher's or a partner's stimulus or assistance. Even if they wish to speak, they are outwardly passive. They speak only using controlling tables, pictures, schemes. Learners reproduce, substitute, or transform by a speech example. They need much time to think over their utterance. They have difficulty in utterance modification when the context, the partner's reply, or the communicative themes change. The speech is monotonous, slow, and unemotional. Learners restrictedly use non-verbal means.

2. **Evolutionary** – students find their own personal new way how to solve a separate task. They do not go beyond that. At that level knowledge transforms into personal skills and abilities. Learners reveal certain activity. They use some creative and initiative elements, varying the acquired language material, using it in new situations, in the structure and sequence of speech. They enter TL communication to reply to the partner's speech, but not of their own intent. In group discussions they are not the first to express themselves; however, they do not need the teacher's stimulus. In dialogues they make reactive and reactive-initiative replies, can ask a question, ask for information. Reactions are relatively quick, their speech is rather fluent but unemotional. Modality is expressed by means of intonation and logical stress. Minimal use of gestures.

3. **Creative** – independent, initiative search for new language and communicative ways to solve verbal problems that become devices to solve communicative problems of a wider context, in the process of which students acquire their own necessary foreign language material, skills, abilities, experiences and work out their own style. Learners are able to express their own attitude to the facts and events, to evaluate them, to structure their speech according to the intention. Their speech is emotional, modal. They easily initiate communication; quickly react to the partner's replies or to the tasks. They use a large variety of non-verbal communicative means.

Each level is divided into two sublevels of verbal creativity – lower and higher ones.

As it was mentioned before, the first two levels provide a basis for students' development; however, the development proper is associated, to our mind, only with the third level when the student out of an object becomes a subject of learning activity. The elaborated levels helped us to devise measuring tables for the evaluation of the creative verbal activity in our empirical research. All these levels of verbal creativity correspond to the levels devised by the *Common European Framework of Reference for Language: Learning, Teaching, Assessment* for general language mastery and might be a part of the *Framework* of competence, performance, as well as proficiency, disclosing the creativity component.

Hence, creativity within a TL and in TLS in a narrow sense may be understood as just expressing oneself in a TL in comparison to the code system of L1 (1.1.2). In a wide sense, it is a fluent, flexible, spontaneous, original, elaborate, personal use of the TL.

The analysis of the first and second year TL students' (University of Latvia, MLF) and TL teachers' and university professors (Latvia) answers to the questionnaire (a complete analysis in 4.5) allowed us to characterize differences in verbal activity between a L1 speaker/writer and a TL one (Table 4.1). We may suggest that it is the creative aspect, which distinguishes them, i.e. the difference lies in the huge memory stock of lexical items, collocations, colligations, primings, the ways to break them, grammatical structures, a wide range of genres, communicative strategies, conversational frames, texts, discourses, a certain automatism, knowledge of the routine, ritual, systemic, and variation, the breaking of rules, language play, imaginative play with shared knowledge, verbal creativity, fluency, spontaneity, quick reactions, a rich environment, many possibilities (variants) to perform different tasks, and emotions, intuition, imagination, modality. Our findings consolidate the research fulfilled by Prodromou, 2002; and Cook, 2000:204.

According to the new understanding of competences and performance discussed in 1.2.2, it can be concluded that the creative verbal performance includes *creative* linguistic, communicative and intellectual knowledge and abilities and skills (including creative perception, creative imagination, creative thinking, intuition), as well as *general* linguistic, communicative and intellectual knowledge, abilities and skills, and personality traits.

As it was analyzed in 1.2.1 the purposes for creative language include: rehearsal in the language, cognitive development (Lantolf, 1997); language play; enjoyment; self-amusement; fun (Cook, 2000); verbal dueling, play-fighting such as threats, deceit (Bateson, 1972); make-believe, contests, ceremonials, regroundings, technical redoings (Goffman, 1974); construction and maintenance of interpersonal relations, social identities; making them more manifest; expressing one's own thoughts and ideas; expressing a

particular attitude; underlining what is communicated; innovative ways of seeing the content of the message; ending one bit of talk and starting another; a different understanding due to ambiguity of the language; playing with the language form to entertain others; making humorous remarks; oiling the wheels of the conversation; creation of convergence; creative adaptation of expressions; laughter; irony; stress on greater meaning of ritual (Carter & McCarthy, 2004); etc. Lantolf (1997) suggests that verbal creativity as rehearsal allows students to compare their existing TL knowledge with newly acquired linguistic information "in a *low-pressure* situation […], the activity of *producing* makes them *aware* of gaps in their linguistic knowledge and aids in the *consolidation* of existing knowledge" (Warner, 2004; italic – I.S.).

Types of interaction can include (Carter & McCarthy, 2004; Broner, Tarone, 2001): information seeking, information-provision, collaborative tasks, research, teaching, professional provision, chat, narration, interpretation, descriptions, play, rehearsal, both play and rehearsal, etc.

Types of context can include (ibid.): interactional, transactional, professional, socialising, intimate, Internet discourse, ludic discourse type (Hymes, 1972) or language play (Cook, 2000), etc.

Creative choices of the language modes and means are predetermined by the socio-cultural, psychological, discourse, personal characteristics, restrictions of the verbal task, as well as the language (linguistic – Cook, 2000) form itself. The best chosen speech variant is characterized by possibility, feasibility, appropriateness, attestedness (1.2.2).

The genres of language creativity include practically all possible texts: nursery rhymes, children's lore, poetry, fiction, verbal duels, riddles, jokes, puns (Swain & Tocalli-Beller,2005), magical spells, religious prayers, liturgies (Cook, 2000), oral everyday discourse (from corpora, Carter & McCarthy, 2004), etc. These are all L1 investigations. TL products were not subjected to investigation.

The research of creativity in TLS, tends to focus more on issues of the learner's own creativity in relation to the language learning process (Carter & McCarthy, 2004), construction of an environment leading to creativity; for example, the relationship between language play and intelligence, language play and creative thinking skills, language play and problem solving capacities, which are more issues of pedagogy or psychology than linguistics.

The creative verbal use has recently received increased attention within the field of L2 acquisition and TLS, which was researched from various different linguistic

perspectives. It was mostly regarded in terms of play**.** Several studies on creativity within the TL have shown that any sort of creative "tinkering" or play (Warner,2004) is used for almost any purposes: re-keying primary frames, playful fun, rehearsal in private speech, threats or deceit, duelling or fights, social relations.

Bateson (1972) views verbal creativity as *"re-keying" "primary frames"***,** i. e. operating within, with and beyond some basic frames of behaviour, transformation and transcription of their meaning. He writes: "I refer here to the set of conventions by which a given activity, one already meaningful in terms of primary framework, is transformed into something patterned in this activity, but seen by the participants to be something quite else"(p.43 – 44). His ideas were further elaborated by Hoey (2005), who revealed the mechanism of the appearance of verbal creativity, i.e. *overriding or breaking dominant primings***.** Lantolf (1997:8), using Vygotsky's theories, argues that the purpose of verbal creativity is not fun, it (namely*, a rehearsal in private speech*) "serves a fundamental role in the cognitive development of the learner by allowing [him/]her to handle parts of model utterances that are slightly beyond [his/]her current level of competence", structurally more advanced than those used in more public social utterances in order to try to get the forms right (in Warner, 2004). Lantolf (ibid., p.11) proposes that this function of verbal creativity is used not only by children in their L1, but also by adult learners of Spanish as a TL. It is presented as a serious activity working towards proficiency. It involves the private production of TL forms for later public use: talking loud to oneself, repeating TL sounds to oneself, involuntary snatches of the TL pop into one's head, making up sentences or words in the TL. Cook (2000), on the other hand, views verbal creativity as *a playful fun* in order to create new forms, the forms that they like and explores its role in language learning. He shows that, in contrast to traditional models depicting language production as the linguistic realization of pre-existing thought, form (e.g., sounds, words, letters, graphics, associations, emotions about them) can also generate meaning (i.e. function), not only function (i.e. meaning) can determine form. He argues that the awareness of and enhancing verbal creativity in the TL classroom would help overcome the "dilemma between focus on structure and focus on use" (Warner, 2004). Broner and Tarone (2001) have shown that *both these two types* of verbal creativity can be distinguished in classroom discourse by the presence/absence of five channel cues: laughter; a fictional world of reference; an audience other than self; shifts in voice quality and pitch versus shifts in loudness/whispering; use of language forms that are well known versus forms that are new. They have provided evidence that ludic language play and language play as rehearsal may be helpful for TLA:

language play as rehearsal works predominantly at the lower levels of TLA to rehearse and internalize new forms in a safe manner, the ludic language play occurs mostly at advanced levels of TLA. Warner (2004) studies types of language play in FL computer-mediated communication; and Belz and Reinhardt (2004) examine Internet-mediated FL play.

In addition, Belz (2004:330) shows that language creativity may serve not only as a "sign of how the TL is 'going in', but also […] as an *externalization* of the learner's growing *multicompetence*, i. e. the 'state of mind with two grammars'".

Niska (1998) and Kussmaul (2000) researching creativity in translation, assert that

creative Formulierungen sind keine 'Ornamente', die wir unseren Übersetzungen hinzufügen, und sie sind auch nicht nur in besonderen Situationen erförderlich. Fast immer sehen wir uns gezwungen, etwas […] zu verändern, sei es aus Gründen des Sprachsystems, der Sprachnormen, des Reim- und Metrikzwangs oder bestimmter programmischer Gegebenheiter. Kreative Formulierungen sind notwendiger Bestandteil des Übersetzens (Kussmaul, 2000:31).

Hence, he argues that creativity in translation and creative translation is

eine obligatorische Veränderung des Ausgangstexts, und sie stellt etwas mehr oder weniger Neues dar, das zu einer bestimmten Ziet und in einer (Sub-)Kultur von Experten […] im Hinblick auf einen bestimmten Verwendungszweck als mehr oder weniger angemessen akzeptiert wird (Kussmaul, 2000:31).

In his research he employed concepts from cognitive linguistics (2.1), the theory of prototypes (1.2.1), deBono's creative theory (2.2.3.i), the concepts and processes of the theory of creativity (1.1), which constitute the theoretical basis of such views.

Besides that, Kussmaul argues that understanding a foreign speech or text in itself is a creative activity. He singles out three possibilities of solving understanding problems: 1) the development of mental lexicon through search techniques (with the help of paraphrases, synonyms, etc.; use of dictionaries; use of polysemy and context); 2) activating our general and special knowledge kept in long-term memory and transfering it into the working memory; 3) the development of text analysis skills. Arguing that creative translation can be taught, he proves that the starting point to something novel may be provided by the top-down and bottom-up processing of language material.

Since no studies, however, have been made to fully describe the nature of the TL learners' creativity in its use (oral and written products), whether they are creative at all, whether they are as creative as L1 users, what levels and components of TL users' verbal creativity there are, it seems topical to explore them systemically for the purposes of TLS.

Carter and McCarthy (2004:81) have observed that contemporary notional-functional and task-based approaches to language study tend to focus on the pure formalistic "transfer

of information, with the danger that language use comes to be seen only as utilitarian and transactional". They agree that learners have survival needs, that English has become a utilitarian instrument, but Widdowson (2000) observes that students very "quickly pass from mere utilitarian motivations to expressing their social and cultural selves" (ibid.), i.e. scholars put forward a need for a new approach to target language studies. Researchers also note the requirement of attention to materials development which fosters reflection on verbal creativity and its manifestation in different cultures. However, there is no research of the creative activities, nor strategy of its development in the contemporary course books for TL learners.

Hence, all these investigations pose a task of the research to explore creative TL use in different socio-cultural contexts.

Based on the parameters of creativity discussed in 1.1.2, 1.2.2, 2.2.3.a, the creative verbal performance (oral and written) in a TL is understood as an activity which is characterized by fluency, flexibility, originality, elaboration, appropriateness, expressiveness, modality, communicative value (1.1.2, 1.2.2, and 2.2.3.a), i.e., in other words, variation, diversity, productivity, play, which is novel, valid, original, personal, modal, appropriate, possesses increment and realization (1.1.2). The first five are chosen for more detailed investigations in order to devise measuring tables that might help us in our further empirical research of TL written and oral speech samples.

1. **Fluency** – the ability to generate and produce a large number of alternative verbal items - words, sentences, structures, utterances, ideas expressed in words (e.g., list as many synonyms or antonyms to a word as possible) - in a specified time period. Fluency can be divided into:

- word fluency – a TL learner can easily, rapidly state words containing a given letter or combination of letters; rapidly produce a large number of words, sentences, utterances, communicative strategies, contexts, styles/genres/registers, tropes, possesses a quick reaction to produce words from various domains, infrequent words;

- fluency of connections - of structures, sentences, cohesion, derivation, collocation or combination (grammatical, phonetic, pragmatic, lexical collocations);

- associational fluency – a TL learner can easily, rapidly state synonyms, associations, connotations, word images, collocations, hyponyms/superordinates, for a given word; can easily, rapidly produce fictional worlds of reference, analogies, conceptual mappings;

- expressional fluency, as well as sociolinguistic, sociocultural fluency, fluency of communicative strategies – a TL learner can easily, rapidly say well-formed sentences, phrases, words with a specified content, or with a specified wording, or in specified contexts, domains; produce various types of discourse and context; generate derivations, combinations, transformations, patterns, tails, rhythms, rhymes, poetic devices;
- ideational fluency – a TL learner can easily, rapidly produce verbal items, to fulfill certain functions, requirements, for example, to name objects that are hard, white and edible, or to write an appropriate title for a given story, to express a particular attitude in as many ways as possible;
- figural fluency – a TL learner can easily, rapidly produce words, sentences, texts in numerous ways, or orthographic ways; ideas in numerous pictures, schemes, diagrams, etc.

Our empirical research shows that in TLS fluency may be observed in lexis, grammar, phonetics, structures, stylistics, graphics, pragmatics, communicative and creative strategies.

Verbs that define a task: *compare, convert, count, define, describe, explain, identify, label, list, match, name, outline, paraphrase, predict, summarize, give synonyms, antonyms, homonyms, all the meanings, derivatives, idioms, collocations, etc.*

2. **Flexibility** – the ability to produce a variety of different kinds of verbal items simultaneously, to shift from one approach to another or to use a variety of strategies, to shift among layers of meaning, to shift among a wide veriety of categories or classes, the degree of variability (e. g., shift in genres, styles, readership, forms of a text, connotative/denotative, direct/figurative, the choice of themes, objects of speech and variability of connections among them, conversion, inflectional morphology of different registers, of different syntactic word classes, etc.). It means going beyond the knowledge of linguistic forms to include the ability to recruit varied linguistic resources and to use them flexibly for varied purposes. It includes flexibility in words, associations, expression, communicative strategies, ideas, and figures. Flexibility can be:

- spontaneous flexibility – a TL learner can easily, rapidly produce a great variety of different words, sentences, structures, language constructions, utterances, texts, connections, approaches, ideas. For example, in suggesting uses for a brick, a speaker or writer can shift among a wide veriety of categories or classes easily, from building material to weight; or in speech a student can shift among styles, genres, registers,

types of voicing (cultural, social, imaginary-real, parodying), accents, stresses, rhythm, metaphorical shifts, paradoxes, avoidance/use, denotation/connotation, different types of sentences, tenses, voices, etc.; Thus, flexibility may be of morphological forms, morpho-syntactic forms (the ability to vary linguistic forms), rhetorical flexibility (the ability to recruit varied linguistic resources for diverse purposes), flexibility of word meaning or semantic flexibility (polysemy, productive sense extension, multifunctionality, implicit arguments and predicates, anaphoric pronouns), word order flexibility and syntactic flexibility (to produce grammatically correct utterances), communicative flexibility, etc.

- adaptive flexibility – a TL learner can generalize requirements of a verbal problem to find a solution. For example, in a problem of forming squares using a minimum number of lines, s/he can abandon the usual idea that all squares have to be of the same size. The learner might adapt L1 strategies to TL use.

   Our empirical research shows that in TLS flexibility may be observed in lexis, grammar, phonetics, structures, stylistics, graphics, pragmatics, communicative and creative strategies.

   Verbs that define a task: *change, demonstrate, distinguish, employ, extrapolate, interpolate, interpret, predict, shift, vary, switch levels or points of view, genres, planes of meaning, denotation/connotation, jump among categories, etc.*

   3**. Originality** – the ability to generate, produce, "find or discover something new or bring about something that never previously existed". Researchrs report several mechanisms: by "uncovering what is already there, not simply a making up from the beginning", "an intervention (from *inter-venire* – to 'to come between')" (Carter, 2004:29), "a selective overriding of 'primings' (Hoey, 2006:4), break in dominant primings" to achieve a certain personal, etc. goal, effect, and so on. (Other ways are described in1.2). Originality can be:
- word originality – lexical (e.g., unusual, unknown, foreign, archaic words, ambiguities, humorous, etc.), morphological, stylistic, orthographic, etc.;
- originality of connection - of sounds, syllables, word elements, structures, sentences, cohesion, derivation, collocations or combinations, pragmatic items;
- ideational originality, as well as sociolinguistic, sociocultural originality, origina-lity of communicative strategies – content, functions, ideas, associations, respon-ses, references that are judged to be clever, unusual, etc.

- figural originality – the expression or re-presentation of words, sentences, structures, utterances, ideas, content, functions; of pictures, diagrams, schemes, plans, etc.

Our empirical research shows that in TLS originality may be observed in lexis, grammar, phonetics, structures, stylistics, graphics, pragmatics, communicative and creative strategies.

Verbs that define a task: *compose, create, design, generate, integrate, modify, rearrange, reconstruct, reorganize, revise, imagine, invent, research.*

4. **Elaboration** – the ability to develop, embroider, embellish, carry out or otherwise elaborate on verbal items, produce many rich details (e. g., given a general task, fill in detailed steps; given two simple lines, develop a more complex discourse; add adjectives, hyponyms; etc.).

Our empirical research shows that in TLS elaboration may be observed in lexis, grammar, phonetics, structures, stylistics, graphics, pragmatics, communicative and creative strategies.

Verbs that define a task: *develop, embroider, embellish, carry out, elaborate, select, evaluate, give details, deepen, add, fill in.*

5. **Appropriateness** – the ability to produce relevant, meaningful ideas, texts, contexts – "something that is normally fitted or adapted to the resolution of problems or difficulties existing within constraints" and approved and "valued as specific within a particular work or activity domain" or "within the cultural community"(Carter, 2004:29).

Our empirical research shows that in TLS appropriateness may be observed in lexis, grammar, phonetics, structures, stylistics, graphics, pragmatics, communicative and creative strategies.

Verbs that define a task: *appraise, critique, determine, relate, evaluate, give feedback, judge, measure, test, pretend as if…, extract, select, predict.*

Language creativity, including TL, reveals itself and can be analyzed in three different layers: the linguistic form, the semantic content/concept/function/meaning, and the pragmatic frame.

Mendes, Pereira, Cardoso (2005:2) define that creativity at the *linguistic form layer*, since it is governed by grammatical rules, occurs in a special personal way of respecting these rules or in breaking them and producing irregular ordering. At the *semantic layer,* language creativity can be the "product of using some word or expression to mean something unusual" (ibid.). Writers and poets constantly use it to achieve a creative discourse. *Pragmatics* refers to the "context, and can be exploited to disambiguate words

and make semantic shifts meaningful and useful" (ibid.). Language creativity at this level includes socio-cultural and discourse knowledge, values, education, etc.

Cook (2000) provides evidence of language creativity in the three layers.

1. **Linguistic form** is operation with the material aspect of the language.

1) pattering of forms (rhythms, rhymes, phonological and grammatical parallels);

2) poetic devices (puns, alliteration)

2) emphasis on exact wording;

3) repetition (of elements, parts, texts)

4) "concreteness of concrete poetry" (Warner, 2004).

5) Lantolf's language play as a rehearsal has much in common with this layer: talking out loud, repeating sounds to oneself, snatches popping into one's head.

2**. Semantic content/concept** is operation with content/concept/semantic priming of the language, "combining them in ways which create worlds which do not exist" (Cook, 2000:122 – 123), novel, unusual worlds. Creative operation or play with:

1) indeterminate meaning (foreign or archaic language, unknown or obscure words, ambiguities);

2) vital or important subject matter;

3) reference to an alternative reality;

4) inversion between language-reality relation;

5) new potential for conceptualization;

6) conceptual blending (metaphor, metonymy, polysemy, synecdoche);

7) fictional worlds of reference produced by communicators;

8) teasing, insulting, parodying (Broner and Tarone, 2001).

Cook shows that language does not only represent, but also sometimes facilitates play with the concepts or content.

3. **Pragmatic frame** is operation on the meta-linguistic level, on the level of understanding, context, discourse, language functioning in various speech acts with various purposes:

1) focus upon performance;

2) focus upon the speaker/writer;

3) play with various types of discourse and context;

4) creation of various types of interaction, fiction, double-voicing, which, Warner (2004) notes, is similar to Bakhtin's concept of parody;

5) may be of no direct usefulness;

6) play with the social order (presentation, imaginary, inversion);

7) enjoyment and/or value;

8) Goffman's re-keying;

9) Bateson's play-fighting of offers;

10) mimicking another piece of behaviour meaning something different.

Carter and McCarthy (2004), analyzing everyday oral speech, add also the following features, which can be grouped into the three layers.

1. Creative use of the **linguistic form:**

1) affirmative exclamatives;

2) tails;

3) backchannelling;

4) repetition (of phrases, clauses, structural complexes, acceptance of propositions);

5) echoes;

6) style/genre/register switches;

7) language choice;

9) word play by suffixes, prefixes, infixes.

2. Creative use of the **semantic content/concept:**

1) humour;

2) entertainment;

3) formality switches;

4) just functional play;

5) information transfer;

6) counterfactual statement;

7) tropes (metaphors, similes, oxymora, metonymies, etc.).

3. Creative use of the **pragmatic frame**:

1) evaluative and attitudinal expressions;

2) generating innovative ways of seeing things;

3) more personalized representations of events;

4) overagreement;

5) supportive backchannelling;

6) footing shifts;

7) imaginative play with shared knowledge;

8) shifts in language and conversational frames;

9) laughter, irony, joke, banter, pun;

10) mimic (of faces; voices: e. g., nasality; pitch: e. g., falsetto, bass voice, song; reduction in volume to whisper; accents; concerns).

To the **linguistic form layer** of verbal creativity we may also attribute the ways accumulated in the history of linguistic research and discussed in 1.2.1: (1) ways of operation with the language rules, their formation, transformation and combination (phonetic, grammatical: morphological and syntactic, lexical, stylistic, graphical, pragmatic) at various levels, and (2) ways of combining new forms by difference, analogy, association, prototype, metaphorical mapping, transformations, in several verbal families, over one verbal family, verbal families over individual items.

To the **semantic conten/concept layer** of verbal creativity we may also attribute Chomsky's transformational rules discussed in 1.2.1, in which the language creates a new potential for conceptualization and brings about an inversion between language and reality, allusions, conceptual metaphors, main/derived meaning, denotative/connotative meaning, second/third/ idiomatic/metaphorical plane of language usage, homonyms, conversion.

To the **pragmatic frame layer** of verbal creativity we may also attribute operations with schemas, frames, verbal imagination, perception, intuition, diver-gent/productive thin-king skills, paralanguage tools (voice, face, body), hypothesis testing, interlanguage fra-ming, overgeneralization, simplification, innovation, elaboration, revision, developmental patterns, various operating principles, a network of interconnections forming, pieces of behaviour that are not meant to be understood by all participants (Warner, 2004) as was discussed in 1.2.1.

Mendes, Pereira, Cardoso (2005:2 – 4) argue that L1 speakers utilize all three layers through the use of figures of speech, knowledge and careful reasoning about the world. They, for example, explore in greater detail lexical relations to achieve language creativity. Lexical relations are antonymy, synonymy, homonymy, polysemy, hypernymy/hyponymy, metonymy, and collocations. Knowledge of their formation and of their operation may lead to new creative verbal constructions, of which TL learners should be aware.

> *Collocation* is an aspect of language which characterises words which tend to occur with other words. For instance, many people associate the pairs salt-pepper and table-chair. […] *Metonymy* is a whole-part relation between some words (car-wheels, house-roof) that makes possible the use of one for replacing another. Most examples of metonymy are highly conventionalized and easy to interpret. However, many others depend on an ability to infer what the speaker has in mind. Thus, this interchangeability requires pragmatic analyses and a good database of knowledge. *Polysemy* can be defined as one form of a word having multiple meanings, which are all related. […] *Homonymy* can be defined as one form of a word having multiple

meanings, but which are not related. For example, race [speed] and race [ethnic group]. *Homophony* happens when two differently written words have the same pronunciation (bare-bear, for instance). Polysemy, homonymy and homophony make it possible to do some language tricks, but the latter is only suitable for oral speech, and the formers shall not be used if one wants the system to be reliable. *Antonymy* occurs when two words have opposite meanings, and it is mostly convenient for us to transmit meaning. [...] *Hypernymy/hyponymy* relations happen, when the meaning of one word is included in the meaning of another (do-animal). [...] *Synonymy* is the [simplest] relation one can use [...]. The vast majority of the words can be replaced by synonyms in almost all the contexts (Mendes, Pereira, Cardoso, 2005, italics – I.S.).

It should be specially noted here that all these cases of verbal creativity are identified in the speech of L1 users (except research fulfilled by Lantolf with learners of Spanish and Warner with learners of German).

For TL users the three layers should be extended to include the linguistic form layer operations in/with grammatical forms (morphological, structural), with style and stylistic means, genres, operations with orthography. Into the semantic content layer we may include operations in/with vocabulary (lexical and semantic items), lexical relations, and sentence transformations. Into the pragmatic frame layer we may include operations in/with communicative strategies, socio-cultural and discourse knowledge, diversity in/with verbal skills (speaking, writing, reading, listening), with creative strategies. To explore them in the speech (oral and written) of TL users is the task of the present research.

Thus, the measuring characteristics discussed above in Part One may be represented in the following table (Table 3.2). It should be noted that not all notions are well explored and are quite clear in the research literature as well as to the author of the present investigation due to the limits of the present research, firstly, and, secondly, due to the novelty of the field of investigation – verbal creativity.

Much exposure to various reading as part of syllabus provides a variety of opportunities for creative language and communicative competence and performance to take place.

Creative verbal performance, being a motivated, purposeful and structured activity, is aimed at the generation and production of a creative oral or written product (as it was analyzed in 1.1.2, 2.2.1).

Studying research works, it was noted that under the term "oral or written product" various notions are implied – word, clause, sentence, utterance, text, work, discourse – all of which mean "a completed instance, fragment, sample, segment of speech. As soon as one of the goals of the creative approach in TLS is to achieve a creative product, let us consider the "creative product" from the point of view of TLS.

In research literature (Невская, 1968:5; Алтухова, 2003:64) there are distinguished four types of a creative product depending on the original form and the original content. They do not include separately the pragmatic frame. A creative product original in the form is characterized by compositional variability, and the use of divergent stylistic means to achieve the intended result. A creative product original in content is characterized by a novel content, i. e. new, independent, original combination of language, speech and communicative means.

The first type refers to the products unoriginal both in form and in content. The second type denotes the products unoriginal in form and original in content. To the third type there are attributed products original in form and unoriginal in content. The fourth type represents the products original both in form and in content. That is a true creative product. Students themselves find an object of speech, solve linguistic, speech, communicative problems, find ways to embody their own thoughts about it and express their own attitude to it.

It should be noted once again that creative elements to a certain degree are present in every type, but in the fourth type they find their fullest representation – fluency, flexibility, originality, elaboration, expressiveness, modality, appropriateness, communicative value, and others.

The requirements set for the creative product (oral or written) are rather high, that is why some scholars logically attribute them only to the final phases of the study process. However, there is ample evidence (for reference see chapter 2) and the present research argues that creativity (including verbal creativity) is an inherent human ability, a leading human cognitive activity that lies at the basis of the person's development at all and any stage of his/her growth starting from the very first steps. That means that the creative approach to studying a TL and creativity with TL and in TLS can and should be a leading method in the language classroom.

The generation of creative products depends not only on the innate processes, but also on the social, cultural, psychological environment, as well as on the language itself that may provide the stimulus and the possibility for a creative utterance or a piece of writing, especially at a higher levels of linguistic growth when students explore and operate (transform, combine) with more complex "conceptualizations" (James, 1969).

Table 3.2

Creative Characteristics	Levels	Verbal Layers
		LINGUISTIC FORM – *operation with the material aspect of language*
FLUENCY–*number of alternate verbal items in a unit of time*	**3** Creat	The student can produce a large number of alternative words, sentences, clauses, utterances (possesses thousands of lexicalized word and sentence stems allowing him/her to select a form to express him/herself on a wide range of general, academic, professional topics. A wide range of idiomatic expressions, colloquialisms, collocations, lexical relations. A large number of synonyms, antonyms, stylistic means (tropes), phonetic devices. A large number of alternative well-formed sentences, structures, patterns, grammatical parallels, play with morphology). The student can express him/herself spontaneously at length with a natural flow avoiding any difficulty, smoothly. If there is a verbal item that differs in one or more symbols from every other verbal item, it is counted different. Fully initiative.
	2 Evol.	The student searches for lexical items, grammatical structures, sequences. Can exploit a range of simple language pertinent to his/her everyday life (work, studies, interests, current news). The student can quite quickly produce stretches of language with a fairly even tempo. Can keep going comprehensibly, even though pausing for or repairing grammatical and lexical planning, some complex verbal forms. Knowledge transforms into personal skills and abilities. Replies to the partner's speech act, but not of his/her own intent (reactive or reactive-initiative). Can ask for information. Modality is not stressed.
	I Stim-Prod.	The student reproduces the learned verbal items. Cannot find an alternate solution to a verbal problem very quickly. The student does not go beyond short, isolated, neutral, pre-packed, crammed language. Uses controlling tables, schemas, steps, etc. to produce verbal items. The language is monotonous, slow, broken, unemotional. Cannot quickly and easily produce many alternate words, sentences, clauses, utterances, lexical relations. Vocabulary, grammar, stylistic, phonetic means are restricted, not in active use. S/he often forgets the thought, uses many silence fill-ups, pauses, interjections. His/her language has illogical development. No synonyms, antonyms, homonyms. Does not know the specific. No initiative.
FLEXIBILITY–*rate of variability, a number of linguistic form shifts*	**3** Creat	The student uses various verbal shifts, changes, switches, variability among verbal categories, classes, types of words, sentences, tropes, levels (direct/indirect, connotation/denotation) and layers of language. Reforms different verbal forms to convey finer shades of meaning precisely, to give emphasis, to eliminate ambiguity. Fully initiative.
	2 Evol.	The student shows a restricted flexibly in the use of the language s/he possesses. Can to a certain extend adjust to the changes, if direction, style, emphasis in communication shifts. It is a reaction to the outside stimulus (reactive or reactive-initiative).
	I Stim-Prod.	The student reproduces, substitutes, modifies by a verbal example, a teacher's or partner's stimulus or assistance. Has difficulty in utterance modification at the change of the context, the partner's reply or the communicative theme. Often uses meaningless repetitions. Does not vary lexis, tropes, collocations, lexical relations, grammatical structures, patterns, morphology, syntax. There is no variety in direct/ indirect, connotative/denotative language. Afraid/unwilling to experiment with language means. Uses simple recombination of verbal elements. No initiative, passive in changes.
ORIGINALITY–*number of new, never previously existed, unusual, infrequent lang. items*	**3** Creat	Original, inventive with words and structures in order to produce a clearly identifiable style. It contains unique, novel, unusual, infrequent (one type per representative sample) verbal items, their shifts, unique combinations, collocations, neologisms, structures. Finds or discovers something new or brings about something that never previously existed, uncovers what is already there, intervenes, and uses novel, infrequent primings. Fully initiative.
	2 Evol.	The student provides some original new verbal items. There are few humorous, etc. remarks and vivid expressions in order to achieve intended result or to entertain. Some original verbal elements varying the acquired language material.
	I Stim-Prod.	There are no original, unusual, infrequent verbal items, mostly frequent, prototypical, dominant (words, gram.structures, connections, collocations, etc.). The language is monotonous, unattractive, boring. It is according to rules, ordinary.
ELABORATION–*development, embellishment of verbal items, rich details, detailed steps*	**3** Creat	The speech is full of enhancing ideas. It makes the speech more interesting and gives an image to the topic. Full of rich and elaborate details, attributes, clauses, enumerations, echoes, parallelism, hyponyms, explanations, synonyms, embellishment, colourful words, etc. Given a general task, outline, fills in detailed steps. Given two simple lines, makes a more complex text. Can expand, support and develop his/her points with details and examples easily, on the spot. Fully initiative.
	2 Evol.	The student tries to add, expand, support and develop the main points with some relevant details and examples in order to enrich his/ her performance, but additional details are not so vivid and colourful. Can relate and develop a narrative or description as a detailed sequence of points or steps.
	I Stim-Prod.	There is no any rich elaborated detail in the speech (oral or written). Difficult to imagine. Does not produce any interest. Bare structure of the speech, bare sentences, unimaginative words, no detailed steps in a general task. No deepening, development of the theme, no elaboration of details, no elaboration in style (neutral). No initiative.

Creative Characteristics	Levels	Verbal Layers
		SEMANTIC CONCEPT/CONTENT – *operation with concept/content/meaning/function/ sem.priming of the language to mean sth unusual,to create novel worlds*
FLUENCY–*number of alternate semantic functions in a unit of time*	**3** Creat	The student can produce a large number of alternative meanings, senses, functions, concepts, semantic primings allowing him/her to create a wide range of worlds, which do (not) exist, or to refer to them, to invert language-reality relation by way of the production of verbal items with indeterminate meaning (homonyms, polysemy; unknown, obscure, abstract words; foreign or archaic language; ambiguities),reference to an alternative reality, new conceptualization, conceptual blending (metaphor, metonymy, polysemy), formality ranges, transformational rules (Chomsky), variety of different tenses, fictional worlds, teasing, insulting, parodying, humour, entertainment, just function play, emotive components. Creates many various senses. Fully initiative.
	2 Evol.	S/he searches for meanings, functions; tries to produce them in ways which create worlds that do not exist. Tries to transform them into a personal skill or ability. Meaning is expressed restrictedly, simplistically. Speech is reactive or reactive-initiative.
	I Stim-Prod.	The student reproduces the learned dominant, primary meanings, pre-packed, crammed language meanings. The meanings are restricted, direct. S/he has difficulty in expressing an intended meaning, function, idea, sense. No initiative.
FLEXIBILITY–*rate of variability, a number of semantic concept/content shifts*	**3** Creat	The student uses the language and communicative skills to express the semantic concept with complete flexibility, i.e.uses all kinds of possibilities, switches, shifts and changes from/to various levels, approaches to express a proposition, a context. The performance includes quick shifts, variability of informality switches, information transfer, counterfactual statements, psychological shifting of the speaker's viewpoint, Chomsky's transformational rules, productive sense extension, multifunctionality, implicit arguments and predicates, concrete/abstract (eg, articles), real/fictitious, anaphoric pronouns; flexible use of meaning (polysemy), referencing, deictic words, derivation, synonyms, hyponyms/superordinates. Reforms ideas in different linguistic forms to convey finer shades of meaning precisely, to give emphasis, to eliminate ambiguity. Fully initiative.
	2 Evol.	The student shows a restricted flexibly in the use of the language s/he possesses. Can to a certain extent adjust to the changes, if direction, style, emphasis in communication shifts. It is a reaction to the outside stimulus (reactive or reactive-initiative).
	I Stim-Prod.	The student reproduces, substitutes, modifies by a verbal example, teacher's or partner's stimulus or assistance. Has difficulty in utterance, sentence modification at the change of the context, the partner's reply or the communicative theme. Often uses meaningless repetitions. Does not vary lexis (synonyms, antonyms, homonyms, poetic devices, stylistic means (tropes), collocations, lexical relations, grammatical structures, patterns, morphology. There are no switches in direct/expressive/idiomatic language, no metaphorical mappings. Afraid/unwilling to experiment with language means. Uses simple recombination of verbal elements. No initiative, passive in changes.
ORIGINALITY–*number of new,never previously existed, un-usual, infrequent semantic primings*	**3** Creat	Original, inventive meanings, senses, concepts/content, semantic primings, language-reality relation, ideas, associations or their extension in order to produce a clearly identifiable style. Finds or discovers something new or brings about something that never previously existed, uncovers what is already there, intervenes, extends and uses unusual, infrequent (one type per representative sample) polysemy, foreign or archaic language, unknown or obscure word; quotations, anecdotes, referring to the theme or their extension, homonyms, ambiguities, metaphors, metonymies, etc. Unexpected conceptual blendings. Fully initiative.
	2 Evol.	The student provides some original verbal items. There are few humorous, etc. remarks and vivid expressions in order to achieve intended result or to entertain. Some original verbal elements varying the acquired language material.
	I Stim-Prod.	There are no original, unusual, infrequent verbal items, mostly frequent, prototypical, dominant (words, grammatical structures, connections, collocations, etc.). The language is monotonous, unattractive, boring. It is according to rules, ordinary. Substance of essays/speech ranges from superficial to barren.
ELABORATION–*deve-lopment, embellishment of verbal items,rich details, detailed steps*	**3** Creat	The speech is full of enhancing ideas. It makes the speech more interesting and gives an image to the topic. Full of rich and elaborate details, attributes, clauses, enumerations, echoes, parallelism, hyponyms, explanations, synonyms, embellishment, colourful words, homonyms, polysemy, etc. Given a general task, outline, fills in detailed steps. Logical, coherent, cohesive. Given two simple lines, makes a more complex text. Can expand, support and develop his/her points with details and examples easily, on the spot. Fully initiative
	2 Evol.	The student tries to add, expand, support and develop the main points with some relevant details and examples in order to enrich his/ her performance, but additional details are not so vivid and colourful. Can relate and develop a narrative or description as a detailed sequence of points or steps.
	I Stim-Prod.	There is no any rich elaborated detail in the speech (oral or written). Difficult to imagine. Does not produce any interest. Only prototypes are used. Bare structure of the speech, bare sentences, unimaginative words, no extension of meaning, no detailed steps in a general task. No deepening, development of the theme, no elaboration of details, no elaboration in style (neutral).Simple logic, relevant coherence, cohesion. No initiative.

Creative Charac teristics	Le vels	Verbal Layers
		PRAGMATIC FRAME – *operation on the meta-linguistic level, on the level of understanding, context,discourse,values,socio-cult.,education, types of interaction, domains.*
FLUENCY–*number of alternate pragmatic frames in a unit of time*	**3** Creat	The student can produce a large number of or a wide range of alternative contexts, types of interaction, domains, alternative types of discourse, fiction, voices, social order (presentation, imaginary, inversion), mimicking sth. meaning sth. different, play with shared knowledge, emotional expressions (evaluative, attitudinal, innovative, personalized, overagreement, supportive, imaginative), focus upon performance. Possesses a wide range of communicative, discourse, socio-cultural strategies. Can produce many domains and play with them. Uses a large variety of non-verbal communicative means. Can produce many alternative verbal schemas, frames, verbal images. Can fluently use verbal perception, intuition, divergent/productive thinking skills, paralanguage tools (voice, face, body), hypothesis testing, interlanguage framing, overgeneralization, simplification, innovation, elaboration, revision, developmental patterns, various operating principles, a network of interconnections forming, pieces of behaviour that are not meant to be understood by all participants. If there is a verbal item that differs in one or more symbols from every other verbal item, it is counted different. Fully initiative.
	2 Evol.	S/he searches for alternative contexts, types of interaction, domains, alternative types of discourse, fiction, voices, social order; tries to produce them to solve a separate task. Tries to transform them into a personal skill or ability. Focus on performance or speaker/writer is expressed restrictedly. Modality is expressed by means of intonation and logical stress. Minimal use of gestures, mimic, etc. Speech is reactive or reactive-initiative.
	I Stim-Prod.	The student reproduces the learned pre-packed, crammed contexts, discourses, pragmatic frames. The creation of contexts is restricted, direct. S/he has difficulty in expressing, embodying an intended idea, opinion, etc. Reproduces the pragmatic frame by example or by external stimulus and assistance. Uses controlling tables, schemes, pictures, etc. No initiative.
FLEXIBILITY–*rate of variability, a number of pragmatic frame shifts*	**3** Creat	The performance includes quick shifts, variability in genres, styles, registers, contexts, discourse; modes, means, footing. Switches in communic.strategies, types of interaction. Re-keying of domain primings. Operations with alternative verbal schemas, frames, verbal images, fluent use of verbal perception, intuition, divergent/productive thinking skills, paralanguage tools (voice, face, body), hypothesis testing, interlanguage framing, overgeneralization, simplification, innovation, elaboration, revision, developmental patterns, various operating principles, a network of interconnections forming, pieces of behaviour that are not meant to be understood by all participants. Fully initiative.
	2 Evo.l	The student shows a restricted flexibly in the context, discourse, values, socio-cult., education, types of interaction, domains. Can to a certain extent adjust to the changes, if focus, context, interaction, etc.shifts. It is a reaction to the outside stimulus (reactive or reactive-initiative).
	I Stim-Prod.	The student reproduces, substitutes, modifies by a verbal example, a teacher's or partner's stimulus or assistance. Has difficulty in the context, the partner's reply or the commun.theme modification at their change. Uses one and the same context, discourse, strategies, context, discourse, types of interaction, domains. There are no switches in direct/expressive/idiomatic language, no metaphorical mappings. Afraid/unwilling to experiment with language. No initiative.
ORIGINALITY–*number of new,never previously existed ,un-usual, infrequent pragmatic frames*	**3** Creat	The presentation of the task is unusual and entertaining. Originally uses quotations, anecdotes referring to the theme. Finds or discovers something new or brings about something that never previously existed, uncovers what is already there, intervenes, and uses unusual or infrequent (one type per representative sample) organizations, layouts, context structures, cohesion, voices, parodies, imagination, hypothesis, responses, references, orthographic means. General innovative way of seeing things.
	2 Evol.	The student provides some original items. There are few pragmatic frame elements in order to achieve intended result or to entertain. Some unusual verbal pragmatic elements varying the acquired language material.
	I Stim-Prod.	There are no original, unusual, infrequent pragmatic frame elements, mostly bare structures, frequent, simple contexts. The texts, discourses are monotonous, unattractive, boring. They are according to rules, ordinary, statistically frequent (presentation, organization, performance, etc.), nothing unique, only dominant primings. No re-keying. No initiative.
ELABORATION– *deve-lopment.embellishment of verbal items,rich details, detailed steps*	**3** Creat	The speech is full of imagination, detailed frames, developed texts and contexts, evaluative and attitudinal expressions, more personalized representation of events, focus on performance or the speaker/writer. Fully initiative.
	2 Evol.	The student tries to add, expand, support and develop the frame with some relevant details and examples in order to enrich his/ her performance, but additional details are not so vivid and colourful. Can relate and develop the frame as a detailed sequence of points or steps.
	I Stim-Prod.	There is no any rich elaborated detail in the frames (oral or written), understanding. Difficult to imagine. Does not produce any interest. Bare structure of the frame, simple, unimaginative context, no detailed steps in a general task. No deepening, development of the theme, no elaboration of details, in style (neutral). No initiative.

Creative verbal performance and its products are characterized also by a **subjective** modality, a personal emotional component, which TL students lack, do not feel, have difficulty in expressing as our research has shown. That component reveals the students' "liking" of the object of speech, the TL and speech itself (Kramsch, 1997), their emotional attitude to it, "feeling, sensing, tasting, smelling" the words, constructions – language phenomena. That is why TLS should be purposefully enriched by emotional impressions from TL reality, culture, psychology and life.

Creative communicative verbal performance within a TL and TLS should be considered as a goal and as a method for the development of the students' LC, CC and performance, as soon as creative TL speech is a true criterion of real language acquisition.

Summary

Creativity in the TL and TLS is an initiative form of the students' verbal activity aimed at the production of objective or subjective qualitatively new and original verbal values (oral or written products) by purposeful operating with, a purposeful transformation or combination of the known, previously learned verbal and non-verbal material. "Creativity involves a selective overriding of 'primings' (Hoey, 2006:4), break in dominant primings to achieve a certain personal, etc. goal, effect, and so on. This process is the result of volitional efforts which synthesize student's creative thinking, emotions, creative perception, verbal intuition and creative imagination. It can be totally independent or enhanced by external stimuli. This process may be a linear and a non-linear one, which explains the qualitative shifts in the knowledge of the TL, the appearance of a new verbal behaviour in or with or within the TL.

The creative TLS includes two main tenets which are interlinked in the subject of TLS. The first one is connected with creativity in language use. The second tenet explores the creative methods of TLS and the creative methods of the creativity theory in their application to TLS.

The creative verbal performance includes *creative* linguistic, communicative and intellectual knowledge and abilities and skills (including creative perception, creative imagination, creative thinking, intuition), as well as *general* linguistic, communicative and intellectual knowledge and abilities and skills. All these, in their turn, are included in the creative verbal behaviour, which comprises the creative component, the rule-bound component, and personality traits.

There are identified purposes for creative language, types of interaction, types of context, and genres of language and speech creativity.

Creative choices of the language modes and means are predetermined by socio-cultural, psychological, discourse, personal characteristics, restrictions of the verbal task, as well as the language form itself. The best chosen speech variant is characterized by possibility, feasibility, appropriateness, attestedness.

The creative verbal performance is viewed from various different linguistic perspectives. It was mostly regarded in terms of play. Several studies on creativity within the TL have shown that any sort of creative "tinkering" or play (Warner, 2004) is used for almost any purposes: threats or deceit; duelling or fights; social relations (Carter and McCarthy, 2004); re-keying primary frames (Bateson, 1972); overriding dominant primings or breaking them (Hoey, 2005. The notion of creativity as a playful fun (Cook, 2000) shows that, in contrast to traditional models depicting language production as the linguistic realization of pre-existing thought, form can also generate meaning, not only meaning can determine form. Creativity as rehearsal in private speech (Lantolf, 1997) demonstrates that the TL learner handles parts of model utterances that are slightly beyond his/her current level of competence, structurally more advanced than those used in more public social utterances in order to try to get the forms right. Broner and Tarone (2001) show that all these types of verbal creativity can be distinguished in classroom discourse. They provide evidence that ludic language play and language play as rehearsal may be helpful for TL acquisition: language play as rehearsal works predominantly at the lower levels of TL acquisition to rehearse and internalize new forms in a safe manner, the ludic language play occurs mostly at advanced levels of TL acquisition.

Besides that, Belz (2004:330) demonstrates that language creativity may serve as an externalization of the learner's growing multicompetence. It is presented as a serious activity working towards proficiency.

Niska (1998) and Kussmaul (2000) argue that understanding a foreign speech or text in itself is a creative activity. He singles out three possibilities of solving understanding problems.

Creative verbal performance (oral and written) is characterized by fluency, flexibility, originality, elaboration, appropriateness, expressiveness, modality, communicative value, i.e., in other words, variation, diversity, productivity, play which is novel, valid, original, personal, modal, appropriate, possess increment and realization.

Creative verbal performance reveals itself and can be analyzed in three different layers: linguistic form, semantic content/concept, and pragmatic frame.

Creativity is opposed to convergent activity which reproduces the learners' previous verbal experience. According to Shubin (Копосова, 2001) the reproductivity quotient in L1 English dialogical speech is only 25%.

Three levels that characterize the creative verbal performance within a TL and TLS are worked out. The first two are reproductive (stimulative-productive and evolutionary) and the third one is a productive (creative) one. The first two levels provide a basis for the students' development; however, the development proper is associated only with the third level. Each level is divided into two sublevels of verbal creativity – lower and higher ones. They correspond to the levels devised by the *Common European Framework of Reference for Language: Learning, Teaching, Assessment for general language mastery*, disclosing the creativity component of proficiency measurements.

There are identified the tasks of the creative approach to the TL that develop the students' verbal competences and performance, their individual implementation, raising the creative aspect.

The main measure of the creative verbal performance is the student's verbal initiative, i.e. the language user's independent, internal need to search for necessary verbal means, as well as ways of operation with them in the process of learning (i.e. solving verbal tasks) on the basis of purposeful operation with the previously learned verbal material. In fact, it is a drive that develops in the boundaries of communication, the communicative verbal activity, which is regarded as the most significant condition of verbal creativity.

It is argued that students should systematically study language creativity in speech and written communication, be involved into the creative activity, connected, in particular, with solving communicative, language and speech problems and constantly including them in wider contexts that will stimulate their verbal creativity. The goals are the creation of the learning and teaching environment for an uninterrupted formation of a creative systemic activity, thinking, the purposeful development of the students' creative verbal need for and ability for self-management; the development of inborn search activity, of a creative way of life enhancing one's personal self-realization. Much exposure to various reading as part of the syllabus provides a variety of opportunities for creative language and communicative competence and performance to take place.

Creative learning is directly connected with the creative way of teaching. TLS activity acquires a dialogical character (Kramsch, 1997; Pope, 2005), which actively

affects the students' creative verbal activity, the formation of their creative verbal knowledge, skills and abilities. Notwithstanding this argument, the research of learners' and teachers' opinions and beliefs on the problem up to present is not undertaken.

Nasedkina (2004:29) singles out the following parameters of a creative didactic environment: independent close/distant, intersystem/intersystem mapping of knowledge and skills onto a new situation; seeing the new (combinations, transformations) in a traditional situation; seeing the whole structure; seeing a new function different from the general, main one; considering alternatives; the combination and transformation of the learned ways and methods of verbal activity; searching for individual, original, novel ways of expression, explanation, classification, communication of results.

Creative verbal performance, being a motivated, purposeful and structured activity (creative process), is aimed at the generation and production of a creative oral or written product.

The requirements set for the creative product (oral or written) are rather high, that is why some scholars logically attribute them only to the final phases of the studying process. However, there is ample evidence and the present research argues that creativity (including verbal creativity) is an inherent human ability, a leading human cognitive activity that lies at the basis of personal development at all and any stage of his/her growth starting from the very first steps. Creative verbal performance and its products are characterized also by a subjective modality, a personal emotional component which TL students lack, do not feel and have difficulty in expressing.

In TLS the problem of creativity in speech may be realized in several approaches: product-based, process-based ones, task-based, and content-based ones.

Verbal tasks and contexts create certain constraints to speech producers, which are not regarded as contradictory to creativity. Vice versa, they seem to help to "narrow down" the verbal problem and to help the speaker/writer to choose the best verbal variant (appropriate, possible, feasible, attested) out of the language totality.

So, students' creative verbal (oral or written) performance is impossible without: 1) awareness of language creativity, creative methods and techniques; 2) exposure to a large variety of sample texts presenting creative use of the TL; 3) creatively acquired knowledge, abilities and skills; 3) developed creative knowledge, abilities and skills; 4) search for new, original ideas, words, structures, forms to represent the ideas; 5) creative organization of the products of communication; 6) an independent creation of communicative creative verbal tasks (which positively affects the quality of any students' work).

Nevertheless, the problem of studying verbal creativity and the creative aspect of language use was not put directly, nor included into the system of competences or TLS.

Exposure to much and various reading as part of syllabus provides a variety of opportunities for creative language and communicative competence and performance to take place. Contemporary research poses a problem of a new approach to TL studies and materials development which fosters reflection on verbal creativity, its manifestation in different cultures and its development. Nevertheless, up to the present time it has not been researched.

There are worked out measuring tables of verbal creativity which are utilized in the empirical exploration of the present research.

All the cases of verbal creativity are identified in the speech of L1 users. To explore them in the speech (oral and written) of TL users is the task of the next part of the present research.

Part Two
**EMPIRICAL RESEARCH OF CREATIVITY IN THE TARGET LANGUAGE AND
TARGET LANGUAGE STUDIES**

In Part One the author of the present research paper has made an attempt to work out a systemic view on creativity in linguistics and LA to discern the creativity aspect in language and in LAS, namely TLS, as well as to support the hypothesis that verbal creativity and competence and performance are usually interactive phenomena. The creativity aspect as an independent variable discriminates the linguistic end-products in the TL and L1. Up to the present time creativity was and is researched in L1. Processes occurring in TL speech were not subjected to investigation from the point of view of creativity. The question is what kind of creativity characterizes the TL users' speech (oral or written).

4. THE RESEARCH PROPER

4.1. Research Questions

The research questions are:

1. Is there creativity in TL use (oral or written)?

2. What is the level of creativity in the TL speech (oral or written)? In what language layers does it appear? What creative characteristics describe TL speech?

3. What are TL learners' and TL teachers' beliefs on or opinion of the difference between the L1 user and the TL user? What are TL learners' and TL teachers' beliefs on and opinion of creativity within a TL and creative TL use?

4. Is the creativity aspect included in TLS course books; is it taught directly, systematically; what goals are put to learners in this connection; what kind of creative activities are used in TL course books; what kind of creative methods are applied there?

4.2. Scheme of the Research

The research keeps to the following scheme.

Phase One – a quantative measurement and a qualitative analysis of TL learners' written samples in order to identify the creative aspect in TL use, its elements, characteristics, types and levels of creativity in the TL.

Phase Two – a quantative measurement and a qualitative analysis of TL learners' oral samples in order to identify the creative aspect in TL use, its elements, characteristics, types and levels of creativity in the TL.

Hypothesis I: TL learners' verbal creativity exerts a positive impact on their linguistic

and communicative performance, thus ensuring their communicative competence and proficiency on the creative level.

Phase Three – devising and administering a questionnaire in order to ascertain TL learners' and teachers' beliefs on creativity within L1, the TL, in TLS, and in creative TL use in order to identify the sources of TL performance.

Phase Four – TL course book analysis in order to predict some of the causes of the TL creative or reproductive use (to find out whether creativity within the TL is taught directly, systematically; goals put to learners in this connection; the rate of creative activities in the total amount of activities, types of creative activities, and kinds of creative methods applied).

Hypothesis II: verbal creativity can be taught and enhanced to a higher level if supported by adequately developed teaching aids and methods.

4.3. Tools for Data Collection

The following multi-method tools (triangulation) are applied for data collection:

1. Statistical measurements, qualitative (descriptive), and comparative-descriptive (TL – L1) analysis of Latvia TL school learners' and Latvia University TL students' written and oral samples in the TL.

2. Statistical measurements, text content analysis and qualitative (descriptive) analysis of the questionnaires administered to TL school teachers from various schools in Latvia and to TL university students and teachers.

3. Statistical measurements and qualitative (descriptive) analysis of the TL course books used in schools of Latvia.

4. The **reliability of the research** is achieved (a) by the validity of statistical measurements; (b) by the analyses of the same samples, which were performed by four other TL researchers (data and instruments triangulation), (c) by the results of the questionnaire analysis and (d) the results of the analysis of the TL course books.

4.4. Description of the Data and Informants

The target population is children and students acquiring English as their foreign language in a non-English-speaking environment. The available population consists of (1) 7 – 12 Form school students from various schools in Latvia, who have English classes two or three times a week for 40-45 minutes; and (2) first and second year students from the University of Latvia, Faculty of Modern Languages (MLF), English Language Department, both full-time and part-time departments, where the teaching process is held

in English. The target population also includes school teachers from various schools in Latvia and Latvia University teachers, for whom English is a foreign language.

Phase One

251 written samples (67607 words) are of
- 112 (22436 words) TL school learners from various schools of Latvia, Forms 7 – 12, aged 12 – 18, level of TL (English) proficiency elementary – intermediate;
- 139 (45171 words) first and second year students from LU, MLF, full time, BA programme in English philology, aged 18-20, level of TL (English) proficiency upper-intermediate – advanced.

The written samples are school learners' compositions and students' compositions and essays of various types (e. g., argumentative, descriptive, cause-effect, problem solving, etc.), imaginative (e. g., What if we could…?) and academic (e. g., in the course *Academic writing*), free (in the course *Text analysis, Hermeneutics*) and strictly structured (e. g., an argumentative essay in the course *Academic writing*), on a variety of topics (*My Day, My Summer, The Best Adventure in My Life, My Ideal School, Exams – Do We Need Them?, A Description of a Person or a Place, Love, What If We Could Order a Substitute of Ourselves For a Period of Time?,* etc.). We agree with the point (Boden,1994; detailed in 3.1) that dealing with the task constraints makes a product or idea creative instead of merely original (occurring for the first time). The time limit for writing those samples is different, sometimes set, sometimes not. The condition of writing is in the classroom. The focus is maintained on the language use in written samples irrespective of or at all conditions. The emphasis is put on the distinction between the reproductive and the creative, the learned/memorized and the created/produced, the invariant and the variant, the rule and its priming. That comes from the arguments (of the analyzed in Chapter 1 investigations) that all speech is creative ("creative" (writing) as well as academic (writing), literary as well as non-literary, written as well as common, everyday, oral speech), and from the definition of verbal creativity (3.1) and its concepts (3.2). We are aware that there are style-level (adaptors/innovators, lower/higher), personality (slower/quicker, introvert/extrovert), genre/ register/style, etc. differences in the TL language users' creativity, which are elaborated in Part One. Nevertheless, they are considered to be irrelevant to our study as soon as our focus of investigation is the creativity aspect representation in the TL users' outcome as opposed to mere reproduction of the learned verbal items. We are interested in the language used and the TL in use, its characteristics from the point of view of creativity. Besides that, in our research we are

interested in the creative characteristics of general language use by the TL population irrespective of sex, gender, age, the level of language acquisition, or any other differences, but not their representation in each separate personal TL learner (i. e. the TL users' verbal corpus as a sample representation of the TL use or performance). Carter (2004:81) argues that "creativity is ubiquitous across a range of text-types […]. It depends for its effects on particular patterns of language form and is interactive in that both senders and receivers are involved, dialogically, in the co-creation".

The general task is set as follows: write a composition (essay) on a given topic; plus a specific academic task for that particular lesson (e. g., to observe a certain structure of an essay), but not always.

The aim of the analysis is to identify the creative aspect in TL use and its elements.

Phase Two

8 (12,822 words) oral samples (presentations on the themes *Cinema* and *Theatre* students learn according to their curricula) are from first and second year students from the LU, MLF, full time, BA programme in English philology, females, aged 18-20, level of TL (English) proficiency upper-intermediate – advanced. The presentations were video-recorded, transcribed, and analyzed. Transcription conventions are adopted from Carter and McCarthy (2004) (Appendix 11).

Phase Three

Questionnaires were designed and administered to 212 informants (randomly selec-ted): 32 TL schoolteachers from various schools in different regions of Latvia; 14 LU pro-fessors, and 166 BA and MA first and BA second year students, full-time, MLF (English), LU. Females – 203, males – 9. Teachers are aged 25-50; students are aged 18 – 26.

Phase Four

46 TL course books (Student's books, or Pupil's books, or Class books), available in the libraries in Latvia and used by TL teachers and students, are analyzed.

4.5. Description of the Procedure,
Results of the Research, Their Reliability and Discussion

Phase One

This study is a statistical measurement, a descriptive analysis, and a comparative-descriptive analysis of the TL learners' written samples (Latvia TL school learners' compositions and LU, MLF students' compositions and essays) in order to identify creative aspects in the TL use, their elements, and types of creativity within the TL. The

samples are measured according to the measuring tables (3.2) devised as a summative result of the exploration of literature on creativity in linguistics, applied linguistic studies, and creativity theory as discussed in Part One of the present paper, as well as the practical implementation of creativity. The assessment adopts a hybrid grade scale that combines analytical (1, 2, 3 levels) and holistic elements. The criteria are organized by performance level which involves qualitative comments and quantitative grades. They include creative characteristics (fluency, flexibility, originality, elaboration) at three levels of their representation (stimulative-productive, evolutionary, creative – the last one is the focus of our investigation) and their appearance at three verbal layers (the linguistic form, the semantic content/concept, the pragmatic frame) (Appendix 4). The scores are tabulated (Appendix 5, 6, 7). The scores distribute as follows.

Creativity Scores (for fluency, flexibility, elaboration, originality)			Creativity Scores (for the linguistic form, semantic concept/content, pragmatic frame)	
Level I	1 – 3	(stimulative-productive)	Level I	1 – 4
Level II	4 – 6	(evolutionary)	Level II	5 – 8
Level III	7 – 9	(creative)	Level III	9 – 12

The results of statistical measures of the total raw data - mean, mode, median, standard deviation, variance, are calculated according to Bachman (2004), Hatch and Farhady (1982) and Knjazev, Zinovjev (Князев, Зиновьев, 2003) and are presented in the following tables (4.2; 4.3).

Table 4.2.

Statistical measurements of school learners' written samples

Respon-dents No	Words	Flu-ency	Flexi-bility	Origi-nality	Elabo-ration	Ling. Form	Semant. Concept	Pragm. Frame
112	22,436							
Mean		3.9	2.4	0.6	1.5	4.6	1.7	2.1
Median		5	2	0	1	4	1	1
Mode		5	0	0	0	4	0	0
Standard deviation		2	1.9	1.2	1.7	2.7	1.9	2.3
Variance		3.9	3.4	1.4	2.8.	7	3.6	5.4

The table shows that the TL school learners' fluency is at the stimulative-productive level. Flexibility, elaboration and originality are at the low stimulative-productive level. In the linguistic form the TL school learners are at the low evolutionary level; in the semantic concept/content and the pragmatic frame they are at the stimulative-productive level. All of

them are reproductive levels.

Statistical measurements of university students' written samples

Respon-dents No	Words	Flu-ency	Flexi-bility	Origi-nality	Elabo-ration	Ling. Form	Semant. Concept	Pragm. Frame
135	45,171							
Mean		6	4.9	1.7	3.6	7.1	5	4
Median		6	5	0	3	7	4	3
Mode		6	4	0	3	7	4	3
Standard deviation		1.8	2.3	2.5	2.4	2.5	3.3	3.2
Variance		3.3	5.4	7.1	5.8	6.3	11.1	10.3

The table shows that the TL university students' fluency and flexibility is at the evolutionary level; elaboration and originality are at the stimulative-productive level. In the linguistic form the TL school learners are at the high evolutionary level; in the semantic concept/content and the pragmatic frame they are at the stimulative-productive level. All of them are at the reproductive levels.

The mean is computed to talk about central tendency in the distribution. The results of the mean are presented in Fig. 4.3.
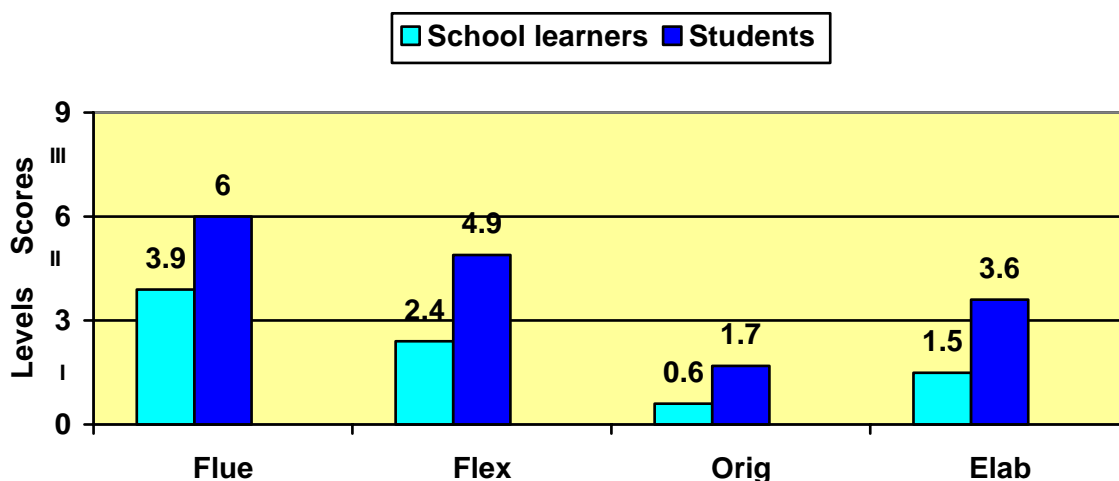
Figure 4.3. Creativity in TL learners' (school learners and students) written samples

Fig. 4.3 demonstrates that characteristics of creativity are revealed in TL learners' written samples as follows: verbal fluency – school learners 3.9 (high stimulative-productive level), university students 6 (high evolutionary level); verbal flexibility - school learners 2.4 (high stimulative-productive level), university students 4.9 (low evolutionary

level); verbal originality – school learners 0.6 (low stimulative-productive level), university students 1.7 (low stimulative-productive level); verbal elaboration - school learners 1.5 (low stimulative-productive level), university students 3.6 (high stimulative-productive level). The results of the mode and the median reveal even lower levels. Verbal fluency scores are higher among other characteristics. One of the explanations may be that it is taught directly in the language classroom as it is seen from the analysis of the course books presented above. Verbal originality, one of the essential characteristics of verbal creativity, scores the lowest among other characteristics. All levels of verbal creativity are reproductive: stimulative-productive and evolutionary. These results correspond to and prove those obtained by the questionnaire analyzed above.

Fig. 4.4 illustrates the results of how the characteristics of creativity are revealed in language layers in the TL learners' written samples.
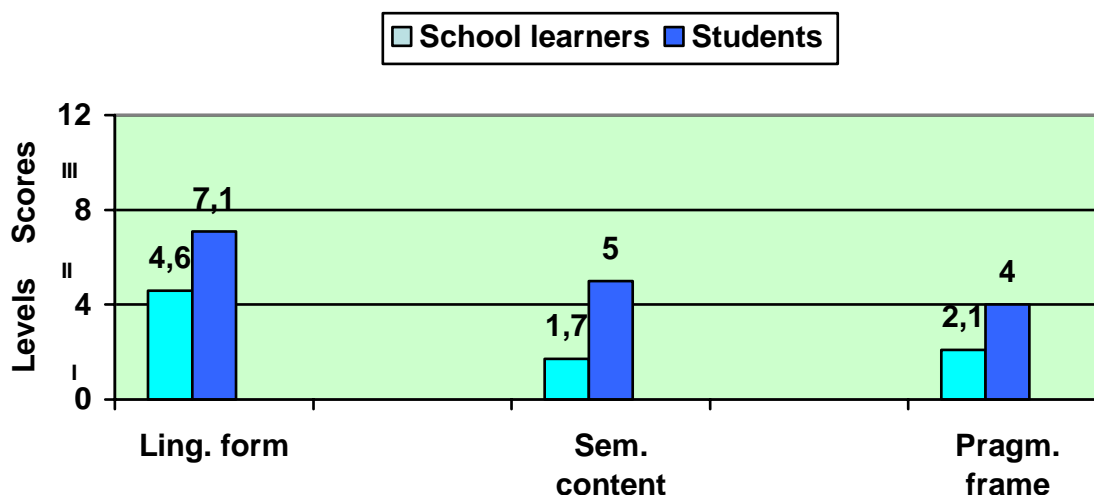
Figure 4.4. Creativity in TL learners' (school learners and students) written samples

The mean of verbal creativity is higher in the linguistic form: school learners 4.6 (low evolutionary level), university students 7.1 (high evolutionary level). In the semantic content/concept the mean of verbal creativity is: school learners 1.7 (low stimulative-productive level), university students 5 (low evolutionary level). In the pragmatic frame the mean of verbal creativity is: school learners 2.1 (low stimulative-productive level), university students 4.0 (high stimulative-productive level). The linguistic form scores higher among other language layers, though it is at the reproductive levels (II). The scores in the semantic content/concept and the pragmatic frame are even lower (I). The results of the mode and the median reveal still lower levels.

Thus, fluency in the linguistic form develops more than other characteristics of verbal

creativity in the TL learners' written speech. However, even fluency in the linguistic form does not achieve the level of proper creativity, which characterizes L1 users.

These results correspond to and are demonstrated by the results acquired during the analysis of the questionnaires and of the course books described above.

Reliability

Samples from each modality were given to four university professors to mark as the researcher had done. The four were asked to mark the samples from the school learners' written modalities and university students' written and oral modalities, giving the form as the researcher had done according to the measuring tables. The researcher's scores were tabulated against those of the four university teachers as shown in the Appendix 8. The results of statistical measures – total raw data, mean, mode, median, standard deviation, and variance, are calculated for each of the four university teachers (Appendix 9). The means (Tables 4.4) are computed according to Bachman (2004), Hatch and Farhady (1982), and Knjazev, Zinovjev (Князев, Зиновьев, 2003) comparing the researcher's scores and those given by other teachers.

Table 4.4

Means of the scores given by the school and university teachers
for written and oral TL verbal product samples

Sch	Flu	Flex	Orig	Elab	Form	Concept	Frame
R	4.8	3.7	1.3	1.7	4.8	3.7	2.8
T1	4.8	3.9	1.1	2.2	5.1	3.8	2.9
T2	4.3	3.8	1.5	2.2	4.8	3.6	3.5
T3	4.3	3.8	1.3	0.8	4.3	3.2	2.9
T4	4.7	4.3	1.2	2.6	4.6	4.5	3.8
LU	Flu	Flex	Orig	Elab	Form	Concept	Frame
R	6.8	5.1	3.1	4.2	8.3	5.8	5.1
T1	6.8	5.1	3.5	4.3	8.1	6.2	5.4
T2	6.3	5.3	3.9	4.6	8.7	5.8	5.4
T3	7.0	6.3	4.3	4.5	8.3	6.8	6.8
T4	6.3	5.4	4.4	4.7	7.7	6.9	6.3

The table shows the same order of the means. The means disclose the reproductive level of TL users' verbal performance.

The correlation coefficients (Tables 4.5) are computed according to Bachman (2004) and Hatch and Farhady (1982), comparing the researcher's scores and those given by other teachers. As can be noted, the sets of test scores positively correlate with respect to each other, supporting the hypotheses. The correlation coefficients are statistically significant,

which means that the relationship is not likely to be due to chance.

Table 4.5

Correlation coefficient of the scores given by the school and university teachers
for written and oral TL verbal product samples

Sch	Flue	Flex	Orig	Elab	Ling. Form	Semant. Concept	Prgm. Frame
R-T1	0.95	0.74	0.94	0.89	0.97	0.87	0.91
R-T2	0.74	0.83	0.93	0.89	0.97	0.80	0.92
R-T3	0.91	0.81	0.83	0.59	0.89	0.80	0.92
R-T4	0.92	0.79	0.99	0.55	0.97	0.92	0.83
LU	**Flu**	**Flex**	**Orig**	**Elab**	**Form**	**Concept**	**Frame**
R-T1	0.96	0.87	0.84	0.96	0.90	0.92	0.96
R-T2	0.89	0.94	0.89	0.89	0.89	0.89	0.93
R-T3	0.97	0.80	0.76	0.87	0.91	0.92	0.91
R-T4	0.89	0.91	0.75	0.89	0.88	0.93	0.94

The results are presented in Fig. 4.5, and Fig. 4.6, Fig. 4.7, and Fig. 4.8.
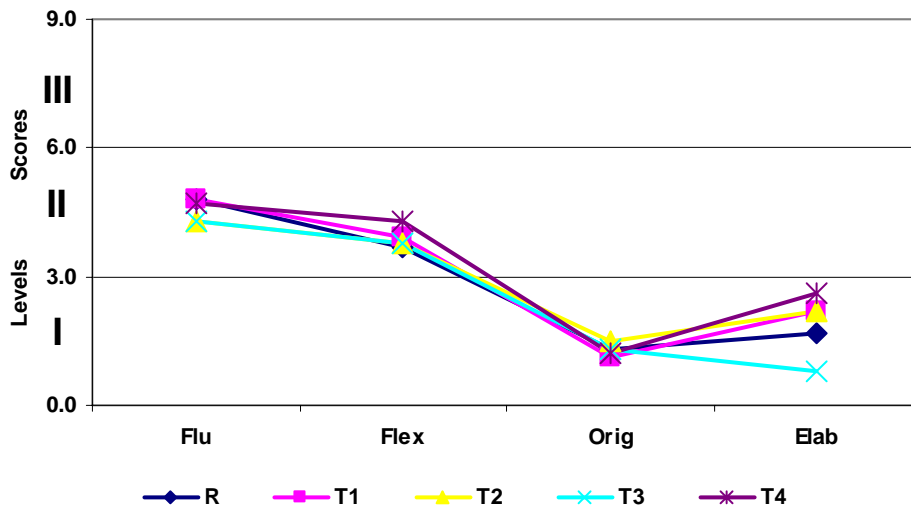
Figure 4.5. Correlation of the means of the scores given by the university teachers
to TL school learners written samples
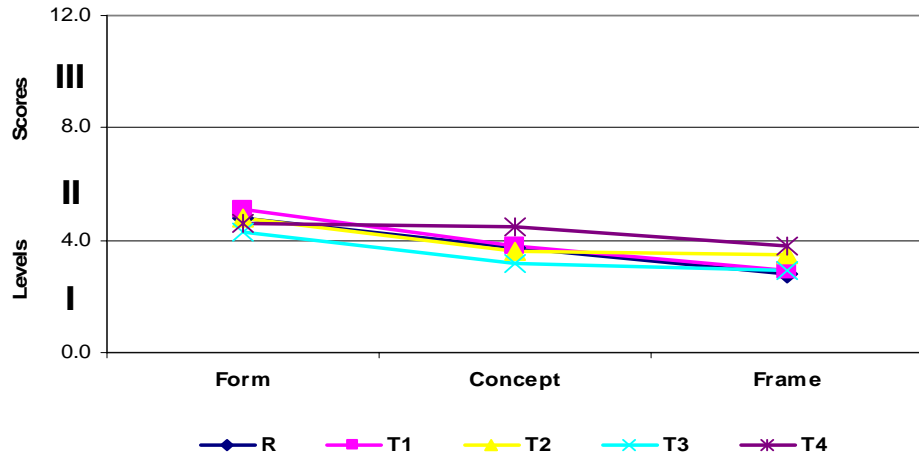
Figure 4.6. Correlation of the means of the scores given by the university teachers to TL school learners written samples
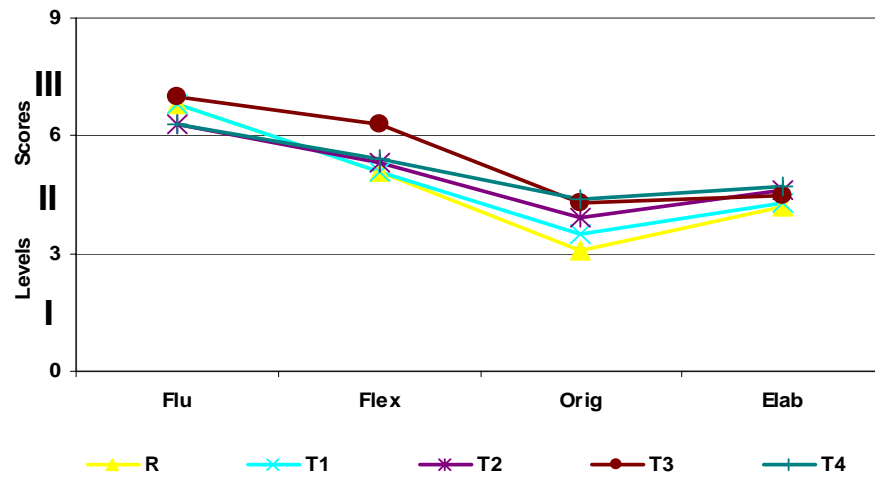
Figure 4.7. Correlation of the means of the scores given by the university teachers to TL university students' written and oral samples
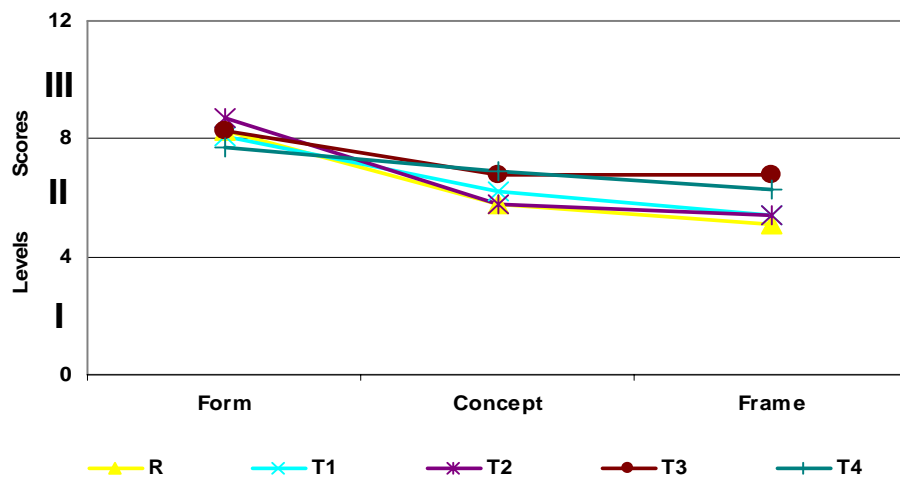
Figure 4.8. Correlation of the means of the scores given by the university teachers to TL university students' written and oral samples

The figures show a strong relationship between scores on TL users' oral and written verbal creativity given by five different researchers. The statistical data clearly support the assumed hypotheses and the obtained results of the research that 1) the creativity aspect of language use is neglected by TL school learners as well as university students in their TL use; 2) TL users' verbal performance is at the reproductive level in all creative verbal characteristics; 3) the creativity aspect is a marker of not only TL users' creative dispositions, but also TL users' linguistic competence, communicative competence and proficiency. The reliability of the obtained results is high. Several correlation coefficients are lower. For example, for schoolchildren's written samples: in fluency the correlation coefficient of researcher-teacher 2 is 0.74; in flexibility the correlation coefficient of researcher-teacher 1 is 0.74 and researcher-teacher 4 is 0.79; in elaboration the correlation coefficient of researcher-teacher 3 is 0.59 and researcher-teacher 4 is 0.55; for university students: in originality the correlation coefficient of researcher-teacher 3 is 0.76 and researcher-teacher 4 is 0.75. The reasons for that might lie in the fact that 1) the aim of the assessment was not set clearly enough, or 2) the content and meaning of the creative characteristic was disclosed incompletely, or 3) the method of the evaluation of the creative characteristic was elaborated insufficiently, or 4) the technique of the assessment was explained inadequately. The personal variable must be taken into account as well – the teachers might give inadequate heed to the explanations of the creative characteristics. Creativity in LA and TLS is a new and as yet not widely discussed among practitioners field of investigation. That is why, perhaps, it needs an additional explanation of the phenomenon as such.

The indices of the correlation coefficients for university students' verbal samples on creativity are more even than for school learners' verbal samples. As all the samples were assessed by university teachers, we might suppose that the evaluation score on creativity might be sensitive to the awareness of the topic, as well as subjects. However, that phenomenon might be observed in general, traditional assessment of the learners' TL performance as well. It is certainly encouraging enough to warrant further testing with more subjects and more teachers involved, which would help to completely elaborate the methods of creativity assessment in applied linguistic studies.

Descriptive Analysis of Written Sample Examples

Written Sample One

The following is a composition of a Latvia high school student, Form 11, aged 17; level of EL knowledge is pre-intermediate (the errors are the student's).

<center>The Greatest Adventure</center>

I remember one great adventure, what happened in this summer. Maybe you won't believe me (because no one believed me, when I came back and told this) but I don't care, because I know – that was true.

I was planning a trip. USA – the big country, high buildings, so many people – that is place where I want belong. So I took my luggage, bought the ticket to USA and waited the day when I have to fly away. That was exiting. I haven't flown with airplane before so I was a little scarry, you know. Maybe plains engine is not work. But one woman said: "Don't worry, little girl, everything will be O.K. Nothing scarry wouldn't happen. Relax!" And then I was calm. I aslept.

When I woke up, everyone was hysterical screaming: "Help! Help! We gonna die!" O, my god! The plain was crushing down. But I was optimistic, I felt that we will survive. The plain was coming down very fast. And then striked against something hard. It was land.

Everyone got out from airplane through windows. Wow! We were arrived in jungle. Everywhere were trees and palms. And then I saw it – a lion. I know you will think that it was an ordinary lion – angry and growler. But no, she wawled like a lovable cat. The lion came at us and waged her tail. I gave a banana and lion ate it. Very strange animal.

We know that people have came from monkeys. And I agree at last. Because one monkey's family lived in house what was built from beams. There was three rooms and bathroom too. Monkies ate at the table. Cultured and smart monks, they gave us tea and cookies. Maybe you won't believe but they could talk. Monkies understood that we are in trouble. And they said: "That's not problem. We will call to police and emergency." Incredible! They had a phone!

After four hours there was a helicopter in the sky. They arrived to rescue jetsam passengers. Everyone survive but no one told that we saw a smart monkies cause they warned us: "Don't say to humanity that we are living in jungle. Please save this secret."

At last I arrived at home. Sweet home! That's not problem that I didn't fly to USA. I like this journey. Very exciting adventure. I will remember it forever. And please, don't tell anyone for this trip. Because I don't want betray this lovely monkies. They are my friends. Sometimes I get a letter from jungles, and then I write back. (433 words).

The composition is evaluated as very fluent (level 3) in the linguistic form, the semantic content/ concept, and the pragmatic frame. The composition reveals a large number of alternative words, sentence structures. It shows that the author easily expresses her/his ideas in words: chooses the necessary language, grammatical means, and orthographic means. S/he creates an alternative imaginary reality, easily uses various forms of prose, styles, plays with shared knowledge, she uses various attitudinal expressions. The expression of the thought is logical and well-organized. However, it should be noted that fluency in the idiomatic language is not evident. The reasons might be numerous. As it was discussed in 2.1.1 more complex language structures and more complex expression, production and understanding develop later unless the student gets a purposeful training in creative language transformations, combinations, play leading to it. Our empirical investigation of course books for TL learners showed that creative language transformations, combinations, play with the languge are not purposefully trained in TL learners.

The student is flexible (level 2), produces a variety of different words, sentences, graphical means. S/he can adjust herself to the requirements of a verbal problem (composition), to the changes of style, can express her attitude, uses some complex sentences (various types of clauses, compound sentences, detached phrases, etc). However, the student is restricted in verbal flexibility. It seems that the student does not know how to

<center>151</center>

do it, and applies L1 experience intuitively. In the linguistic form and the semantic content/concept the student is not flexible in the morphology, in the use of the stylistic means, in lexical relations (synonyms, antonyms, homonyms, etc.) discussed in 3.2. At the same time the student is flexible in the pragmatic frame (level 3).

The ideational originality reveals itself in the created fictional imaginary world, which allows the author to apply language creatively (level 3), although the theme and the title of the composition are formulated broadly and are usually treated by students rather traditionally and typically as a description of an event during a trip (written sample three). At the same time the author does not utilize the possibility to play with the language. The verbal originality of words, structures, connections, the semantic and pragmatic originality remained unrealized.

The elaboration of the language, the thought, the idea which presupposes rich details, embellishment with adjectives, etc. is neglected. However, the theme is elaborated in detailed steps.

The speech is appropriate for the purpose of this type of the composition; however, it has no value. The student avoids crass errors of formulation. The student has accuracy mistakes which could be dealt with in creative ways, using creative methods.

Written Sample Two

The following is a composition of a Latvia high school student, Form 8, aged 14, level of EL knowledge is pre-intermediate (the student's errors are not corrected). This type of compositions is most frequent in the total amount of TL school learners' written works.

My Typical Sunday

In Sundays I sleep a lot. I think everyone in Sundays sleeps a lot. I sleep till 12 o'clock. When I wake up I go and eat something. Then I go to shower and clean my teeth. Then I make my bed. After I make my bed I do my homeworks. I don't like to study in Sundays. When I finish my homework, my father always controls my homeworks. Then I go out to do something with my friends. At about 17.00 I go eat something. Then I go out again. At 20.00 I go home and eat something and watch TV. Then I go to bath and go to sleep.

I don't like Sundays because you know that you have to go to school tomorrow. (126 words).

This composition (level 1) is characterized by the use of a restricted number of basic sentence patterns, and a basic repertoire of words (*I sleep, I think, I go, I make, I don't like, I finish, do/eat something*) with memorized simple bare phrases which communicate limited information in simple everyday situations. There are many cases of unnecessary lexical repetitions (*homework, sleep, go, something*); sentence repetition (the first three ones, *I go*); loose cohesion of the sentences (*then, when*). The use of the articles and prepositions is neglected as a more difficult language material. However, in the process of the present empirical investigation it has been observed that the method of morphological

analysis-synthesis is effective to build understanding of English prepositions, and phrasal verbs. Besides that, this method possesses a predicting capability: students can predict new forms and create their own. Sample two lacks flexibility, originality, and elaboration in either the linguistic form or the semantic content/concept or the pragmatic frame. The language is appropriate, but not creative. That is why it looks boring, banal, valueless, foreign, as if a rainbow painted in black-and-white. One of the reasons of such outcome might be the unimaginative theme of the composition, which becomes a block to creativity. The student is unaware of the creative methods that might help her cope with these problems and positively influence the outcome.

School learners in their TL written speech operate only with two types of style – predominantly neutral (they operate with the words: *like, feel, exciting, better, good, interesting, like a lot, great, big, terrible, go, bad,* etc.) and some features of the colloquial style (contractions: *won't, I'm, don't, it's*, etc.; some phrasal verbs: *put on, wake up, get back home, look for*; some colloquial forms of words: *grandma, comp, phone, ~cause, cool, guy, crazy people*); sometimes they insert the direct speech to represent their communication with other people, mostly with foreigners. Hence, *it is suggested that the problem of teaching only the most frequent vocabulary in a TL should be re-thought in the direction of including more diverse texts, registers, genres in different linguistic forms to convey finer shades of meaning precisely, to include idiomatic expression and colloquialisms, to include sociolinguistic and sociocultural fluency, to include a broad range of specific language and word play.*

The stylistic devices used by the school learners in their TL written speech include: repetitions (mostly unnecessary); explanations, paraphrases; humour; similes (*ran like a bullet*); antithesis, allusions to popular films, songs, enumerations (*We visited some beautiful places – lakes, caves, castles, etc. But if you learn at school, high school, university, or a special school, you get good education.*). Besides, they use exaggerations, comparisons (*The better education he has, the better future awaits him. School is like a job for him.*). Expressive words are limited to *cozy, crazy, chic, awful, terrifying, slam, dump, knock over*. Intensifiers are: *enough, really, so*. However, it should be underlined that these means are dispersed among the compositions. They are not played on/with, nor used deliberately to convey certain ideas, to solve verbal problems.

To express their emotions, schoolchildren operate with numerous exclamatory sentences (*That was all my summer! So, so, so hot!!! I was so mad! You just can't live without it! It was so exciting! It was last summer – very sunny and hot day! Finally we*

arrived home very tired, so we all went to bed! This day will be in my mind for long, long time! I can't wait till the next little trip! I was happy because the day was great! It was very funny and exciting! etc.); rhetorical questions (*Why so? And if we don't have money, how we will feed our children?* – that device is less common); partial inversions (*Suddenly, his phone rang. Most terrified I was when…*). Their opinion is expressed with the help of the following phrases: *I think* and *maybe*. Besides that, they use many graphical means (block letters, bold type, dots, brackets, exclamation marks, question marks, commas, dashes, graphics influenced by the computer). The writers like to play with them, nevertheless, that is only their L1, and rather restricted, knowledge. School learners are not aware of the function and the creative use of the TL graphical means.

The compositions have a clear logical construction; some of them are with an original ending. The sentence structure is simple and mostly bare, diversity is rare (*Fear is something I deny. I am very skeptical about fears.*). There are also parallel constructions (*Because if we will not have education we can't work. And if we don't have job, we can't get money. And if we don't have money, how we will feed children?*). That type of parallelism occurs in all compositions of the group who wrote on the theme *Education*. Perhaps, that was a pre-taught structure. The clause subordination is predominantly attributive (*the house that is located near the bus stop*), *if*-or *when*-clauses (*then if we want we can study in university*), or sentences connected with *because*. There is only one case of the subordinate clause of concession (*her friends like her room though it is strange enough for them.*). The schoolchildren are fluent with modal verbs and phrases (*can, may, must, should, need, necessary, to be going to, manage, have to*) and flexible in their use (*I didn't want to wake up, but I should. I needed new shoes. I managed to get a piece of chocolate from the table. You don't have to worry about that. I can say that exams we need.*). Derivatives are scanty (*greenish, burny, smoky, curious, curiosity, smarter, better*), -ing-forms prevail. Compounding as a device is not used, though memorized compound words are employed. Shifts in categories are rare (e. g., word conversion).

The use of synonyms is limited only to *terrible-awful-horrible, job-work, higher school-university, have to-must-necessary, knowledge-education, journey-trip*.

The following **Written Sample Three, Four and Five** are illustrations to the discussed above.

One of the Best Adventures This Summer

In this June I travelled a lot by my bicycle. There were live exciting days when I went through the North of Latvia and the southern Estonia. I was together with live people who like fisical activities and travelling too and one of them wasn't full-aged as like as me.

It was sunny Monday morning after nervous Sunday when I had to pack my bags. Next to the culture house of Limbazi we put our bicycles and tents in a little bus and then went to Valmiera. From Valmiera we went to Lugazi by train. It was very exciting because I wasn't travelled by train very long time and when I got in it I had some memories of my childhood when I went to Riga by train sometimes. Later we crossed the border. We went up and down Estonian hills and visited some beautiful places – lakes, caves, castles etc. Every evening we made a fire and built tents where to sleep. Nights in Estonia were terribly cold so I didn't feel very comfortable when I tried to fall asleep. But our only night in Latvia really was much better! So we sang: "nekur nav tik labi kā mājās..." We were coming closer and closer to Limbazi but then started to rain and I got home really wet. Now I don't remember some aches which I had in my legs for example. I have beautiful memories and it was a great experience to be in nature for live days and ride my bicycle about 260 km. I have saved some amazing landscapes in my brain and I think my tourney was one of my best adventures in the summer of 2005. (281 words).

Something That Terrified Me Very Much
I don't really know. Maybe I could write about one day when our house was burning. It happened 2 years ago. I was in a internet café, playing computer games with my friend. Suddenly, his phone rang. I was his grandmother. She said to him that my house is on fire. When he said it to me, I thought he was joking, but he said that it's true. When my time playing computer games ended, I ran like a bullet to my house. When I got there, many people were looking at my house. I saw also about 4 fire truck. I ran to my cousin and asked if everything is all right. She said that nobody is hurt and that only one flat was burning. Later I saw my grandma and my father. I ran to them. Father wasn't worried at all, but my grandmother was worried sick. All because her flat was under the burning one. After all that, everybody left and the house stopped burning. When I came in that place and got to the second burned floor, I saw an awful picture. Everything was black and burned. The smell was burny and smoky. After that I am very afraid from big bonfires and such things. Most terrified I was when I know for the first time that my house was burning. I don't think that someone, who didn't have a situation like mine could understand me. After that my house burned one more time but that's another story. (252 words).

Exams-do we need them?
The first of all EXAMS are stressful, difficult, nervous and hard work for students. If they are so horrible, do we need them? Answer:
- To test our knowledge
- To check grammar skills, spelling etc.
- To finish school
- To enter to high school or collage
- To go abroad
- To have motivation for studies.

As for me it's really horrible, but it's good for me and I know that. No wonder it's hard to remem-ber all that we have learned. But if students pass the exam then they will know they are really smart and be proud of that. If people don't pass the exam, then they need to learn all over from beginning.
I think I can pass the exam because I will try to learn good. I wonder if people don't learn good from beginning they will not pass the exam, if students learn from the beginning they will pass the test good. But I will worry because the exam will be hard and I need to learn much. (176 words).

Thus, the written speech of the school learners is characterized by **fluency** in the linguistic form which is directly taught in the TL classroom. However, that fluency is restricted to the memorized words and phrases from the course books, which they study. Fluency in the semantic concept/content and in the pragmatic frame is not evident (except the only one sample described above where the author plays with reality). Vocabulary, grammar are restricted to the use of the neutral, prototypical, denotational primings which

belong to the first two thousands of basewords (93% of all words used – according to the calculations fulfilled with the help of the programme *Range BNC).*

Flexibility is observed in the linguistic form, i.e. operations with several few stylistic devices, morphological means, and syntactic constructions. Nonetheless, they remain at the reproductive level (20% of types in comparison with tokens - according to *Range BNC*), restricted use; there are no purposeful transformations or combinations to achieve communicative aims. There is no flexibility in the semantic concept/content and in the pragmatic frame.

Originality of the school learners' written speech is confined to the invention of new words (an adjective *burny (place)* from the verb *burn),* an imaginary story (described above), and the use of computer graphics. Learners operate only with "dominant primings" (Hoey, 2005). They do not create their own language "worlds" or "worlds" with their own language. It should be underlined here that verbal creativity, as it is argued by all creativity researchers discussed in the present paper, is strongly influenced by a challenging task, i.e. a challenging theme of a composition. If the theme is formulated traditionally (*A Nice Day of My Life. My Thursday. My Best Friend. My Summer. An Ideal School. Is It Necessary to Get a Good Education? Causes of Lack of Time. and even: The Best Adventure in My Life.* or: *Something That Terrified Me Most.*), it is most likely to result in the production of a banal, reproductive, unimaginative verbal product, unless creative methods of written speech planning, construction, elaboration are taught directly. Students are more creative when the text is their own, when they have a choice to explore their own topics and themes.

The **elaboration** of speech concerns only the coherency of ideas and the logical development of thought. Speech elaboration remains at the stimulative-productive level. There are no rich elaborated details, verbal images, elaborated words, deepening or development of the theme. There is no play on the level of hyponyms/superordinates, emotionally coloured words, and imaginative words, elaboration of the context, ideas, and understanding. The learners reproduce memorized verbal speech schemes and structures.

Writers seem to be unaware of language/speech creativity. There is an impression that such neutral style is forced upon them. However, TL communicators try to do their best to diversify it intuitively.

Kussmaul argues that understanding a foreign language or a text in itself is a creative activity (3.2). However, predominantly L1 thought rules the construction of TL speech expression. Creativity on that level is based on imitation or L1 intuition.

Observation shows that there is no marked difference among the samples written in Forms 8, 9, 10, 11 or 12, except the amount of produced text and that is not always.

Similar tendencies are noted in university students' essays.

Written Sample Six

The following is a cause/effect essay of a second year day department student written at the examination in the course of Academic writing (3rd semester), year 2005 (the errors are not corrected), level 1.

The Main Causes of Lack of Time

There is always not enough time for people to do something. Nowadays people value time very much, because lack of time is one of the most important problems for people all around the world. People are very busy nowadays due to their work, studies or family.

The first cause of lack of time is the fact that people spend a lot of time at their work. Nowadays people strive to work more due to the fact that they need more money. They spend all their time in offices, factories and banks working from the early morning till night. As a consequence, they have no time to do something else; they just have some hours for sleep because they have to get up early next morning and to go to work.

The next cause why people always have not enough time is studies. Nowadays people all around the world strive to have higher education. As a result, they are very busy because education takes a lot of time and requires a complete devotion. People spend a lot of their time in universities or colleges, libraries, searching the Internet or studying at home. For example, students from Philological Faculties have to read a lot of books and study a lot of new words and terminology. This takes a lot of time and as a result they always have no time to do something else.

The last cause of lack of time is family. There are a lot of people who devote themselves completely to their children or parents. Sometimes people devote all their time to relatives due to they are disabled persons. For example, if a person has problem with legs and can not walk, there should be somebody who is always near and ready to help. Mothers often spend all their time to small child-ren. They play with them, teach them or feed them. As a consequence, people have not enough time for anything else due to the fact that bringing up and taking care of relatives requires a lot of time.

In nowadays society there always will be such problem as lack of time. People always will strive to earn more money that leads to spending a lot of time at work. As the society is developing more people will strive to be educated. As a result they will spend their time studying. People will always value family and devote a lot of time to their children and parents. Because of all mentioned facts, the problem of lack of time will always exist. Probably, some other causes of lack of time will appear in the future. (436 words).

This written sample, although much longer in the form than the previous one written by a high school student, also displays a restricted number of basic sentence patterns (simple sentences, subordinate clauses connected by because, due to, as a result, as a consequence, that, who), and a basic repertoire of words unnecessarily repeated and endlessly combined (*time* is repeated 23 times; *people* is used 12 times, *a lot of* – 9, *something/body, anything* – 8, *a lot of time* – 7, *work* – 7, *work* – 6, *spend* – 6, *nowadays* – 5, *lack of* – 5, *fact* – 4, *devoted* – 4, *as a result, as a consequence* – 4, *strive* – 4, *some study* – 5, *due to* – 3, *society* – 3, *family* – 3, *completely* – 2, *money* – 2, *morning* – 2). They communicate limited information in everyday situations related to personal matters. James (1969) argues (1.2.1) that the sentence structure reflects the "concepts" of the writer. Perhaps, more invesgation is needed to disclose why the "concepts" in the TL are so

simple. The words belong to the neutral style, though the essay is a training exercise in academic language. The student (and all students) includes many colloquial words, elliptical sentences, phrasal verbs in the academic genre. The student is unaware of the variability. The sample is characterized by a limited number of cohesive devices to link the text. There is no fluency (except in the number of memorized simple most frequent words), no flexibility (except in the endless mechanical manipulation of the same words and structures), no originality (i. e. the language is banal, commonplace, usual), no elaboration (i. e. rich embellishment, complex discourse). The language is used only in its denotation meaning; there are no stylistic means, context creation (illustrations, examples, quotation, etc.). The sentence patterns of L1 strongly influence the expression of the thought in the TL (*In nowadays society there always will be such problem as lack of time. Mothers often spend all their time to small children.*). The writer is ignorant about language semantic and pragmatic creativity. That statement can also be illustrated by the following examples.

> First of all one large group of people that have to face the lack of time are students. It is well known fact that many students not only study, but also have a part time or full time job, which is the main reason why such students do not have much time. Working full time job while studying can cause great difficulties to studies and being a successful student. In the end large number of students quit the studies, because as a priority they choose working. And yes, why to study if one can already work? However, work and studies can also lead to disagreements with family or friends.
> According to the 'lack of time', it is proved in the course of time, that one should arrange his or her own things so it would not cause any problems or disagreements with other people.

The students "build" a whole paragraph out of phrases (*first of all, students, study, to face, lack of time, it is a well known fact, part-time job, full-time job, the main reason, cause great difficulties, as a priority, however, can lead to*) manipulating them in an attempt to construct a meaning. It should be pointed out that such strategy is common in students' written speech. It reveals, on the one hand, a limited memory stock of lexical items and a certain automatism in their use; on the other hand, a somewhat formal connection among them. James(1.2.1) argues that even minimal mastered conceptualizations are sufficient to ensure syntactic development which becomes a powerful device for expressing more complex reasoning than the speaker is capable of. That claim can be valid for L1 learners who have language environment around them and a personal, attentive, caring "tutor" (mother or any/all other relatives), however for TL learners each of these aspects (conceptualizations, syntax) has to be taught additionally. Besides that, and it is crucial, special heed should be given to their creativity, variability, diversity, play with "dominant primings", productivity.

One more example, a compare/contrast essay (**Written Sample Seven**), proves that such constructions are frequent, typical in TL learners' written speech.

Teaching at University and at School

It will be great if our school will blow up someday! Many children in all schools tend to say these words. Pupils are happy when there is "bomb alarm" in their school. The students usually say only good words about their educational institution. There are three main differences between teaching at university and school: the teaching stuff, the way of teaching, and the difficulty of the program. The number of differences is larger than the number of similarities and it will demonstrate in this research.

All educational organizations cannot work without the teaching stuff. In the schools there are teachers who educate the children, however in the universities there are professors. Professors differ from teachers in their educational level (higher specialization). It demonstrates that professors can give much more knowledge to the students. As a result the students finishing the university can be very successful in their lives, because some of them turn out to be professors, doctors, decans, ministers, scientists, etc. The teaching stuff should be different, because there is a big difference in the age of people (pupils and students).

The teaching process in the school is stricter than in the university. The way of teaching in the school includes not only to give necessary knowledge to children but also to educate them morally. This educational process is very difficult, especially with "modern children". The children in the 21st Century have no respect to elderly people. The reason of bad behavior to other people is found in the child's family. It is difficult for teachers (especially for those who work in the school for many years) to be patient and nice all the time. When the teachers in the schools become stricter, in contrast, the professors are always nice. Students are grown up people, who need to receive more knowledge. Professors need only to give necessary information for students to remember, and it takes not as much stress as teaching in the school.

Studying in the university is easier, but it is much difficult as in the schools. But it is easier to study in the university because there is only one main subject that is to be taught. It is also important if the person likes the subject, for example, if one likes history, the person will be interested in receiving knowledge about this particular topic. Being a student is to understand that there were many unnecessary subjects in the school.

Teaching at university is as necessary as teaching in the school. This research had showed that there are much more differences between the teaching at university and school in the teaching style, schooling team and the complexity of the teaching. It is better to study at university. (451 words).

Let us ignore the logic of the narration and the student's Weltanschauung as irrelevant to the theme of the present research and regard the language of the essay from the linguistic point of view of verbal creativity. The student demonstrates knowledge of words, even those pertaining to the formal register (*educational organizations, the teaching staff, to educate, educational level, higher specialization, demonstrate, research*) and the colloquial style (*turn out*).

The student is fluent in the number of produced words and sentences. The words are used in their denotation, direct or most frequent meanings. Most of the words are neutral. They do not bear context or modality. They seem to be formal "blocks" out of which the sentences are constructed without reference to their linguistic "life" or their image (the language form itself that predetermines meaning, not only meaning that determines the form – Cook, 2000). There is no associational fluency (in synonyms, connotations, word images, collocations, etc.), ideational fluency (easily produced ideas/meanings/functions/ content/concept, as well as operation on the meta-linguistic level, on the level of understanding, contexts), expressional fluency (easily produced derivations, combinations, patterns, tails, etc.), figural fluency (easily produced variety of print, abbreviations,

punctuations, etc.), sociolinguistic/sociocultural and communicative strategic fluency.

There are no shifts, flexibility in approaches to explain, illustrate or prove the idea (shifts in readership, focus, social order, attitudinal expressions, connotation/denotation, direct/figurative, etc.), flexibility in the CC or communicative strategies (neither spontaneous nor adaptive). Sentences are simplified, naïve.

The text, sentences, words, connections, meanings, understanding lack originality or elaboration (in form, content/concept, frame). The text lacks ideational originality, modality, and personal value. There might be several reasons to that: the theme is not challenging; the topic is not interesting, personal; the student does not know idea-generating techniques or general creative thinking techniques and does not have personal creative thinking techniques; the student does not know how to reformulate an ill-defined problem; the student does not know the strategies creative writers use to plan and elaborate their work; the student does not possess vast linguistic data base; etc.

Besides that, L1 thought strongly influences the formation of the target text. The students' speech needs creativity in the CC and the performance.

In the university students' essays the most productive way to create new forms is with the help of a restricted number of suffixes *–ing, -ly,* and *–tion.*

> There are different effects of this problem and they are as follows: not underlined succeeding in studies or abandoning them at all, having quarrels with family and friends and even losing a job.
> Time spending with relatives should be increased.
> Third cause is time planning inability.
> With every day, with every hour people are doing their best for achieving good standard of living. People are getting education, finding well-paid job, taking care of their families, earning money, and doing many other things.
> Losing family and friends is a consequence of working too much.
> We can easily spend more than two hours chatting in the Internet, theoretically doing something, but practically just wasting our precious time.
> Still everything happens in running: communication, eating, working, etc.
> It is an interesting question to discuss because in spite of all things that happen, people are hurrying and hurrying all the time through. Quickly, step by step, people trying to do their best, rearranging their lives, not knowing whether everything is done for the best or for the worst.
> Many people visit some sport-clubs, doing different exercises, visit swimming-pools, running, jumping, dancing, trying to receive any physical load.
> The first reason causing a lack of time is spending it on thinking about the topic for too long.

This type of the formation is neither common nor frequent in the English language. Students use it to create a pseudo-academic genre. In comparison Vizmuller-Zocco (Carter, 2004:98) "sees lexical derivations belonging to 'that linguistic competence which is based on creativity' […] the interrelationships of meaning set up by new combinations of stems and affixes […] can be used not only playfully but also to intensify meanings and to add an evaluative tone to what is said". The researchers demonstrate that the *–y* suffix is the most productive by which L1 speakers create new words.

Pseudo-academic style is also created by an excessive use of indefinite pronouns, adverbs, and nouns.

<u>There</u> is always not enough time for <u>people</u> to do <u>something</u>.
Why to study if <u>one</u> can already work?
If <u>one</u> likes history, the <u>person</u> will be interested in receiving knowledge.
<u>People</u> are guilty in their having no free time.
The second effect of lack of time is having quarrels with the members of family and <u>one's</u> friends. If <u>one</u> wastes too much time for hobbies,…<u>it</u> can lead to dissatisfaction of <u>one's</u> parents.
As a result, <u>one</u> loses time, instead of gaining it.
What is time for nowadays <u>people?</u> Why nowadays <u>people</u> are so busy?
<u>One</u> have relay on <u>himself</u> only and to take every <u>thing</u> under control.
The next cause is speaking with <u>someone,</u> on order to share <u>some</u> ideas.

There is no diversity in the grammatical structures. The students operate mostly with affirmative simple sentences; there are a few inversions, one case of subjective infinitive construction. Clauses are formed mostly with the help of the words *because, if, that/which, due to, as.* Syntactic stylistic devices are not used consciously to convey a purpose, they are not operated on or manipulated with to create the text.

There is no diversity in words (hyponyms/superordinates, polysemy, collocations). Sometimes they create such collocations (*Studies take not only emotional, but also physical return. to be in profitable; to achieve efforts*) that reveal, on the one hand, L1 thought process and unsolved problem, on the other hand, a formal approach to language as only signs. TL signs do not bear any reality behind/beyond them; there are no emotions, image in them; there is no language "life".

University students do not use language means to create new words, unlike school learners. They must be more scared to make mistakes than school learners.

Students often employ numerous unnecessary, awkward enumerations in order to prove the idea (*They are also busy the whole day with the household work. From morning they wash dishes, make breakfast, clean the flat, wash clothes, make dinner for children, play and walk with them, go to the shop, buy products, make supper, wash dishes and again can't cope with all their business. Again they don't have time to visit a hairdresser, to talk with a friend, to call to mom and so on.*).

Stylistic means are used restrictedly and are scanty:

- similes (*What is time for nowadays people? It is like a speed of light flying too fast. Every time it is like a vicious circle. He [every person] is like the battery "Energizer – works longer without the rest.*);

- epithets (*a worthy, deserving, independent person*);

- proverbs borrowed from student's L1 (*Never put aside things till tomorrow if they can be done today*);

- metaphorical use of the language, though incorrect (*People are chasing money*);

- emphatic sentence structures (*It is women who usually stay at home*);

-two neologisms (*time is "returnable"; it can lead to serious disagreeableness*);

- new collocations (*nowadays people, nowadays life; nowadays lack of time; be in profitable; physical return;*);

- abundant use of enumerations (*From morning they wash dishes, make breakfast, clean the flat, wash clothes, make dinner for children, play and walk with them, go to the shop, buy products, make supper, wash dishes and again can't cope with all their business. The second cause of lack of time is the high demands in schools, jobs, and families.*)

Students ignore articles and phrasal verbs. They are neither fluent nor flexible or original in their use, understanding, creation, play (*It [time planning] turns off stress situations. They are brought up in any time question*.). However, it is argued in our research that the morphological analysis-synthesis method can help solve that problem.

Written Sample Eight

The following is a cause/effect essay of a second year day department student written at the examination in the course of Academic writing (3rd semester), year 2005.

Causes of Lack of Time

"I am sorry, I have no time." This is a very common phrase most people use every day and hear it from others. Earlier, centuries ago, things were different and people did not suffer from such an enormous time deficit as it is now, and that is only because life was different, too. However, nowadays in the modern world nobody seems to have enough time. There are three main causes of lack of time: rapidness of the modern life, lack of organization and inability to point out the main things.

The first reason for people having so little time could be the hyperactive type of life they are all forced to live in the modern world. This is due to the high level of development the world and the society have achieved mainly during the last few centuries. People themselves helped to make their life faster by inventing such things as cars, computers and many other technological innovations. It was done to make life more comfortable and various activities less time-consuming, but it has only lead to the increase of the general tempo of life. It is a paradox, but the faster people do things, the less time they have.

Another cause for the lack of time is lack of organization. Many people cannot organize their time and that is why they suffer even more from the lack of it. One should plan his or her time to manage to do everything one has to. And there are many ways to do it – various planners, electronic note-books and much more. People only should learn how to make use of all those things to make their life easier and not only manage to do things, but also get satisfaction from having done them.

The last, but not the least reason for people not having enough time is their inability to single out the main things and do only what is really important. There is a lot of persons, who waste their precious time on doing pointless and unnecessary things, consequently, not having time for something that is of a great significance. If one is living an extremely busy life, then being able to distinguish between what is important and what not is a crucial skill, which would help to survive in these difficult circumstances, avoid sleepless nights and the unnecessary stress, caused by not having time.

It is possible to conclude, that although there are several causes for the lack of time, namely, the rapid tempo of the modern life, lack of organization and inability to single out the most important, it is still possible to cope with this problem by at least partly getting rid of the causes. One cannot change the modern life, but it is possible to adapt to these circumstances and fight the lack of time by fighting its causes. (478 words).

That speech sample is rich in synonyms (*rapidness-tempo-hyperactive type of life-high level of development-fast; organize-plan-manage- make use; main-important-significance-crucial; lack of-deficit*). That is not characteristic of the predominant majority of written speech samples. In some samples the used synonyms are memorized clichés (*It is preferable to be good at work, cheerful in family, diligent in studies; bringing up children, raising them and educating them*).

The student's speech is fluent in the number of words, but not in the semantic concept/content and the pragmatic frame (namely, in the academic genre, although there is an attempt to create a context and to play with various types of discourse (*"I am sorry, I have no time."*). The language, as in school learners' compositions, is used in the neutral (with some elements of colloquial – contractions and phrasal verbs) style, although the task is to create an essay in the academic genre (e.g., *take the work to be done at home*).

For a long time the teaching of writing for academic purposes was characterized by an undue emphasis on the acquisition of mechanical skills like grammar, spelling, punctuation, and structure, because of the belief that TL learners needed to master the mechanics of language before they could write meaningful prose. However, in recent times, the recent reconceptualization of genre theory offers useful possibilities for fostering student insight into the nature of academic writing, so that they can develop not only more thoughtful, but also more creative responses to their written assignments (2.2.2b). In contrast to the view that attention to genre stifles creativity, because it focuses on formalistic conventions and draws artificial boundaries, the position of researchers (Clark, 1999; 3.1; 3.2) is that knowledge of genre offers new possibilities for helping students see writing as a social construction, enabling them to move beyond genre and ultimately make "anti-genre" moves. The extent to which this genre constraint limits creativity in TL users has raised considerable controversy among three groups, in particular(Clark, 1999): those who believe that only the mechanics of academic writing genre can and should be taught overtly, because that is what they lack to reach a truly natural academic discourse, anyway it will result in the blind adherence to form that characterized the original sample; those who maintain that genre creativity cannot effectively be taught, because the only way that students can absorb the requirements of academic language is through immersion into the discourse community; and those who insist that genre creativity not only cannot, but should not, be taught explicitly, because it is an inborn ability. These perspectives condemn the overt teaching of academic creativity. They stifle students' own unique voices and creativity in a concern for formal correctness. This concern raises a number of

questions not only about the relationship of form and textual requirements to creativity, but also about what we really mean, when we characterize a student's essay as "creative." What distinguishes an essay labeled dull and ordinary from one that is considered interesting and creative? If students are made aware of genre constraints, will their creativity then be stifled? And, at the other extreme, if students are encouraged to write their essays in any way they wish, without having to adhere to any particular generic characteristics, will their writing then be more "creative" and therefore "better" in some way? Bakhtin's dialogic concept of genre (2.2.2o) offers insight into these questions. Arguing that no one creates a genre out of nothing, Bakhtin (1986) maintains that although genres may be characterized by relatively stable conventions, individuals have the power to emphasize these conventions in different ways, thus rendering them original. Genres are "filled with the echoes and reverberations of others' utterances"(ibid,p.89), its own logical, theoretical, constructive dialogism involved in the composition of a new reality, and therefore the concept of creativity and the concept of genre are not in oppositio to one another. In fact, the better our command of academic language creativity, the more freely we employ genres, the more fully and clearly we reveal our own individuality in them, the more flexibly and precisely we reflect the unrepeatable situation of communication. Bleich (1997) suggests that genre knowledge is a necessary prerequisite to creativity, because genres become more effective, when the formal properties are altered slightly, giving them new life through the incorporation of the personal. Similarly, Clark (1999:10-12) argues that genre enables choice and that "choice is enhanced by constraint, made possible by constraint". She maintains that "meaning is enhanced by both choice and constraint [   ] in genre no less than in words" and that "within any genre, there is a great deal of 'free' variation". She continues that genre knowledge helps students to conceptualize not only with-in genres, but actually to go beyond them, genre "gives birth, it midwives, it makes possible. It leads us on as writers into new discoveries, new worlds, new interpretations".

This interrelationship between genre and creativity suggests that in order for any piece of writing to be considered creative, it must retain at least some of the characteristics that make it what it is supposed to be—that is, for a student's text to be considered a creative academic "essay," it must first be recognizable as an academic essay, as opposed to some other genre, such as a "story." What makes such an essay "creative" is that it has pushed across boundaries associated with the essay in favour of originality; however, some remnants of these boundaries must be present in order for creativity to occur. A work is regarded as "creative", when boundaries are transcended in an original and unusual way, so

that the work represents a unique union of both constraint and choice. Creativity, then, can exist only within boundaries (as it was already discussed in 3.1). Clark observes (1999:13),

> because creativity rattles established certitudes, it cannot occur in a formless world, a world in which there are no certitudes, suggesting that genre awareness in the context of the writing class, rather than suppressing or inhibiting student creativity, is likely to enable opportunities for creative variation. As Bakhtin points out, "Where there is style, there is genre. The transfer of style from one genre to another not only alters the way a style sounds under conditions of a genre unnatural to it, but also violates or renews the given genre".

Teaching of genre mechanics and creativity will broaden student's understanding of what motivates the production of a particular type of text, so that they can develop and ultimately elaborate appropriate response strategies. They point out that being able to produce an example of a genre is not just a matter of generating a text with certain formal characteristics, but one of using generic resources to respond creatively to a situation that requires the production of a text. A knowledge of conventions that identify a specific genre and creativity helps students find their "own voice", enabling them to create "anti-genres"—that is, creative variations. Such a perspective should not be presented in terms of a set of text slots, into which appropriate content is poured (reproductive stage), but rather how various generic features associated with academic genre language or texts help writers achieve the social purpose of their text.

Written Sample Nine

The following is a composition of a first year day department student written in the classroom in the course of Integrated text analysis (2nd semester), year 2006, level 3.

> What if We Could Have a Possibility to Order Substitutes of Ourselves for a Period of Time?
> Certainly, there are benefits in having an exact copy of your own self. Just one more body that feels the same as you when it happens to be placed in certain circumstances (e.g. in front of a frozen sea, a sink full with dirty dishes after a long delicious dinner with a bunch of friends, or a ninth-floor window with seven pigeons on the window-sill and squishing curtains). Just one more mind that has the same thoughts about things: feeling positive about reading E. Loe, disliking the idea of watching football every weekend, seeing humble beauty in puppet shows, poppies and pink-tinted glasses through which to look at the world with. And what not. 'Naive. Superb'.
> So, if there was a clone of myself, the nature of my own self as such, the independent image of my self (carried around both by me and the clone) would get double(!) pleasure experiencing things it likes: first through me and second, through my lovely clone friend, since both of us would have the same tastes, likes and dislikes.
> There would be double pleasure in wandering around rye fields, eavesdropping in the forests, travelling around Spanish villages full with wild oranges, sipping 'Lady Earl Grey' tea on the balconies, picturing sheep on the hills of Scotland, thinking if there are any hills in Scotland at all, maybe only mountains, being unable to decide, dropping the idea, nagging at own self for being over-naive, becoming a narrator.
> In addition, it will be also possible to share the feeling of being disgusted about a couple of things. Double dissatisfaction - double understanding, you know. For instance, waiting for spring that still has a long way to go is never easy unless there is someone else feeling no coziness in February and its chilling mornings stale with alarm clock beeping.
> We would enjoy it! 'Naive. Superb'. (310 words).

This sample is characterized by word fluency (alternative words without meaningless unnecessary repetitions), fluency in expression (alternative sentences, phrases, meanings, words with a specified content: *one more body, one more mind, Naïve. Superb., reading E. Loe, sipping "Lady Earl Grey" tea, etc.,* and with a specified wording: *when it happens to be placed in certain circumstances, Naïve. Superb., the independent image of my self, etc.,* various types of discouse and context*: Certainly, there are benefits in having an exact copy of own self.* – answer to the question stated in the title, *you know* – dialogue with the reader, *Naïve. Superb.* – critical attitude to oneself, *me, you, clone, we, E.Loe, Scotland, Spanish, mountains, a narrator, Lady Earl Grey, February, morning, puppet shows, etc.* – the writer involves the world around her into the context*)*, associational fluency (*E.Loe, "Lady Earl Grey", certain circumstances – sea, a sink, a window with seven pigeons, pleasure -wandering around rye fields, eavesdropping in the forests, trave-lling around Spanish villages full with wild oranges, sipping 'Lady Earl Grey' tea on the balconies, picturing sheep on the hills of Scotland, thinking if there are any hills in Scot-land, etc.)*, ideational fluency, and orthographic fluency (brackets, exclamation marks, inverted commas, colons, commas, hyphens, dashes, capital letters, short dynamic paragraphs).

The sample is characterized by both spontaneous and adaptive flexibility. The writer produces a large variety of different words (synonyms: *copy-clone-my self-body-mind-image-double, wandering-walking, like-pleasure, lovely-superb, chilling-frozen;* antonyms: *dislike-pleasure, like-dislike*, polysemy: *double*, hyponymy and enumeration: *certain circumstances – sea, a sink, a window with seven pigeons, squishing curtains*, same thoughts about things: *feeling positive about reading E. Loe, disliking the idea of watching football every weekend, seeing humble beauty in puppet shows, poppies and pink-tinted glasses through which to look at the world with.*), different sentences, uses various stylistic means (humour: *Just one more body that feels the same as you when it happens to be placed in certain circumstances (e.g, in front of a frozen sea, a sink full with dirty dishes after a long delicious dinner with a bunch of friends...*), parallel structures: *Double dissatisfaction - double understanding*, enumerations, metonymies: *body, mind)*. The author plays with semantic concepts (the first and the third paragraphs), switches approaches (different voicing: *me, you, we, clone,* different styles: *colloquial, neutral,* different attitudes: *humorous, serious, poetic, philosophic,* a different genre, unlike other students who have chosen to imitate only academic register), involves different realities, different cultures (E.Loe, Scotland, Earl Grey, mountains, frozen sea, Spanish) and

different communicators into the discourse. The TL user is flexible in generalizing the requirements of the verbal task to find a solution.

The sample is original in the idea how the task is solved unlike all other students who wrote on the same theme and solved the verbal problem typically. It has originality of structures (parallel: *Just one more body that… Just one more mind that…, Naïve. Superb.*,), originality of the text composition (parallel paragraphs: the first, the second and the third, framing, dialogue with the reader, register of a diary entry), originality of collocation (*a long delicious dinner with a bunch of friends, ninth-floor window with seven pigeons on the window-sill, humble beauty in puppet shows, eavesdropping in the forests*) and colligations (*when it happens to be placed in, 'Naïve. Superb.', would get double(!) pleasure experiencing things it likes*).

The idea is well elaborated. It is viewed from all sides - likes, dislikes and interest. Each point of view is detailed, attracting many voices. There are many rich attributes, hyponyms, synonyms, colourful words, polysemy, echoes, parallelism, and enumerations. The composition is logical, the narration is dynamic. The sample reveals the author's vivid imagination; it gives an image to the topic. The text is modal, personal.

The composition is appropriate, relevant, interesting to read.

Another sample**, Written Sample Ten,** though written in a different manner, is also evaluated as a creative one: fluent, flexible, original, elaborate, appropriate in the linguistic form, the semantic concept/content, and the pragmatic frame. It belongs to a first year day department student in the course of Integrated text analysis (2nd semester), year 2006.

> What if We Could Have a Possibility to Order Substitutes of ourselves for a Period of Time?
> First I wanted to joke around about this subject and write that I would send my clone to attend the classes that I do not like, but then I thought that in fact this is no joking matter. A very serious matter it is, actually.
> I see two possibilities for using clones. Number one would be making clones of dead people reviving them in this way. We (the human society) would revive such geniuses as Mozart, Leonardo da Vinchi and Billy Idole. Families would be able to bring back to life their deceased children.
> Possibility number two is inspired by the movie by George Lucas, Star Wars. We (the same human society) could create a class of slaves genetically configured to enjoy their slavery to the fullest and to want nothing more in exchange. This would be in a way a revival of Athenian Democracy but minus the slave revolts, as our slaves would be those of a happy kind. These clones would be of course clones of a single (strong) man and a (no less strong) woman that were also smart enough to do some minor intellectual jobs. This way it would be quite easy to recognize them. With all the work done by our new slaves, we could plunge into the leisure activities. We would create a Utopia, an ideal society of pleasure and happiness.
> Granted, some religious organizations would object to our brave new world but soon they would understand all the great opportunities of the clone labour. A brotherhood of humans and their happy clones is a way to prosperity and endless joy. (267 words).

Thus, TL school learners and university students utilize the many possibilities a creative TL use can offer. Nevertheless, it still remains at the reproductive levels:

stimulative-productive and evolutionary. To prove it let us explore the written samples of L1 speakers, which were taken from the internet (Available from http://www.grade saver.com/samples/college/sample3.html. Accoseed 12.10.2005). They represent a composition written by one L1 college applicant (written sample six) and the same composition edited by an L1 university professor (written sample seven). They are analyzed and compared with the TL students' written samples explored above.

Written Sample Eleven
L1 Written College Application Sample

Written Sample Twelve
The Sample Edited by L1 Professor

Describe how technology has impacted your academic life. I will attempt in this summary to explain my approach to research topic search via the Internet or other available software. I have found the use of the Internet to be invaluable in researching topics be it for school a hobby or work. The Internet allows the user to access infinite amounts of resource material and gives one the ability sort the supplied information as desired. When a topic of interest is determined, the search engine supplied with computer software makes short work of obtaining information. The availability of different search engines such as Microsoft, Yahoo, Altavista, Info, Lycos and other, allows one to access enormous amounts of information about most any subject matter. I have found that by being very specific with the search request, such as Egyptian Religion Old Kingdom versus Egyptian Religion, more accurate web site matches are located. The more specific search also dramatically reduces the volume of web site matches one must sort through to pinpoint pertainate information. Not only does the search engines locate and list matching web sites, but once in these sites other web sites of interest are listed. In several cases these sites within a site have contained the information I have been searching for. I have attached examples of search engine results with respect to "Downsizing/Rightsizing " and "Protectionism," the document search took on several minutes to produce more information than would be required by most research projects. The search engine programs I have used are available to me either through my office or home computer. My search for information on the Internet does not stop with software supplied search engines. I have found the use of book sites to be very helpful in locating books and other reference material. The	Describe how technology has had an impact on your academic life. Internet search engines are the newest and most valuable additions to the tools researchers have for finding in-depth information on every topic. This year, with fascinated clicks I have explored the endless possibilities available for net-searchers seeking alternative methods in information gathering. There is no better resource available, for students and professional alike, than the internet: it is invaluable when researching topics for school, hobby or work. The internet allows the user to access infinite amounts of resource material and gives her the ability to sort information instantaneously in any way she desires. By describing the methodology of net research, explaining tricks for obtaining the best results on a key-word oriented search engine and identifying alternatives to traditional searching, my fascination and reliance on the internet for my most important research will become clear. It is very easy to get trapped in a circle of dead ends when searching the internet; for this reason, it can be important to rely on specific techniques for net research. The first place to start info-seeking is Infoseek, or Altavista, Microsoft, Yahoo and Lycos: these search engines are known for having a particularly vast access to the wealth of information on the net. The availability of different search engines allows the user to access enormous amounts of information, all from unique resources, on almost any subject matter. The next step in net searching is to clearly articulate the topic of interest. I have found that by being very specific with the search request, for example using "Egyptian Religion Old Kingdom instead of "Egyptian Religion", more accurate web site matches are located. The more specific search also dramatically reduces the volume of web site matches the user must sort through in order to pinpoint pertinent information. Once a topic of interest has been determined, the software-equipped search engine, can immediately obtain the information. The search engines locate and

information search matches provided by these siteslists the books or material that are available, with this information I can either purchase the material or go to my local library and locate listed material. Another valuable search application is the online public library. Many larger libraries have online directories that allow the access of numerous periodicals and other reference material. I found the use of the online library sites to be invaluable in many searches.

In helping my daughter with a recent school research project, about Medieval Weapons, we were able to locate not only great material but also superior graphics that we used in her report. My daughters project and its positive outcome seems to have inspirited her current research projects. Using the Internet approach to research is not only very efficient but also fun.

The amount of material that is available on the Internet never ceases to amaze me. In summary the use of the Internet and other reference software has made the quest for topic information, not only easier but also fun. I never was a fan of searching through isle after isle at the local library; the Internet allows me the freedom to explore in the comfort of my own home. (495 words)

list matching web sites. Aside from just using the web sites that the search engine provides, the user can also use links within these web sites to continue the search. Many times, these'sites within sites' contain better information than the search engines alone.

My search for information on the internet does not stop with the traditional and commonly known search engines. Often, the search engines on commercial book vending sites are also very helpful in locating books and other reference materials.

The search matches provided by these sites list the books or materials that are available on particular topics. With this information I can either purchase the material or go to my local library and locate the listed publications. Another valuable search application is the online public library. Many of the larger libraries have online directories that allow access to numerous periodicals and other reference material. Using online library sites is invaluable in many searches.

Recently, I was able to utilize my net searching skills in helping my daughter with her school research project on medieval weapons. Through the net, we were able to locate great written material and beautiful graphics - both resources were vital in her report. Since net searching is often very interactive, my daughter's curiosity was entreated; her enthusiasm for seeking information on the net has spilled over onto other research projects and academic assignments. The internet provides an excellent mechanism for learning because it is efficient and, more importantly to a child, fun.

The sheer volume of information on the net never ceases to amaze me. Through internet searching, I hope to continue learning about topics that are important to me. Thank goodness for the internet revolution: my days of tediously flipping through card catalogues and mindlessly searching isles for books with the correct nine-digit call numbers are in the past. Now, from the comfort of my own home, I have the freedom to explore subjects anytime, anywhere. (637 words)

L1 written speech is characterized by a broad range of language, lexical repertoire allowing him/her to express him/herself clearly in an appropriate style on a wide range of general, academic, professional or leisure topics without restrictions including idiomatic language. The speech is highly fluent in the linguistic form, the semantic concept/content, and the pragmatic frame. The writer is fluent with ideas, associations and connotative levels of meaning. Her/his speech has a natural flow.

The writer maintains a consistent grammatical control of complex language, operates a variety of grammatical structures.

S/He creates a coherent and cohesive discourse making full use of a variety of organizational pattern, a wide range of connectors, involving many voices into the discourse, etc.

The author has a fair command of the stylistic means.

S/He fully appreciates the sociolinguistic and sociocultural implications of language.

S/He can use language flexibly in the linguistic form, the semantic concept/content, and the pragmatic frame.

The written sample is characterized by personal originality.

The speech and the topic are well elaborated and illustrated.

The edited by L1 professor variant exhibits even greater creativity in the written speech, which incorporates all features of verbal creativity discussed in the theoretical part of the present research (Part One).

Thus, the research of the TL users' written samples has demonstrated the following results.

- The elaborated parametres of the creativity/creative aspect in TL use allowed us to compare the L1 users' performance and the TL users' performance. The results show that there is a significant difference between the L1 users' performance and the TL users' performance, which consists in the creativity aspect of language use.

- TL users are mostly reproductive in their speech. They *try* to use the TL creatively in the linguistic form, the semantic content/concept, and the pragmatic frame. However, TL users are restricted in their verbal creativity. It seems that they do not know how to do that, neither with the TL nor with their L1. Hence, they intuitively they apply their L1 experience. Their communicative purposes are not identified. The purpose of writing can be specified only as learning, i. e. memorizing and consolidating the learned verbal material. That is why, perhaps, when a real-life problem in the TL arises, TL users cannot cope with it as soon as they cannot deal with its creativity.

- TL users operate with many words. Nevertheless, their diversity is restricted to the most simple, frequent words of immediate need, according to primary, most frequent, meanings and rules. The users operate only with the neutral style. Their style/genre awareness is very weak. Grammatical fluency is defined by mostly affirmative, seve-ral exclamatory and interrogative simple sentences. The use of the subordinate clauses is deficient. Fluency with the stylistic devices is confined to the use of simi-les, metaphors, comparisons, exaggerations, humour, allusions, repetitions (mostly unnecessary), which are very few and are used unintentionally. Fluency with the

phonetic means is not observed. Fluency with the orthographic means is finite. The writers use (and very often misuse) commas, brackets, quotation marks, dots, dashes; capital letters, block letters; computer symbols. Fluency in the semantic content/ concept and the pragmatic frame is not evident, as well as fluency in the communicative competence.

- Flexibility is limited to several morphological derivations, several structural combinations, and some formality switches (e.g., the switches in neutral/colloquial words, which are used by writers rather "to show off" in their knowledge of a "cool" language than to really express their attitudes and purposes).

- TL users' outcomes are not original. The products are banal, direct, neutral, unimaginative, unemotional, non-evaluative, and impersonal. The ideas and their expression are identical for all groups of learners.

- Elaboration of the TL users' language concerns only detailed steps in the construction of compositions. There is no elaboration in the language form, semantic content/concept, and the pragmatic frame.

- Creative language transformations, combinations, play are used imitatively of L1 and intuitively. They are not purposefully trained in the TL learners. TL users are afraid to experiment with the language in comparison with L1 users, especially children, who freely, often play with the language (Cook, 2000; 2.1.1).

- Appropriateness. The interrelationship between genre and creativity suggests that in order for any piece of writing to be considered creative, it must retain at least some of the characteristics that make it what it is supposed to be. That is, for a student's text to be considered a creative academic "essay," it must first be recognizable as an academic essay, as opposed to some other genre, such as a "story." What makes such an essay "creative" is that it has pushed across boundaries associated with the essay in favour of originality. However, some remnants of these boundaries must be present in order for creativity to occur. A work is regarded as "creative", when boundaries are transcended in an original and unusual way, so that the work represents a unique union of both constraint and choice. Creativity, then, can exist only within boundaries.

- Constraints, without a system of which there is no creativity act (Chomsky in Mackenzie,1999), make a product or idea creative instead of merely original occurring for the first time (Boden,1994). Constraints provide limits on what is

acceptable, define the pathways along which progress can be made, and specify the dimensions of the domain (Cropley, 1999). However, constraints, set for TL users' verbal products, out of challenges become blocks or barriers to their creativity.

- Ideational creativity and imagination in the TL are used restrictedly. Students have no image of prepositions, articles, phrasal verbs, idioms.

- Creativity in the TL differs from creativity in L1 and requires different approaches in its investigation, measurement, learning and teaching. Domain-specific research in verbal creativity in TL use still needs elaboration and validation. The measuring tables worked out in the course of the present study have demonstrated to be effective in the measurement of TL users' speech.

- Counselors need training in ways of evaluating and selecting creativity tests and in ways of using them in counseling. At this point in time, there are no counselors who are even qualified to train others in the uses of these instruments.

- In the TL learners face two tasks (1) re-*producing* the already existing TL (which in most cases is fulfilled reproductively, imitatively), and (2) creating the new within the TL (which in most cases is not taught at all).

Phase Two

This study is a statistical measurement and a descriptive analysis of the TL learners' oral samples (LU, MLF first and second year students' oral presentations) in order to identify creative aspects in TL use, their elements, and types of creativity within a TL. The measurements are the same as in Phase Three. The scores are tabulated (Appendix 6). The results of statistical measures – total raw data, mean, mode, median, standard deviation, and variance are presented in the following table (4.4).

Table 4.4.

Statistical measures of university students' oral samples

Respon-dents No	Words	Flu-ency	Flexi-bility	Origi-nality	Elabo-ration	Ling. Form	Semant. Concept	Pragm. Frame
15	12,822							
Mean		7.1	4.3	0.5	4.1	7.7	3.6	4.2
Median		7	4	0	4	7	4	4
Mode		7	4	0	4	7	4	4
Standard deviation		0.6	1.8	0.9	1.7	1.3	1.6	1.6
Variance		0.4	3.1	0.8	2.9	1.8	2.5	2.5

The mean is computed to talk about central tendency in the distribution. The table and the

figures (Fig.4.9 and 4.10) demonstrate that the TL university students' fluency is at the low creative level (7.1); flexibility and elaboration are at the low evolutionary level (4.3 and 4.1); originality is at the low stimulative-productive level (0.5). In the linguistic form the TL school learners are at the high evolutionary level (7.7); in the semantic concept/content and the pragmatic frame they are at the stimulative-productive level (3.6 and 4.2).
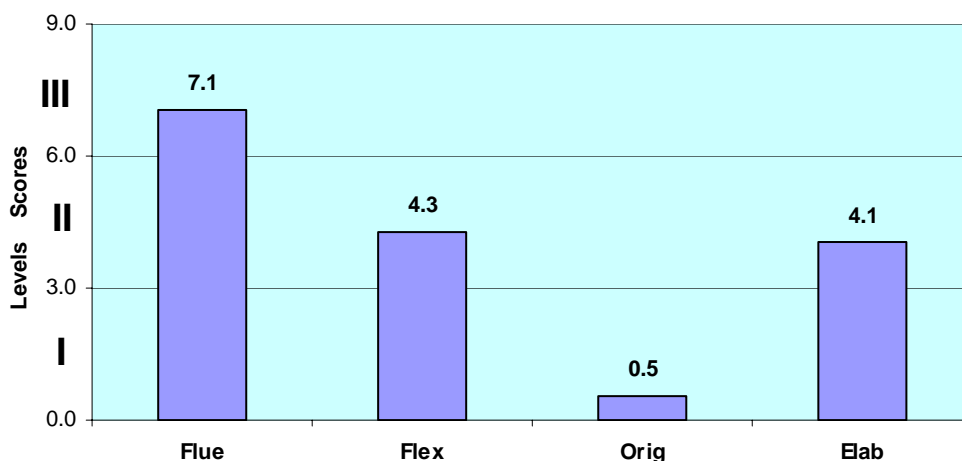
Figure 4.9. Creativity in TL learners' oral samples
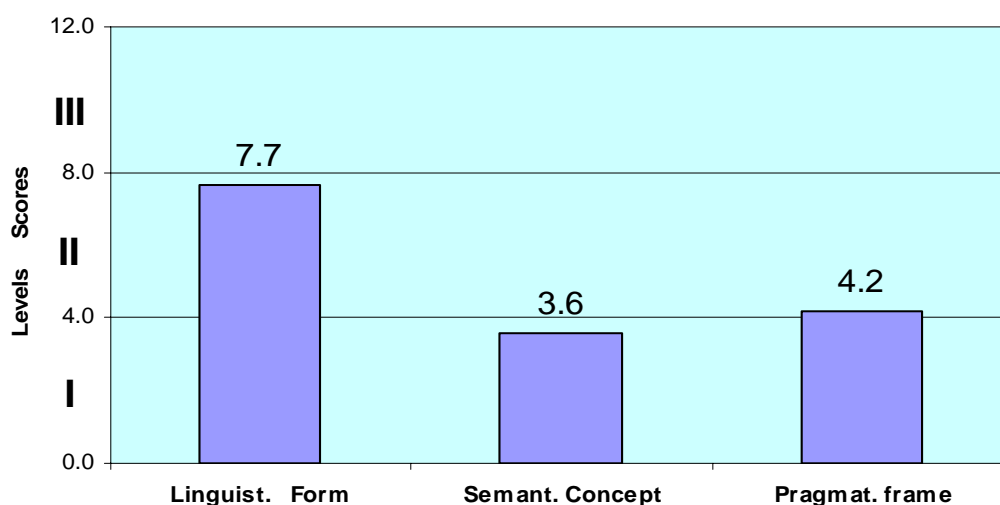
Figure 4.10. Creativity in TL learners' oral samples

Descriptive Analysis of Oral Sample Examples

Oral Sample One (Presentations 1, 2, 4, 5)

The presenters are first and second year students, day department, LU, MLF, the course of oral communication (1st and 4th semester), year 2005. The task is to give a presentation on the topics *Cinema*, *Theatre* using pre-taught vocabulary on the theme, observing the rules and structure of presentations (Appendix 10). The following is a

sample of a presentation made by a first year student.

<div align="center">Presentation 1</div>

So good morning everybody, [3.0] er: I'm Ira [.2] as you know, and I will try tell you, to present you my presentation, it is about Jodie Foster, and [.2] about the film "Flightplan". so this is introduction and [.2] er [.2] my presentation will [.5] be divided into two [gesture] theoretic parts, about this Jodie Foster, and her bibliography, and I would like to tell you about her like about a famous actor, director, and really [.1] very remarkable [gesture] woman, and er: show her life and career, and the second er: part [gesture] is about the film Flightplan, and, about my impressions of the film. so,[.2] er: maybe you are interesting why I am choosing this film and this presentation. last weekends I have got free time, I go to the Forum Cinema, saw this film and, I like this main actress, Jodie Foster of this film and I supposed that it could be the theme of my presentation. so, er: [shows a slide] Jodie Foster, [2.0] er: yes her birth name is Elisa Cristine and she's er: she's born in erm: 1962 and now she's 33 years old. she has got 2 children, Kit who's 4 years young, and Charlies who's 7 years old, she's a famous actor, director, and she's author of some books. and, so, [shows a slide] erm. [5.0] so, [looks into her notes and reads] unlike many young actress, Foster, who learning to read at age 3, choose not to sacrifice her education to, her ground career, to try to change er: to cont- [gesture] connect her education and her career, and she pass the [inaudible] in 1980, and the year in university in 1985, and when he was 29 years old, [.9] em: she has got er: 2 Oscars for the best role and, there's [inaudible] is the text and, hm [laugh] and, she has got er: about 30 leading roles in many films [3.0] erm, so, there's others information about her. and now she is one of the remarkable film maker, and actress, and some [.2] participating in film cost 50 millions for her,she's remarkable [.2] person who really [3.0] erm [4.0] OK[1.0] em[4.0] notes[1.0] so,she's not only a actor, but she's as well as directing, and here you can see this film, who is [.2] which she is produce, and in which she was co co-produce, and director, and she wrote 4 books about her life, and her bibl biography, and about her children, [shows a slide] [3.0] er: she's has got a lot of nominations, and she has got some Oscars, some Grammy, and, er: Golden Globe, as you can see [shows a slide] the all this nomination, and, degrees which she has got, [shows a slide] [2.0] m-m-m [2.0] [the next slide] [5.0] I'm sorry [8.0] So, here you can see the title of, the films which she was playing in. and [.5] here's photos of this Jodie Foster, when he was a child. he was a child of a very lovely family. her mother was actress and, he know about the [.2] m, films and film-makers from her childhood and she try to take participant in advertising, and in cinema, and in TV, structure she is, from three year old [shows a slide]. so, there's others photos how she's luck [.2] looking like today, [the next slide] and [2.0] m, maybe you can see, that she's really very different, and she's very natural person, and she told in many interviews, that er [.2] all this er [.2] Globe and Oscar performance is very hard work to her, and she don't try to make some er[.2] a lot of make-up and be as natural as she can, in her ordinary life. [3.0] And the second part of my presentation is about this film Flightplan, [1.0] and this is this film is er tortures pictures, and this is this year film er and this film is about one er 30 years lady who has got er, who's travelling with her daughter, cities children, by plane, because her husband is died, and she go to, she want to bury him in his mother-land mother-land. she was flying from Berlin to United States, and, her daughter is very afraid of this flying, and she bring its to the plane by under her coat, and she was very when they were flying [gesture] she was really so tired, and she's asleeps of some hours, but when she wake up she understand that her daughter is disappear, she trying to looking it because, this children is the only thing which make give any purpose to live, and [.2] but in all documents there's no the name of her daughter, and er: nobody don't see her, that's why it's some of others peoples thought that she's smart, and it's really this film is about this tragedy, erm: about her inside world, about her feelings, but er: in the end of this film, we understand that she was right, and I don't want to tell you about the end of this film, because I really invite you to show to see this film because it's really very interesting [gesture], and this is some information about this, erm film, [shows a slide] and er this is the crew member who is the director, and who is the producer, and editor, and Robert Shwentke is really, [.2] really very wonderful and very famous director and she I suppose that she make one of the best of his film this film. and this is references and if you are interesting in my presentation, about Jodie Foster and this film you can go there, [gesture] and see more [1.0] more information about this aspects, and, m-m [1.0] that's all. [listeners' applause]. thank you, maybe questions.(972 words).

The students' speech is very fluent (972 words; 1931 words, 637 words, etc.). The

presentations reveal a large number of words, the use of the vocabulary on the topic.

Repetition is the chief device used by the TL speakers for various purposes. They repeat the key words (*actress, director, fly*) to underline the theme of the performance. Numerous repetitions of the pragmatic *this, and* are used by the speakers to cohere the presentations. It is the device that reveals the speaker's involvement with the theme, he/she is thinking about it at the moment of speaking (repeats *shooting, film, actor*), nervous state (repeats *to present, my presentation);* emotions *(repeats good, interesting, bad);* emotional emphasis (repeats *really, really; very, very moving*); lack of synonyms (repeats *interesting, really, this, trying to, like, and*); silence-fillers (*m-m, er, so, as you know, as you see, like*). However, these are not productive, but transactional purposes. Carter (2004:139) argues that in addition to routine and transactional purposes "such forms can be and often are made to function for a range of different purposes with a range of different creative effects. The notion of coreness in vocabulary can help in the identification of such effects". Students do not use it.

Conversion is another device unconsciously used by the speakers for several purposes: to create new forms (e.g., *she's born in–her birth name is Elisa Christine, this animator-animation film-animated*), to cover lack of a synonym (*to present my presentation*); it reveals the speaker's subconscious thinking process about the theme of the presentation (*film–filming–films, shooting-shooted-shoot-shot performance-performed*), to clarify the meaning (*this is special one that was specially made for this film*). They are used by the speakers to create a language, a TL, though unconsciously and at the lower level.

The speeches reveal a restricted use of idioms (*held his breath, make a new start with, way ahead of himself*); phrasal verbs (*find out, look about, cut off*); epithets (*shattering surprise, much anticipated retirement*); lexical intensifiers (*actually, really; quite*); synonyms (*amazing-wonderful-charming; a good theatre-a good performance; parts-roles; essays-scenes*); comparisons (*it's a bit like a love story).* Comparisons are predominantly operated with in the TL speech, evidently because they are more direct, more immediate, and easier in the organization of the thought.

The words are used in their denotational, direct or "dictionary" most frequent meanings. The words belong to the neutral style (*go, like, tell, is, interesting, look, tired, get, try, want, happen, etc*.). There are some formal words (*audience, rehabilitation*), and some colloquial phrases (*keen on, figure out*). They are used in an attempt to sometimes express finer meanings (*to catch to capture all the rabbits*), or by association (*You can figure out what type face expression you want for this figure*).

Morphological productivity is limited to the most frequent use of the suffix –*ing* (*choosing, leading, participating, directing, playing, advertising, looking, traveling, flying, shutting, filming, having, recording, shaping, shooting, including, scoring,* etc.) which is used to create participles, gerunds, nouns, adjectives, verbs, tenses; next frequent use of the suffix –*tion/sion* (*presentation, introduction, impression, education, information, nominations, navigation, destruction,* etc.); some –*able* (*remarkable, unsinkable, unstoppable*), -*ly* (*really, nearly, actually, lovely*), - *ed* (*divided, past tenses*), -*or/er* (*actor, director, career, author, maker*). These means reflect L1 processes (in English the most creative suffix is –*y*), the creation of a certain context with the formal use of the TL means.

The structures with which the students operate are:1) with the verb to be - *she is, this is, it is, you are; I am choosing, I will tell, I would like, he was, I'll start*; 2) with the verb to have got – *She has got, I have got*; 3) with notional verbs – *I go, I like, She chooses, She passes, He knows, She tries, She told, I think, It appeared, She doesn't try, I didn't know, My presentation consists of;* 4) with modal verbs – *It could be, I could show, I could see, The audience could decide, You can see, You can read, I can tell, My presentation should be, My presentation is going to be, I'm not going to read*; 5) with the passive voice – *was used, were shooted, is awarded, it was made* (very few); 6) with the perfect tense – *I've heard, the crew has consumed*; 7) with the subjunctive mood – *they would want to see, I could show*. The first three are the most productive ones.

The subordinate clauses include a limited number of most frequent structures: who (*Foster who learning to read, A person who really knows*); that (*I supposed that it could be*); which (*the degree which she has got*); because (*she trying to looking it because this children*); as (*as I could see*). In presentation 3 the speaker is more diverse using: *He thinks that it's not important for these dolls to use, whatever you want, you decide whether to raise, the way how he*. However, there is no fluency, flexibility, originality.

The speakers sometimes diversify their speech with the help of some synonyms (e.g., *to catch-to capture, to see- to watch, clay-plasticine, figure-doll-shape-individual-model, manage-notice, amazing-wonderful-charming-fascinating, dresses-costumes*).

Cases of the elaboration of verbal items are also scanty: *vegetables–growing vegetables, to catch–to capture, melon-pumpkin, body-mouth, all viewers including children, yelled, drinks like champagne, dress coat-black dinner jacket, that's why I could see very good, every detail*. They are not used creatively; they are used to substitute a more general word by a more specific one.

First year students play with verbal forms like children rehearsing (Lantolf) in them: *bibl biography, who is which she is, three free, she's luck looking like, some er a lot of make-up, 30 years lady who has got er who's traveling with her daughter, and she go to she want to bury him, I invite you to show to see this film, one of the best of his film this film, she was very when they were flying she was really so tired, when film was shutting shooting [*pronounced *'shotting'].*

The communicative strategies the speakers use are: explanations, translations, gestures, voice emphasis, pause, and appeal to the listeners for assistance.

The speakers extensively use phatic means: gestures, voice, laugh - to cover gaps, to remedy a flaw, a deficiency, to make stress (HARD WORK, HE, THIS IS, etc.), to appeal to the audience, to express emotions or meanings of words. Carter (2004:212) argues that

> creativity in spoken language is never simply a matter of words. Words are accompanied by gestures, eye-contact and gaze, body language, pauses and uses of silence, all of which may be creatively realized. And the communication is often even more acute in the case of the listener who, while not speaking much, may contribute even more (creatively) to a communication through channels of non-verbal feedback.

Nevertheless, their creativity is unconscious and restricted. Speakers are as if shy or feel themselves to be inferior verbally when they use these phatic means instead of words.

The TL speakers operate with, within some basic frames of verbal activity. They "re-key" (Bateson) them in a limited number of ways, do not operate beyond them to get an "increment of content" (Николко). Their attitude is artificial, stimulative-productive, at most evolutionary (heuristic), but not live, creative, encoding their own feelings, attitudes. They, like children, heavily rely on simplicity, though children rely on it early in acquisition while they are still learning what the options are for forming new verbal items. TL users are not exposed to such possibilities even later in their learning. Their written speech and their oral speech have the same characteristics.

There is no ideational creativity. The oral presentations are unimaginative. Students seem unaware of the skill of the narration, telling a good story, which is the main element of any communication. Their narration is in the form of enumeration, or report, or training in academic matters.

To compare student's oral speech sample and the sample of an expert EL user let us analyse the latter one. It represents the beginning of the presentation "In Another Language" given by Claire Kramsch at IATEFL, Brighton Conference 1997. She is German of French origin who lives and works in the USA.

Thank you, in particular, to Madeleine Vivien, IATEFL, for inviting me [.] to speak at my first IATEFL meeting ever, [.] er a:nd specially inviting everic, to the English language teaching like myself, er I do not teach English, I do teach FL, but I teach German. in the United States which is neither my country, nor the live country, nor the language of the country. but I teach. and so I am everic in all dimensions, since, in fact, may as I will tell you right away that I am French, originally, [.] with, [laugh] and learned how to become a German teacher in France. and then by a quirk of destiny landed in the US. to do that. [laugh] so. [.] I will be: talking about the FL in IATEFL, er both er with biographical experience, and professional experience, er so. I will be teaching. er I will be talking about English a:s a foreign language among other foreign languages. and English in its RELATION to other foreign languages English as the FOREIGN. which it is it was for me. er and other languages as foreign to speakers of English. it's the RELATIONSHIP between English and other foreign languages that interests me: and hope it'll interest you today and I'll stop with er an anecdote that I have discovered recently. in er the Norton Reader that you have in your bibliography under William Golding. in one of his short stories William Golding tells of his memorable encounter with a foreign other while in his first year at Oxford. and I will quote from that delightful short story. [reads the extract] so much for William Golding. not much in terms of communicative competence you might say. as for linguistic competence, William Golding was nothing to brag about. and yet, what comes across in the telling of this story, as innumerous other variants of this always popular genre, [.] is the risk and the thrill of the linguistic encounter itself. the risk of losing face. the search for signs. and the fear of their uncertain meanings. yes. [.] but also the thrill of the imagined worlds opened up by TWO SIMPLE GERMAN WORDS. [.] in terms of information nothing was conveyed. but in terms of awe, sympathy, empathy, desire, and self-projection, very much was conveyed then, and again now, through the retelling of the story. [.] we recognize in such moments the lived experience of another, in another tongue. [.] for sure Einstein was a rather unusual other, and the thrill was commensurate with his reputation, [.] but every language learner makes to various degrees this awe experience when encountering another tongue. which is why we hear such stories so frequently. how do WE as language teachers broke out that experience to our students, [.] I would like to look at various ways in which language learning has dealt with the OTHER in the OTHER tongue. [.] and my first section will be called the cultural other, as DESIRED OBJECT. [.] and I'll first look at one effort that was made, I was going to say in the old days, but it's still done today. to colonize the other by appropriating him, or her, or by appropriating what I call the linguistic other. traditionally learning a foreign language in a classroom setting has been viewed like history, math, or other academic subjects, as the appropriation of a certain body of knowledge. the English language has with those unexpected metaphors such as BODY of KNOWLEDGE to denote what in traditional language teaching has often been only a loose assortment of grammatical, and lexical items, that don't amount to any body at all. [.] in fact in traditional language pedagogy, knowledge of the other remains SAFELY DISEMBODIED. grammatical drills, and translation exercises, contrive to tame the unfamiliar, and to piece together a social other in our image. in a survey I conducted in 1985 of the 12 most popular German textbooks. on the American market. I showed how exercises to drill prepositional compounds in German like dafür, and dagegen, which mean for it, and against it, exercises of the kind in German are you for democracy yes I am for it. or are you for state sponsored sports yes no I am dagegen against it. constructed a German cultural reality that amazingly mirrored the American, at the height of the Cold War. [.] however even such disembodied practices leave their physical imprint. students memorize rules of grammar, recite its paradigms, repeat its sounds, copy and recopy its texts. indeed in Chinese educational practices one of the guaranteed ways of acquiring knowledge enclosed in texts, is still to transcribe the text by hand. an embodiment process of thoughts. what becomes a body of knowledge is not in this case the lived encounter with the social other, but the literate encounter with the linguistic other. this is the process of colonization described by Mary Pratt in imperial eyes. the language spread out on the page in filled and blank spaces in charted and uncharted territories is so to speak free to be appropriated for the purpose of gaining access to the educated international elite. Latin and Greek used to be learned for that purpose in the old days. English offers itself today as an instrument of colonization. by giving its speakers access to international professional networks on the global market. such strategies allow learners to keep clear of too close a contact with the social and cultural other. while enjoying the benefits of a better education for having learned another tongue. all American teachers of German for example are found of quoting Mark Twain's famous essay on the AWFUL German language. as a sign that one can both be perfectly professional in a foreign tongue, and yet keep one's distance vis-à-vis its native speakers. a strategy that can be quite useful in times of national conflicts. in France, in the 60s in the 50s and 60s the intellectual elite learned German as the language

of science and philosophy, but ignored the German other. one can learn the native's tongue, but at the same time smile at their linguistic quirks, and idiosyncrasies. irony and even derision, can keep otherness at bay. however we tend to forget, in our days of communicative competence, that such an appropriation of the linguistic other can have deep physical, and emotional resonances for our students. the desire to assimilate, can be the sentimental other side of the desire to appropriate. (1076 words).

In this speech sample language choices are made to provide information in a professional context. The speech is highly fluent in its linguistic form, the semantic concept/content, and the pragmatic frame. The speaker is fluent with ideas, associations and connotative levels of meaning. Her speech has a natural flow. This oral speech sample is characterized by a broad range of language, lexical repertoire (terms from various registers: 1) applied linguistics - *IATEFL, language teaching, teacher, learners, retelling a story, memorize grammar rules, repeat sounds, educational practice, acquire knowledge, body of knowledge, traditional language teaching, pedagogy, drill exercises, translation exercises, classroom setting,* etc.; 2) linguistics – *language, foreign language, a foreign other, linguistic encounter, transcribe a text, German words, English, Latin, Greek, French, tongue, prepositional compounds, metaphor, the other tongue, grammatical and lexical items, a social other, a survey, cultural reality, rules of grammar and its paradigms, native speakers, communicative competence, linguistic competence,* etc.; 3) physics – *resonance, assimilate, dimensions, degrees, information,* etc.; 4) cognitive science – *memorize, self, encounter the other, interest, image, imagined worlds, sympathy, empathy, thrill, self-projection, awe, desire, body of knowledge, embody, disembodied practices, physical imprint,* etc.; 5) literary terms – *story, short story, text, essay, textbook, retelling of the story, recopy the text, genre, uncertain meaning, cultural,* etc.; 6) proper names – *Madeleine Vivien, IATEFL, William Golding, Mary Pratt, Einstein, Oxford, German, English, Latin, Greek, French, France, American, the US, the Norton Reader, Chinese, Mark Twain;* 7) intimate – *interests me, it was for me, my first meeting, like myself, delightful story, amazingly mirrored, thrill*; terms from various styles: 1) formal, academic – *appropriating, the linguistic encounter itself, was commensurate with his reputation, the cultural other as desired object, to colonize the other by appropriating, a loose assortment of items, disembodied practices leave their physical imprint,* etc.; 2) informal – *I landed in the US, come across, piece together, my first meeting, opened up, spread out, right away,* etc.) allowing her to express herself clearly, flexibly, and originally in an appropriate style (language of presentations) on the topic without restrictions, including idiomatic language (*by a quirk of destiny, keep at bay*).

The speaker does not simply transmit information, all the used language choices

express several options: the intimacy cline (creating a more formal or intimate and interpersonal form of the speech), the intensity cline (creating intensity or strengthening the statement, feeling, attitude), and the evaluation cline (creating a positive or negative attitude, opinion) (Carter, 2004:117 – 118).

Even the core vocabulary (i. e. "unmarked elements", "the most normal, basic, simple words", "prototypical", "used in talking to foreigners or to small children" – ibid., p.115), usually used for neutral purposes, fulfills in that discourse a defining, attitudinal, evaluative function.

The speaker uses numerous tropes. Metaphors and metaphorical language – *then by a quirk of destiny landed in the US, the appropriation of a certain body of knowledge, in traditional language pedagogy knowledge of the other remains safely disembodied, exercises contrive to tame the unfamiliar, even such disembodied practices leave their physical imprint, the language spread out on the page in filled and blank spaces in charted and uncharted territories* – where particular verbal elements are employed to strengthen "the truth claims of statements"(Carter, 200:126) and which require semantic shifts, imagination, originality, and metalinguistic awareness. Epithets – *his memorable encounter, a delightful story, the sentimental other side of the desire, awful German language* – though not so numerous in the academic genre, they serve in that discourse to express the speaker's appropriate feelings about the objects, the last epithet reveals other people's attitude to that language. Intensifiers – *thank you for inviting my to speak ay my first IATEFL meeting ever and especially, in fact* – the presenter establishes interpersonal contact, expressing her unique emotions concerning her presentation. Similes and comparisons - *English offers itself today as an instrument of colonization, learning a foreign language in a classroom setting has been viewed like history math or other academic subjects as the appropriation of a certain body of knowledge* – the speaker plays with them restructuring the dominating notions from a critical point of view. Conversion combined with the creative use of affixes is an extremely productive way of creating a context (*other language – the other – otherness – another in another tongue – a foreign other*). A purposeful use of superordinates and hyponyms (*I do not teach English I do teach FL but I teach German in the United States which is neither my country nor the live country nor the language of the country but I teach and so I am [.] in all dimensions*) to summarize the "routine" introduction.

A representative example of creativity at work can be seen in the play with words and meanings, which help the speaker to clarify the key notion of her presentation from various

sides (*I will be talking about English as a foreign language among other foreign languages and English in its RELATION to other foreign languages English as the FOREIGN which it is it was for er and other languages as foreign to speakers of English. it's the RELATIONSHIP between English and other foreign languages that interests me; a foreign language - the FOREIGN - as foreign - a foreign other - among other foreign languages - encounter with a foreign language - other languages as foreign - a foreign other - innumerous other variants - a rather unusual other - lived experience of another in another tongue - the OTHER in the OTHER TONGUE - the cultural other - the linguistic other - the social other - keep otherness - the other side of desire - a rather unusual other - to tame the unfamiliar - to encounter - to embody - to disembody - to colonize otherness*). She creatively uses lexical (neologism: *otherness*; synonyms*: recite-repeat-copy-memorize-transcribe*), semantic, morphological (*telling-retelling of the story, relation-relationship, image-imagination-imagined, copy-recopy, charted-uncharted, appropriate-appropriating- appropriation*), structural, as well as phatic (voice; tone; rich, varied facial expression) means to carry out and reinforce her idea.

Structural variation is also strategically significant and reveals the creative competence of the speaker, by forming parallel constructions (*to the English language teaching like myself er I do not teach English I do teach FL but I teach German in the United States which is neither my country nor the live country nor the language of the country but I teach; in terms of information nothing was conveyed but in terms of awe sympathy);* by the expert use of tenses (*I'll first look at one effort that was made I was going to say in the old days but it's still done today to colonize the other by appropriating him or her or by appropriating what I call the linguistic other);* articles and pronouns *(a foreign language - the FOREIGN - as foreign - a foreign other - another in another tongue - the OTHER in the OTHER TONGUE);* by the variety of clauses *(which, that, who, how, why, what, however, and, but, as for, but also, while).* The creativity of the presenter lies in being aware, combining, and reinforcing pattern forming and re-forming with language, content, frame to achieve her goals.

She creates a coherent and cohesive discourse making full use of a variety of organizational patterns, a wide range of connectors, etc.

She fully appreciates the sociolinguistic and sociocultural implications of language. The dialogical nature of her speech creation is seen in the multiple "voices" involved in creating the discourse (German teachers, the French, the US, IATEFL, the American teachers of German, William Golding, Einstein, Marry Pratt, Oxford, the Chinese, Latin,

Greek, anecdote, bibliography, textbooks, her own earlier survey, Cold War, etc). It becomes polyphonic, many-voiced with multiple layers of meaning, culturally and socially variable, thus proving the idea that "creativity is a phenomenon that is constructed between producers and audience. Creativity is not the product of single individuals, but of social systems making judgements about individuals' products" (Csikszentmihalyi, 1999:313).

The linguistic form, the semantic concept/content, and the pragmatic frame are used flexibly.

The oral sample is characterized by personal originality.

The speech and the topic are well elaborated and illustrated.

Thus, the results obtained in the investigation of TL users' oral speech samples correspond to those received in the investigation of TL users' written speech samples.

Phase Three

The goal of Phase One of the research is the analysis of the present situation of creativity within a TL and TLS as represented in the TL schoolteachers', university professors' and TL university students' beliefs and opinions. Questionnaires to students and teachers have been devised and administered (Appendix 1, 2, 3). The questionnaires include the following questions:

1. Do you think your speech in your L1 is creative? Evaluate, how much on the scale 1 – 2 – 3 – 4 – 5 – 6. 1 is the lowest point and 6 is the highest point. The scale is chosen analogues to the scale in the Common European Framework of Reference with three levels and two sublevels. The scores distribute as follows: points 1 – 2 (lower and higher level I - stimulative-productive), points 3 – 4 (lower and higher level II - evolutionary), points 5 – 6 (lower and higher level III - creative). The research focused on the creative level of language use.

2. Do you think your speech in the FL is creative? Evaluate, how much (1 – 2 – 3 – 4 – 5 – 6).

3. Is creativity necessary in TL speech?

4. Is creativity necessary in TL study?

5. What do you understand by creativity in TL study?

6. Is creative use of a target language taught <u>directly</u> in the contemporary language classroom?

7. Should creative use of a target language be taught in the language classroom?

8. What is your attitude towards students' creativity in a target language?

9. Have you done anything to enhance your own (students') creativity in TL speech?

10. What have you done to achieve this?

11. Are there any creative activities in the contemporary TL textbooks?

12. What creative activities are there?

13. Are there enough creative activities in TL textbooks?

14. What factors may be blocks/barriers or may limit the use of verbal creativity in the TL classroom?

15. What in your opinion is the difference in the use of L1 and a target language?

212 questionnaires have been received and analyzed. **The results have been summarized as follows**.

1. Most TL students (72%) and teachers (57%) believe that their speech in the TL is creative, however, not as creative as in L1 (students-89%, teachers-100%). The students consider more (72%) that their TL speech is creative than the teachers (57%) do so.

2. The gap in the students' answers about L1 and the TL creativity is 17% (89% - 72%); this difference in the teachers' answers is 43% (100% - 57%).

3. The majority of the respondents (68%) consider that their level of creativity within L1 refers to the 5th (43%) and 6th (25%) levels (lower and higher creative levels) (Fig. 4.1). 32% of teachers suppose that their L1 speech refers to the evolutionary level (equally higher and lower) of verbal creativity. None believes that their L1 use is at the stimulative-productive level.
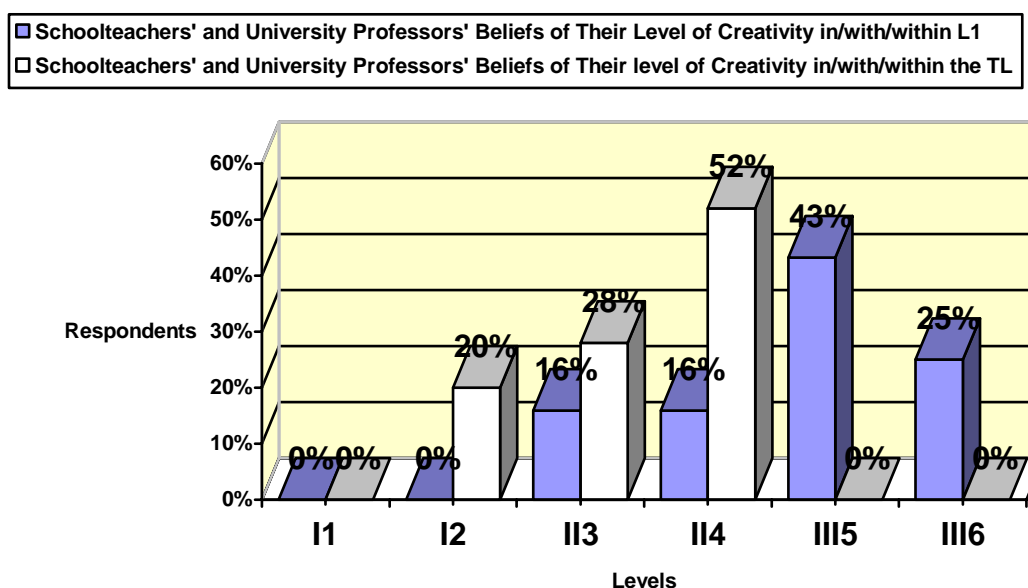
Figure 4.1. Schoolteachers' and university teachers' beliefs of their level of creativity within L1 and the TL

Within the TL, more than a half of the respondents (52%) consider that their level of verbal creativity refers to the evolutionary level (higher)**;** and 28% – to the evolutionary level

183

(lower) – i.e. reproductive levels. 20% of the teachers believe that their level of verbal creativity refers to the stimulative-productive level (higher). None believes that their TL use is at the stimulative-productive level (lower) and the creative.

4. The majority of the students (89%) believe that their level of creativity within L1 refers to the 5th (46%), the 6th (22%), and 4th (21%) levels (the lower and higher creative and the higher evolutionary) (Fig. 4.2). 22% of students suppose that their L1 speech is creative. 11% evaluate their speech as belonging to the evolutionary level (lower). None believes that their L1 use is at the stimulative-productive level.
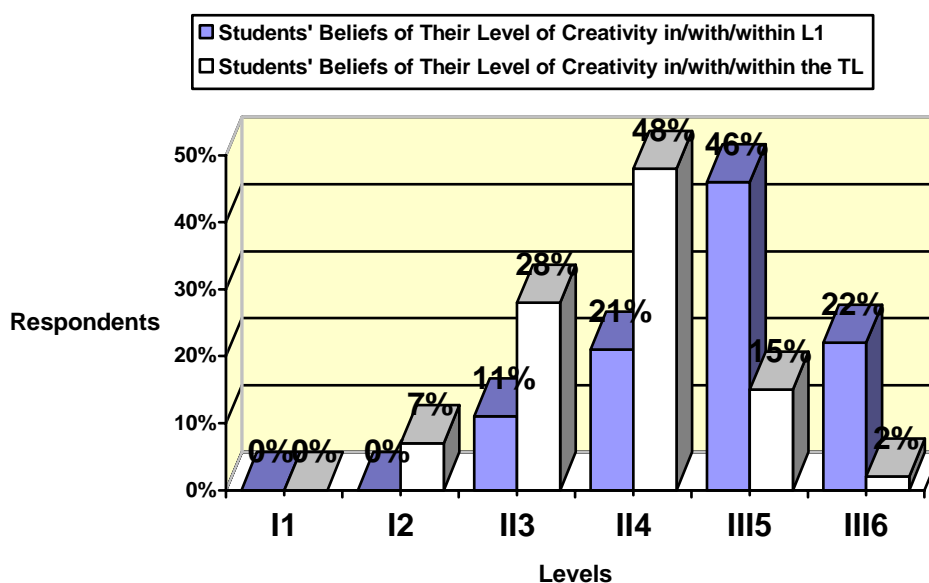
Figure 4.2. Students' beliefs of their level of creativity within L1 and the TL

Within the TL, more than a half of the students (48%) consider that their level of verbal creativity refers to the higher evolutionary level; and 28% – to the lower evolutionary level – i. e. reproductive levels. The analysis of the students' written and oral verbal outcomes shows that their creativity within the TL is at the lower evolutionary level. 17% of the students believe that their level of verbal creativity refers to the creative level (2% higher and 15% lower). That figure does not correspond to the results of the analysis of the students' written products, which are evaluated as being mostly at the reproductive level. 7% of the students believe that their level of verbal creativity refers to the higher stimulative-productive level. None believes that their TL use is at the lower stimulative-productive level.

The students believe more that their TL speech is creative (17% to the creative level) than the teachers (0% correspondingly).

Thus, the main difference in the use of L1 and the TL lies in the aspect of creativity. The respondents connect creativity mainly with motivation (desire), general thinking abilities, and

personality traits, but not with verbal competences and skills themselves.

5. The online text content analysis programme "Textalyser" (Textalyser) has been applied to analyse the content of the definitions given by the university students, school teachers and university teachers in order to find out their understanding of creativity in TL speech and TL study. The programme gives statistics about the text including the prominence of words or expressions (key words), their frequency of occurrence. The results are the following. First and second year students give prominence to the top words:

First year students
Word/Occurrences/Frequency/Rank

interesting	18	2.7%	1
using	15	2.3%	2
different	15	2.3%	2
language	14	2.1%	3
vocabulary	14	2.1%	3
new	13	2%	4
words	11	1.7%	6
ability	11	1.7%	6

Second year students
Word/Occurrences/Frequency/Rank

different	12	3.5%	1
vocabulary	12	3.5%	1
language	11	3.2%	2
words	7	2%	3
exercises	7	2%	3
interesting	7	2%	3
using	7	2%	3
speech	6	1.7%	4
use	5	1.4%	5
ideas	5	1.4%	5

School teachers and university teachers give prominence to the top words:

School teachers
Word/Occurrences/Frequency/Rank

language	7	3.4%	1
using	6	3%	2
express	5	2.5%	3
one's	4	2%	4
ways	4	2%	4
new	4	2%	4
thoughts	4	2%	4
studying	4	2%	4
different	4	2%	4
simple	3	1.5%	5

University teachers
Word/Occurrences/Frequency/Rank

language	10	8.1%	1
using	5	4.1%	2
see	3	2.4%	3
them	3	2.4%	3
new	3	2.4%	3
patterns	2	1.6%	4
foreign	2	1.6%	4
being	2	1.6%	4
use	2	1.6%	4
purposeful	2	1.6%	4

The text content analysis of the definitions given by the university students, school teachers, and university teachers to creativity in TL speech and TLS has demonstrated that students understand verbal creativity in terms of *interesting, using, different, language, vocabulary, words, exercises*. These are the most frequent words in their verbal creativity definitions. The teachers give prominence to the following top words: *using, language, new*. Hence, the conclusion may be that the subjects are not aware, do not realize the creative aspect of the language itself in full.

6. The students (100%) and teachers (96%) are of the opinion that creativity is (*very!* – students' opinion) necessary in TL speech and TL study (96% and 98% correspondingly). It should be purposefully taught in the language classroom (96% and 91% correspondingly), because it *helps to increase TL knowledge, skills, memorizing and understanding*, to be more

confident in the *"instant use of the language generated on the spot"* (a student), *to make lessons more interesting, to develop TL intuition, imagination, to better understand the language norm, the style of the language, to fight extra-curricular factors (fatigue, family problems)*. Students *like to be more creative, more confident, to learn more successfully.* Students are supposed to *become more flexible, more confident, more adequate, and freer*. 2% of the school-teachers answered in the negative, because, on the one hand, they *do not want to deal with creativity* considering it to be *an additional load, better to use only some elements*; on the other hand, they believe that primary *school learners do not understand creativity, better to teach it in the TL environment. Teachers should be very skillful. Anyway, humanity is creative per se,* they consider. However, all of them have a positive attitude towards creativity in a TL (100%).

7. The students in their answers to the questions noted that more possibilities to be creative, to create should be given to them. They expressed the *wish to create, to be more exposed to creativity, to practice more in it*. It will *enrich language use; language is easier to learn by means of a game, play in different situations, especially during communication classes. That is why they have come to the Faculty of Modern Languages, University of Latvia.* However, 11% of the students believe that *there is no much point in it, creativity cannot be taught, it needs inspiration, and modern technologies are a substitute for it.*

8. Most students (66%) and teachers (57%) believe that the creative use of the TL is not taught directly in the contemporary language classroom. Only 33% of the students and 41% of the teachers consider that it is taught directly. Correspondingly 2% and 1% of respondents are not sure. Nevertheless, 80% of the teachers claim that they do something to enhance students' creativity in the TL, 18% – do not, 2% – partly.

9. The teachers' and students' answers to the questionnaire reflect similar tendencies in their attitude to creativity within the TL. The difference appears in the following: the students consider that their TL speech is almost as creative as in L1 (72% and 89%); the teachers consider that their TL speech is not as creative as in L1 (57% and 100%).

10. Most students (75%) and teachers (77%) presume that there are creative activities in TL course books, however, only in the latest, up-to-date textbooks, and very few, not enough (69% and 55% correspondingly), they are dispersed among course books. Still 24% of students and 7% of teachers suppose that there are no creative activities, 18% of both students and teachers do not know. There are, in their opinion, the following creative activities: projects, presentations, stories, dialogues, quizzes, writing poems, role playing, dialogues, question-naires, writing a story, a (free) essay, games, discussions, poster-making, changing the roles of

the teacher and the student, imagining a situation, inventing something, drawing, deductive tasks, analysis, thinking about meanings, giving synonyms, paraphrasing, expressing an opinion, attitude, illustrating, first impressions, essays with particular or different words, different texts by modern authors, crosswords, picture description, research activities, etc.

11. The results of the answers to the question – *what in your opinion is the difference in the use of L1 and a TL* – are summarized in Table 4.1.

Differences in verbal activity between L1 and a TL user

L1	TL (expert user)
"pronunciation"	accent
huge memory stock about *lexical* items, lexical phrases	limited vocabulary
huge memory stock about *collocations, colligations*	very limited
huge memory stock about *primings, the ways to break* them	very limited
huge memory stock about *grammatical* structures	limited
knows *a range* of *genres*	mostly neutral
wide range of *communicative strategies*, conversational frames	limited
wide range of *texts* (rhymes, stories, myths, legends, fiction, school subject texts, etc.)	textbooks
knows routine language, ritual conversation	conscious, learned, heavy
automatism in grammar and vocabulary use	concentrate on the form, hence, lose nuances of meaning
intuition about grammar I	conscious knowledge
intuitive in language *choice*	hesitant
systemic + idiomatic	systemic
regular *variation*	rules, fixed
breaks rules	'makes mistakes'
language play, *imaginative play with shared knowledge*	fixed
creative	more rule-bound
fluent	restricted, halting
spontaneous	laboured
many possibilities (variants) to perform different *tasks*, to work	restricted
use it everywhere, often, *rich environment*	only with foreigners, at the university
ellipsis	full forms
many colloquialisms	neutral
repetitions, echoes, other *figures of speech*, expressive language, emotions	direct, rigid, rule-bound
economical, *quick*	slow, hesitant
intimacy, informality*, modality*	neutral, formal
natural	unnatural
think in L1	L1 thinking process behind the expression of ideas in a TL
exposed from birth	taught later in adulthood
confident in yourself	hesitant, afraid of mistakes
takes time and effort to start reading in the L1 (the causes are different than in the TL)	takes time and effort to start reading in a TL
"feel free about the L1 and with it", feeling the language	tied up
personalized knowledge of the smallest, deepest meanings	foreign, alien
easy to retrieve, quick reaction	difficult to find a necessary word
understanding of speech even if there are	each unknown word becomes a block
unknown words	to understanding
very high level of use	"never perfect"

It is demonstrated by these answers that the main difference in the use of L1 and a TL lies in the aspect of creativity, i.e. the difference lies in the huge memory stock of lexical items, collocations, colligations, primings, the ways to break them, grammatical structures, a wide range of genres, communicative strategies, conversational frames, texts, discourses, a certain automatism, knowledge of the routine, ritual, systemic, and variation, the breaking of rules, language play, imaginative play with shared knowledge, verbal creativity, fluency, spontaneity, that requires quick reaction, rich environment, many possibilities (variants) to perform different tasks, and emotions, intuition, imagination, modality.

That proves our theoretical findings presented in Part One.

Thus, **the following conclusions can be drawn from the received results.**

1. The main difference in the use of L1 and the TL lies in the creativity aspect, i. e. knowledge of TL linguistic and communicative creativity, as well as its creative use within the TL.

2. The available evidence indicates that TL users are mostly reproductive in their speech. They try to be creative. However, they do not know how. They need special training in the creative TL use.

3. The received results allow us to claim that the awareness of creativity in TL use or creative TL use, as well as methodological training in the realization of the creative approach to TLS are at a generally low level at present; the creative aspects in speech and methods of their utilization are overlooked. The theory of creativity and linguistics (1.1, 1.2, 2.1, 2.2) might help in this respect.

4. Some respondents still consider that creativity cannot be trained in TL learners because of the assumed beliefs that it is an inborn quality – *humanity is creative per se, there is no purpose in its training, it needs special states of the mind* (e. g., *inspiration*), and that *technology can substitute it*. Nevertheless, the respondents stress their need and interest in creativity within the TL. The investigations in corpus linguistics (1.2) provide ample empirical data of verbal creativity in grammar, in vocabulary, in everyday speech, which can be utilized in TLS. The increased development of computer software will assist the research process.

5. Creativity within TL use is understood in terms of play, a funny occupation that has little place in TL classroom. It is not considered to be connected with serious language study. Teachers regard it to be an additional load.

6. The linguistic aspect of TL creativity and creative TL use needs more attention in the TL classroom. Creativity within the TL is viewed in psychological and pedagogical terms. Creativity is mainly connected with motivation (desire), general thinking abilities, and personality traits, but not with verbal competences and skills themselves. Structuring material for promoting TLS, verbal creative competence and performance should be taken into account (1.2, 2).

7. The ways and means of TL verbal creativity are not purposefully trained in TL learners. TL users are afraid to experiment with the language. The awareness of the catalysts stimulating creativity and blocks inhibiting it (1.1.5), as well as creative methods and techniques may aid creative verbal activities and predispositions.

8. The methodology of teaching verbal creativity to TL users is a challenging task, as well as the exploration of its implementation into the TL teaching and learning practice and assessing the results. In the present dissertation an attempt is made to describe a methodology of teaching verbal creativity. The teaching of language may be better informed by understanding its creative character, including the creative character of everyday language, and incorporating the teaching of verbal creativity into the language classroom. The theoretical and empirical investigation of the present dissertation provides a tool for teaching and learning verbal creativity.

Phase Four

The rate of creative activities (according to the definition worked out by the researcher in 3.1) in the total amount of activities in a course book for TLS (Student's books, or Pupil's books, or Class books) has been measured. The rates of creative activities in different course books are represented as follows.

1. Viney,P. and Hartley,B. (1998). *Streamline English. Departures*. Beginners. OUP	- 98%
2. Viney,P. and Hartley,B. (1998). *Streamline English. Connections*. Pre-Intermediate. OUP.	- 98%
3. Viney,P. and Hartley,B .(1997). *Streamline English. Destinations*. Intermediate. OUP.	- 98%
4. Viney,P. and Hartley,B.(1997). *Streamline English. Directions*. Upper-Intermediate. OUP.	- 98%
5. Soars,J. and L. (2001). *New Headway*. Pre-Intermediate. OUP.	- 37%
6. Soars,J. and L. (2003). *New Headway*. Intermediate. OUP.	- 37%
7. Soars,J. and L. (2003). *New Headway*. Upper-Intermediate. OUP.	- 75%
8. Soars,J. and L. (2003). *New Headway*. Advanced. OUP.	- 78%
9. Abbs,B., Worrall,A., Ward,A. (1997). *Splash*. Books 1. Longman, Zvaigzne ABC. (only reproductive activities in a game-like way).	- 0%
10. Abbs,B., Worrall,A., Ward,A. (1997). *Splash*. Books 2. Longman, Zvaigzne ABC. (only reproductive activities in a game-like way).	- 0%
11. Bourke,K. (1996). *The Jungle Grammar Book 1*. OUP.	- 100%
12. Bourke,K. (1996). *The Jungle Grammar Book 2*. OUP.	- 100%
13. Abbs,B., Freebairn,I., Clegg,J., Whitney,N. (1989). *Studying Strategies 4*. Longman.	- 50%
14. Gerngross,G., Puchta,H. (2000). *Playway to English*. Book 1. CUP.	- 100%

15. Strange,D. (1991). *Chatterbox*. Book 1. OUP.	- 0%
16. Strange,D. (1991). *Chatterbox*. Book 2. OUP.	- 0%
17. Holderness,J.A. (1991). *Chatterbox*. Book 3. OUP.	- 0%
18. Holderness,J.A. (1991). *Chatterbox*. Book 4. OUP.	- 0%
19. Gerngross,G., Puchta,H. (2000). *Join In*. Starter. CUP.	- 84%
20. Gerngross,G., Puchta,H. (2000). *Join In*. Book2. CUP.	- 100%
21. Hutchinson,T. (2000). *Project*. Book 2. OUP.	- 14%
22. Hutchinson,T. (2000). *Project*. Book 3. OUP.	- 18%
23. Hutchinson,T. (2000). *Project*. Book 4. OUP.	- 17%
24. Newbrook,J., Newbrook,N., Kenny,N. (1995). *Accelerate. A Skills-Based Short Course.* Upper-Intermediate. Oxford: Heinemann.	- 50%
25. Lodge,P., Wright-Watson,B. (1995). *Accelerate. A Skills-Based Short Course.* Intermediate. Oxford Heinemann.	43%:
26. Balley,S., Humphreys,S. (1995). *Accelerate. A Skills-Based Short Course.* Elementary. Oxford: Heinemann.	- 45%
27. Scott-Malden,S., Wilson,J. (1995). *Accelerate. A Skills-Based Short Course.* Beginner. Oxford: Heinemann.	- 42%
28. Bowker,D., Lodge,P. (1995). *Accelerate. A Skills-Based Short Course.* Starter. Oxford: Heinemann. -77%	
29. Greenall,S. (1997). *Reward.* Starter. Oxford: Heinemann.	- 0%
30. Greenall,S. (1997). *Reward.* Elementary. Oxford: Heinemann.	- 1%
31. Greenall,S. (1997). *Reward.* Intermediate. Oxford: Heinemann.	- 27%
32. Greenall,S. (1997). *Reward.* Upper-Intermediate. Oxford: Heinemann.	- 37%
33. Greenall,S. (1995*). Move Up*. Intermediate. Oxford: Heinemann.	- 26%
34. Cunningham,S., Moor,P. (1998). *Cutting Edge. A Practical Approach to Task-Based Learning.* Intermediate. Longman.	- 31%
35. Bell,J., Gower,R. (1997*). Matters*. Elementary. Longman.	- 10%
36. Bell,J., Gower,R. (1997*). Matters*. Pre-Intermediate. Longman.	- 10%
37. Bell,J., Gower,R. (1997*). Matters*. Intermediate. Longman.	- 10%
38. Bell,J., Gower,R. (1997*). Matters*. Upper-Intermediate. Longman.	- 10%
39. Harris,M., Mower,D., Sikorzynska,A. (2000). *Opportunities*. Pre-Intermediate. Longman.	- 24%
40. Whitney,N. (2001). *Dream Team 2*. OUP.	- 9%
41. Paul,D. (1993). *Find Out 5*. Elementary. Oxford: Heinemann.	- 100%
42. Krīgere, G. (1998). *Enjoy 1*. Riga: Raka.	- 8%
43. Krīgere, G. (1998). *Enjoy 1*. Activity Book. Riga: Raka.	- 7%
44. Krīgere, G. (2005). *Ar gudru ziņu 3. klasei, angļu valoda praktikums 1*. Riga: Raka.	- 7%
45. Bowler,B. and Parminter,S. (2001). *Happy Earth*. Book 1. OUP.	- 4%
46. Bowler,B. and Parminter,S. (2001). *Happy Earth*. Activity Book 1. OUP.	- 3%

Thus, there are only few course books that are fully creative (total 10, e. g., numbers 1, 2, 3, 4, 11, 12, 14, etc.). Other course books incorporate some creative activities. There are course books that are aimed only at reproductive activities (total 8, e. g., numbers 9, 10, 15, 16, etc.). That proves most students' and teachers' belief that the creative use of the TL is not taught directly and systematically in the contemporary language classroom, as it is seen from the questionnaire above.

The creative activities found in the course books may be classified (according to the system of the verbal creativity proposed and discussed in 1.2.2 and 3.2) to include (in italics, next to the activity are written course book titles only in which this activity was found):

I. Linguistic competence:

1. Linguistic form category: add words to the given list; make word/sentence lists;

find these things in the lists; form derivatives (various exercises); write questions; make up a sentence; write rhyming words; report to a third person what happened; synonyms to words and their associations (*Streamline, Headway*); direct representation of the language play (*Streamline*); find as many examples as you can of; find abbreviations to the following (*Streamline*); convert (e. g., verbs into nouns; verbs into adjectives); edit; write homophones (*Headway),* what is special about the following words/verbs.

2. Semantic content/concept/function category: make idea lists; transform affirmative sentences into negative/interrogative; give short answers; classify/divide words into groups; read the text and change pictures into words; discussion/creation of proverbs and their themes (*Streamline*); play with layers of meaning in texts (*Streamline, Headway)*; direct representation of language functions; read the sentences/texts (with phrasal verbs) and note which meaning you think is being used (*Streamline)*; choose the best alternative (*Streamline, Headway*); find the meanings (out of the given three choices) of these phrases from the text(*Streamline*); find words/numbers which mean the following (e.g., two fat ladies); explain; put in the correct sequence; explain why; paraphrase/define/explain; edit; listen and take notes under the following headings*(Headway*); compare the use or absence of pronouns in the following sentences; collocations or combinations; vocabulary guessing (find out the meanings of the following words from context); listen for specific points; etc.

3. Pragmatic frame category: make mind maps; make notes; points of view; re-write in a different style (formal/informal letter; colloquial/literary text); varieties of the English language/regional accents *(Streamline*); read the text in various tempos/voices/with various emotions; paraphrase; give definitions; direct representation of the types of discourse; play with ways of representation (*Streamline)*; counterfactual statements (work with epigrams in *Headway* advanced); in what situations would you say the following.

II. Communicative competence: jigsaw reading; jigsaw listening (*Headway*); reading for information; information gap filling; make up an interview, mind maps, notes, a pie-chart; teaching how to roleplay; the diagram shows the most important uses of "have", write phrases with them making a poster for your classroom wall showing the uses of "have", add new uses and expressions; problem solving; use of imagination; speculation; vocabulary guessing; "imaginatively presented written and spoken texts and fully integra-ted creative language tasks" (*Streamline)*; find out if/how you could teach something that another student might like to learn (*Streamline*); give shortly; complete; collect a text; combine; games *(Streamline,* course books for young learners); crosswords; stepping stones (*The Jungle Grammar Book*); work alone, group work, and pair work (*Headway*).

III. Performance: write a sentence/paragraph/story/essay/advertisement/description/ dialogue (mostly a controlled or guided activity); write a poem (*Streamline)*; discuss questions related to the text; tell/re-tell a story; re-tell a story from a different point of view; discuss topics; interview; imagine a story; role-play; act out these situations; speak for one minute non-stop on the given topic; problem solving activities; follow the picture and tell the story; complete the form/questionnaire; summarize the story for…; assemble a class newspaper; say what you think about; invent/design a …, give instructions to use it, tell another student how to use it; change the story into dialogue; reading for information; do a project; listen and make notes.

Thus, **the results have been summarized as follows**.

1. Activities in the analyzed course books predominantly develop TL learners' reproductive skills, concentrating rather on controlled than creative activities. They limit language use to transactions and polite socializing.

2. Only few course books fully integrate creative language tasks (*Streamline* all books, *Headway* upper-intermediate and advanced, *Join In* books 1, 2, *Find Out 5, The Jungle Grammar Books, Accelerate* starter; *Upstream, 2005*).

3. There are creative activities found in the analyzed course books, which develop TL linguistic and communicative competences and performance, utilizing various creative learning/teaching methods. However, they are dispersed among various books and their rate among other activities is very low. Many more instances of TL use (described in 2.2 and 3.2) are not included.

4. The creative activities, even if presented in the course books, are dispersed among various books. Their rate, if compared with other activities, is very low. They are not used in a systemic way to develop TL learners' competences and performance. Thus, they do not relevantly contribute to TL learners' fluent, flexible, original, elaborate, and appropriate speech to ensure active creative production of language as well as its reception.

5. The texts in the course books are to a high degree brushed up to the most frequent, neutral, prototypical, direct uses of language. There are no text samples presenting variety, diversity, originality, creativity of actual, colourful and playful language use, word play. Students are not aware of the delicacy and subtlety of how speech creativity is realized in spoken interaction.

6. Creative language competence is not taught directly and purposefully.

7. Creative language skills are not taught systematically. Performance activities are task-based, process-based, or skills-based (which are mostly reproductive ones – point 1).

They are not aimed at the development of TL learners' creativity, which is performance according to the understanding of verbal performance elaborated in 1.2.2, Fig. 1.2.

8. Creative activities and creative methods and strategies gradually, slowly permeate the TL teaching/learning process. Course books published more recently (e. g., *Upstream*, 2005) include more creative activities than those published earlier.

CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

The study has proved that the theme of the research is very topical. Latvia, being a full member of the European Union, develops diverse contacts with the world community. In this situation the target language is a key to success and productivity in all spheres of life. That puts forward new requirements to the level of the target language acquisition, which is characterized by the access to linguistic creativity.

The undertaken theoretical and empirical research has demonstrated that language use is acknowledged to be a dynamic creative performance. In the dissertation an attempt has been made to investigate verbal creative aspect in TL use on purely linguistic grounds to ensure TL users' communicative competence and proficiency on the creative level.

In the course of the undertaken theoretical and empirical research the goal of the investigation has been achieved and the objectives are fulfilled.

The findings of the exploration are the following.

1. A systemic approach to the investigation of verbal creativity in TL use has been formulated and scientifically grounded. The study has shown that, as a system, the creative verbal activity includes the creative aspect, huge memory stock, a wide range of language rules and communicative norms plus creative linguistic and communicative performance. It also involves a well-developed imagination and verbal intuition. The creativity aspect in linguistics has been singled out. The model of the creativity aspect in linguistics comprises knowledge of language and speech creativity, knowledge of communicative creative strategies within language and speech (competences); and the actual use of the linguistic and communicative knowledge creatively in socio-cultural contexts (performance).

2. The notion of verbal creativity in TL use is defined and scientifically grounded. The research apparatus has been elaborated and piloted. It entails verbal creativity concepts and main characteristics, its levels and layers, its measure of assessment, its process and stages, factors enhancing and blocking verbal creativity.

3. Tables measuring verbal creativity in TL use are offered for practical application. It is clear from the review of the research on creativity assessment that the bulk of the work in this area has been on instrument development. However, it referred to general creativity measures. Domain-specific research on verbal creativity in TL use still needs elaboration and validation. The measuring tables worked out in the course of the present study were an attempt to cover the gap in this field. They have demonstrated to be effective in the measurement of TL users' speech. More longitudinal studies of its validity would be useful. In addition, more attention to

reliability would strengthen the tests and make them more useful to teachers and researchers.

Counselors need training in ways of evaluating and selecting creativity tests and in ways of using them in counseling. At this point in time, there are no counselors who are even qualified to train others in the uses of these instruments.

4. A model of the creative approach to TLS aimed at English as a TL has been worked out; the goals, content, methods of the creative approach, as well as measurements of its assessment have been identified.

5. The evidence of the empirical part of this study supports the assumed hypotheses that observing the creativity aspect of language use by TL learners (both school and university learners as well as teachers in their practical work) exerts a positive impact on their linguistic and communicative performance thus ensuring their communicative competence and proficiency on the creative level as represented in the TL users' verbal written and oral end-products. The ways and means of the TL verbal creativity should be purposefully trained in TL learners. The methodology of creativity worked out in the dissertation might provide necessary tools in this respect.

The empirical investigation has revealed that predominantly fluency in the linguistic form, though at the reproductive level, develops in TL users' speech. The other characteristics (flexibility, originality, elaboration) and layers (semantic content/concept, pragmatic frame) of verbal creativity need more attention in the TL classroom, as well as in the research to promote TL users' creativity.

It is shown that verbal creativity can be a marker of not only TL users' creative dispositions, but also TL users' linguistic competence, communicative competence, and proficiency, an "externalization of the learner's growing multicompetence" (Belz, 2004: 330). It is the skill of the creative language transformation and combination that provides further language development, working towards proficiency, in TL users. The results support the advanced in the beginning of the research hypothesis that verbal creativity can be taught and enhanced to a higher level, if supported by adequately developed teaching aids and methods.

6. The results of the questionnaire support the findings described in the previous point 5 and also, additionally, demonstrate the advanced in the beginning of the research hypothesis that the main difference in the use of L1 and the TL lies in the creativity aspect. The stress in TLS should be laid on the creative linguistic competences and performance. The awareness of the verbal creative aspect should be raised. TL users should have a systemic understanding of creativity in language use and should be systematically trained in the realization of the creative approach to TLS. The students should be given more possibilities to be creative and to create.

195

7. The analysis of the course books for TL learners has demonstrated that activities in the analyzed course books develop predominantly reproductive skills in TL students, concentrating rather on controlled than creative activities. New learning materials, incorporating the verbal creativity aspect, should be developed. They should raise creativity consciousness in students, awareness of verval creativity, train creative verbal strategies and techniques, involve into creative verbal activities. The learning process should be organized in a systematic and a systemic way to directly and purposefully develop TL creative competences and performance. The text samples should present variety, diversity, originality, creativity of actual, colourful language use, language play. Students should be aware of the delicacy and subtlety of how speech creativity is realized in spoken interaction by examining real data. Creative activities and creative methods and strategies gradually, slowly permeate TL teaching/learning process. Course books published more recently (e. g., Upstream, 2005) include more creative activities than those published earlier. The systemic approach to verbal creativity in TL use elaborated in the dissertation may serve as the framework for materials development.

8. A classification of creative activities has been created and offered for practical use. It can be utilized in materials development for TL learners.

SUGGESTIONS FOR FURTHER RESEARCH

1. The undertaken investigation is only an initial step for further research. Future research can begin at that point and benefit from the problems which became apparent in conducting this study. It would be challenging to explore TL users' verbal creativity more deeply and widely in all areas of TL teaching and learning.

2. Accounting accuracy, there is comprehensive research and the collected data, however, in the case of TL users' verbal creativity, especially spoken discourse, data have scarcely begun to be assembled and descriptions still need be provided. In grammar this is less problematic to a certain extent, as accounts of standard grammar are extensive and detailed. The scope to which "pattern forming and re-forming tendencies are manifest" (Carter, 2004:210) in TL users' oral and written speech would be a starting point.

Speaking about vocabulary, too, the accounts of core vocabulary and dominant primings are thoroughly described; nevertheless, TL users' verbal creativity with vocabulary – lexis, meanings, idioms, stylistic means, routine chunks of language, etc. – also requires further investigation.

With regard to the pragmatic frame, there is an open field to research available concerning TL users' operations with genres, contexts, realities, types of interaction, social roles, etc. The increased development of computer software will assist the research process.

3. Measurement of the TL users' verbal creativity is a thorny problem. As soon as there is no reliable test on verbal use concerning the TL users' creativity validated upon extensive data, the researcher devised and utilized the measuring tables on the basis of the deep investigation undertaken in Part One of the present research. It is certainly encouraging enough to warrant further testing with perhaps more subjects and more teachers involved, which would help to completely elaborate the methods of creativity assessment in applied linguistic studies. More research is necessary into the characteristics of creativity according to different age groups, forms and years. There are further challenges in identifying the content of teaching verbal creativity according to its levels and layers. Another necessary future direction is the search for means of measurement of other categories of verbal creativity – process, personal characteristics, and environment. The most commonly used instrument for measuring creative thinking, the Torrance tests, needs to be adapted for TLS and administered in comparison with L1 scores. However, they have the unfortunate quality of being long and difficult to administer and to score. As a result, many researchers sour on the use of a strategy that requires such an investment of time, and are not willing to investigate alternatives.

4. The methodology of teaching verbal creativity to TL users is one more challenging task, as well as the exploration of its implementation into the TL teaching and learning practice and assessing the results. The teaching of language may be better informed by understanding its creative character, including the creative character of everyday language, and incorporating the teaching of verbal creativity into the language classroom. Carter (2004:213) observes that "the idea that creativity exists in a remote world of literary "genius" can be demotivating to the apprentice student of literature [and language], especially where a second or foreign language literature [and language] is taught" (additions – I.S.). A system of creative activities and exercises developing the TL users' verbal creativity can be elaborated on the basis of the present investigation. There are a number of problems that should be solved: the coordination of the teaching methods with different age groups, the elaboration of the studying content, and the development of the system of work in this direction.

5. There are challenges in accounting for the creative function of dialogism in the TL users' oral and written speech and verbal products, which can involve voicing, re-voicing, parodies, representation, reaccenting for various purposes of, for example in academic frames, polemic, critique, etc.

6. There are possibilities for examining varying degrees of creativity in the TL users' phatic communication. The increased development of the video means may assist the research process.

7. Research into material development for TL users that exposes learners to more open-ended, diverse and creative aspects of language may be developed. Such material will foster reflection on creative language use, creativity within the TL, in different socio-cultural contexts, types of discourse, the ways of its manifestation.

The current study does not claim to be more than the beginning in the research on creative TL use. But it does suggest that an integrated approach to language is needed and provides the basis for a better design which can more confidently approach the problems of applied linguistics, in particular, the question of target language study and acquisition.

BIBLIOGRAPHY

1. Adolphs, A. and Carter, R.A. (2003). Creativity and a Corpus of Spoken English. In S. Godman, T. Lillis, J. Maybin, and N. Mercer (Eds.), *Language, Literacy and Education: A Reader.* Stoke-on-Trent: Trentham Books, 247 – 262.

2. Agamdzhanova, V.I. et al. (1988). *Problem Solving Approach to Teaching Foreign Languages at the University: Methods Aid.* P.Stuchka LSU, Department of Foreign Languages. Riga.

3. Albert, Á. and Kormos, J. (2004). Creativity and Narrative Task Performance: An Exploratory Study. *Language Learning*, 54:2, 277 – 310.

4. Alexandrov, D. and Struchkov, A. (1993). Bakhtin's Legacy and the History of Science and Culture: An Interview with Anatolii Akhutin and Vladimir Bibler. *Configurations 1.3*: 335 – 386.

5. Allen, J.P.B. and Corder, S.P. (Eds.) (1973). *The Edinburg Course in Applied Linguistics.* Vol.1. London: Oxford University Press.

6. Altshuller, G. (1996). *And Suddenly the Inventor Appeared.* Worcester, Massachusetts: Innovation Center, Inc.

7. Amabile, T.M. (2001). Beyond Talent: John Irving and the Passionate Graft of Creativity. *American Psychologist*, 56, 4, 333 – 336.

8. Amabile, T.M. (1987). The Motivation to be Creative. In S.C. Isaksen (ed.), *Frontiers of Creative Research.* New York: Bearly Buffalo.

9. Amabile, T.M. Hadley, C.N., Kramer, S.J. (2002). Creativity Under the Gun. *Harvard Business Review,* 80.2002, 8, 52-61.

10. Amabile, T.M. and Gryskiewitz, N.D. (1989). The Creativity Environment Scales: Work Environment Invetory. *Creative Research Journal*, 2(4), 231 – 253.

11. Anderson, I.W. and Krathwohl, D.R. (Eds.) (2001*). A Taxonomy for Learning, Teaching and Assessing: A Revision of Bloom's Taxonomy of Educational Objctives.* New York: Longman.

12. Aronoff, M. and Fudeman, K. (2005). *What is Morphology?* UK: Blackwell Publishing.

13. Asher, J. (1982). Learning *Another Language Through Action: The Complete Teacher's Guide Book.* Las Gatos, California: Sky Oaks Productions.

14. Asher, R.E. (Ed.) (2000). *The Encyclopedia of Language and Linguistics.* Vol. 1,2,4,9. Oxford, New York, Seoul, Tokyo: Pergamon Press.

15. Bachman, L. (1995). *Fundamental Considerations in Language Testing.* Oxford: OUP.

16. Bachman, L. (2004). *Statistical Analyses for Language Assessment*. CUP.

17. Baer, J. (1999). Domains of Creativity. In M.A. Runco, S.R. Pritzker (Eds.-in-chief), *Encyclopedia of Creativity*. San Diego, etc.: Academic Press, 591 – 596.

18. Baine, M.D.S. and Hardy J.A. (1982). On What Case Categories There Are, Why They Are, And How They Develop: an Amalgam of a Priori Considerations, Speculation, And Evidence From Children. In E.Wanner and R.Gleitmann, *Language Acquisition – the State of the Art*. Cambridge: Cambridge University Press.

19. Bakhtin, M. (1986). The problem of Speech Genres. In C.Emerson and M.Holquist (Eds.), *Speech Genres and Other Late Essays*. Austin, Texas: U of Austin P, 60-102.

20. Bakhtin, M. (1981). *The Dialogic Imagination*. Austin: University of Texas Press.

21. Barron, F. and Harrington, D.M. (1981). Creativity, Intelligence and Personality. *Annual Review of Psychology*, 32, 439 – 476.

22. Barron, F. (1963). *Creativity Person and Creative Process*. New York: Holt, Reinhart and Winston.

23. Bassnett, S. and Grundy, P. (1993). *Language Through Literature: Creative Language Teaching Through Literature*. Longman: Pilgrims.

24. Bateson, G. (1972). A Theory of Play and Fantasy. In G. Bateson (Ed.) *Steps to an Ecology of Mind*. New York: Ballantine Books, 177 – 193.

25. Bell, N.D. (2005). Exploring L2 Language Play as an Aid to SLL: A Case Study of Humour in NS-NNS Interaction. *Applied Linguistics*, 26/2, 192 – 218(27).

26. Belz, J.A. and Reinhardt, J. (2004). Aspects of Advanced Foreign Language Proficiency: Internet-Mediated German Language Play. *International Journal of Applied Linguistics,* 14, 3, 324 – 361.

27. Bickerton, D. (1967). The Language Bioprogram Hypothesis and Second Language Acquisition. In W.E. Rutherford (Ed.), *Language Universals and Second Language Acquisition*. Philadelphia: John Benjamins Publishing House.

28. Blair, R.W. (Ed.) (1982). *Innovative Approaches to Language Teaching*. Rowley, Mass.: Newbury House.

29. Bleich, D. (1997). *Genre Theory and the Teaching of Writing*. Conference on College Composition and Communication. Phoenix.

30. Bloom, M.W. (1956*). Taxonomy of Educational Objectives: The Classification of Educational Goals: Handbook I: Cognitive Domain*. New York: Longmans, Green and Co.

31. Bloomfield, L. (1933). *Language.* New York: Holt.

32. Boden, M. (1991). *The Creative Mind: Myths and Mechanisms*. New York: Basic.

33. Broner, M.A., Tarone, E.E. (2001). Is It Fun? Language Play in a Fifth-Grade Spanish Immersion Classroom. *The Modern Language Journal*, 85, iii, 363 – 379.

34. Brumfit, C.J. (1985). Creativity and Constraint in the Language Classroom. In R.Quirk and H.G.Widdowson (Eds.), *English in the World: Teaching and Learning the Language and Literature.* Cambridge: Cambridge University Press, 148 – 157.

35. Buelter, F.G. (1985). The Teacing Process: A Unified Interactive Model, Part Three. *Educational Technology*, 11, 11 – 47.

36. Canale, M. and Swain, M. (1980). Theoretical Basis of Communicative Approaches to Second Language Teaching and Testing. *Applied Linguistics*, 1/1, 1 – 47.

37. Carey, L.J. and Flower, L. (1998). Foundations for Creativity in the Writing Process. Rhetorical Representations of Ill-Defined Problems. In J.A.Glover, R.Ronning, C.R.Reynolds (Eds.), *Handbook of Creativity. Perspectives on Individual Differences.* NY: Plenum Press, 283 – 304.

38. Carey, S. (1978). The Child as Word Learner. In M.Halle, J.Besman, and G.A.Miller (Eds.), *Linguistic Theory and Psychological Reality.* Cambridge, MA: MIT Press, 264 – 293.

39. Carter, R.A. (2004). *Language and Creativity. The Art of Common Talk.* London: Routledge.

40. Carter, R.A. (1999). Common Language: Corpus, Creativity and Cognition. *Language and Literature*, 8/3, 195 – 216.

41. Carter, R.A. and McCarthy, M.J. (1995). Discourse and Creativity: Bridging the Gap between Language and Literature. In G.Cook and B.Seidlhofer, *Principle and Practice in Applied Linguisics. Studies in Honour of H.G. Widdowson.* Oxford: Oxford University Press, 303 – 321.

42. Carter, R. and McCarthy, M. (2004). Talking, Creating; International Language, Creativity, and Context. *Applied Linguistics*, 25/1, 62 – 88.

43. Cattell, R.B. and Butcher, H.J. (1968). *The prediction of achievement and creativity.* New York: Bobbs - Merrill.

44. Chi, M. (1997). Creativity: Shifting Across Ontological Categories Flexibly. In T. Ward, S. Smith and J. Vaid (Eds.), *Creative Thought: An Investigation of Conceptual Structures and Processes.* Washington DC: American Psychological Association.

45. Chomsky, N., Halle, M. (1968). *The Sound Pattern of English*. New York: Harper and Row.

46. Chomsky, N. (1965). *Aspects of the Theory of Syntax*. New York: Massachusetts Institute of Technology Press.

47. Clark, I.L. (1999). Addressing Genre in the Writing Center. *The Writing Center Journal,* Vol. 20, Fall/Winter, 1: 6 – 31.

48. Collie, J. and Slater, S. (1997). *Short Srories for Creative Language Classroom*. Cambridge: Cambridge University Press.

49. *Collins English Dictionary*. (1991). Aylesbury, England: Harper Collins Publishers.

50. Cook, G. (2003). *Applied Linguistics*. Oxford: OUP.

51. Cook, G. (2000). *Language Play, Language Learning*. Oxford: OUP.

52. Cook, G. (1992). *Discourse.* Oxford: Oxford University Press.

53. Cook, V. (1991). *Second Language Learning and Language Teaching*. London: Edward Arnold, a Division of Hedder and Stoughton.

54. Cranmer, D. And Laroy, C. (1992). *Musical Openings: Using Music in the Languge Classroom*. Longman, Pilgrims.

55. Creswell, J. (2003). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches.* Thousand Oaks, California: Sage Publications.

56. Cropley, A. J. (1999). Creativity and Cognition: Producing Effective Novelty. *Roeper Review*, 21, 253 – 260.

57. Crystal, D. (1999). *The Penguin Dictionary of Language*. 2nd ed. London:Penguin Books.

58. Csikszentmihalyi, M. (1999). Implications of a Systems Perspective For the Study of Creativity. In R.J. Sternberg (Ed.), *Handbook of Creativity*. Cambridge: CUP, 313 – 335.

59. Csikszentmihalyi, M. (1996). *Creativity: Flow and the Psycholoy of Discovery and Invention.* New York: Harper Collins.

60. Cunningham, B. F. & Torrance, E. P. (1995-1966). *Imagi/Craft series in creative development.* Boston: Ginn.

61. Dacey, J.S. and Lennon, K.H. (1998*). Understanding Creativity: The Interplay of Biologica , Social and Psychological Factors.* San Francisco: Jossey-Bass.

62. Dave, R.H. (1975). *Developing and Writing Behavioural Objectives*. (R.J. Armstrong, ed.). Educational Innovators Press.

63. Davis, A. (1996). Proficiency or the Native Speaker: What Are We Trying to Achieve in ELT? In G. Cook and B. Seidlhofer (Eds.), *Principle and Practice in Applied Linguistics*. Oxford: Oxford University Press.

64. Davis, G.A. (1992). *Creativity is Forever*, 3rd ed. Dubuque, IA: Kendall/Hunt.

65. Davis, G.A. (1981). Personal Creative Thinking Techniques. *Gifted Child Quaterly*, 25: 99 – 101.

66. Davis, G.A. (1973). *Psychology of Problem Solving*. NYC: Basic Books.

67. Davis, S.J. and Johns, J. (1989). Students and Authors: Helping Gifted Students Get Published. *Gifted Child* Today, 12(6), 20 – 22.

68. Davis, G.A. and Rimm, S.B. (1993). *Education of the Gifted and Talented.* 3rd ed. Boston, London, Toronto, etc.: Allyn and Bacon.

69. Davis, G.A.and Rimm, S.B. (1989). *Education of the Gifted and Talented.* Prentice-Hall, Englewood Clifs, New Jersey.

70. Davis, G.A., Scott, J.A. (1971). *Training Creative Thinking*. New York, Chicago, etc.: Holt, Rinehart and Winston, Inc.

71. Day, L. (1999*). A Comparison of British Sign Language (BSL) and Australian Sign Language (Auslan).* XIII World Congress of the World Federation of the Deaf, July, Brisbane, Australia.

72. Day, L. (1991). *Practical Intuition for Success*. Harper-Hollins.

73. De Bono, E.P. (1997). *De Bono's Thinking Course (Revised and Updated).* London: BBC Books.

74. De Bono, E.P. (1991). *The 5-Day Course in Thinking*. London: Penguine Books.

75. De Bono, E.P. (1976). *CORTVI, Teacher's Handbook, Thinking Action*. New York: Pergamon Press.

76. De Bono, E.P. (1973). *CoRT Thinking*. Elmsford, NY: Pergamon.

77. De Bono, E.P. (1970). *Lateral Thinking: Creativity Step by Step.* New York: Harper-Collins.

78. Dewey, J. (1933). *How We Think*. Boston: DC Health and Co.

79. DiPego, G. (1973). *Imagination Express: Saturday Subway Ride.* New York: D.OK. Publishers, Inc.

80. Dulay, H.C. and Burt, M.K. (1980). On Acquisition Order. In W.F. Sasha (Ed.), *Second Language Development: Trends and Issues.* Tubingen: Narr, 265 – 327.

81. Dulay, H.C. and Burt, M.K. (1975). Creative Construction in Second Language

Learning and Teaching. In K.B. Marina and C.D. Heidi (Eds*.), On TESOL 1975: New directions in second language learning, teaching, and bilingual education*. Washington, D.C.: TESOL, 21 – 32.

82. Eberle, B.F. (1971). *Scamper: Games for Imagination Development*. Buffalo, NY: DOK.

83. Eberle, B. and Stanish, B. (1985*). CPS for Kids*. Carthage, IL: Good Apple.

84. Eisenmann, R. (1997). Mental Illness, Deviance and Creativity. In M.A.Runco (Ed.), *The Creative Research Handboo.* Vol.1, Cresskill, NJ: Hampton Press.

85. Ellis, R. (2003). *The Study of Second Language Acquisition*. Oxford: OUP.

86. Ellis, R. (1994). *Understandig Second Lnguage Acquisition*. Oxford: Oxford University Press.

87. Ellis, H.C. and Hunt, R.R. (1993). *Fundamentals of Cognitive Psychology*. 5th ed. Madison, Wisconsin, etc.: WCB Brown and Benchmark Publishers.

88. Fasko, D.,Jr. (1999). Associative Theory. In M. A. Runco and S. R. Pritzker (Eds.-in chief), *Encyclopedia of Creativity*. Vol.1, San Diego, etc.: Academic Press, 135-139.

89. Feldhusen, J.F. (1983). The Purdue Creative Thinking Program. In I.S. Sato (Ed.), *Creativity Research and Educational Planning*. Los Angelos, CA: Leadership Training Institute for the Gifted and Talented, 41 – 46.

90. Finocchiaro, M. and Brumfit, C. (1983). *The Functional-Notional Approach*. New York, NY: Oxford University Press.

91. Firth, J.R. (1957). *Papers in Linguistics 1934 – 1955*. London: OUP.

92. Frysztacka-Szkrobka, U. (1997*). Developing Communicative Competence of English as a Foreign Language by Training Creative Thinking*. Katowice: Wydawnictwo Uniwersytetu Ślaskiego.

93. Fuchs, H. und Mittelberg, E. (1993). *Klassiche und moderne Kurgeschichten*. Varianten-Kreativer Umgang-Interpretationsmethoden. Lehrerheft Cormelsen.

94. Furay, C. and Salevouris, M.J. (2000). The Methods and Skill of History: A Practical Guide. USA, Illinois: Harlan Davidson Inc.

95. Gardner, H. (1993). *Frames of Mind: the Theory of Multiple Intelligences*. 2nd ed. London: Fontana.

96. Gadner, H. (1982). *Art, Mind and Brain: A Cognitive Approach to Creativity*. New York: Basic Books.

97. Geeraerts, D. (1988). Cognitive Grammar and the History of Lexical Semantics. In B.

Rudzka-Ostyn (Ed.), *Topics in Cognitive Linguistics*. Amsterdam/Philadelphia: John Benjamins, 647 – 677.

98. Gerding-Salas, C. (2000). Teaching Translation: problems and solutions. *Translation Journal,* 4(3), 1 – 12.

99. Gerngross, G. and Puchta, H. (1992). *Creative Grammar Practice: Getting Learners to Use Both Sides of the brain.* Longman: Pilgrims.

100. Getzels, J.W. (1987). Problem Finding and Creative Achievement. *Gifted Students Institute Quarterly*, 12(4), 131 – 134.

101. Gibbs, R.W., Jr. (1999). Metaphor. In M.A. Runco and S.R. Pritzker (Eds.-in-chief), *Encyclopedia of Creativity*. Vol. 1, San Diego, etc.: Academic Press, 209-219.

102. Goffman, E. (1974). *Frame Analysis: An Essay on the Organization of Experience*. Cambridge, MA: Harvard University Press.

103. Gordon, W.J.J. (1974). *Making It Strange*. Books 1 – 4. New York: Harper and Row.

104. Gordon, W.J.J. (1961). *Synethics*. New York: Harper and Row.

105. Gordon, W.J.J. and Poze, T. (1973). *The Metaphorical Way of Learning*. Cambridge, MA: Synetics Educational Systems.

106. Gordon,W.J.J. and Poze, T. (1972a). *Teaching is Listening*. Cambridge, MA: SES Associates.

107. Gordon,W.J.J. and Poze, T. (1972b). *Strange and Familiar*. Cambridge, MA: SES Associates.

108. Gozzi, R., Jr. (1999-2000). The Power of Metaphor. *ECT*, Winter 1999-2000, 380-404.

109. Grellet, F. (1996). *Writing for Advanced Learners of English*. Cambridge: Cambridge University Press.

110. Guilford, J.P. (1977). *Way Beyond the IQ*. Buffalo, NY: Bearly Limited.

111. Guilford, J.P. (1967a). *The Nature of Human Intelligence*. New York: McGraw-Hill.

112. Guilford, J.P. (1967b). Creativity: Yesterday, Today, and Tomorrow. *Journal of Creative Behavior*, 1, 3 – 15.

113. Guilford, J.P. (1962). Creativity: Its Measurement and Development. In S.J. Parnes and H.E. Harding (Eds.), *A Source Book for Creative Thinking*. New York: Scribner, 151 – 168.

114. Guilford, J.P. (1959). Traits of Creativity. In H.H. Anderson (Ed.), *Creativity and its Cultivation*. New York: Harper.

115. Guiford, J.P. (1950). Creativity. *American Psychologist*, 5, 444 – 454.

116. Gumperz, J.J. (1976). Sociolinguistics and Communication in Small Groups. In J.B. Pride and J. Holmes (Eds.), *Sociolinguistics*. Penguin Books.

117. Gupta, A.F. (1997). Colonisation, Migration and Functions of English. In E.W. Schneider (Ed.), *Englishes Around the World 1: General Studies, British Isles, North America Studies in Honour of Manfred Görlach*. Amsterdam / Philadelphia: John Benjamins, 47 – 58.

118. Halliday, M.A. (1994). *An Introduction to Functional Grammar*. 2nd ed. London: Arnold.

119. Halliday, M.A. (1970). Language Structure and Language Function. In Lyons (Ed.), *New Horizons in Linguistics*. Harmondsworth: Penguin Books.

120. Halpern, D.F. (1996). *Thought and Knowledge: An introduction to Critical Thinking*. 3rd ed. Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.

121. Hartmann, R.R.K. and James, G. (2001). *Dictionary of Lexicography*. London/New York: Routledge.

122. Harris, Z.S. (1951). *Methods in Structural Linguistics*. Chicago.

123. Hatch, E. and Farhady, H. (1982). *Research Design and Statistics for Applied Linguistics*. Rowley, London, Tokyo: Newbury House Publishers, Inc.

124. Heinelt, G. (1974). *Kreative Lehrer/kreative Schüler* [Creative teachers/creative students]. Freiburg: Herder.

125. Helson, R. (1999). Personality. In M.A. Runco and S.R. Pritzker (Eds.-in-chief), *Encyclopedia of Creativity*. Vol.2, San Diego, London, etc.: Academic Press, 361-380.

126. Hess, N. and Pollard, L. (1995). *Creative Questions: Lively Uses of the Interrogatives*. Longman, Pilgrims.

127. Hill, D.A. (1990). *Visual Impact: Creative Language Learning Through Pictures*. Longman, Pilgrims.

128. Hocevar, D. and Bachelor (1989). *A Taxonomy and a Critique of Measurments Used in the Study of Creativity.*

129. Hockett, C.F. (1963). The Problem of Universals in Language. In J.H. Greenberg (Ed.), *Universals of Language.* Cambridge, Mass.: M.I.I. Press.

130. Hoey, M. (2005). *Lexical Priming. A New Theory of Words and Language*. London and New York: Routledge.

131. Holyoak, K.J. and Thagard, P. (1997). The Analogical Mind. *American Psychologist,* 52 (1), 35 – 44.

132. Hornby, A.S. (2004). *Oxford Avanced Learners' Dictionary*. Oxford: Oxford University Press.

133. Hudson, L. (1967). *Contrary Imaginations; a Psychological Study of the English Schoolboy.* Harmondsworth: Penguin.

134. Hymes, D. (1972). On Communicative Competence. In J.B. Pride and J. Holmes (Eds.), *Sociolinguistics.* Harmondsworth: Penguin Books, 269 – 293.

135. Hymes, D. (1961). Functions of Speech: An Evaluation Approach. In F. Gruger (Ed.), *Anthropology and Education.* University of Pennsylvania.

136. Ignatova, T.N. (1991*). Movement Games (Practical Ideas for Classroom Activities).* A Teacher's Book. Moscow: DOK and A.

137. Irigain, J. and Tsai, B. (1995). *Business English Recipes. A Creative Approach to Business English.* Harlow*,* Essex: Longman.

138. Isaksen, S.Y., Dorval, K.B., and Treffinger, D.J. (1993). *Creative Approaches to Problem Solving* (Revised Edition). Buffalo, NY: The Creative Problem Solving Group – Buffalo.

139. Isaksen, S.Y., Murdock, M.C. et al. (Eds.) (1993*). Understanding and Recognizing Creativity: the Emergence of a Discipline.* Norwood, New Jersey: Alex Publishing Coorporation.

140. Isaksen, S.Y. and Treffinger, D.J. (1991). Creative Learning and Problem Solving. In A.L. Costa (Ed.*), Developing Minds: Programs for Teaching Thinking.* Alexandria, VA: Association for Supervision and Curriculum Develpoment, 89-93.

141. Isaksen, S.Y. and Treffinger, D.J. (1985). *Creative Problem Solving: The Basic Course.* Buffalo, N.Y.: Bearly.

142. Johnson, K. (1982). *Communicative Syllabus Design and Methodology.* Oxford: Pergamon Institute of English.

143. Johnson, K. and Johnson, H. (Eds.) (1999). *The Encyclopedic Dictionary of Applied Linguistics. A Handbook for Language Teaching.* Backwell Publishers.

144. Kaltsounis, B. and Honeywell (1980). Additional Instruments Useful in Studying Creative Behaviour and Creative Talent. Part 4: Non-Commercially Available Instruments. *Journal of Creative Behaviour*, 14 (1), 56 – 57.

145. Katz, A.N. (1999). Psycholinguistics. In M.A. Runco and S.R. Pritzker (Eds.-in-chief), *Encyclopedia of Creativity*. San Diego, etc.:Academic Press, Vol.2, 479 – 489

146. Katz, J.J., and Fodor, J.A. (1963). The Structure of a Semantic Theory. *Language,* 39,

17 – 210.

147. Keating, D.P. (1980). Four Faces of Creativity: The Continuing Plight of the Intellectually Underserved. *Gifted Child Quarterly*, 24, 56 – 61.

148. Kerr, B., Gagliardi, C. (2003). *Measuring Creativity in Research and Practice.* http://courses.ed.asu.edu/kerr/ measuring_creativity.rtf

149. Kibrik, A.A., Kobozeva, I.M., and Sekerina, I.A. (Eds.) (2002). *Fundamental Trends of Modern American Linguistics.* 2nd ed. Moscow: Editorial URSS.

150. Kirschbaum, H. and Henderson, V.L. (Eds.) (1990). *The Carl Rogers Reader*. London: Constable.

151. Kirton, M.J. (1988). Adaptors and Innovators: Problem Solvers in Organizations. In K.Gr. Onhaug and G. Kaufmann (Eds.), *Innovation: A Gross-Disciplinary Perspective.* Oslo: Norwegian. Universities Press/Oxford University Press.

152. Kirton, M.J. (1976). Adaptors and Innovators: A Description and Measure. *Journal of Applied Psychology,* 61 (5), 622 – 629.

153. Koestler, A. (1973). *The Art of Creation*, New York: Dell.

154. Kogan, N. (1983). Stylistic Variation in Childhood and Adolescence: Creativity, Metaphor, Cognitive Styles. In P.H. Mussen (Ed.), *Handbook of Child Psychiatry*. Volume 3. New York: Wiley.

155. Kramsch, C. (1997*). In Another Tongue*. IATEFL Conference, UK, Brighton. Video-tape.

156. Kramsch, C. (1993). *Context and Culture in Language Teaching*. Oxford: Oxford University Press.

157. Kramsch, C. and Sullivan, P. (1996). Appropriate Pedagogy. *ELT Journal,* 50, 3: 199 – 213.

158. Krashen, S. (1982). *Principles and Practice in Second Language Acquisition*. Oxford: Pergamon.

159. Krashen, S.D. And Terrell, T.D. (1983*). The Natural Approach: Language Acquisition in the Classroom.* Oxford: Pergaman.

160. Krathwohl, D.R., Bloom, B.S., and Masia, B.B. (1964). *Taxonomy of Educational Objectives, the Classification of Educational Goals: Handbook II:* Affective Domain. New York: McKay.

161. Krippner, S. (1999). Altered and Transitional States. In M.A. Runco and S.R. Pritzker (Eds.-in-chief), *Encyclopedia of Creativity*, Vol. 1, San Diego, London, etc.:

Academic Press, 59 – 70.

162. Kussmaul, P. (2000). *Kreatives Übersetzen.* Tübingen: Stauffenburg-Verl.

163. Lakoff, G. (1987). *Women, Fire and Dangerous Things.*

164. Lakoff, G. and Johnson, M. (1989). *More than Cool Reason. A Field Guide to Poetic Metaphor.* Chicago: University of Chicago Press.

165. Lakoff G. and Johnson, M. (1980). *Metaphors We Live By.* Chicago: University of Chicago Press.

166. Langacker, R. (1991). *Concept, Image, and Symbol: The Cognitive Basis of Grammar.* 2nd ed. Berlin/New York: Monton de Gruyter.

167. Lantolf, J.P. (1997). The Function of Language Play in the Acquisition of L2 Spanish. In A. Pérez-Leroux and W.R. Glass (Eds.), *Contemporary Perspectives on the Acqusition of Spanish.* Somerville, MA: Cascadilla Press, 3 – 24.

168. Lenneberg, E.H. (1967). *Bilogical Foundations of Language.* N. Y.: John Wiley.

169. Libnau, U. (1995). *Eigensinn: Kreatives Schreiben-Anregungen und Methoden.* Diesterweg: Frankfurt-am-Main.

170. Littlewood, W. (1981*). Communicative Language Teaching.* Cambridge: Cambridge University Press.

171. Mackenzie, D.S. (1999). Freedom through Constraint. *IATEFL Issues*, Oct.-Nov., 151, 14 – 16.

172. MacKinnon, D.W. (1961). The Nature and Nature of Creative Talent. *American Psychology,* 17, 487 – 495.

173. Makow, H. *Scruples. Board Game.* Canada: High Game Enterprises.

174. Maley, A. and Duff, A. (1988*). Drama Techniques in Language Learning. A Resource Book of Communication Activities for Language Teachers.* Cambridge: Cambridge University Press.

175. Markus, D. (2007). *Bērnu runā kultūras pasaulē.* Rīga: Apgāds"Rasa ABC".

176. Maslow, A. (1987). *Motivation and Personality.* 3rd ed. New York: Harper of Row.

177. May, R. (1994). *The Courage to Create.* New York, London: W.W. Norton and Company, Inc.

178. McCarthy, M. (2001). *Issues in Applied Linguistics.* Cambribge, Cambridge University Press.

179. McCarthy, M.J. (1994). *Spoken Language and Applied Linguistics.* Cambridge: Cambridge University Press.

180. McCarthy, M., Carter R. (1995). *Language as Discourse*. Longman.

181. McNeil, D. (1970). *The Acquisition of Language*. New York: Harper and Row Publishers.

182. McNeill, D (1966). Development of Psycholinguistics. In F.Smith and G.A. Miller (Eds.), *The Genesis of Language: A Psycholinguistic Approach*. Cambridge, Mass.: The M.1.T. Press.

183. Mednik, S.A. (1962). The Associative Basis of the Creative Process. *Psychological Review*. 69, 220 – 232.

184. Meeker, M.N., Meeker, R., and Raid, G. (1985). *Structure-of-Intellect Learning Abilities Test (SOI – LA)*. Los Angeles: Western Psychological Services.

185. Meerovich M.I., Shragina L.I. (2003). *Technology of creative thinking*. Minsk: Kharvest.

186. Mitchell, M. (1993). *Analogy – Making as Perception*. Cambridge, MA: MIT Press.

187. Michalko, M. (1991). *Thinkertoys: A Handbook of Business Creativity for the 90s*. Berkeley, CA: Tur Speed Press.

188. Moreno, J.L. (1946). *Psychodrama*. New York: Beacon House.

189. Mumford, M.D., Porter, P.P. (1999). Analogies. In M.A. Runco and S.R. Pritzker (Eds.-in-chief), *Encyclopedia of Creativity*. Vol. 1, 71 – 77.

190. Neçka, E. (1992). Struktura operacji intelektualnych a twórczość. In *Psychologia i poznanie*. Warszawa: PWN.

191. Neçka, E. (1989). *Trening twórczości*. Kraków: Uniwesytet Jagielloński.

192. Neihart, M. (1998). Creativity, the Arts, and Madness. *Roeper Review*, 21(1), 47 – 50.

193. Nierenberg, G. (1986). *The Art of Creative Thinking*. New York: Fireside Books, Simon and Schuster Inc.

194. Nöllke, M. (2001). *Kreativitätstechniken*. Planegg: STS-Verb.

195. O'Connor, J. and McDermott, I. (1997). *The Art of Systems Thinking. Essential Skills for Creativity and Problem Solving*. Thorsons: Hrper Collins Publishers.

196. O'Looney, J.A., Glynn, S.M., Britton, B.K., and Mattocks, L.F. (1989). Cognition and Writing. The idea Generation Process. In J.A.Glover, R.Ronning, C.R.Reynolds (Eds.), *Handbook of Creativity. Perspectives on Individual Differences*. NY: Plenum Press, 305 – 322.

197. Orthony, A. (Ed.) (1993*). Metaphor and Thought*. 2nd ed. Cambridge: Cambridge University Press.

198. Osborn, A.F. (1953). Applied Imagination. New York: Charles Scribner's Sons.

199. O'Se, B. (2000-2003). The Use of Information Technology in Developing Students' Creativity and Autonomy. In *Radoša personība, II. Zinātnisko rakstu krājums*. Rīga: Izdevniecība RaKa, 161 – 165.

200. Oshima, A., Hogue, A. (1999). *Writing Academic English*. Longman.

201. O'Quin, K. and Besemer, S. P. (1999). Creative Products. In M.A. Runco and S.R. Pritzker (Eds.-in-cief). *Encyclopedia of Creativity*. Vol.1, San Diego, etc.: Academic Press, 413 – 422.

202. Parnes, S.J. (1981). *The Magic of Your Mind*. Buffalo, NY: The Creative Education Foundation.

203. Parnes, S.J. (1977). *Guide to Creative Action*. New York: Charles Scribner's Sons.

204. Parnes, S.J. (1975). AHA! In I. A. Taylor, J. W. Getzels (Ed.), *Perspectives in Creativity*. Chicago, Illinois: Aldine.

205. Parnes, S.J. (1967). *Creative Behaviour Guidebook*. NY: Scribners.

206. Perkins, D. (2000). *The Eurika Effect: The Art and Logic of Breakthrough Thinking*. New York, London: W.W. Norton and Company, Inc.

207. Pershyn, G. (1992*). An Investigation into the Graphic Depiction of Natural Creative Problem Solving Process*. Unpublished Master's Thesis. Buffalo State College, Buffalo, NY.

208. Pinas, A. (1982). *Writing in English 1*. London: Macmillan.

209. Plooster, B. (1972). Pilot reading Program (Ginn 360). *Creative Teacher*. 4(3), 4 – 5.

210. Poincaré, H. (1913). *The Foundation of Science*. Lancaster, PA: Science Press.

211. Pommerin, G. (2000). *Tanzen die Wörten in meinem Kopf: Kreatives Schreiben für den DaF-Unterricht*. Ismanig.

212. Pope, R. (2005). *Creativity*. London and New York: Routledge.

213. Pope, R. (1998*). The English Studies Book: An Introduction to Language, Literature and Culture*. London and New York: Routledge.

214. Pope, R. (1994). *Textual Intervention: Critical and Creative Strategies for Literary Studies*. Routledge.

215. Prince, G. (1973). *The Practice of Creativity*. New York: Collier.

216. Prodromou, L. (2002*). Materials of the Course MCT 2002 "Managing Creativity in the English Language Classroom"*. UK: NILE, 1.07.02. – 12.07.02.

217. Rhodes, M. (1961). An Analysis of Creativity. *Phi Delta Kappan*. 42, 305 – 310.

218. Reinhard, D. (2000). *Kreative Textarbeit mit dem PC*. Stuttgart: Klebt.

219. Richards, J.C., Platt, J., Platt, H. (1996*). Longmaan Dictionary of Language Teaching and Applied Linguistics*. 5th ed. London and New York: Longman.

220. Richard, C.J. And Rodgers, T.S. (2001*). Approaches and Methods in Language Teaching*. Cambridge University Press.

221. Robins, R.H. (1997). *A Short History of Linguistics*. 4th ed. London and New York: Longman.

222. Rogers, C. R. (1980). *Freedom to Learn for the 80s*. New York: Free Press.

223. Rosch, E. (1978). Principles of Categorization. In E. Roseh and B. Lloyd (Eds.), *Cognition and Categorization*. Hillsdale, N. J.: Lawrence Erlbaum, 27 – 48.

224. Rose, L.M. and Lin, H.T. (1984). A Meta-Analysis of Long-Term Creativity Training Programs. *Journal of Creative Behaviour*, 18(1), 11 – 22.

225. Rothenberg, A. and Hausman, C.R. (Eds.) (1976*). The Creativity Question*. Durham: Duke University Press.

226. Rubinstein, S.L. (1961). *Das Denken und die Wege seiner Erforschung*, VEB Deutscher Verlasder Wossenschaften Berlin.

227. Rūķe-Draviņa, V. (1973).On the Emergence of Inflection in Child Language: A Contribution Based on Latvian Speech Data. In C.A. Ferguson and D.I. Slobin (Eds.), *Studies on Child Laguage Development*. New York, 252 – 267.

228. Runco, M. (1991). *Divergent Thinking*. Norwood, NJ: Ablex.

229. Salamatov, Y. (1999). *TRIZ: The Right Solution at the Right TIME: A Guide to Innovative Problem Solving*. Netherlands: Insytec.

230. Saussure, de F. (1949). *Cours de linquistique générale*. 4th ed. Paris : Payot.

231. Scarcella, R. And Oxford, R. (1992). *The Tapestry of Language Learning: The Individual in the Communicative Classroom*. Boston: Heinle & Heinle.

232. Scheidt, J. (2003). *Kreatives Schreiben*. Fischer Taschenbuch Verlag:Frankfurt am Main

233. Schreiter, I. (2002). *Schreibversuche: Kreatives Schreiben bei Lernen des Deutschen als Fremdsprache*. München.

234. Scott, G., Leritz, L.E., Mumford, M.D. (2004). The Effectiveness of Creativity Training: A Quantitative Review. *Creativity Research Journal*, 16, 4, 361 – 388.

235. Scott, R. and Page, M. (1982). The Subordination of Teaching to Learning. *ELT Journal,* 6(8), 273 – 274.

236. Shaw, M.P. and Runco, M.A. (Eds.) (1994). *Creativity and Effect*. Norwood, NJ:

Ablex.

237. Simonton, D.K. (2004). Creativity [Originality, Ingenuity]. In M.E.P. Seligman and C. Peterson (Eds.), *Character Strengths and Virtues: A Handbook and Classification.* Washington, DC: American Psychological Association, New York: Oxford University Press, 109 – 123.

238. Skinner, B.F. (1973). *Beyond Freedom and Dignity*. Harmondsworth: Penguin.

239. Sion, C. (1995). *Talking to Yourself in English: An Alternative Approach to E.F.L.* Book 2. Heerlen, Netherlands: Training Etcetera.

240. Slobin, D.I. (1969). Universals of Grammatical Development in Children. In G. Flores d'Arcais and W. Levelt (Eds.), *Proceedings on the Conference of Psycholinguistics.* University of Padova, Italy, July.

241. Smith, G.F. (1998). Idea-Generation Techniques: A Formulary of Active Ingredients. *Journal of Creative Behaviour*, 32(2), 107 – 133.

242. Spinner, K.H. (2001*). Kreativer Deutschunterricht. Identität-Imagination-Kognition*. Kallmeyersche Verlagsbuchlandlung.

243. Stanish, B. (1988). *Lessons from the Hearthstone Traveler: An Instructional Guide to the Creative Thinking Process.* Carthage, IL: Good Apple.

244. Stanish, B. (1986). *Mindglow.* Carthage, IL: Good Apple.

245. Stanish, B. (1981). *Hippogriff Feathers.* Carthage, IL: Good Apple.

246. Stanish, B. (1979). *I believe in Unicorns*. Carthage, IL: Good Apple.

247. Sternberg, R.J. (1988). *The Nature of Creativity: Contemporary Psychological Perspectives.* Cambridge, UK: Cambridge University Press.

248. Sternberg, R.J. (1981). A Componential Theory of Intellectual Giftedness. *Gifted Child Quarterly,* 25, 86 – 93.

249. Sternberg, R.J. and Davidson, J.E. (1986). Concepts of Giftedness. New York Cambridge University Press.

250. Stevick, E.W. (1980). *Teaching Languages: A Way and Ways*. Rowley, Mass: Newbury House.

251. Surkova, I. (2005). Managing Creativity in Translation Studies. In I. Kangro (Ed.), *Pedagogy Educational Sciences and Pedagogy in the Changing World: Acta Universitatis Latviensis*. Vol. 678. Riga: Latvijas Universitāte, 161 – 171.

252. Surkova, I. (2003). Creative Approach to Phraseology in ELT. In *Radoša personība, III. Zinātnisko rakstu krājums.* Rīga: Izdevniecība RaKa, 238 – 244.

253. Swain, M. and Tocalli-Beller, A. (2005). Riddles and Puns in the ESL Classroomm: Adults Talk to Learn. *HAAL,* October 24th, 1 – 12.

254. Taylor, D. (1988). The Meaning and Use of the Term"Competence" in Linguistics and Applied Linguistics. *Applied Linguistics*, 9/2, 148 – 168.

255. Taylor, I.A., Getzels, J.W. (Eds.) (1975*). Perspectives in Creativity*. Chicago: Aldine Publishing Company.

256. *The New Encyclopaedia Britannica*. (1990). Chicago: Encyclopaedia Britannica, Inc. Vol. 5.

257. Tomasello, M. and Bates, E. (Eds.) (2001). *Language Development: The Essential Readings*. Malden, MA: Blackwell.

258. Torrance, E.P. (1995). *Why Fly?: A Philosophy of Creativity*. Norwood, New Jersey: Ablex Publishing Corporation.

259. Torrance, E.P. (1987). Teaching for Creativity. In S. C. Isaksen (Ed.), *Frontiers of Creative Research.* Bearly Buffalo: NY.

260. Torrance, E.P. (1980). Assessing the Further Reachers of Creative Ponential. *Journal of Creative Behavior,* 14 – 19.

261. Torrance, E.P. (1979). *The Search for Satory and Creativity*. Creative Education Foundation, Buffalo: NY.

262. Torrance, E.P. (1967). Give the"Devil" His Dues. In J.Y. Gowan, G.D. Demos and E.P. Torrance (Eds.) *Creativity: Its Educational Implications*. New York: Wiley.

263. Torrance, E.P. (1966). *The Torrance Tests of Creative Thinking: Norms-Technical Manual* (Research Ed.) Lexington, MA: Personnel Press.

264. Torrance, E.P. and Myers, R.E. (1970). *Creative Learning and Teaching*. New York: Dodd, Mead and Company.

265. Torrance, E.P. and Myers, R.E. (1965*). Can You Imagine?* Lexington, MA: Ginn.

266. Torrance, E.P. and Safter, H.T. (1990). *The Incubation Model Of Teaching: Getting Beyond the Aha!* Buffalo, NY: Bearly Limited.

.267. Torrance, E.P. and Torrance, J.P. (1973). *Is Creativity Teachable?* Indianapolis, In: Phi Delta Kappa.

268. Torrance, E.P., Williams, S.E., Torrance, J.P., and Horng, R. (1978). *Handbook for Training Future Problem-Solving Teams.* Athens, GA.: Georgia Studies of Creative Behavior, University of Georgia.

269. Thurstone, L.L. (1988). *Primary Mental Abilities*. Chicago: University of Chicago

Press.

270. Treffinger, D.J., Feldhusen, J.F.and Isaksen, S.G. (1990). Organization and Structure of Productive Thinking. *Creative Learning Today,* 4(2), 6 – 8.

271. Treffinger, D.J., Isaksen, S.G., and Firestien, R.L. (1982). *Handbook of Creative Learning.* Sarasota, FL: Center for Creative Learning, Inc.

272. Tribble, C. (1996). *Writing.* Oxford: Oxford University Press.

273. Turner, M. (1991). *Reading Minds. The Study of English in the Age of Cognitive Science.* Princeton, New Jersey: Princeton University Press.

274. Urban, K.K. (1990). Recent Trends in Creativity Research and Theory in Western Europe. *European Journal of High Abilities*, 1, 93 – 113.

275. VanGundy, A.B. (1983). *108 Ways to Get a Bright Idea and Increase Your Creative Potential.* Engwood Cliffs, New Jersey: Prentice-Hall, Inc.

276. Van Valin, R.D., Jr. (1992). An Overview of Ergative Phenomena and their Implications for Language Acquisition. In D.I. Slobin (Ed.), *The Cross-Linguistic Study of Language Acquisition.* Vol. 3. Hillsdale: Erlbaum, 15 – 38.

277. Van Valin, R.D., Jr. (1991). Functional Linguistic Theory and Language Acquisition. *First Language,* 11, 7 – 40.

278. Vernon, P.E. (Ed.) (1989*). Creativity*. Harmondsworth: Penguin Books.

279. Von Oech, R. (1983). *A Wack on the Side of the Head*. New York: Warner Communications.

280. Vygotsky, L.S. (1982). *Collected Works.* In 6 volumes. Moscow: Pedagogica.

281. Vygotsy, L.S. (1978). *Mind In Society*. Cambridge, MA: Harvard University Press.

282. Wallach, M.A. and Kogan, N. (1965*). Modes of Thinking in Young Children.* New York: Holt, Rinehart and Winston.

283. Wallas, G. (1926). *The Art of Thought*. New York: Harcourt Brace.

284. Warner, C.N. (2004). It's Just a Game, Right? Types of Play in Foreign Language CMC. *Language Learning and Technology*. May, Vol. 8, 2, 69 – 87.

285. Watson, J. (1930). *Behaviorism.* New York: Norton.

286. Welsch, G.S. (1980). *Creativity and Intelligence: A Personality Approach.* Chapel Hill, NC: Institute for Research in Social Science.

287. Widdowson, H.G. (2000). On the Limitations of Linguistics Applied. *Applied Linguistics,* 21/1, 3 – 25.

288. Widdowson, H.G. (1989). Knowledge of Language and Ability for Use. *Applied*

Linguistics, 10/2, 12 – 37.

289. Widdowson, H.G. (1984*). Explorations in Applied Linguistics 2*. Oxford: Oxford University Press.

290. Widdowson, H.G. (1978). *Teaching Language as Communication*. Oxford: Oxford University Press.

291. Willis, J. (1996). *A Framework For Task-Based Learning*. Harlow: Longman.

292. Wittgenstein, L. (1953). *Philosophical Investigations*. N.Y.: Macmillan.

293. Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.

294. Альтшуллер, Г.С., Верткин, И.М. (1994). *Как стать гением: жизненная стратегия творческой личности*. Минск: Беларусь.

295. Альтшуллер, Г.С. (1980). Патентный фонд фантастики. *Техника и наука*, 6: 29.

296. Альтшуллер, Г.С. (1973). *Алгоритм изобретения*. Москва: Моск. рабочий.

297. Алтухова, М.К. (2003). *Обучение творческой письменной речи студентов третьего курса языкового педагогического вуза: на материале английского языка*. Дисс. канд. пед. наук. С.-Петербург.

298. Артемов, В.А. (1969). *Психология обучения иностранным языкам*. Москва: Просвящение.

299. Бахтин, М.М. (1979). *Эстетика словесного творчества*. Москва: Искусство.

300. Библер, В.С. (1991). *От наукоучения – к логике культуры: Два философских введения в двадцать первый век (From Wissenschafslehre to the logic of culture: Two philosophical introductions to the 21st century)*. Москва: Издательство политической литературы.

301. Богоявленская, Д.Б. (2002). *Психология творческих способностей*. Москва: Издательский центр Академия.

302. Брудный, А.А. (1998). *Психологическая герменевтика*. Москва: Лабиринт.

303. Буш, Г.Я. (1990). *Творчество как диалогическое взаимодействие*: Дисс. докт. филол. наук. Минск.

304. Вишнякова, М.Ф. (1998). *Креативная акмеология*. Минск: ООО Дебор.

305. Высоковский, А. (2005). Креативность как ресурс. *Отечественные записки*, 4 (25).

306. Гиппиус, С.В. (2001*). Тренинг развития креативности. Развитие чувств*. Ст.-Петербург: Речь.

307. Давыдов, В.В. (1996). *Теория развивающего обучения*. Москва: ИНТОР.

308. Диоген Лаэртский (1986). *О знании, учениях и изречениях знаменитых философов.* Москва: Мысль.

309. Загашев, И.О. Заир-Бек, С.И., Муштавинская, И.В. (2003). *Учим детей мыслить критически.* 2 изд. Ст.-Петербург: "Альянс" "Дельта" совм. с издательством "Речь".

310. Захаров, А.А., Оганов, А.Т. (2002). *Сборник задач по грамматике английского языка.* Москва: Диалог – МГУ.

311. Зиновкина, М.М. (2001*). Основы технического творчества и компьютерная интеллектуальная поддержка технических решений.* Москва: МГИУ.

312. Зиновкина, М.М,. Гареев, Р.Т., Юрасов, А.Б. (1997). *Творческое воображение и фантазия (методы развития): Учебное пособие.* Москва: МГУ.

313. Исупов, К.Г. (Ed.) (1995). *Бахтинология: исследования, переводы, публикации. К 100-летию рождения М. М. Бахтина (1895-1995).* Ст.-Петербург: Издательство "Алтея".

314. Китайгородская, Г.А. (1992). *Интенсиавное обучение иностранным языкам: теория и практика.* Москва: Русский язык.

315. Кларин, М.В. (1998). *Инновации в мировой педагогике. Обучение на основе иссследования, игр, дискуссии. Анализ зарубежного опыта.* Москва – Рига: Педагогический центр "Эксперимет".

316. Князев, И.М., Зиновьев, Е.В. (2003). *Компьютерные технологии в экономике.* Рига: HSEC.

317. Копосова, О.Б. (2001). *Актуализация речевой инициативы младших подростков в процессе обучения их устной иноязычной речи. (На материале английского языка).* Дисс. канд. пед. наук. Москва.

318. Коссов, Б.Б. (1997). *Творческое мышдение, восприятие и личность.* Москва: Издательство "Институт практической психологии", Воронеж: НПО "МОДЕК".

319. Краминя, И.Э. (1982). *Активизация учебно-познавательной деятельности студентов в процессе проблемного обучения иностранному языку как специальности.* Дисс. канд. пед. наук: 13.00.01. Рига.

320. Красиков, Ю.В (1990). *Алгоритмы порождения речи.* Ордженикидзе: Ир.

321. Кудряшов, М.Ю. (1989*). Обучение учащихся 4 – 5 классов речевому общению на английском языке на материале повседневных событий в их речи.*

Автореферат дисс. канд. пед. наук. Москва.

322. Лотман, Ю.М. (1995). За текстом: Заметки о философском фоне тартуской семиотики (Статья первая). В *Лотмановский сборник*. Т. 1. М.: ИЦ-Гарант, 214– 222.

323. Машевская, Л.В., Данбицкая, Л.В. (2003). *Творческие задачи по русскому языку. (Из опыта работы со словом)*. Ст.-Петербург: КАРО.

324. Мещеряков, Б.Г., Зинченко, В.П. (2005). *Большой психологический словарь*. Москва: Прам-ЕВРОЗНАК.

325. Мильруд, Р.П. (1992). *Развивающее обучение средствами иностранного языка в средней школе*. Дисс. доктора пед. наук. Москва.

326. Мильруд, Р.П., Максимова, И.Р. (2001). Современные принципы коммуникативного обучения иностранный языков. *Иностранные языки в школе*, 5, 16 – 22.

327. Мурашковска, И.Н., Валюмс, Н.П. (1995). *Картинка без запинки. (Методика рассказа по картинке)*. Ст.-Петербург: Издательство ТОО "ТРИЗ-ШАНС".

328. Наседкина, С.М. (2004). *Создание креативной дидактической среды на среднем этапе обучения иностранному языку в лингвистических гимназиях: На материале немецкого языка*. Дисс. канд. пед. наук. Москва.

329. Невская, В.И. (1972). *Творческое высказывание на иностранном языке*. Горький.

330. Нестеренко, А.А. (1993). *Страна загадок*. Ростов-на-Дону: Издательство Ростовского университета.

331. Николко, В.Н. (1990). *Творчество как новационный процесс: Философско-онтологический анализ*. Симферополь: Таврия.

332. Пономарев, Я.А. (1986). *Психология творческого мышления*. Москва: Наука.

333. Посталюк, Н.Ю. (1993). *Дидактическая система развития творческого стиля деятельности студентов*. Дисс. доктора пед. наук. Казань.

334. Рубинштейн, С.Л. (1958). *О мышлении и путях его исследования*. Москва.

335. Савинкина, М.Б. (1997). Творчество как основа интенсивного обучения иностранным языкам. В *Интенсивное обучение иностранным языкам:Сборник статей*. Москва: Научно-образовательный центр "Школа Китайгородской".

336. Селевко, Г.К. (1988). *Современные образовательные технологии: учебное пособие*. Москва: Народное образование.

337. Тамберг, Ю.Г. (2002). *Развитие творческого мышления ребенка*. Ст.-Петербург: Речь.

338. Тарасюк, Н.А. (1999). *Иностранный язык для дошкольников. Уроки обучения (На примере английского языка).* Москва: Флинта: Наука.

339. Черныхович, Е. *Картотека сказочных задач. (Раздаточный материал).* Объединение Демократы Согласия.

INTERNET SOURCES

1. Alexandrov, D. and Struchkov, A. (1993). *Bakhtin's Legacy and the History of Science and Culture: An Interview with Anatoli Akhutin and Vladimir Bibler* [Online]. The Johns Hopkins University Press and the Society for Literature and Science. Configurations 1.3.1933. 335 – 386. http://calliope.jhu.edu/journals/configurations/v001/1.3alexandrov+struchkov.html (Jan. 16, 1996)

2. Atherton, J.S. (2004). *Teaching and Learning: Bloom's taxonomy.* UK. http://www.learningandteaching.info/learning/bloomtax.htm

3. *Common European Framework of Reference for Languages: Learning, Teaching, Assessment.* Cambridge University Press. www.uk.cambridge.org/elt. www.coe.int/t/dg4/ linguistic/CADRE_EN.asp - 20k

4. *Creativity Assessment Index.* (2005) Center for Creative Learning, Inc. http://www.creativelearning.com

5. Drabek, M. (2005). Searching for Creativity in Simultaneous Interpreting. http://www.aiic.net/ViewPage.cfm/page1257.htm

6. Free Online Dictionary. http:// www.thefreedictionary.com/method - 35k

7. James, L.A. (1969). Prolegomena to a Theory of Communicative Competence. *Journal of English as a Second Language*, November. http://www.soc.hanaii.edu/ledy/499-98/libed/competence/indeknature.html/

8. Kramsch, C. (1933b). *Proficiency Plus: The Next Step.* University of California-Berkeley. An article published in Penn Language News 7, Spring 1993. http://www.cal.org/ericcll/digest/Kramsc01.htm (Jan. 2, 1998)/

9. Lewis, H.M. (2005). *Worldview. Anthropological Construction.* Chapter Six. http://www.lewismicropublishing.com/publications/Cognition/ Cognition6.htm

10. Mendes, M., Pereira, F.C., Cardoso, A. (2005). *Creativity in Natural Language: Studying Lexical Relations.* http://66.102.9.104/search?q=cache:diKsddfolJ8J:estgoh.ipc.pt/-mmendes/pub/2004

11. National Advisory Committee on Creative and Cultural Education (NACCCE). (1999). *All Our Futures: Creativity, Culture and Education.* Department for Education and Employment. London. http://www.dfes.gov.uk/naccce/ index1.shtml

12. Niska, H. (1998). *Explorations in translational creativity: Strategies for interpreting neologisms*. Workshop paper, Stockholm University. http://lisa.tolk.su.se/ kreeng2.htm.

13. Tella, S. and Mononen-Aaltonen, M. (1998*). Developing Dialogic Communication Culture in Media Education: Integrating Dialogism and Technology*. Helsinki: Media Education Publications 7. http://www.helsinki. fi/~tella/mep7.html/

14. Textalyser. http://textalyser.net/index.php?lang=en

WORKS PUBLISHED BY THE AUTHOR

1. Surkova I. Measurement of Verbal Creativity in Target Language Use. In Radoša personī-ba VI. Starptautiski recenzēts zinātnisko rakstu krājums. Riga, RPIVA (in publication).

2. Surkova I. Creativity within Foreign Language Learning and Teaching. In Innivations in Language Teaching and Learning in the Multicultural Context. Research Papers. International Nordic-Baltic Conference of the World Federation of Language Teachers Association (Federation internationale des professeurs de langues vivantes) (FIPLV) (CD-R disc). Riga, Latvia, June 15 – 16, 2007.

3. Surkova I. Creative Methods in Foreign Language Study. In La Creatividad Como Instrumento de Communicacion: Analisis, Procedimientos y Aplicaciones. Santander: Universidad de Cantabria, 2007, 199 – 212.

4. Surkova I. Creativity and the Foreign Language. In Radoša personība V. Starptautiski recenzēts zinātnisko rakstu krājums. Riga: Kreativitātes zinātniskais institūts, 2007, 228 – 238.

5. Surkova I. Managing Creativity in Translation Studies. In Izglītības zinātnes un pedago-ģijas mūsdienu pasaule: LU PPF Zinātniskie raksti. 678. sēj. Riga: LU, 2005, 161 – 171.

6. Surkova I. Education, Creativity and Foreign Language Teaching. In Lifelong Learning – a Challenge for All. Proceedings of the International Conference. Riga, Latvia, 8-9 November, 2002, 132 – 137.

7. Surkova I. Creative Approach to Phraseology in ELT. In Radoša personība III. Zinātnisko rakstu krājums. Riga: RaKa, 2002, 238 – 244.

8. Surkova I. Method of Operating Images in Learning/Teaching Foreign Languages. In Radoša personība II. Zinātnisko rakstu krājums. Riga: RaKa, 2002, 177 – 183.

9. Surkova I. Use of Creative Approach to Teaching/Learning Foreign Languages. In Radoša personība I. Zinātnisko rakstu krājums. Riga: Varti, 2002, 241 – 245.

10. Surkova I. A New Approach to Teaching/Learning Foreign Languages. In Izglītības zinātnes un pedagoģijas mūsdienu pasaule: LU PPF Zinātniskie raksti. 635. sēj. Riga: LU, 2000, 303 – 308.

11. Surkova I. Creative Approach to Learning/Teaching Foreign Languages. MA Paper. Riga: University of Latvia, 1998.

12. Суркова И. История проблем творчества. В Научные труды. Рижский институт мировой экономики, Вып. 4. Рига: Варты, 2000, 133 – 140.

CONFERENCE REPORTS ON THE RESULTS OF THE STUDY

1. Surkova I. Measurement of Verbal Creativity in Target Language Use. XII Starptautiskā kreativitātes konference "Kreativitāte kā personības īpašība". Riga, RPIVA, Nov. 9 – 10, 2007.

2. Surkova I. Creativity within Foreign Language Learning and Teaching. International Nordic-Baltic Conference of the World Federation of Language Teachers Association (Federation internationale des professeurs de langues vivantes) (FIPLV). Riga, Latvia, June 15 – 16, 2007.

3. Surkova I. The Creativity/Creative Aspect of Foreign Language Use. 65 Conference of the University of Latvia, Faculty of Modern Languages. Riga, LU, Feb. 2, 2007.

4. Surkova I. Creativity and the Foreign Language. XI International Creativity Conference "Creativity as a Process". Riga, RPIVA, Nov. 10 – 11, 2006.

5. Surkova I. Creativity Models in Teaching Languages. X International Creativity Conference "Complex Research on Creativity and Implementation of its results in Education Practice". Riga, RPIVA, Nov. 10 – 11, 2005.

6. Surkova I. Creative Methods in Foreign Language Study. II Conference of the University of Cantabria "Creativity as a Tool for Communication: Analysis, Procedures and Applications", Department of Philology. Spain, Santander, Nov. 11 – 12, 2005.

7. I.Surkova. Creativity in FLS. 64 Conference of the University of Latvia, Faculty of Modern Languages. Riga, LU, Feb. 1, 2006.

8. Surkova I. Translational Metaphor. 62 Conference of the University of Latvia, Faculty of Education and Psychology, FLT Methodology department. Riga, LU, Jan. 26, 2004.

9. Surkova I. Creativity in FLL/T. 62 Conference of the University of Latvia, Faculty of Modern Languages. Riga, LU, Feb. 2, 2004.

10. Surkova I. Creative Aspects of Translation. VIII International Creativity Conference "Development and Structure of a Creative Individuality". Riga, RPIVA, Nov. 7 – 8, 2003.

11. Surkova I. Method of Operating Images in Learning/Teaching Foreign Languages. VII International Creativity Conference "Diagnostics and Development of Creative Individuality". Riga, RPIVA, Nov. 8 – 9, 2002.

12. Surkova I. Education, Creativity and Foreign Language Teaching. International Conference "Lifelong Learning – a Challenge for All". Riga LU, Nov. 9, 2002.

13. Surkova I. Use of the Creative Approach to Teaching/Learning Foreign Languages. Inter-national Conference "Development of the Creative Individuality". Riga, RPVIA, Nov. 9 – 10, 2001.

14. Surkova I. A New Approach to Teaching/Learning Foreign Languages. International Conference "The Old and the New in the System of Education". Riga, LU, May 9 – 12, 2000.

METHODS AIDS

1. Surkova I. English and Latvian Literary Terms. Methods Aids. Riga: HSEC, 2003. – 107.

GLOSSARY OF TERMS

Acquisition - **Informal TL acquisition** takes place when an individual is exposed to the target language in a natural setting (TL speaking environment). **Formal TL acquisition and TL studying (TLS)** occurs in the classroom. The teacher is one of the main sources of information (Frysztacka-Szkrobka, 1997).

Analogical model – is the ability to think creatively as a matter of utilizing a variety of analogies accessible to an individual (Davis, 1992).

Appropriateness – the ability to produce relevant, meaningful ideas, texts, contexts – "something that is normally fitted or adapted to the resolution of problems or difficulties existing within constraints" and approved and "valued as specific within a particular work or activity domain" or "within the cultural community"(Carter,2004:29).

Associationistic model – is the ability to think creatively as a matter of utilizing a variety of associations accessible to an individual (Koestler, 1971).

Blocks, or barriers, or obstacles to creativity – are factors that make movement or progress difficult or impossible (Davis ,1992).

Big C form of creativity - are high level "break-throughs" that are implied by the notion of "radical newness", involved in the shift of genres; and Little c form of creativity – is low-level creativity, as in solving a typical insight problem.

Catalysts of creative behaviour – are factors that cause a change, make it happen faster.

Characteristics of a creative performance include fluency, flexibility, originality, elaboration, appropriacy, imagination, fantasy; intuition; creative perception; divergent thinking; analogical thinking; analysis; synthesis; naming facility; seeing problems; sensing gaps or difficulties in information, missing elements; making guesses; visualizing; openness; ability to regress; predicting outcomes; evaluation; logic; concentration; humour, emotional expressiveness; story telling articulateness; communicating the results; transformation; combination; tolerance of ambiguity (Torrance, 1994, Davis and Rimm, 1998).

Communicative competence (CC) - an ideal knowledge of an L1 user concerning the rules of use which depend on the socio-cultural situation, competence for use, rules of use, characterized by four parameters: possibility, feasibility, appropriateness (adequacy, happiness, success), attestedness (Hymes, 1972).

Concepts and criteria of creativity - Kaufmann (Isaksen, Murdock et al., 1993) represents a full logical structure of creativity concepts, where each concept (**originality, creativity in the narrow sense, invention and innovation**) represents different aspects of that process (**novelty, validity, increment, realization**) in their interrelation.

Constraints or limitations or restrictions to creativity - make a product or idea creative instead of merely original (occurring for the first time) Boden (1994:75-118); they provide limits on what is acceptable, define the pathways along which progress can be made, and specify the dimensions of the domain. Without task constraints ideas could not cause surprise, since there would be no expectations from which they would deviate. (Cropley, 1999).

Creativity or creative aspect in linguistics - comprises (1) knowledge of language and speech creativity (1.2.1, 2.1); (2) knowledge of communicative creative strategies in/with language and speech (2.2.3); (competences); (3) the actual use of the linguistic and communicative knowledge creatively in socio-cultural contexts (performance).

Creative studying - is understood as a metamorphosis increment of content having as a process an algorithm of structured actions along the created model consisting of an initiative to think beyond the moment when the problem is already solved resulting in the development of the initial input data, i. e. the production of new, original, appropriate, purposeful, valuable products and connections. The general techniques are the transformation and combination of the existing information by being fluent, flexible, original, elaborate, appropriate, accurate, quick, expressive, modal; utilizing one's own imagination and intuition. Creativity studying is understood as studying the creative aspect of language, of its production and acquisition, the verbal characteristics and processes involved into it, the creative language performance.

Creative verbal activity - includes *creative* linguistic, communicative and intellectual knowledge (competences) and abilities or skills (including creative perception, creative imagination, creative thinking, intuition) (performance) as well as *general* linguistic, communicative and intellectual knowledge (competences) and abilities and skills (performances).

Creative verbal behaviour – comprises the creative verbal activity (the creative component), the rule-bound component, and personality traits.

Creativity – in the present paper is the highest form of renovation of content on the basis of a metamorphosis increment of content having as a process an algorithm of definite initiative actions structured along the created model of a task resulting in the development of its initial data, i.e. the production of new, original, appropriate, purposeful, and valuable products or connections by transformation or combination of the existing products in order to think of many, new, and original possibilities, experience in various ways, use different points of view, guide in selecting alternatives. A developed imagination and intuition are argued to play a significant role in this process.

Creativity - is the highest fundamental form of renovation of content. It is the metamorphosis increment of content (either of a process or a phenomenon, involved into the novation), which can be expressed by the formula (Николко, 1990:61-trans. I. S.): $N = N_1 + \Delta N$, where N is the fundamental "novel/ new"; ΔN is an increment of content in comparison with the content where this novel/new appears (N_1).

Creativity - is an algorithm of actions, i.e. an activity having a definite structure (Altshuller, 2000).

Creativity - is an intellectual [and verbal] initiative, a non-stimulated from the outside continuation of thinking beyond the moment when the problem is already solved. It is an independent movement along the created model of a task leading to or resulting in the development of the initial task (Богоявленская, 2002:104 – trans. I. S.).

Creativity in the narrow sense – is a concept of creativity, which entails novelty and validity (Kaufman in Isaksen, Murdock et al., 1994).

Creativity in the narrow sense – is just studying a TL itself and in the **wide sense** is an original and valuable increment.

Creativity in the TL and TLS, creative verbal performance within the TL - is an initiative form of students' verbal activity aimed at the production of objective or subjective qualitatively new and original verbal values (oral or written products) by purposeful operating with, a purposeful transformation or combination of the known, previously learned verbal and non–verbal material. It implies that "one must be keenly aware of the rules of pattering and sequentiality in the original [linguistic] score" (Belz and Reinhardt, 2004), in other words "creativity involves a selective overriding of 'primings' (Hoey, 2006:4), break in dominant primings to achieve a certain personal, etc. goal, effect, and so on. This process is the result of initiative volitional efforts, which synthesize student's creative thinking, emotions, creative perception, verbal intuition and creative imagination. It can be totally independent or enhanced by external stimuli. This process may be a linear and a non–linear one, which explains the qualitative shifts in the knowledge of the TL, the appearance of a new verbal behaviour in or with or within the TL.

Dialogical model – creativity is seen as a result of the dialogue (Bakhtin, 1981; Kramsch, 1997).

Divergent activity (DA) model - views creativity as a process different from intelligence (divergent and convergent activity). DA is an aspect of creativity, which means organization of the studying process as a broad search in an open problem (as in language or a verbal task) (Guilford, 1950; Runco, 1991).

Domains of creativity (Baer, 1999) or multiple intelligences (Gardner,1993): verbal-linguistic; musical; logic-mathematical; visual-special; bodily-kinesthetic; interpersonal (e. g., social), intrapersonal (e.g., insight, metacognition), etc.

Dominant primings – filling in of a first, prototypical, direct, most frequent meanings of a word, structure, etc. and creativity is seen as a selective overriding of the primings or their break (Hoey, 2005).

Eastern point of view regards creativity as the ability to re-create of the old (Pope, 2005); and **Western point of view** regards creativity as the ability to produce novel and appropriate products (Pope, 2005).

Elaboration – the ability to develop, embroider, embellish, carry out or otherwise elaborate on ideas, produce many rich details (e. g., given a general task, fill in detailed steps; given two simple lines, develop a more complex discourse; add adjectives, hyponyms; etc.).

Flexibility – the ability to produce a variety of kinds of words, ideas simultaneously, to shift from one approach to another or to use a variety of strategies, to shift among layers of meaning, to shift among language categories and classes, the degree of variability (e. g., shift in genres, styles, readership, forms of a text, connotative/denotative, direct/figurative, the choice of themes, objects of

speech and variability of connections among them, conversion, inflectional morphology of different registers, of different syntactic word classes, etc.).

Fluency – the ability to generate and produce a large number of alternative words, sentences, structures, utterances, ideas expressed in words (e. g., list as many synonyms or antonyms to a word as possible) in a specified time period.

Formal TL acquisition or language studying (TLS) - occurs in the classroom. The teacher is one of the main sources of information.

Forms of the innovative process – include reproductive and creative ones (Hornby, 2000:1083; Николко, 1990).

Forward incrementation - the known is extended in an existing direction; and **Advance forward incrementation** - the known is extended in an existing direction but goes beyond what is currently tolerable (Cropley, 1999).

Historical perspective - the history of creativity (or any other) studies based on a critical analysis, evaluation, and selection of authentic source materials and composition of these materials into a narrative subject to scholarly methods of criticism.

Historically earlier (before the18th century) **point of view** regards creativity as meanings from the origins, from the beginning, former, the oldest (Pope, 2005); and **Modern point of view** regards creativity as innovative, adding new (Pope, 2005).

Increment – is a criterion of creativity, which includes invention and innovation (Kaufman in Isaksen, Murdock et al., 1994).

Informal TL acquisition - takes place when an individual is exposed to the target language in a natural setting (TL speaking environment). Differences with L1 acquisition lie in the level of L1 acquisition, age, and, at a later age, personality traits (Cook, 1991).

Innovation - is a concept of creativity, which entails novelty, validity, increment, and realisation (Kaufman in Isaksen, Murdock et al., 1993).

Invention - is a concept of creativity, which entails novelty, validity and increment (Kaufman in Isaksen, Murdock et al.,1993).

Language invariant – these are language universals, rules and regularities found in phonetics, grammar, syntax, stylistics, lexicology, pragmatics, communication (Robins, 1997; Артемов, 1969).

Language/speech variant – these are language and speech productive possibilities.

Lateral thinking model - looking elsewhere and **Vertical thinking** is looking deep (deBono,1970).

Levels of the creative activity include the stimulative-productive, the heuristic, and the creative proper (Bogoyavlenskaya, 2002).

Level-style distinction in creativity studies (MacKinnon, 1978; Isaksen and Doral, 1994; Kirton, 1987) describes the qualitative differences in how people use their creative ability, and individual style differences in addition to measuring their level of accomplishment.

Linguistic competence (LC) - is the ideal knowledge of syntax, the speaker-learner operating within a completely homogenous speech community (Chomsky, 1965).

Linguistic form layer – is operation with the material aspect of the language, in a special personal way of respecting these rules or in breaking them and producing irregular ordering.

Maeutic – a method of the learning process in the form of Socrates' dialogues between sages and their disciples.

Model - is taxonomy of thinking, a creative approach applicable to TLS that consists of various techniques which, in their turn, include numerous activities.

Model of a task (Богоявленская, 2002) – or a "concept" of reality in cognitive meaning (Orthony, 1993) according to which the creator singles out relevant characteristics, decodes, structures them and encodes into his/her own constructions, using his/her own language means. Such model may be represented mentally or graphically in the form of a scheme, picture, diagram, etc.

Novelty – is a criterion of creativity, which includes originality, creativity in the narrow sense, invention, and innovation (Kaufman in Isaksen, Murdock et al., 1993).

Originality – is the ability to generate, produce, "find or discover something new or bring about something that never previously existed", it is "uncovering what is already there, not simply a making up from the beginning", "to some degree an intervention (from *inter-venire* – to 'to come between')" (Carter, 2004:29).

Originality – is a concept of creativity, which entails novelty (Kaufman in Isaksen, Murdock et al., 1993).

P-creativity – is a personal break-through, new to the person; and **H-creativity** is new to the whole of human history (Boden, 2004).

Performance - is deviations from competence that are found in the real world, the actual use of language in concrete situations, including statistical preferences, memory, computational limitations, numerous false starts, deviations from the rules, changes of plan in mid-course, and so on (Chomsky, 1965).

Personal creative techniques - are developed and used, consciously and unconsciously, by every creative person regardless of the subject or content of his/her creation. That is, the creator bases the idea on a book, movie, melody, art, an event, a text, an utterance, etc.

Pragmatic frame layer – operation on the meta-linguistic level, on the level of understanding, context, discourse, language functioning in various speech acts with various purposes to disambiguate words and make semantic shifts meaningful and useful.

Priming – when the word is learnt through encounters with [collocations] in speech and writing, it is loaded with the cumulative effects of those encounters such that it is part of our knowledge of the word that it co-occurs with other words (Hoey, 2005).

Problem solving (CPS) model - views creativity as an element of solving problems, it has worked out the stages of the creative process. The CPS model creates a situation leading to a productive outcome. They view the process as a task, a problem (Treffinger et al., 1990).

Proficiency - various degrees of skillfulness in the command of a TL (Johnson and Johnson, 1999).

Pseudocreativity – refers to variability, whose novelty derives only from nonconformity, lack of discipline, blind rejection of what already exists and simply letting oneself go (Cattell and Butcher, 1968).

Psychodramatic model - is the demonstration of creational qualities which evolve in one continuous effort with the help of spontaneity drama techniques (impromptu). The distinction between conscious and unconscious is overcome in the creative act (Moreno, 1946, 2001).

Quasi-creativity - has many of the elements of genuine creativity—such as a high level of fantasy—but only a tenuous connection with reality. An example would be the "creativity" of daydreams (Heinelt, 1974).

Radošums, творчество – is an activity resulting in the creation of new material and spiritual values

(Мещеряков, Зинченко,2005); and **kreativitāte, креативность -** are intellectual and personality traits of an individual, which include the process of sensing a problem, searching for possible solutions, drawing hypotheses, testing and evaluating, and communicating the results to others, original ideas, a different point of view, breaking out of the mould, recombining ideas or seeing new relationships among ideas (Вишнякова, 1998).

Radošs process, творческий процесс - is grounded in the author's inspiration, his/her drive, abilities, customs and traditions. It is associated with the creation of something qualitatively new, which did not exist before. It is viewed as a socio-cultural phenomenon, having both a personal and a procedural aspect. Imagination, intuition, thinking, emotions, will-power, and the unconscious component of the cognitive activity are considered to play an important role in it; and **kreatīvs process, креативный процесс -** its dominating component is the pragmatic element, i.e. the primordial understanding why to create something, for whom or what to create. It refers no more to the new products as to the new algorithms or taxonomies for these products, as well as new algorithms or taxonomies for creating the algorithms or taxonomies themselves. Its opposite activity is reproductivity – the work according to a mould, a traditional scheme (Вишнякова, 1998).

Realisation - is a criterion of creativity, which includes innovation (Kaufman in Isaksen, Murdock et al., 1993).

Restrictions or **limitations** to creativity – see constraints

Semantic layer - operation with content/ concept/ meaning/ function/semantic priming of the language, "combining them in ways which create worlds which do not exist" (Cook, 2000, 122-123), novel, unusual worlds. Language creativity can be the "product of using some word or expression to mean something unusual" (ibid.). Writers and poets constantly use it to achieve a creative discourse.

Sociodramatics – is a Future Problem-Solving model in which actions from the future should be made as psychologically real as possible. The steps in conducting a Future Problem-Solving Sociodrama parallel those of the creative problem-solving process (Torrance, 1995).

Stages of the creative process – include preparation, solving problems, formation of a model of the task, finding a hypothesis of solving, (or incubation, illumination), organization of the idea,

verification of the found solution, entrance into a "super system" (Wallas, 1926; Dewey, 1910; Parnes, 1967; Альтшуллер, 1973; Triffinger, 1990; Пономарев, 1960; Богоявленская, 2002).

Supersystem – a system that is made up of systems and should be distinguished from large but monolithic systems by the independence of their components, their evolutionary nature, emergent behaviors, and the interaction of their components.

Synectics - is a creative problem solving approach to creative thinking that depends on understanding together that which is apparently different (Gordon and Poze, 1980).

Systemically - as a set of interacting, interdependent elements that form an integrated form, the whole of something (O'Connor and McDermott, 1997; Hornby, 2004:1320; Csikszentmihalyi, 1996, 1999).

Target language (TL) - is the language, which the learner is aiming to master (L2, L3, foreign language), as opposed to the native or'source language (L1) (Hartman & James, 2001:137; Crystal, 1999:334)

Textual intervention – is interference into the text in some way and accounting for the outcomes (Pope, 1994).

The process-based approach - gives heed to the development of students' skills to plan, to organize their ideas into texts. Knowledge about the text structure, cohesion, coherence, grammatical and lexical peculiarities are not considered to be a prime concern (Tribble, 1996).

The product-based approach - regards the text as a model of speech. It gives heed to a correct choice and use of lexis, syntax and text coherency and cohesion (Pinas, 1982).

Three Ps – is a traditional approach to language teaching/learning which follows the process presentation, practice, production (PPP).

Trial-and-error - is a method of reaching a correct solution or satisfactory result by trying out various means or theories until error is sufficiently reduced or eliminated or a correct or suitable one is found. (Богоявленская, 2002; Altshuller, 1996; Саламатов, 1999).

TRIZ (the Theory of Inventive Problem Solving) (Альтшуллер, 1980; Altshuller, 1996) - emphasizes the role of the already known in the procedure for finding creative solutions to problems. This procedure is based on an analysis of thousands of successful patent applications, i.e., on effective novelty that is already known. It argues that all engineering systems display the same "evolution trends", i.e., systematic patterns of change. What we call "creativity" here is always the result of development of what exists according to these "trends". TRIZ identifies these systematic processes of novelty generation so that people working with a new problem can apply them to derive their own novel solutions.

Unconscious process model - the creative process originates within and not outside the person, the creation mirrors unconscious imagery after it has been processed through the ego (in language learning see Turner, 1991).

Unit of measure of creativity is an intellectual initiative as a main unit of intellectual activity of students in psychology (Богоявленская, 2002).

Validity – is a criterion of creativity, which includes creativity in the narrow sense, invention and innovation (Kaufman in Isaksen, Murdock et al., 1993).

Weltanschauung - world view, a comprehensive view of the world and human life (www.wordre ference.com/definition/Weltanschauung).

APPENDICES

RESULTS OF THE STUDENTS' QUESTIONNAIRES

1. Do you think your speech in your L1 is creative?
Yes   147 (89%)   No   19 (11%)   Do Not Know   0
Evaluate, how much on the scale 1 – 2 – 3 – 4 – 5 – 6. 1 is the lowest point and 6 is the highest point.
1-0   2-0   3-8 (11%)   4-15 (21%)   **5-33 (46%)**   **6-16 (22%)**

2. Do you think your speech in the target language is creative?
Yes   120 (72%)   No   45 (27%)   Do not know   1 (10.6%)
Evaluate, how much on the scale 1 – 2 – 3 – 4 – 5 – 6. 1 is the lowest point and 6 is the highest point.
1–0   2–6 (7%)   **3–25 (28%)**   **4–42 (48%)**   5–13 (15%)   6-2 (2%)
Comment: Reasons for 'yes' answer –creativity in L1 extends to creativity in the TL (only sometimes less creative, some students say they are equal); depends on the general personal creativity; depends on the topic; I studied abroad; I can vary language means, try to make speech imaginative, read much, communicate with native speakers.
 Reasons for 'no' answer – because vocabulary is not very rich, have to think of grammar, personality traits

3. Is creativity necessary in TL speech?
Yes   166 (100%)   No   0   Do not know   0

4. Is creativity necessary in TL study?
Yes   160(very!) (96%)   No   5 (3%)   Do not know   1 (1%)
Comment: Necessary because it helps to better learn to speak and write in a TL; feel the TL better; helps to remember and understand the TL better; allows to express many ideas and choose the most important aims; "instant use of the language generated on the spot is useful"; helps to be more confident, more creative.

5. What do you understand by creativity in TL study?
Definitions:
1) original approach and application of knowledge
2) expressing fresh ideas, not only stick (the student wrote *stitching*) to rigid rules and ways
3) expressing one's own ideas; when teachers allow to express one's own ideas and create things; it is easier to do some creative work while writing essays
4) speaking a TL, students brainstorm to create sentences and ideas using grammar structures and vocabulary of the language
5) language performance
6) expressing one's own thoughts in a spontaneous speech
7) using "specific vocabulary", different genres, styles to make speech beautiful
8) wide vocabulary, many synonyms, different genres, styles, meanings, borrowings, vary the choice of words, idioms
9) approaching the subject with imagination, fantasy and intuition
10) using different methods both interesting and usual, entertaining
11) in grammar (a more rule-bound subject) creativity occurs in the perception of the material and the way it is presented and studied
12) fluent, full of nice words, phrases speech, expressive vocabulary
13) deep knowledge, all skills
14) presentations with visuals
15) using creative activities and tasks
16) creating things
17) interesting exercises both for students and teachers which show personal their features
18) speak logically, comprehensibly
19) logical thinking, speech with some pauses
20) not only perform exercises in workbooks, but also learn to use the language in practice, especially unprepared (but not as a presentation)
21) sounding
22) you can present your idea in any way, from any angle, without any problem.

6. Is creative use of the target language taught <u>directly</u> in the contemporary language classroom?

Yes   54 (33%)   No   110 (66%)   Do not know   2 (1%)

7. Should creative use of the target language be taught in the language classroom?
   Yes   158 (95%)   No   8 (5%) (first year students' answers)   Do not know   0
Comment: - students do not know in what way to think
- that is why we are here (Modern Language Faculty)
- during communication classes especially
- to enrich the language use
- gives an opportunity to choose and think for themselves about the ways to remember and study
- language is easier to learn by means of a game, play in different situations
- lessons should be based on speech, everyone should participate
- not all teachers do, some do and thanks for that
-interesting to find out how to learn creatively
- creativity cannot be taught
- creativity needs inspiration
- there is no much point in it
- modern technologies substitute it.

8. What is your attitude towards creativity in the TL?
   Positive   166 (100%)   Negative   0

9. Are there any creative activities in the contemporary TL textbooks?
   Yes   124 (75%)   No   40 (24%)   Do not know   2 (1%)
   in latest textbooks, and very few

10. What creative activities are there?
Projects, presentations, stories, dialogues, quizzes, writing poems, role plays, dialogues, questionnaires, writing a story, a (free) essay, games, discussions, poster-making, educating games, changing the roles of the teacher and the student, imagining a situation, inventing something, drawing, deductive tasks, analysis, think about meanings, giving synonyms, paraphrasing, expressing an opinion, attitude, illustrating, first impression, essays with particular or different words, different texts by modern authors, crosswords, picture description, research activities.

11. Are there enough creative activities in TL textbooks?
   Yes   41 (29%)   No   95 (69%)   Do not know   2 (2%)

12 What factors may be blocks/barriers or may limit the use of verbal creativity in a TL classroom?
Lack of knowledge of vocabulary, practice; not participation; unqualified teachers; too many students; no possibility to learn from peers; lack of enthusiasm; teacher's fear to apply new methods; boring tasks; lack of imagination; rigid plan; shyness; fear; lack of motivation to apply new forms; personal features; unwillingness to study and cooperate; misunderstanding; time; one-type tasks; relations among group mates; retrieval problems.

13. What in your opinion is the difference in the use of L1 and the TL?
   See Table 3.1 in subchapter 3.2 of the dissertation.

RESULTS OF THE TEACHERS' QUESTIONNAIRES

1. Do you think your speech in your L1 is creative?
    Yes 46 (100%)   No 0   Do Not Know 0
How much?
1-0   2-0   3-7 (16%)   4-7 (16%)   **5-19 (43%)**   **6-11 (25%)**

2. Do you think your speech in the TL is creative?
    Yes 25 (57%)   No 18 (41%)   Do Not Know 1 (2%)
How much?
1-0   2-5 (20%)   **3-7 (28%)**   **4-13 (52%)**   5-0   6-0
Comment: Reasons for 'yes' answer – because it is a mental work; a learner expresses his/her own personality and each person is unique; forming a sentence is creative in itself; if a person has a desire to improve him/herself;
Reasons for 'no' answer – because there is no time to be creative ; no self confidence; no possibility to speak with native speakers and foreigners; problems with the FL (e.g., lack of knowledge); cannot find a way how to express one's thoughts

3. Is creativity necessary in TL speech?
    Yes 44 (96%)   No 1 (2%)   Do Not Know 1 (2%)

4. Is creativity necessary in TL study?
    Yes 45 (98%)   No 1 (2%)   Do Not Know 0
Comment: Necessary to better understand the norm, the style of the language, to fight extra-curricular factors (fatigue, family problems); because it makes lessons more interesting, enjoyable; stirs students' imagination; students like to be more creative, more confident, develop their memory, their skills and knowledge, express themselves, to learn more successfully.
However, learners in the primary school do not understand creativity; the teacher does not want to deal with creativity.

5. What do you understand by creativity in TL study?
Definitions:
1) Free speech, free thinking
2) Expression of one's own opinion, thoughts without using patterns
3) Seeing gaps in the language and how to fill them productively (for translation, terminological purposes, etc.)
4) Creating new meanings, new forms, experimenting, but not outside the existing language norms
5) Openness
6) Flexibility
7) Variety in words, expressions
8) Originality
9) Purposeful mastering of language elements to subsequently use them in purposeful and effective communication
10) Wide knowledge of vocabulary, grammar, etc., genres, idioms
11) Skill to express something in many ways, to use various devices
12) Special, extraordinary ways and methods of memorizing, presentation, explanation
13) New methods of better to understand, memorize, use a TL
14) Using variety of materials, methods and examples to teach
15) Interesting, unusual view of tasks and activities
16) Independence, projection of self in speech, ability to choose what the speaker/writer needs
17) Using everything, every piece of language material for play, as a source of information about language and for language teaching
18) Keeping students' attention and making them aware of their mistakes
19) React adequately to any kind of written or spoken language using the latest developments in language and grammar appropriately
20) Do not know.

6. Is creative use of the TL taught directly in the contemporary language classroom?

Yes   18 (41%)   No   25 (57%)   Do Not Know   1 (2%)

7. Should creative use of the TL be taught in the language classroom?
Yes   40 (92%)   No   3 (7%)   Do Not Know   1 (2%)
Comment: Students are supposed to become more flexible, more confident, more adequate, freer, to have a better long-term memory; lessons will be more interesting. At school level by comparison with the native language learning (or a child learning)
However, better to teach some elements and better to teach in the TL environment. Teachers should be very skillful. Humanity is creative per se.

8. What is your attitude towards students' creativity in the TL?
Positive   45 (98%)   Negative   1 (2%)
Comment: Positive because it is more interesting, it stimulates TLS; can satisfy diverse tastes; stimulates students' personality and enhances other talents as well; prepares for studies abroad; students learn more about the language; creativity enables students to communicate more successfully, also across cultures; students' language should not remain at the same level throughout their studies.
However, only talented students can be creative, many students do not want to speak at all, depends on a student; too often creativity results in faulty usages.

9. Have you done anything to enhance students' creativity in TL speech?
Yes   35 (80%)   No   8 (18%)   Partly   1 (2%)

10. What have you done?
Projects, games, drama, role plays, simulations, writing diaries, discussions, free talk, open ended exercises, making jokes, writing poems, stories, essays, exercises for other students using Internet, speaking more, using films, using additional material, creating situations, tasks which provoke students to think, experiment, individual vision is practiced, problem solving activities, text modification, use synonyms, parallel constructions, ensuring creative atmosphere.

11. Are there any creative activities in the contemporary TL textbooks?
Yes   34 (77%)   No   3 (7%)   Do not know   7 (16%)
Comment for "yes" answer: there are very few creative activities and of low "quality".

12. What creative activities are there?
Projects, presentations, quizzes, writing poems, stories, dialogues, research problems, rewriting from a different point of view, role plays, completing dialogues, describing pictures, comics, questionnaires, "upstream", completing a story, paraphrasing, substituting, changing structures, where you have to produce something, addressing students' own experience and attitude.

13. Are there enough creative activities in TL textbooks?
Yes   12 (27%)   No   24 (55%)   Do not know   8 (18%)

14. What factors may be blocks/barriers or may limit the use of verbal creativity in the TL classroom?
Time, lack of knowledge, fear of mistakes, large groups, lack of stimuli, not challenging tasks, no example, word stock, imagination, poor skills, level of proficiency, psychological factors (negative previous experience, lack of self confidence), character traits (shy), teacher-student relationship, student's unwillingness, other students' criticism, teacher's skills, no creative attitude from the teacher, school program, school syllabus, L1 thinking.

15. What in your opinion is the difference in the use of L1 and a TL?
-Level of language proficiency, knowledge of culture;
-people think in their TL, L1 is an acquired linguistic model that is being applied to thinking;
-a sense, a feeling of creativeness, which is the main criteria for accepting a new form;
-knowledge of the TL;
-more freedom in the choice of language means;
-in mental lexicon is its scope;
-cross-cultural phenomena.

SUMMARIZED RESULTS OF THE ANSWERS TO THE QUESTIONNAIRES

1. Do you think your speech in L1 is creative?

Students	yes –	89%	Teachers	yes –	100%
	no –	11%		no –	0%
	do not know -	0%		do not know -	0%

2. Do you think your speech in the target language is creative?

Students	yes –	72%	Teachers	yes –	57%
	no -	45%		no -	41%
	do not know -	0.6%		do not know -	2%

3. Is creativity necessary in TL speech?

Students	yes –	100%	Teachers	yes –	96%
	no -	0%		no -	2%
	do not know -	0%		do not know -	2%

4. Is creativity necessary in TL study?

Students	yes –	96%	Teachers	yes –	98%
	no -	3%		no -	2%
	do not know -	1%		do not know -	0%

6. Is creative use of the TL taught <u>directly</u> in the contemporary language classroom?

Students	yes –	33%	Teachers	yes –	41%
	no –	66%		no -	57%
	do not know –	1%		do not know –	1%

7. Should creative use of the TL be taught in the language classroom?

Students	yes –	95%	Teachers	yes –	91%
	no –	5%		no -	7%
	do not know –	0%		do not know –	2%

8. What is your attitude towards creativity in the TL?

Students	positive –	100%	Teachers	positive –	100%

9. Have you done anything to enhance students' creativity in the TL?

Teachers	yes –	80%
	no -	18%
	partly –	2%

11. Are there any creative activities in the contemporary TL textbooks?

Students	yes –	75%	Teachers	yes –	77%
	no -	24%		no -	7%
	do not know –	2%		do not know –	16%

13. Are there enough creative activities in TL textbooks?

Students	yes –	29%	Teachers	yes –	27%
	no -	69%		no -	55%
	do not know –	2%		do not know –	18%

BLANK FORM FOR THE ASSESSMENT OF CREATIVITY
IN VERBAL SPEECH SAMPLES

Characteristics \ Layers	Linguistic form	Semantic concept/content	Pragmatic frame	Total
Fluency				
Flexibility				
Originality				
Elaboration				
Total				

Characteristics \ Layers	Linguistic form	Semantic concept/content	Pragmatic frame	Total
Fluency				
Flexibility				
Originality				
Elaboration				
Total				

Characteristics \ Layers	Linguistic form	Semantic concept/content	Pragmatic frame	Total
Fluency				
Flexibility				
Originality				
Elaboration				
Total				

Characteristics \ Layers	Linguistic form	Semantic concept/content	Pragmatic frame	Total
Fluency				
Flexibility				
Originality				
Elaboration				
Total				

Characteristics \ Layers	Linguistic form	Semantic concept/content	Pragmatic frame	Total
Fluency				
Flexibility				
Originality				
Elaboration				
Total				

Characteristics \ Layers	Linguistic form	Semantic concept/content	Pragmatic frame	Total
Fluency				
Flexibility				
Originality				
Elaboration				
Total				

SCORES OF THE ASSESSMENT OF SCHOOL LEARNERS' WRITTEN SAMPLES

N	Sex	Age	Form	Word No	Flu	Flex	Orig	Elab	Ling. Form	Sem. Concept	Pragm. Frame
1	F	18	12	436	5	4	1	1	8	2	1
2	F	18	12	316	5	4	1	1	8	2	1
3	F	18	12	185	4	2	0	1	6	0	1
4	F	18	12	298	5	2	1	1	8	2	1
5	F	18	12	387	5	2	1	1	8	2	1
6	F	18	12	242	5	2	1	1	8	2	1
7	F	17	11	161	2	1	0	1	4	0	0
8	F	17	11	264	4	2	0	0	4	2	0
9	F	17	11	117	2	0	0	0	2	0	0
10	F	17	11	134	2	0	0	0	2	0	0
11	F	17	11	154	0	0	0	0	0	0	0
12	M	17	11	134	1	0	0	0	1	0	0
13	F	17	11	190	2	0	0	0	2	0	0
14	F	17	11	120	2	0	0	0	2	0	0
15	F	17	11	231	1	1	0	0	2	0	0
16	F	17	11	410	7	7	7	7	9	9	10
17	F	17	11	376	6	6	4	3	7	6	7
18	F	17	11	196	6	5	3	1	6	5	4
19	F	17	11	281	5	3	1	1	6	2	2
20	F	17	11	325	4	3	0	2	4	3	2
21	M	17	11	213	4	3	0	2	4	3	2
22	F	17	11	172	5	4	0	3	4	5	3
23	F	17	11	232	5	3	0	3	4	4	3
24	F	17	11	312	5	3	0	0	3	3	2
25	F	17	11	274	3	1	0	1	3	1	1
26	F	17	11	432	5	3	0	0	3	3	2
27	F	17	11	193	3	1	0	1	3	1	1
28	F	17	11	220	6	5	2	3	8	2	6
29	M	17	11	200	6	3	0	3	6	2	4
30	M	17	11	257	6	3	0	3	6	2	4
31	M	17	11	370	7	6	1	5	10	5	4
32	M	17	11	258	5	3	0	6	9	1	4
33	M	17	11	337	5	2	0	6	8	1	4
34	F	17	11	211	5	2	1	6	8	1	4

35	M	17	11	251	5	2	1	6	8	1	4
36	M	17	11	239	5	2	0	3	7	1	3
37	F	17	11	251	7	5	1	5	10	4	4
38	F	17	11	210	5	2	0	3	7	1	3
39	F	17	11	237	6	4	1	2	5	2	6
40	M	17	11	202	6	5	3	3	7	4	6
41	M	17	11	263	6	5	3	3	7	4	6
42	M	17	11	251	5	5	1	2	5	2	6
43	M	17	11	251	6	2	1	3	5	2	5
44	M	17	11	261	6	1	0	3	6	1	3
45	F	17	11	310	6	2	4	4	7	4	5
46	M	17	11	261	6	1	0	3	5	3	2
47	M	17	11	220	5	2	0	1	6	1	1
48	M	17	11	248	4	2	0	1	6	1	1
49	F	17	11	308	6	3	0	3	6	4	2
50	F	17	11	323	4	3	0	2	5	3	1
51	M	17	11	238	6	5	2	3	9	6	1
52	M	17	11	112	2	2	0	0	3	1	0
53	M	17	11	120	4	1	0	2	4	1	2
54	M	16	10	84	1	1	0	1	1	0	0
55	M	16	10	117	1	1	0	1	1	0	0
56	F	16	10	906	7	6	3	5	8	7	6
57	M	16	10	74	2	1	0	1	1	0	0
58	F	16	10	83	3	1	0	0	4	0	0
59	M	16	10	98	3	1	0	0	4	0	0
60	F	16	10	99	5	4	4	2	8	3	8
61	F	16	10	124	5	4	1	1	8	2	1
62	F	16	10	49	0	0	0	0	0	0	0
63	M	16	10	96	0	0	0	0	0	0	0
64	F	15	9	252	6	5	4	3	8	6	4
65	F	15	9	109	4	4	0	1	4	2	2
66	F	15	9	281	5	3	1	1	6	2	2
67	F	15	9	151	2	2	0	2	6	0	0
68	F	15	9	252	2	2	1	1	1	0	0
69	F	15	9	238	2	2	2	1	1	0	0
70	F	15	9	198	2	2	2	1	1	0	1
71	F	15	9	177	5	5	0	2	5	0	7
72	F	15	9	248	5	5	0	2	5	0	7
73	F	15	9	182	5	5	0	2	5	0	7
74	M	15	9	154	5	3	0	3	4	4	3

75	M	15	9	159	4	3	0	2	4	3	2
76	M	15	9	151	5	4	0	3	4	5	3
77	M	15	9	219	9	7	1	5	9	7	6
78	F	15	9	205	7	4	0	1	6	3	3
79	F	15	9	182	7	4	0	1	6	3	3
80	F	15	9	224	7	4	0	1	6	3	3
81	M	14	8	281	2	1	0	1	1	1	0
82	M	14	8	164	5	4	1	1	8	2	1
83	M	14	8	126	5	4	1	1	8	2	1
84	M	14	8	280	5	4	1	1	8	2	1
85	F	14	8	256	5	4	1	1	8	2	1
86	F	14	8	213	5	3	0	0	4	2	2
87	F	14	8	241	5	3	0	0	4	2	2
88	F	14	8	137	3	1	1	2	4	0	3
89	M	14	8	120	5	3	0	0	4	2	2
90	M	14	8	133	7	4	2	4	6	3	8
91	F	14	8	105	2	0	0	0	2	0	0
92	F	14	8	110	2	0	0	0	2	0	0
93	F	14	8	62	2	0	0	0	2	0	0
94	F	14	8	105	2	0	0	1	3	0	0
95	F	14	8	119	2	0	0	0	2	0	0
96	M	14	8	112	2	0	0	0	2	0	0
97	F	14	8	67	2	0	0	0	2	0	0
98	F	14	8	113	2	0	0	0	2	0	0
99	M	14	8	64	2	0	0	0	2	0	0
100	F	14	8	52	2	0	0	0	2	0	0
101	F	14	8	61	2	0	0	0	2	0	0
102	F	13	7	78	0	0	0	0	0	0	0
103	F	13	7	141	1	0	0	0	1	0	0
104	M	13	7	92	1	0	0	0	1	0	0
105	F	13	7	73	1	0	0	0	1	0	0
106	F	13	7	162	5	2	1	1	5	2	2
107	M	13	7	121	1	0	0	0	1	0	0
108	M	13	7	157	2	1	0	1	1	0	0
109	M	13	7	121	3	3	0	0	4	0	2
110	F	13	7	98	3	3	0	0	4	0	2
111	M	13	7	94	2	0	0	0	2	0	0
112	M	13	7	72	2	2	0	1	4	1	0

SCORES OF THE ASSESSMENT OF UNIVERSITY STUDENTS' WRITTEN SAMPLES

N	Sex	Age	Year	Word No	Flu	Flex	Orig	Elab	Ling. Form	Sem. Concept	Pragm. Frame
1	F	20	2	396	4	4	1	1	6	2	2
2	F	20	2	509	6	6	1	1	7	4	2
3	F	20	2	555	5	4	1	1	6	3	3
4	F	20	2	602	6	6	0	3	7	5	3
5	F	20	2	467	5	5	1	2	8	2	3
6	F	20	2	433	5	2	0	2	6	1	2
7	F	20	2	492	4	1	0	2	4	1	2
8	F	20	2	421	4	4	0	1	7	0	2
9	F	20	2	436	4	2	0	1	6	1	0
10	F	20	2	374	5	4	0	1	7	1	2
11	F	20	2	649	3	4	0	2	7	1	2
12	F	20	2	404	6	4	1	4	6	5	4
13	F	20	2	465	4	2	0	1	5	1	0
14	F	20	2	417	7	7	0	3	7	5	5
15	F	20	2	247	6	5	0	5	8	2	6
16	F	20	2	274	6	4	0	4	8	2	4
17	M	20	2	331	6	6	1	5	7	6	5
18	F	20	2	409	6	6	0	4	6	5	5
19	F	20	2	344	4	4	0	2	7	2	1
20	F	20	2	615	9	9	9	9	12	12	12
21	M	20	2	415	6	4	0	3	6	4	3
22	M	20	2	610	8	8	3	5	9	6	9
23	M	20	2	494	8	8	3	5	9	6	9
24	F	20	2	333	6	5	0	3	6	4	4
25	F	20	2	488	7	6	0	3	7	4	5
26	F	20	2	355	6	5	0	1	6	3	3
27	F	20	2	409	6	5	2	3	6	8	3
28	F	20	2	440	6	5	0	3	4	4	4
29	F	20	2	284	5	3	0	0	5	2	1
30	F	19	2	336	3	3	0	2	5	0	3
31	F	19	2	443	8	7	1	4	8	4	8
32	F	20	2	303	4	2	0	1	5	1	1
33	F	20	2	343	5	3	0	3	5	3	3
34	F	19	2	351	4	1	0	2	4	2	1
35	F	20	2	357	3	1	0	1	3	2	0
36	F	20	2	402	4	3	0	2	5	1	3
37	F	19	2	391	2	1	0	2	3	1	1
38	F	20	2	543	4	2	0	2	5	2	1
39	F	20	2	454	4	1	0	1	4	1	1
40	F	19	2	467	8	8	3	7	10	10	6
41	F	20	2	473	9	0	6	9	11	11	11
42	F	20	2	383	4	3	0	1	3	3	2
43	F	20	2	328	3	0	0	2	2	1	2

44	F	20	2	297	1	0	0	0	1	0	0
45	F	20	2	561	8	8	5	9	11	11	8
46	F	19	2	333	4	1	0	1	4	1	1
47	F	20	2	409	5	4	0	1	6	2	2
48	F	20	2	350	4	4	0	1	5	2	2
49	F	20	2	378	4	4	0	1	5	2	2
50	F	20	2	245	5	5	1	1	8	2	2
51	F	20	2	313	6	5	0	4	7	5	3
52	F	20	2	388	6	5	0	5	7	6	3
53	F	20	2	218	5	4	1	3	8	3	2
54	F	20	2	315	5	4	1	4	8	4	2
55	M	20	2	427	6	6	2	5	8	8	3
56	M	20	2	232	6	6	1	5	8	6	5
57	M	20	2	255	6	6	2	3	8	5	4
58	F	20	2	351	6	5	1	5	9	5	3
59	F	20	2	467	4	4	1	2	6	4	1
60	F	20	2	290	6	4	1	3	6	4	4
61	F	20	2	324	6	4	3	3	8	4	4
62	M	20	2	427	7	6	5	4	11	7	6
63	F	20	2	364	8	6	4	5	9	7	7
64	F	20	2	318	8	8	7	7	10	8	11
65	F	20	2	306	8	4	1	3	8	4	4
66	F	20	2	243	7	5	1	2	7	5	3
67	F	20	2	337	9	9	7	6	9	11	11
68	F	20	2	301	6	4	0	5	8	5	2
69	F	20	2	266	6	4	0	5	8	5	3
70	F	20	2	340	6	4	0	5	8	5	2
71	F	20	2	182	9	9	9	9	12	12	12
72	F	20	2	306	6	5	3	5	9	6	4
73	F	20	2	319	6	5	3	5	9	6	4
74	F	20	2	249	6	5	3	5	9	6	4
75	F	20	2	234	7	1	0	2	5	2	3
76	F	20	2	319	7	2	0	3	5	4	3
77	M	20	2	768	9	9	9	9	12	12	12
78	F	19	2	336	9	9	9	9	12	12	12
79	F	19	2	420	9	9	9	9	12	12	12
80	F	20	2	249	6	6	1	3	8	4	4
81	F	20	2	488	7	6	0	3	7	4	5
82	F	19	2	498	9	8	6	8	10	11	10
83	F	19	1	162	3	2	0	1	5	1	0
84	F	19	1	327	5	5	0	1	7	2	2
85	F	19	1	402	5	5	0	1	7	2	2
86	F	19	1	289	4	5	0	1	7	2	2
87	F	19	1	235	5	5	0	1	7	2	2
88	F	19	1	253	5	5	0	1	7	2	2
89	F	18	1	455	5	5	0	1	7	2	2
90	F	19	1	185	3	2	0	1	5	1	0
91	F	19	1	261	5	5	0	1	7	2	2
92	F	18	1	314	8	7	5	4	9	6	7
93	F	20	1	227	6	4	0	3	6	4	3

94	F	19	1	167	6	4	0	3	6	4	3
95	F	19	1	393	7	5	0	3	8	4	3
96	F	19	1	312	7	7	0	6	9	6	5
97	F	19	1	405	7	6	1	4	9	6	3
98	F	19	1	396	6	6	0	4	9	4	3
99	F	19	1	369	9	8	2	5	11	7	6
100	F	19	1	285	8	7	2	4	9	8	4
101	F	19	1	187	7	8	1	7	10	7	6
102	F	19	1	537	8	7	5	6	11	9	6
103	F	19	1	221	9	9	9	9	12	12	12
10	F	19	1	267	9	9	9	9	12	12	12
105	F	19	1	269	8	7	1	5	9	7	5
106	F	19	1	383	8	5	3	5	8	8	5
107	F	19	1	333	9	6	9	8	10	11	11
108	F	19	1	193	9	9	5	8	11	9	11
109	F	19	1	310	9	9	9	9	12	12	12
110	F	20	1	166	5	3	0	3	4	4	3
111	F	20	1	154	8	7	6	6	10	12	5
112	F	19	1	240	9	8	7	7	12	11	8
113	F	19	1	219	8	9	8	6	10	11	10
114	F	19	1	194	8	6	1	3	6	4	5
115	M	20	1	186	4	2	0	2	4	7	0
116	F	20	1	169	5	3	0	2	5	4	1
117	F	19	1	177	6	4	0	5	7	5	3
118	F	19	1	194	8	6	1	3	6	4	5
119	M	20	1	186	4	2	0	2	4	7	0
120	F	20	1	169	5	3	0	2	5	4	1
121	F	19	1	177	6	4	0	5	7	5	3
122	F	19	1	156	7	7	0	4	6	8	4
123	F	20	1	143	7	6	0	2	5	7	3
124	F	19	1	284	4	3	0	3	4	3	3
125	F	19	1	195	7	6	1	3	6	9	2
126	M	19	1	163	6	6	0	3	7	5	3
127	F	19	1	154	6	6	2	3	4	7	6
128	F	19	1	191	8	8	4	6	9	10	7
129	F	19	1	167	5	2	0	2	4	4	1
130	F	19	1	171	5	2	0	2	4	4	1
131	F	20	1	118	3	2	0	0	3	2	0
132	F	20	1	138	5	2	0	2	4	4	1
133	F	19	1	126	4	2	0	2	4	3	1
134	F	19	1	87	3	2	0	0	2	1	1
135	F	19	1	162	3	1	0	0	2	1	1
136	F	19	1	196	7	4	1	3	7	4	4
137	M	19	1	264	8	8	5	5	10	10	6
138	F	19	1	232	7	8	4	6	10	9	6
139	F	19	1	191	7	7	1	6	9	9	3

SCORES OF THE ASSESSMENT OF UNIVERSITY STUDENTS' ORAL SAMPLES

N	Age	Year	Word No	Flu	Flex	Orig	Elab	Ling. Form	Sem. Concept	Pragm. Frame
1	19	1	1022	6	4	1	3	7	4	3
2	20	1	467	7	2	0	2	7	1	8
3	19	1	1931	8	8	1	6	9	6	5
4	19	1	637	7	6	0	3	7	4	2
5	20	2	375	6	2	0	2	6	2	2
6	20	2	531	7	2	0	2	7	2	6
7	20	2	650	7	5	1	6	10	2	3
8	20	2	443	7	3	3	3	8	4	4
9	19	1	1248	8	7	2	8	11	2	6
10	19	1	1008	8	5	0	5	7	7	4
11	19	1	709	7	4	0	4	7	4	4
12	19	1	783	7	4	0	4	7	4	4
13	20	1	1404	7	4	0	4	7	4	4
14	19	1	504	7	4	0	4	7	4	4
15	19	1	1110	7	4	0	5	8	4	4

RELIABILITY MEASUREMENT

Schoolchildren, schools, Latvia

No	Name	Sex	Samples	Flu	Flex	Orig	Elab	Ling. Form	Semant. Concept	Pragm. Frame
1.	Researcher	F	Ws* 1	6	6	4	3	7	6	7
			Ws 2	6	5	3	1	6	5	4
			Ws 3	6	5	3	3	6	6	5
			Ws 4	2	2	0	0	3	1	0
			Ws 5	4	3	0	2	4	3	2
			Ws 6	5	4	0	3	4	5	3
			Ws 7	5	3	0	3	4	4	3
			Ws 8	5	3	0	0	3	3	2
			Ws 9	3	1	0	0	3	1	0
			Ws 10	6	5	4	3	8	6	4
			Os* 11	4	4	0	1	4	2	2
			Os 12	5	3	1	1	6	2	2
2.	Teacher 1	F	Ws 1	6	5	4	4	7	6	6
			Ws 2	5	4	1	3	7	3	3
			Ws 3	6	4	3	3	7	5	4
			Ws 4	2	2	0	0	3	1	0
			Ws 5	4	3	0	3	4	3	3
			Ws 6	5	4	0	3	4	5	3
			Ws 7	5	3	0	3	4	4	3
			Ws 8	5	4	0	0	4	3	2
			Ws 9	3	3	0	1	3	2	2
			Ws 10	6	6	4	4	8	8	4
			Os 11	4	5	0	1	4	2	2
			Os 12	6	4	1	1	6	3	3
3.	Teacher 2	F	Ws 1	6	6	4	4	7	6	7
			Ws 2	6	5	3	3	7	5	5
			Ws 3	3	4	3	3	6	4	5
			Ws 4	2	2	0	0	3	1	0
			Ws 5	3	3	0	3	3	3	3
			Ws 6	4	3	0	3	4	3	3
			Ws 7	4	3	1	3	4	3	4
			Ws 8	5	3	0	0	3	3	2
			Ws 9	3	3	0	1	3	2	2
			Ws 10	6	5	4	4	8	6	5
			Os 11	4	4	0	1	4	3	2
			Os 12	6	4	3	1	6	4	4
4.	Teacher 3	F	Ws 1	6	6	4	3	7	6	7
			Ws 2	6	5	1	1	6	5	4
			Ws 3	5	5	3	3	6	5	5
			Ws 4	2	2	0	0	3	1	0
			Ws 5	3	3	0	0	3	2	2
			Ws 6	4	3	0	0	3	2	2
			Ws 7	4	3	0	0	3	2	2
			Ws 8	5	4	0	0	4	3	2
			Ws 9	3	3	0	0	2	2	2
			Ws 10	5	4	3	3	6	5	4
			Os 11	4	4	0	0	4	2	2
			Os 12	4	4	3	0	5	3	3

No	Name	Sex	Samples	Flu	Flex	Orig	Elab	Ling. Form	Semant. Concept	Pragm. Frame
5.	Teacher 4	F	Ws 1	6	6	4	4	7	6	7
			Ws 2	6	5	3	3	6	6	5
			Ws 3	6	5	3	3	6	6	5
			Ws 4	2	2	0	0	3	1	0
			Ws 5	3	3	0	3	3	3	3
			Ws 6	5	4	0	3	4	5	3
			Ws 7	5	5	0	3	4	5	5
			Ws 8	5	4	0	3	3	4	5
			Ws 9	3	3	0	3	3	3	3
			Ws 10	5	5	3	4	7	6	5
			Os 11	5	5	0	0	4	4	2
			Os 12	5	5	1	2	6	4	3

Students, LU, MLF, Latvia

No	Name	Sex	Samples	Flu	Flex	Orig	Elab	Ling. Form	Semant. Concept	Pragm. Frame
1.	Researcher	F	Ws 1	6	4	1	3	6	4	4
			Ws 2	6	4	3	4	8	4	4
			Ws 3	7	6	5	4	11	7	6
			Ws 4	8	6	4	5	9	7	7
			Ws 5	8	7	5	6	11	9	6
			Ws 6	7	8	1	7	10	7	6
			Ws 7	8	5	3	5	8	8	5
			Ws 8	9	6	9	8	10	11	11
			Ws 9	5	4	1	1	6	3	3
			Ws 10	4	4	1	1	6	2	2
			Os 11	6	4	1	3	7	4	3
			Os 12	7	3	3	3	8	4	4
2.	Teacher 1	F	Ws 1	6	4	3	3	7	5	4
			Ws 2	6	4	3	4	8	4	4
			Ws 3	7	6	3	4	9	5	6
			Ws 4	7	7	4	5	9	7	7
			Ws 5	8	7	5	6	9	11	6
			Ws 6	7	6	4	6	9	8	8
			Ws 7	8	5	3	5	8	8	5
			Ws 8	9	6	9	8	10	11	11
			Ws 9	5	4	1	1	6	3	3
			Ws 10	5	4	3	3	7	4	3
			Os 11	6	4	1	3	7	4	3
			Os 12	7	4	3	3	8	4	5
3.	Teacher 2	F	Ws 1	6	4	2	2	5	4	5
			Ws 2	4	4	4	3	7	4	4
			Ws 3	7	6	6	4	11	7	5
			Ws 4	7	7	4	5	9	7	7
			Ws 5	8	8	7	7	11	11	8
			Ws 6	7	7	4	7	11	7	7
			Ws 7	7	5	3	5	10	5	5
			Ws 8	8	7	8	9	12	10	10
			Ws 9	5	4	3	3	7	4	4
			Ws 10	4	4	2	3	7	3	3
			Os 11	5	4	1	3	6	3	3
			Os 12	7	3	3	4	8	5	4

No.	Teacher	Gender	Sample						
4.	Teacher 3	F	Ws 1	6	7	3	3	6	5	5
			Ws 2	6	6	3	4	7	6	6
			Ws 3	7	7	6	4	10	7	7
			Ws 4	8	7	6	6	10	9	8
			Ws 5	9	9	7	6	10	11	10
			Ws 6	8	8	6	6	10	8	10
			Ws 7	9	5	3	6	9	7	7
			Ws 8	9	9	8	7	10	11	12
			Ws 9	5	4	3	4	7	5	4
			Ws 10	4	4	1	1	6	2	2
			Os 11	6	5	3	3	7	6	4
			Os 12	7	4	3	4	7	5	3
5.	Teacher 4	F	Ws 1	6	5	3	3	6	6	5
			Ws 2	6	5	3	4	7	6	5
			Ws 3	7	6	6	6	9	8	8
			Ws 4	8	7	6	6	10	9	8
			Ws 5	8	7	8	6	10	11	8
			Ws 6	7	8	6	6	10	9	9
			Ws 7	7	5	3	5	7	8	5
			Ws 8	7	7	8	7	8	10	11
			Ws 9	4	3	3	3	5	4	4
			Ws 10	4	4	1	3	6	3	3
			Os 11	5	4	3	3	6	4	4
			Os 12	7	4	3	4	8	5	5

*Ws – written sample
*Os – oral sample

RESULTS OF STATISTICAL MEASUREMENTS ON RELIABILITY

Schoolchildren, various schools, Latvia

No	Samples	Flu	Flex	Orig	Elab	Ling. Form	Semant. Concept	Pragm. Frame
Researcher	Ws 1	6	6	4	3	7	6	7
	Ws 2	6	5	3	1	6	5	4
	Ws 3	6	5	3	3	6	6	5
	Ws 4	2	2	0	0	3	1	0
	Ws 5	4	3	0	2	4	3	2
	Ws 6	5	4	0	3	4	5	3
	Ws 7	5	3	0	3	4	4	3
	Ws 8	5	3	0	0	3	3	2
	Ws 9	3	1	0	0	3	1	0
	Os 11	4	4	0	1	4	2	2
	Os 12	5	3	1	1	6	2	2
	mean	4.8	3.7	1.3	1.7	4.8	3.7	2.8
	median	5	3.5	0	1.5	4	3.5	2.5
	mode	6	3	0	3	4	6	2
	stdev	1.3	1.4	1.7	1.3	1.7	1.9	2.0
	var	1.7	2.1	2.9	1.7	2.9	3.7	4.0

No	Samples	Flu	Flex	Orig	Elab	Ling. Form	Semant. Concept	Pragm. Frame
Teacher1	Ws 1	6	5	4	4	7	6	6
	Ws 2	5	4	1	3	7	3	3
	Ws 3	6	4	3	3	7	5	4
	Ws 4	2	2	0	0	3	1	0
	Ws 5	4	3	0	3	4	3	3
	Ws 6	5	4	0	3	4	5	3
	Ws 7	5	3	0	3	4	4	3
	Ws 8	5	4	0	0	4	3	2
	Ws 9	3	3	0	1	3	2	2
	Ws 10	6	6	4	4	8	8	4
	Os 11	4	5	0	1	4	2	2
	Os 12	6	4	1	1	6	3	3
	mean	4.8	3.9	1.1	2.2	5.1	3.8	2.9
	median	5	4	0	3	4	3	3
	mode	6	4	0	3	4	3	3
	stdev	1.3	1.1	1.6	1.5	1.8	2	1.4
	var	1.7	1.2	2.6	2.2	3.2	3.8	2.1

Teacher2

Ws 1	6	6	4	4	7	6	7
Ws 2	6	5	3	3	7	5	5
Ws 3	3	4	3	3	6	4	5
Ws 4	2	2	0	0	2	1	0
Ws 5	3	3	0	3	3	3	3
Ws 6	4	3	0	3	4	3	3
Ws 7	4	3	1	3	4	3	4
Ws 8	5	3	0	0	3	3	2
Ws 9	3	3	0	1	3	2	2
Ws 10	6	5	4	4	8	6	5
Os 11	4	4	0	1	4	3	2
Os 12	6	4	3	1	6	4	4
mean	4.3	3.8	1.5	2.2	4.8	3.6	3.5
median	4	3.5	0.5	3	4	3	3.5
mode	6	3	0	3	3	3	5
stdev	1.4	1.1	1.7	1.5	2	2	1.9
var	2.1	1.3	3	2.2	3.8	2.3	3.5

Teacher3

Ws 1	6	6	4	3	7	6	7
Ws 2	6	5	1	1	6	5	4
Ws 3	5	5	3	3	6	5	5
Ws 4	2	2	0	0	2	1	0
Ws 5	3	3	1	0	3	2	2
Ws 6	4	3	0	0	3	2	2
Ws 7	4	3	0	0	3	2	2
Ws 8	5	4	0	0	4	3	2
Ws 9	3	3	0	0	2	2	2
Ws 10	5	4	3	3	6	5	4
Os 11	4	4	0	0	4	2	2
Os 12	4	4	3	0	5	3	3
mean	4.3	3.8	1.3	0.8	4.3	3.2	2.9
median	4	4	0.5	0	4	2.5	2
mode	4	3	0	0	6	2	2
stdev	1.2	1.1	1.5	1.3	1.7	1.6	1.8
var	1.5	1.2	2.4	1.8	2.9	2.7	3.4

Teacher4	Ws 1	6	6	4	4	7	6	7
	Ws 2	6	5	3	3	6	6	5
	Ws 3	6	5	3	3	6	6	5
	Ws 4	2	2	0	0	2	2	0
	Ws 5	3	3	0	3	3	3	3
	Ws 6	5	4	0	3	4	5	3
	Ws 7	5	5	0	3	4	5	5
	Ws 8	5	4	0	3	3	4	5
	Ws 9	3	3	0	3	3	3	3
	Ws 10	5	5	3	4	7	6	5
	Os 11	5	5	0	0	4	4	2
	Os 12	5	5	1	2	6	4	3
	mean	4.7	4.3	1.2	2.6	4.6	4.5	3.8
	median	5	5	0	3	4	4.5	4
	mode	5	5	0	3	6	6	5
	stdev	1.3	1.2	1.6	1.3	1.7	1.4	1.9
	var	1.7	1.3	2.5	1.7	3	1.9	3.4

Students, LU, MLF, Latvia

No	Samples	Flu	Flex	Orig	Elab	Ling. Form	Semant. Concept	Pragm. Frame
Research-er	Ws 1	6	4	1	3	6	4	4
	Ws 2	6	4	3	4	8	4	4
	Ws 3	7	6	5	4	11	7	6
	Ws 4	8	6	4	5	9	7	7
	Ws 5	8	7	5	6	11	9	6
	Ws 6	7	8	1	7	10	7	6
	Ws 7	8	5	3	5	8	8	5
	Ws 8	9	6	9	8	10	11	11
	Ws 9	5	4	1	1	6	3	3
	Ws 10	4	4	1	1	6	2	2
	Os 11	6	4	1	3	7	4	3
	Os 12	7	3	3	3	8	4	4
	mean	6.8	5.1	3.1	4.2	8.3	5.8	5.1
	median	7	4.5	3	4	8	5.5	4.5
	mode	6	4	1	3	6	4	4
	stdev	1.4	1.5	2.4	2.2	1.9	2.7	2.4
	var	2	2.3	5.9	4.7	3.5	7.4	5.7

Teacher1							
Ws 1	6	4	3	3	7	5	4
Ws 2	6	4	3	4	8	4	4
Ws 3	7	6	3	4	9	5	6
Ws 4	7	7	4	5	9	7	7
Ws 5	8	7	5	6	9	11	6
Ws 6	7	6	4	6	9	8	8
Ws 7	8	5	3	5	8	8	5
Ws 8	9	6	9	8	10	11	11
Ws 9	5	4	1	1	6	3	3
Ws 10	5	4	3	3	7	4	3
Os 11	6	4	1	3	7	4	3
Os 12	7	4	3	3	8	4	5
mean	6.8	5.1	3.5	4.3	8.1	6.2	5.4
median	7	4.5	3	4	8	5	5
mode	7	4	3	3	9	4	3
stdev	1.2	1.2	2.1	1.9	1.2	2.8	2.4
var	1.5	1.5	4.3	3.5	1.4	7.8	5.7

Teacher2							
Ws 1	6	4	2	2	5	4	5
Ws 2	4	4	4	3	7	4	4
Ws 3	7	6	6	4	11	7	5
Ws 4	7	7	4	5	9	7	7
Ws 5	8	8	7	7	11	11	8
Ws 6	7	7	4	7	11	7	7
Ws 7	7	5	3	5	10	5	5
Ws 8	8	7	8	9	12	10	10
Ws 9	5	4	3	3	7	4	4
Ws 10	4	4	2	3	7	3	3
Os 11	5	4	1	3	6	3	3
Os 12	7	3	3	4	8	5	4
mean	6.3	5.3	3.9	4.6	8.7	5.8	5.4
median	7	4.5	3.5	4	8.5	5	5
mode	7	4	4	3	7	4	5
stdev	1.4	1.7	2.1	2.1	2.3	2.6	2.2
var	2	2.8	4.4	4.4	5.3	6.9	4.6

Teacher3	Ws 1	6	7	3	3	6	5	5
	Ws 2	6	6	3	4	7	6	6
	Ws 3	7	7	6	4	10	7	7
	Ws 4	8	7	6	6	10	9	8
	Ws 5	9	9	7	6	10	11	10
	Ws 6	8	8	6	6	10	8	10
	Ws 7	9	5	3	6	9	7	7
	Ws 8	9	9	8	7	10	11	12
	Ws 9	5	4	3	4	7	5	4
	Ws 10	4	4	1	1	6	2	2
	Os 11	6	5	3	3	7	6	4
	Os 12	7	4	3	4	7	5	6
	mean	7	6.3	4.3	4.5	8.3	6.8	6.8
	median	7	6.5	3	4	8	6.5	6.5
	mode	6	7	3	4	10	5	6
	stdev	1.7	1.9	2.1	1.7	1.7	2.6	2.9
	var	2.7	3.5	4.6	3	2.9	6.9	8.4

Teacher4	Ws 1	6	5	3	3	6	6	5
	Ws 2	6	5	3	4	7	6	5
	Ws 3	7	6	6	6	9	8	8
	Ws 4	8	7	6	6	10	9	8
	Ws 5	8	7	8	6	10	11	8
	Ws 6	7	8	6	6	10	9	9
	Ws 7	7	5	3	5	7	8	5
	Ws 8	7	7	8	7	8	10	11
	Ws 9	4	3	3	3	5	4	4
	Ws 10	4	4	1	3	6	3	3
	Os 11	5	4	3	3	6	4	4
	Os 12	7	4	3	4	8	5	5
	mean	6.3	5.4	4.4	4.7	7.7	6.9	6.3
	median	7	5	3	4.5	7.5	7	5
	mode	7	5	3	3	6	6	5

stdev	1.4	1.6	2.3	1.5	1.8	2.6	2.5
var	1.9	2.4	5.2	2.2	3.2	6.8	6

TRANSCRIPTIONS OF TL LEARNERS' (UNIVERSITY STUDENTS') ORAL
SPEECH SAMPLES

The following are several samples of transcripts of the first (1-2) and second (6-8) year university FL students' presentations. The presentations were video-recorded by the author of the dissertation. The students made presentations on the theme "Cinema" (1-2) and on the theme "Theatre" (6-8) as part of their curriculum.

Transcription Codes (Carter and McCarthy, 2004)

" : "	= prolonged syllable;
" 0.0 "	= silences roughly in seconds and tenth of seconds;
". "	= falling intonation;
", "	= rising intonation;
[inaudible]	= undecipherable hearing;
"ALL"	= stressed syllables.

Presentation 1

So good morning everybody, [3.0] er: I'm Ira [.2] as you know, and I will try tell you, to present you my presentation, it is about Jodie Foster, and [.2] about the film "Flightplan". so this is introduction and [.2] er [.2] my presentation will [.5] be divided into two [gesture] theoretic parts, about this Jodie Foster, and her bibliography, and I would like to tell you about her like about a famous actor, director, and really [.1] very remarkable [gesture] woman, and er: show her life and career, and the second er: part [gesture] is about the film Flightplan, and, about my impressions of the film. so,[.2] er: maybe you are interesting why I am choosing this film and this presentation. last weekends I have got free time, I go to the Forum Cinema, saw this film and, I like this main actress, Jodie Foster of this film and I supposed that it could be the theme of my presentation. so, er: [shows a slide] Jodie Foster, [2.0] er: yes her birth name is Elisa Cristine and she's er: she's born in erm: 1962 and now she's 33 years old. she has got 2 children, Kit who's 4 years young, and Charlies who's 7 years old, she's a famous actor, director, and she's author of some books. and, so, [shows a slide] erm. [5.0] so, [looks into her notes and reads] unlike many young actress, Foster, who learning to read at age 3, choose not to sacrifice her education to, her ground career, to try to change er: to cont- [gesture] connect her education and her career, and she pass the [inaudible] in 1980, and the year in university in 1985, and when he was 29 years old, [.9] em: she has got er: 2 Oscars for the best role and, there's [inaudible] is the text and, hm [laugh] and, she has got er: about 30 leading roles in many films [3.0] erm, so, there's others information about her. and now she is one of the remarkable film maker, and actress, and some [.2] participating in film cost 50 millions for her,she's remarkable [.2] person who really [3.0] erm [4.0] OK[1.0] em[4.0] notes[1.0] so,she's not only a actor, but she's as well as directing, and here you can see this film, who is [.2] which she is produce, and in which she was co co-produce, and director, and she wrote 4 books about her life, and her bibl biography, and about her children, [shows a slide] [3.0] er: she's has got a lot of nominations, and she has got some Oscars, some Grammy, and, er: Golden Globe, as you can see [shows a slide] the all this nomination, and, degrees which she has got, [shows a slide] [2.0] m-m-m [2.0] [the next slide] [5.0] I'm sorry [8.0] So, here you can see the title of, the films which she was playing in. and [.5] here's photos of this Jodie Foster, when he was a child. he was a child of a very lovely family. her mother was actress and, he know about the [.2] m, films and film-makers from her childhood and she try to take participant in advertising, and in cinema, and in TV, structure she is, from three year old [shows a slide]. so, there's others

photos how she's luck [.2] looking like today, [the next slide] and [2.0] m, maybe you can see, that she's really very different, and she's very natural person, and she told in many interviews, that er [.2] all this er [.2] Globe and Oscar performance is very hard work to her, and she don't try to make some er[.2] a lot of make-up and be as natural as she can, in her ordinary life. [3.0] And the second part of my presentation is about this film Flightplan, [1.0] and this is this film is er tortures pictures, and this is this year film er and this film is about one er 30 years lady who has got er, who's travelling with her daughter, cities children, by plane, because her husband is died, and she go to, she want to bury him in his mother-land mother-land. she was flying from Berlin to United States, and, her daughter is very afraid of this flying, and she bring its to the plane by under her coat, and she was very when they were flying [gesture] she was really so tired, and she's asleeps of some hours, but when she wake up she understand that her daughter is disappear, she trying to looking it because, this children is the only thing which make give any purpose to live, and [.2] but in all documents there's no the name of her daughter, and er: nobody don't see her, that's why it's some of others peoples thought that she's smart, and it's really this film is about this tragedy, erm: about her inside world, about her feelings, but er: in the end of this film, we understand that she was right, and I don't want to tell you about the end of this film, because I really invite you to show to see this film because it's really very interesting [gesture], and this is some information about this, erm film, [shows a slide] and er this is the crew member who is the director, and who is the producer, and editor, and Robert Shwentke is really, [.2] really very wonderful and very famous director and she I suppose that she make one of the best of his film this film. and this is references and if you are interesting in my presentation, about Jodie Foster and this film you can go there, [gesture] and see more [1.0] more information about this aspects, and, m-m [1.0] that's all. [listeners' applause]. thank you, maybe questions.

Presentation 2

My topic about [.2] of presentation is of course cinema as you know. [.2] so. let's start. [8.0] er [.2] so. [.2] as you know. when film is shutting, shooting, [pronounces – ΣΘtIŋ] er er we hear words like camera, light, and action, er: I will tell you about film's shooting, er It will be vocabulary, and about film like Titanic about, filming of the Titanic, and about Oscar award and actors of this film. so about film shooting. as you know, there are people who are responsible for er: film shooting [1.0] er so. it is camera operator, it's director of photography, set designer, film director, assistant director, production manager, clapper boy, and, of course make up artist. [3.0] so about Titanic. [2.0] er I know that [.2] all [.2] you have seen it. so. Titanic. it is a [reads from her notes] story of a true love [pronounces – lΘv] on the luxurious [pronounces – lçkΣəs] passenger ship, the beginning of 20ᵗʰ century, er the ship has been constructed in 1911 [.2] er: during[.2] er: the first [.2] er: navigation from the, South Hampton to New York, in April1912, er the ship has sunk [.2] having collided [pronounces - ∀kəlIdəd] an iceberg. [.2] er [reads] distruction of Titanic is one of the greatest accidents of 20ᵗʰ century. [.2] so about filming of the Titanic. [5.0] Er once the Titanic was shooted many of [worriers?- inaudible] special effects were used. Er the ship certainly wasn't real. It was just a bredboard model [.2] so [.2] as you see in this picture [.2] some film episodes were shooted in huge swimming pool. [2.0] [shows a slide] about Oscar award [3.0] does anybody know, how many Oscars got Titanic. [2.0] nine, [2.0] it got 14 Oscars. so. of [2.0] er [1.0] 20 [0.9] of nominations. [reads] er the insinkable unstoppable Titanic steamed into Oscar history today scoring a recording [tying?- inaudible] 14 nominations and shaping [inaudible] in nearly every major category

including best picture, best actress for Kate Winslet, and best director for James Cameron. Oscar is premium of the American Academy [pronounces - əkə∀demI] of Cinema, Arts, and Sciences. er Oscar is awarded annually since 1929 [shows a slide] [3.0] so about Kate Winslet. **a**s you see, her full name is Kate Elizabeth Winslet, and, [1.0] er [1.0] she was born in October, in 5th of October, and [1.0] in England, and, about [.2] Leonardo DiCaprio, his full name is Leonardo Wilhelm Di Caprio, and he was born in 11th of November, in Los Angelos, and, [4.0] so [3.0] er[.2] he played in films like Romeo and Juliet, the Person in the Ironmask, and in other films. [5.0] so, it is the end of my presentation, thank you for your attention, and [2.0] does anybody anybody have any questions.

Presentation 6

Well. about my favorite performance. as you all already know I'm in acting one of Tukums drama theatre. [1.0] and I've decided that I'd like to tell about my favorite performance, where I've been not as viewer, but as actress. oh [1.0] I've choose my last role. where I was queen. [2.0] you already have heard a little about this performance. do you LIKE it, [listeners answer – yes!] [laugh] and I also took pictures, [3.0] er but I'll show them later. first, [0.8] I would like to tell how we started all this performance. er[3.0] first, [.] our producer, she, [2.0] oh, I must [.] that she is very talented. [gesture] she can make from nothing something very great and marvelous. and that was this performance. it was H. Anderson "Cūkgans". yes and [2.0] yes. the text for this performance. first, it was quite poor. [gesture] well. it contained the basic idea about this performance. but we couldn't make a good theatre. a good performance on stage. first, we have to try different essays. different scenes. and then we tried to imagine ourselves in some different parts, roles. for example. first [.] I had to make some man's role, then I had to take pig's role, then we had to talk with our producer about roles, where we feeled ourselves. then she says her opinion how she feels. I can see, you are in this role very good, you should be in this role.er then we had our repetitions. we also talked about our setting, costumes, we had our own dress master. she had very difficult job I think because we are quite big collective, where many costumes we needed. [1.0] but there is very good possibility that we can get a costume from the Opera House. [.] which is in Riga. [1.0] oh, by the way, this one [shows a picture]. the picture is after performance in Tukums. [.] after I was graduated first time acting on the stage. [1.0] YES [8.0] er. er. oh. as you know, we are travelling. [.] mostly performances for children.[.] so. [.] in our performance the best series to give good emotions for viewer, not evil, good things. actually, when we had first performance [.] yes [.] all viewers, including children, said that our performance is very colourful emotional easy to follow hear understand [.] YES. [2.0] with our performance, we have been in many places. mostly in Latvia. starting with Ventspils, maybe in Aluksne, Valka and in different festivals. we also were in Finland[3.0] oh, but I've told you about this. we also got price. [2.0] oh. because this performance is very good.[8.0] oh, here are also some pictures [shows] unfortunately, it is not with that costume, which was there. [shows the pictures] this is me.[5.0] I wanted to show the booklet from that performance, but unfortunately I forget it.[.] oh, forgot it.[1.0] I'll try to remenber to bring it next time. [.] to show you. [.] because I hadn't so many pictures from this performance. but I have a tape. but in this booklet there are a lot of pictures with our settings, pictures actors also.[4.0] so that will be all.

Presentation 7

Have you ever visited any performance, I won't waste my time, and won't wait for the answer. [.] because I know that everyone of you has ever visited the performance once in your lifetime. [1.0] and I am not the exception. [.] and I have visited a lot of performances. [.] but today I will tell about one unforgettable performance. [1.0] er. I was 13 years old girl. our teacher had booked tickets for all the class to the ballet Romeo and Juliet, which was held in our Latvian National Opera. [.] I thought, [.] er how WONDERFUL. I have never been to opera till this time. er for me, it was like an excursion and performance in [1.0] all together because I could view the opera inside, and to watch the performance. my feelings [.] my feelings had overfilled my heart. er I entered the hall of the Opera, there were huge high columns, [.] like from the Ancient Greece. the gold color was dominating. er. we went through the foyer, and left our overcoats in the cloakroom. there was a cloakroom attendant dressed in the dress coat [1.0] not a dress coat [.2] a-a-a in the black dinner jacket. there was a slight smile on his face. he was very polite and friendly. as we arrived a little bit earlier, we could take look around [.] and in the Opera, we saw the cloakrooms, toilets, that were located in the lobbies of the stalls. the dress circle, and the balconies [.] there was also special seating for people who were in the wheelchair. It was surprise for me. also, [.] in the foyer there was a café. there were a lot of expensive alcoholic, li:ke champaign, and others drinks. and also sweets, and cakes there was sold. [3.0] our places were on the balcony. [1.0] when we took it, I could have a good look to the opera inside of it. it had got a large stage, the place for orchestra, the stalls, and the dress circle, [.] the Opera was decorated with gold, plum and green colors. It had got a special allure. The Opera was pleasingly ornate, and invitingly cozy. [2.0] there were gold leaf ornamentation [.] set off against the peppermint green walls. and there was also red plush drapery.[1.0] all together it looked very amazing [2.0]. the last bell ring, [.] rang, the light was switched off, and we began to watch the ballet. It was amazing. all the ballet dancers performed fascinating. there m-m-m choreography was wonderful. and for me, as unprofessional, it was really unbelievable how they could do all this things, and their costumes. what can I say about it, [thinking] the positive characters were dressed in the light-coloured costumes. but negative characters had black and grey colored dresses.[2.0] but I didn't get used to sit on the one place for so much time. so. at the end of first part, I get tired and wanted to sleep. and at that time [.] the best thing was [1.0] I wished to go home.[1.0] fortunately, in the intermission we managed to drink some coffee and to eat chocolate. it helped me a lot. at the second part I didn't so tired and sleepy. [.] so I can view the ballet.[2.0] after this, I have understood that I'm not the art's addict. I can enjoy it only for a little time, but not longer. [.] it is all I wanted to tell. at the end of my story, [.] I want to give a piece of advice. [1.0] you should visit our opera [.] if you don't like such kind of performances that are held there, or you have already bored of it, you can visit it in order to view the building, the architecture, its decoration inside. [1.0] it REALLY will leave UNFORGETABLE impression to you. [8.0] thank you.

Presentation 8
I'd love to tell you about the performance that I had seen a long time ago. [.] it was in a new hotel. [0.2] oh. [.] in New Theatre. [2.0] I was, I think, only 11-years old, but I remember m-m-m it quite well. and it was children performance. [.] and it was called Pinocchio in Stupid Land. er actually, I don't remember all this settings. and I wasn't interested in it [.] because of my age. I think when children [2.0] when a child is only 11-years old, he just couldn't concentrate on these things. but I have gone to the theatre with my parents who remember everything in details, [.] and quite well better than me. [.] err

[3.0] and also with my brother, [.] with my elder brother. the case, I remember that we were sitting in the stalls, and we can hear everything very clearly. and there were young actors. actually, they were boys and girls because of this. er [1.0] because they were all roles just like this and err the most funny things that I did there, I feeled confused with this, but it took place there, to tell the truth, I even don't remember, but mother told me about this. at the very beginning, when the actors just came out to greet the audience, I just stood up and yelled. so that all theatre could hear. I don't know why I have done it, but I said [.] all of these men stupid. [.] I don't remember the reaction, but mother said, that the whole of the audience laughed for a while. the actors who were standing on the stage were confused and also laughing. but everyone understood that all that I told was addressed to the actors. [3.0] the most important that I wanted to say with this, that for my parents was important to show what is good, and what is bad side of the human being. and how for my parents [2.0] and how parents can show it only by action. but my parents choose the theatre. and I think, the theatre had exactly THIS performance showed me very good, [.] where is good and where is bad. and this performance I kept in my mind as the best. because I think that it made me to think something. because at this perfomance there were good children and this bad character Karabaz which is bad for all the children, and I was afraid of it as well. and I just understood, that evil will never win in this world. [3.0] so I consider this performance the best in my life. [3.0] thank you.