Інновації та традиції у мовній підготовці студентів

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У збірнику статей висвітлюються актуальні проблеми застосування у навчальному процесі традиційних та інноваційних технологій, порушуються питання навчання української мови, міжкультурної комунікації та проблеми методики викладання української/російської мови як іноземної, досліджуються прийоми та навички розвитку комунікативних компетенцій іноземних слухачів, основи професійно-мовленнєвого спілкування іноземними мовами, а також інноваційні методи викладання мовних дисциплін українською та іноземними мовами.

Матеріали друкуються в авторській редакції. За зміст, якість редагування, відповідність фактичного матеріалу та посилань відповідають автори.

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THE LINGUISTIC CREATIVITY DEVELOPMENT
IN LANGUAGE TEACHING

In the process of rapid social, scientific and technological changes, we can also track linguistic reformations, in particular the rapid development of the verbal creativity and fluency, caused by the formation of a new image of the linguistic personality. In consideration of these changes, the word creative has become widespread, by which the new linguistic contexts and terms are created: creative approach, creative decisions, creative idea, creative personality, creative thinking, creative function of language, linguistic creativity and others. An important component of a creative personality are the certain features of its speech. In linguistics, an idea of the creative function of language has been formed, based on linguistic-creative thinking that encourages the individual to a new using of the linguistic units potential [1-4].

The term "linguistic creative" was first used in the works of B. Serebryanikov who linked linguistic creative thinking with the speech-forming function of word formation, and was later spread through the works of V. Zvyagintsev, M. Alefirenko, V. Telia. Also, the issue of linguistic creativity, to varying degrees, was considered in the works of S.V. Voropay, J.D. Gorina, I.E. Snihovskaya, G.A. Khalyushova, T.V. Tyuleneva, T.G. Nikulin, O.V. Dorfman and others. They consider the linguistic creativity problem in two ways: whether it is the native speaker's speech, namely, the mother language or whether it is a foreign language, namely, non-native speaker's speech.

Several factors suggest that engaging with literature may have the potential to enhance learners' motivation to learn the L2, as well as linguistic creativity in both the narrow and the wide sense. First, exposure to L2 poetry in particular might facilitate the development of linguistic creativity in the narrow sense, i.e. the ability to combine lexical items creatively. At the initial stages of L2 acquisition learners start off using formulaic sequences, but then they gradually break these chunks down. This enables them to generate novel combinations of words themselves. Exposure to literature, and to poetry in particular, has been argued to lead to enhanced 'noticing' of how language works. It involves the use of novel linguistic forms and combinations and thus naturally draws learners' attention to formal aspects of language (Hanauer, 2001). This study investigates the impact of the use of literary texts and creative teaching approaches on learners' attitudes towards language learning, as well as on their linguistic and non-linguistic creativity.

The often repetitive structural pattern of poetry means that these stylistic features become more salient for readers (Hanauer, 2001), helping them to adopt L2-idiomatic modes of expression, such as emphasising, creating cohesion and expressing emotions. A wide range of vocabulary is also important for linguistic creativity. However, research indicates that pupils learning French in England (aged 11-16) acquire only 170 words a year, with progress being particularly slow in Years 8 and 9 (ages 13-14) (Milton, 2006). Learning vocabulary through reading may be more effective if learners have a deeper sense of 'involvement' and process the language more deeply (Laufer & Hulstijn, 2001). Reading literary texts may well facilitate more elaborate and involved processing because poetry is emotionally as well as cognitively engaging. This is also potentially true for texts containing metaphorical language, which learners need to process more deeply (Hoang, 2014). Thus, figurative, metaphorical language within poetry may increase learners' chance of retaining new vocabulary and structures encountered in texts. However, these claims are largely speculative

as there is little empirical research on the relationship between metaphors and L2 vocabulary retention to date. This study aims to address this gap in the research.

Another crucial factor impacting the success of vocabulary acquisition is learners' intrinsic motivation to acquire the second language (Laufer & Hulstijn, 2001). Low motivation for and uptake of language learning have been linked to low levels of proficiency, self-efficacy, L2 confidence and enjoyment of learning the second language (Erler & Macaro, 2011; Graham, 2004). Indeed, there is evidence that learners who choose to pursue a language post-16 cite an intrinsic interest in the language and its culture for making that choice (Fisher 2001; Graham, 2004). Likewise, a sense of personal relevance (Taylor & Marsden, 2014) has been found to be a key factor in determining whether adolescent learners in England chose to continue language study after the age of 14. Teaching approaches ('creative' versus 'functional'). It is likely that the effect of L2 literature exposure depends on how these texts are used in the classroom. Therefore, this study not only explores how the use of different text types (literary versus non-literary) impacts language learning, but also compares different teaching approaches ('creative' versus 'functional'). Indeed, previous research suggests that teaching approaches may modulate the impact of literature in the second language classroom (Paran, 2008). Using a personalised and creative approach, encouraging personal responses, Kim (2004) found a positive impact of L2 literature exposure. The personalised approach provided learners with opportunities for extended spoken output, thus leading to a great deal of interaction and an increase in learners' communicative competency. However, Donato and Brooks (2004) found the opposite effect, if teachers lacked skill in using literature, resulting in them doing little more than asking factual display questions about texts.

This suggests that the learning outcome depends not only on the materials used, but also on how they are used. To investigate the interaction between text type and teaching approach, our project will compare the outcome of different teaching approaches, using identical materials. Each text type (literary and non-literary) will be administered using two different teaching approaches. We call the first of these the 'creative' approach. It involves activities relating the materials to learners' personal, emotional and intellectual experience, e.g. by asking students how they like the text and why or by asking students to write their own poem or turn the poem into a dramatic performance. This is contrasted with what we call a 'functional' approach, which focuses on grammar and vocabulary, e.g. by asking students to underline examples of the perfect tense in the text or to answer information-gathering comprehension questions about the text.

Language and cognition are not separate but intricately interrelated (Pavlenko, 2011). Hence, this study goes beyond exploring creativity on a purely linguistic basis and takes into account learners' general creative abilities. The term creativity describes a range of cognitive processes enabling individuals to come up with novel, yet appropriate, solutions to a given problem. This involves diverging from conventional thought patterns. Bilingualism has been shown to enhance creative abilities because bilinguals draw upon greater cognitive resources to generate original solutions. Second language learners are emerging bilinguals, so in this project we predict learners' creative abilities to increase as they grow their L2 repertoire. There are however few studies exploring the relationship between second language learning and general creativity in instructed contexts.

Fourth graders who had learnt a second language scored significantly higher than the non-language group. Similarly, Lasagabaster (2000) investigated verbal creativity in relation to different bilingual education models in the Basque region: bilingual immersion, partial bilingual immersion, (iii) monolingual / no immersion. Students in the bilingual immersion programmes outperformed students in the monolingual programme in creativity, suggesting that teaching approaches have the potential to modulate creative performance and that instructed bilingualism enhances creative abilities. The students in Lasagabaster's (2000) study were aged between 10 and 14 years, so their age range was comparable to that of learners in our study.

In this study, we are exploring the specific impact of exposure literature and creative teaching approaches on general creative cognition. Given the figurative nature of literary language, exposure to literature may well enhance the creation of new metaphorical form-meaning mappings and connections, thus creating new pathways for divergent thinking. The creative linguistic means employed in poetry in particular may foster divergent thinking. Indeed, Scott and Huntington (2002) found an increase in cultural awareness and cognitive flexibility amongst a group of university students studying a French poem about Côte D'Ivoire, compared to a group of students presented with a fact sheet about the region. Whether the same will be found with adolescent learners is an area we are keen to explore.

The term "linguistic creativity" in the writings of V. Zvyagintsev, M. Alefirenko, S. Voropay is considered as a possibility of the native speaker to creatively transform the available linguistic material in order to achieve a specific communicative aims. Speaker's linguistic creativity is manifested through certain linguistic means that cultivate the thinking and speech fluency of modern people, enrich their knowledge, develop preferences, expand existing associations and promote the intellectualization of society [7; 8].

Such means include the author's visual and expressive means (metaphors, comparisons, hyperbole, epithets, etc.), contaminated idioms, occasionalisms, neologisms, language play, word challenging to design tests that are both accessible creation and many other stylistic means of expression also tap into linguistic creativity and general creativity.

Nowadays, domestic and foreign linguists actively seek to explore various of linguistic creativity aspects. Thus, D. Haydanko, L. Lipka, and G. Monastyretska paid their attention to the definition of the term "linguistic creativity" and its specifics. Linguistic creativity has been studied by R. Fowler, G. Cook, P. Stockwell, P. Simpson, and J. Hall, O. Ribrey through the literary works. Household speech with his creative expressions interested R. Jones, V. Batia, D. Crystal, N. Norick, J. Maybin, J. Swan, E. Pomerantz, N. Bell [4].

Functional features of speech-making were reflected in the works of S. Shvachko, I. Kobyakova. Linguistic creativity has also become the subject of socio-linguistic studies by R. Jonson, R. Carter, E. Torrance [1; 3; 6]. T. Kosmeda and O. Haliman investigate the problems of language play as a manifestation of the creativity of the language system. L. Protsak studies the linguistic creative potential of metaphor, and N. Strukov studies the linguistic creative aspect of modern computer slang.

In I. Gridyna's researches examines different forms and mechanisms of linguistic creativity in the contemporary sociocultural context, representation of general and individual strategies of language use in different kinds of linguistic practices, analysis of artistic text as a field of creativity [9]. Also in the field of view of researchers is the linguistic work of individual writers. For example, lexical innovations, linguistic stylistic analysis and typology of syntactic innovations of V. Stus were reflected in the works of T. Berest, T. Betsenko, A. Zagnitka.

Thus, within the first direction, according to V.B. Basilevich and E.S. Butakova, linguistic creativity is understood as the ability of a native speaker to manipulate language knowledge to create new words, modify existing words and expressions in order to extend their semantics, attract attention, create comic effect, and so on [5]. That is, linguistic creativity is a set of knowledge about the language and non-trivial approach of the native speaker to their usage.

Linguistic creativity of native speakers is most evident in an artistic literature, advertising, mass media and the Internet, in colloquial and children's spoken. That is why these discourses are most often the subject of research by linguists in this field.

For foreign language teachers, the second area in which linguistic creativity is considered in the context of mastering a foreign language is more relevant. In the researches of A.V. Khutorsky, G.A Khalyushova, T.V. Tyuleneva, A.V. Galkina, T.A. Gridina, I.V. Zhilova, S.M. Nasedkina, A.A. Polyakova the content of the concept of "student linguistic creativity" was defined. And characteristics of divergent thinking "speed", "flexibility", "originality" in relation to the

phenomenon of linguistic creativity which were highlighted by J. Guilford [2], were described by effective and accessible pedagogical means of forming linguistic creativity in the foreign language learning process. According to A.V. Galkina linguistic creativity is implemented at each level of the linguistic personality by means of specific communication strategies [8]. At the first level, verbal-semantic, linguistic creativity is the preparedness to use linguistic means of communication. At the second, thesaurus level, linguistic creativity manifests itself in the preparedness to choose stylistic techniques, definitions, aphorisms, proverbs according to the personality outlook. The third, motivational, level demonstrates the pragmatic function of linguistic creativity. This is expressed in the ability of the speaker to consciously vary the language utterance according to the communicative task.

The researcher also identified four criteria characterizing linguistic creativity: originality (non-standard expression design), relevance (departure from linguistic norms should not interfere with understanding), acceptability (need to meet the requirements of socio-cultural context and expectations of participants in communication) and outcome (solving the linguistic task).

G.A. Khalyushova defines linguistic creativity as the ability of a person to extract, accumulate and use new knowledge in a foreign language, contributing to its self-realization, and emphasizes that its structure is a set of cognitive (system of foreign language knowledge and attitude to them), activity (professionally meaningful) emotional (value) components that are interrelated and interdependent. The ways of development of linguistic creativity were analyzed by Khalyushova G.A. and formulated in the following pedagogical conditions [11, p. 17]: 1) creation of a foreign-language educational environment in the classroom; 2) corporate-value interaction of students; 3) modeling of progressively complicated projective situations.

According to T.V. Tyuleneva linguistic creativity is a set of abilities to create objectively and subjectively new products by native/foreign language means, production of oral and written expressions based on divergent thinking, connected with students' desire for creative speech activity [10]. This set is characterized by the following abilities: ease (speed) of production and implementation of ideas in linguistic form, flexibility (variability) and non-standard verbal thinking, ability to transfer knowledge and skills to construct new utterances, to establish associative connections between lexical units. The researcher also defines a system of criteria to determine the formation of linguistic creativity and five levels of its formation: highly creative, optimal, sufficient, insufficient and scarce.

There are four stages in the formation of students' linguistic creativity in the scientific researches. At the theoretical and erudition stage, students acquire the knowledge necessary for creative speech activity; at the operational activity - on the basis of available knowledge master the skills necessary for creativity; at the emotional-personal stage motivates students, awakens their interest in the future of specific creative activity; at their own creative stage, they perform creative speech activities. We will provide materials for teachers to use during the intervention. For each language, schools will be split into groups following a teaching intervention based on literary texts (poems) and groups administering a teaching intervention based on nonliterary texts (newspaper articles). The text materials will be matched on a range of criteria indicating readability, such as word number, word length, word frequency, sentence length, cognates and subordination (Benjamin, 2012; Uitdenbogerd, 2005). Each group will undergo a phase of using functional teaching approaches, and a phase of using creative teaching approaches. Each phase will last around 7 weeks. At the start and end of each phase, there will be pre- and post-tests assessing learners' attitudes, their vocabulary size, reading skills, writing skills (linguistic creativity), metaphor awareness and general creative performance. It has been challenging to design tests that are both accessible to Year 9 learners and also tap into linguistic creativity and general creativity. An important aim of the study is not only to make concrete recommendations for practitioners, but also to find out whether aspects of language policy and curriculum design really do stand up to scrutiny from research. At each stage of the project, it will be important for us to get feedback from

practitioners as well as from our participating teachers. We will have plenty of teaching materials to be made freely available at the end of the project, as well as some fascinating findings which we will present at the final project conference.

Finally, it should be noted that working on the development of linguistic creativity in language classes has a huge impact not only on the ability to communicate freely, competently and successfully in different languages, but also on the development of students' personalities: their thinking, creative approach to completing any tasks and their ability to extraordinary solve their future objectives.

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НАЦІОНАЛЬНО-КУЛЬТУРНІ ТРАДИЦІЇ ХАРЧУВАННЯ ЯК ЕЛЕМЕНТ ЗМІСТУ ЛІНГВОКРАЇНОЗНАВЧОЇ КОМПЕТЕНЦІЇ

Постановка проблеми в загальному вигляді. Останніми роками серед дослідників збільшився інтерес до лінгвокраїнознавчої тематики. Важливим завданням вивчення іноземної мови у ЗВО сьогодні є лінгвокраїнознавчі знання, в основу яких покладено не лише норми національних культур і традицій, а й фонові знання, загальнокультурні цінності. На жаль, зміст сучасних навчальних програм недостатньо забезпечує можливість для розвитку в майбутніх фахівців лінгвокраїнознавчої компетенції. Основні компоненти лінгвокраїнознавчої компетенції є запорукою формування цієї компетенції, та їх знання вбачаємо важливими у процесі іншомовного спілкування.

Аналіз останніх досліджень. У сучасній науковій і методичній літературі лінгвокраїнознавчу компетенцію розглядають як складову комунікативної компетенції,