

Creative Interaction in an Actional Approach on Second Language Acquisition

Euphrosyne Efthimiadou

Hellenic Air Force Academy, Dekeleia, Greece

In the acquisition of a second language, the learner feels motivated to create verbal exchanges in order to build relationships with his/her partners but especially to grow discursive and formative skills at the same time. Under this aspect, we're going to investigate, firstly, what the role of creativity is in interactions in the language class. On the other hand, the adoption of creative interaction techniques allows the group to take a new look in the face of its learning (apprenticeship), to better manage its potential. Finally, it would be interesting to propose the realization of a project of creative communication, to re-explore creativity in problem solving through the techniques of the game, giving more importance to the performance of more or less complex tasks and the development of the project in a holistic and action-oriented approach.

Keywords: strategies of creative interaction, discursive and formative skills, realization of a project of creative communication, holistic approach and action-oriented approach

Introduction

In the acquisition of a second language, a constructive interactional approach creates reciprocal relationships among the partners and their behavior is determined by the situational factors as well as by their interaction in language class. On the one hand, the use of techniques of analysis of discourse opens the field of interpretation of a context. On the other hand, the use of creative interaction techniques offers the opportunity to the group to stimulate his imagination by the emergence of innovative ideas while combining fiction with reality. Finally, the process of creative communication project allows the members to act with flexibility by the adoption of operational mechanisms. Because creativity is involved in solving problems to accomplish more or less complex tasks. Thus, spontaneous discussion and socio emotional awareness are key components of effective classroom management and contribute to enhance pragmatic and transversal skills in a holistic and action-oriented approach.

The Interactions in the Language Classroom

Definition of Didactic Interaction

In the teaching/learning of a language the interactions taking place create reciprocal relationships among the

Euphrosyne Efthimiadou, Associate Professor, Department of Aeronautical Sciences, Hellenic Air Force Academy, Dekeleia, Greece.

partners. Under this aspect, a person's behavior becomes a stimulus for other members of the group, so that interdependence takes place in the educational process where conscious or unconscious actions determine their behavior. Besides, Cicurel defines didactic interaction as "a dialogue finalized whose purpose is learning" (Cicurel, 1993) that is to say that all verbal exchanges that will weave there—with few exceptions—are motivated by that purpose (Bigot, 1996).

Definition of Creative Interaction

When acquiring a second language a constructive interactional approach based on the impact of the group can generate creativity. On the one hand, apprenticeship, which cultivates imitation, serves as a springboard to go through the technique of transfer to alternative choices while taking a distance from the original form. On the other hand, the passage of combinatorial structures leads to divergent developments. Finally, the implementation practice of the technique of the verbal game offers interactional creative approach which is sometimes characterized by original formulas. According to Müller, new ideas are born through the combination of several responses. After the presentation of the theoretical and methodological framework, analysis of the data will be conducted in three stages: the location of clues by learners, the use of the analogy and the combination of ideas (Müller, 2009). In the acting process verbal or non-verbal data transmissions highlight the action approach, with a view to acquiring a creative skill in action.

Adopt Techniques of Creative Interaction in Language Class

Adopt the Speech Analysis Techniques in the Development/Processing a Message

In the educational process, not only the Act of learning awareness but also the contribution of the role of the facilitator's leadership takes place. The use of techniques of analysis of discourse as identification, discrimination, conceptualization and development of meaning, inference, deductive and inductive thinking aims to better process information and to broaden interpretation of a context. The enrichment of the lexical field grows by new re-employment of the lexicon by associating words identical or analog or even opposed to new ideas similar or divergent, to alternate the reproduction with the amendment by combining varied items. Thus, the call to creative imagination through discovery in the classification by categories develops and finally free production is allowed. As Efthimiadou points out, on the one hand, there is the possibility to create categories for analytical thinking. On the other hand, the use of synthetic thinking leads to a decoding process associated with deductive or inductive thinking. Thus, creative thinking is characterized by the ability to make connections, to break down or to recompose but also to use transposition or even anticipation (Efthimiadou, 2011).

Adopt Creative Techniques in the Development/Processing a Message

During the creative process, the dramatization is characterized by the adoption of creative interaction techniques. Bearing that fact in mind participants demonstrate flexibility using similarities but also differences in order to change the initial version. It is also possible to borrow words and structures of expression with the technique of transferring them into a context identical or divergent. Besides, Ronald Carter in his book *Language and Creativity. The Art of Common Talk* (2005) dedicated to the creativity deployed by individuals in daily and spontaneous conversation stresses that ordinary creativity is present in oral interaction. According to Carter, "ordinary speakers have this capability and engage so figures of style, like verbal rehearsal, metaphors, the

metonymies, hyperbole, but also word games. The playful use of language, in the form of humor and jokes, is also of verbal creativity” (Carter, 2005, pp. 18-19).

Incitement to verbal response assures a dynamic presence of the participants, who not only cultivate their skills but also grant an active role in the pedagogical process, a process where they are invited to: (a) get a piece of information by seeking additional clarification, exploiting it in the initial context; (b) assert themselves towards others in order to develop exchange with other members of the group; (c) enrich contact with others, through experimenting skills and the know-how to better manage them. The contribution of the facilitator is essential to raise the motivation of the learners and perform, later on, synthetic operations while breaking down and restructuring the data of a context. According to Lantolf,

People working jointly are able to co-construct contexts in which expertise emerges as a feature of the group. The Zone of Proximal Development (ZPD) is more appropriately conceived of as the collaborative construction of opportunities for individuals to develop their mental abilities. (Lantolf, 2000, p. 17)

Carry out a Process of Creative Communication Project

Re-explore Creativity in Problem Solving Through the Techniques of the Game

Creativity and innovation are not simply considered as a way to generate original ideas but rather as a way of adopting a creative behavior in all contexts of academic and extracurricular life simultaneously. Under this perspective it is interesting to cultivate techniques of creative interaction such as: (a) brainstorming or the mental map; (b) simulations, games of roles and improvisations to accomplish more or less complex tasks. There are also more original techniques which give rise to a creative exploitation of intellectual resources such as (a) diagrams of causes/effects; (b) diagrams of action/consequences; (c) combination of active decision-making diagrams, proposing new ways of dealing with a situation whose elements should be linked by the use of performance mechanisms that action verbs emphasize: increase, decrease, improve; (d) the synectic, which is close to the emotional world of the participant is actively involved in the interactive game. According to Kramsch,

Language learners are not just communicators and problem solvers, but whole persons with hearts, bodies, and minds, with memories, fantasies, loyalties, identities. Symbolic forms are not just items of vocabulary or communication strategies, but embodied experiences, emotional resonances, and moral imaginings. (Kramsch, 2006, p. 251)

In performing a creative task, members of the group are involved to interacting, all contributing personal stories inspired by their own experiences. On the one hand, the students proceed through performance choices that highlight their tactic of natural improvisation. On the other hand, the systematic practice of the game of associations or even dissociations gives rise to divergent and even original situations while cultivating the ability to imagine.

Growing Pragmatic and Transversal Skills in a Holistic and Action-Oriented Approach

In a holistic and action-oriented approach, verbal communication activities help learners to become aware of the educational situation and of collaborative tasks developing the ability to learn, but also exercising their critical and creative mind. In this way, communication becomes constructive because learners are gradually trained through tasks that encourage information management but also controlling attitudes, which allow to cultivate emotional and behavioral values without neglecting the pluralistic interpretations of the learners.

The introduction of better learning conditions depends on several factors: (a) the class atmosphere; (b) the psychology of each Member of the Group and their strong willingness to interact in a middle school situation and moreover; (c) the sociocultural aspect, that is, the possibility to awaken the self-confidence in what they know; (d) the discovery of innate hidden resources to change their attitudes but also to be able to come to terms with themselves and with others. As J.-M. Dewaele and L. Dewaele noted

Positive emotions can also drive out negative arousal, which is crucial because negative emotions cause a narrowing of focus and limit the potential language input. Positive emotions also have longer-term effects outside the classroom as they can make students more resilient and hardy during difficult times. Experiencing positive emotions also allows learners to take some measured risks, to explore and play, which can boost social cohesion. (J.-M. Dewaele & L. Dewaele, 2017, p. 13)

The idea of making a life story allows the group members to reveal themselves and to confront with other participants while becoming social actors. In that case the global simulations are defined as a technique which allows, on the one hand, to promote the development of ideas by evidence of divergence in the dramatization of more or less fictitious situations while, on the other hand, to create links in balance with the other members towards the realization of the collaborative tasks. A first approach to the global simulation leads to three fundamental principles: it requires: (a) a settings arrangement theme to be designed by the group with the objective to give meaning to the didactic praxis and propose combinatorial dynamics in the construction of a fictional universe; (b) a fictitious identity chosen by each participant to enter the skin of an imaginary character; (c) an effort to embody the character conceived.

On the other hand, the goal of a global simulation would be to involve the participants in a constructive interaction. It involves imagination, because they are trying to invent their own version while opting for the creation of a setting, time markers, the definition of the characters and the story line. While avoiding stereotypes the group imagination is stimulated and combines fiction with reality in the realization of practical tasks. Away from isolation each member is personally involved and takes responsibility as it interacts actively with partners, which precludes unresponsiveness or disinterest in the educational task. In this sense the pedagogical scenario appears as an issue which includes projects, actions, perspectives while simulating with either real life or generating from sources of the imagination of the group giving rise to autonomy (Efthimiadou, 2011).

Conclusion

The acquisition of a second language in an action-oriented approach depends on not only the reactions of the participants but also the emotional experience and their willingness to change. In this way, open tasks promote mediation and give meaning in the educational project where taking into account the management of time, space and even behavioral attitude. The interactional discussion leads to the searching of new forms and acquiring developed reflexes, facts constituting authentic learning. In the learning process, learners feel engaged in the action because, with the implementation of creative interaction techniques learners are in immediate and natural contact with tactics valuing their creative production. According to Efthimiadou, life story practice plays a leading role in the motivational dynamics of the learner to develop trust in others and in oneself. It can also allow everyone to describe how he overcame past difficulties but also to describe experiences that he was successful in and in this way to discover a capital of skills to overcome future difficulties (Efthimiadou, 2013).

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