The L2 Classroom as a Crossroads: Merging Creative Pedagogy and Second Language Instruction

by

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ABSTRACT

Creativity is increasingly cited as an educational goal in many international contexts and as a facet of academic and economic success. However, many myths surround creativity that impede its facilitation in the classroom: it is an individual talent, not teachable, and not relevant to adult life outside of artistic domains. Further, perceptions of creativity are largely informed by treatment in North American contexts. In second language instruction, linguistic creativity in particular faces greater hurdles for recognition and value, as language learners' creative language use is often treated as error. In this paper, I argue that creative pedagogies and second language instruction can inform each other; creative pedagogy can lead to greater recognition of the creative power of language learners, and second language research can provide a cultural lens through which to gain understanding of how creativity is enacted in language. To argue that creativity facilitates language learning and is a necessary component of proficiency, I employ B. Kachru's (1985) notion of bilingual creativity to demonstrate the ubiquity of linguistic creativity in the lives of bilingual language users. With support from Carter (2016) and G. Cook's (2000) works on everyday creative language and language play, respectively, I demonstrate the value of linguistic creativity for language learning and language socialization. I end by suggesting five guidelines for second language instructors interested in implementing a creative pedagogy framework: (1) promote reflection and noticing in learning and creativity, (2) offer authentic models of linguistic creativity, (3) provide emotion language and multiple methods for emotional expression in interaction, (4) allow for a fusion of L1 and L2 linguistic and cultural knowledge, and (5) respond actively to opportunities for collaborative creativity.

DEDICATION

I dedicate this project to my steady guides and supporters: my family, my partner in crime, Sajid; and to the memory of my abuelita.

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CHAPTER 1

INTRODUCTION

The prevailing lay perception of creativity (at least in the North American context) is of artistic ability or a unique way of thinking attributed to a single individual. In the realm of spoken and written word, creativity is recognized and enacted through a number of strategies, mostly related to poetic devices, such as language play, metaphor, and emotion language; and these in turn are associated with language mastery. As a strategy, creativity is typically characterized as a novel way to communicate information, often that of an individual's affective states and perceptions, which is assessed in some way by an audience. Someone learning a second language (an L2 learner), on the other hand, is not typically afforded the opportunity to enact creative strategies in their linguistic performance to the same degree, and their audience most often concludes that unique local forms in linguistic discourse are unintentional and thus, errors. They are provided with less access to strategies of self-expression and affective communication, which are crucial for recognizing the whole language learner and fostering independence and autonomy as a language user. I would argue that an L2 classroom is a crossroads for different cultural conceptions of creativity to engage with one another. Communicative language teaching, with its focus on authentic interaction and assessment of such, offers a theoretical perspective and pedagogy to foster an environment of cross-cultural creativity that goes beyond the individual, instead facilitating collaboration through meaningful interaction.

In this thesis, I will provide an overview of the conceptualizations, treatments, and definitions of creativity in current creativity research, then compare these to those

present within the discussions of language use and second language acquisition (SLA). I will conclude my overview by providing my own definition of creativity as it will be discussed in this paper. I will dedicate a portion of discussion to the types of creative language learners use, their functions, and how these can contribute to language facilitation. Ultimately, I conclude that the greatest definitive gains of creativity-focused learning — openness to experiences and tolerance of ambiguity — are best facilitated and most readily available in the realm of communicative language teaching (CLT) pedagogy.

CHAPTER 2

CONCEPTUALIZATIONS OF CREATIVITY

Before discussing creativity and its treatments within the realm of second language acquisition, I will first describe the landscape of creativity research, followed by the implementation of creative policy for educational purposes. Many international curricula programs and education policies now stress the importance of creativity, largely in primary and secondary education. A new wave of creative educational policy emerges from Australia and the United Kingdom, promoting creativity in students which has incited research into the topic. Other examples include government recognition from countries such as Korea, Taiwan, and Hong Kong. The most widely touted affordance, and importance, of creativity is that creativity and innovation are necessary in the increasingly global and technology-driven job market. I will then conclude this chapter by outlining my approach, which pulls together considerations from several facets of the discussions surrounding creativity, which I will then use to make my argument throughout the rest of this paper.

Creativity Research

The investigation of creativity, one would think, necessarily requires a robust definition of what exactly “counts” as creativity. How can we tell what is creative or not? How could it be facilitated and encouraged in students? Even in recent creativity research there is, as of yet, a nebulous treatment of how to define creativity. “Even in research literature, where it might be expected that clear and consistent concepts would be readily available, it seems that many authors default to the pervasive myth that creativity is

somehow incapable of being defined" (Cropley & Patson, 2019, p. 270). Further, depending on which time period or cultural background one pulls from, the shared concept of creativity shifts further away from a single, neatly labeled phenomena. Even as international education policies endorse creativity development, educators and researchers alike tend to forego a precise definition.

There does exist, however, a workable, basic definition of creativity that relies on recipient intuition for identification. "Although in education policy and practice there is ambivalence and silence," Smith (2016) writes, "within creativity research there is a settled basic definition of creativity: Something is creative if it is in some way 'new' (or 'original' or 'innovative,' etc.) and in some way 'appropriate' (or 'useful' or 'valuable,' etc.)" (p. 46). But even this definition can change its character depending on the perspective of the researcher. Carter (2016) reviews a number of theoretical approaches to creativity, broadly falling under psychological approaches and sociocultural approaches. Carter (2016) categorizes a systems approach as a subset within psychological approaches, even though the model of creative systems hinges on more than psychological factors as being necessary to creativity. He writes, "the evaluation of what is creative is neither global nor universal but varies from one domain or context to another and can only be fully appraised according to the criteria of a particular field of activity or 'domain'. It leads to a recognition of the importance of different social and cultural mechanisms in the recognition of what is creative. In other words, 'systems' need not only be psychological" (Carter, 2016, p. 38). In a systems approach, cultural, societal, and personal factors interact, as do domain, field, and individual elements within these, respectively, as demonstrated by Figure 1, which Carter adapts from Sternberg (1999):

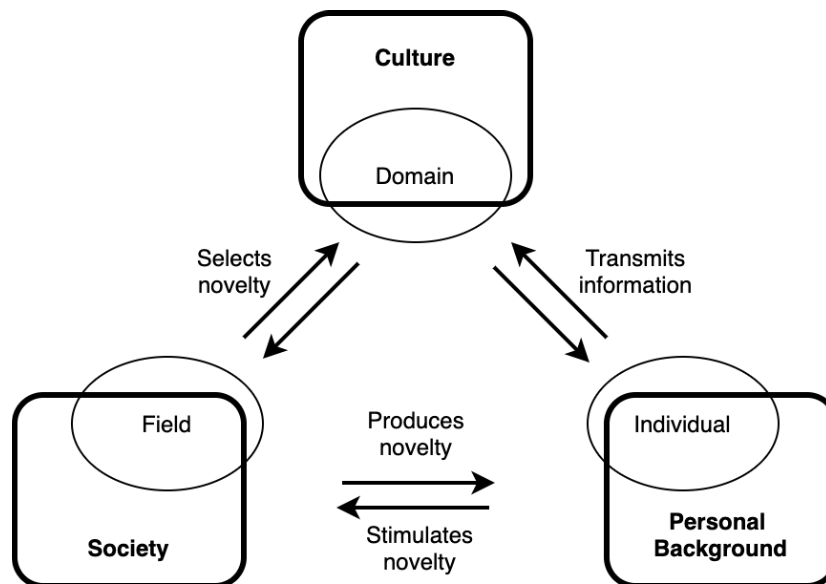

Figure 1. A systems view of creativity. Adapted from Carter, 2016, p. 39.

One limitation of this approach is that this system model assumes that the individual and socio-cultural criteria for evaluation are aligned; it does not leave much room for creativity that may be contrary to the norms of the domain or society (Carter, 2016). Nonetheless, it is valuable for including audience perception, evaluation, and response in a creative model, and therefore moving beyond the individual.

This movement opens the way for the emergence of sociocultural approaches, which "underscore that creativity does not exist in a vacuum and cannot be fully understood if its study and the research associated with it are decontextualized" (Carter, 2016, p. 42). This necessitates that one recognizes the importance of setting — time and place, and the cultural landscape of such — when considering creativity. Carter (2016) and Smith (2016) use the contrasts between Western and Eastern notions of creativity as

their main representation of sociocultural approaches. Historically, (while recognizing the dangers of generalization) creativity as conceptualized by Western and Eastern countries has several key differences. For the former, the historical trajectory of creativity moved from the gift of divine inspiration meant for the chosen few in Greco-Roman times, gradually progressing towards something that emerged within the individual as a natural property and a part of one's unique identity (Smith, 2016; Carter, 2016). This runs in contrast to "East Asian traditions of creativity as ethically good and more adaptive than revolutionary... and resulting from mimicry of ideal forms" (Smith, 2016, p. 48). Carter (2016) writes, "One major difference is that notions of creativity within many Eastern cultures are more process-oriented. That is, one of the main purposes for creativity is for self-realisation… the creative act in Eastern cultures is often best seen as essentially reproductive" (p. 42). Smith (2016) concludes that Western and Eastern notions of creativity often differ along the spectrum of "appropriateness"; that is, the audience's interpretation of value towards a creative endeavor is less prevalent in the former's concept of creativity. This can often lead to prejudices in the classroom — of what kinds of students are judged to be creative. When judged by a Western instructor, East Asian students are often at a disadvantage. "In study after study, East Asian subjects are assessed as— in one aspect or another— less creative than their western counterparts. This is despite the fact that western and East Asian assessors appear to agree in judging what is a creative result" (Smith, 2016, p. 45).

Donaldson (2017) comes to a similar conclusion regarding the prevalence of North American creativity research internationally but draws more points of similarities than differences across cultures. He provides a corpus analysis of *The International*

Handbook of Creativity (Kaufman & Sternberg, 2006) to investigate instances of overlap or divergence in the definitions of creativity across different international nations and regions informed by the Creative Landscape Framework, which considers creativity along four elements or spheres: creative cognition, creative processes, creative environment and context, and creative state of mind. Overall, Donaldson's (2017) key findings regarding the comparability of creative conceptualizations represented in the corpus were thus: "[1] conceptualizations of creativity are dominated by originality or novelty, [2] divergent thinking gets more attention than other creative cognitive processes, [3] idea generation gets more attention than other creative process stages, [4] playfulness is considered important in creative environments, [5] tolerance of ambiguity gets more attention than other creative states of mind" (p. 1). While these findings relate to international trends, Donaldson (2017) also notes that, "When we take the two dominant features used in definitions of creativity around the world — usefulness and originality — and the two most dominant research areas — assessment and education — the tentative hypothesis emerges… that the definitions and research areas of the early North American creativity researchers have had a tremendous influence on thinking and research on creativity around the world" (p. 10-11). It appears that the basic agreed upon definition in creativity research — of being both new and appropriate— is accessible across cultural domains. However, the assessment of creativity, because it is largely informed by North American creativity research, is skewed to prefer originality over appropriateness. Returning to Smith's (2016) argument, East Asian creativity, as informed by the historical association of creativity as reproductive, is more likely to not only be a representation of self, but also a representation of the dialectic between self,

one's work, and one's community. In Western conceptualizations, an individual's creativity is much more product-oriented, and evaluation is largely based on the level of newness of a product within a single domain.

Smith's (2016) work, interestingly enough, is targeted to Western Educators in Japan, especially language educators. He aims to bridge the gap between creativity research and educational pedagogy. It is to creativity and educational pedagogy that I now turn my discussion.

Creative Pedagogy in Education

The provided basic definition of creativity in creativity research, that of originality and appropriateness, does not transfer well to educational pedagogy, perhaps because it does not lend itself to follow-through in practices, measurements, and applications specific to education settings. Among various initiatives to bring creativity into education, the prevailing model for creative applications and facilitations is that of the *creative environments* or *creative ecologies* model. As well, most of these relate to creativity in primary and secondary schooling. In a literature review of creative learning environments, Davies et al. (2013) identifies three key themes in providing effective promotion of creative skills development: (1) the physical environment, (2) the pedagogical environment, and (3) the role of partnerships beyond the school (p. 84). The first entails the use of classroom space and sensory stimulus as well as the availability of materials and resources; the second includes the overall schoolwide ethos, playful approaches, and relationships between students and teachers; the third stresses the

importance of resources beyond the classroom, such as museums and the local environment. From their review, they found:

> The common features seen to be promoting creativity were flexibility in the physical and pedagogical environment, learners having control of their learning and ownership of the activity, varied physical environment...flexible use of time (including time beyond school and curriculum boundaries), and allowing pupils to work at their own pace without pressure. An important feature of the pedagogic environment that can promote creativity is the nature of the relationship between teachers and learners, including high expectations, mutual respect, modelling of creative attitudes, flexibility and dialogue … There is evidence that suggests an impact of creative learning on learners' academic achievement; increased confidence and resilience; enhanced motivation and engagement; development of social, emotional, and thinking skills… (Davies et al., 2013, p. 88)

Lin's (2011) article argues for a creative pedagogy framework when approaching creativity in education and argues that it is applicable across international and cultural contexts. She writes, "Creative pedagogy is put forward to describe practice that enhances creative development through three interrelated elements — creative teaching, teaching for creativity, and creative learning" (p. 151). Harris & de Bruin (2018) also investigate creative pedagogy internationally, especially as related to teacher beliefs and practices, which they categorized qualitatively into separate themes: (1) promoting inquisitiveness and adventure, (2) scaffolding creativity, (3) interdisciplinarity/creative spaces, and (4) impediments to creativity (p. 7). They conclude that to properly foster creativity in schools, school leaders, administrators, and policies should focus on creating

a "creative ecology" related to environments, assessment of creative processes and products, and partnerships with creative industries. Across various studies, the notion of environment appears to fluctuate between the immediate physical space of the classroom and also the pedagogical ethos surrounding schools and policies. Nevertheless, in both senses of the environment, it is suggested that teachers take on a scaffolding role in promoting creativity across different subject domains by engaging in dialogic interaction with students, acting as creative models, and providing space and time for learners to act more autonomously with flexible assessment.

There are, of course, limitations that may affect a teacher's ability to affect the creative environment. "The evidence from the review suggests that teacher skills and attitudes; a willingness to act as a role model; awareness of learners' needs; flexible approaches to curriculum and lesson structure; particular types of classroom interaction with pupils...are important components of teaching for creativity" (Davies, et al., 2013, p. 88). However, Harris & de Bruin (2018) write,

> this study...captured teacher responses concerning the lack of opportunity to engage in cross-curricular opportunity, collaboration, and their own possibility thinking. This indicates a clear dissonance between the creativity literature postulating what "creativity" is, what it can do for learning, and the understandings and practical applications apparent in many schools. (p. 14)

With assessments and standardized tests being required throughout a learner's academic life, there may be less time to dedicate towards teacher training on creative learning. In fact, teachers generally have a very wide range of ideas of what creativity is and how to identify or promote it. In a study that surveyed pre-service teachers' beliefs, Newton &

Beverton (2012) specifically chose to investigate students learning to be English teachers (that is, teachers of L1 reading and literature to L1 English speaking students), but also investigated their beliefs of their subject, English, in relation to other subjects as well. They conclude, "creativity is a concept not deeply considered by these pre-service teachers. They generally make little distinction between a creative topic and a creative activity, and are unclear … as to what it is about creative activities that make them creative" (Newton & Beverton, 2012, p.174). For English teachers in particular, "The emphasis on reading standards in particular constrains teaching and learning in English and is felt when teachers want to foster creative thinking" (Newton & Beverton, 2012, p.173). When asked to rate their subject, English, against other subjects, subjects identified as offering more creativity included the typical elective arts, such as music and drama. Subjects that were identified as offering less opportunities for creativity included history, geography, math, and, (interestingly for our discussion) modern foreign languages. Because of the varying understandings of creativity and limits in teacher training, the researchers recommend reframing creativity as a mode of productive thought: "Productive thought incorporates both creative thinking and critical thinking and relates well to thought which could be fostered in English lessons" (Newton & Beverton, 2012, p.174).

Even these suggestions, and those made by supporters of creative pedagogy framework approaches and creative environment/ecology approaches, have other contending factors to face across international contexts. Lin (2012), although discussing her conceptual framework of creative pedagogy as applicable cross-culturally in her previous article (2011), investigates teacher beliefs in Taiwan that may be resistant to

creative pedagogy and approaches. Teacher beliefs are critical to creative pedagogy because

> The term pedagogy in this model does not imply specific method [sic] of teaching ...related to predictable effectiveness. Rather, it is more focused on the practice that reflects the dynamics of teacher beliefs (of different cultural contexts) ...and the interactions between teachers and learners' creative endeavors. (Lin, 2012, p. 206)

The main dilemma faced by enacting creative pedagogy has to do with conflicts that may arise, "e.g., the concept of what abilities and dispositions to be developed through education, the role of teachers, and the ways of teaching and learning. Facing the dilemma between promoting creativity and achieve teaching objectives according to social expectation [sic]" (Lin, 2012, p. 207). Lin (2012) writes that an earlier wave of interest in creativity in Taiwan emerged in the 1970s-1980s that was mostly spearheaded by western creativity theories that "were introduced by first-generation scholars returned from pursuing degrees outside Taiwan" but that the current wave of interest "was not revived until the late 1990s when creativity was re-conceptualised as human capital and competence for future success" (p. 205). Again, we see the contrasts not only between Eastern and Western notions of creativity, but also of the objectives of creativity being increasingly geared towards economic success; "Western theories and assessment of creativity were introduced without exploring the compatibility of creativity with Taiwanese cultural context or educational discourse" (Lin, 2012, p. 212). Neither teacher in her study saw creativity as an immediate educational objective, and although one "welcomes creative ideas/works that are inventive, unique, and meaningful" she "frowns

to funny yet meaningless creativity or her pupils" (Lin, 2012, p. 209). This correlates with Smith's (2016) suggestions that in East Asian contexts, creativity is more valued along a scale of appropriateness.

This further points to a drawback of the creative environments approach: it defines creativity by things that can facilitate creativity, or certain traits that are possessed by individuals or environments deemed creative, not necessarily by defining what creativity is. What becomes increasingly clear is that creativity as it exists across domains and cultural contexts can be expressed and investigated in different ways, often according to the domain/culture itself. Within the domain of second language acquisition and education, I take on the investigation of language or linguistic creativity. In the investigation of this topic, I argue that suggestions made to teachers for promoting creativity can be applicable and valuable for teachers to recognize, appreciate, and encourage creativity specific to language learning. The above studies cite similar characteristics that can facilitate creativity in education, that can also be found as important in SLA literature: teacher engagement and dialogue with students, flexible pedagogical environment and stance, promoting student risk-taking in interaction, learner autonomy, and scaffolding or modeling success.

A Note about Creativity in Linguistics

Within the realm of linguistics, treatments of creativity are largely informed by Chomsky's notion of linguistic creativity, the ability of a mental language grammar to produce and understand an infinite number of novel utterances. As such, creativity within the field of linguistics takes on the quality of a technical term, limiting the variety of

meanings that creativity can take on and even the use of the word *creativity* itself. Bell (2012) criticizes this stating,

> Historically, applied linguistics has tended to favor linguistic creativity in the sense that Chomsky used it: Competent language users have the ability to construct and understand an infinite variety of new utterances. This conception has had the effect of sidelining the teaching and investigation of playful and creative language, as well as formulaic language, which was similarly disregarded. (p. 191)

Chomsky's definition is in relation to his model of Universal Grammar, and thus linguistic creativity is related to the definition of language itself, from a mentalistic standpoint. Carter (2016) writes:

> Chomsky's notion of creativity here is not a statement about the capacity of the individual to produce strikingly innovative language or to co-create meanings in everyday conversational exchanges involving more than one speaker, but rather a statement about a genetically endowed capacity to exploit an underlying system. It is an essentially biological view, in which language is separate from external social or cultural influences. Its main parameters are the universal properties of language and the underlying competence of language users, not particular creative instances of its use, whether spoken or written. (Carter, 2016, p. 78)

Considering language and creativity solely in the realm of a cognitive model, which assumes an L1 speaker, ignores the active production and real-life occurrences of creativity in discourse and creativity across languages. That is, if solely taking on a Chomskian view of language creativity, creative language types and functions are

discussed separately from the creative power(s) that produced them. Going forward in this paper, as I discuss SLA in particular, I support Carter and Bell's view that investigation of linguistic creativity should move beyond the mentalist and biological Chomskian view and take sociocultural and collaborative factors in discourse into consideration. Language creativity is one of many *creativities* in a creative system that encompasses not only the psychological viewpoint, but the sociocultural and individual as well. The way that Carter (2016) refers to the more individual, psychologically oriented creativity versus socially constructed creativity when discussing creative language, is whether the motivation for creative choices is *pattern re-forming* or *pattern forming*. These motivations are related to the interactional nature of creativity - it is co-produced in discourse and involves a system of knowledge among interlocutors. Pattern re-forming "draw[s] attention to patterns by directly and overtly breaking with them … They involve new words and novel expressions, implying change and normally involving a single producer who brings about 'novel' changes to the language in ways which are innovative [and] schema-refreshing" (Carter, 2016, p. 102). "In the case of pattern forming choices," he continues,

> such as various forms of repetition, the speakers use patterns to converge their way of seeing things and to create a greater mutuality between them. The creativity grows from mutual interaction rather than from individual innovation … it is also more likely that rules for linguistic structures will be conformed to rather than departed from. (Carter, 2016, p. 102)

Carter's pattern-forming creativity

> emerges over time, as speakers echo one another's speech patterns, aligning themselves through recycling and repetition of words and phrases...The resulting discourse patterns that emerge during interaction may remain local patterns of language use...in some cases they may spread and become larger patterns that change the way people speak more broadly. (Bell, 2012, p. 190)

This would entail the naturalization of local forms relevant to World Englishes, as something new is introduced in the linguistic environment and is repeated until it is normalized and part of the local variety. Pattern re-forming, then, refreshes the creative system for both participants in an interaction, but the creative force is recognizable as coming from one individual. Pattern forming, on the other hand, builds on minimizing the distinctions between the creative systems of participants, and reinforces the schema of shared knowledge between them; this would be behind the stabilization and adoption of naturalized forms.

Further, as I will argue, the nature of linguistic creativity is susceptible to influence by the knowledge one has of multiple languages. For second language learners, then, the "strength" of the linguistic creativity present in the grammatical model of the second language is not neatly comparable to that same capacity in the first language. Indeed, linguistic creativity capacity is malleable, as mentioned, by the very presence of multiple language grammars. In fact, "bilingual and multilingual communities have been especially rich in the production of creative artefacts, and there is some evidence to suggest that conditions of multilingualism and multiculturalism may favor creative production" (Carter, 2016, p. 172). Y. Kachru (2012) provides an alternative definition of linguistic creativity: "Linguistic creativity may be defined as the ability to extend the

‘meaning potential’ of language….the speaker/writer exhibits the ability to make new meanings by combining known elements in novel ways of creating new expressions in specific contexts of language use” (p. 1); she adds as a caveat, “However, such creativity should make meaning in the given sociocultural context, that is, its expression should be interpretable by participants” (p. 1). From this, linguistic creativity can be exercised by monolinguals. However, the knowledge base and cultural background acquired when coming into contact with another language, as an individual or a speech community, in the classroom or one’s local environment, interacts with the creative system in a way novel to multilinguals. This is true for learners as well, since the body of known elements in their language repertoire(s) and therefore their creative system, is in active flux.

CHAPTER 3

LANGUAGE CREATIVITY

Discussion of creative language typically maintains that deliberate intent is needed on the part of learners, and intent is often seen as definitive of creative language use. In order for such intent to be possible, creative language could only be purposefully used at a certain level of language proficiency. “To play with language requires that, at some level of consciousness, a person has sensed what is normal and is prepared to deviate from it” (Crystal, 1998, p. 181). At what point has an individual sufficiently “sensed” what is normal, and is thus “prepared” to deviate from language norms? For an L2 learner, deviation from norms is a marker of the language learning process, fully expected on the part of learners themselves and from language instructors. It is expected that, when instructors recognize deviation, they correct learners’ language use or provide feedback that encourages students towards meeting native speaker norms. This creates a context in which native versus non-native linguistic creativity receive very different responses, as the affordances for the former are much greater than those for the latter.

Affordances for L1 Versus L2 Users

For L1 childhood acquisition, creative language usually occurs at the level of language play. It is difficult perhaps to ascribe (playful) intent to deviate from norms to children early in their L1 acquisition, but it is certainly an indication that norms are in the process of being learned or have already been learned on some level. It is also recognized that creative language use at this level facilitates first language acquisition, even while acting as proof that language acquisition has occurred. The issue with this is that one is

never done acquiring language; it is a lifelong process. It can be argued, then, that creative language is always a possible option at any stage of the learning process, deliberately chosen or otherwise. Yet, creative language is investigated at two extremes - as evidence of the childhood L1 acquisition process, or, as evidence of adulthood language mastery at the literary and/or poetic level.

Language play is a large subtype of linguistic creativity, and they are closely interconnected; play is typically discussed regarding L1 acquisition. For children, "Often…[language] play occurs as private speech (Lantolf, 1997) … while children play with all levels of language, they may tend to engage in more play with language (vs. play in language) than adults, and particularly more phonological play" (Bell, 2012, p. 195). The important distinction between play *with* vs. play *in* is described as, "Play with the L2 consists essentially of the types of behaviours that are often referred to as wordplay, where language itself is manipulated...Playing in the language involves the use of language to construct and engage in playful activities" (Bell, 2012, p. 190). According to Lantolf (1997), private speech play is typically done for rehearsal purposes and occurs at the level of the individual. While the social role of language play has largely been acknowledged, for children, developing language coincides with developing ego. Language creativity on the part of children, then, is considered alongside and within the various stages of L1 acquisition, wherein different levels of linguistic structures, and thus, the ability to play with them, are accessible to children incrementally. As such, children's language play is not typically thought of as purposeful creativity, and therefore, not a marker of linguistic mastery. In Davies's (2003) work investigating the myth and reality of the native speaker as a concept, he also discusses the distinction

between L1 and L2 English-speaking children. Interestingly, he notes that for L2 English children,

> there may still be something lacking and that is the language use of children, the games, stories, songs and so on which mean both childhood and language-in-childhood for children and adults. In such cases it is difficult for English second-language children to recapture, except at second hand through books, an experience they did not themselves have because they experienced it in another language. This is more properly an issue of communicative competence than of linguistic competence. (Davies, 2003, p. 67)

Play *with* language for the L2 English speaking child, then, would be related less to systematic linguistic knowledge, but more so to communicative competence and is a "means of becoming linguistically active" (Davies, 2003, p. 67), especially in terms of using language to establish bonds and accomplish interaction with peers. A main difference between the L1 and L2 English child would be knowledge of enacting play in intimate versus public contexts, a facet of communicative competence as well. Play *in* language is more common for adolescent and adult learners (Bell, 2012). Play in language, where one uses language to engage in play, includes the creation of fictional worlds or fictional realities, which will be further discussed in Chapter 4. The social role of play in language is distinct from the social role(s) creative language and language play maintain when enacted by children.

With these typical functions and distinctions regarding creative language use in mind, what then can we say about creative language, including language play, on the part of the multilingual or language learner? I will discuss this question more in-depth in

Chapter 4, but for now, it will suffice to say that, in a broad stroke, that this type of discussion is less likely to be found regarding L2 learners, the reason being that creativity and play that deviates from L1 norms is treated as an error on the part of L2 learners, not as evidence of language creativity. There are some cases where "nonnative speakers find it difficult to participate in language play, as their manipulations of L2 conventions are often perceived as errors. Prodromou (2007) reported on one L2 speaker who felt 'punished' (p. 20) when his language play was corrected" (as cited in Bell, 2012, p. 200). Therefore, one inhibitor to recognizing multilingual language creativity in the classroom is the fact that it is not being looked for, especially at lower levels of proficiency, "The notion that play is something which appears only at the later stages of language acquisition," G. Cook (2000) writes, "is belied by children's first language acquisition, and by a growing literature on the popularity and spontaneous appearance of language play at early stages of second language learning" (p. 204). At best, it may go unnoticed, but if treated as error, may be seen as in need of correction, which, in the above case, can negatively impact student affect.

Any efforts to overcome this trend must face a major historical and institutional opponent: The Native Speaker (NS) Model. The NS model uses the idealized monolingual L1 speaker of a language as the basis upon which L2 learners are evaluated; that is, L2 learners' language is in constant comparison to the L1 speaker of a language, and deviations from the idealized model are negatively evaluated, while the closer a learner's language is to that of a NS, the more positively evaluated. A great body of SLA research, teaching, and curricula is based on the NS model, but more recently, the NS model has come under criticism. V. Cook (2008) writes, "SLA research can use

comparison with the native speaker as a tool, partly because so much is already known about monolingual native speakers. The danger is regarding it as a failure not to meet the standards of natives" (p. 22). More often than not, the constant comparison of L2 learners to L1 speakers results in a deficit model of evaluation, as L2 learners can never meet the standards of the idealized NS prescriptive model and comparison turns into a measurement of failure. The deficit model could also negatively impact learners; Davies (2003) writes,

> a sense of deprivation may be experienced when learners set themselves a false goal (say of becoming native speakers of British or American Standard English). Such a goal is generally not achievable by most foreign learners because they lack the opportunity of privilege. (p. 157)

V. Cook (2008) continues,

> This leads into the fundamental issues of the purpose of language teaching and the target that the learner is aiming at [...] The crucial point is basing the target on what the learners are going to be, L2 users, not on what they can never be, monolingual native speakers of the L2. L2 users have distinctive uses for language, such as translating and code-switching; they can do more with language than any monolingual. (p. 22)

Ultimately V. Cook (2008) advocates for a multi-competence model that recognizes the unique language capabilities of language learners, capabilities that are available *because* they are language learners. Success of language learning should be evaluated along this paradigm, treating L2 speakers not as perpetual learners, but as competent L2 users in their own right.

The NS model would also interfere with evaluations and responses to linguistic creativity. Davies (2003) writes:

> the native speaker knows that a new word or expression, one that s/he has not heard before or even one that s/he chooses to invent "belongs" to the language. It conforms to the rules and is acceptable not only to him/her but to others… In other words the native speaker has the capacity and the authority for generative creativity in the language… Indeed creativity of this linguistic sort is of major criterial importance to the native speaker and seems to act as a defining criterion for who is (and is not) a native speaker. It seems to be the case that often non-native speakers will invent terms, whether words, expressions or sentences, which native speakers choose to categorise as errors: and yet by the same token similar inventions or creations by the native speaker are not regarded as being errors. Instead they are creative potential additions to the language. (p. 90)

Many factors come into play even when judging native speaker creativity. For one, as mentioned, is age, and therefore the presumed extent to which one can ascribe intentionality on behalf of the speaker. Another is the measurement of skill a native speaker has. Although colloquial speech involves a large amount of creativity, as will be discussed, it is not venerated as creative since it is not recognized as a developed skill. In fact, most attribution of creativity and skill to a native speaker does not involve speech at all: "of interest is the veneration of creative literature as especially emblematic of the true, the best native-speaker models" (Davies, 2003, p. 159). As such, the model of NS used to evaluate L2 learners may not revolve around everyday speech, but instead of representations of such speech in literature, or norms of writing. In fact, as I will discuss,

when linguistic creativity from L2 speakers is recognized, it is also largely in the form of writing and not speech.

L2 users' language creativity, while comparable in many ways to L1 users', should not be treated as deviation resulting from a language deficit. Instead, because of the capabilities that arise from being a multilingual learner or user, their language creativity uniquely stems from the acquisition and exposure to another language. B. Kachru (1985) coined the term "bilingual creativity" to describe the creative language abilities uniquely available to multilinguals. Rivlina (2019) elaborates that bilingual creativity

> embraces a wide range of creative bilingual practices. These include...bilingual literacy or discursive creativity found in contact literatures and in "the creative ways language is used to affect social change" (Bolton & Jones, 2010: 454); and... linguistic creativity, or creative language … connected with the innovative use of linguistic forms across languages. (Rivlina, 2019, p. 407)

It is to this concept that I now turn my discussion.

Bilingual Creativity

To complicate the picture of language creativity, L2 creative language includes forms not available to monolinguals or during the L1 acquisition process of children growing up in a monolingual community. These include code-switching or mixing, cross-linguistic style shifts, translation, etc. B. Kachru (1985) describes bilingual creativity, and the approaches to its investigation, as occurring on three levels: 1) linguistic, 2) literary, and 3) pedagogical. "The bilingual's creativity entails two things," he writes, "first, the

designing of a text which uses linguistic resources from two or more — related or unrelated — languages; second, the use of verbal strategies in which subtle linguistic adjustments are made for psychological, sociological, and attitudinal reasons" (B. Kachru, 1985, p. 20). Included among linguistic approaches to bilingual creativity are contrastive discourse, interactional approaches, and contrastive stylistics (B. Kachru, 1985). The article spends the most time discussing literary approaches and factors, and B. Kachru lists three characteristics of bilingual creativity in literature. The first is

> non-native varieties have developed institutionalized educated varieties in addition to several sub-varieties … All these varieties (or sub-varieties) form a part of the verbal repertoire […] of the members of these speech fellowships and are appropriately selected for effect, identity, or expression of an attitude. (B. Kachru, 1985, p. 22-23)

The second regards "features which may be characterized as a 'lectal mix'" (B. Kachru, 1985, p. 23). The third characteristic of bilingual creativity in literature is that "such creativity shows certain types of style-shifts which entail the designing of a particular shift on the basis of another *underlying* [sic] language" (B. Kachru, 1985, p. 23). He summarizes, "The main processes of creativity used in non-native literatures in English include the following: (a) 'Expanded' contextual loading of the text … (b) 'Altered' *Englishness* [sic] in cohesion and cohesiveness…(c) 'Transferred' discourse strategies" (B. Kachru, 1985, p. 23).

The way that B. Kachru's (1985) article and its relevance in the discussion of World Englishes has unfolded into current day treatments of multilingual creativity is interesting in a very particular way for my current discussion. Early in his article, he

states that, “The concept of creativity applies both to an individual bilingual and to a bilingual speech community (or a speech fellowship)" (B. Kachru, 1985, p. 20). Tellingly, B. Kachru followed up his 1985 article with yet another the very next year in 1986, titled “The bilingual’s creativity and contact literatures.” While perhaps a sign of the times for B. Kachru, it remains that current-day discussions and valorations of bilingual creativity most commonly center on literature and literary factors. Y. Kachru (2012), in her overview of bilingual creativity as found in the Outer and Expanding Circles of global Englishes, while including spontaneous, spoken examples, yet again ends by emphasizing the presence and lasting importance of bilingual creativity in literature for the study of World Englishes. This treatment simultaneously recognizes individual, spontaneous examples of bilingual creativity in speech, while also shifting away from its value in creative pedagogy and World English/SLA investigations, and values instead the literary representations of such speech.

It is my argument that many of the motivations and characteristics for bilingual creativity in literature (listed above) are also relevant to bilingual creativity in speech. Before delving into this, I will discuss findings and arguments of bilingual creativity in the realm of literature and literacy in order to delineate them and later discuss their relevance to speech or non-literary texts in-depth.

Bilingual Creativity in Literature.

Creative language, to some, is an extraordinarily ordinary aspect of daily language use (Carter, 2016). Yet the nature of literature differs greatly from that of daily speech and interactions. Representations of everyday discourse in written works remain just that - representations. Of course, these representations of dialogue and of bilingual

societies are highly valuable for many reasons, including their linguistic content. Even while focusing on writing as opposed to spoken discourse in his 1986 article,

> [B.] Kachru discusses the work of such writers as Rao and Achebe, arguing that the work of such writers exemplifies the need to reconceptualise linguistic views of bilingual creativity and the bilingual/multilingual grammar, defined rather by patterns of code-mixing, switching, and discourse than by norms of morphology and syntax. (Bolton, 2010, p. 495)

Thus, literature plays a crucial role when arguing in favor of the recognition and value of both bilingual creativity and World Englishes literature. Even outside of linguistic research, higher education has increasingly included post-colonial literature as part of the English literature canon curricula (Bolton, 2010; Pavlenko, 2001). This represents a shift in who is or is not ratified as a valid user of English from the perspective of native English speakers within the Inner Circle. Pavlenko (2001) investigates autobiographies of second language English speakers in particular,

> Thus, the importance of cross-cultural autobiographies — and perhaps even the more general body of writing by bilingual writers — is not in the fact that they allow the authors to reinvent themselves but in ways in which they supply new images, meanings, and perspectives for others through this reinvention and reimagination. (p. 340)

In their autobiographies, bilingual writers present an alternative to a monolingual, monocultural reality. Their "testimonies force us to reconsider our definitions of 'native speakerness,' 'language ownership' and 'linguistic competence' and to acknowledge

linguistic rights of those who live and tell their stories in the 'stepmother tongue'" (Novakovich & Shapard as cited in Pavlenko, 2001, p. 338).

The autobiographies Pavlenko (2001) investigates draw contrasting experiences to monolinguals; each features at least one section or chapter that reflects upon second language learning and use, and the relationship between language and identity is a main topic of discussion. Pavlenko (2001) characterizes second language learning as part of second language socialization, and second language writers in particular mediate their participation in the target-language community of practice through the development of new identities in the L2 as expressed in writing; "It is argued that written — and, in particular, published — texts represent ideal discursive spaces for negotiation of identities, spaces where accents may be erased and the writers' voices imbued with authority" (Pavlenko, 2001, p. 317). Pavlenko (2001) finds that in "The analysis of the narratives demonstrates that five main aspects of identity may be subject to renegotiation in the process of second language socialization: linguistic, racial and ethnic, cultural, gender, and social identities" (p. 317). The published bilingual authors then ratify their existence as legitimate users of English, as belonging to the English-speaking community of practice, even as they express their ties to a bilingual identity and community. In representing their English-use to English L1 speakers, they, by proxy, present a picture and possibility for bilinguals in the process of learning English to also be legitimized.

Bilingual creativity, in this case, is showcased not necessarily by the inclusion of prevalent language juxtaposition, such as with language mixing, but instead by foregrounding bilingual identity as the author writes in their second language.

> [M]any bilingual writers "discovered" the enriching and transforming relationship between their multiple languages, or multicompetence ([V.] Cook, 1992, 1999) much earlier than did experts in linguistics and second language acquisition, seeing the fusion of their diverse idioms as one of the key sources of their creativity. (Pavlenko, 2001, p. 338)

Their language learning experiences, and their ability to use multiple languages in self-expression, leads to a creative power to self-invent both themselves and their communities to their reading audience. It is not possible to claim a mastery of English instantaneously at some point in language acquisition. The autobiographical depictions of language learning and socialization must represent, at single points in a narrative, an on-going process of negotiation. The need to negotiate at all often drives and motivates a written translation of self and identity, as language learners must acculturate to a new community and develop new subject positions:

> [B]oth private and public writing allows individuals to regain control over the self, the world, and their own life story narrative. For many authors, written texts, such as diaries, journals, or memoirs, represent uniquely safe spaces in which new identities can be invented and new voices "tried on." For some writing in the midst of the turmoil of budding bilingualism allows them to accomplish linguistic transitions. (Pavlenko, 2001, p. 325)

A bilingual author's writing and language use must imagine, or re-imagine, themselves and their experiences as bilinguals in the learning and socialization into another language or cultural community. As mentioned previously, although using their second language, they may not use it to only foreground a bilingual identity, but other identities as well; it

remains that their bilingualism allows them to have multiple resources to accomplish this. Their bilingualism is what allows their identity negotiation(s) to have an audience.

Pavlenko's (2001) discussion focuses on autobiographies in an American context, but this type of creativity-for-identity in L2 speakers of English has far-reaching consequences for the perception of World Englishes users as well:

> The writer - dramatist and novelist more than the poet - must create a suitable English-language semiotic system in a non-English social reality … In order to explore and carry a new social reality, English has to be uncluttered, freed from certain habitual associations; it must develop a new verbal playfulness, new rhythms, additions to its metaphorical and symbolic reach to explain and amplify feelings and ideas about literature and life and cater to the claims of the imagination...The need to innovate is inevitable because it is connected to reorienting the language to express a set of perceptions, a vision faithful to the collective but varied experience and aspirations of a people. (Thumboo, 2009, p. 409)

The innovations in writing and speaking have close ties to each other, as one mode provides a representation of the other - speech can be incorporated into text, acting as a resource, and text solidifies innovations in speech as representative and valid in a language variety. They arise from the incorporation of English into a new social reality, to make it serve for local meanings and values. Due to the colonial history of English globalization, the bilingual or World-Englishes variety speaking author is in a unique position to confront this history, providing counter-narratives of resistance. Those also living in bilingual communities or are learning English as a second language are able,

through reading these counter-narratives, to have examples of language being used to express dissent or dissatisfaction with standard English, or monolingual culture of the Inner Circle, and also of language learning success.

Yet this is possible not only through the more direct depiction of reality in autobiographies, but also in fiction.

> [T]he prolonged colonial period substantially changed [...] the linguistic fabric of the English language, and extended its use as a medium for ethnic and regional literatures in the non-Western world ...In contact literature, the bilingual's creativity introduces a nativized thought-process...which does not conform to the recognized canons of discourse types, text design, stylistic conventions and traditional thematic range of the English language. (B. Kachru, 1986, p. 160)

As such, local creativity, shared in a speaking or cultural community, entails the re-construction of an English variety capable of expressing themes that are culturally appropriate (in the sense of creative pedagogy). Of course, the use of language and the appropriateness and natural representations of speech are not all that is needed for a successful creative literary product, "the representation of accent and grammar are…only part of the novelist's craft... More widely, and more importantly… are the ways in which the use of language supports and meshes with the points of view and experiences of the characters" (Bolton, 2010, p. 462). The objective of the bilingual author of fiction, in "choosing" an English-speaking audience, is not to perfectly and exactly represent speech innovations of the bilingual community. Language is instead used to amplify the relationships and meanings relevant to the story and the genre. It is this kind of language mastery that published authors possess, not solely having mastered learning objectives (it

would perhaps be questionable for a published author to be praised for their fluency in a second language). Imbuing writing with localized meanings entails knowing the differences in cross-cultural genres. Y. Kachru provides the example of wedding invitations in India, in contrast with those written in the Inner Circle, “The varieties of World Englishes exploit essentially the same linguistic items to express contextually appropriate cultural meanings in various genres...The genre of written invitation, nativized to reflect these values of Indian culture, thus differs from the Inner Circle genre” (Y. Kachru, 2012, p. 4). Therefore, to have mastered language to the level needed to be published involves much more than linguistic knowledge, and pulls from multiple facets of knowledge sources within the author’s creative system for meaning making and negotiation.

Bilingual creativity in novice writing.

The above examples come from published works, from writers exemplifying language mastery and successful language acquisition. Many arguments for and against the inclusion of English literature in the L2 English classroom exist, let alone World Englishes literature. The fact remains, however, that these often hinge on literature in the classroom acting as ideal examples of language use, be it with positive or negative effects. Rarely is it considered that individuals thought of as still in the learning stages of second language acquisition could be the producers of literature or literary works in the L2. This is changing, however, with some discussions such as those by Hanauer (2010, 2012), Iida (2008), and Zhao (2015) investigating writing in creative genres by L2 English learners in support of its ability to facilitate language learning, and its overall artistic validity and value. Hanauer (2012) underscores the pedagogical value of creative

writing in the L2 composition classroom, and in his 2010 work, proposes that student produced L2 poetry also be considered as a method of research.

While not subject to the scrutiny of editors and publishers, L2 creative writing nonetheless shares some of the drawbacks of focusing on published literature as the main investigative locus of bilingual creativity. For one, even advocates of L2 creative composition state that it is most useful at higher levels of language competency/fluency (Hanauer, 2012), which presents another barrier to creative language use on the part of L2 users in earlier stages of acquisition. Secondly, Hanauer (2010, 2012) and Iida (2008) emphasize heavy reflection and editing as part of the creative process, and both include these as integral to the evaluation of students' creative work. Editing typically considers not only the individual author's expressive intent, but also whether or not such expression elicits the intended response from an audience. Language is manipulated until it achieves the desired effect on its audience. Because of this type of peer and instructor feedback, the type of miscommunication breakdowns often found in on-going discourse are anticipated ahead of time, or they can be resolved and even explained by the author after the first instance of reading the text. Therefore, the way bilingual speakers utilize creative language and expression specifically for, and as a response to, breakdowns in communication cannot be observed.

Of course, creative writing is not the only genre that focuses on audience response, so it is interesting to make note of and recognize creative language use in genres not typically thought of as affording creative expression. Severino (1997) brought up the question of the intentionality of "poetic" language found in L2 English writing. Unlike those who wish to encourage creative production and the devices of such

specifically, Severino investigates instances of creative language found in university writing assignments. While still not addressing the creativity in everyday bilingual speech acts, Severino's investigation is valuable to the current discussion not only because it helps to identify characteristics of bilingual creative language, but because it brings up questions of intentionality and proposes motivations for, or sources of, students' creative language. From a corpus of Asian English as a second-language (ESL) student writing at the university level, Severino (1997) outlines seven poetic features found in ESL writing: 1) invented words, 2) common expressions or words used in a new way, 3) using certain grammatical and syntactic patterns instead of others, 4) different constructions with two-word verbs, 5) unique metaphor or simile, 6) references to/images from nature, and 7) heightened emotion and/or spirituality (p. 22-25). An important distinction among these features are whether they result in "inadvertent" or "intentional" poetic effects, with features 1-5 resulting in the former and 6-7 resulting in the latter. While not going so far as to call these examples "poetry", their poetic power not only emerges from the intent of the writer, but that "some ESL writing…is poetic, primarily because of its effects on the reader...they set the reader's cognitive and emotional processes in motion" (Severino, 1997, p. 21-22). Issues of intent in poetic language, she argues, are more suitably discussed when regarding L1 poetic or linguistic mastery, stating, "Ironically, traditional analyses of poetry emphasize the writer's choice of words and structures to achieve poetic effects, whereas in the case of second-language writers, it is often the very lack of choice that contributes to interlanguage innovations and poetic effects" (Severino, 1997, p. 20). Audience reaction, in this case, is the determining factor in judging the poetic "genius" of bilingual creativity, regardless if that reaction is intentionally tailored or

inadvertently elicited. Inadvertent poeticism often arises from the unavailability of expressive structures in the L2, necessitating the invention of new words and phrases or resulting from effects of translation of known structures from the L1 into the L2. That is, inadvertent poetic effects are often the result of the L2 learner's developing interlanguage. The most important factor behind intentional poetic language or poetic effects, Severino argues, comes from cultural preferences for features in successful writing, "What makes writing 'good' for many Chinese, Japanese, Korean, and Vietnamese students educated in their home countries, may be slightly different from what makes school writing good for many U.S. students" (1997, p. 26), citing references to nature and the inclusion of metaphor as an examples. For U.S. students, these rhetorical strategies on part of the ESL writers were noticeably creative/poetic due to their unfamiliarity or newness in academic writing, while on the part of the writers, these strategies were judged as appropriate to the genre.

While the cognitive effects on audience may be the primary factor behind the poeticism found in ESL writing, it is nonetheless important to consider how the typical audience for such writing - language instructors - provide feedback for either intentional or unintentional instances of poetic language in the context of guiding success in language learning and academic goals. Severino includes an astute observation on the part of Widdowson (1975). "Widdowson," she writes, "points out how many of these [canonical English] poets' constructions, if used by children or foreign learners, would be regarded as incorrect" (Severino, 1997, p. 28). In the language classroom, it is arguably just as important to encourage linguistic risk-taking and acceptance to the unexpected as

it is to inform learners of the "correct" linguistic conventions of the L2. Severino's primary advice to language instructors is:

> We can both compliment the writer on the freshness and inventiveness of, say, the portmanteau "shrinkle", explain why it affected us the way it did, and discuss how she may have come up with it, but we can and should also teach her the conventional, perhaps more boring ways of conveying a similar idea. (1997, p. 29)

The assumption here, however, is not only that the L2 user considers their instructor as their sole audience, but also that that audience is an L1 speaker of the target language. The creative or poetic language on part of the bilingual writer is judged in the context of whether it is creative in comparison to English L1 writing and English L1 speaker judgment. Inverted syntax or syntactic imagery, word coinage, and metaphor in English are all possibilities available to the monolingual English speaker/writer. What differentiates the use of poetic features in bilingual writing from their presence in monolingual writing is that, for the bilingual, these features, if inadvertent, develop from the interlanguage that arises from the cognitive process of learning multiple languages; or, if intentional, are selected and judged on the basis of cross-cultural contact. That is, their selection, availability, and the motivations behind them, are possible only for the multilingual speaker/writer. These examples of poetic language, regardless of the level of intentionality on the part of the language learner, should be recognized as examples of bilingual creativity and contextualized as such.

CHAPTER 4

BROADENING THE CONCEPTUALIZATION OF BILINGUAL CREATIVITY - LANGUAGE PLAY

While the above chapter discusses bilingual creativity as it relates to contact literature, and thus addresses creativity in the literary and poetic sense as an attribute of individual authors and works, this chapter will investigate the everyday instances of creativity in language, with a focus again on bilinguals. Although literature receives much more focus, linguistic creativity is most commonly found in day-to-day interactions among more than one individual. And the most commonly found instances of linguistic creativity relate to *language play*. In fact, in some works, linguistic creativity and language play are treated as interchangeable (Bell, 2005; Reddington, 2015). While I maintain in this paper that language play is a subtype of linguistic creativity, albeit a very large one, I will treat findings as related to language play as generalizable to linguistic creativity as a whole unless otherwise specified.

There are many working definitions of language play in linguistics research. Rivlina (2019) writes, "linguistic creativity is closely interconnected with the notion of 'language play,' and the 'ludic,' or playful, function is defined as a subtype of the creative function, with special emphasis placed on fun, amusement, and entertainment in language manipulation" (p. 410). Even within the playful function, there are certain forms that play can take: punning, wordplay, rhyming; and for different purposes: ritual, humor, and even criticism. Yet despite the variety of playful language and functions thereof, and the ubiquitous existence of play throughout all languages, it is only recently that language play has become a focus of linguistic research. Carter (2016) discusses

> Like creativity, language play or "ludic" language has been a neglected topic in linguistic studies. Crystal (1998: ch 1), for example, argues that, although the main purpose of language is normally seen to be that of communicating information, it is language play which is truly central to human lives: "we need to alter our definition of language to give proper recognition to the importance of language play. For only in this way can we reach a satisfactory understanding of what is involved in linguistic creativity". (Carter, 2016, p.72)

Yet there is a widespread notion, especially in relation to adults, that play is not meaningful; it has no purpose and is a waste of time, or it is a sign of being distracted and unfocused on the serious tasks of life. Research into bilingual language play, as an aspect of bilingual creativity, is even more scarce. Rivlina (2019) writes,

> Bilingual language play, a subtype of bilingual linguistic creativity frequently invoked but seldom defined, does not fare well among world Englishes researchers...This lack of attention can be partly explained by the fact that many scholars tend to reject the traditional product-oriented approach to bilingual creativity studies, which derives from literary stylistics and focuses primarily on the formal properties of languages. (p. 408)

Once again, we see that the focus on literature overshadows the possibilities of investigating alternative expressions of bilingual creativity, including in play. Freedom for play is often listed as one of the characteristics of a creative environment. If creativity is considered a key part of success, it would follow that play must serve some purpose in personal development, even if that purpose is play itself, and it may very well be an aspect of success in language achievement.

G. Cook's (2000) work presents play as a complex system of interactions between human evolution and the development of human societies and socialization needs. Language play is one particular vehicle of play that performs and represents functions from both explanatory camps, characterized by a unique ability for "randomness", most obviously represented by the definitive arbitrary correlation between meaning and form in language -- this particular form of randomness is behind lexical variety and word-coinages. He suggests "that there is a causal relation between play at the three levels of linguistic form, semantics, and pragmatics. The patterning of form, though apparently random, leads to the creation of alternative realities, and this in turn performs essential functions in human life" and "the exploitation of formal patterns and random coincidences is a key to creativity and adaptability" (G. Cook, 2000, p. 122). Language play, by manipulating the relationships between form and meaning, presents a powerful tool for language learners to not only perform communicative tasks, but also participate in new social contexts. As a possible tool, play, then, can aid in the acquisition of communicative competence, which foregrounds these aspects of adaptability to new language encounters and contexts. Further, it is a crucial aspect of creativity, offering a way for one's creative system to interact and be employed to make meaning, socialize, and flex cognitive muscles.

The creation of alternative perspectives of reality, or indeed, non-realities, might not only serve language learning itself, but also the personal, holistic development of the language learner. "This need for the random and the irrational is perhaps greatest at times when environmental demands for change are greatest…. [S]uch a situation is encountered in the learning of a new language and adaptation to a new culture" (G. Cook, 2000, p.

144). In World Englishes context, the naturalization of patterned linguistic forms into new local norms of language use is an example of language change and adaptation of the English language into forms which serve the meaning-making and social needs of English speakers in bilingual contexts. Bilingual creativity allows for adaptability or could itself be said to be an adaptive mechanism to the social context of language contact, which often involves colonizing forces. That is of course one explanation for the creativity of a bilingual speech community, but for the bilingual-in-training, the L2 language learner, the demands of learning a new language can cause individual stressors, such as language anxiety, culture shock, and communication breakdowns. As creative pedagogy posits, however, I maintain that just as general creativity in individuals can be scaffolded and learned, so too can bilingual creativity in language learners.

In this chapter, I will first provide discussion and examples of bilingual creativity according to G. Cook's (2000) three levels of language play: linguistic forms, semantics, and pragmatics. Following, I will discuss functions able to be enacted and employed at all three levels: humor and self-expression as related to language learner identities.

Play in Linguistic Forms

Play can occur at all levels of language, but some aspects of language are more "open" to play than others, and these will also vary depending on age and language proficiency. While it is much more likely for adults to use language as one aspect of a general playful activity, therefore playing in language through pragmatic and semantic senses, rather than with language, that is not to say that phonological play is unheard of for adults. Indeed, phonological and phonetic play provides the basis for play involving

rhythm and rhyme, which is the first type of language play children engage in (G. Cook, 2000). “Rhyme” Rivlina (2019) writes,

> is studied not only as a poetic device for verbal artists but also in everyday speech, as, for example, a powerful means of mastering the language coupled with enjoyment for children...The psycholinguistic power of rhyming is stressed in advertising studies, where it is described as a literary device which plays an important role in product recall and information primacy effect. (p. 416)

Phonetic play and rhyming in particular are part of the landscape of linguistic creativity for both children and adults, and G. Cook (2000) treats findings regarding language play and children as generalizable to adolescents and adults, but with different constraints of usage, typically related to setting and attitude. The creativity of rhyming and wordplay based on sounds, such as punning, thus disappears into the background of daily life, as does the recognition of its value as a creative act.

For bilinguals, however, the ability for rhyming across languages entails the ability to engage in language mixing, activating knowledge of sounds in multiple languages for certain effects. “Bilingual rhyming based on the phonemic matching of English and vernacular words is often reported to create an artistic effect in different countries, especially in the domain of pop culture,” Rivlina (2019) writes. She further cites an analysis of the trilingual nature of Cantopop music in Hong Kong which mixes English, the spoken form of Mandarin, and Cantonese. It shows “how ‘code-mixing and code-switching enhance the poetic resources available to the lyricist and facilitate rhyming in verses’” (A. Lin, 2012 as cited in Rivlina, 2019, p. 416). In the case of music, linguistic creativity can take on a more literary analysis since it is an artistic genre -- here,

bilingual creativity serves to enhance the poetic power of the song and reflects the skill of the singer/songwriter. As a genre, while it represents linguistic knowledge, it is created for enjoyment for its audience, which is assumed to appreciate the poetic and lyrical skill involved, even as it may go unnoticed in favor of enjoying the tune and vocals. Further, because the audience is assumed to also understand and belong within context in which these three languages mix, the exact creative force behind the purposeful blending and rhyming of languages may be attributed to the general creative power of the individual creator, as opposed to being co-created and available because of the particular audience and shared language(s) between creator, product, and listeners. The Cantopop music industry as a whole, then, reflects the multilingual creativity of a speech community, one replete with play on linguistic form. Bolton (2010) writes of the Hong Kong creative environment, contrasting speech with writing (the latter lacking in comparison with the former, he argues),

> As far as the mundane ('everyday') creativity of language is concerned, Hong Kong has little to fear. Its dominant Chinese language, Cantonese, is replete with word-play, punning, an enviable stock of swearwords, and an irreverent take on authority, rhetorical tendencies that even spill over to English on occasion. (p. 465)

The creativity of the speech community, then, is amplified by the presence of multiple languages which factor into the resources of the creative environment by providing multiple forms for language users to manipulate actively.

Other ways in which bilinguals can play with linguistic forms is through punning and lexical hybridization. The former "involves the juxtaposition of words, morphemes,

or syllables which are homophonous in two languages, which invokes additional meanings" (Rivlina, 2019, p. 412), and the latter "is a regular pattern of word-building by using elements from different languages, both in lexical derivation...and in compounding" (Rivlina, 2019, p. 415). Punning then, is an example of what Carter (2016) terms pattern re-forming creativity, which creates new meanings and refreshes known schema by presenting something novel from an individual source. The understanding of puns between speaker and audience is a recognition of shared creativity and metalingual awareness. Lexical hybridization, on the other hand, is pattern forming, meaning that it keeps to established linguistic conventions present in multiple languages, such as affixation, and other word-building patterns that are shared knowledge between speakers. Lexical hybridization can also create a punning effect. Rivlina discusses the lexical hybridization present in a McDonald's advertising campaign in Hong Kong, where

> The advertiser replaced the first syllable in the word *fantastic* with the Chinese character meaning 'rice'...This example of ludic bilingual word formation, or "cross-linguistic word formation," as Luk defines it, "serves three different purposes: localising McDonalds' global food items, emphasising their concern with good taste, and providing a positive evaluation of their new product". (Luk, 2013 as cited in Rivlina, 2019, p. 416)

This is an example where sticking to linguistic conventions and language norms, creativity draws from shared language knowledge of audience and producer, reinforcing the relationship between linguistic forms and meaning as opposed to breaking linguistic

rules. What is important is that the local context defines what kind of language norms can act as resources for pattern forming creativity.

One last type of play in linguistic forms I will discuss is repetition. Repetition in dialogue plays off the interactional and social nature of creativity in talk, playing a social role. "Repetition is a resource by which conversationalists together create a discourse, a relationship, and a world. It is the central linguistic meaning-making strategy, a limitless resource for individual creativity and interpersonal involvement" (Tannen, 1989 as cited in Carter, 2016, p. 79). As such, it is a primary way in which interlocutors establish bonds through shared linguistic forms -- not only shared, but also involving uptake of each other's language use directly. It is a main way in which the creativity of both speakers and audiences is exemplary interactive in moment-by-moment talk. It is possible to repeat not only exact wording but also "formal features that are traditionally thought to be 'literary', which as metrical rhythm, syntactic parallelism, figurative language, alliteration and verbal repetition" (Crystal, 1995 as cited in Carter, 2016, p. 80). As such, repetition as play blurs the lines between literature and speech, another piece of evidence that the investigation of linguistic creativity entails that creative features not be limited to the discussion of features found in literary writing. Though rote repetition in the language classroom has fallen out of favor, there is still room for the teaching of linguistic forms to include, and encourage, uptake of repeated patterns in dialogue.

Play in Semantics

As mentioned previously, it is possible to distinguish play *with* language versus play *in* language. This distinction draws from G. Cook's (2000) two basic kinds of

language play: “(a) play with language form (e.g., the sounds of language rhyme, rhythm, song, alliteration, puns, grammatical parallelism); and (b) semantic play, which involves the creation of imaginary words, or fictions” (as cited in Tarone, 2002, p. 293), respectively. Either of these forms of play are able to perform other pragmatic functions for the speaker and interlocutors, one of which is enjoyment. It is this aspect that often results in play being treated as trivial, yet enjoyment is arguably a crucial motivator to be creative, linguistically or otherwise.

The creation of imaginary worlds is an important aspect of language. It allows us to create hypotheticals, discuss the unknown, or tell stories. Language is fundamental to constructing shared meanings and realities among individuals and communities. The examples of bilingual literature provided in Chapter 3 illuminate the way that language can construct a representation of specific cultural realities and the lived experiences of writers, employing more than one language in strategic ways. This can come from the creation of fiction -- the author themselves plays in the realm of the imaginary. Yet even in autobiographical bilingual writing based on true lived experience and memory, the author constructs a particular vision of their reality for readers to imagine. As such, not all play in language is a work of fiction. Individuals can play with language as an act of identity, and this can of course include play in multiple linguistic repertoires and languages. Fiction and non-fiction in writing are both treated as genres involving creativity, but the creation of fiction in colloquial language is another example of creativity going unnoticed, unless it is through a spoken performance. In fact, fiction in speech comes with a negative connotation, such as lying, or because it is not factual, as

less valuable than transactional language, perhaps especially so in certain practices in language teaching.

Semantic play is most often connected to the co-creation of fictional or alternate realities. Aside from the obvious creation of fiction for recreational purposes, providing a non-reality for enjoyment or emotional experience, a main way in which interlocutors accomplish this co-creation and sharing of possible realities is by *voicing*, in the Bakhtinian sense. One example of voicing or *double-voicing* in bilingual creativity is the use of mock languages, "the practice of exaggerating and spoofing the stereotypical linguistic features of non-native speakers in order to create a jocular or pejorative effect… 'mock language' is interpreted as 'styling the Other' (Hill, 1999; Rampton 2009)" (Rivlina, 2019, p. 417). Mock language can range from being used as a source of fun, as with "Mock Englishes", or to directly stigmatizing language users of the mocked language; it uses indexicalized and marked features of a language variety for stylized usage, as in parody. This parody often relies on the local social context and local language landscape. Mechkovskaia (as cited in Rivlina, 2019) discusses the "excessive Russianization" (p. 418) of borrowed words from English by Russian IT professionals in the workplace. She claims that

> these playful distortions are employed (a) just for fun and relaxation in intense working environment; (b) to voice the resistance, conscious or subconscious, to English computer terminology in the context of strong competition between Russian IT specialists and their international/American counterparts; and (c) to mock Russian computer dummies, who tend to misunderstand and mispronounce English terms. (Mechkovskaia, 2009 as cited in Rivlina, 2019, p. 418)

Mock language then, has many meanings and plays multiple semantic roles, symbolically referencing macro and micro tensions as felt by the speakers in their particular bilingual context. Mock language, just like other examples of bilingual creativity, is locally meaningful, and serves the social purpose of creating intimacy among those who share the attitude co-created and represented in the interaction, or of creating distance regarding the linguistic "Other".

Of the four features G. Cook (2000) lists as part of semantic play, the "inversion of language/reality relation" and "reference to an alternative reality" (p. 123) are the most relevant to our current discussion because they are the most common, and, as I will discuss, are relevant for language learners in the classroom, but I want to briefly make note of the other two features as well: "indeterminate meaning (foreign or archaic language, unknown or obscure words, ambiguities)" and "vital or important subject-matter (birth, death, sexual relations, health, etc.)" (G. Cook, 2000, p. 123). For the language learner and user, these last two features are perhaps more important than one might think. Play, again, can happen *with* or *in* language -- related to language ambiguity, then, a language user can either play with ambiguity to emphasize the flexibility of meaning-making, making meaning out of the unknown, or, play in ambiguous language forms to reach a known element. G. Cook (2000) writes, "it is reasonable to talk of degrees of indeterminate meanings in texts…indeterminacy may originate not only in the composition of the text...it may also originate from the reader's own mental state…from his or her ignorance of conventional meanings" (p. 53). The degree to which meaning may be unclear for language learners, and their ability to fill the gaps or play with them, will relate to the constraints of one's language knowledge; play will pull and rearrange

those constraints, building cognitive flexibility. Either form of play presents an adaptive strategy to encountering the unfamiliar aspects of language which are sure to be part of the language learning process. Also, the reader or listener's response to the use of such strategies plays a part in validating (or invalidating) them. In relation to vital subject matter, it would at first appear that these topics do not invite play due to their weight and importance in life experience. However, this weight and importance in turn makes these topics taboo, subject to frequent use in jokes, competitive stances, and establishing shared points of view. As such, the presence of taboo topics, in conjunction with other cues to play, such as laughter and informality, is often a marker of play.

The motivators for bilingual creativity include psychological, sociological, and attitudinal reasons. Rivlina (2019) writes,

> Whatever sociopsychological effects are created by language in mixing in each specific context, the semantic value of bilingual language play derives from the fact that it helps to foreground and highlight these effects by "focusing on the message" (Jakobson 1960: 356) … In other words, the effects of language mixing are dramatically enhanced, become more revealing, and attract increased attention when the juxtaposition of languages and varieties is played on with the help of special rhetorical devices and strategies in bilingual discourse. (p. 421)

These motivators, then, arise from individual context of bilingual language use and bilingual language forms, but it remains true that a layer of meaning is added *because* there is language mixing -- meaning garnered about the speakers and the context itself. Sometimes the context makes the meaning of bilingual creativity stand out. Y. Kachru

(2012) presents an excerpt of Singapore-Malaysian colloquial English dialogue that includes localized items, such as the word *makaning* [eating] and various particles.

> Other notable features of this fragment of conversation are the grammatical form of the questions in the text, use of tense forms, repetition, missing subjects...None of these features are barriers either to comprehending the fragment in question or interpreting it...These innovations make English a local variety for interpersonal communication in the setting in which it is being used" (Y. Kachru, 2012, p. 2)

The mixing exists precisely because speakers share the same repertoire. While replacing *makaning* with *eating* would yield the same meaning within the sentence, its use carries the meaning of shared contextual experience for the speakers and represents the relationship between two languages. Its use "means" each speaker is a successful bilingual user of the local repertoires available to them.

Another example comes from Carter (2016) regarding code-mixing and online communication between two undergraduate girls from Hong Kong studying at a UK university. These two users use creative play to indicate voicing in typed text and insert discourse markers of spoken Cantonese in their online interaction. Of interest is not just what they do, or what they type out, but the motivations for doing so, namely, to express attitudes towards elements of daily life, such as food, university life, and boy friends. While the topics themselves do not pertain to one language or another, it is important to

> recognize the clear need the two girls have to appropriate a language which is not simply English but their own English, and, for them, to develop a repertoire of mixed codes which enable them to give expression to their feelings of friendship, intimacy and involvement with each other's feelings and attitudes — a discourse

> which would not be to the same degree available to them through the medium of standard English…[There is] an implicit recognition that standard English has no clear value for them for the purposes of daily intimate email exchange and accordingly new modes of speaking/writing are invented and developed. (Carter, 2016, p. 175-176)

Their bilingual creativity fulfills the need to establish, and openly recognize, their shared linguistic repertoire, which they use to express attitudes and create intimacy. Their linguistic creativity and play, here, means more than sentential level content — it means a bilingual identity for both users.

In these two examples, there is less the creation of absolute fiction, but more of a subjective reality. That is, bilingual language users use multiple linguistic resources creatively to establish a space of language use and bilingual identity separate from Standard English contexts and norms. In this reality, all the speakers represent and increase the perception that they are authentic users of multiple languages, which has implications for the notion of language ownership and legitimate cultural participation.

Play in Pragmatics

The features of pragmatic play have been alluded to throughout my discussion of language creativity and play. That is, play with social interaction and levels of intimacy; "pragmatic features can be markers of performance or language that clearly functions to increase either intimacy or aggression" (Bell, 2012, p. 196). Play in general often indicates and generates a level of intimacy between interlocutors, though it certainly also entails the opposite. The co-creation of creativity in interaction often relies on the

manipulation of social functions and meanings; emphasizing emotional intensity or engagement, repetition to reinforce bonds, and sharing new and appropriate ideas. In essence, play with forms and semantic play offer the resources for "doing" creativity, while pragmatics is its ends.

For instance, Bakhtin also underscores *addressivity*, which points to the interactional nature of creative language. Addressivity entails "a listener who can also have a creative role to play in the dialogue" (Carter, 2016, p. 68), even a nonverbal role. This means that an instance of "voicing" is performed, meant to incite a dynamic interaction; in fact, addressivity may be the motivator for voicing. Voicing is not always meant to establish a shared attitude, however. "One voice can challenge or contradict or subvert another and dialogue exchanges can result in creativity which is more critical" (Carter, 2016, p. 68). In the literature, creativity also entails problem-solving, critical thinking, and problem-identification; the creative system aids in responding to the pressures related to the domain of production and surrounding contexts. Even if contradictory, the distinction between norms and the challenges to them is co-created, by the speaker dialogically voicing a particular persona of dissent in response to the norms of the context. Language mixing, for instance, represents an ability to use what are effectively two voices -- what Bakhtin terms *double voicing* -- in ways that are appropriate either to the context or audience, or purposefully inappropriate to the context, dependent on the speaker's intent and emotional response. Language mixing that is socially or culturally motivated can be an example of critical creativity. Carter (2016) cites an example from Rampton's (1995) data in which two teen boys, one Anglo and one

Asian, are held in detention after school; they mock their teacher by using and repeating Creole intonation on lexical items.

> This double-voicing is put to social use either for the purpose of criticism, for the kind of banter and verbal dueling which reinforces group values and affiliations, or simply in order to express identities and values which are separate from the dominant discourses and which could not be altogether articulated by a single voice. (Carter, 2016, p. 173)

Because of the boys' liminal position, given their status of being less powerful within the institution of the school and the classroom, as well as in the macro-context regarding social, cultural, and ethnic identities, they are motivated to use a shared linguistic repertoire, Creole, to negotiate their position and social power, distinguishing their shared status and knowledge in contrast with those of their teacher. Their social role and identity give rise to their creative language use by means of voicing or double-voicing put towards criticism and subversion of typical norms which disenfranchise them. As such, in this example, creativity emerges from inappropriateness -- it introduces a critical perspective, which complexifies the relationships of form and meaning in language, adding the random element specified by G. Cook (2000), that being stylistics and the spectrum of human autonomy that accompanies it. The Creole voicing is therefore not new to the social lives of the boys, but new to the domain of the classroom, and is used because it is counter to typical norms of appropriateness.

It is important when discussing the pragmatics of linguistic creativity and language play to discuss typical characteristics of the social contexts which give rise to it. While the notion of play in the classroom may bring to mind examples such as the above

that are disruptive to the goings on of the educational context, there is much more discussion in the above-mentioned literature and sources of linguistic creativity creating and reinforcing intimacy rather than distance. In fact, linguistic creativity and language play often act as a "safehouse" in which relationships can be negotiated without the risk of negative repercussions or loss of face. It is also a way to mitigate the differences in status or power differentials in institutional settings, such as the workplace, signaling informality and encouraging favorable reactions. There are myriad contexts in which it is possible to infuse play and creativity in some way, even with subtle, often subconscious, means such as form repetition. Carter (2016) distinguishes between three expressive clines: intimacy, which indicates social distance between interlocutors; intensity, which expresses the strength or weakness of feeling and attitude; and evaluation, which expresses a positive or negative stance (p. 117); along these clines, speakers and listeners are motivated to employ creative language, such as lexical items, to function according to expressive intent. Creative language is therefore not as highly associated with less expressive communicative functions, such as information transactions. It is more likely to occur in more intimate, collaborative contexts. Carter (2016) presents a matrix map of creativity and social context (Figure 2):

***Context type** (communication varies according to cultural and language affiliation)*		***Interaction type** (including hybrid forms and embedding for creative purposes)*	
	Information provision	*Collaborative task*	*Collaborative idea*
Transactional	Commentary by museum guide	Choosing and buying a television	Chatting with hairdresser
Professional	Oral report at group meeting	Colleagues window dressing	Planning meeting at place of work; therapist or counselor problem solving with a patient
Sociocultural	Telling jokes to friends	Friends cooking together; online communication in a MUD game	Reminiscing with friends; adolescents insulting an adult authority figure
Intimate	Partner relating the story of a film seen	Couple decorating a room	Siblings discussing their childhood; Hong Kong Chinese friends emailing in English and in mixed code

Figure 2. Mapping creativity and social interactional context. Adapted from Carter, 2016, p. 207.

Along one axis is context type, and along the other is interaction type. Cells shaded darker indicate social contexts and interactions in which one is more likely to find

instances of linguistic creativity (at least according to Carter's corpus). The least common place for creative language is found in information provision interactions in transactional contexts, while the most common is in collaborative interactions in intimate contexts. Importantly, Carter modified this matrix to allow room for mixed-code creativity, such as language mixing, and emphasizes the room for discursivity and hybrid interactions and contexts. Carter suggests that this matrix goes beyond the limitations in his corpus, stating that it fills in gaps not present in the corpus. He writes, "It [the matrix] admits cross-lingual, cross-cultural discourse as well as interdiscursivity as sites for creative language use, as well as further acknowledging sites in which overt fictions are established as part of normal exchanges" (Carter, 2016, p. 208), because it is informed by data outside of the corpus, which consists largely of monolingual creativity. In this way, we see that bilingual creativity not only adds to the picture of language creativity as a whole, but also adds the possibility for new cross-lingual discourses to be created in a wide spectrum of domains. These additional considerations added into the matrix indicate patterns that

> involve not simply pattern forming or pattern re-forming language structures but also genuinely *transforming* [sic] patterns, in which new ways of seeing problems are engendered as a result of changes in the discourse itself or as a result of the evolution of new discourses. (Carter, 2016, p. 208)

New discourses in this case include those often seen in developing domains and new multimodal forms of communication. One downside to the matrix, however, is that Carter, as the researcher, categorizes the interactions in his and others' data, as seen in the representative examples he provides in each cell. As with general creativity, it is still true

that linguistic creativity must be considered in relation to the way that participants orient to creative outcomes, either a product, or moment-by-moment turns in interaction; that is, perspectives of creativity must often be understood from an emic point of view.

Language play and humor.

One can, however, identify elements in an interaction that act as evidence that interlocutors orient to a creative and/or playful frame. For instance, a pragmatic function of language play and creativity is enjoyment. Enjoyment from language play in particular often results in humor but “This does not…mean that language play is synonymous with humor. Humor is a specific communicative mode, in which something is uttered with the intent to amuse. Although a great deal of language play is humorous, not all will be” (Bell, 2011, p. 238). Still, it is inarguable that humor and language play, and language creativity in general, share some characteristics and functions. They typically establish social bonds and interaction, even sometimes disrupting them. They can be found in many levels of context and interaction as “humor can serve as a resource for performing serious social functions” (Reddington, 2015, p. 24). They involve not only individual creation, but co-creation, and humor relies in some way on shared cultural knowledge. For L2 learners of a language, accomplishing humor in the target language can be a barrier for this reason.

> The successful construction of humor requires sophisticated linguistic and cultural knowledge in order to carefully select and place appropriate linguistic and extra-linguistic cues….as humor thrives on the unexpected, creative and unusual uses of linguistic resources often occur in playful conversation. These two factors make

> both the construction and interpretation of humor frequently difficult for L2 speakers. (Bell, 2005, p. 204)

Proficiency level also interacts with the strategies speakers enact for humor, and the motivations behind humor. For instance,

> in immigrant communities, in the early stages of language acquisition, "the bulk of bilingual humor is based on simplest interlingual puns exploiting minimal pairs, malapropisms and discovery of obscene words in foreign lexis. As immigrants' proficiency in the language of the host society increases, their humor becomes more sophisticated, focusing on social criticism and in-group solidarity". (Yelenevskaya, 2014 as cited in Rivlina, 2019, p. 422)

Even at higher levels of fluency in the target language, the paralinguistic social cues such as gestures, body language, even intonation and timing are all factors in humorous interaction. Cues that researchers can orient to when identifying instances of humorous play, include laughter and smiling, prosody, and vocabulary choices, but also humor mechanisms such as repetition (again, often a feature of play and creative language), joint fantasy (as with the co-creation of alternate realities), and style shifts (including the use of multiple 'voices'), as when one shifts from formal to informal styles.

Humor plays an important role in social life, which Norrick (1993) distilled into "social control functions (e.g., enforcing group norms, thereby enhancing group cohesion) and rapport-building functions (e.g., presenting a positive self-image and narrowing social distance)" (Norrick, 1993 as cited in Reddington, 2015, p. 24), and difficulty with humor often results in difficulties of socialization in the target language and culture. However, Bell's (2005) study investigating humor between native speaker

and non-native speaker students, although the data is from out-of-school contexts, sheds some light in the way that humor can be scaffolded. Similarly to creativity, “Humor is generally understood as something that is interactionally achieved, and instances of humor are identified based on speaker intention, audience interpretation, or both” (Reddington, 2015, p. 24). Therefore, as with incidents of incidental creativity, audience response plays an important role in whether an interaction or utterance is treated as humorous (or creative). Examples from which NS-NNS are able to co-create humor include relying on a pre-established level of intimacy to allow for teasing, when L2 speakers are able to double-voice and appropriate L2 resources successfully to NS speakers, using environmental, contextual, pop-culture, knowledge and formulaic language as a resource; and implicit feedback. At times, however, “NSs’ attempts at humor with these NNSs… resulted in explicit socialization and metalinguistic sequences concerning ‘what’s funny’ perhaps because playful talk frequently builds on references to culturally specific or in-group information” (Bell, 2005, p. 206). NS would explicitly explain the humor behind an utterance, sometimes as an instance of repair when the NNS did not understand the humor at first. These episodes result in humor being elaborated upon and new linguistic information to be overt, and therefore “enriching the quality of attention paid to new vocabulary” (Bell, 2005, p. 209), resulting in better long-term retention of lexical items. From Bell’s examples, it is possible to see that humorous language play can in fact be scaffolded, making it more accessible to L2 learners. She proposes that

> language play that occurs in NS-NNS interaction may contribute to SLL [second language learning]: by allowing experimentation with L2 voices, by drawing

> learners' attention to L2 forms and meanings, and be destabilizing the IL [interlanguage] system, thus preventing fossilization and allowing for greater linguistic development. (Bell, 2005, p. 199)

It is then arguably possible to generalize that other forms of language play, and even other forms of language creativity, can be scaffolded and modeled in the SLA classroom to these same benefits.

Language play and multicompetent identity in SLA.

As L2 students navigate across cultural identity and cultural learning, they have also to contend with their developing learner identity. There is growing recognition that identity is often a resource for creativity, and that it is useful to be able to express oneself as a facet of critical creativity for identity work and response to social or institutional boundaries. Learning outcomes and teaching goals and the ability for creativity and creative language are more closely related than one may think, argues Bell (2012). She discusses the relationship between formulaic language, prefabricated "chunks" of language students can learn; creativity, and language play. Not only is there the possibility that "language play may occupy a reciprocal role with formulaic language in L2 development and might allow for a resolution of some of the tension between analytic and formulaic learning," but "There is growing evidence that an additional cognitive benefit of play that relates to the learning of formulaic language is that it acts as a memory aid … and thus will ultimately result in greater efficiency" (Bell, 2012, p. 194). But alongside the cognitive benefits, there are social ones as well. She writes:

> It would seem plausible that formulaic and creative or playful language would perform very different roles in interaction, yet they may in fact be used for similar

> ends … Formulaic language smooths social interaction, presenting potentially face-threatening acts in socially acceptable ways and constructing individual and group identities. In contrast, language play introduces at least short-term inefficiency .... Such language also carries with it some social risk, as playfulness may be seen as disruptive or inappropriate... The ability to play with formulas (use language creatively) and to construct new (playful, creative) formulas has the potential for rich rewards in the social realm, allowing us to perform a range of social actions. These include constructing and reaffirming (group and individual) identities, negotiating shifting alignments, mitigating face-threats, and expressing changes in stance and footing. (Bell, 2012, p. 193)

One takeaway from this is that, while creative language and language play carries some risk, it is also true that risk-taking in language learning is often encouraged, and, when combined with formulaic language, the risk that may be part of language creativity can be mitigated. Both formulaic and creative language can be used to the same ends, and the ability to use either, in combination or separately, as well as knowing when to use them, is part of the ability to communicate successfully across contexts. Formulaic language can also be used for critical creativity; "students exploit formulaic language for playful purposes in order to cope with classroom tasks and/or to resist or critique the pedagogical approaches used and the classroom norms of interaction" (Bell, 2012, p. 194). Perhaps at the surface this may not seem ideal for instructors, but formulaic language and playful language both act as a safehouse for students to express resistance in ways that are less disruptive than otherwise. It also allows for easier instructor engagement with these

critiques, allowing the possibility for a dialogue depending on whether the instructor responds to the playful or formulaic frame, and how.

Formulaic play brings us once again to the question of intention, especially in the case of bilingual creativity. “Code-switching and translations can also be cues to play, but they may also add an additional layer of complexity to the identification of formulaic language” (Bell, 2012, p. 198). Bell (2012) adapts an example from Garland (2010), wherein a speaker, Candice, in an interview, used mock translation to guess at the formulation of “cool” in Irish (Bell, 2012, p. 198).

> [E]ven though Candice admitted a lack of proficiency by asking for the meaning of a word, she simultaneously demonstrated proficiency by showing knowledge of Irish constructions through her mock translation of them … We … cannot determine whether she was deliberately manipulating these formulas … or simply could not recall those forms. In either case we would identify her utterances as play; however, a deliberate transformation would signal a higher level of proficiency. (Bell, 2012, p. 198)

Again, we see that creative intent is difficult to identify in the case of bilingual creativity, but deliberate intention is not essential in a definitive sense when it comes to language. Mock translation, here, a known example of bilingual language play, mitigates the face-threatening admission of lack of proficiency, and in fact demonstrates linguistic knowledge whether or not the play with language forms was intentional.

Belz (2002) investigates second language form-based play and the relationship to multicompetence, and the expression of a multicompetent self in adult L2 learners' writing, drawing from V. Cook's earlier described description of multicompetence. The

emergence of multicompetence, according to Belz, is possible only because these adults study an additional language. She writes,

> I argue that hybridized, form-based adult learner language play may represent the emergence of multicompetence in the learner, where multicompetence is a new state of mind that has been mediated by foreign language study and use. These frequently creative uses of language may be iconic and indexic signs of the destabilization and subsequent reconceptualization of the learner's subjective sense of persona and his or her relations to the world. (Belz, 2002, p. 21)

The process of learning another language opens avenues for bilingual creativity and being bilingual then allows for reimagining one's conceptualization of identity, that of being a multicompetent language user. For this reason, she critiques the notion that a second language classroom should not include learners' L1. From the perspectives of the L2 learners, hybridized language behaviors in her study were not seen as indicative of language deficiency, but "Instead they relate to a growing sense of linguistic competence, creativity and power" (Belz, 2002, p. 23). Belz makes the distinction that because the adult learners she investigates are of higher level proficiency, that their writing only counts as a play episode if the forms subject to play are shown to have been acquired before the play episode, which is counter to earlier discussion — play is not only an ends of learning, but a means of acquisition possible at all stages of learning. Nonetheless, "it may also serve as a textual representation of the learner's developing symbolic freedom in and through a second language" (Belz, 2002, p. 35). As such, multicompetence and bilingual creativity are tied to each other, no matter the level of proficiency or the specific

intent behind it; it reflects the growing conceptualization of self in relation to language learning and use as well as linguistic knowledge.

CHAPTER 5

PEDAGOGICAL APPLICATIONS

Throughout the above discussion, I hope to have imparted the sense that linguistic creativity, as with the general notion of creativity, belongs and functions within an interactive system of individual and social contexts and motivations. It is not only valuable in the production of unique and poetic utterances, but it is also prevalent and important to the speech of everyday life. For multilinguals, published authors and language learners alike, the addition of another language in one's repertoire is yet another resource with which to be creative, and instances of cross-lingual and cross-cultural creativity are salient to performing a bilingual identity and existing in a multilingual speech community. Now, I turn my discussion to the pedagogical applications of my analysis of bilingual creativity within the second language classroom. As throughout this paper, while arguments presented are relevant to L2 learners of any language, I focus my discussion on bilingual English speakers and L2 English learners. It is my aim in this chapter to provide guidelines for second language instructors to take advantage of the creativity of L2 students and recognize the intersect and value of creative pedagogy within the realm of SLA.

Creative Pedagogy and SLA Theory

Through my discussion of bilingual creativity, I hope to have shown that creativity is relevant to SLA theories, approaches, and methods in L2 instruction. Many tenants of both creative and second language pedagogy parallel each other. Creative pedagogy in Lin's (2012) perspective may not promote specific methods, but it is moreso

related to the way a teacher's belief system impacts practices; personal understanding of creativity will impact the way that it is promoted or appreciated in the classroom. SLA, in turn, has much to offer to creative pedagogy (not least of all because language is the main vehicle for creativity in daily life), filling in some of the gaps that exist in current research. For one, SLA models frequently describe factors in language learning as a complex system of interaction among learners, cultural knowledge, context, learning styles, etc. All of these are recognized as relevant to second language acquisition, but instructors themselves will determine which elements to prioritize in their teaching practice. The same is true of creativity as a complex system. Whether or not something is deemed or appreciated as creative will rely on the domain-specific priorities of interacting elements. The way that language learners must attend to domains, various contexts, and the registers and styles thereof speaks to the way that creativity is related to appropriateness, not solely novelty, a consideration that has implications for a more culturally contextualized local definitions of creativity. Further, SLA often focuses its research on language learning on the part of adults, while creative research and pedagogy significantly lacks the presence of investigation into adult creativity. The way that adults are creative with language, then, implicates adult creativity as a whole, not only as verifiably present, but worth investigation.

Many of the goals and theories behind SLA pedagogy, especially in the analytic syllabus turn, align with facilitating creativity and providing greater resources for learners to negotiate meaning potential. For instance, the interactional, personal, and imaginative functions of language (Halliday, 1973 as cited in Brown, 2007, p. 224-225), combine the ability to communicate for social maintenance, self-expression, and pleasure — all of

which are functions of linguistic creativity. Linguistic creativity, as discussed, is possible at all levels of language proficiency, but I argue that, contrary to the myth that creativity is disruptive to norms, it can contribute to socialization into communicative norms of the target language. It can, in fact, increase adaptability to the unexpected, unrehearsed instances of languages that may disrupt the traditional way of learning language in the classroom. Creative response is required to identify problems and initiate repair in discourse. Instead of focusing solely on the novelty of forms, linguistic creativity in the classroom can attune students to appropriateness; as shown, pattern re-forming establishes greater social cohesion and intensifies social relationships, allowing language learners the ability to interact successfully by using previously known resources, or through the uptake of forms scaffolded by their conversation partner. In essence, it aids in the continued development and authentic use of the interlanguage, whether given implicit or explicit attention.

G. Cook (2000) presents critique of some analytic syllabi, such as communicative language teaching (CLT) and task-based learning (TBLT), and other more recent trends in language teaching. He writes, "'up-to-date' language teaching tends not to concentrate upon linguistic patterning, controversial and imaginary content, or emotionally charged interaction" (G. Cook, 2000, p. 159). These trends, focused on "useful" language that are specific to the idea that language learning must be driven by specific purposes and domains, do not tap into the usefulness of language creativity or language play which aid in social relationships and multicompetence. It would be difficult to argue against the usefulness of learning transactional modes of communication, or language forms and

meanings that relate to the domain in and for which students expect to use their L2. However, an understanding about creative language

> shows us that the ability to manipulate form without reference to meaning, to allow alternative realities to emerge from that activity, and to use both formal patterning and fictional worlds for competition, collaboration, and creative thinking, is as essential to the development and deployment of communicative competence as the ability to conduct practical transactions and communicate facts. (G. Cook, 2000, p.182).

As such, I would disagree with G. Cook's contention that CLT, TBLT, and other analytic syllabi are ill-fit for language play and language creativity. What is needed is to broaden the conceptualization of what the goals of each method entail, and to notice how they invoke linguistic creativity and the forms thereof more than practitioners may realize. For instance, in relation to TBLT, problem-solving and pedagogical tasks are well suited to critical thinking and creative orientation. The artifice of authentic contexts in the classroom would benefit from a creative frame, since accounting for authentic language use includes the widespread presence of creative language even in institutional contexts. In fact, if authentic language is the focus of CLT, then it would be unrealistic not to include creative forms, especially in contexts of non-standard varieties of English where such forms may be localized and naturalized into the variety. Within Celce-Murcia and Dörnyei's (1995) model of communicative competence, creativity both as a way of accessing communicative resources, using linguistic forms, and negotiating meaning potential are invoked throughout the five facets of the model, most notably in relation to actional competence, sociocultural competence, and strategic competence. Strategic

competence could be said to be the selection device of whether or not to use creative forms, and how to do so appropriately. Necessary to communicative competence are an openness to the unexpected, the ability to adapt, and risk-taking; these all align with the goals of teaching creative pedagogy.

I will now present five guidelines for instructors interested in implementing creative pedagogy in second language teaching. Some popular practices in analytic teaching methods already align with creative outcomes and goals, but the creative power of such can be further recognized and encouraged.

Five Ways to Incorporate Linguistic Creativity in the L2 Classroom

Here I present five ways to incorporate linguistic creativity in the SLA classroom. While creativity is shown to enhance motivation and allow for increased critical thinking, it remains that one of the barriers to the creation of a creative environment and recognizing the pedagogical value of linguistic creativity begins with instructor and student attitudes. Implementing creative pedagogy begins with a change in the negative perceptions of creativity or certain creative language behaviors. Even this may influence teaching practices simply by shifting perspective. These guidelines are only suggestions in how to mesh together current SLA methods and practices with perspectives that value linguistic creativity and promote enhancement and use of L2 students' creative systems. In particular, I make note of alignments among creative pedagogy and CLT because

> communicative language teaching provide[s] learners with more opportunities to practice and produce more comprehensible input and output. This would lead to greater intake of language components, and lead to success in second language

> acquisition…[T]hese practices enable students to involve imagination, unconventionality, risk-taking, flexibility, selection of strategies, and the creation of different ways of expressing ideas. (Lee, 2013, p. 90)

1) Promote reflection and noticing in learning and creativity

While the focus in L2 classrooms and instruction largely coincides with traditional academic goals, "It can be argued that bilingual linguistic creativity and language play are the key factors contributing to the use of English in non-English speaking communities" (Rivlina, 2019, p. 422). For students to engage in English use naturalistically, then, their motivations will most likely not align one-to-one with academic goals, but also include maintaining and establishing social relationships in which they can freely use the L2 and present themselves as competent L2 users; and they are more likely to succeed by means of linguistic creativity. Their language use will stand for more than transactional information, but in turn also mean that they have a developed interlanguage and are multicompetent, and therefore, they are more likely to express autonomy as language users when able to play with the complex multilayering of meaning in language and cultural knowledge. In order for L2 learners to remain flexible to language use outside the classroom, they must recognize the ways in which they can make academic language content meaningful to their everyday lives.

Language creativity, perhaps more so than other creativities in one's system, most aligns with the expression of a social identity;

> the expressive function of English, that is, the expression of a speaker's social identity "is likely to become increasingly central to its international use" (Jenkins 2006: 143). Regarding the intranational use of English in non-Inner Circle

countries, its expressive and poetic functions definitely outweigh the communicative function. (Rivlina, 2019, p. 425)

Therefore, participating in a speech community requires more than the ability to perform communicative functions. Mechanisms such as voicing and stylistics, in the sociolinguistic sense, participate alongside learners' developing interlanguage and knowledge of language forms. Creative language plays a role in slowing the fossilization of interlanguage development, especially in adult learners (Tarone, 2002; Bell, 2012). Tarone (2002) states that language play, as an expression of creativity, "may … help to promote a certain permeability, or openness to change, in the interlanguage, thus preventing fossilization and promoting further development" (p. 294). One crucial element in creativity development in learners is "noticing". "Learners' noticing of language forms must lead them to see those forms as potential objects of analysis [...] their creativity can then lead them to see those same forms as potential objects of language play" (Tarone, 2002, p. 291). The greater the level of awareness, and the greater the level of proficiency that comes with awareness, the more the learner can exercise creative intent. Creative intent then allows for greater autonomy and choice in social performance.

To continue developing learners' interlanguage, then, requires an awareness of creativity. Activities that promote reflection on one's language and language learning help bring linguistic knowledge to the fore, not only demonstrating the development of such knowledge, but also as potentially useful for play or social performance. Severino's (1992) advice that instructors respond to creativity positively, whether it is perceived as intentional or incidental is important here. Instructors, as language audiences, should

maintain an open mind to the intentions of students and in responding to various uses of language that, perhaps erroneous, elicit a creative or poetic interpretation. Letting students know of the creative power present in utterances that would traditionally be considered errors influences the way students see their language; ultimately, they decide for themselves whether to "correct" creative language use or value it for its effect on an audience in different contexts.

Examples of tasks that promote creativity and noticing include assigning students to keep a language learning autobiography. As opposed to a language learning journal, in an autobiographical frame, they reflect on themselves as developing multilinguals and their development as legitimate users of language. It is also possible for students to present their language autobiographies to each other or to the instructor, so that they begin to notice how to re-imagine themselves to an audience, all with respect to their real-life, meaningful experiences with language. These autobiographies can be both written or spoken since, within CLT,

> Just as oral communication is seen to take place through negotiation between speaker and listener, so too is meaning through to be derived from the written word through an interaction between the reader and the writer…[T]he reader tries to understand the writer's intentions and the writer writes with the reader's perspective in mind" (Larsen-Freeman & Anderson, 2011, p. 125)

Allowing time for revision, in turn, promotes further reflection on their speech or writing and how to present themselves to an audience. There are also possibilities for multiple modalities in storifying their language use. This aids in seeing language as an object of analysis to be modified for creative effects. This type of task can not only assess language

ability, but also help students generate new attitudes and also new ideas for language learning. As opposed to a language journal, autobiographies are an established genre of publication; an autobiography task, as a means of taking part in this genre, implies that the speaker or writer is a legitimate target language writer or orator in-training rather than a learner. By pointing out instances of creative language, even if unintentional, based on one's reaction as a recipient, and stating the effects such language has on an audience, may increase poetic awareness, and further impact learner affect if creative instances of language are not treated as errors, but reframed as performing a particular effect on the audience.

It is also true that learning different methods of expression are not always going to relate to oneself. Narrative tasks are also useful, as these involve imagined experiences. An example lesson plan can be the employment of a strip-story, as described in Larsen-Freeman & Anderson (2011), in which students make predictions about what happens next in a series of images. The nature of the lesson requires that the sequence of events is predictable, but it is possible to ask for reflection from students -- what patterns do they recognize such that they are able to predict accurately? This promotes reflection not just on communication of direct information, but also into the ways that interactional cues work together to create meaning.

2) Offer authentic models of linguistic creativity

I must start by emphasizing the relationship among CLT, authentic language, and student language. CLT stresses the use of authentic language examples to use in the classroom; because they are based on real-life situations of language use that students will encounter from a practical standpoint, these are considered meaningful. However, a

creative perspective encourages an addendum to considerations of authentic language use. First, as noted previously, authentic and meaningful language is much more creative than we might think, and therefore representations of authentic language should include more creative utterances at the levels of linguistic form, semantics, and pragmatic uses. Secondly, and importantly, it encourages instructors to treat student-produced language as authentic and meaningful as other outside examples. L2 students as language users are authentic producers of meaningful, creative language. Therefore, "authentic" models of linguistic creativity include student-produced creativity such as novice creative writing, or in the moment stylistic voicing and language mixing. This aligns with the idea in CLT that "Students can have limited linguistic knowledge and still be successful communicators" (Larsen-Freeman & Anderson, 2011, p. 125). In fact, as has been argued, creative production can aid in the success of achieving interactional goals, such as conveying information, self-expression of ideas, and establishing social relationships. This is because with a larger creative repertoire, students are able to notice how linguistic objects can be employed to different ends, exemplifying that "In communicating, a speaker has a choice not only about what to say, but also how to say it" (Larsen-Freeman & Anderson, 2011, p. 121). Creativity involves a lot of choice-making among an array of alternatives.

Instructors themselves should also model creative thinking and respond to creative thinking in a facilitative way. For learners to reach proficiency in a second language, they must be able to perform creative acts in the target language. One common goal in developing student minds is to develop their critical thinking skills; critical thought in the second language is related also to creativity in the second language. Both

would aid learners in responding to daily-life discourse that does not follow the predictable scripts practiced in the language classroom — that is, they strengthen learners' communicative competence. Second language teachers can model creative thinking in language by modelling the process of problem identification, such as instances of miscommunication in discourse, and problem solving, such as initiating repair, as these are facets of creative thinking in line with goals of language instruction. In turn, instructors and students can generate several alternative paths to reach the same communicative purpose. This may encourage students to take risks in their language use if they are aware of multiple avenues to communicate intent and meaning, and it would further emphasize openness to the unexpected. Many students feel the burden of miscommunication solely on themselves because they are L2 speakers, but it remains that discourse is collaborative and necessitates active, creative response. Keeping to certain authentic examples, such as institutional talk, too closely may over-establish certain social scripts. Yet it is common even in transactional exchanges for humor or other creative forms to be commonplace, so imbuing authentic examples in the classroom with multiple possibilities is more realistic to how interaction occurs in out-of-school contexts.

Of course, in the discussion of presenting and modeling creative thought, one should not ignore the wide variety of bilingual creativity that occurs outside the classroom in published media. Choosing real-life examples of bilingual language play, such as those found in advertising, songs, and other media, helps legitimize the value of creative language mixing in the mind of L2 students in a more pointed way. Literary examples of bilingualism, the inclusion of bilingual, World Englishes, or postcolonial literature can carry much pedagogical value. For one, it can reveal salient cultural

practices and values within the target-language culture. Language students can therefore turn to bilingual literature for examples of linguistic success, which integrates the representation of alternative varieties to Inner Circle English and the NS model. Published bilingual literature has aided greatly in the global representation of World Englishes speaking communities, including the emergence of the post-colonial literature genre which often counters dominant ideologies. Narratives of resistance are not only important in providing alternatives to a dominant-power readership, but also provide, for those in a position of less power, a template for renegotiation and envisioning a discursive space for themselves.

> [M]y research on the influence of bilingual writers' memoirs on bilingual students' self-representations [...] suggests that published autobiographies of L2 users are important discursive spaces where new identities can be fashioned not only for private purposes, but also for public "consumption" and imagination, spaces which can give birth to discourses of resistance to dominant ideologies of monolingualism and monoculturalism. (Pavlenko, 2001, p. 326)

As previously mentioned, Pavlenko (2001) characterizes second language learning as part of second language socialization, and I would argue that engaging in L2 literary practices, including reading, also is a way for socialization to occur. It is important then, to offer more than one trajectory for socialization, and thus, multiple language learning narratives and avenues of success. Seeing alternative perspectives "is the starting point in the promotion of creative, critical thinking through the natural connections between language and thinking… incorporating other perspectives into the students' own experiences results in creative thinking" (Lee, 2013, p. 98).

3) Provide emotion language and multiple methods for emotional expression in interaction

There is growing literature on the importance of emotional expression in second language learning, and its ties to learner affect, identity, and motivation. In CLT, "teachers give students an opportunity to express their individuality by having them share their ideas and opinions on a regular basis" (Larsen-Freeman & Anderson, 2011, p. 124). But these may be regulated to academic or curriculum-based topics; self-expression may not be the end goal itself, although establishing opinions and ideas are of course creative. When given the space for more pointedly creative work, such as through poetic or literary genres, there is evidence that emotion language is a main resource for expression on the part of L2 learners (Hanauer, 2010; 2012). In a corpus analysis of second language poems by adult ESL students in a college level writing course, Hanauer (2012) describes that

> The poetry includes poetic features, the most common being visual and auditory imagery. In addition, there is some usage of rhyme and alliteration and limited usage of figurative language… The results found a comparatively high level of emotive vocabulary usage: 7.17% of the vocabulary consisted of words conveying emotion, compared to 2.57% for controlled, non-emotional writing; and 4.89% in literary novels written by the great writers of the English language...In other words, from the perspective of the emotional lexicon, this poetry is emotive and expresses the emotional lives of these students. (p. 111-112)

When given the resource of emotion language, and a dedicated space, second language writers use emotion language to a higher extent than L1 literature writers, indicating that there is a need to match the ability for emotional self-expression in the L2 as in the L1,

and that there is a motivation to practice and use emotional expression in the L2 as well. Acquiring and using emotion language can change students' relationship to the L2, "students who go through the experience [of writing second language poetry] report on changed perceptions of what the English language means to them: from a distant instrumental entity, the English language becomes a personal, emotive and expressive resource" (Hanauer, 2012, p. 114).

Creating a creative space in the L2 classroom, then, may be as simple as providing emotion language for students to use as a resource in their daily lives to fit their expressive needs. It must be remarked that providing a means for expressing emotion entails more than providing a list of vocabulary items that glosses over states of emotion. Emotion is a multisemiotic resource with interactional and interpersonal consequences (Prior, 2016). As such, it involves evolving states of being and modes of meaning-making, and students need ways to express their emotions as a subjective experience instead of as a static, psychological state. Emotion language, then, entails not just vocabulary, but also formulas and templates for "apprehending and responding to the world and [one's] place within it" (Prior, 2016, p. 4). Chamcharatsri's (2013) study provides evidence that, without access to emotion language as a way to make sense of an experience in the L2, students feel constrained in what they can express in the written medium and to an audience. In his study, Thai students of English were asked to provide narratives in both their L1 and L2 of real-life experiences in which they felt fear. Although autobiographical in nature, the creation of a narrative, of storyfication, manipulates an experience to make it accessible to an audience as a subjective reality, creating a fictional world of shared experience between interlocutors. The decisions that a

storyteller must make, especially in the L2, exemplifies that “not only does narrative have the potential to enhance ownership or even meaningfulness for language learners, but also to facilitate their emotional expression” (Chamcharatsri, 2013, p. 60). This could tie in well with language learning autobiographies, since students will need to reflect on the effect of emotion language in the L1 and L2. While Hanauer (2012; 2010) uses a literary creative genre, poetry, emotion language is at play in many academic genres, such as persuasive essays, and it is important to know appropriate ways to express emotional strength across levels of intensity and situations.

Genre and emotion both have a cultural component — providing resources for the expression of subjective states of feeling and experiences can impact socialization and cultural participation for language learners. Genre and cultural evaluative criteria awareness, along with language mixing in writing, is another avenue for bilingual creativity, as there is interaction between target-language culture expectations versus L1 cultural conventions, which students manipulate and cross, or mix, when storytelling. Without these resources and knowledge of conventions, L2 users can feel frustrated and constrained. Interestingly, Chamcharatsri’s (2013) study presents findings contrary to the perception that one's L1 will naturally be the language one uses to express emotions — the majority of the student writers in the study were not fully satisfied with the way they expressed emotion in their Thai narrative or their English narrative. There was some indication that the students used different evaluative criteria between their Thai and English narratives as well; “This outcome suggests a multilingual choice model in which multi-literate writers choose in which language to express which emotions and experiences” (Chamcharatsri, 2013, p. 73). It is important to provide students not just

positive emotion language, but also emotion language across different levels of intensity and nuance, including markedly negative emotions such as fear or sadness. This is important to recognizing the whole world of the student and the need for self-expression in the L2, and aligns with explicit discussion of creativity, genre, and appropriateness.

4) Allow for a fusion of L1 and L2 linguistic and cultural knowledge

Tied to providing explicit examples of bilingual creativity in the real world and genre expectations and conventions is the inclusion of cultural and linguistic mixing. This mixing may be most obvious in forms of language mixing, such as code-switching or bilingual wordplay. Yet, it is also possible for there to be implicit mixing, such as when Y. Kachru (2012) discusses how World Englishes authors mix language and culture by following local-culture genre conventions but through the English language medium. The linguistic knowledge students have in their L1 should be recognized as part of their whole linguistic repertoire, but so too should their knowledge of L1 and L2 culture. Activities to promote this would follow along with Y. Kachru's (2011) example -- familiar genre conventions can be crossed, or translated, into the L2.

Iida provides an example of this genre crossing in his 2008 article. His study takes place in a Japanese EFL context — students are asked to produce a literary form of their L1 culture, haiku, using the linguistic conventions of their L2, English. He discusses the combination of expressive resources, rhetorical strategy, and language assessment in what he calls "expressive pedagogy" (2008, p. 172). "Expressive pedagogy," he writes,

> can allow students to gain a greater awareness of process in writing while providing opportunities to develop the ability to take responsibility for and take control of their writing...Expressive pedagogy is student-centered and places

> students and their intellectual and psychological development at the center of the process….[T]he main purpose of expressive pedagogy is to develop the writer's individual voice in a specific context. (Iida, 2008, p. 172-173)

Therefore, there are contextual, curriculum-driven goals, alongside cognitive development in the L2, all for promoting student autonomy and voice in writing. He discusses the ways that haiku is specifically fitting for expressive pedagogy because "haiku is the production of writers' voices reflecting cultural contexts. This humanistic approach is crucial for haiku, because it opens up the possibilities for writers to freely express 'self' as well as to reflect on 'self' in daily lives" (Iida, 2008, p. 174). While a poetic, literary genre, the cultural connection this poetic form has to daily life and individual reflection on such makes it easily accessible. Further, in his classroom context, haiku writing in the L2 is also a process of translating the genre and cultural meanings behind such, not just word-for-word translation. The focus of his study is not necessarily emotional expression, but instead the development of rhetorical strategy and writing proficiency, using expressive means that are not limited to emotion words, but also include description and imagery, which may in turn convey emotion to an audience. The focus is therefore much more recipient-centric, and like all writing of this type, entails revision, audience awareness, and time. Creativity comes from the production of poetry itself, but also the awareness and translation of genre and context.

5) Respond actively to opportunities for collaborative creativity

To incorporate creativity in the classroom, instructors are not alone. Students themselves bring a swath of creativities into the second language classroom, which can itself act as a locus for interaction among a wide variety of cultural and individual

perceptions regarding creativity. The classroom community can establish its own creative system and environment, led by the needs of both students and instructors. It has already been noted that the role of the instructor as recipient of creative ideas is very important, but so is their role as co-collaborator to engage in creative interaction with students. This is part of facilitating communication in the classroom, as it opens a dialogue between instructors and students in which an instructor "might be a 'co-communicator' engaging in the communicative activity along with students" (Littlewood 1981, as cited in Larsen-Freeman & Anderson, 2011, p.122).

It may not be of surprise at this point that, in some cases, instructors may want to encourage a playful or creative frame of attention to learning new linguistic content. Bell (2011) discusses the quality of such attention, and whether or not playful versus nonplayful frames of attention to linguistic forms aid retention of those forms to the same degree. "[L]anguage play," she writes,

> allows learners to (re)frame pedagogic tasks in order to better cope with them and may contribute to greater awareness of and ability to reflect upon L2 form-meaning relationships, syntactic and semantic development, and the ability to use a wider variety of forms and registers. (Bell, 2011, p. 237)

Items that are unusual, emotionally laden, and otherwise out of the ordinary are more likely to be recalled, though, notably, "Only when the retrieval context contrasted bizarre items with common items did bizarre items show a significant advantage in recall" (McDaniel, Dornburg, & Guynn, 2005, p. 274). Attention to forms in the language classroom can be instructor-led, or planned, or student-led, or incidental. "Incidental focus on form refers to spontaneous attention to form that arises during meaning-focused

activities" (Bell, 2011, p. 240); Bell cites Williams (1999), stating that his "analysis demonstrated that spontaneous, learner-initiated focus-on-form events overwhelmingly involve lexis, and more specifically, meaning" (Williams, 1999 as cited in Bell 2011, p. 240). Bell (2011) describes methods to identify playful language related episodes (PLREs), in contrast to non-playful language related episodes (LREs), the main difference being whether the learners themselves demonstrate a serious or playful orientation, though "an instructor might deliberately introduce 'spontaneous' play in the class by modeling it and by encouraging it in the students" (Bell, 2011, p. 260). If students orient to a playful frame towards language learning, it should not always be treated as misaligned with classroom goals, and in fact, may result in higher quality awareness of linguistic objects under attention. Playful frames may also promote legitimate peripheral participation, particularly at lower levels of proficiency, as "By allowing the mixed-ability group to engage in playful forms of practice … van Dam argued that the teacher allowed the lower-proficiency learners to participate without incurring the usual face threats associated with individual participation in the L2" (van Dam, 2002 as cited in Reddington, 2015, p. 26). Play and sanctioned creativity also allows for instructors to subvert the traditional norms of language learning that may constrain their instruction. It allows for more freedom in the instruction of curriculum-based goals that often constrain the language classroom, such as those of standardized language testing, since serious focus can be combined with playful attention. Engaging in play can lower the affective barriers in the classroom, and allow the power imbalances in the classroom, such as between instructor and students, to become malleable. When "the

teacher’s role is less dominant than in a teacher-centered method, students are seen as more responsible for their own learning” (Larsen-Freeman & Anderson, 2011, p. 122). Yet instructors do not necessarily have to lead creative collaboration. Instead, it is possible to wait for students to express their own ideas and see it as an opportunity for collaboration as it arises. The social situation of the classroom can dictate what meanings and types of expression are appropriate. Bell (2011), Reddington (2015), and Reddington & Waring (2015) discuss the facilitative effects of instructors co-creating instances of play and humor with students in the classroom. These include mitigating power dynamics and opening up avenues for instructor-student dialogue, orienting to play and humor as opportunities for learning, creating a classroom community, and encouraging participation. It offers the ability for students to stretch and learn implicit or explicit rules for interactional competence, perform subversive language functions, and expand both sociolinguistic and communicative competence as well (Reddington & Waring, 2015). These all point to the benefits of instructors providing creatively appropriate responses to students’ original creative production, naturalistic or planned.

CHAPTER 6

CONCLUSION

In this paper, I have emphasized the need for investigation and implementation of L2 pedagogy to consider the importance of linguistic creativity on the part of language learners. Crystal (1998) suggests that "Ludic language should be at the heart of any thinking we do about linguistic issues" (p. 1). The global push for creativity to become an institutional goal of education and a primer for students' future success creates new avenues for the consideration of cultural perspectives of creativity, for the evaluation of the role of creativity in everyday life. As my discussion demonstrates, the role of linguistic creativity is salient to the daily life of multilinguals and is a marker of a multicompetent linguistic identity. Performing multicompetence is in itself a creative act. The L2 classroom, whose varied contexts and student communities invite new cultural perspectives, and as a locus where students' creative systems grow alongside new linguistic information, is a crossroads where creative perspectives and language learning and instruction can collide and inform each other. The mainstays of creative pedagogy, to develop openness to new experiences and the ability to negotiate meaning in ambiguity, align with those second language instruction pedagogy, most notably CLT and communicative competence. Framing language as part of a creative system and noticing and facilitating its creative uses need not be disruptive to the general goals of language instruction. Instead, taking note of creative research, linguistic creativity can be acknowledged upon the same spectrum as general creativity: newness and appropriateness. As shown, linguistic creativity can be pattern forming or pattern re-forming, meaning it can be novel and divergent just as it can establish and reinforce

norms. The subtle ways in which language users are creative in daily life must be acknowledged as linguistically creative acts, and when language learners perform creatively, their performance deserves to be framed as such, whether intentional or incidental. In this way, recognizing their growing capacity for bilingual creativity acknowledges them as legitimate bilingual users and also promotes noticing and learner autonomy as their creative system expands alongside their developing interlanguage.

It is important, however, to return to an earlier point of discussion: the nebulous definitions of creativity as they can be applied to teaching methodologies. While I have aligned with the conceptualization of a creative system with multiple creativities interacting, as well as with the typical definitions in creativity research that bases the identification of creativity along spectrums of newness and appropriateness, the main conceptualization in education contexts is towards the conceptualization of a creative environment. As such, creativity lacks a concrete definition; it belongs as part of a system in which facets interact towards an outcome that can be judged as creative, relies on domain specifications, and is known by environmental factors that promote it, all at the same time. What does this mean for the evaluation of linguistic creativity in the second language classroom? Rather than seeing the definitional haze surrounding the concept of creativity as a limitation, I argue that it can be viewed as a strength. Carter (2016) remarks also on the drawbacks of too strict a definition on creativity: “We may be in danger of saying that creativity is everywhere and nowhere, that it is sufficiently emergent and diffuse as to be indefinable… But we may also be in danger of relying on modes of definition belonging to traditions of linguistic enquiry and description which simply do not in their present form meet the nature of the phenomenon concerned” (p.

141). Creative pedagogy and creative facilitation in the classroom, according to Lin (2012), relies most on an open-minded attitude towards what creativity can be. The "open" definition of creativity leaves one with many opportunities to adjust treatments of creativity as fitting for the needs of instructors and students and limits the need for making specific and narrow judgments. It means there is more opportunity in the language classroom for creative cooperation and collaborative interaction, and more freedom to consider what these can look like. Creativity then becomes a more malleable and diverse resource, accepting of different cultural perspectives. It is also true that there are many myths surrounding creativity, such as creativity being an innate genius that is unteachable, that it is only relevant to artistic domains, that it serves little purpose in adult life. These myths should not be concretized in rigid definition, instead, they must be combatted. This begins with recognizing acts previously thought of as mundane, or disruptive, as potentially creative. Afterall, the traditional western perceptions of creativity, just as the English from the Inner Circle, has been shown to be ill-fitting for many of the needs of local contexts to which it is imported.

This brings me to a possible consideration for future research. Language instruction, and English instruction in particular, occurs under many different contexts and for many different purposes. In World Englishes research, the discussion of linguistic creativity and the distinction between linguistic innovations versus linguistic errors has been delineated typically along the Circles model which,

> has triggered a division of innovations and errors primarily based on the institutional status of the EFL [English as a foreign language] or ESL [English as a second language] in which they occur...resulting from this categorical division,

> it has encouraged a somewhat systematic labeling of potential linguistic innovations as deviations and thus errors in EFL, and as innovations in ESL. (Deshors et al. 2018, p. 4)

Future research can consider not only the linguistic creativity and innovations in different contexts of English localization, but also in classroom goals and purposes, such as an EFL classroom versus a more targeted English for Specific Purposes curriculum. The setting in which English learning takes place will also impact classroom makeup, such as proficiency level, age, and other social factors. Research into how linguistic creativity is enacted in specific linguistic contexts can reveal more about how it functions for speech and learner communities, as well as how such contexts influence what counts as creative.

I now have one final parting note regarding the value of linguistic creativity. Because it is possible for all language users to engage in creativity collaboratively, creative frames for learning facilitate authentic interaction and offer multiple perceptions for what counts as successful communication. In essence, the noticing that must occur for language learners to gain more autonomy and a greater sense of intent in their language use accompanies the greater awareness of the linguistic aspects of their creative systems. Recognizing multiple ways to relay a message and choosing among them flexibly is part of the critical thinking that accompanies creative awareness. Therefore, creative frames can serve to benefit goals in second language instruction and education. But it is also important to recognize the value of departing from the typical scripts in language education. G. Cook's (2000) argues for greater implementation of ludic language, or language play, as part of language learning. The overall goal of his analysis is:

> to develop … the notion of a play element in language learning, in which understanding of language play may influence ideas about every aspect of teaching and learning: from the initial motivation, through the interim means, to the final goals…[F]or both the first and second language learner, language play is much more than merely a potential *means* [sic]. As a widespread, highly valued use of language, of social and cognitive importance, it is also an *end* [sic]. Knowing a language, and being able to function in communities which use that language, entails being able to understand and produce play with it, making this ability a necessary part of advanced proficiency. (G. Cook, 2000, p. 150).

Play, and thus, creativity, is fundamental to the human experience, just as language is. Language may in fact be the main avenue for creativity throughout life. This follows G. Cook's proposition that perhaps play and creativity came before language in human development. Whether or not this view is true falls outside the scope of our discussion. The main takeaway from this possibility is that, for bilinguals and language learners, the capacity for creativity must exist. For language learners in early stages of bilingualism, however, the ability for linguistic creativity or language play is not equal, nor is it likely to be facilitated and developed in the classroom. If, in an ideal world, the goal of language instruction is to produce language users as fully capable in their L2 as in their L1, it must be possible for them to express in both languages not only truth and facts, but also the imaginary and impossible, and their subjective experiences and alternative ideas of reality and the unreal.

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