



NFEAP Conference June 9th and 10th, 2016 Abstracts and biographies

PLENARY SPEAKERS

Bojana Petrić, Senior Lecturer, the Department of Applied Linguistics and Communication, Birkbeck, University of London

Creativity in L2 master's students' dissertation journeys

This talk will address the conference theme by exploring creativity in L2 master's students' dissertation journeys. I use the term 'dissertation journey' to emphasise that creating a dissertation is a long process, which is not linear, but rather filled with ups and downs, spurts of progress and delays, and moments of inspiration and discovery as well as frustration and confusion. Looking at the dissertation as a journey (rather than as a textual entity only) broadens our perspective and allows us to examine issues often not included in studies of the dissertation as a genre.

Drawing on multiple case study data from a year-long collaborative project that explored students' and supervisors' experiences of master's dissertation supervision (Harwood & Petrić, forthcoming), I will focus on case studies of three master's students writing their dissertations in L2 English, in three different departments at a university in the UK. Data include repeated interviews with students during the dissertation writing period, from their initial proposals to the completed dissertations, chapter drafts with the supervisor's feedback, dissertation diaries the students were asked to write while working on their dissertations and 'think-alouds', i.e., audio recorded sessions of their thinking aloud while writing their drafts, interviews with the students' supervisors, and dissertation markers' reports.

The three cases are fundamentally different. Laura, a student in the humanities, is working on a dissertation consisting of a film project and an accompanying text, a creative project by definition. In contrast, Victoria, a student in a social science discipline, receives an off-the-shelf project from her supervisor, together with research questions and instruments, which she is required to follow. Janet, a student in another social science discipline, is somewhere in between: she must choose one of the broad dissertation topics from a list provided by her department, but is free to develop her own research questions and to select suitable research methods. While it would seem that the scope for creativity is already determined by the

nature of the dissertation in each student's discipline and department, the analysis shows that all three dissertation journeys involve moments of creativity, discovery and innovation; however, they occur at different points, in a different manner, and as a result of different things in each case. With this focus, I will present how the three students shape their dissertation projects from initial ideas to final texts within the coordinates of their projects, their disciplines and departments, their relationships with their supervisors and other members of their literacy networks, as well as other factors. I will then address the implications of the findings for EAP.

Reference

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Biography

Bojana Petrić is a senior lecturer in the Department of Applied Linguistics and Communication at Birkbeck, University of London. She has published in the area of academic writing, particularly source use and citing. She currently serves as the Deputy Chair of the *European Association for the Teaching of Academic Writing* and the Book Review Editor of the *Journal of English for Academic Purposes*.

Karen Bennett, Universidade Nova de Lisboa, Portugal

Combating rigor mortis in academic writing (or breathing new life into a corpse)

This lecture will begin, perhaps rather unconventionally, with a reference to another: John Swales's closing keynote speech at the PRISEAL III conference in Coimbra in the autumn of 2015 entitled (with Freudian undertones) 'Standardization and its discontents'. That talk – the final dish in what had been a hefty academic banquet – was a frothy meringue of erudition and wit which left the audience chuckling with delight and appreciation. But it ended on a serious note:

As academic and research English increasingly becomes a lingua franca, both in its forms and its varieties, as well as in terms of its participants, experimentation in both style and substance should be open to all the bolder-hearted, to all the discontents of excessive and stultifying standardization, whoever they are, and wherever they be.

Swales' appeal for destandardization in academic writing forms the starting point of my own improvisation on the subject on the occasion of this (very welcome) conference devoted to EAP and creativity. Concerned that the standards governing the production of knowledge in the modern world are now so tight they constrict originality, I will argue that steps urgently need to be taken to open the system up to new voices and influences to prevent 'rigour' turning to rigor mortis.

I will begin by reflecting on what has been lost: a prelapsarian world when scholarly writing was not something that could be learned mechanically, but was understood to be a holistic art with emotive, aesthetic and ethical components that had to be cultivated with care. That was a time when knowledge was pursued as an end in itself, rather than a means to tenure or funding; when authors were not under pressure to publish in top-ranking international journals, but could opt for smaller periodicals that better suited their aims; and when English Academic Discourse had not yet become the multi-million-pound commodity that it is today. The story of how this changed – a sombre narrative about the rise of corporate culture and the gradual subordination of the academy to its values and goals – will form the second part of my talk.

The paper ends with some suggestions for how academic authors, teachers and translators might work to counter this tendency, restoring creativity to the academic writing process and thereby helping stall the drift towards an epistemological monoculture.

Biography

Karen Bennett is lectures in Translation Studies at the Universidade Nova de Lisboa. She also researches in the area of Translation Studies and Academic Discourse with the Centre for Centre for English, Translation and Anglo-Portuguese Studies (CETAPS) and University of Lisbon Centre for English Studies (ULICES/CEAUL). Her research has focused in recent years upon the problems of transferring knowledge across linguistic and cultural boundaries.

Nicholas Royle, Director of the Centre for Creative and Critical Thought, University of Sussex, UK

The Sense of Unending

How does one begin to talk about the end of a text? If a text can always be revisited, reinterpreted, reimaged – if a text can, in many ways, inhabit the reader – can it ever be said to have ended, or to have an end? This talk explores how we think about the ends, or endlessness, of texts, and draws out some of the implications of this for academic writing. By asking what happens when writers and readers must dwell within this apparent endlessness of texts, it attempts to shed light on the relationship between those kinds of writing we still call “academic” and “creative.”

Biography

Nicholas Royle is Professor of English and founding director of the Centre for Creative and Critical Thought at the University of Sussex. He is the author of numerous books and articles on literature, criticism and theory, including *How to Read Shakespeare* (2nd ed., 2014), *In Memory of Jacques Derrida* (2009), *Veering: a Theory of Literature* (2011), and *The Uncanny* (2003). His first novel, *Quilt*, was published in 2010.

SPEAKERS

Samuel Barclay, Nottingham Trent University, UK

Using assessment matrices to analyse student needs and inform the design of teaching materials

Matrices are commonly employed as assessment tools in tertiary education. They help to foster consistent, efficient, and reliable grading and also offer clear feedback to individual learners on areas that require improvement. Inventive use of a matrix can also facilitate needs analysis and enable the evaluation of teaching materials. However, in spite of the rich data regarding student and course performance that can inform the material design process, the latter is not common. This presentation introduces a research study that used a summative assessment matrix to determine the strengths and weaknesses of the graduating cohort. This was done to learn areas that, despite instruction, continued to be problematic for learners. It was hoped that such data would allow for a detailed reflection on the efficacy of the materials used on the course, and help target areas for potential revision. The grading matrix chosen for this study was previously used to assess the coursework essay component of a pre-sessional English for academic purposes course at a UK university. The matrix consisted of a scale (from A to F) and three dimensions. Each dimension consisted of a multipart description. As part of the grading process, instructors highlighted the parts of each description that related to the competency of the learner. Primarily, this is done to indicate to the student her current ability and identify areas for improvement. However, through creative use of these graded matrices, the study introduced in this presentation provided feedback on the course materials and identified areas in need of greater coverage. The scale and the parts of the description of each dimension were coded, and then the researcher inputted the data of 182 students. Initial investigation of the means suggested that learners performed better on some aspects of the matrix than others. Furthermore, analysis by course length and starting proficiency revealed interesting differences between the learners. In addition to the results, this presentation will discuss pertinent applications of the data. Furthermore, in light of the valuable insights that were obtained, this presentation will suggest that other matrices be creatively mined for the rich, thought-provoking data they contain. Inventive use of other assessment data will also be explored.

This presentation introduces a study that used a summative assessment matrix to determine areas that, despite instruction, continued to be problematic for learners. This data allowed for a detailed reflection on the efficacy of the materials used on the course, and helped identify areas for potential revision.

Biography

Samuel Barclay is a lecturer at Nottingham Trent University where he is a member of the PEAP management team. His research interests include second language vocabulary acquisition and instruction, and curriculum design.

Mira Bećar, Sts Cyril and Methodius University, Skopje, Macedonia

How Does Student Reflective Writing Enhance Writing Teachers Reflective Thinking?

One of the dilemmas posed in research on writing is deciding which genres are formulaic and predetermined. Reflective writing is a type of non-formulaic writing which requires critical examination of the self and recreating of our writing practices. This study explores the methodological practices of reflective writing performed by undergraduate Macedonian students who write in English as a foreign language.

Drawing on the idea that L2 learning through writing involves personal affective changes besides the cognitive ones (Katznelson, Perpignan & Rubin, 2005; Shapiro, Kasman & Shafer, 2006), this exploratory study presents the qualitative data gathered from students' reflection papers ($n = 15$) in English (L2) on two assignments: summary writing and research-based argumentative writing. Student perceptions of their development as writers were combined with teacher observation of student development during the course. Writing reflection papers proved to be a creative tool for self-disclosure of personal weaknesses as L2 writers and learners. Findings show that besides the expected outcomes (e.g., practice produces better writing, vocabulary enrichment) reflective writing enhances intellectual growth by helping students to recognize and shape their confidence as L2 writers.

Writing teachers will be invited to discuss ways in which the pedagogical focus can be put on the awareness of the existence of students' personal growth. In other words, what are the key issues that can help us understand how L2 learners may change as a result of the experience of reflective writing? Similarly, how may student reflective writing enhance teachers' creative teaching of writing?

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Biography

Mira Bećar is Assistant Professor of Applied Linguistics at the Blaze Koneski Faculty of Philology, Ss. Cyril and Methodius University, Macedonia. She obtained her PhD at Purdue University, USA and has been teaching English and writing to Macedonian and international students for 14 years. Her research interests include the practice and teaching of writing understood in a socio-cultural context. Specifically, she investigates interaction, online written communication and genres conceptualizing language as social (inter)action. She has published both in English and Macedonian.

Werner Bigell, The University of Tromsø, Norway

Anti-creativity and creative spaces in education

Steven Pinker warns that “creativity is a perversely difficult thing to study” (Zimmer 2014). Like motivation, creativity in the educational sector is elusive, and teachers work hard to motivate their students and give them creative tasks. However, this notion may be based on a faulty premise; Pinker (1997) points out that motivation is not something created by the educational system but a biological universal, what he calls “epistemic curiosity.” The question for teachers thus is not how they can motivate students; the question is rather how school demotivates them. As motivation, creativity may be a human universal, but unlike motivation, it may not always be desirable in education; in non-Western cultures, it may be perceived as an expression of excessive individualism. In English, this negative meaning is retained in expressions like “creative bookkeeping”. Furthermore, an undue focus on creativity may blind us to the necessary rote learning elements in the language classroom.

The traditional, fact-oriented school is the usual suspect in arguments critiquing the education system for a lack of creativity. However, one must not forget temporal and spatial compartmentalization, and a traditional system may well provide creative free spaces such as theater workshops. A more fundamental threat to creativity is the functionality—or servility—of knowledge and human expression to the requirements of the market in neoliberalism. Rather than limiting creativity, it cultivates anti-creativity, masked by adorning itself with pseudo-creativity, measured by results and usefulness, as in marketing. We need to understand the necessary limits of creativity, its anarchic and non-servile character, and that in a properly compartmentalized teaching environment fact learning and creativity can coexist, if creative spaces, free of grades, competition, and immediate functionality are provided.

I present examples where students had a compartmentalized space with a low degree of functionality. In my grammar class in Alta, Norway, consisting mostly of rules, lectures, and exercises, students also produce films that are presented at the end of the course. When I taught a course in American drama at the Arab American University—Jenin on the West Bank, I was able to cooperate with the Freedom Theater, and my students produced a play; this course went beyond the common curriculum of the university, but the students accepted the additional work and cultural challenge. The third example is teaching English at a summer camp for children in Siberia; there was no classroom teaching, and activities consisted of games, filmmaking, nature activities, and role-play. Such summer camps can be seen as creative temporary retreats from the otherwise strict Russian school system.

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Biography

The author teaches English at University of Tromsø, campus Alta, in particular intercultural communication, public speaking, and academic writing. His research interest is the field of the environmental humanities, investigating the cultural differences of how natural spaces are perceived and used.

Nancy Lea Eik-Nes, Norwegian University of Science and Technology, Norway

Creating a rainbow: communicating science through interdisciplinary interaction

Publishing in higher education includes not only publishing in scientific journals, but also making research known to stakeholders and the general public. To encourage dissemination, NTNU challenged its Communications Division and the Department of Language and Literature to develop a relevant, interdisciplinary course in scientific communication for all PhD students. As communication and academia joined forces, we stepped out of our typical roles and practices to find ways to encourage students to step out of what they thought was their expected role as a PhD student: to be a nerd and write research articles. After creative communication between various actors (including a journalist from NRK viten, an academic who writes blogs about football spectators, and an expert on illustrating science) a pilot course called "Communicating science – in journals and to the general public" was launched in the autumn of 2014.

The course is now what PhD students call a "must". Why? Probably because of the variety and interdisciplinarity of the course. In *The Idea of a University* (1852), Cardinal Newman compared branches of knowledge to colors: "In the combination of colours, very different effects are produced by a difference in their selection and juxtaposition." Such effects are apparent to students as they work in class – always with peers from other disciplines. Either in pairs or groups of four, they practice talking about their projects and develop a "pitch" for journalists, they analyze research articles from their own discipline and the disciplines of their group, and they give and receive feedback on their drafts of abstracts and blogs. The different "colors" students are exposed to help them not only gain insight into other disciplines, but also into their own disciplines. In this rainbow of a class, students become more aware of their own disciplines through interaction with other disciplines.

Biography

Nancy Lea Eik-Nes is Associate Professor at NTNU in the field of applied linguistics and with a specialization in academic/scientific writing. Since 1994 she has developed various courses in writing and communication, from bachelor to post-doctoral level, with a focus on integrating content and language/writing.

Marion Engin, Sheffield Hallam University, UK

Extending the flipped classroom model: Developing second language writing skills through student-created digital videos

A flipped classroom model has been found to promote flexible learning, learner autonomy, and classroom interaction (Bergman & Sams 2012; Brame, 2013; Engin & Donancı, 2014), and a crucial component of the flipped model is the teaching video, which is usually prepared or presented by the teacher. However, despite the benefits of a flipped model, it is still the teacher who lectures and gives the input (Nielsen, 2012). This paper presents a project undertaken in an English-medium university in the United Arab Emirates in which students took the responsibility of preparing the digital teaching video as part of the flipped classroom in an EAP writing class. The aim was to leverage the students' interest and experience of technology and multimodal environments to develop their academic writing skills and second language learning. Students were expected to follow a model, research a topic, and craft a digital video tutorial on an aspect of academic writing which would form part of the already established flipped classroom model. Feedback from students suggests that there was tension between students as producers of the media, and students as consumers of the media. Student-created videos promoted second language learning through research, simplification, explanation, and encouraged more focus on form, promoting accuracy in English. However, it was also noted that students prefer a teacher explanation than a peer explanation and there were concerns over the "trustworthiness" of a peer-produced video tutorial.

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Biography

Marion Engin currently teaches EAP and postgraduate courses in TESOL at Sheffield Hallam University in the UK. Prior to this she worked as a teacher and teacher trainer in Turkey and the United Arab Emirates. She has an Ed.D from the University of Bath. She is interested in the application of sociocultural theory to second language learning and teacher education.

Marianna Goral, The Institute of Languages and Culture, Regent's University London, UK

Why can student presentations and discussion boards work well?

This presentation reports on a study initiating a group of language teachers to research their classroom environment following the principled and theoretical framework of *Exploratory Practice (EP)* (Allwright, 2003; Allwright and Hanks 2009), a form of practitioner research aimed at guiding teachers and their learners to develop a better understanding of their classroom practice. In this presentation, I shall outline my own journey of teacher as a neophyte researcher focusing on understanding my puzzle: 'Why can student presentations and discussion boards work well?'

The study reflects on both teacher and learner understanding of how the quality of life can be enhanced in a university Business English seminar, which tries to successfully cover and merge Business English and business-related topics, language and academic skills.

A critical view of learner attitudes to self-generated materials, in the form of student presentations and computer-mediated networked discussions will be given, which have spurred both *teacher practitioner* and *learner practitioner* creativity when designing highly contextualized classroom content and embarking on localized research. The following aspects of creativity will be discussed:

- Student-teacher collaboration on teaching, assessment and discussion board content whilst considering: student diversity, teacher-student role reversal, topic choice, format/subject, material design and presentation of content.
- The process of engaging learners into the role of researchers to explore and better understand classroom puzzles.
- The use and adaptation of research tools as relevant classroom activities i.e. Potentially Exploitable Pedagogic Activities (PEPAs) that manage to fit around student expectations, class time, student aptitude, module content and EP parameters.

Finally, I will outline the investigative methods used to bring research into classroom practice by profiling examples of collaborative classroom feedback and reflective evaluation on local pedagogy in the form of questionnaires, follow-up interviews, seminar recordings and the activities aimed at co-constructing understanding relevant to the community involved.

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Biography

Marianna is a Senior English for Academic Purposes Lecturer and Module Leader at Regent's University London. As well as designing and delivering EAP modules her current focus includes working on a two-year research project called: 'Developing Language Teacher Research'. She has presented her project findings at a variety of conferences.

Hana Gustafsson, University of Oslo, Norway

Creativity in course design: Enhancing learning at post-graduate level

This presentation reports on the use of creative techniques for enhancing learning during a postgraduate course on Writing Article-Based Dissertations in English. The presentation is intended for teachers, educationalists and PhD/postdoc fellows in English-Medium higher education, particularly in the Nordic context.

The overall teaching approach is broadly rooted in social constructivist perspectives on education; specifically, it is guided by four socio-cognitive principles of learning as a constructive, collaborative, contextualized and self-directed process. I will present specific teaching techniques (such as *guided discovery*) and learning activities (such as *slip-ordering*) designed in line with this approach that target different aspects of writing an article-based dissertation. First, I will present techniques and activities that address issues of the overall structure of the dissertation, then zoom in on the content and purpose of its individual sections, focusing particularly on the tricky case of the Literature Review. Next, I will show activities that target the use of English for Academic Purposes in this particular context, focusing mainly on lexico-grammatical features (see for instance Ellis et al 2008). Finally, I will present an extended activity in the form of a structured brainstorm that deconstructs the complete writing process in helpful and personalized ways (Haas 2009). For each activity I will discuss the ways in which its design is informed by the constructivist learning principles and how this is assumed to contribute to the students' learning.

I will conclude the presentation by reporting on teaching and learning benefits as observed in class (such as the participants' continuous active involvement during classes) and/or reported by the course participants in a follow-up evaluation survey (such as increased understanding of the course subject and decreased writing anxiety).

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- Haas, S. (2009). Writing groups for MA ESOL students: Collaboratively constructing a model of the writing process. *ELTED*, Vol. 12, 23-30.

Biography

Hana Gustafsson has a PhD in Applied Linguistics and is currently a postdoctoral fellow at MultiLing, a Norwegian Center of Excellence at the University of Oslo. She has worked as a teacher and teacher trainer in the Czech Republic (her home land), The Netherlands and Norway.

Nina Hagerup, Oslo and Akershus University College of Applied Science, Norway

Creating the Content: How to Motivate Engineering Students to Dissemination in Writing

Students enrolled in courses in the Computer Sciences expect to write mostly code, but how can we help them focus on the other writing and dissemination aspects of their education? During the Autumn semester of 2015 the Department of Computer Science did a case study on students enrolled in a course called Web Project and Web Programming. This course used blended learning methods, including elements of the flipped classroom. Challenging them with the teaching format also changed the results of what they produced –and their writing.

The basics of learning to code is learning different coding languages, all of them with different syntax. One of the challenges in coding is to do extreme proof reading, as this can change the outcome of how the program runs. With this in mind, the students should, in theory, be rather good at writing in terms of structure and detail. But could this be transformed into written English texts aimed at disseminating content?

One of the obligatory tasks for the coursework was that the students were challenged to innovate: to create an idea for a product and a pitch for the product, including a web page. The final, graded exam also was along these lines: the creation of a web page presenting an innovative idea that dealt with a real problem. This meant that they needed to focus on the dissemination and the presentation of their projects, something which caused them to naturally focus more on the writing aspects of the task. When the correct framework was in place, the students got both focused and creative, and then something happened to the writing. Having ownership over the product or the idea made the dissemination of it more important. Thus allowing creativity in project assignments, the students changed their writing into content with a specific focus on dissemination.

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Biography

Nina Hagerup is an Assistant Professor at HiOA and is currently teaching English and Academic Writing for international exchange students. She is also doing research in innovation in teaching methodologies in the higher education. Hagerup has a MA in Comparative Literature from the University of Oslo.

Judith Hanks, School of Education, University of Leeds, UK

Accessing creativity: a case study of Exploratory Practice in EAP

Teaching English for Academic Purposes (EAP) is often seen as rather dry, with little room for creativity for either learners or teachers. In contrast, Exploratory Practice (EP) offers a wealth of creative learning opportunities: with its focus on the principles of quality of life in the classroom, on gaining deeper understanding rather than problem-solving, on inclusivity, and on relevance to the participants. But how can EP be incorporated into intensive and goal-oriented pre-sessional EAP programmes of study?

In this paper I explore this question, illustrating the ways in which practitioners (learners as well as teachers) worked creatively together, researching their own language learning and teaching practices, whilst also honouring the needs of students preparing for academic careers. I examine the opportunities and the challenges facing practitioners wishing to adopt this innovative approach to EAP classroom practice. I conclude that while there are always dilemmas to consider, EP has potential for 'key developing practitioners' to access their creativity, and to enjoy teaching and learning in EAP.

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Biography

Judith Hanks started teaching EFL in 1987, moved to EAP in 1999, and has worked in China, Italy, Singapore, and UK, as a teacher, manager, teacher educator. Now a lecturer at the University of Leeds, her research interests include: Exploratory Practice in EAP; intercultural issues; and (exploratory) practice as research.

**Stella Harvey & Paul Stocks, Centre for English Language and Academic Writing,
Goldsmiths, University of London, UK**

Creativity, Ownership and Agency: Promoting Critical Engagement in Academic Writing

Our recent research has investigated experiences of students at Goldsmiths, University of London in writing innovative assessment tasks that transgress the parameters of more familiar academic written genres. The two particular assessments we have looked at, which are required for a degree programme or module concerned with creativity, are explicitly creative in the sense that they require students to work out their own way of approaching the task independently of prior models. Our findings suggest that such tasks are likely to provoke uncertainty and anxiety since they may contradict students' prior understandings of academic writing and require a greater degree of risk-taking. However, they also have significant motivational impetus and a positive effect on students' sense of agency and critical engagement in meaning making by virtue of taking their subjective perspectives as a starting point. This points to the false dichotomy between subjectivity and objectivity, as well as highlighting the intrinsic relation between creativity and critical positioning. This leads us to hypothesise that giving the subjective greater prominence in the process of more traditional forms of essay writing – even where this will ultimately be effaced in the name of objectivity – may enhance students' motivations and enable them to gain a greater sense of ownership of their argument. This presentation will briefly outline the two examples of innovative writing tasks and will then report on the use of a reflective journal as a tool intended to achieve these aims.

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Biography

Dr Stella Harvey and Paul Stocks are senior lecturers in English for Academic Purposes at Goldsmiths, University of London where they both teach across a range of EAP programmes. Stella co-ordinates the Graduate Diploma pathways while Paul is coordinator of insessional EAP provision for international and home students.

Mike Horwood and Mirja Hämäläinen, Language Centre, University of Tampere, Finland

Integrating art-based methods into English for Academic Purposes courses

Innovations and innovators are in high demand in the current economic situation in Finland today. Innovations stem from creative thinking, thinking outside the box, that university studies should develop in all courses. English for Academic Purposes should not make an exception in this, but what teaching EAP easily does, is emphasize the conventions of academic communication, i.e. keeping within the box. Being painfully aware of this discrepancy, and in keeping with Carl Jung's belief that we can actively develop our creative powers, we have started to introduce some art-based methods into the EAP courses that we teach.

Recently some researchers have begun to question the division between creative writing (CW) and academic writing and to suggest ways in which CW practice can be beneficial to the production of academic texts in various disciplines. Many CW theorists advocate a two-fold process of unrestricted, uncritical production, followed by a critical editing stage. Donald Winnicott describes this as a 'holding environment', Marion Milner, as a 'framed gap', in which the right conditions are provided for the writer to function freely and safely during both of these stages.

A model for this method can be found in Mikhail Bakhtin's theory of a 'polyphony' of voices, which Celia Hunt and Fiona Sampson describe as 'the tension in the creative process between freedom and control' (68). In our application of this process the teacher becomes a kind of author; the 'framed gap' corresponds to the teaching environment; the 'polyphony of voices' corresponds to the whole group of students (and the teacher). In our presentation, we will consider various approaches to creativity and discuss their value in integrating creativity with conventions in our EAP courses.

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Biographies

Mike Horwood (PhD) holds degrees in English and American Literature and Creative Writing. He has taught in secondary education in Britain and Finland and has extensive experience of EFL/EAP. His publications include two novels, two poetry collections and a series of English language textbooks (as co-author).

Mirja Hämäläinen (MA) has been teaching English for ESP/EAP for over thirty years. She has also worked as a researcher for three years in all during her career. She is currently finishing her post-graduate thesis on Content and Language Integrated Learning (CLIL) in a professional education context.

**Sophie Swerts Knudsen, Center for Internationalization and Parallel Language Use
University of Copenhagen, Denmark**

CLIL Reading Strategy Courses at the University of Copenhagen

In 2013, the University of Copenhagen launched *the Language Strategy*: a 5-year research-supported project aimed at developing and sustaining the implementation of innovative solutions to ensure the best framework for the improvement of students' language skills across the university in different subject areas and learning environments than language studies.

One of the Language Strategy pilot sub-projects, '*Reading Strategies in German and French for Literature students*' was organized upon request from the Department of Arts and Cultural Studies due to a noticeable decline in students' ability to read texts related to their field in the original language. Consequently, a CLIL course aimed at both introducing general reading strategies and strengthening the students' reading skills was organized and run parallel to the students' content course.

Simultaneously, requests for similar tailored reading strategy courses at the university increased as more and more students from a variety of fields realized they would like to gain the ability to read disciplinary texts in their field in the original language, without having to enroll in an all-in language course, and, consequently to increase the quality of the learning outcome in their field. A variety of adapted versions of this CLIL reading course have then been implemented across UCPH in different academic fields, such as: philosophy, pedagogy, archeology, theology, and science. As such, it seems as if reading texts in the original language offers students a different way of working with and engaging with the learning process. This approach, which explicitly makes use of multilingualism as a pedagogical resource, may, then, have implications also for EAP pedagogy. Might also EAP class rooms benefit from such creative uses of multilingualism to enhance student learning?

In this presentation, I will introduce the various types of reading strategy courses which have been developed to support the students who normally consider the language aspect in their field not as part of their studies. I will elaborate on the tailored approach of the course organization and content, the cooperation with the content teachers and the feedback from both teachers and students.

Biography

Sophie Swerts Knudsen holds an MA in Translation Studies in English, Dutch and Italian from the KVH, Antwerp (affiliated to Katholieke Universiteit Leuven) in Belgium. From 1999 until 2009, she worked at Copenhagen Business School (CBS) where she among others taught EAP and CEMS courses for the international business students and English courses for the administrative personnel. In 2009, she joined the Center for Internationalization and Parallel Language Use (CIP) at the University of Copenhagen, Denmark, where she coordinates and teaches the EAP courses for the international students. She also is an examiner of the Test of Oral English Proficiency for Academic Staff (TOEPAS) and develops and teaches workshops and lectures on reading skills and EMI.

Michèle le Roux, Glasgow University College of Social Sciences, Glasgow University, UK
From Needs to Longings: How to Construe Creatively the Academic Identities of Junior Scholars

*****NFEAP Scholarship Recipient 2016*****

This presentation will explore the ways in which the identities of international students new to studying at UK Higher Education institutions are construed, and will offer a critique of the deficit model of students' needs which informs the design of many Pre-sessional EAP programmes. Sharpling refers to participation in academic discourse communities as 'a game of "insiders, outsiders and power relations", in which a cultural mismatch can frequently occur, sometimes with severe consequences' (Sharpling, 2002)

Lea and Street's examination (1998) of the construction of student writers as 'powerless', and Archer's study (2008) of younger academics' struggle to balance success with authenticity provide insights into the challenges that international students may face in establishing an identity as 'junior scholars' within the academic community.

Drawing on Maton's work on Knowledge Building (2014), I propose a model of the academic community in which all participants are engaged in the co-construction of knowledge, and suggest how this model can lead to the construal of junior scholars as empowered agents within that community, capable of adopting a variety of roles as they take responsibility for their own learning and develop autonomy.

I also tentatively explore, against the prevailing current of Neo-liberal thought and the increasing commodification of Higher Education, how a renewed focus on the traditional shared values and ideals of the academic community – values such as authenticity, generosity, endeavour and honesty – might inform our roles as teachers, our pedagogy and our mentoring of the junior scholars we teach.

My work is underpinned by the principles and practice of Non Violent Communication (see Gonzales, forthcoming), and the recognition that our reactions and responses arise from often unacknowledged universal human needs (see Rosenberg, 2015). But I prefer to avoid the word "needs", with its connotations of deficiency and insufficiency, and to use instead "desires" or "longings". I hope to stimulate debate about the EAP pedagogy that would emerge from a place where our longings and those of our students are acknowledged and articulated: a pedagogy that would invest all those engaged in knowledge-building in academic communities with renewed agency and purpose.

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Biography:

Michèle le Roux has taught EAP at many different HE institutions in Japan, China, France and the UK, and currently works at Glasgow University. She also has experience as a teacher trainer, and editor in the publishing industry. She works in a voluntary capacity as a catechist and faith accompanier and is studying by distance-learning for an MA in Systematic and Philosophical Theology at Nottingham University.

Vilhelm Lindholm, Turku School of Economics, University of Turku, Finland

How can game mechanics and design help us plan university teaching?

Gamification is a term that is thrown around a lot in education these days. Does this concept have any place in EAP? In this talk, I would like to bring up a more fundamental view of the possible role of game mechanics and design in the planning and designing of university level communication teaching. Instead of focusing on superficial aspects of games like competition and points, I would like to bring up how key game design elements like immersion and agency can create new opportunities for course design.

I will present this theoretical notion backed up with examples from my courses in Business Communication, which are offered as both in-class and distance teaching options. The courses are inspired by game design concepts, but have no explicit signs of "gamification" in them. The exercises are familiar to most seasoned language teachers. How completing the exercises affects group progress in the course is the key difference.

I hope to give people new ideas on how to approach their courses, answer questions on comparing game and course design and discuss ideas on how to develop this approach further.

Biography

Vilhelm Lindholm is a university lecturer at the Unit for Languages and Business Communication at Turku School of Economics, University of Turku. His particular interest is to embrace the challenges, changes and opportunities the information revolution is bringing to the field of communication.

Raffaella Negretti, Department of Applied IT, Division of Language and Communication, Chalmers Technical University, Gothenburg, Sweden

Lisa McGrath, Sheffield Institute of Education, Sheffield Hallam University, UK

Visualizations of genre as a pedagogical tool in the PhD 'writing-for-research' classroom

Genre analysis (Swales, 1990) as a pedagogical approach has proven to be a powerful catalizer of students' understanding of writing as disciplinary communication and a means to knowledge construction (e.g. Hyland, 2007, 2010). Nonetheless, key voices within genre pedagogy (Johns, 2011, Devitt, 2015) have called for more research into activities that scaffold students beyond the acquisition of rhetorical structures, towards an *awareness* of genres as variable and the *performance* of genre across disciplinary contexts and time. Could we combine this aim with creative ways of conceptualizing writing? Our study explores how visualization in the EAP classroom can contribute to this goal. Visualization has already proven promising for students' revision, as the technique promotes a conceptual perspective on text and a meta-awareness of what is missing (Olmanson et al., 2015). In light of these findings, the aim of our "genre visualization" task is twofold: first, to help students summarize their observations about the scientific genres in their specific research area (*genre awareness*); and second, to derive concrete insights that could be applied to their ongoing writing (*genre performance*). A course for PhD students in various hard sciences was selected, as visualizations, or graphic representations of concepts, phenomena or data play a key role in the ideation of scientific research articles (Curry, 2014). At the end of the course, students submit a visual representation of research-based writing in their specific scientific community, accompanied by a written reflection on genre characteristics observed, how these characteristics reflect the goals of their community, and which specific observations they can apply to their immediate writing context. The data is analyzed qualitatively to identify themes and commonalities in the way students depict their specific community's genre practices, and reveals how creative pedagogical activities may scaffold students towards a metacognitive and self-regulated use of genre analysis.

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Biographies

Raffaella Negretti is senior lecturer in academic and technical writing in English at Chalmers University of Technology, Division of Language and Communication. Her research focuses on academic writing, metacognition, and genre pedagogy, and has appeared in the Journal of Second Language Writing, Written Communication, and Applied Linguistics.

Lisa McGrath is a lecturer in English for academic purposes at the Sheffield Institute of Education, Sheffield Hallam University. Her research focuses on specialized disciplinary discourse and writing for publication, and has appeared in English for Specific Purposes, the Journal of English for Academic Purposes and Applied Linguistics.

Joanna Norton, University of the Arts, London, UK

Using local context and personalization to encourage creative speaking within EAP

All individuals, whether collaborating with others or working independently have creative characteristics. The role of educators therefore is to find the most appropriate contexts that activate creativity and to explore a range of tasks that direct focus away from the individual's own level of creativity, to focus on the types of learning that foster individual creative styles. While it is safe to assume that all students within an art and design context are indeed creative, the high levels of confidence students often display during the process of creating their art work, are often absent in language learning. If the use of language however, is deemed to be inherently creative, how can we shift student perceptions away from a more prescriptive approach to language development to an ongoing process of redefining, recreating and reproducing language?

At UAL, a significant component of assessment is based on written performance, with the role of speaking viewed by many students as less central to their learning. Given the role of both formal and informal speaking contexts at UAL and beyond, this session will share our attempts to approach speaking from a creative perspective to encourage language development and learner reflection. Starting with an overview of creativity, the session will present a number of tasks designed to identify creative learning styles, and demonstrate how embedding mobile technology into classroom practice facilitates greater personalisation. With ongoing requests from students to improve their academic vocabulary, this session will also offer an overview of how lexical items are identified from local context and across disciplines to ensure learning outcomes are achieved irrespective of language level.

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Biography

Joanna is an Insessional and Presessional tutor at the University of the Arts (UAL) in London. She works across colleges and disciplines with students from foundation to postgraduate level. Her primary area of interest lies at the confluence of divergent disciplines. Her current area of research in Applied Imagination is exploring ways to reimagine science education.

Bridget Palmer, University of Turku, Finland

The Mix-and-Match Portfolio: An Experiment in Creativity in EAP Assessment

Portfolios have emerged in recent decades as a more authentic way of assessing students' skills, especially in foreign language classrooms (Hancock, 1994). Portfolios provide an opportunity for students to demonstrate their progress and abilities by collecting work that highlights their strengths (Hirvela & Pierson, 2000). Portfolios also encourage creative collaboration as students "use peers as resources to facilitate learning" (Hung, 2012, p. 29). How can assessment by portfolio allow for greater student creativity in the EAP classroom? This presentation will focus on the results of action research conducted on students from the Faculty of Education in an EAP course at the University of Turku, Finland. A portfolio with standardized required elements has been the form of assessment for this course since its inception. However, during the research period, the portfolio requirements were changed to a 'mix-and-match' approach to allow for greater student creativity. They were free to choose from an array of possible elements and even encouraged to come up with their own ideas for portfolio tasks.

A Lego bricks analogy was used to explain the course's creative portfolio: each student would build a 'Lego wall' of comparable size and shape. But the individual makeup of each student's wall, including each brick's color and size, would vary, resulting in a personalized and creative final product.

The following questions will be addressed:

- When given the chance to be creative in compiling a final portfolio for an EAP course, what choices did students make?
- In what ways, if any, did students feel that creativity in the final portfolio strengthened the course's relevance for their current studies and future careers?

This presentation will be of value to teachers who want to include more opportunities for student creativity in the EAP classroom while still fulfilling the needs of assessment.

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Biography

Bridget Palmer teaches English Academic and Professional Skills at the University of Turku's Language Centre in Turku, Finland. She has an MA in TESOL from the American University of Sharjah and is originally from Portland, USA. Her previous research has focused on intercultural competence in the EFL context.

Jess Poole, The Language Centre, University of Leeds, UK

Exploring Creativity through Reading Tasks with Pre-Undergraduate Students

As EAP practitioners, we may desire that our students “*be autonomous*” and that they (and we!) could “*be creative*”. However, attempts to explore creativity and autonomy can become side-lined because of one) an often pressurized and goal-oriented EAP context and two) struggles (for both tutors and students) over how to embody these concepts.

In this talk, I wish to explore the idea that not only can EAP courses *allow* creativity, if they *require* creativity, the payoffs are great. I will discuss how setting reading tasks for pre-undergraduate students that require creativity in their response can foster increased levels of engagement, criticality and learner independence and thus can help to develop robust students who are better equipped to deal with the multi-faceted academic futures that lie ahead of them. I will argue that collaborative student-teacher enquiry (inspired by the principles of Exploratory Practice) into *what* creativity might mean in this context and *how* we might respond creatively is beneficial as it can engender a deeper, more meaningful autonomy for both student *and teacher*.

I will offer examples of creative reading tasks that could be explored and make suggestions about the type of learning environment that needs to be cultivated in order to facilitate this exploration. I will consider the possible risks involved, such as how both learners and teachers might react to a blurring of the roles of teacher and learner, and to the ambiguity inherent in undertaking creative tasks which may, by their nature, have no set outcome. Despite these risks, I suggest that such an endeavor embraces the inter-play between creativity and autonomy and recognizes both concepts as emergent and dynamic in nature. Ultimately, mutual exploration of creativity offers an experience which enriches both student and teacher.

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Biography

Jess Poole has been a Teaching Fellow at the University of Leeds Language Centre since 2008. She has contributed to the development of an Academic English for Undergraduate Studies course and led a Masters Pre-Sessional at the East China University for Political Science and Law. Her interests are linked to fostering Learner Autonomy through creativity and Exploratory Practice.

Suzanne Rankin-Dia, London College of Fashion, University of the Arts London, UK

Global Citizenship: Empowering International Students by encouraging creativity and allowing them to make up their own rules.

This session aims to showcase the Global Citizenship project, an applied project in reflection and learner autonomy in a discipline specific setting. The project explores the importance of ownership of language and intercultural communication when using English in an international classroom. Drawing on the view that 'intercultural communication can build bridges across multiple realities and multiple truths' (Fox, 1996: p298 cited in Caroll and Ryan, 2005; p14), students are encouraged to engage with local community spaces and draw upon their own cultural capital (Bourdieu, 1977) to create a collaborative intercultural outcome. They are also encouraged to notice and document any personal strengths and weaknesses in their learning and how this can inform their future learning.

Informed by Worldly Pedagogy (Fanghanel, & Cousin, 2012), which allows space within the curriculum to harness creativity and create a safe space for creative risk taking to occur, the session will start with an overview of creative risk taking within the context of learner autonomy. The session will further explore how the project moves away from a deficit model of International students towards a more inclusive view (Caroll and Ryan, 2005) that values and aims to empower different thinking and learning approaches. Examining the Global Citizenship project and its theoretical underpinning has highlighted the changing role of teachers, students and EAP learning spaces.

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Biography

Suzanne Rankin-Dia has been working with International students at The London College of Fashion since 2001. She has a particular interest in implementing innovative and creative approaches into an EAP classroom and to empower International students to reach their full potential.

Tisa Rétfalvi-Schär, Lecturer in English as a Foreign Language (EFL), University of Fribourg/Freiburg, Switzerland

Wrestling with differing understandings of EAP across the university: creative responses to a methodological challenge inherent to needs analysis

What sort of methodological challenges does needs analysis pose for its practitioners? The ESP and EAP literature tends to overlook this question (Serafini et al, 2015) or focus mostly on needs analysis in the developing and piloting of new courses in English-medium settings. In this presentation I address a particular challenge that repeatedly arises during needs analyses for well-established EAP courses designed and taught by English language lectures at the Language Centre of a bilingual (Fr/Gr) Swiss university, a non-English medium university where the role of English itself is problematized: how domain- and non-domain experts' differing understandings of EAP frequently impede the effective communication of EAP across the university. By framing these differences as a *creative tension*, the lecturers have developed novel and useful (read: creative) approaches to more effectively communicating their courses (and their work) to their various audiences across the university. These approaches constitute an integral part of the way these lecturers theorize and practise needs analysis, encouraging them to actively and continually engage with issues of definition, conceptualization, and communication by and for specialists and non-specialists of EAP. In sharing this specific example, I hope other experienced EAP professionals wrestling with needs analysis might be able to generalize for their own situations and be inspired to offer their own input.

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Biography

Tisa Rétfalvi-Schär designs and teaches a wide range of EAP courses to undergraduates and graduates at the University of Freiburg/Fribourg, Switzerland. She is particularly interested in how university language teachers understand their roles and responsibilities and how these roles and responsibilities manifest themselves in the design and delivery of university language courses.

Kärt Rummel, Language Centre, Tallinn University of Technology, Estonia

"There are only a few things in the world that are more discouraging than an academic piece that is sterile and as captivating as stale bread". Exploring student perceptions of creativity in EAP.

Creativity is increasingly seen as a vital component of EAP, fostering student cognitive development, achievement and academic success. While it may seem evident that both teachers and students can benefit from creative classrooms, it is not always quite clear what creativity entails in EAP settings and how to make teaching more meaningful for students to boost their creative capacity of generating ideas and producing desired outcomes. This presentation explores student perceptions of creativity in EAP discourse and the meanings students attach to the word creativity in this context. Data drawn from a student EAP pre-course needs analysis questionnaire in spring 2016 indicate that most students recognize the important role of creativity in academic discourse. The data also show that some possible reasons for neglecting creativity in EAP is that this discourse community may often be more concerned with showing students how to follow conventions rather than how to be creative (Allison, 2004; Benesch, 2001, Rinkevich, 2011; Richards, 2013). These data may be of interest to EAP professionals who desire to make educational changes to their teaching practices and focus more on creativity in their classroom.

Biography

Kärt Rummel, PhD, is the head of the Language Centre at Tallinn University of Technology in Estonia

Libor Stepanek, Masaryk University Language Centre, Brno, Czech Republic

Creative Approach to Language Teaching (CALT): A Way to Explore the Full Potential of Creativity in EAP

A Creative Approach to Language Teaching (CALT) has been developed with the aim of extending a range of methods that help EAP teachers implement creative strategies to their teaching practice. This paper presents CALT as an integral part of EAP courses and addresses questions of creative situations, processes and barriers. The approach is theoretically embedded in a fusion of concepts of M. Csikszentmihalyi, K. Robinson, J.P.Gilford, E. de Bono and B. Krouwel and based on action research carried out at the Masaryk University Language Centre (Brno, Czech Republic) in 2009-2013. The paper offers a practice-oriented insight into the approach, shares examples of activities successfully implemented in EAP teaching that foster creativity in learners and help them become natural and actively engaged co-authors of their own language learning. It also takes a critical look at the ways teachers include creativity in their practice, establish more authentic, flexible and dynamic learning environments and accept roles of facilitators, guides and language or skill expert advisors who share negotiated responsibilities with a learning community-of-practice. The aim of the paper is to discuss how creativity equips EAP teachers with strategies that can help learners solve a wider variety of language and communication challenges in academic and expert situations.

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Biography

Libor Stepanek is Assistant Professor in English and Director of the Masaryk University Language Centre. His international academic and teacher training experience include EAP, videoconferencing and intercultural communication, but his main academic interest lies in the Creative Approach to Language Teaching. He is also an active blogger (<http://eapcreatively.blogspot.cz/>).

William S. Warner, Norwegian University of Life Science, Norway

Create the Write Attitude

A new instructional attitude emphasizes academic writing not as a knowledge-based subject but as a skill similar to the creative and performing arts. The three components of attitude (cognition, emotion and behavioral tendency) prescribe attitude shifts for both students and instructors. Student cognition emphasizes understanding the principles of originality more than knowing the rules of grammar. Likewise, emotion replaces the dread of description with the joy of discovery. Modifying behavior balances practice (thinking creatively) with performance (achieving grades). Instructors must model creativity with imaginative coaching (e.g., immediate feedback and varied motivation). Examples illustrate how development of a craft and discipline of a skill help make academic writing creative.

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Biography

W.S. Warner teaches two academic writing courses, manages NMBU's Writing Centre (consisting of ten writing advisors) and Writing Fellowship Program, and is faculty advisor for the *NMBU Student Journal of Life Sciences*.

Dave Watton, Birmingham International Academy, University of Birmingham, UK

'Messing up your teaching' - Oblique strategies for EAP

Author of *The Undercover Economist* Tim Harford has described how messy problems can inspire creative solutions. But what happens when EAP teachers deliberately introduce a random element into their lessons? Celebrated record producer Brian Eno created a set of 'oblique strategy' cards, helping musicians such as David Bowie and U2 to unblock their creativity by encouraging lateral thinking in the studio. I have adapted this idea to create a set of my own oblique strategy cards which have encouraged me to experiment with more creative approaches to my EAP teaching. The cards are designed to introduce a variety of strategies relating to areas such as teaching methodology, classroom management, teaching techniques, and language and skills work. However, the key aspect of the cards' use is the element of random, which can gently nudge the teacher out of everyday routine, prompting subtle but meaningful adaptations to lesson plans and learning outcomes.

This session will demonstrate the potential for integrating oblique strategy cards into everyday EAP lessons with the aim of encouraging participants to create their own set of strategies, thereby harnessing their own creativity as classroom practitioners.

Reference

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Biography

Dave Watton teaches foundation level Academic English and Study Skills on the Birmingham International Academy (BIA) English module. He also teaches on presessional English programmes during the summer. He previously taught in Spain and Korea, where he worked for the British Council as a teacher-trainer and young learners course manager.

Claire Weetman, English Language Teaching, School of Humanities, University of Hertfordshire, UK

Bones of contention: Encouraging students' ownership of their opinions

Too often non-native students arriving at university seem afraid to voice their opinion. This may be because their educational background did not promote this, or they feel they have insufficient knowledge, or engagement with material is merely superficial, thus making substantial commitment to class discussion an issue. EAP teachers have a responsibility to develop students' abilities to confidently discuss contentious issues in a critical and questioning manner, as part of the creative process.

Using material that in some ways reflects realities in an individual's own culture empowers them to engage more closely with the content and so validates their experience. As Volet and Ang have pointed out, 'Tertiary institutions have a social responsibility to design learning environments which foster students' developments on intercultural adaptability' (1998: 21). Motivation is increased as it enables students to relate to real world issues, providing exposure to actual language, and the content from authentic texts improves their overall cultural awareness. This in turn will encourage them to voice opinions, regardless of whether these are shared by the majority. Learning the strategies to deal with differences of opinion is vital to successful studies.

EAP lecturers should not be afraid of creating an authentic environment where disagreements are vocalised and arguments strengthened in order for students to fully engage with academic debate. I will provide examples of how to be creative, controversial and thought-provoking in the EAP context by considering material selection, topicality and appropriateness. I will also talk about strategies to ensure that openness and debate is founded on mutual respect mainly by displaying respect and understanding for students' cultural differences and allowing them to be critical of the culture they are studying in.

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Biography

Claire has been teaching English for 21 years, in Turkey, Thailand, Poland, Australia and the UK. Her interests include Blended Learning, motivating students, promoting creativity and critical thinking and language testing. She is also committed to finding ways to bring sustainability more fully into the curriculum.

Pavel Zemliansky, University of Central Florida, USA

Teaching Science Writing to Through A Collaborative Online Magazine Project

Responding to the need for better communication of science to the public, many universities in the United States now offer courses for science and engineering students designed to improve such communication. However, students often perceive the approach of such courses as being at odds with what they learn about writing in their scientific or technical disciplines. On the one hand, they learn to write in scientific and technical genres and for specialized audiences; on the other, in the popular science writing courses, they are told to change their purpose, audience, and genre. Of course, good writers make such rhetorical moves all the time, but students often see them as contradictions rather than opportunities to gain proficiency in various writing situations. Bridging this gap requires a creative approach to science writing course design.

In this presentation, I describe a design for an elective science-writing course, which combines discipline-specific and popular writing in a student-authored online science magazine. I argue that such a design gives students a better understanding of how writing works across different purposes, audiences, discourse communities, and situations. Student responses to the course confirm its ability to provide meta-knowledge about writing and greater awareness of the needs of various audiences.

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Biography

Pavel Zemliansky is a professor in the Department of Writing and Rhetoric at the University of Central Florida in Orlando, USA. He also directs the university writing across the curriculum program, training faculty in all disciplines to teach writing. His research focuses on professional writing in international contexts.