

UDC 372.881.111.1

IRSTI 16.31.51

<https://doi.org/10.48371/PHILS.2024.3.74.026>

## AN EXPERIMENTAL APPROACH TO TESTING THE TECHNIQUE OF CREATIVE WRITING IN FOREIGN LANGUAGE TEACHING AT A UNIVERSITY

\*Turganbayeva T.T.<sup>1</sup>

\*<sup>1</sup>Master of Pedagogical Sciences, Senior Teacher, Kazakh National  
Women's Teacher Training university, Almaty, Kazakhstan  
e-mail: toty.turganbaeva@gmail.com

**Abstract.** This article delves into the investigation of the effectiveness of integrating creative writing activities within the context of foreign language classrooms at the university level. The primary objective is to scrutinize the conditions and outcomes associated with the implementation of creative writing techniques in foreign language instruction and its impact on language acquisition processes. Drawing inspiration from the theories of Noam Chomsky on first language acquisition and Stephen Krashen on second language acquisition, this study adopts an experimental approach to explore the influence of creative writing on language learning.

Employing methods such as contrastive analysis, descriptive analysis, and comparison, the study unveils the pivotal role of creative writing across different proficiency levels, ranging from intermediate to advanced fluency stages. It is observed that students, particularly during these stages, exhibit a heightened need for linguistic expression, transcending conventional academic written outputs.

Furthermore, the article categorizes and reviews various types of activities involving creative writing, shedding light on their potential outcomes. The experimental aspect of this research involves the implementation of creative writing techniques in university foreign language classes, yielding promising results. Through this experimental endeavor, students demonstrated enhanced engagement, improved language proficiency, and heightened creativity in linguistic expression.

The scientific novelty of this article lies in its unique exploration of the intersections between foreign language acquisition and creative writing, a topic relatively underexplored in local pedagogical inquiries. Theoretical significance is derived from the comprehensive analysis and systematization of a technique that is not yet widely integrated into foreign language teaching practices in Kazakhstan's higher education institutions. The practical implications of the study extend to pedagogical and academic contexts, providing valuable insights for educators and researchers alike.

**Keywords:** creative writing, competence formation, LAD, creativity, critical thinking, language acquisition, language learning, foreign language teaching

### Basic provisions

The pedagogy of foreign language instruction in Kazakhstani universities encompasses a multifaceted endeavor, with curricular frameworks typically mandating a minimum proficiency level, often set at B1. From this starting point, students embark on a journey of language acquisition and refinement, with pedagogical tasks tailored to their existing proficiency levels. While academic

essays and other structured tasks are common, there is a notable gap in the utilization of creative writing techniques within local curricula.

Language acquisition involves two fundamental components: input and output. The former encompasses diverse materials, both authentic and non-authentic, that expose students to natural linguistic patterns. Authentic materials, in particular, facilitate language learning by providing real-world language usage examples. Conversely, the output refers to the verbal and written expression produced by students, often constrained by academic requirements and lacking in creative expression.

The ADDIE model, developed to address challenges in second language acquisition, provides a systematic approach to integrating creative writing activities into language learning curricula. This model, comprising Analysis, Design, Development, Implementation, and Evaluation stages, offers a framework for effective task planning and implementation.

To explore the effectiveness of creative writing in language learning, an experiment was conducted at Kazakh Women's Teacher Training University. Two groups of students, labeled as Group A (experimental) and Group B (control), underwent a two-month intervention. Group A engaged in regular creative writing tasks, while Group B followed the standard curriculum. The experiment revealed a slight reduction in the average number of mistakes in Group A's written output, indicating the potential benefits of incorporating creative writing activities in language teaching.

Despite its positive impact on language proficiency and confidence, creative writing alone does not impart academic writing skills. Instead, it complements traditional language instruction by fostering linguistic fluency and expression. Further research is needed to fully understand the mechanisms underlying its effectiveness and its role in promoting holistic language development. By embracing creative writing as a valuable pedagogical tool, educators can enhance language learning experiences and empower students to become proficient communicators in the target language.

## **Introduction**

Presently, the pedagogy of foreign language instruction within Kazakhstani universities embodies a multifaceted endeavor. Evidently, the curricular frameworks across most academic institutions in Kazakhstan stipulate a requisite proficiency level in a foreign language, typically set at level B1. Commencing from this baseline, students embark on a journey of language acquisition and refinement. Pedagogical tasks and instructional activities are meticulously organized and tailored to correspond with the students' existing proficiency levels.

Simultaneously, a degree of latitude is afforded in the assessment of students' verbal proficiency, where, for instance, the evaluation of an academic essay hinges upon the precision of vocabulary usage and grammatical adherence

commensurate with a predetermined proficiency level. In essence, students commence their university education equipped with a certain level of foreign language proficiency and are tasked with enhancing it throughout their academic tenure.

For many Kazakhstani universities, the pinnacle of linguistic attainment expected upon a student's departure from the educational institution typically aligns with proficiency levels denoted as C1 or C2.

Now, there are two sides of language teaching, learning, and acquisition: the input and the output. The input includes texts, audios, videos and other verbal data which a student watches, reads, or listens to inside and outside the classroom. The input may vary from authentic texts and audios to non-authentic, specific materials and academic papers. It must be noted that the use of authentic input pretty much always facilitates the process of language learning. G. Azhibekova notes that the utilization of authentic materials aids in the formation of the sociocultural competence [1]. The formation of the creative competence is noted by Zh. Astambayeva et al [2], while T. Kulgildinova, A. Kaidarova et al dwell on the overall necessity for learning English to succeed in the sphere of teaching and informational technologies [3].

The output includes everything the students produce in the target language. This mainly refers to their speeches and texts as well as their participation in various classroom activities. As noted by Chomsky, the ability to understand, process, and work with the input may be called competence, while the ability to produce adequate verbal output is referred to as performance [4]. In most cases, competence and performance are not on the same level, the output being a level lower than the input. In other words, this refers to the fact that a student may understand and process the speech of a native speaker yet fail to produce a similarly fluent passage. There are numerous factors which influence the interrelatedness of competence and performance: psychological, cognitive, and linguistic.

The given article mainly focuses on the output, namely the written output which the students produce during the intermediate fluency and advanced fluency stages. Now there is a need to differentiate between language learning (a conscious and prolonged, fully controlled process) and language acquisition (a subconscious, partially controlled process the longitude of which is arbitrary). While learning a language might be compared to learning any complicated system as mathematics or cybernetics, acquiring a language – first or second – is a controversial process the roots of which are psychological. There are numerous theories of language acquisition, including the ideas of Noam Chomsky, Stephen Krashen, Lev Vygotsky, Elizabeth Bates, and Jean Piaget. Most of these theories apply to the acquisition of the first language, i.e., the process of how a child learns to use their mother tongue. The language acquisition device profoundly described by Chomsky implies that any child is born with an innate ability to speak any language [4].

At the same time, second language acquisition is also a debated topic as it appears to be far more important for adult learners. While their language acquisition devices are now out of reach, other methods, techniques, and subconscious processes seem to be taking place. In a nutshell, Stephen Krashen divided the general process of SLA (which may be even lifelong) into five main stages, the last two being intermediate and advanced fluency. It is during those stages that a student, a learner, an aspiring speaker starts to feel a need for verbal expression which goes beyond simple sentences and activities. Several foreign scholars, including Claire Kramsch and Diane Larsen-Freeman, claim that incorporating creative writing in foreign language teaching curricula might facilitate the process of SLA and ease the transition between the fourth and the fifth stages [5].

When it comes to the local experience of incorporating creative writing activities in a university EFL classroom, the number of such cases is limited. This is partly due to the fact that higher education has a set of requirements, one of which is the excellence of academic writing. The prevalence of academic essays (including opinionating, persuasive, and argumentative types) leaves little to no place for the writing activities involving other genres. At the same time, the usefulness of this technique is evident as the foreign experience shows. It is claimed that the creative, literary textual output is the one of the most beneficial types of verbal performance when attempting to acquire a foreign language [6].

### **Methods and materials**

The methods of contrastive analysis, descriptive analysis, comparison, and experiment were utilized. Mainly, the methods and techniques of Kazakhstani higher educational institutions were compared and contrasted to those of other countries where foreign language teaching is also a crucial problem. We have also carried out an experiment involving two 2<sup>nd</sup> year student groups at the Kazakh National Women teacher training university. The groups were chosen carefully. In each group, there were fourteen students. They both exhibited level B1 proficiency in the foreign language before the experiment, and their written performance was mediocre. For two months, we were providing group A (the experimental group) with materials related to creative writing and actively encouraged them to express their thoughts in the written form. Group B, the control group, received no special materials, and the regular curriculum was applied to them. After experiment completion, we noticed slight changes in how group A expressed their thoughts on paper. Although this change does not prove that creative writing is an immensely effective technique, it does give an insight into how this technique might be used.

### **Results and discussion**

*A brief review of the existing research on language acquisition and creative writing.*

Stephen Krashen, a prominent figure in the field of second language acquisition (SLA), posits a comprehensive theory outlining the stages of SLA [7]. According to Krashen's framework, SLA unfolds across five distinct stages, each delineating crucial milestones in the learners' linguistic development.

The initial phase, termed the Pre-production Stage or Silent Period, marks the outset of SLA, during which learners exhibit limited or negligible productive language capabilities in the target language. Following this phase, learners transition into the Early Production Stage, characterized by the emergence of rudimentary language output.

As learners progress, they enter the Speech Emergence Stage, wherein their language production becomes increasingly fluent and accurate. Notably, learners acquire the ability to construct more intricate sentences and articulate their thoughts with enhanced proficiency during this phase.

Subsequently, learners advance into the Intermediate Fluency Stage, indicative of a heightened level of linguistic proficiency. Here, learners demonstrate a more comprehensive command of the language, enabling them to engage in more nuanced linguistic interactions.

Finally, learners attain the pinnacle of linguistic proficiency in the Advanced Fluency Stage, where they exhibit a mastery of the target language akin to that of native speakers. It is imperative to recognize that these stages are not strictly linear or temporally bound; learners may traverse them at varying rates, and individuals may concurrently exhibit attributes from multiple stages.

Krashen's theory also underscores the pivotal role of comprehensible input in facilitating language acquisition. Comprehensible input refers to exposure to language that slightly surpasses the learner's current proficiency level, serving as a catalyst for linguistic development and comprehension.

Working with texts is a crucial part of both language learning and language acquisition. As T. Baranova states, there are different roles which a text plays in a classroom [8]. Let us dwell on a few types of textual input generally used in university EFL classrooms.

Non-authentic texts, tailored for language learners with specific vocabulary and controlled content, benefit beginner and pre-intermediate students but offer limited support for further language acquisition due to their artificial nature. In contrast, authentic texts encompass a diverse range of materials, including newspaper articles, book excerpts, emails, and road signs, providing natural language input that facilitates language acquisition.

As it has been mentioned before, language learning is a conscious and controlled process requiring systematic exercise, while language acquisition is a rather subtle, subconscious operation taking place “behind the scenes”. A. Kuppens states that language acquisition may be incidental: say, a child learns a few English words after watching a foreign animated TV show [9]. With today's globalization, it has become much easier for learners to be exposed to the natural language material, the most widespread way of such exposure being through

media. As the natural or authentic language material is not adapted to the levels of the learners, the presence of high-level (C1 or C2) input is always ensured in such cases.

The necessity of utilizing authentic and diverse materials was noted by various scholars, both foreign and local. Usually, it is advised to keep the balance between the two categories, ensuring the memorization of necessary vocabulary and grammar and also providing the exposure to natural linguistic patterns.

When it comes to output, however, the situation is slightly different. As Smith states, the input is usually more diverse than the output [10]. The ADDIE model was developed in the Middle East to help deal with the challenges of SLA.

- **Analysis.** The first stage of the ADDIE model involves analyzing the needs of the learners and the objectives of the creative writing activity. This includes assessing the current level of language proficiency, identifying areas for improvement, and determining the goals of the writing task.
- **Design.** In this stage, the framework for the creative writing activity is developed based on the analysis conducted in the previous stage. This includes outlining the structure of the activity, determining the type of writing task (e.g., narrative, descriptive, persuasive), and selecting appropriate materials and resources.
- **Development.** Once the design is finalized, the actual content and materials for the creative writing activity are created. This may involve drafting prompts, providing examples, and developing guidelines or instructions for the learners. The focus is on ensuring that the activity is engaging, relevant, and aligned with the learning objectives.
- **Implementation.** During the implementation stage, the creative writing activity is introduced to the learners and carried out in the classroom setting. This may involve providing instructions, guiding students through the writing process, and offering support and feedback as needed. The goal is to facilitate active participation and meaningful engagement among the learners.
- **Evaluation.** The final stage of the ADDIE model involves assessing the effectiveness of the creative writing activity. This includes evaluating both the process and the outcomes of the activity, gathering feedback from the learners, and making any necessary adjustments or revisions for future implementation. The evaluation process helps to ensure that the activity meets its intended objectives and contributes to the overall language learning experience.

The ADDIE model provides a systematic approach to integrating creative writing activities into language learning curricula. By following the stages of analysis, design, development, implementation, and evaluation, educators can effectively plan, implement, and assess creative writing tasks that promote language acquisition and proficiency. This model has been widely adopted in various educational contexts, including the Middle East, as a framework for designing and implementing effective language learning activities [10].

*The experiment: outline and results.*

Before organizing the mentioned experiment, we found out the main errors made by the students of our university when fulfilling written tasks. We dwelled on the written tasks previously submitted by the Group A and Group B. Here are the main categories of mistakes found in their papers (usually those papers were semi-academic essays encompassing 250 words, a standard task of contemporary curricula).

1. Errors in logic. Inability to establish connections between ideas, resulting in a lack of coherence. Flaws in cohesion: absence of cohesive devices to link parts of the text together. Example (rephrased):

*My topic about the technology in modern world. Technology plays a big role. It has good and bad sides.*

2. Stylistic inaccuracies. Inappropriate stylistic choices, such as using informal language in academic writing or employing academic terminology in creative works. Lack of stylistic embellishments and devices to enhance the text's quality.

Examples:

*Well. Technology is important* (this is the first sentence of an essay).

*I want to say about ambition in person's life* (the word "say" is used incorrectly; an article is omitted, and the general style is informal).

*Ambitionless dog of ambitious masters* (apart from the error in the word "ambitious", the overall style of this paper was not academic).

3. Structural inaccuracies. Errors in word order, known as "calque," stemming from unconscious translation of sentences from the native language to the target language. Examples (rephrased):

*In the era of globalization necessary to be independent. (it is necessary).*

4. Grammatical mistakes, spelling errors, punctuation inaccuracies, and word misplacement within sentences, unrelated to the influence of the native language's structure.

Examples:

*It usually include (includes)*

*A hitkicker (hitchhiker)*

*Example of influence technology is laptops (word order error, article omission).*

*A more better example... (a much better).*

*We can see more freedomness (more freedom).*

5. Lexical inaccuracies, including misuse of words, inappropriate word choices for the context, and interchangeable usage of similar-sounding words (paronyms).

Examples (specifically related to misuse of paronyms).

*It collaborates the problem of using technology... (corroborates).*

*I handled research... (conducted).*

*The book was not conscious (concise).*

The following diagram illustrates the percentage of those mistakes in relation to each other. Every essay that we checked was flawed, and we counted the general number of mistakes, using it as a guide.

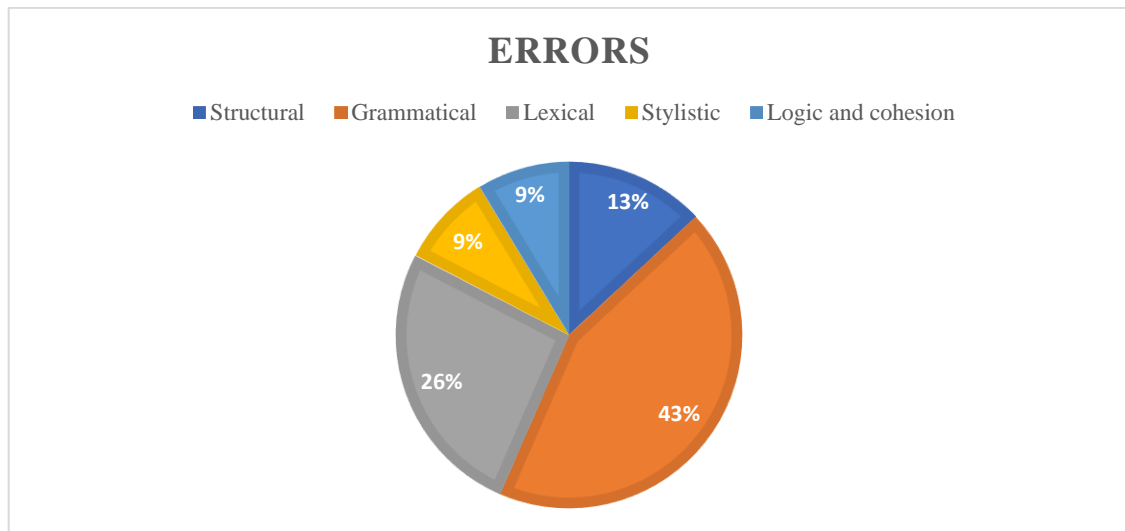


Figure 1 – Percentages of errors found in student written assignments

The errors stem from the disparity between the varied and genuine input and the constrained and structured output. Students predominantly engage in writing academic essays, persuasive texts, emails, formal and informal letters, which lack the use of literary style. While this controlled output aids in early language learning stages, its impact on language acquisition is limited. As stated by Senel, languages are meant to be the tools for creating literature [12]. Artistic expression is a stage through which the students go during the intermediate fluency period of language acquisition. The need for producing creative and genuine verbal output not necessarily limited to the academic style might be beneficial to encourage.

The following forms of creative writing are suggested taking into consideration the experience of the foreign language teaching methodics around the globe:

- Descriptive passages.
- Short philosophical essays.
- Short stories with a premade prompt.
- Short stories without a premade prompt.
- Scenarios.
- Character descriptions.
- Character questionnaires.
- Diaries.
- Poems and song lyrics.
- Novellas.



Before starting the experiment, we analyzed the variable which we were about to test. That variable was the average number of mistakes in a group. At this stage of our research, we did not measure any individual gains or progress, as it was more beneficial to dwell on how groups are affected by this technique. Before the experiment, the average number of mistakes was as following:

1. Group A: 10.4 mistakes for a 250-word essay.
2. Group B: 9.8 mistakes for a 250-word essay.

*Participants.*

- Two groups of students, totaling 28 participants, from the Kazakh Women's Teacher Training University.

- Group A: The experimental group comprising 14 students.

- Group B: The control group, also consisting of 14 students.

*Experimental Procedure.*

- The experiment consisted of two stages, each lasting one month.

- First Stage (Month One):

- Group A participants were instructed to write a diary in English in addition to their regular coursework.

- The diary entries could cover any topic but had to be somehow related to the curriculum.

- Entries were checked by the teacher every Tuesday and Friday, and students had the option to read them aloud.

Extracts from diary entries (unedited, original spelling preserved).

*Today we had a lesson about technology we discussed it and we had a debate.*

*Yesterday my birthday was, and I got presents, but my friends didn't congratulate me.*

*Today the sky is beautiful I take pictures on my phone, and there are clouds, it's going to rain I think.*

- Second Stage (Month Two):

- Group A students were tasked with writing short descriptive novellas related to the themes from their curriculum.

- Similar to the diary entries, novellas were checked on Tuesdays and Fridays by the teacher.

*Creative Writing Tasks.*

- Month One:

- Students wrote diary entries exploring various topics related to the curriculum.

One of those diary entries was specifically interesting: the one concerning the sky. The student wrote down the descriptions of sky almost every day, and here are some of the most outstanding (original spelling preserved):

*Sky is like storm, like vortex, there are clouds in circles and they circle and circle, and then it rains.*

*Today sky is white, nothing else, no clouds.*

*Today sky is blue, but like light blue, white and blue, and where horizon it is white.*

*Sunset was very red, and I took photos.*

Another diary was solely dedicated to technology and its influence. The student decided to take digital detox and documented her experience.

*Day 1. First day, I feel sad but it's fine, I delete Instagram and I don't enter Youtube.*

*Day 3. I watched Tiktok today but I wont watch anything else.*

*Day 7. I went to sleep at 11 o'clock, this is very early for me, and I had good sleep.*

*Day 10. My detox is finished, and I think it was a good experience.*

- Month Two:

- Students crafted short descriptive novellas that expanded on themes from their coursework.

*Measurement of Progress.*

- The average number of mistakes per a 250-word essay was used to evaluate progress.

- Prior to the experiment, the average number of mistakes per essay in Group A was 10.4 mistakes.

- Following the two-month period, the average number of mistakes per essay decreased to 9.1 mistakes.

Here is another diagram showing the percentage of the mentioned categories of mistakes after the experiment. As we see, there is a slight decrease in the number of grammatical errors, meaning that the students may have become more confident with how they use language. The percentage of logical errors has also decreased, though it is necessary to note that the students did not start using more linking words.

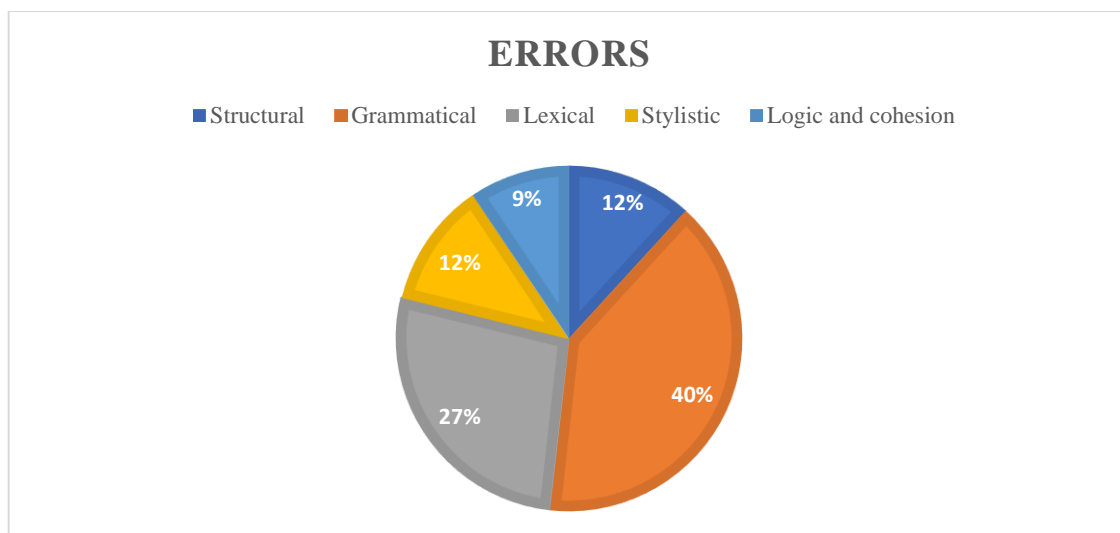


Figure 2 – The percentage of essay errors after the experiment

*Analysis and Interpretation.*

- The experiment demonstrated the impact of engaging in regular creative writing tasks on language proficiency and writing skills.
- Both stages of the experiment provided opportunities for students to express themselves creatively while using English.
- The slight reduction in mistakes suggests that incorporating creative writing activities into language learning may contribute to improved writing proficiency over time.

**Conclusion**

Creative writing, in essence, serves an aesthetic purpose and remains relatively undefined in English language teaching curricula. Local practices often limit creative writing activities to assigning students short stories based on predetermined prompts. However, these activities can encompass a wide range, including academic writing exercises, and their inclusion in foreign language teaching not only facilitates learning but also aids in the acquisition process.

Language acquisition and language learning represent distinct processes requiring different tools and techniques. Learning is a conscious, controlled endeavor involving intentional efforts, drills, and exercises, typically leading to fluency. In contrast, language acquisition is more subtle and implicit, less controllable in its entirety. Scholars have long studied first language acquisition, with Chomsky's language acquisition device being a notable concept within this framework. Second language acquisition, occurring in a more structured setting, allows for some influence over its aspects, with its five stages unfolding in a generally chronological order.

As learners progress to stages such as speech emergence or intermediate fluency, their need for advanced verbal output expands beyond academic writing. However, there often exists a disparity between the diversity of input and the

controlled nature of output, leading to overregulation, which hampers second language acquisition.

Various creative writing activities, such as crafting short stories, completing character questionnaires, and maintaining diaries, are commonly used in English as a Foreign Language (EFL) instruction. Despite their effectiveness, these techniques are not fully integrated into Kazakhstani higher education curricula. Contrastingly, experiences from other countries demonstrate that implementing such techniques, even as standalone courses, can significantly enhance foreign language acquisition.

In conclusion, the experiment conducted at Kazakh Women's Teacher Training University has shed light on the efficacy of creative writing as a language teaching technique. Primarily, it has demonstrated that creative writing is a harmless approach, offering students an avenue for linguistic expression without detrimental effects. However, further research is imperative to unravel the mechanisms underlying its effectiveness and its precise impact on language acquisition.

While the experiment revealed a slight improvement in grammar and lexicon among participants, it is crucial to note that creative writing alone does not impart academic writing skills. Instead, it fosters linguistic confidence and fluency, contributing to the broader process of language acquisition. Creative writing serves as a complementary tool in language education, enhancing overall language proficiency rather than targeting specific skills in isolation.

As such, the findings underscore the need for a nuanced understanding of the role of creative writing in language pedagogy. Future investigations should explore its integration with other teaching methodologies and its potential to promote holistic language development. By delving deeper into the mechanisms underlying its effectiveness, educators can harness the full potential of creative writing as a valuable tool in language instruction.

## REFERENCES

[1] Azhibekova G. D., Dujsenbaeva Sh. S. Ispol'zovanie autentichnyh materialov kak sredstvo formirovaniya sociokul'turnoj kompetencii na zanjatijah inostrannogo jazyka (The utilization of authentic materials as a tool of forming the sociocultural competence during foreign language lessons) // Norwegian Journal of Development of the International Science. – 2018. – №. 18-3. – P. 35-38. [in Rus.]

[2] Astambayeva Z., Kenzhetaeva R., Zhumash Z., Sagidolda N., Italmassova R. Assessment of future primary school teachers' development of creative competence: A case study // Journal of Education and e-Learning Research. – 2023. – №10(2). – P. 260-269. – URL: doi: 10.20448/jeelr.v10i2.4591

[3] Kaldarova A., Kulgildinova T., Berdenova S., Zakirova G., Zhanabayeva S. Subject-related communicative language competence: Exploring future information technology specialists' learning and teaching // Journal of Education and e-Learning Research. 11 (1). – 2024. – №11 (1). – P. 26 – 35. – URL: doi: 10.20448/jeelr.v11i1.5288

[4] Chomsky N. et al. Language and mind. – Cambridge University Press, 2006. – 190 p.

[5] Larsen-Freeman D., Long M. H. An introduction to second language acquisition research. – Routledge, 2014. – 416 p.

[6] Maloney I. The place of creative writing in an EFL university curriculum // Bulletin of Nagoya University of Foreign Studies. – 2019. – V. 4. – P. 229-251.

[7] Krashen S. Second language acquisition // Second Language Learning. – 1981. – T. 3. – №. 7. – P. 19-39.

[8] Baranova T. V. Rol' teksta i metody raboty s nim v obuchenii inostrannomu jazyku na sovremennom etape (The role of text and the methods of working with it on the contemporary stage of foreign language teaching) // RGGU Bulletin. «Psychology. Pedagogy. Education» series. – 2021. – №. 3. – S. 41-49. [in Rus.].

[9] Kuppens A. H. Incidental foreign language acquisition from media exposure // Learning, media and technology. – 2010. – V. 35. – №. 1. – P. 65-85.

[10] Smith C. Creative writing as an important tool in second language acquisition and practice // The Journal of Literature in Language Teaching. – 2013. – V. 2. – №. 2. – P. 11-18.

[11] Almelhi A. M. Effectiveness of the ADDIE Model within an E-Learning Environment in Developing Creative Writing in EFL Students // English Language Teaching. – 2021. – V. 14. – №. 2. – P. 20-36.

[12] Senel E. The Integration of Creative Writing into Academic Writing Skills in EFL Classes // Online Submission. – 2018. – V. 6. – №. 2. – P. 115-120.

## **УНИВЕРСИТЕТТЕ ШЕТ ТІЛІН ОҚЫТУДАҒЫ ШЫҒАРМАШЫЛЫҚ ЖАЗУ ӘДІСТЕРІН ЭКСПЕРИМЕНТ АРҚЫЛЫ ТЕСТІЛЕУ**

\*Турганбаева Т.Т.<sup>1</sup>

\*<sup>1</sup>магистр, аға оқытушы, Қазақ Ұлттық қыздар педагогикалық  
университеті, Алматы, Қазақстан  
e-mail: toty.turganbaeva@gmail.com

**Андатпа.** Мақалада университеттің шет тілі сабақтары жағдайында шығармашылық жазу әдістерін интеграциялаудың тиімділігін бағалау мәселесі қарастырылған. Негізгі мақсат – шет тілін оқытуда шығармашылық жазу әдістерін қолданудың шарттары мен нәтижелерін және олардың тілді меңгеру процестеріне әсерін зерттеу. Бірінші тілді меңгеру бойынша Ноам Хомскийдің және екінші тілді меңгеру бойынша Стивен Крашеннің теорияларын зерттей отырып, бұл зерттеу шығармашылық жазудың тіл үйренуге әсерін зерттеуге эксперименттік тәсілді қолданады.

Қарама-қарсы, сипаттамалық және салыстырмалы әдістерді қолдана отырып, зерттеу тіл меңгеру деңгейінің орта деңгейден жоғары деңгейге дейінгі әртүрлі деңгейлерінде шығармашылық жазудың негізгі рөлін ашады. Студенттер, әсіресе, осы кезеңдердегі дәстүрлі академиялық жазудан тыс лингвистикалық экспрессияға деген қажеттіліктің артқанын көрсетеді.

Сонымен қатар, мақала шығармашылық жазумен байланысты әр түрлі іс-әрекет түрлерін жіктейді және зерттейді, олардың ықтимал нәтижелерін айқындайды. Бұл зерттеудің эксперименттік аспектісі – университеттердегі шет тілі сабақтарында шығармашылық жазу әдістерін қолдану, ол болса үміт берер нәтижелерге әкелді. Бұл тәжірибе арқылы студенттер белсенділік танытты және тілде шығармашылықпен жеткізу қабілеттері артты.

Бұл мақаланың ғылыми жаңалығы жергілікті білім беру зерттеулерінде салыстырмалы түрде аз зерттелген тақырыптың шет тілін меңгеру мен шығармашылық жазу арасындағы байланысты бірегей зерттеуінде жатыр. Қазақстанның жоғары оқу

орындарында шетел тілін оқыту тәжірибесінде әлі кең таралмаған әдістемені жан-жақты талдап, жүйелеуден теориялық мәні шығады. Зерттеудің практикалық өзектілігі білім беру және ғылыми салаларға таралып, мұғалімдерге де, зерттеушілерге де құнды түсініктер береді.

**Тірек сөздер:** шығармашылық жазу, біліктердің қалыптасуы, LAD, шығармашылық, критикалық ойлау, тілді меңгеру, тілді үйрену, шет тілін оқыту

## **ЭКСПЕРИМЕНТАЛЬНЫЙ ПОДХОД К ТЕСТИРОВАНИЮ ТЕХНИКИ ТВОРЧЕСКОГО ПИСЬМА В ОБУЧЕНИИ ИНОСТРАННОМУ ЯЗЫКУ В УНИВЕРСИТЕТЕ**

**\*Турганбаева Т.Т.<sup>1</sup>**

<sup>1</sup>магистр, старший преподаватель, Казахский Национальный женский педагогический университет, Алматы, Казахстан  
e-mail: toty.turghanbaeva@gmail.com

**Аннотация.** Статья затрагивает вопрос оценки эффективности интеграции методик творческого письма в контексте университетских занятий по изучению иностранного языка. Основная цель - изучить условия и результаты применения техник творческого письма в обучении иностранному языку и их влияние на процессы усвоения языка. Изучая теории Ноама Хомского о приобретении первого языка и Стивена Крашена о приобретении второго языка, данное исследование принимает экспериментальный подход для изучения влияния творческого письма на языковое обучение.

Применяя методы контрастного анализа, описательного анализа и сравнения, исследование раскрывает ключевую роль творческого письма на разных уровнях владения языком, начиная от промежуточного до продвинутого уровня свободного владения. Отмечается, что студенты, особенно на этих стадиях, проявляют повышенную потребность в языковом выражении, выходящем за рамки традиционных академических письменных работ.

Более того, статья категоризирует и рассматривает различные типы деятельности, связанные с творческим письмом, проливая свет на их потенциальные результаты. Экспериментальный аспект этого исследования заключается в использовании методов творческого письма на уроках иностранного языка в университетах, что привело к обнадеживающим результатам. Через эту экспериментальную практику студенты проявили улучшенное вовлечение, повышенный уровень владения языком и расширенные возможности креативного выражения на языке.

Научная новизна данной статьи заключается в уникальном изучении взаимосвязи между усвоением иностранного языка и творческим письмом, темой, относительно мало исследованной в местных педагогических исследованиях. Теоретическая значимость выводится из всестороннего анализа и систематизации методики, которая еще не получила широкого распространения в практике преподавания иностранного языка в высших учебных заведениях Казахстана. Практическая значимость исследования простирается на педагогическую и научную сферы, предоставляя ценные идеи как преподавателям, так и исследователям.

**Ключевые слова:** творческое письмо, формирование компетенций, LAD, креативность, критическое мышление, усвоение языка, изучение языка, обучение иностранному языку

*Статья поступила 01.04.2024*