

神もミュージーもない 「創造性」の言説と英語教育

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1. ~60年代: 「創造性」前史

1.1. *ELT Journal*: 制限と自由のはざままで(1)

(1) A great deal has been written and said about the process of weaning learners of English from controlled to free composition. This article describes a lesson which will bridge the gap effectively and give the whole class something to take part in (Lott 1964: 102).

(2) In the usual exercise of this kind, consisting of a set of twenty or more sentences, related in structure but unconnected in theme, which have to undergo a structural change, attention is usually focused on part of the sentence only, and there is little incentive to consider the sentence as a whole either structurally or semantically (Spencer 1965: 156).

1.2. *TESOL Quarterly*: 制限と自由のはざままで(2)

(3) What cannot be taught in one lesson, in several lessons, or even in one semester is the kind and range of **ideas** which will constitute the content of the so-called '**creative**' composition. While this is true for native speakers, it may unfortunately be even more true for many language learners whose disadvantaged circumstances may not have given them the **experiences, concepts, and English language skills** needed for **expressional** writing. Recent research indicates that there exists a positive correlation between socio-economic level and writing performance (Finocchiaro 1967: 43).

(4) For several years now at various professional meetings the question 'After pattern-drill - what?' has been asked. The answer appears to be more pattern drill, but at the rhetorical rather than at the syntactic level (Kaplan 1967: 15).

1.3. 『英語教育』: 和文英訳の黒い影

(5) このような広汎な講読と週 1 回自作の short story の提出が求められる 'Creative Writing' のコースを日本の大学で実施することは、現在の段階ではまだ無理のように思える。しかし、それ以前の段階、つまり米国の大学 1 年生の必修科目になっている 'Freshman English' と呼ばれるもののなかで教えられる theme writing ならば、日本の高校上級生・大学 1・2 年生の英作文の授業にも適応できるのではなかろうか。(長谷川 1964: 54)

(6) ...独創的な作文だからといって、いっさいの公式を無視して、自分勝手な文章を書いて良いということにはならない。基本的な型は型として徹底的にマスターする必要がある。「型に入って型に出る」という茶道の教えは、そのままクリエイティブコンポジションにも十分通じる言葉であろう。(長谷川 1965: 47)

(7) 従来の和文英訳から自由作文への学習段階には大きなスキップがあった。これを認め学習者の習得段階に応じた Step を設け、徐々に自由作文に導びいて行く指導過程が必要である。文法事項や句型練習のための sentence 単位の writing 練習と communication をめざす free composition の中間的指導段階としての controlled writing の指導の必要を提唱する者である。(高田 1967: 10)

2. 70年代: 「創造性」の勃興

2.1. *ELT Journal*. 「人間」としての **creativity**

(8) **Writing ability** is a skill in which **creativity** plays a much larger role than **mastery of basic structural patterns**. The fact that a student can form grammatically correct sentences by no means ensures that he is capable of producing acceptable English prose. After the teacher has presented the rudimentary guidelines of composition writing, the progress that the student makes is largely a function of his **motivation** and his **innate creative ability** (Clarke 1973: 44).

(9) Invention does not mean only producing forms according to a system; it means producing **original utterances as they are required**. This is quite different from the games with substitution tables and pattern practice which have been popular in recent years with unimaginative teachers and which are only modish variants of the old declension and paradigm recitations ... Teachers tend to overlook the **creative** aspect of language learning because the language has to be **given entirely to learners**. But it is the **use** of what they are given that matters... There can be little interest in **mimicry-memorisation** or **mechanical exercises** with uncontextualised sentences (Pattison 1976: 291).

(10) In bringing students from the first level (that of using learned phrases and patterns) to the second level (where he **expresses his own ideas in spontaneous communication**), most teachers are reluctant to **encourage a creative and adventurous** attitude to the language. Yet, although **errors will no doubt be made**, maybe we should allow our students more **freedom** when using the TL, especially at the generalisation stage. This would **encourage an intrinsic curiosity** about the TL itself and the language-learning process (Muggleston 1977: 114-115).

2.2. *TESOL Quarterly*. Process Approach の萌芽

(11) Instead the **creative potential** of teachers and school administrators, of students, of legislators and the larger community must be given a chance to unfold and flourish in an atmosphere that is **free** from the stifling restrictions of the philosophy of accountability ... **Freedom to learn** is a necessary condition for the full development of the **individual's creative potentials**. It included **freedom** from compulsory courses and curricula, **freedom** from authority, **freedom** from the requirement of tests, examinations, and grades (Jakobovits 1973: 125).

(12) It is the symbolic representational system which processes the many complexities of **syntax** through which formal features and arrangements of features attain vigorous life in the expression of the **infinite nuances** of meaning. The student goes beyond the specific instances in which he has seen the forms of language in operation into the **creative use** of language in **novel situations** (Rivers 1973: 29).

(13) The literature on the teaching of composition in a second language seems to indicate that there is a consensus as to how writing should be taught: while grammatical exercises are rejected as having little to do with the act of writing, there is, at the same time, a great concern with control and guidance ... The majority of approaches emphasize and focus upon practices that have very little to do with the **creative process of writing** (Zamel 1976: 68).

(14) The **act of composition** should become the result of a **genuine need to express one's personal feeling, experience or reaction**, all this within a climate of **encouragement** ... While this instruction might still entail some indirect teaching concerning particular structural problems, language study and rhetorical considerations, the primary emphasis should be upon the **expressive and creative process of writing**. The **experience of composing** could in this way have a purpose, that of **communicating genuine thoughts and experiences**. ESL students could begin to appreciate English as another language to *use*, rather than just a second language to learn (Zamel 1976: 74).

2.3. 『英語教育』: 「自己表現」序章

(15) 現代社会のもつ画一化、受動化、無気力化の状況に対処し、より能動的積極的な人間を形成しようとする立場や日毎にはん濫する情報に対応し、よりすぐれた情報処理能力を育成しようとする意図、あるいは、生きてはたらく学力の形成やより生産的創造的な能力をつちかう目的での追求などさまざまなニュアンスでの願いをこめて提唱されてきているが、要するに、いかにしてより積極的に自己を改造し発展させていく意欲と能力を身につけさせるか、いかにして自らの発意と努力で真理を探求していく子どもを育てるかが主体的学習の課題であり目的である。(菊地 1972: 10)

(16) 構造言語学に基盤を置く英語学習では、模倣の重要性を説いた。英語学習のある段階では模倣が必要であることはたしかである。しかし、それはもっとも重要なものではない。言語活動は、本来的には機械的な play-back の装置ではないからである。したがって、言語学習における創造性は、このような方法では開発されない。...このような構造言語学の考え方に対して、変形文法家はルールが支配する創造性(rule-governed creativity)という特性を言語の中に認めている。(吉田 1972: 27)

(17) 人間の発話は、心理学、社会学、文化人類学の研究によって記述されるより大きなコミュニケーションの context に関係している。したがって、その context に発話を関係させることによってのみその特性が明らかになる。この見方からすると、変形理論は話し手が言語を使うときの脳の機能の過程を説明しえたとは言えない。そのため言語習得を研究しようとするれば、linguistic competence と同様に communicative competence に視点を合わせなければならない。この考えは、英語学習の創造性に有益なヒントを与えてくれる。(吉田 1972: 28)

(18) 自己表現とはいわゆる自由英作文や英会話や和文英訳とは概念を異にしている。英語では Self-expression あるいは creative writing とよばれ、それはたとえばアメリカの公教育の curriculum の中で、Communication という教科の1領域となっている。Self とはわがままや勝手ではなく、哲学者の言う Know yourself の Self に近い。(黒川 1973: 32)

3. 80年代前半: 「創造性」の定着

3.1. *ELT Journal*: Communication との蜜月

(19) After all, much of the language we use in the real world is motivated by a **desire for self-expression**, as opposed to simply conveying information or 'getting things done'. **Communicating subjective ideas, personal impressions, and imagined situations** are **creative** activities, **psychologically fulfilling** and basic in much of human language use. We are not talking here of creative language in a 'literary' sense, but of verbal responses which are **personal and imaginative in nature**. To the extent that we, as teachers, can stimulate such responses in our learners, then to the same extent, we are eliciting **authentic** use of the language (Baddock 1981: 230).

(20) **Krashen** ... describes 'a monitor model of second language performance' in which '**acquisition**' is distinguished from 'learning'. 'Acquisition' arises as the result of processes of '**creative construction**' by which the learner **internalizes the rules** of the second language (L2) subconsciously; it takes place '**naturally**' and is **not amenable to instruction** (Ellis 1982: 74).

(21) ... it is only when learners are **totally involved** in an activity that they start to produce language **creatively**. However, **creative production** is possible only when preceded by learning which is rooted deep in **learners' personalities**. Teachers, then, have to establish a **non-threatening** environment in the classroom which **encourages meaningful** learning and the creative uses of English (Sano *et al.* 1984: 171).

3.2. *TESOL Quarterly*: Process Approach の確立

(22) ... the **creative** use of language is not 'the sole prerogative of the native speaker' ... The language learning process characterized in this way, as a **process of making meaning**, parallels exactly the process of composing. It is time for ESL teachers of composition to begin to see the relationship between these two processes and to recognize that **meaning is created through language** even when the language is written down (Zamel 1983: 184).

(23) Some ESL writing teachers are researchers who have become aware of the paradigm shift in the first language writing instruction field have described how an ESL writing course can benefit from this research by shifting its focus **from the written product to the writing process** ... Such research alerts us to the need for writing instruction which teaches ESL students that they can **experience writing as a creative process** for **exploring and communicating meaning** (Spack 1984: 651).

(24) The pattern that held for many, though not all, of these ESL writers was something like this: **create** text - read - **create** text - read - edit - read - **create** text - read - read - **create** text, and so on. Thus, language and the **ideas expressed** in that language emerged out of the **student writers' own creativity**, not out of textbook instruction or teacher-supplied input. All of these student writers, even those laboring to produce text, were uncovering the language they needed to **express ideas** and at the same time **discovering new ideas** (Raimes 1985: 248).

3.3. 『英語教育』: 「自己表現」時代の到来

(25) 英米人のみならず諸外国の人々も理解できるような英語によって自己表現できることを思考する発信型教育が要求されてくることは確実であろう... 英米文化にしばられない、多国籍化した英語を日本人が理解でき、さらに学習者が日本人として主体性のある英語で自己表現できるような英語教育を志向すべきであると考えている。(中山 1982: 21)

(26) 本稿では、英語の授業が英語を「知る」部分とそれを「使う」部分の両方がなければならないこと。そして、特に前者では、言葉の本質である意味を中心に据えた教え方が必要であること。そして後者では、学習者が主体になり自ら思うことや考えることを、間違いを恐れずに表現することが必要であることを主張した。(高見 1983: 14)

(27) 言語は本来コミュニケーションのための手段であり、自己表現の仕方を教えることは、言語本来の目的にもかなっているわけである。近頃学習者中心の英語教育ということが叫ばれているが、自己表現

を重視した指導こそ、生徒自身を主人公にした場面をつくり、生徒を生き生きとさせるものである。(奥津 1985: 20)。

4. 80年代後半～: 批判のまなざし

4.1. *ELT Journal*: Creativity 再考

(28) The theories of **Chomsky**, which have so dominated the study of first language acquisition for thirty-five years, exclusively emphasize the **creativity of language**, focusing on utterances that are neither known by heart nor repetitions. The process of language acquisition is described exclusively as the development within the individual of a linguistic competence, a tacit knowledge of rules which enables the individual to **generate utterances** which are put together **for the first and only time** ... repetition of form, learning by heart, and imitation are associated with the misguided behaviourist past (Cook 1994: 135-136).

(29) The debate about the value of **personally expressive** and **creative** language is of course hardly new: indeed, in certain forms it goes back as far as Plato. One of the recent forms of the debate which was particularly significant in Australia was the process writing versus genre debate of the 1970s and 1980s. **Process writing**, associated with **progressivist educational theories** and particularly with the work of Graves ... argued that students learning to write should be given a completely **free hand** to **express their creativity without intervention** or **correction** by the teacher (Gadd 1998: 229-230).

4.2. *TESOL Quarterly*: 「他者」の逆襲

(30) One reason for this focus on text appropriation was the result of a **distorted view of the product/process dichotomy**. Although most ESL teachers regularly integrated process and product approaches in their writing classrooms, researchers often sought to castigate the product of writing (and its absolute focus on the mechanical, the accurate, the 'recipe' rhetoric) in favor of the **creative, intellectually stimulating autonomy** of **process writing** ... At its most extreme, teacher intervention in **student writing processes** was seen as culturally imperialistic, an attempt to teach ESL students that U.S. academic rhetoric was somehow superior to other cultural rhetorics ... Carried further, these attitudes inextricably linked **process writing** with **personal and expressive writing** and academic writing solely with product-based pedagogy (Reid 1994: 276).

(31) Recently, fellow African, Okara (1990) has contested Ngugi's position and argued for the need to *negotiate* with English and its discourse for **richer expression**, with the full consciousness of **one's local discourses**, thus **creatively** constructing an **alternate English discourse** that is **ideologically** and **rhetorically** satisfying (Canagarajah 1993: 304).

(32) ... authors tend to emphasize cultural differences between ESL learners' social and educational background and that of the largest language community, arguing that Asian culture generally values collectivism and discourages individual **self-expression, creativity**, and **critical thinking** whereas **Western culture** displays the opposite characteristics (Kubota 1999: 10).

(33) According to American ... British ... and Canadian ... commentators, **CLT** was essentially concerned with the concepts of **negotiation, interpretation**, and **expression**. They and

others point out that underscoring the **creative, unpredictable, and purposeful** use of language as **communication** were classroom practices largely woven around **sharing information and negotiating meaning**. This is true not only of oral communication but also of reading and writing (Kumaravadivelu 2006: 61).

4.3. 『英語教育』: 「自己表現」の行方

- (34) 学習したことが実際に使えてこそ、真の学力と言える。創造性、発展性が備わってはじめて生きた道具となる。こうした言語観・学力観に立って、生徒たちが犯す誤りには多少目をつぶってでも、どんどん言語使用させることである(宮田 1989: 16)。
- (35) まず自己表現の文章をたくさん書かせ、そこからパラグラフの外形、関連の強い内容だけで構成することに気づかせる。次に物語や思い出などを書かせ、時間の流れに応じて書く方法を教える。その次に説明文や議論などでトピック・センテンスを教えるなどの基礎的な事項から気づかせてゆき、型にはめて創造力を抑圧しないよう注意しなければならない(佐野 1997: 10)。
- (36) けれども、私は自己表現とは、自分の選択した語彙を使って、自分の英語を言ったり書いたりすることなのではないかと思っている。であればトピックは自分自身のことでも何でもよいはずである。つまり、「自己」表現といちいち「自己」とつけなくても、「表現」で十分ではないだろうか(金谷 2002: 8)。
- (37) 「ライティングは『自己表現』活動である」とよく言われるが、私は『自己表現』という狭い枠に捉われていてはならないと思う。はじめは自分の身の回りの出来事を表現することから始めたとしても、そうした一人称("I")で表される主観的な陳述から、もっと広い見地からの客観的な考察を可能とする活動にもっていくべきだろうと思う(大井 2005: 31)。

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