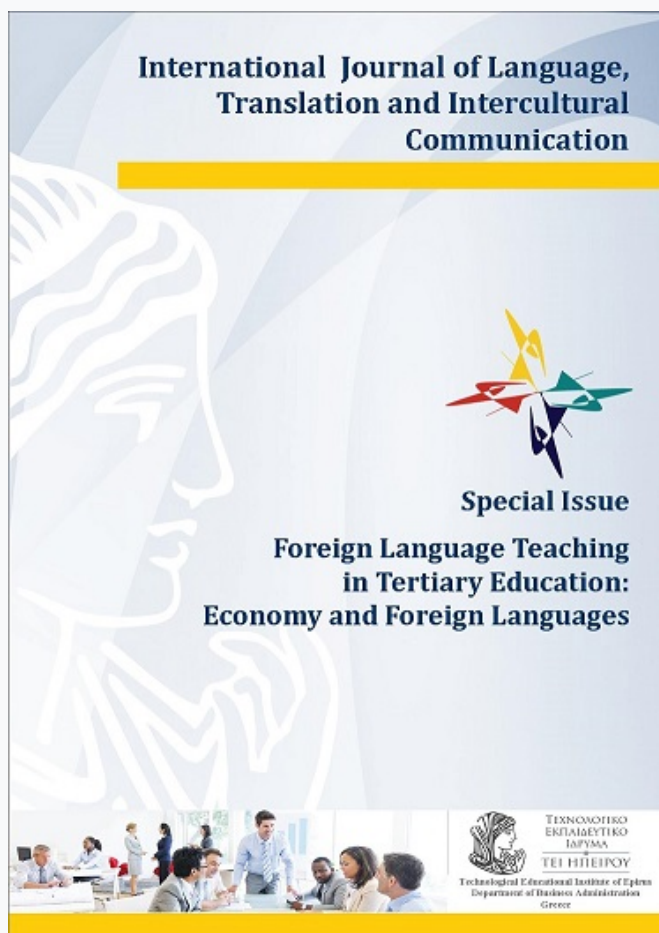


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**Seeking new paths by attempting avant-garde teaching methods through translation and creative writing for classes of English for Academic Purposes (EAP) . The cases of the Schools of Engineering, Departments of Mechanical Engineering, Informatics and Tele**

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**Seeking new paths by attempting avant-garde teaching methods through translation and creative writing for classes of English for Academic Purposes (EAP) . The cases of the Schools of Engineering, Departments of Mechanical Engineering, Informatics and Telecommunications Engineering, and the School of Fine Arts, Department of Applied and Visual Arts, University of Western Macedonia.**

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**Abstract**

*The aim of our paper is to discuss how the courses of English Language of the Department of Applied and Visual Arts of the School of Fine Arts and of the Departments of Mechanical Engineering, Informatics and Telecommunications Engineering of the School of Engineering of the University of Western Macedonia were taught during the academic year 2014-5 and how students reacted towards the teaching approaches that were adopted. For reasons of economy of space we present here only the experiment that was conducted in the School of Fine arts. These teaching methods we attempted to implement based on bibliographic research, both during the teaching sessions and in the final assessment, were a) translation and b) creative writing. On the one hand, we tried to familiarize students with the meaning and appropriate use of the terminology of their own scientific fields in both the English and the Greek language and on the other hand we attempted to stir their imagination and create an interest in writing. Our aim was to encourage them to produce their own texts by using knowledge from their own scientific field, express their thoughts, feel more confident when communicating in the foreign language and improve their language skills.*

**Keywords:** translation, creative writing, pedagogical translation, English for academic purposes, self translation

**1. English for Academic Purposes (EAP)**

As university students work towards their chosen degrees they will face a variety of tasks. Naturally, these tasks will vary from one degree program to another. They are, however, similar in two respects. First, the tasks become progressively more complex and demanding the farther you go in the program. Second, they need to be done in an academic way. (Swales & Feak, 1994:6) This is where English for Academic Purposes (EAP from now on) comes. EAP is usually defined as teaching English with the aim of assisting learners' study or research in that language. In this sense it is a broad term covering all areas of academic communicative practice such as: a) Pre-tertiary, undergraduate and postgraduate teaching (from the design of materials to lectures and classroom tasks). b) Classroom interactions (from teacher feedback to tutorials and seminar discussions). c) Research genres (from journal articles to conference papers and grant proposals). d) Student writing (from essays to exam papers and graduate theses). e) Administrative practice (from course documents to doctoral oral defences). (Hyland, 2006: 1-2)

EAP employs a range of interdisciplinary influences for its research methods, theories and practices to provide insights into the structures and meanings of spoken, written, visual and electronic academic texts, into the demands placed by academic contexts on communicative behaviours, and into the pedagogic practices by which these behaviours can be developed. It is, in short, specialized English-language teaching grounded in the social, cognitive and linguistic demands of academic target situations, providing focused instruction informed by an understanding of texts and the constraints of academic contexts. These academic contexts and more broadly the academic communities, as Dogoriti & Vyzas (2015: 68-9) discuss, are governed by communicative conventions which characterize specific activities but also by rules which serve the general purposes of these communities and discriminate them from others.

Consequently, teaching EAP is something more than just teaching the four skills (reading, writing, listening, speaking). We could say it requires a lot more, taking into account that our students may have to interact in an international academic or professional context in the future. Nowadays they must be able to understand and speak foreign languages, find information and explain things in other languages, but also even teach using especially English. In this framework we should reconsider what students of Fine Arts, students of Mechanical Engineering and Informatics and Telecommunications Engineering might require the English language for. The globalization of knowledge, which has become more obvious during the past decade through the general use of the Web, as discussed by Christidou (2004: 85-6), has brought up the need for new skills for our students who should be capable of: a) scanning through Internet for information in English concerning their scientific field, which they will use in their mother tongue, b) studying English bibliography for the needs of their main course programme of studies, when information concerning a certain topic in Greek is non-existent, or existing English bibliography has not been translated yet, c) participating in European exchange study programmes, such as Erasmus, d) participating in international conventions and conferences, where they should be able to listen and comprehend talks held in English concerning their field, e) giving talks or making presentations regarding professional issues in their field, f) facing the possibility of studying abroad.

## **2. Teaching methods**

### **2.1 Why translate?**

In the past translation had been for a long period the only way to teach lexical and grammatical structures. However, the introduction of the *direct method* of teaching around 1900 (where focus was laid the use of the target language refraining from using the learners' native language) and later on the subsequent dominance of the audiovisual method (according to which students were taught a language directly, without the use of their native language to explain new words or grammar in the target language) led to an attempt to eliminate the use of translation exercises from foreign language teaching. Today, as Castelotti (2001 in Dogoriti & Vyzas 2015: 140) explains, those who learn a foreign/second language try to approach it through pre existing knowledge in a level of practices and convictions; thus through their mother tongue. Moreover, Nenopoulou (2006: 78-83) claims that we should not pretend to ignore that those who learn a foreign language already speak another language (i.e. their mother tongue) and that the conscious linguistic activity of the foreign language and the subconscious activity of the mother tongue can be bound. For these reasons, she concludes that banishing the use of the mother tongue in foreign language teaching is a utopia and that any refusal to integrate its use in language teaching might

seem hypocritical and conceal its very essence which is the metalinguistic consciousness. At the same time, Harris & Sherwood (1978 in Dogoriti & Vyzas 2015: 140) believe that eliminating translation from language teaching is like denying the fact that the competence to translate is a typical trait of humans, who are the only ones among the animal species that can reformulate meanings in intralingual and in interlingual level and thus engage in what they call “Natural Translation”<sup>1</sup>. Consequently, since humans have the ability to “produce” language they are able to create synonyms in their mother tongue and translate in another language. This means that they are able to find synonyms of a conceptual object in a language different than the one usually spoken and create relations and word pairs in different languages.

According to Poiarkova (2006 in Dogoriti & Vyzas 2015: 141-2) pedagogical translation –as opposed to professional translation- can be explanatory, can be used in a lexical or grammatical level or as a tool to control linguistic knowledge. This type of translation has recoding characteristics and differs from the professional translation whose aim is to transmit the meaning of a message. The translation process is based on the four basic linguistic skills of foreign language teaching. Moreover, the communicative approach of foreign language teaching favours the acquisition of linguistic competences that deal with real life communicative situations so translation, as a linguistic activity, constitutes a communicative interlingual activity. She concludes her discussion on the importance of pedagogical translation by proposing to integrate it in language teaching in the form of a game or real life professional simulation activity claiming that this teaching activity reflects real life situations that aim at motivating and encouraging creativity on behalf of the students.

In the same spirit as Poiarkova, Schäffner (1998 in Leonardi 2011: 5-6), claims that translation and related exercises could be beneficial to foreign language learning: “*a) to improve verbal agility; b) to expand students’ vocabulary in L2; c) to develop their style; d) to improve their understanding of how languages work; e) to consolidate L2 structures for active use; f) to monitor and improve the comprehension of L2*”. For Schäffner translation should be neither associated with the Grammar-Translation method nor with the traditional activity aimed at training translators. Translation in foreign language classes becomes a form of pedagogical translation aimed at enhancing and further improving reading, writing, speaking and listening skills.

Dogoriti & Vyzas (2015: 138-46) describe in detail the role of pedagogical translation in teaching foreign languages for specific purposes. They believe that using pedagogical translation as a teaching approach in teaching foreign languages for specific (and general) purposes can be beneficial for the students. In particular, this may happen when university students deal with special texts out of which they are asked to first identify terms related to their specific field of study and differentiate them from the general language and then find –as much as possible- lexical equivalences with their mother tongue. Moreover, pedagogical translation helps in cultivating intermediation skills in teaching foreign languages for specific purposes (apart from the other skills) so that the students make their own selection in lexical, morphosyntactic and stylistic level which govern professional roles and relations but also the communicative situations in which they are called to work in the future.

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<sup>1</sup> Harris and Sherwood (1978) in their paper “*Translating as an Innate Skill*”, published in the proceedings NATO Symposium on Language Interpretation and Communication, at the Giorgio Cini Foundation, Venice, 1977, define *Natural Translation* as “the translating done in everyday circumstances by people who have had no special training for it”.

For all these reasons we have attempted to integrate translation in the classes of English language in the departments mentioned in this paper.

## 2.2 Why creative writing?

‘Creative writing’ (from now on C.W.) is a phrase with several meanings. For Harper (2015: 1) “C.W. is the action of writing creatively, informed by the human imagination and the creative and critical understanding of the creative writer, influenced by personal history and by culture, guided by forms and types of individual knowledge”. According to Maley (2009) C.W. aids language development at all levels: grammar, vocabulary, phonology and discourse. It requires learners to manipulate the language in interesting and demanding ways in attempting to express uniquely personal meanings. In doing so, they necessarily engage with the language at a deeper level of processing than with most expository texts (Craik & Lockhart, 1972: in Maley 2009). The benefits in grammatical accuracy and range, in the appropriacy and originality of lexical choice, in sensitivity to rhyme, rhythm, stress and intonation, and in the way texts hang together are significant. It is a fact that many people focus on the transactional use of the language and on the transfer of information resulting in a utilitarian and mechanistic view of language. Of course, while learners undoubtedly have survival needs, and while a language such as English has indeed become a utilitarian object for many of its world-wide users, learners in many contexts around the world relatively quickly pass from purely utilitarian motivations towards goals associated with expressing their social and cultural selves (Widdowson, 2000 in Carter, 2004: 213-4), and seek that kind of liberation of expression which they enjoy in their first language. In these respects methodologies like C.W. may help learners better to internalize and appreciate relationships between creative patterns of language and purposes and contexts which can foster both literary appreciation and greater language understanding (Carter, 2004: 214).

“Everybody plays with language or responds to language play. Some take mild pleasure from it; others are totally obsessed by it; but no one can avoid it.” (Crystal, 1998: 1) and being willing to play with the language is an important key characteristic of C.W. In recent years there has been a resurgence of interest in the role of play in language acquisition. Language play and C.W. as such is seen as an aid to educational and social development in children and language play in particular is seen as a necessary component in language acquisition (Carter, 2004: 73). In some ways, the Communicative Approach has done a disservice to language teaching by its insistence on the purely communicative functions of language. Proponents of ‘play’ point out, rightly, that in L1 acquisition, much of the language encountered by and used by children is in the form of rhythmical chants and rhymes, word games, jokes and the like (Crystal, 1998: 218-225). Furthermore, such playfulness survives into adulthood, so that many social encounters are characterized by language play. This playful element encourages the students to play creatively with language and in doing so, to take the risks without which learning cannot take place in any profound sense.

Perhaps most notable is the dramatic increase in self-confidence and self-esteem which C.W. tends to develop among learners. Learners also tend to discover things for themselves about the language and about themselves too, thus promoting personal as well as linguistic growth. Inevitably, these gains are reflected in a corresponding growth in positive motivation. Learners engaged in C.W. activities realize that they can write something in a foreign language that has never been written by anyone else before, and which others find interesting to read. And they experience not only a pride in their own products but also a joy throughout the whole creative process (Maley, 2009).

Finally, C.W. feeds into more creative reading. It is as if, by getting inside the process of creating the texts, learners come to understand intuitively how such texts function, and this makes similar texts easier to read. Likewise, the development of aesthetic reading skills provides the learner with a better understanding of textual construction, and this feeds into their writing (Maley, 2009). Therefore, for all the aforementioned reasons we attempted to introduce and implement C.W. in courses of EAP in the School of Fine Arts in the Department of Applied and Visual Arts (from now on D.A.V.A.) and the School of Engineering. As we will further discuss, the implementation of C.W. was not an easy task and during the process we met lots of obstacles some of which were successfully overcome while others were not.

All the above theoretical feedback consisted the cornerstone of the **objectives** of our experiment and they coincide with them as to what skills we intended our students to develop, so there will be no separate chapter setting the objectives of the assignments in relation to either the translation skills or the C.W skills.

### **3. Description of the courses**

#### **3.1 EAP– Department of Applied and Visual Arts**

The courses of English Language taught in the D.A.V.A.in Florina are obligatory for all students and are organized in four levels of graded difficulty and requirements (English Language I, II, III and IV). These courses are common for all students of the School of Fine Arts regardless their specialization. English is taught three hours per week for a total of 39 hours per semester on all four semesters. The number of students attending the classes varies per semester and academic year. The material used also varied as responsible for its selection was the teacher of English. Prior to the final selection of the material to be used in the course, a research was conducted by the writers in order to investigate the courses of the core programme in the D.A.V.A. but also in equivalent departments as to identify what the students need to know and learn throughout their studies in the English course. The first class of English Language in all four levels was dedicated to attempt the investigation and analysis of the students' needs and expectations (as explained by Tokatlidou in 2003: 142-189, Nation & Macalister in 2010: 25, Nunan in 1996: 4-5 and Jordan, 2012: 26) through discussion with them as to further select the educational material. The selection of the educational material is critical for the success of the course. It should be adapted to the students' needs and it should aim at developing adequately the specific communicative skills of the students (Tokatlidou 1986 in Panagiotidis 2005: 136). Panagiotidis (2005: 136-7) claims that producing and developing educational material for foreign language teaching for academic purposes presents particular characteristics and needs. Both the teachers and the students do not have always access to authentic material necessary for the courses nor are they able to get in contact with native speakers in authentic communicative situations. Moreover, the teacher, here, is faced with special language and specific terminology that need to be taught to the students. In order to overcome such problems, Panagiotidis proposes the development of special Data Bases which will include authentic texts (oral, written, and/or visual) to be accordingly used in courses of ESP in academic environments with great results.

### **4. Translation assignments**

As explained before, one of the two teaching methods we attempted to integrate in our English Courses was pedagogical translation. This was done in both classes of the department of applied and visual arts. Translation in all four courses was used as a

means of better understanding of the specific terminology used in the aforementioned department. At certain points, especially in the first semester, when the core courses were more “general” there was a kind of mismatch between the level of specific knowledge in the English Language taught and the level of knowledge the students had acquired. For this reason, translation of terminology and the use of mother tongue in the classroom were essential to ensure that students could understand what was being taught.

As far as the material used we noted that it did not have any translation activities but had a monolingual glossary in order to help students to understand the terminology of their field. More than often students had to use dictionaries in order to find and understand terminology used in their fields of study. As Dogoriti & Vyzas (2015: 178-9) note dictionaries mostly have a pedagogical character as they are written or published in the internet to help cover knowledge gaps either in matters of general language or scientific and specific fields. Of course, dictionaries facilitate linguistic communication by enriching their users’ knowledge in various levels. One problem we encountered was the lack of bilingual dictionaries in the field of Arts. In order to further assist students cope with terminology issues we also created lists of bilingual terminology related to the texts we dealt with in every class and uploaded them every time in the e-class of the department for further study and/or reference. We should also mention that we also offered instructions to the students on how to consult internet sources and in particular electronic dictionaries and search engines. We gave them lists of “verified” and trusted sources where students can refer to when facing terminology issues. Translation of terminology was also included in the final exams where students had to find the translations of terms in their mother tongue or match words to their meanings or their definitions in the English language.

One last point related to translation which is worth mentioning is “self translation”. This term refers to the translation of a source text into a target text by the writer of the source text himself. This was exactly the case for some of our students of the D.A.V.A. who translated in English their own creations as an assignment (see Appendix 1, 2, 3). We should note here that even though, from a theoretical point of view, our students do not fall exactly into any of the four groups of literary languages whose authors resort to self-translation (Orfanidou, 2000: 68-71) we believe that following this practice –admittedly at a very limited scale given the situation- would be beneficial for the students as they all potentially would have to self translate their works of art in the future. If one would like to understand in depth what the competences and skills comprised in translation are then one should consult the findings of the PACTE project 2000 and 2005 in Vlachopoulos (2011: 74-75) stating them very briefly as linguistic/communicative sub-competence, world and subject knowledge, instrumental/professional sub-competence, psycho-physiological sub-competence adding the transfer-competence, that integrates all the previous that has to do with the actual transfer from the ST to the TT taking into account the translator’s function and the expectations of the receptor. Concluding there is a very close relation of translation to creativity and especially the strategic competence involved in it that is clearly explained by Vlachopoulos (2011: 76-80) which brings forward the other category of assignments that our students were engaged in the ones of creative writing.

## **5. Creative writing assignments: Description and guidelines**

Given the fact that the levels of English language were different among both courses of the same department the approach to C.W. was graded accordingly. The C.W. assignment was done by the D.A.V.A. (English Language II and IV). What is

common for the English courses described here is the fact that the written assignments were not obligatory but offered bonus points to the final mark of the students who finally chose to write them. Moreover, the students who chose to do the assignments had to present them in front of the class and discuss with their fellow students and the teacher on their “work”.

### 5.1 English Language II - Department of Applied and Visual Arts

In the D.A.V.A., English Language II is the second of four levels of English language courses. This means that students have been introduced in a previous semester in English Language for Applied and Visual Arts where they were called to develop skills to further enable them to talk about their artistic creations, comment on them or interact with other people or artists in occasions as for example getting information about art exhibitions, galleries, museums or simply buying materials necessary for their own creations etc. In English Language II the students are called to further develop their pre existing knowledge of the foreign language in issues related to art mainly but also their general linguistic skills. In English Language II, the students were taught a selection of units from the course book “Career Paths: Art & Design” by Virginia Evans, Jenny Dooley and Henrietta P. Rogers (Express Publishing, Career Paths, 2013). The introduction to C.W. was done at the beginning of the semester where the students first were acquainted with what C.W. is. Since we were dealing with students from a School of Fine Arts –where some of the students already held university degrees from Schools of Humanities such as the department of Elementary Education, the School of Early Childhood Education or the department of English Language and Literature- this was a relatively easy task since some of them had heard of C.W. during their studies. Unfortunately, due to the limited amount of lecture hours during the semester (39 in total), an in depth analysis of C.W. techniques was not possible. Instead, we dedicated one hour every three weeks on the discussion of the progress of the assignments, related feedback, answering questions etc. Moreover, the teacher of English language was always available during office hours to those students who encountered problems with their assignments. In addition to the support offered in class or during office hours, we also uploaded guidelines about the assignments and material related to C.W. in the e-class of the department.

The genres of texts out of which the students could choose for their assignments were: fairytales (see Appendix 4), poems, short stories or articles and the word limit was 1000 words. The reason why we chose those genres was the fact that we considered them less demanding as far as the linguistic level was concerned and thus “easier” for students of English language II. The choice of genre was of no difference for the assessment of the assignment but what was considered of great importance was the originality of the “work”. The students were also asked to accompany their written “work” with illustrations that they had made themselves. Assignments which were copied from the internet or other sources and were just translated in the English language were not accepted and thus not graded, nor counted for the final mark.

### 5.2 English Language IV - Department of Applied and Visual Arts

English language IV is taught in the D.A.V.A. and is the last level of English language. Here, students are expected to perfect their language skills as far as art issues are concerned. In English Language IV students were taught the academic textbook “English for fine arts studies” by Tania Maglavera (University Studio Press, 2013). As in English language II, in English language IV, we made an introduction to C.W. at the beginning of the semester and followed the same paths and methodology for the counseling of the students throughout the semester (1 hour every three weeks



for in-class discussion and feedback, office hours and e-class material). What was different here was the genre of the “work” to be done as an assignment from the students and the word limit. Here, we added the genre of comics (see Appendix 5) where the word limit was 800 words. The students had to write a comic script and the actual lines but also design the accompanying illustrations. The other genres (fairytales, poems, short stories (see Appendix 6) or articles (see Appendix 2) remained the same but the word limit was raised to 2000-2500 words. The reason why we raised the word limit was the fact that we considered it had to comply with the level of English language IV but also because we considered the production of a longer piece of “work” more demanding. Again, the students’ creative production had to be absolutely original and, obviously, plagiarism or mere translation of texts of other writers were not accepted, not graded, nor counted for the students’ final mark.

## **6. Statistical data presentation**

75 Students were enrolled in the English Language II course. Out of them, 52 students attended the course on a regular basis and 29 presented an assignment. 12 of the assignments were on creative writing, 5 on Self-translation and 12 fell into the category of Standard assignments. 73 Students were enrolled in the English Language IV course. Out of them, 47 students attended the course on a regular basis and 28 presented an assignment. 15 of the assignments were on creative writing, 3 on Self-translate and 10 fell into the category of Standard assignments. All categories of assignments were marked equally (25% of the overall mark). The main preference of the students in terms of the assignment category was creative writing which could be attributed to the nature of the Department itself and the creative spirit of the students. During conducting the experiment we were faced with a number of problems which are described in the chapter that follows.

## **7. Obstacles and ways to overcome them**

One of the main obstacles that had to be overcome during all English courses described here was the mixed ability level of the attending students. Some of them were proficient in the use of the English language (they were holders of certificates B2-C2 levels) while others were of an intermediate or an elementary level. A few had no prior knowledge of English. This made it difficult sometimes to keep the class at the same pace and this difference in level was clearly visible in the “quality”, as far as the linguistic level is concerned, of the assignments handed. These students were less willing to present their essays in front of their fellow students. This problem was overcome by the more willing-to-participate students who started presenting their assignments first, thus “breaking the ice” and encouraging the others to do the same. At this point we should say that we believe that the implementation of remedial teaching of general English language would be very beneficial for the “weaker” students as it would help them cope successfully with the classes of ESP. We do understand that this is not always possible due to practical reasons (availability of lecture halls, payments of teachers etc) but since not all students who attend the ESP classes have the same level of knowledge in the foreign language the implementation of such courses would assist them greatly in gaining the most of the ESP courses offered. Another obstacle we met in the courses of English language of the D.A.V.A. was the fact that students were not of the same age as there were students who had just finished senior high school while for some others the D.A.V.A. was a second degree. The ages, thus, ranged from 18 to 55 years old. Here, the teacher was faced with a two paced class where older students at times found it hard to process and consolidate new knowledge as fast as the younger ones. This obstacle was overcome in class by the pairing of older students with younger ones. Moreover, the teacher

assisted the “weaker” students by uploading in the e-class after each class all material used for further reference and study.

Lastly, another problem was the fact that some of the students used in their assignments material directly copied from the internet. What we did in order to ensure that students would not use such material was to check parts of their assignments through internet search engines so as to see whether their work was original or not. As stated previously, plagiarism was not accepted and assignments which contained copied parts were rejected.

## **8. Conclusions**

Judging by the results of the assignments, the variety of topics gave ground to fruitful creations among students belonging to different backgrounds and specializations. We believe that the assignments constituted an optimal opportunity for elaboration and original and spontaneous expression on behalf of the students. We also think that the assignment of C.W. was after all beneficial for the students as we noted significant improvements in their linguistic level throughout the semester and in their written assignment. Moreover, through discussions with the students, as they were working on their assignment, we had the chance to see their interest in the English language and the frequency of its use grow, and this, in our opinion, is also significant. Out of the remarks that were handed down during the presentation process one could quote: “Miss thank you for giving me the chance to express my thoughts and my feelings in English something that no one has done before during my schooldays!” “I know my English is not so good but animation is what I am best at!” We believe that the C.W. assignment made them enjoy the English class more as, instead of only focusing on purely linguistic knowledge, they had the chance to create something of their own and feel more confident and proud of their “work”. Nonetheless, we must acknowledge that the assignments did present linguistic problems but the final result, in most cases, was very interesting and imaginative and this was exactly the case. Stimulate their imagination and liberate them from the strictly scientific boundaries of terminology. We did not, of course, intend to make students become “writers” but help them gain more self esteem by allowing them to express more freely in the English language. What’s more even though some students were somewhat reluctant to participate in this creative process in the end they used their imagination and unlocked the writer within themselves! All in all their writing skills improved tremendously.

As far as translation is concerned we believe that it positively supported the teaching of the foreign language in all courses described. Even though many teachers and researchers are in favor of the communicative approach according to which the use of the mother tongue should be minimized whereas the use of the target language should be maximized our attempt to integrate translation proved that it can be beneficial for the students. Moreover, as Leonardi (2011: 2) discusses language teachers deliberately choose translation as a teaching method, but, at the same time, translation is a naturally-occurring and cognitive activity for students when learning a foreign language and this cannot be stopped or avoided. Learners use their mother tongue constantly to filter and translate information. Consequently, if we cannot stop learners from translating, then it could be a good idea to teach them how to do it correctly by minimizing interference and making them aware of the fact that there does not always exist a one-to-one correspondence between two languages. *“Translation could be very useful in this respect and if it is employed as the fifth skill along with reading, writing, listening and speaking then it could help learners develop and further strengthen their linguistic, cultural and communicative skills in a*

*foreign language*". As far as translation is concerned, all our samples fall within the category of self-translation where our students tried to translate their own artistic creations, whether it be short stories, articles, poems etc. which expresses their need to communicate their thoughts in a foreign language. Of course all students who attempted something like that have Proficiency or above Proficiency level of English. Out of their narrations to the teacher, what really improved was their lexis in terms of art and their self-esteem really augmented, once they realized what they could achieve in the English language, though they considered it a really strenuous effort.

Taking into account the students' reactions to the whole process one could say that there was a general welcome to innovation and an increasing willingness to participate actively and change learning styles. This process was beneficial both for the students and the teachers as well as both sides complemented each other's knowledge gaps. Fields are not "closed" and collaboration between experts of different domains can be interesting and profitable.

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## Appendix - Sample assignments

### 1) School of Fine Arts. D.A.V.A. A. English Language II

Ευαγγελία Μανέττα Α.Μ. 875

Β' ΕΞΑΜΗΝΟ ΤΕΤΕΦ

ΠΑΝΕΠΙΣΤΗΜΙΟ ΔΥΤΙΚΗΣ ΜΑΚΕΔΟΝΙΑΣ

#### The Gorge with the Moss

In a narrow gorge of the earth, a passage for the wind to nest in caves of rocks, to rest the tidings of valleys in their arms, rejuvenating peasants' lives with the fresh breath of water fairies and the next day the same wind returning to the peasants messages by creatures from other worlds.

A very narrow passage, very close face the rising mountains each other, covered with moss which gurgling water passes through and decorates the moss with dewdrops, the fairies' jewels, even though you may sometimes see a lost ring that has slipped off a hand which was envious of the sparkling light and only a little bridge, no longer than two meters joining the steep rocks, longed to catch it. Below the little bridge a chaos by the watery uproar, a peril howling to throw you down, unwilling to behold this beauty and the bridge so narrow, not even forty centimeters wide, it wasn't built by humans, but by the devil, that's why its name was the Devil's bridge.

Though one man crossed it, but another one didn't follow...  
What path man has treaded and god didn't check, what path god didn't pointed out and man didn't follow...

The lure exerted by this forbidden passage on every man who lives in this region is taken for granted, as is his name, or his gender, his height, his eye colour.

It is his desire to approach the point there where the 'eerie', the unattainable resides... and ,thus, this place always attracts visitors, locals and foreigners alike, even more than those in Theseus' palace in Troezen lying near and whimpering for his wretchedness.

No child plays there,

Wild is Nature, afraid you are, and through her difficult passages you are allowed to enter her body deeper and deeper and become acquainted with her. You must be daring, though, a risk-taker, attracted to the unknown, unable to resist so as to indulge and indulge and indulge in her mounting glamour, always proportional to the danger, always proportional to what you give in order to receive. The terms are clear, obvious before your eyes, you shall retreat, but exactly here you fight against yourself, yourself you measure inch by inch in the same way you measure the ground, for courage or cowardice. Hence, this is the Devil's bridge, you can't explore it unless you explore yourself in every step!!! And surely this is the explanation of the lure it exerts,

You have obtained knowledge of yourself through exploring the Devil's bridge.

I

## Introduction



### 2) School of Fine Arts. D.A.V.A. A. English Language II

The following, has been created as "Creative writing" assignment. The new artist" is an article written by PolyCronis Karachalios that has been published in F magazine on 30 March 2015. The magazine is an electronic magazine that has been created by the 3<sup>rd</sup> drawing workshop of School of fine arts at University of Western Macedonia. <https://www.joomag.com/magazine/f-magazine/0657883001431519909>

## The New artist

My name is "New" and my surname is "Artist" and I would be a liar if I said that I am not showing off, now, being a new artist.

It was not in my intentions to deal with new artists, ever! They are indifferent to me. Especially those who try to be both new and artists, those who try to imitate others (pioneers, and those who are beyond understanding) and stay afar wearing masks holding weapons of a supposed revolution (which will never occur).

Both "new" and "artist" and my whole name is New Artist. Being a new artist firstly, you have the gift of youth against the status quo. Secondly you own the purity against common sense. You will taste the sweet and the bitter side.

As a New Artist, I myself had no purpose to deal with new artist. At least some time ago before I was informed that I had succeeded in the school of Fine Arts, located in Florina and that I will be now one of the new artists. I packed everything in my luggage and whatever I put in was still not enough. Nor did I know anything about the artist of this kind the exiles of the city.



### 3) School of Fine Arts. D.A.V.A. A. English Language IV

#### FIREWORKS

November night. A clear and cold night in the big city. It is her birthday tonight. She is looking out of the big window, as she lays down in the hospital bed. It is a very big window.

"How jolly lucky am I. This is a fine room with a beautiful view. I can see all south London from up here, down to the river Thames and the London Eye. Magnificent".

This has been a quiet day. The doctors came back and forth in her room all the previous week. They have gradually diminished their visits and the nurses keep smiling more and more.

"Is this really a good or a bad sign? Professor M. told me the other day I might go home for Christmas. My tests are good and my condition is showing a considerable improvement. But 'mights' and 'perhapses' are not welcomed. When would it be a final 'will be' for me?"

It is Saturday evening and it is her birthday. Just like many times before. But now it is not the same at all. She will be having a 'party', in this spacious and cold hospital room, by the company of thoughts and memories, along with hopes and wishes. The family photograph, in its shiny frame, being shot some months ago during a wedding party, stands upon the window pane. Far beyond, outside the window, she can see now the glowing 'glass-egg' building in the modern London area. Just like every previous day, the city moves underneath her feet, bursting out with life.

"I wish I could get out".

Travelling car lights are endlessly crossing over the streets.

"I wish I could go for a stroll".

Some people are working in the nearby buildings, some lights are still on.

~ 7 ~

"I wish I could taste the misty air, feel the pulse of the outside world this night".

She is laying down in the hospital bed, on the thirteenth floor, her body in pain, her mind in haze after the heavy medication treatment, her heart beat weak and uneasy.

"I wish I had a rose, a pink rose".

Although she's on her mid forties, her soul feels like a little girl. There are so many things yet to be done. She wants to change many things. She wants to do many other things. She wants to live some more. Years came by so quickly. Time flies. And you have the notion that you have all the time in the world and you keep postponing things, leave them for later. And suddenly, one jolly day, time lapses as you stand frozen before the X-ray tests. No blood is flowing in the veins, as you hopelessly stare to everything transforming around you. Every value reaches another sense of meaning. And then, new horizons gradually emerge, while others totally collapse.

Her thoughts are hovering around the life she has left behind. She wants to leave this place, get back home to sing the Christmas carols with them again. She wants to smell the April roses once more. She wants to dive in the deep blue Aegean waters in the summer. She wants to.

"I can't wait talking to them on the line tonight".

She has hope. Hope is the only consolation. A little icon under her pillow comforts her pain every time she prays for cure. It seems like a sweet burning is healing the inner wound. In her eyes, the warm and friendly image of Jesus appears upon the cold-blue hospital wall, and takes all doubt away. Everything becomes homely warm and in that strange distant place, she is lonely no more. Her vivid hope is making time defrosting little by little.

"I wish I was at home for Christmas. But for now, a glimpse of light and colour should do fine on my birthday evening. Comfort to this gray loneliness".

~ 8 ~

All at once, a flash of light appears in the sky and then another one and another further away catch her eye out of the window. A crunch is heard. Soon after a great commotion begins, with splashes of beautifully coloured lightnings, that gradually fill up the night sky. It seems like a big show is taking place in front of her amazed eyes.

"What a wonderful sight! How is it possible? Am I dreaming or what?"

She pushes the button for the nurse to come.

"What is happening outside?"

These are the festivities taking place this day of November, in memory of a national holiday. It usually lasts until dawn. Well, there are lots of people celebrating out there, without even knowing her existence. But, all the same, she smiles and enjoys it, as if the celebration was intended for her birthday. She is delighted like a child.

"After all, there 'is' a party on tonight for me. Time flies quickly and beautifully. Just like fireworks. And I will get back home for Christmas".

@&@&@&@&@&@&@&@&@&@



"A pair of roses", ink on paper, 2015

#### 4) School of Fine Arts. D.A.V.A. A. English Language IV



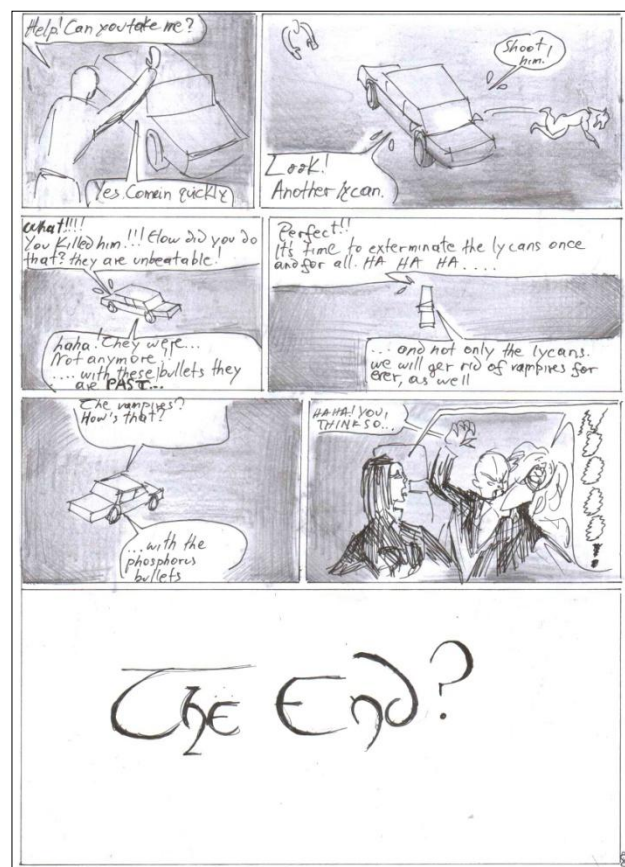
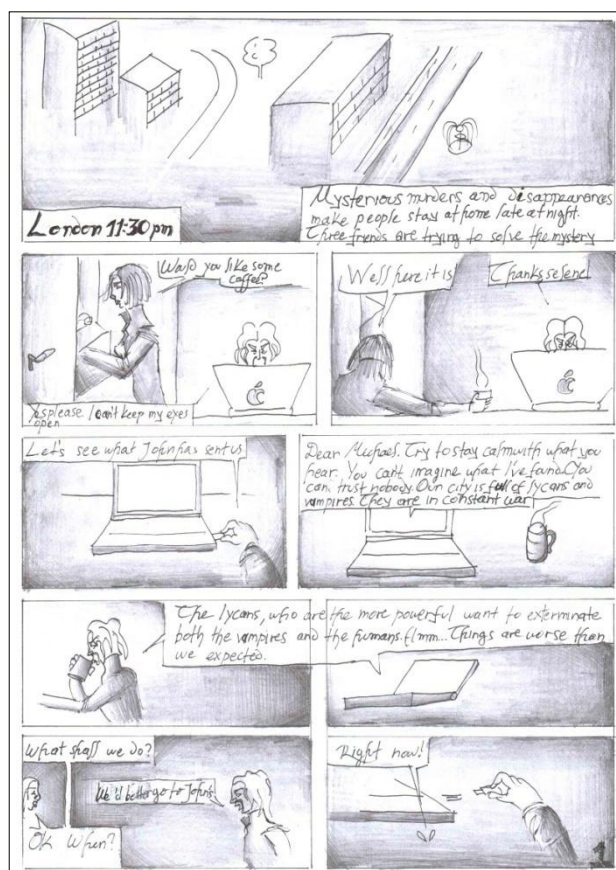
There is music, there are lights, we find ourselves sitting in a British café in a railway in the suburbs of London, it's Sunday... around seven in the afternoon, it is quiet and that's not common for a place like this, you know, it is really busy during the week, there are so many people coming and leaving here every day, the decoration of the café used to be really fancy and bright but now the colors have faded and there is a sense of deterioration in the atmosphere.

Now we can see two girls behind the bar, their names are Maria and Stella, they must be in the second decade of their lives, approximately 25 years old, Maria seems very upset at the moment.





## 5) School of Fine Arts. D.A.V.A. A. English Language IV



### About the Authors

**Sofia CHRISTIDOU** was born and raised in Thessaloniki. She studied English Language and Literature at the Aristotle University of Thessaloniki (AUTH) and was granted a post-graduate degree in Translatology entitled "Language and Communication Sciences in the New Economic Environment" from the Interdisciplinary Programme of Post-graduate Studies of the AUTH. She is an English language teacher with great experience in all levels of public education, professional training and in-service education, and private education, as well. She also is an experienced translator/interpreter and holder of a PhD in Translatology from the Department of Elementary Education of the University of Western Macedonia (UWM) at Florina and the Diploma in Translation of the Institute of Linguists of London. She also holds an Msc in Public Administration with specialization in Educational Administration and another one with specialization in General Education, from the Neapolis University of Pafos. She is a certified speaker of four foreign languages and has specialized in Adult education,

teaching English for special, academic purposes and in the Education of people with learning disabilities and vision impairment. In the past she has taught at the Teaching Centre of the University of Macedonia, Thessaloniki for the departments of Educational and Social Policy / Musical Science and Art, Accounting and Finance, and Applied Informatics. Nowadays she is teaching English at the departments of Mechanical Engineering, Environmental Engineering and Engineering Informatics and Telecommunications at Kozani, along with the department of Applied and Visual Arts at Florina and the Department of Primary Education of the school of Pedagogy, of the UOWM, as a member of the Special Scientific Staff. She has published a Dictionary of Telecommunication Terms (2009) and its revised edition (2015), an academic course book entitled *English for Engineers* (2015), an English- Greek dictionary of Fine Arts Terms (2016), a monograph under the title *History of Translation* (2016) and a treatise under the title *At the crossroads of Translation-Translatology, Linguistics, Terminology and Telecommunications- Interdisciplinary study of Translation* (2016) with Tziolas Publications. Finally, she has participated in many conferences with papers many of which were published in various scientific journals.

**Stavros KAMAROUDIS** was born in Thessaloniki in 1956. His parents were both educators. He performed his general studies at the Experimental School of Thessaloniki where he was taught by brilliant teachers. He continued his studies at the School of Philosophy at the Aristotle University of Thessaloniki and obtained his PhD entitled “The idiom of the Greek island of Samothraki” from the University René Descartes, Paris V in 1983. He has taught at the following universities: Ionian University – Department of Foreign Languages, Translation and Interpreting, University of Ioannina – School of Philosophy, Democritus University of Thrace – Department of Education Sciences in Early Childhood, Aristotle University of Thessaloniki – School of History and Archeology and School of Theology. He has been teaching at the University of Florina in the Department of Primary Education since 1992. He has been Visiting Professor at the University of Sorbonne since 2008. Within the framework of the Erasmus Project he has taught at Mons in Belgium, Granada in Spain, Montpellier in France and Nicosia in Cyprus. He has also been responsible for the organization of the Joint Greek-French Postgraduate Study Programme entitled “Teaching multilingualism and linguistic policies; Language and culture dissemination in multilingual settings” which is a collaboration of the School of Early Childhood Education of the Aristotle University of Thessaloniki and the University of Maine in France since 2006. His interests include: Greek language, didactics, multilingualism, language and literature, Francophonie. Most recent publication: (2015) *Touring languages; the languages of the world and the Greek language*. Thessaloniki: Ant. Stamoulis. He is married to Isabelle Tambrun, modern Greek linguist with whom he has three daughters.