

100% Success in Motivation: Ideal Education or Just Creative Pedagogy?

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Abstract

This article tackles the keystone of any successful education, regardless of the subject, program, school, level of education, age of the learner, etc. Millions of educators, education administrators, and even parents would like to know how to make their educational process and child rearing efforts successful. Finally, the solution is addressed here. The secret of the most effective—100% successful—teaching methodology is uncovered. The article consists of two parts: the first is general, it re-emphasizes the classical approach to ideas related to motivation, and available in literature. The second is specific and scripted in the form of an interview. It discloses the secrets of Creative Pedagogy, famous for its unbelievable rate of success proven at all levels of education. *Warning:* unlike traditional research papers, this article adopted a hybrid written style combining a narration with a live discussion (a dialog). We welcome readers to participate in our dialog!

Keywords: Motivation, Successful education, Education, Creative pedagogy, 100% success, Singapore, Aleinikov, Mavambu, Ndulu, Newness, Novology.

1. Introduction

Humans usually strive for success in everything they undertake in their lives. The know-how, the way to reach the desired outcome, however, still mystifies us all. A substantial number of researchers around the world have looked into the secret to an efficient education and for most of them, motivation has always been at the very top of the list. As a Foreign language educator, I have been interested in this topic to discover how I could better help my students

thrive in their language learning. In this endeavor, I resolved to carry out a conversation with Dr. Andrei G. Aleinikov, the author of over 150 books and articles, the Father of Creative Pedagogy, Creative Linguistics, and ten more other sciences. Our discussion turned into an interview which I have decided to share with the community. Deemed as the fundament of any effective training, motivation is the starting point I re-examine in the first part of this article. Needless to say, motivated trainees will willingly devote time and efforts to their training. However, the main question remains: how to ensure this drive is maintained throughout the instruction period? And this is focus of the first part of the article. In the second part, I explore an interesting, creative keystone of any successful education through my interview with Dr. Aleinikov. The crucial question studied in this section is, “What is the keystone of a successful education?”

2. Motivation: A Good Grounding in Education Success

If we were to be asked, “What is the backbone of a successful education?” Motivation is one of the first things that would come to mind. The latter is fueled, on the one hand, by the desire to obtain something. In this case, we follow a constructive path. We use our potential to the full and we remain focused on our goal to achieve the desired outcome. On the other hand, motivation can also be driven by our fear of losing something, in which case we are in the reactive mode. We give our best to avoid failure or losing what we already possess.

2.1 Definition and Types of Motivation

Before addressing the root of motivation, it is reasonable to start with the definition of this word.

- (1) “Motivation is a desire, feeling that makes a person do something.” (Webster’s American Dictionary. 1999 Edition)
- (2) “Motivation is the state of being motivated. Need or purpose.” (Longman Dictionary of contemporary English, New Edition 1992)
- (3) “Motivation is 1) the reason or reasons one has for acting or behaving in a particular way. 2) The general desire or willingness of someone to do something.” (Google English dictionary provided by Oxford Languages)
- (4) “Motivation is 1) the act or an instance of motivating 2) desire to do; interest or drive 3) incentive or inducement 4) (Psychol) the process that arouses, sustains and regulates human and animal behavior.” (Reverso online dictionary).

In light of all these definitions, it’s stating the obvious to say that all humans have some inducement, desire or feeling that make them do something or make them behave in a certain way. In the prehistoric age, the prevailing manners were simple and genuine. Humans lived of hunting-gathering during this period. They behaved in a certain way to survive. The incentive to their human behavior hinged solely on their survival needs. Probably, the well-known phrase “stick and carrot” was born at that time, and there is a simple common sense in that metaphor: avoiding some punishment (stick) and longing for some rewards (carrot).

2.2 Types of Motivations

Daniel H. Pink, speaking about rewards, reminds of the two Schools of Thought related to motivation: the conventional (working for a compensation) and the unconventional view of the human motivation (working for fun, no special qualifications nor compensation needed). When he describes “the carrots” and sticks” motivation, Pink affirms that societies have operating systems that he likens to the technological device operating systems which need to be upgraded after finding fault with the old model. Following this updating system, the author organizes motivation Drive into three levels that he names respectively: Motivation 1.0 Drive, Motivation 2.0 Drive, and Motivation 2.0+ Drive.

The first pattern, Motivation 1.0 Drive is related to human survival behavior. People had to behave in a certain way to survive. This pattern worked well in the early Middle-Ages when life was unsophisticated. Yet, as life conditions evolved, this survival or biological urge failed to meet the needs of the developing society. It had to be upgraded to the Motivation 2.0 Drive. Because, as Pink puts it, “Humans are more than the sum of biological urges.” And they have formed more complex societies in which they started seeking a different reward while avoiding different types of punishment.

With regard to the next step, in the early 1900s Frederick Taylor developed a skillfully devised program made to run on top of the Motivation 2.0 platform. That is how Motivation 2.0+ Drive, the updated version, emerged. The new motivator 2.0+ places the emphasis on rewarding the good behavior while punishing the bad, in order to improve performance, increase productivity, and encourage excellence. In this new system, workers are rewarded when they do the right work in the right way at the right time, and they are punished when they don't.

In the 1950s, Abraham Maslow questioned the belief that human behavior was like that of a rat, seeking positive incentive and avoiding negative stimuli. Frederick Herzberg proposed two key factors that determine how people fare on their job: the Extrinsic (external) and the Intrinsic (internal) Motivators. Extrinsic Motives such as performance incentives (promotions, pay increase, etc.) are but short-term motivators because people will perform only to get the next raise or promotion. He explains that while unfair salaries may bring wage-earners morale down, increased salaries and other extrinsic motivators don't inevitably make employees give their very best or work harder. Nevertheless, he argues that even if organizations have limited power to motivate workers, they should enable employees to activate their more sustainable motivators, the internal stimulus. Intrinsic factors such as, challenge, job fascination, skills development, etc. answer people's deeply-rooted need for growth and achievement. Herzberg concluded that most performance compensation and incentives are ineffective motivators. Interesting work, challenge, and increased responsibilities are what really motivate people instead.

“Forget praise. Forget punishment. Forget cash. You need to make their jobs more interesting.” Frederick Herzberg (January 2003 issue of *Harvard Business Review*)

Pink tells us that in Motivation 2.0+, Extrinsic Motives are related to remuneration or pay, job

security and working conditions. Workers are dissatisfied when these extrinsic rewards lack, but they are not necessarily satisfied when they have them. Unlike the Extrinsic Motives, the Internal Motivators do increase both satisfaction and performance. They are comprised of work enjoyment, genuine achievement, and personal growth.

When Motivation 2.0+ Drive proved unfit for the modern way Humans organize, a modest amelioration was done to it. In the 1960s, Douglas McGregor applied Maslow's ideas to the business world. He maintained that people have higher drives than the external rewards and punishments. Pink reports that McGregor's writing helped businesses slightly evolve. Companies made modest improvement to Motivation 2.0+ which led to the development of Motivation 2.1. This new motive expanded the extrinsic and the intrinsic motivations. Businesses allowed relaxed dress codes and more flexible schedules, bonuses, incentive plans (Extrinsic motives). Likewise, they looked for ways to grant employees greater autonomy to help them grow (Intrinsic motivators).

So, needless to say that as stated above, the development in general understanding of motivation took place mostly in the work environment, industrial environment, etc. What would be the projection of this understanding to the educational sphere?

2.3 Motivation in Foreign Language Learning

In Foreign Language Learning or in any education, the trainees' motivation is always twofold: the purpose for studying that language or topic on the one hand, and the level of enthusiasm they bring with them on the other. Individuals who take a language class for the love of the associated culture they value or for a career they love, will unquestionably be more motivated than someone compelled to do so. A college student constrained to take a French course only to fulfil a language requirement will be less enthusiastic than an individual who loves France and/or the French speaking world, has a very positive view of the French and/or Francophone culture, and has a particular affinity for French speakers.

2.4 Types of Motivations in Foreign Language Learning

People choose to study a language for several reasons. As indicated above, some do so because they feel a kinship with the speakers of the Target Language as well as the culture related to it. Still others learn a foreign language to fulfill a (college or institution) language requirement to earn an academic degree, for their career or to have more job opportunities and open up to the world.

Researchers and language teachers admit that motivation plays a crucial role in language learning. Robert Gardner's and Wallace Lambert's contribution to this topic, have provided us with an important grounding to apprehend the types of motivations students come with to the language class. These authors proposed two different motivations in Foreign Language Learning: the instrumental and the integrative motivations.

2.5 The Instrumental Motivation and the Integrative Motivation

Gardner and Lambert maintain, for one thing, that instrumental motivation is related to the practical justifications that urge people to learn a foreign language. Getting a bonus or an

increase in salaries or even heightening one's chances to find a desired job, fulfilling a language requirement (for college students), etc. are good examples of this sort of motive. This inducement seems similar to the extrinsic motivation mentioned earlier. For another thing, the integrative motivation refers to the learner's yearning for studying the target language rooted in the kinship they feel with the speakers of the target language and its related culture. Learners with this type of motivation will study the language to get acquainted to the native speakers of the target language and their culture. Integrative motivation is the reasoning behind language learners who study the foreign language because of their love relationship with family members (this is the case of heritage speakers) or girlfriend/boyfriend/partner (need to understand the lover/companion better).

Motivated foreign language trainees will commit their time and whatever is needed to achieve their aim. Nonetheless, being motivated will prove deficient if not maintained. Because, firstly, the excitement of the first days of class may spread to indifferent learners whose inducement will vanish quickly. Secondly, even the self-motivated students may lose their initial drive at some stage of the learning process. So, how do we keep Foreign Language Learners motivated?

2.6 Maintaining Foreign Language Learner's Motivation

Admittedly, Foreign Language Learner's Motivation fluctuates in the course of time. Elaine Horwitz argues that students tend to remain motivated when what's happening in the classroom (the content of the classroom material) matches their goals, and when they have positive feelings about the target language and its speakers. She also points out that when Foreign Language Learners have specific goals instead of general ones, their motivation seems to be stronger.

In order to better serve students, Horwitz urges teachers to develop more specific goals for language learning. Because specific goals in language learning help students focus their efforts and maintain their motivation. Moreover, some students, Horwitz says, do come into the language class with a desire to learn and speak the Target Language but they end up losing their original motivation. Their goal shifts from a real longing to learn the Target Language to mere concerns with the grades and passing an examination.

2.7 Motivation and Achievement in Foreign Language Learning

Motivation is often linked to foreign language success because of the durable dedication required to learn a language. One of the common beliefs is that a language learner must be gifted with special cognitive abilities in order to be successful. However, a number of studies in second language acquisition done by researchers in many parts of the world, as well as, by R.C. Gardner and his colleagues, have proved the contrary. Research has shown time and again that motivation, rather than special cognitive abilities, is a substantial prognosticator of successful language learning.

It is foreseeable to associate motivation with second language achievement. Because motivated trainees will be eager to invest the required time and efforts to learning the language. They will also endeavor to commit to the lifelong learning process needed to

secure their success. This is true especially when they have a specific language learning goal to help them focus their efforts and maintain their motivation.

3. Creative Pedagogy: #1 Key to Success in Any Education

As aforesaid, the second part of this article focuses mostly on Creative Pedagogy. I must admit that I was not aware of this teaching methodology, and I was eager to learn about it. I had never heard about it at the university, or at any workshops, or Webinars I had attended thus far. If this was new and useful to me, I thought and hope it will be new and useful to some of our readers as well. Now, here are my questions to Dr. Andy, as students compassionately call him.

Dr. Anny Mavambu Ndulu (AMN): Dr. Andy, I found out that you created Creative Pedagogy. You said it was (and still is) very successful. It had zero attrition rate. Let us start with this.

Dr. Andy Aleinikov (AA): Thank you for the question, Dr. Mavambu. Yes, zero (0) children and adults left their classroom instruction. This may seem amazing because normally nearly 20% of students are kicked out of the program. In the Alabamian schools, it was about 40%. It is called school dropout rate or attrition rate—names are different, but the idea is that children and adult learners who underperform in school, have to leave (the institution) either willingly or forced to do so by the system. Thank you very much, Professor Mavambu for your wonderful question because this is truly the foundation. Your question aims directly at the root of all problems, at the essence. Lao Tzu, a Chinese philosopher once said, “To see things in the seed, that is genius.” It only means that the genius looks beyond. Many people cannot do it. For us, every child or trainee is the seed. And we have to see something big and beautiful getting out of or developing in this child or trainee. I do see a genius in every Human (child or adult)—maybe that is why there are no dropouts, and the attrition rate is reduced to 0% in Creative Pedagogy.

AMN: Just one vision? Or there is something else?

AA: This opens the path to success. But certainly, there are some more items. The real step to having success in any education is the following: “Subject doesn’t matter. Methodology does.”

I recall one wonderful TV advertisement made by a famous postcard company in which a young lady goes to an old gentleman and says to him, “I’m so glad to see you. I wanted to give you many thanks. I have to tell you one thing. I’ve decided to follow your steps.” The old gentleman sitting in the half-dark room asked, “Do you mean you’ve decided to become a chemist?” And she replied, “No, I’ve decided to become a teacher...!” What a nice video to corroborate my thought! That is exactly what happens in the classroom: Subject doesn’t matter—methodology does. This young lady was probably a student in his class. She must have been very amazed by his ability to get children interested in the subject he was teaching and by the method he used to do it. The teacher found ways to arouse his student’s interest in the subject (chemistry) and in his profession (teaching). That was a charming video advertising postcard-congratulations for teachers. Creative Pedagogy is a unique teaching

methodology, a training at a different level where Students see the HUMAN behind the subject. Here is an obvious truth: trainees follow what they see—not what they hear.-

AMN: I see. “Subject doesn’t matter. Methodology does.” I think the term “methodology” needs explanation for the reader. What do you mean?

AA: Methodology is the sequence of methods, the system of techniques in sequence, in turn, in steps. But the last three phrases (in sequence, in turn, in steps) are the most important terms in this definition. Does it answer your question?

AMN: Yes, it does, thanks. But I was also thinking about motivation. When talking about success in education, it must be admitted that motivation is an Excellent Grounding in Education Success. What do you think about motivation?

AA: That’s a very good question. It is the methodology that has to deal with motivation. Let me digress a little. Recently, I received a letter containing some kind of memoires from one of my former colleagues in the past. Here is a description of his education.

He was born long ago—in 1949. So, his elementary school years were probably in the 50s, I mean the 1950s. He wrote that he attended an English school for his first grade. And their first teacher was a retired Captain of paratroopers. There was military, or a militaristic discipline. Let me state it again—it was an English school, and it was located in England. When some discipline problem arose, the punishment was immediate. The teacher would bend the child over a chair and spank him.

I can see you and the younger generations shout out, “Excuse me-e! This is corporal punishment. We are so far from that now! Corporal punishment is banned.” Yes, it is now. But that was his memoir—his life. Oh, yeah, he explained that since his father had used the same method, there was nothing new in that corporal punishment for him. His next teacher was a horribly looking lady. She was skinny, ugly-looking, and always angry. She hated education, classes, and children. She was punishing all students but a little bit more cruelly. She was punishing them by hitting their little fingers with a ruler. Unbelievable for us now, but this was corporal punishment again.

And the question is wait, wait, wait—we’re talking about motivation—so what was the motivation of children in that class? Let me add that the person who is writing about this, also points out that he got an award from the Queen of England who did it personally because he was such an exceptional successful student with excellent learning ability that he jumped from the first grade to the third skipping the second grade.

Now, we have to talk about this because there was corporal punishment, but he still made it to the number one student in the school. So, how do we motivate our students nowadays? For example, you as a French professor, how can you motivate your students? Corporal punishment is out of the question. Can you talk them into learning French? How do you do that? Can you send them to some single room incarceration (solitary confinement)? You might even think of resorting to the traditional Armed Forces discipline to punish them with forced pushups. Pushup, pushup, pushup, and pushup? It is out of the question of course. So,

what's the motivation then?

Here we are coming to a very interesting bifurcation, the split in the Catastrophe Theory: we have to choose whether we go in one direction, or we go in the other. Tony Robbins, a famous motivator, mentions several Meta Programs within the Neuro-Linguistic Programming (NLP) (maybe seven, I think), and one of them is running either “towards something” or “away from something.” You tend to move either towards something or away from something. He gives a great illustration of this meta-programming in a sales situation. The salesperson or a friend accompanying him to the car dealer store may ask the potential buyer, “Why do you want this car?” And he replies, “Because it is one of the most reliable cars I’ve ever seen.” Obviously, this person moves away from troubles. Another buyer would say, “Oh, I want this car because ladies look at it as a sign of riches.” Evidently, this person moves towards something.

Keeping this analogy in mind, according to this meta-programming, it's evident that some students (children and adults) move away from education/class/program as they see it as punishment or threat of punishment, while others move towards it because they envision rewards, better position, bonuses, etc. through it.

AMN: Hmm, hearing this, for some reasons, makes me think of the well-known stick and carrot behavior inducing method.

AA: Correct. Absolutely right. That is exactly so. In this case, “stick” prompts learners to “move away from something.” And “carrot” causes them to “move towards something.” But the idea is that various people have different metaprogramming (NLP) in their mind, some with a tendency to run away from something and others with a tendency, a preference to move toward something.

Therefore, while motivating somebody with the disposition to “move towards something” a good teacher should say, “You’ll be the best student in the institute, you will graduate from the university with honors, you will be invited to the best companies, you’ll be an engineer, you will be a doctor,” etc. That’s for those who are in the “moving towards something” NLP. And for those who are in the “moving away from something” NLP, parents and grandparents should sometimes say to them, “You will end up in prison, you will die there, criminals will kill you, they will beat you,” or “you will always be a street cleaner,” and so on and so forth. Somebody who is in the “moving away from something” metaprogramming, will be motivated by the threat of punishment (I don’t want to end up like that so, I’d better work hard to avoid it). Therefore, they will need punishing, negative ideas and negative pictures to trigger their motivation, while somebody motivated by carrots needs positive ideas and positive images. But all these individuals come to your classroom as students, and you don’t know who is who: who has this NLP, and who has that one... In this situation, the question is how to motivate them all?

AMN: I totally agree with you, Dr. Andy. The main question is how? What is the major achievement of Creative Pedagogy? And how to do it?

AA: That’s the \$1,000,000,000 question. Here is a little story from the past. My personal situation. I was a 4th year student at the Department of Foreign Languages, Pedagogical

Institute in Volgograd, and I had to go through some training to qualify as a teacher. Some sort of teaching practice or internship in a traditional school. And the first School Principal who met us all (there were several of us) asked, “Which class do you want: the best or the worst class in the school?” I volunteered for the worst. I don’t know why, but I asked for the worst because it was a personal challenge. Anyone can work with the best, but how do you motivate the worst? To tell you the truth, it was scary, but I managed in all the cases. And I learned a lot. No wonder when I began to work as a professional teacher later, there was no problem for me in any class. After my Ph.D. graduation, I was asked to teach at the Institute of Foreign Languages, which later turned into a university. I worked there as a full-time professor. And for my Doctor of Sciences dissertation (this is the postdoctoral level, above the PhD level), I developed my own field of research—Creative Linguistics, which spread to Creative Pedagogy later.

But the most interesting thing is that, many years later, I was asked nearly the same question. I was introduced to the Principal of the Jiemin Elementary School in Singapore by the Ministry for Education representative, and at the meeting she very politely asked, “Dr. Andy, do you work ONLY with gifted children or with ALL?” There was definitely a hidden hope in the question, and I said, “Certainly, with all.” Well, the next morning, they selected 13 worst students out of 1200 that teachers and administrators characterized as “incorrigible and doomed to fail.” Commonly known in America as “at-risk students.” Still, 2 ½ days later it was a total success, and a few months later these seemingly “doomed to fail” students passed all Government Exams. This 100% success was corroborated by Ministry for Education of Singapore (see details at https://www.youtube.com/watch?v=RcZTJZLL_aI).

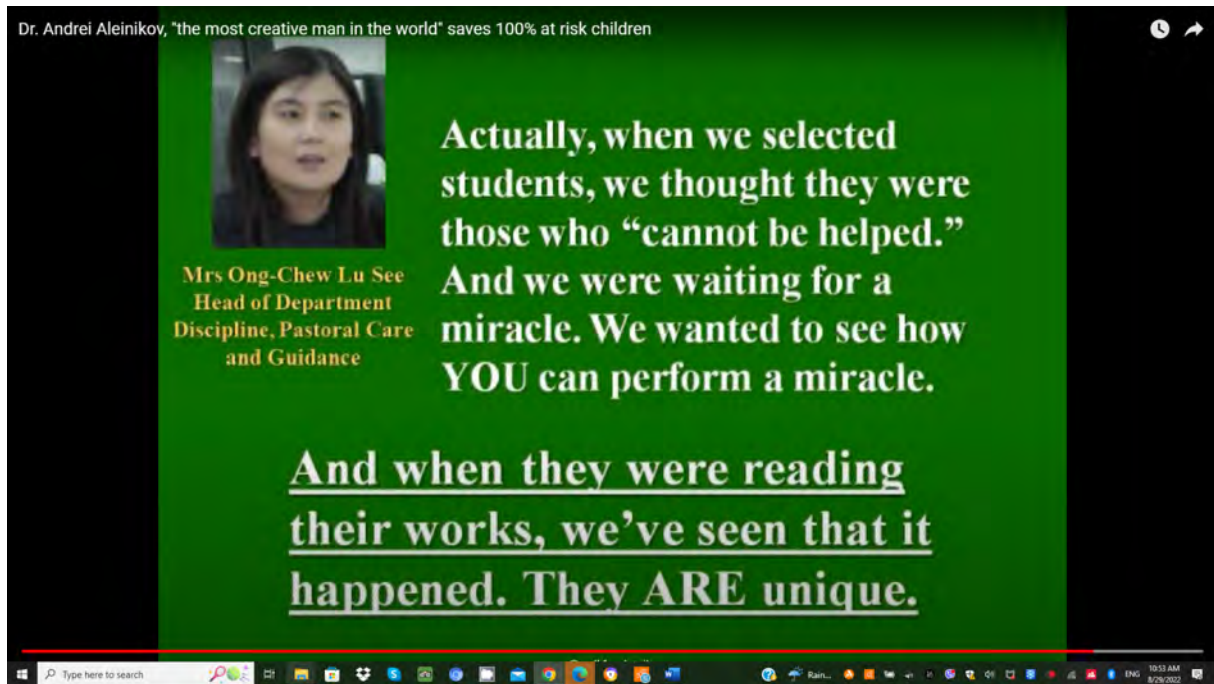
AMN: Could you stop for a second please, Dr. Andy? You have just said that the 100% success in this class of 13 students was confirmed objectively by other people including yourself. Would you mind supplying more details about this please?

AA: Certainly. I am glad you asked. Your request for details regarding this 2 ½ days event with an incredible outcome is what one of the reviewers compares to the “Damascus Road experience,” a very complimentary comparison.

AMN: Dr. Andy, is this in connection with the Bible story? I know that the “Damascus Road experience” refers to Saul of Tarsus conversion to Christianity. He was on his way to Damascus to persecute Christians (the church of Christ’s members) when he met with Jesus Christ who assigned him a different mission. He was converted from Saul of Tarsus, the persecutor of Jesus Christ’s church members, to the Apostle Paul, a fervent follower of Christ. He wrote a couple of books in the New Testament of the Bible.

AA: Correct. But even if it is a flattering comparison, we have to point out that Jesus Christ is a deity. He probably did not use any methodology, and his results are deemed a miracle. On the contrary, the successful “miraculous” outcome achieved in Singapore would not have been possible without the application of the New Methodologies. In actual fact, we described and applied the Creative Pedagogy and the Genius Education Methodologies step by step to accomplish these results. And here is what the School Administrators (Head of the School Department, Discipline, Pastoral Care and Guidance, who observed the training together with

the Principal, Vice Principal, and other educators) said about this event:



It is worth noting that these methodologies (Creative Pedagogy and the Genius Education Methodology) are available to all the public and keep out of any religious confession. In this Singapore class for example, the pupils were from four ethnic groups (Chinese, Malay, Indian, Japan) and their religious affiliation was unspecified. We thank the reviewer for the comparison with the Apostle Paul from the Bible. However, these methodologies are to be applied without any religious or ethnic restriction.

Moreover, Teachers are happy when they are entrusted with using “miracle” generating methods to reach outstanding results and so are parents as well. For instance, 18 months after the event during an interview, one of the 13 students reported his parents’ observation, “You literally changed in one day! Is Dr. Andy a magician?” When they saw this positive change in their children, the happy parents were buying gifts (bicycles and games) for them. Obviously, everybody was delighted, notably the saved at-risk children.

AMN: Hmm, and with regards to evaluation, can you talk about the way the improvement of these 13 children evaluated?

AA: Certainly. As I said earlier, they were evaluated by teachers, parents and officially by the Ministry for Education. The slide below pulled from the presentation that is available on the web offers a good summation and example of the outcome. The link is provided above (in this article) for inquisitive readers desiring more details about how students’ shift in attitude from all negative to all positive, from disinterest to interest and from unenthusiastic to eager is the keystone to their success.

Dr. Andrei Aleinikov, "the most creative man in the world" saves 100% at risk children

Results

- The efficiency of the GEM was checked, described, and published by a representative of the Singapore Ministry of Education who interviewed children 18 months later:
 1. All 13 students that had been earlier preselected as "doomed to fail" successfully passed all academic exams. They had 52 chances to fail (4 exams x 13), but they failed none (100% success)
 2. All students moved to the next academic level (twelve went to public schools, and one preferred a technical school)
 3. When interviewed, students attributed their success to Dr. Aleinikov's short class.
- Teachers and parents considered the results of the pedagogical intervention "a miracle" (Ramos, 2003).

AMN: Okay, thanks. But what about the methods Dr. Andy? Could you give a detailed account of the methodology you used please?

AA: Anny, this would require a book—definitely more than the size of an article allows. However, the methods are described in many of my previous publications such as the following to name only a few: *Mega-Creator: From Creativity to Kilo-, Mega-, Giga-, and Infī-Creativity*, MIMII, Montgomery, (1999); *MegaCreativity: Five Steps to Thinking Like a Genius*. Walking Stick Press, Cincinnati, OH, 2001, reprinted as *MegaCreativity: 5 Steps to Thinking Like a Genius*. John Wiley and Sons, Singapore, 2003—a bestseller in Asia. As well as at a hundred articles with the titles like "Openness! It's that simple!" in *Teaching for Success*; "Super-effective communication: The Blue ribbon class" in *Alabama English*.

For that matter, here is a list of methods from the book mentioned above. They are all available to the public and published in 13 languages and 9 countries:

Creative Metapedagogy

Three Level Methodology

Object Oriented Methods (OOM)

- Morphological Analysis + BAMMA-Brain Attack
- Multiplied by Morphological Analysis + OML-
- Object Matrix Leap*
- Focal Object
- Fantastic Analogy
- Personal Analogy
- Symbolic Analogy
- Title + Non-Scientific Cut
- Check List
- Semiotic Modeling
- Dynamization
- Vitalization...

System

Function
Substance
Structure

Subject Oriented Methods-Open (SOM-o)

- Method of Paradox Pedagogic Inversion (MPPI)
- Method of Extra Difficulties (MED)
- Method of Time Limitations (MTL)
- Method of Space Limitations (MSL)
- Method of Substance Limitations (MSbL)
- Method of Stupid Limitations (MStL)
- Method of Extra Variants (MEV)
- Method of Dramatization (MD)
- Method of Absurd (MA)
- Method of Unexpected Prohibitions (MUP)
- Method of Insufficient Information (MII)
- Method of Excessive Information (MEI)...

Subject Oriented Methods-Closed (SOM-c)

- Omitation-Universal Method of Creativity Formation
- Method of Highest (Genius) Orientation-MH(G)O
- Method of Applied Non-verbal Dominance-MANDO...

* Undefined methods were developed by the author

Andrei G. Aleinikov, Ph.D. © 1996 MIMII, Venturist, Inc.

AMN: Excellent. Now let's get back to motivation.

AA: Yes. If, for example, teachers label students as being “disinterested in learning”, which you call “unmotivated,” then manifestly, these teachers also do not know that there is one basic reason for motivation—just one. Guess which is it?

AMN: I'm not sure which one it could be. I'm confused because you said one basic reason for motivation—it does seem so fundamental yet, it's deep. Maybe students have to be self-motivated somehow?

AA: Yes. There are self-motivated students. In psychology this is called “intrinsic motivation.” Opposed to this concept is “extrinsic motivation” when the person is motivated by somebody or something else from the outside world, just like the paratrooper Captain's story mentioned previously. He was definitely using a method that would motivate pupils extrinsically—he was motivating pupils by means of punishment. Likewise, the next teacher who used the ruler in my friend's story also resorted to punishment and pain to motivate students. In addition to punishment, dangling the threat of punishment serves the same purpose as well. Fear can be a motivator for some people to help them to move up.

But there must be something else, something so basic, so natural, so intrinsically natural that even those who are afraid or scared, would react to.

AMN: What is it, Dr. Andy? Could you please specify?

AA: It is interest.

AMN: What do you mean, Dr. Andy? They should be interested in the subject?

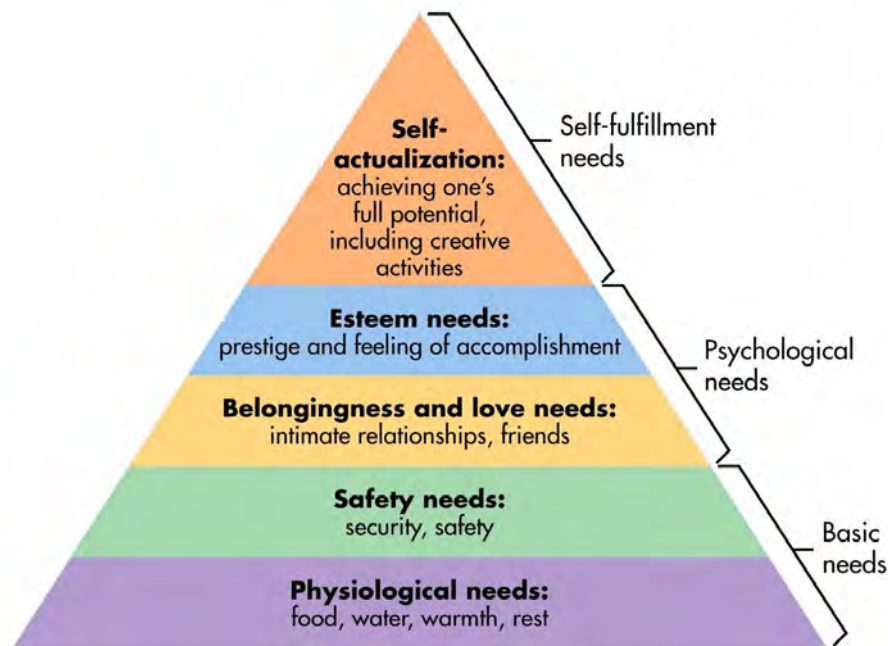
AA: Yes, they should be interested in the subject... and in the class... and in the class teaching... and in the behavior of the teacher. Because some of them may become teachers in the future.

AMN: Indeed, they should be interested. But how, Dr. Andy? How do we create this interest to make it happen?

AA: Well, let me tell you my personal story about that. I was a young professor of foreign language, and I was given the task of teaching the following subject: Theoretical Grammar and the History of the English language. As you understand, it is NOT a funny subject—very serious. During my first class (I was transferred during the second semester of the academic year), I gave students a little survey about the course, and here is what they wrote in the survey, “it is the most boring subject,” “absolutely not necessary for education,” and “it should be kicked out of the curriculum.” Sarcastically, I said to myself, “What a very kind welcome message to the new professor!” Please pay attention to the following situation I was faced with:

- There was no way to send them to a sergeant (they were all officers and their ranks ranged from captain to lieutenant colonel),
- There was no way to “make them do pushups” because I, myself, was a major. (My military rank was lower than that of the lieutenant colonel),
- There was no way to go and complain to my Department Chair because it was my first class.

So, I went back home, gathered my thoughts on what to do. And while sitting in my deep thoughts, I noticed that my hands naturally and automatically clinched fingers together. Eure-e-e-ka! I shouted just like the famous Archimedes (luckily, unlike him, I had my clothes on, I did not jump out of the bathtub, and did not run undressed in the street). What was the idea? I will base my argument on Abraham Maslow’s famous Pyramid of Needs here. His hierarchy of Needs places creativity at the top level.



Exactly like fingers go one over the other, from one hand to the other, there should be two trends—one is creativity methods and techniques, and the other is the subject—Theoretical Grammar and the History of English. Blending creative thinking with the educational subject. That was the birth point and the birthday of Creative Pedagogy.

AMN: Ha ha ha! That's funny. Dr. Andy, I am laughing because I had a moment like that, when I found the way to deal with my students' conduct in one class.

AA: I am glad you have had this experience. In creativity literature, it is called "the Aha-moment," and there may be a "5-volt Aha" and a "5000-volt Aha." In my training class with the Alabama Power managers, one attendee experienced a 5000-volt Aha, but this is a different story. The main thing here is that we—creative people—know how it feels. It is an amazing sensation. This is the feeling of discovery. A very positive feeling!

But tell me about your story first. Could you share?

AMN: Oh, it happened in a French class. Three years ago, I moved from one duty station to a new one to teach French. During my first orientation week, I conducted class observations to get acquainted with my new teaching environment. While I was doing just that, I noticed that students were using foul language in class during class time. This troubled me a great deal. All the students and instructors were men and there were no women in those classes. Instructors ignored the foul language; they didn't seem to be disturbed by that at all. My presence there as a female instructor did not affect them nor did it prompt them to be considerate enough to change their daily routine.

They were informed that I was the new instructor. During the breaks, I would share my concern with the colleague I was observing and ask why he tolerated that behavior. On many

occasions, I would be given the same response, “I tried when I first got here but to no avail”—they explained. When my supervisor asked me how my observations were coming along, I told him that I had been particularly concerned about the constant use of filthy language during class time. I inquired about a solution, a way to overcome what seemed to be a challenge for me. He indicated that all students were briefed and asked to refrain from using repulsive language. Still, they continued to do so.

Identifying the triggers was quite an effortless task since they were all Service Men. Echoing my colleagues and supervisor, I figured this habit must have come from their “military culture.” I was at a complete loss for words and frightened as I pictured myself, alone in the classroom being constantly verbally abused on a daily basis. Helpless, I started thinking of a solution. I decided to open up to my students. I informed them that I practice Christianity and moreover, in my cultural background, the use of foul language is prohibited, especially in communication situations involving men and women. I explained that I feel uncomfortable and offended when such language is used in my presence. Hearing this, my students pointed out that they would not be contemptuous willingly. It is a habit they have difficulty controlling because it is part of their “military culture.”

My first hour experience, right after we had that conversation was excellent. I was extremely pleased, thinking they understood my concern, now I could focus on teaching French. No later than the end of that hour’s break did I realize that it was all a mirage or a wishful thinking because as they were coming back into the classroom, they started storming obscenity because they thought I was gone. There I stood, in disbelief! Was I dreaming at that very moment or have I just been dreaming throughout the first hour? Speechless, I looked at them as they sat down. Some of them were apologetic, others thought and mumbled, “You just have to get accustomed to the “Military Culture.” One of them even suggested we were having a “cultural clash.” I had to move on with the lesson I had planned but it was obvious to them that I was anything but happy. The class leader came to see me after class and apologized promising they would get better.

Knowing that everybody deserves grace, I decided to give them a short grace period for them to adjust. Since some of them “could not” practically produce a sentence without uttering an obscenity, they were resolved to avoid speaking in class. I pointed out to them that it was a language class and I absolutely needed them to speak French without swearing.

Despite my desperation, I knew I could not adapt myself to this “filthy language culture.” I had to find a way to help my students break their bad habit, but I didn’t have the slightest idea as to where to start. I said to myself, I tried the logical and normal way, yet it proved ineffective. I had to turn to a different method. My first reflex was the common 21-90 rule used to build a habit (cf. Maxwell Maltz). This method stipulates that if an individual sets a goal and commits to it for 21 straight days, it will become a habit. And after having established that habit in three weeks, it must be carried on for ninety additional days to build a lifestyle out of the created habit. However, considering the fact that this was far from a personal commitment on my students’ part, it would be another recipe for a second fiasco. I needed to find a radical way to help them. This is when the idea of a whistle emerged. That

was my “Aha! Moment.” I decided to go to the Dick’s Sporting Goods Store and purchase a Referee Whistle.

The following day, before going into my classroom, I informed my supervisor of what I had planned to do. He only smiled and wished me good luck. Although researchers suggest that breaking a habit can take from 18 to 254 days, I was eager to try it at any cost. I wore the whistle around my neck and went to class. As soon as I got into the classroom, I barely had time to greet them in French and put the documents I had on my desk that they said to me, “Madame, what’s that?”—pointing to my whistle. I asked, “Where?” They said, “Around your neck.” I replied, “Oh, you noticed! It’s a whistle.” They said, “We know, it’s a whistle but why do you have it with you?” I said, “I’m glad you asked. I am going to be using it to help you break the bad habit of using foul language during class time.” They were all quiet now, looking at me. I continued, “Every single time I hear someone spit out obscenity, I am going to blow the whistle as hard as I can to help you feel what it does to my ears. And what’s more, the entire building will know that you are breaking classroom rules because when you curse, they don’t hear you and they are unaware of it. Your misconduct will be on display for all to know.” I had said this with an expressionless face. They told me that I could not do so. I pretended I did not hear that comment. I knew they were going to verify if I would really keep my words.

I started my lesson. They were very quiet. A few minutes later, one of them went there, as they were working on a pair activity. I stood in front of all of them with a poker face again and I blew the whistle as hard as I could. Non-stop for a few seconds. They were all covering their ears with their hands saying, “Uh! Uh!” I asked what the matter was, and one of them said, “Madame, we are all really going to become deaf before this French program is over.” To which I replied, “You don’t have to. It’s a choice you need to make. Either you cease using foul language during class time or the whistle.” I whistled three or four times during that hour and as soon as it was break time, they all rushed out of the classroom. That was my last hour for that day. I collected my belongings and went back to my office. While they were on break, their other comrades from the other sections asked them what that acute noise they had heard was. I could hear them recount the story as I walked by heading to my office. I could also hear the other students laugh.

The day after, I went to class, faithfully wearing my whistle as the day before. They were exceptionally calm. Most of them avoided speaking. I had to force them when it was their turn to participate. I blew the whistle four times during the 2 hours. I thought things were going smoothly when it all shifted on day three. Just as on day two, I only blew the whistle twice during the first hour. I stayed in the classroom during the 10 minutes break. As they were coming in, those who were still by the door who could not see me, went back to their former habit using filthy language again. As soon as I heard it, the whistle resounded. I blew it so loudly that since the classroom door was still open, everybody in the building heard it.

At the end of that hour, my supervisor was standing by the door. He waited the class to be over and he came in while students were still in class with me to tell me that I had to stop using the whistle “for safety reasons.” The security personnel “had told him the whistle sound

could be confused with the fire/smoke detector alarm.” My students were very happy to hear that, while I was absolutely frustrated. They were leaving the classroom with sighs of relief and laughter. I collected my personal effects and went to my office, unable to concentrate. It’s stating the evidence to say that my day ended poorly. That evening, I decided that if they ever spit out profanity while I was in class, I would walk out of the classroom, but before I do so, I would tell them that I had come to their institution to teach French and not to learn how to become vulgar. So, when they would be ready to learn French, they could come and call me back to class. If they were not ready, there was no need to bother.

On day four, after that heavy day, there was no whistle, but students could still feel the tension. I had put on an unexpressive face, no smiles, I only spoke when necessary. They were all quiet. The class leader said, “Madame, we are sorry. We promise to do our best not to offend you but please be patient with us. We will get better.” And they did. From that day on, they were monitoring/keeping each other in check. When someone cursed, the others would say to him, “*Pas de gros mots en classe!*”—that is to say, “No bad words in class!” And that is how it was till the end of the program. Every cloud has a silver lining. If my supervisor didn’t “humiliate” me in front of my students, I might have never overcome that challenge.

Nonetheless, the whistle message was passed on to the next class. Because on the one hand, my students shared it with the incoming students. On the other hand, their Gunnery Sergeant ensured he mentioned it during the briefing to the new students. I never needed to bring the whistle or to tell my new students about it. I only told them on day one how sensitive I was to profanity, and I emphasized it was proscribed in my culture.

The new class was very considerate. I was not aware of their contact with my former students, nor did I know about their Gunnery Sergeant’s briefing. Two weeks before the end of the new class, students were working on a speaking activity. I noticed that two students kept laughing discretely when I was helping other students. Since there was no laughing matter or jokes, I turned to them and asked, “Would you mind sharing with all of us what is so funny so we can laugh with you?” One of the two students involved in the incident said, “No Madame.” My inquisitive look meant “why not?” to the student who was prompted to say, “If we told you, you would bring your whistle back” and they all laughed loudly. Astounded, my jaw dropped as I asked in a soft voice, “Who told you about the whistle? How do you know about it?” They kept laughing loudly, and another student told me that my former students had told them about it and even their Gunnery Sergeant had mentioned it at the week zero briefing to be mindful of their language.

AA: Had you shared this story with me before the incident, I would have given you an even better idea. I would have suggested you avoid punishing all your students while only one of them misbehaved. You should have waited a few minutes after the profanity was uttered. And then, you would have walked slowly behind the un-expecting student to blow the whistle in his ear as hard as you could to ensure he really hears it.

AMN: Ha, ha, ha! What a better idea! Had I known it before... Finally, the short-lived whistle story has had a long-lasting effect on how to break the bad habit of using foul language.

AA: Dr. Mavambu, congratulations! Returning to our sheep, your story is a perfect example of how you should behave. You found a way out—I would emphasize that you found a creative way to get you out of a difficult situation.

Now, let's analyze it. Do you remember our discussion about the so-called extrinsic and intrinsic motivation? I am sure you tried to talk them into avoiding punishment. You tried to get them move away from their bad habit and induce their extrinsic motivation. Right?

AMN: Right.

AA: But that did not work.

Let's go even deeper to discuss the core reason at the root of this behavior. In the past, these students of yours were used to utilizing foul language to relieve the pain they felt, expressing their emotions in this manner. In science it is called Allochezia—relieving physical or emotional pain by using foul language. Then, they got accustomed to it—it became a symbol of their “macho/male chauvinism.” They started to use this bad habit in any situation regardless of the location where they happened to be, even in the classroom. In this classroom case, they used it habitually (I wonder whether it was not done with some hidden purpose). By doing this, they showed that they didn't care about the educational situation, they didn't care about the professor (a person with a higher position around—not their peers), nor did they care about the presence of a female around them (not only males). I would also suspect some of them were playing “macho” games—given that they were challenging a female professor because this is obviously verbal abuse. They may have tried to force their instructor to get embarrassed, to give up (chicken out), to close her ears, or even to behave like a young lady and leave the classroom. They would have laughed, had you fallen for it. Pseudo-heroes! Male games, this reminds me of the male dominance portrayed in Eric Berne's book about Games—*People that Play Games, Games that People Play*.

As for you, their behavior seemed to be out of the ordinary (low culture), and you managed to find an “out of the box” way to deal with it. You found a way of pressing on their emotions when they used the foul language to press on yours. Using the boxing metaphor, I can say that they used jabs to knock you, and you responded with a hook to the ear to knock them back. They saw a bifurcation:

- Either you leave the classroom (give up) and show your weakness, (They win! Games!)
- Or you begin to use the same language, (They also win! Because you followed them, you accepted their culture—THEY TAUGHT YOU, NOT YOU—THEM. From purity, they converted you to foulness/dirt. Male dominance!).

However, you vigorously rejected their bifurcation by offering another one:

- Use the foul language, get punished instantly—and stop using it.
- Continue to use the foul language and be persistently punished.

The rule of second weapon!!! You utilized an innovative way to respond with the whistle! The whistle is not a flute, it is not a tube, not even a saxophone, nor a horn—it's not a

musical instrument, it's not something pleasant. It is a whistle, similar to what referees use in sports, or what the policemen utilize to maintain public order. The whistle is associated with breaking rules. Be it in sports or with Law enforcement officers, the correlation is straightforward and unequivocal. When your students do something bad, you whistle because they break the rules of communication in the cultural society. They hurt your feelings, you hurt theirs in response. Sharp, painful, immediate, emotions payback. You cannot kick them physically, you cannot punish them with fines or red card, you cannot make them do pushups and so on, and so forth. You preferred not to send them to their Gunnery Sergeant because they had told you, their Gunny engages in the same language when addressing them. Helpless, you turned to the same type of weapon (hearing pain) to use against them. Unknowingly, you resorted to the so-called rule of second weapon.

AMN: Could you please explain what this second weapon rule is about?

AA: The second weapon rule refers to a specific rule in law enforcement. When police officers (or military personnel) fight against a hooligan armed with a knife, the policeman has to take out a pistol. If the gangster or rebel has a pistol, then the policeman (or military person) can pull out the submachine gun or even the machine gun. If the rebels have machine guns, then the armed forces can use armored personnel vehicles (APV) against them, and so on and so forth. The second weapon is the next grade weapon.

So, going back to your story, when your students used words (speech) to abuse your feelings, you, in turn utilized a whistle (second weapon) in your attempt to restore order. This extra tool inflicts unendurable pain (heavy feelings, unpleasant feelings) lasting only a few seconds but that reminds them of their bad behavior. As a result, your CREATIVE APPROACH (unexpected, unusual for a classroom environment) worked out and won!!! Still, going back to motivation, was it an intrinsic motivation or extrinsic motivation?

AMN: Demotivation shall I say in this case? Ha ha ha. Well, it's extrinsic because (the use of) my whistle was supposed to discourage them to use profanities. Stopping their bad behavior was not personally rewarding to them, it was a "willful misconduct" I think.

AA: Right, but how to make it intrinsic? Creative Pedagogy talks about a different type of motivation. I'm talking about creating interest. What do you think is so basic, so fundamental in human behavior that creates interest?

AMN: I am not sure. I don't know what does, Dr. Andy.

AA: What creates interest in real life (going down to physiology, to elementary psychology)? It's what happens when an individual is interested in another individual. Just like what happens when a man is interested in a woman or vice versa. That's what makes the interested person turn his/her head to look at the individual they're interested in. Likewise, if somebody decides to take dancing classes, what makes them go to those classes is what creates interest in real life. So, what, then, is the basic concept of making people interested?

AMN: Dr. Andy, I am still at a loss. Give me a hint.

AA: OK, here's a hint for you. Two men are standing on a street corner, and they see a pretty

lady in a red dress with high heels on and a white hat walking nearby. What do you think these men will obviously do?

AMN: They will probably turn their heads to admire or look at her.

AA: Yes, that's correct! So, their heads turn, but imagine if the lady didn't walk nearby, would they have their heads turn? No. So the question is what made them consciously or subconsciously move their heads? Here is another case: a hunter goes hunting through the jungle. The expected vegetation in the jungle such as grass, leaves, branches, trees etc. will not catch his attention or make him turn his head. But if a snake appears suddenly on his right or left, he will definitely turn his head. What made him turn his head at that very instant?

AMN: Dr. Andy, I'm still clueless. The cat's got my tongue.

AA: OK, in one case it's a snake, in the other case it's a lady in red with high heels on. It is newness. The hunter is going through the jungle, and nothing changes: the same trees, the same leaves, and all of a sudden—boom—movement on his right or left. Following his instinct, his eyes and his head turn automatically, instantly. It is newness, something new. It may be a danger (snake), it may be something pleasant (a pretty lady), but it's newness in both cases. In the jungle, it might be a tiger or who knows what, but this movement pops them out of the background of still leaves. If the snake remained still, there wouldn't have been any movement in both ends. The snake's move brought about the hunter's eyes to turn and spot that movement.

Newness is the result of change. The snake changed its position, the new movement was registered by side view, and the hunter's head turns to Concentrate, to Focus on this newness. The same thing took place on the street corner. The newness of the red dress made the two men's heads turn. They stood on the street corner, place of random encounters and discussions, and a suitable location to chat about this and that. Nothing special was going on when all of a sudden, boom—a red dress appears nearby. It's NEWNESS that made them turn their heads.

AMN: Dr. Andy, it is very interesting to see how such basic human behaviors creates interest. But what is the implication of this concept for education? How can this be applied to education?

AA: I am glad you called it basic. It is really elementary, but now, instead of calling "Lust" (for the street corner males) or "Hunter's Instinct" (for the hunter), we'll use the right word, the right term, the right concept and call it: "newness." Consequently, from here on, everything in our vision changes. If newness is at the foundation, at the basis of things, then the teacher has to create some newness for students to be interested, like the heads of the two men and that of the hunter.

If there is not enough newness, class will seem to be boring, and students will not want to study. Boredom, the killer of attention, is the other side of fun. When there's insufficient newness, people get bored. When there is one and the very same picture, or the same tone of voice (monotonous speech), or even the same repetitious movement, it's boring, and people

fall asleep. Absence of newness is sameness: same, same, same...

AMN: All right. I like this concept! “Newness!” But there’s also sameness. I’d like to discuss these two concepts in depth, as a matter of fact, opposing them: sameness versus newness. But this will be for another conversation. How do I apply this in my class, Dr. Andy? Do I have to introduce a new topic, a new subject to discuss every hour? Everyday? All the time? How many times can new topics be introduced on a daily basis for intensive classes that last 6 hours a day? What about the memorization process that requires repetition, especially in language learning? As far as I know, my students must have the opportunity and enough time to talk about the new topic I bring to my language class to ensure the concept is grasped.

AA: Correct, but unlike TV and computer flicking where screens are changed every 2-3 seconds, topics should not be changed that often. Let us admit, our modern students are NOT the ones from the last centuries, where the teacher was the only NEWNESS generator. Students got accustomed to flicking screens, to new images, new sounds, and new words—always. Can a teacher create newness in that tempo? Doubtful. So, students will get bored. The new topic matters, but there’s also teacher’s behavior that can be new to them. Twists in conversation create newness. Interesting twists become NEW, and thereby generating interest.

Going back to your experience, why did your students ask about the whistle when they saw it on your neck? Newness!!! You did not have a whistle before, but suddenly you came with the whistle. And this newness (new object—strange for educational environment) Rose Their Interest. As a result, they asked!!!

Well, let me give you an example from the past to illustrate this point. There was one College in West Virginia. The college was plainly and obviously dying. From 9,000 students a year, it went down—first to 5,000, then to 3,000. This was definitely an indication that the school was heading in the wrong direction. It was actually Davis and Elkins College, and I described this case in my book *Mega-Creator: From Creativity to Mega-, Giga- and Infi-creativity* (Aleinikov 1999), but I’ll give you a brief summation in here. The question for the College leadership was what to do because the fees that students were paying were becoming deficient to pay the professors’ salaries. So, the question was how to rescue the college? They invited two people: Dr. Gerard Puccio, Creativity Department Head of Buffalo State College (NY University) and he invited me as a specialist in helping instructors become creative. I lived in Alabama at that time. We were able to salvage this College, and here’s an episode for illustration. I was teaching professors how to be innovative in the classroom. I asked them to describe all the events of an ordinary class day. For example, you get into the classroom, you go to your teacher’s desk—let’s make a matrix of these events... and you finally exit the room at the end of the class. Then I asked, how many ways of entering the room they knew. There was silence, a long silence in the class of professors... and then one lady from the back of the room said, “22.” Everybody looked at her in disbelief, like WHAT??? She repeated, “22”. They were surprised. What do you mean? We enter the room, we get to our desks, we take attendance, and that is it. “What do you mean—22?” I had to defend the creative teacher. Okay, I said—22 modes of entering the room. How can it work in creating interest? What do

you think will happen? Let's say, it is break time, students are all noisy, rowdy, jumping all over, and they don't care about the next lesson. But, all of a sudden, the door swings opens and yet, there's no teacher. Pause. Yeah-yeah, they'll think, probably he/she's talking to somebody in the hallway... and then the foot appears at the door. Just a foot and then, after the foot hanging in the air for 3 seconds, the instructor comes in, and she starts the lesson. The next day, they will be there sitting, chatting, and none of them cares much as usual. Then, the bell rings, the door opens and again nobody comes in. Students turn their heads on the moving door (newness) and they are watching what's happening. Slowly, very slowly there's a tip of an umbrella that appears and disappears, then appears again. This umbrella creates newness, and so does its forward and backward movement (double newness created). The whole class remains silent, students become curious to see what's going to happen while obviously expecting something out of the ordinary. Then the entire umbrella appears, and next comes the teacher. And she opens the umbrella, click (strange sound in the class), and they ask, what is the umbrella for? But just between you and me: **THEY ASK**. Interested? Why are they asking? I am sure, an umbrella can be attached to ANY subject, so she starts the lesson. Now, here is a control question, what do you think will happen the third time her lesson is in the schedule? Students are smart. You're right—they will all be sitting like kids, at the edges of their seats, and quietly watching the door and guessing, what the hell is coming in this time.

Why is that? They'll be expecting newness. They are interested!!! Forget about what we think is normal or traditional. Usual means are boring. Traditional means are boring. Normal means are also boring. Every day the same, it is so boring! They know the classroom daily routine course of events by heart. They know everything because it is predictable. So, it's boring. There is nothing to pay attention to!

AMN: Yes, I understand. I totally agree with you, Dr. Andy. But how can the teacher increase the amount of newness? Please, tell me more about this newness creation. I would like to know more about that because it's a very interesting concept. Of course, creative teachers are creative, and that's why they create new approaches, new twists but it still remains or ends up becoming a usual educational creativity in some way. How do I make my teaching so innovative, so interesting, that my students will be interested all the time?

AA: Yes, Anny. You touched three issues in your questions. When you ask **HOW** to increase your creativity, the answer is clear. People can be less creative or more creative, up to the level of natural genius. Some individuals are naturally creative, predisposed either by their genetics or by their upbringing. When I say "naturally," I also mean not a single one of them knows how it happens. Let's say this "natural creativity" is the innate abilities that creative teachers, engineers, artists, actors, and leaders have in common. But creativity can also be learned/acquired. So, a trained person would easily overcome the levels of those with "natural creativity" just like a trained weightlifter would defeat a naturally strong person. Or an athlete who studied martial arts will easily rise above a street hooligan. How does one become more creative? By learning and practicing creativity methods and techniques—some researchers say there are 500 of them, and yet others say, 5000. I personally like to double or triple students' creativity in five minutes. And there are already methods that lead to

KiloCreativity ($\times 1000$), MegaCreativity ($\times 1,000,000$), GigaCreativity ($\times 1,000,000,000$) and more.

The second issue you touched is how to apply it to education. Creative Pedagogy is a good science to use. It teaches about 20 most powerful methods and shows how to apply them to classroom and home educational activities.

Finally, you asked how to become so creative that your students would be interested all the time. This is the most interesting issue. Creative Pedagogy (or Creative Andragogy, for adults) makes it a priority to stir up students' creativity. Because students are the center of education. I think it is the Only True student-centered pedagogy because for the other teaching methods, the "student-centered" concept is but a slogan. The majority are still subject-centered (knowledge-centered), many are discipline/drill-centered, and still others are teacher's ego-centered. Now, let's imagine that a Creative Instructor teaches a student to become a Newness Generating Creative Person. Subsequently, the Newness production becomes non-stoppable, and classes will be so innovative that they will remain fun to attend for both, students and teachers.

Creative Pedagogy places students at the center, turns them into Creative Learners, and allows these creative trainees to learn the subject by generating newness. The creative teacher's main role is to facilitate, or more precisely to serve as a partner in the learning process while students grow into non-stoppable self-creators, self-learners.

AMN: Fascinating! A Creative Learner?

AA: Yes, a creative learner is an Ideal Learner (IL) and teachers become Ideal Teachers (IT). They create an Ideal Learning Process (ILP) that is joyful, altruistic, enjoyable, and students learn happily while getting outstanding results.

The mainstream educational systems claim their goal is to turn students into life-long learners. Sorry, but this remains a dream for most schools and higher education institutions. The test is simple: if there are dropouts, then it is NOT student-centered. Creative Pedagogy delivers this dream.

That's why I say, Creative Pedagogy is the #1 key to success in any education. Ideal students—100% in any class. Ideal Teachers—100% in any class. No dropouts, no attrition rates or retention struggles.

AMN: Thank you very much Dr. Andy. I will be happy to learn more about the Creative Pedagogy methodologies and I am looking forward to it if you don't mind of course.

AA: Always welcome. Next time I will show you the most powerful Open and Closed methods that nearly instantly turn a teacher into an Ideal teacher.

AMN: Great, thanks. Oh, Dr. Andy, one more question. What was the result with that military officers' group which did not want to study Theoretical Grammar?

AA: Well, this is a good question for the conclusion. The students of that particular group characterized the course as being "incredibly interesting." The next group of students after

this one was even more creative. They wrote books, they made seven big posters with the English verb tenses system, they wrote and performed a skit about “How Prefixes and Suffixes cherish and totally depend on Roots.” They even wrote a fairy tale entitled “King Andrew in the Kingdom of Irregular Verbs.” All this was done willingly/voluntarily just because they became CREATIVE and were ALLOWED to display this creativity in class.

Some students began using these creative methods they had learned in my language theory class in such practical disciplines as Speech Practice. And professors were coming into the Teachers’ Office with eyebrows up and “complaining” that students had learned the material of the lesson in 2 days instead of the usual week. Their students made “strange posters” with vocabulary and had learned entire lists of it in one hour. The question was, where did they get this? I had to confess that these were the new methods of learning I had taught them. I also asked professors to pay attention to what they themselves had just said, “learning material in 2 days instead of the usual week and entire vocabulary in one hour”—it means Accelerated education, or education became more efficient!!! Isn’t this what we all want from our students? The positive news spread very quickly and travelled up to the Institute Leadership (our Department Chair probably reported it with pride). Generals and Colonels visited so many of my classes that students in their feedbacks wrote, “We’d like to have *less* High-Ranking Visitors during classes.”

And finally, the Institute Leadership offered me a three-year “Doctorship” (first in the country!)—which would be equivalent to three years of Postdoctoral research in the American Education System—to describe what was going on and how this new Methodology made all students so active, eager to study, and 100% efficient. This dissertation was titled *The Foundation of Creative Linguistics*, but it was the foundation of Creative Pedagogy as well. After that, I used the system in many countries, including the USA, at Troy University (Montgomery, AL), where it made me win the Professor of the Year Award twice in 4 years. It also helped me win many other teaching awards. You can go to the “Marquis Who’s Who” webpage at the www.andreialeinikov.com website, or you can just Google “Andrei Aleinikov Genius Educational Methodology” to find this same information.

Oh, there is one funny thing: since the editor of the *Breakthrough Journal*, Dr. Suzanna Ramos, named me “the most creative man in the world”—you can just search for this phrase in quotation marks in Google to see whether my face will pop up or not. You have to use the quotation marks for this Google search; otherwise, the Google search engine will search for separate words. Creative Pedagogy is in Wikipedia and in 6 more encyclopedias. Scholars in many countries use it, they do research and publish articles and books about it...

AMN: Impressive! Thank you, Dr. Andy. This will conclude our first interview. I am looking forward to probably the next article where I would hopefully get more details, nuances, methods, tricks—everything you will be willing to share about blending creative thinking with the educational subject, especially, how to apply the 20 most powerful Creative Pedagogy methods to the classroom and home educational activities. Oh, is it teachable? Can teachers learn it?

AA: Sure! There is Creative MetaPedagogy (Aleinikov, 1992)—teaching teachers how to

teach creatively. Welcome to the wonderful world of Ideal Education.

4. Summary

This article has very modestly, reconsidered the role of motivation as the cornerstone of any effective training (I am weighing my words here as I can't pretend to have even come close to exhausting the study of this topic). We also dug deeper into the particular relevance of interest and being interested in a successful education.

As Instructors, we welcome two major categories of students in our classrooms, and we are often at a loss on how to motivate them or help them maintain their drive for learning the Target language. On one side, we host those who move away from education as they consider it to be a punishment or a threat of punishment. They are consequently unmotivated. On the other side, we receive those who move towards education because they envision rewards, better positions, personal growth or kinship with the target language speakers, bonuses, etc. through it. These reasons substantiate their motive for learning the language. Learners of this second category walk into the learning environment with a lot of enthusiasm and curiosity. They come in motivated.

In the first part, I shared that even when learners are motivated, it remains a challenge to sustain that drive throughout the instruction period. In an effort to turn every foundation stone of a successful education, I decided to interview Dr. Aleinikov to hunt out a fascinating and creative way of not only motivating but also keeping students driven throughout their learning program.

With regards to the second crucial question tackled in this article, specifically, what is the #1 keystone of any successful education, my interview with Dr. Andy reveals that Creative Pedagogy is. The latter delivers a dream that can't be fulfilled elsewhere: a 100% of Ideal students and Ideal Teachers in classrooms, no dropouts, no attrition rates, and no retention struggles. He assures combining creative thinking with the educational subject, the essence of Creative Pedagogy, is the much-awaited key to motivate and sustain intrinsic stimulus. Creative Pedagogy focuses on an innovative different type of motivation which is, "creating interest." The author asserts that learners should be interested in the subject, in class teaching, and in the teacher's behavior (since some of them may become teachers themselves in the future). My interview shows that "newness" (rather than "sameness"), is the underlying basic concept in creating interest. Teachers with the intent to keep their students interested are to bring forth some newness, the cornerstone in generating interest. Sameness, the lack of newness produces boredom. It is an attention killer that leads to boring classes with students unwilling to study.

The article also discussed how to avoid sameness. New topics do matter, but teachers can also be creative in their behavior to generate newness for student. Interesting twists in conversation, for example, could suffice to create newness, the interest needed for learners' concentration and motivation... Creative Pedagogy is the answer to teachers who want to motivate and sustain their students' interest all the time. Those willing to become "Ideal Teachers" or very creative teachers, are to avoid being ego-centered, subject-centered

(knowledge-centered), and discipline/drill-centered. They have to become student-centered and teach their students grow into “Newness Generating Creative People” or “Ideal Students.” It’s only when both students and teachers create newness that these very innovative classes will be enjoyable to attend. The non-stoppable production of newness will motivate and/or sustain students’ as well as teachers’ motive.

“Subject doesn’t matter. Methodology does” is the paramount step needed to succeed in any education. Newness requires creativity. However, while some individuals may be more or less creative, others are not naturally predisposed genetically or through their background. And this is when Creative Pedagogy comes into play. It teaches how to increase creativity. One may become more creative by learning and practicing the Creative Pedagogy methods and techniques.

Stay tuned for my next interview with Dr. Aleinikov, should you be as enthusiastic as I am in getting more details about how become a “Newness Generating Creative individual,” as well as how to apply Creative Pedagogy methods and techniques to any education.

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