

**Міністерство освіти і науки України**  
**Закарпатський угорський інститут ім. Ференца Ракоці II**  
**Кафедра Філології. Науково-методична комісія англійської мови і літератури**

Реєстраційний № \_\_\_\_\_

**Дипломна робота**

**КРЕАТИВНІСТЬ УЧНІВ ПІД ЧАС ВИВЧЕННЯ АНГЛІЙСЬКОЇ  
МОВИ. ВИВЧЕННЯ РОЛІ КРЕАТИВНОГО НАВЧАННЯ І ВИВЧЕННЯ  
АНГЛІЙСЬКОЇ МОВИ НА ЗАКАРПАТТІ МЕТОДОМ  
СПОСТЕРЕЖЕННЯ, ІНТЕРВ'Ю ТА АНКЕТУВАННЯ УЧНІВ І  
ВЧИТЕЛІВ УГОРСЬКИХ СЕРЕДНІХ ШКІЛ ЗАКАРПАТТЯ.**

**Ковач Олександра Кітті**

Студентка 4-го курсу

Спеціальність 6.020303 Філологія. Англійська мова і література\*

Освітній рівень: бакалавр

Тема затверджена на засіданні кафедри

Протокол № \_\_\_\_\_ / 2017

Науковий керівник:

**Густі Ілона Іштванівна**

**PhD, в. о. доцента**

Завідуючий кафедрою філології:

канд.філ.н. Ковтюк І.Я.

Робота захищена на оцінку \_\_\_\_\_, «\_\_» \_\_\_\_\_ 2017 року

Протокол № \_\_\_\_\_ / 2017

**Міністерство освіти і науки України  
Закарпатський угорський інститут ім. Ференца Ракоці II**

**Кафедра Філології. Науково-методична комісія англійської мови і літератури**

**Дипломна робота**

**КРЕАТИВНІСТЬ УЧНІВ ПІД ЧАС ВИВЧЕННЯ АНГЛІЙСЬКОЇ  
МОВИ. ВИВЧЕННЯ РОЛІ КРЕАТИВНОГО НАВЧАННЯ І ВИВЧЕННЯ  
АНГЛІЙСЬКОЇ МОВИ НА ЗАКАРПАТТІ МЕТОДОМ  
СПОСТЕРЕЖЕННЯ, ІНТЕРВ'Ю ТА АНКЕТУВАННЯ УЧНІВ І  
ВЧИТЕЛІВ УГОРСЬКИХ СЕРЕДНІХ ШКІЛ ЗАКАРПАТТЯ.**

Освітній рівень: бакалавр

Виконала: студентка 4-го курсу

спеціальності 6.020303 Філологія.  
Англійська мова і література\*

**Ковач Олександра Кітті**

Науковий керівник: Густі Ілона Іштванівна

**PhD, в. о. доцента**

Рецензент: \_\_\_\_\_

---

Берегове  
2017

**Ministry of Education and Science of Ukraine  
Ferenc Rákóczi II Transcarpathian Hungarian Institute**

**Department of Philology**

**LEARNER CREATIVITY IN THE PROCESS OF LEARNING ENGLISH.  
EXAMINATION OF THE ROLE OF CREATIVITY-ORIENTED ENGLISH  
LEARNING AND TEACHING IN TRANSCARPATHIA BASED ON  
CLASSROOM OBSERVATIONS, INTERVIEWS, AND QUESTIONNAIRE  
SURVEY CONDUCTED AMONG THE STUDENTS AND TEACHERS OF  
A TRANSCARPATHIAN HUNGARIAN HIGH SCHOOL.**

Bachelor's Thesis

**Presented by: Alexandra Kitti Kovács**

a 4<sup>th</sup> year student  
of the Philology Department

Field of Study – 6.020303 Philology.  
English Language and Literature\*

**Thesis Supervisor: Ilona Huszti  
PhD, Associate Professor**

**Second Reader: \_\_\_\_\_**  
\_\_\_\_\_

## TABLE OF CONTENTS

INTRODUCTION .....	8
PART 1 THE DESCRIPTION OF THE CONCEPT 'CREATIVITY' .....	10
1.1 The notion of creativity.....	10
1.2 The features of creativity .....	12
1.3 The factors of creativity .....	13
1.4 The characteristics of a creative individual .....	14
1.5 The psychological and pedagogical conditions of developing creativity .....	15
1.6 Engaging creativity in the English language classroom .....	16
1.6.1 Why is creativity important in the process of teaching a foreign language?.....	16
1.6.2 The role of the teacher .....	17
1.6.3 The learner as a resource .....	20
1.6.4 The adequate environment.....	20
1.6.5 How to employ creativity in the English language classroom?.....	21
1.6.5.1 Creativity in the English classroom.....	21
1.6.5.2 Obstacles that block creativity .....	22
1.6.5.3 What is the essence of creativity? .....	23
1.6.6 Creativity and the productive language skills.....	24
1.6.6.1 Writing.....	25
1.6.6.2 Speaking .....	26
PART 2 COMPILATION OF ACTIVITIES THAT ENCOURAGES LEARNER CREATIVITY .....	28
2.1 Activities incorporating writing skills .....	29
2.2 Activities incorporating speaking skills.....	33
2.3 Activities incorporating both writing and speaking skills .....	39
PART 3 EMPIRICAL INVESTIGATION OF THE ROLE AND PLACE OF CREATIVITY IN THE ENGLISH CLASSROOM.....	44
3.1 Background to the Study .....	44
3.1.1 Participants .....	44
3.1.2 Research Instruments and methods .....	44
3.1.3 Procedure .....	45
3.1.3.1 Questionnaires .....	45
3.1.3.2 Interviews .....	46
3.1.3.3 Classroom Observations .....	46
3.1.4 Data Analysis Methods.....	47
3.2 Results and Discussions.....	48

3.2.1 Questionnaires .....	48
3.2.2 Interviews .....	59
3.2.3 Classroom Observations .....	60
3.3 Analysis of the collected data and pedagogical implications .....	62
3.3.1 The Comparative Analysis of the Results of Interviews and Questionnaires .....	62
3.3.2 The Comparative Analysis of the Results of Questionnaires and Classroom Observations .....	65
3.3.3 The Comparative Analysis of the Results of Interviews and Classroom Observations .....	66
CONCLUSION .....	67
REFERENCE LIST .....	69
SUMMARY .....	72
SUMMARY IN UKRAINIAN.....	74
APPENDIX A .....	76
APPENDIX B.....	79

## ЗМІСТ

ВСТУП.....	8
РОЗДІЛ 1 РОЗГЛЯД ПОНЯТТЯ «КРЕАТИВНІСТЬ».....	10
1.1 Поняття креативності.....	10
1.2 Особливості креативності.....	12
1.3 Фактори креативності.....	13
1.4 Характеристика креативної особистості.....	14
1.5 Психологічні та педагогічні умови розвитку креативності.....	14
1.6 Використання креативності на уроках англійської мови.....	16
1.6.1 Чому креативність важлива у процесі навчання іноземної мови?.....	16
1.6.2 Роль вчителя.....	17
1.6.3 Учень як ресурс.....	20
1.6.4 Відповідне середовище.....	20
1.6.5 Як використовувати творчий підхід на уроках англійської мови?.....	21
1.6.5.1 Креативність на уроках англійської мови.....	21
1.6.5.2 Перешкоди, що блокують креативність.....	22
1.6.5.3 У чому суть креативності?.....	23
1.6.6 Креативність та продуктивні мовні навички.....	24
1.6.6.1 Письмо.....	25
1.6.6.2 Говоріння.....	26
РОЗДІЛ 2 ЗБІРКА ЗАВДАНЬ, ЩО СТИМУЛЮЮТЬ РОЗВИТОК КРЕАТИВНОСТІ УЧНІВ.....	28
2.1 Завдання, що стимулюють навички письма.....	29
2.2 Завдання, що стимулюють навички говоріння.....	33
2.3 Завдання, що стимулюють навички письма та говоріння.....	39
РОЗДІЛ 3 ПРАКТИЧНЕ ДОСЛІДЖЕННЯ РОЛІ І МІСЦЯ КРЕАТИВНОСТІ НА УРОКАХ АНГЛІЙСЬКОЇ МОВИ.....	44
3.1 Передумови до вивчення теми.....	44
3.1.1 Учасники дослідження.....	44
3.1.2 Інструменти та методи дослідження.....	44
3.1.3 Хід дослідження.....	45
3.1.3.1 Анкети.....	45
3.1.3.2 Інтерв'ю.....	46
3.1.3.3 Спостереження у класі.....	46
3.1.4 Метод аналізу даних.....	47

3.2 Результати та інтерпретація дослідження .....	48
3.2.1 Анкети.....	48
3.2.2 Інтерв'ю .....	59
3.2.3 Спостереження у класі .....	60
3.3 Аналіз роботи та педагогічне значення .....	62
3.3.1 Порівняльний аналіз результатів інтерв'ю та анкет .....	62
3.3.2 Порівняльний аналіз результатів анкет та спостережень у класі .....	65
3.3.3 Порівняльний аналіз результатів інтерв'ю та спостережень у класі.....	66
ВИСНОВКИ.....	67
СПИСОК ВИКОРИСТАНОЇ ЛІТЕРАТУРИ.....	69
РЕЗЮМЕ .....	72
РЕЗЮМЕ УКРАЇНСЬКОЮ МОВОЮ .....	74
ДОДАТОК А.....	76
ДОДАТОК В .....	79

## INTRODUCTION

In the process of English language teaching, amongst the academics, scholars and English language teachers there is a rising and growing tendency around the concept of creativity and its pedagogical usage in the teaching and learning language process of the English language. This tendency - as it is discussed elaborately in the omnibus volume edited by Alan Maley and Nik Peachey with the title of *Creativity in the English language classroom* – is the phenomenon in which teachers feel the need for placing greater emphasis on the encouragement of creativity involved in the English language classroom both from the teachers' and from the pupils' side; these teachers and academics do not just 'feel' this need but they give voice for their realization as well. However, this phenomenon is expanding every day gaining more and more attention from the educators of foreign languages it is still in its infancy, especially in the Central and Eastern European countries where strict syllabuses often serve as constraints in the field of developing learner creativity.

Paying respect to expanding creativity-oriented teaching and English language teaching, this study aimed to demonstrate the apparent and hidden advantages of the adaptation of creativity-oriented education in teaching and learning English language; furthermore, its purpose is also to obtain some valuable pieces of information about the present situation of this kind of creativity-oriented education in Transcarpathia: to investigate the possible presence, connections, appearance of creativity-oriented English language teaching and learning, putting the emphasis mainly on learner creativity.

The given thesis is divided into three parts. The first part of the given paper is theoretical attempting to fold out the definitions, characteristics and different aspects of creativity in general as well as the creativity involved in the process of the English language learning and teaching pointing out that developing students' creativity plays an essential role in the teaching job in modern society [26].

The second part of the given study aims to compile a limited but still considerable number of activities and routines which can be used successfully within the English language classroom regarding these tasks' potential feature of providing the opportunity to the students to call alive their creativity while engaging them.

The thesis' third part contains a research conducted amongst the students of 9th, 10th, 11th classes of a Hungarian high school in Transcarpathia involving the school's English language teachers as well using the research method of triangulation. During the research phase of the paper, the selected methods are questionnaire survey, interview, and classroom observation, in order to make possible the collection of both qualitative and quantitative data.

The hypothesis of the thesis is that within the English language classroom learner creativity gains little potential and does not play an essential role.

Furthermore, one of the study's main goals is to seek answers to the following questions: to what extent are the students aware of the importance of creativity, and what the degree of which the students use their own creativity in their everyday life and within the classrooms.

Creativity is a keystone of language usage. Through having creative tasks done by the students, a skill of vital importance is practiced: the creative thinking. This creativity-oriented way of education continuously is emerging as an evident factor in education and especially in language teaching concerning the academic world and educators as well.

In Transcarpathia - and Ukraine as well -, the research field of learning creativity in the process of English language teaching is untouched. There is not any known similar research carried out in Transcarpathia.

## **PART 1– THE DESCRIPTION OF THE CONCEPT 'CREATIVITY'**

### **1.1. The notion of creativity**

Creativity is a quality which manifests itself in many different ways, and this is one of the reasons it has proved so difficult to define [22].

According to Dr. Fodor László, the term of creativity was introduced into psychology by Gordon Allport, when wanted to label one of the formations of personality which is more complex than certain abilities, attitudes or temperaments. That expression was at that time rather blurred and in a sense inaccurate. J. P. Guilford was the one who defined the psychological notion of creativity in a way that aroused attention with introducing the concepts of divergent thinking and convergent thinking. Guilford held that creativity is the manifestation of the above mentioned divergent thinking in situations that require problem-solving abilities [12]. Convergent thinking is concurrent, merging thinking that can only give one right solution while divergent thinking is atypical, disparate, diverse and diverging, that creates associative networks between the concepts and can afford a great variety of solutions. As reported by Guilford, intelligence is based on convergence thinking at the same time creativity is based on divergent thinking [10].

The exceptional complexity of creativity results that it can be examined in numerous ways - mystical approach, pragmatic approach, psychodynamic approach, psychometric approach, cognitive approach, social- and personal-theoretical approach [11]. There is not one correct, academically accepted definition to describe it. Thus it is difficult to find an inclusive definition [22]. There are numerous kinds of explanations, apprehensions, and approaches connected to the research of creativity [10]. Though, creativity - that has its origins in cognitive psychology [24] - bears a common component in itself that is easily observable in almost every frequently encountered definition which is the connection with novelty [10]. The core idea of 'making something new' is at the heart of creativity [22]. As Feldhausen and Westby stated, creativity is an ability to generate new ideas, solutions, plans, when confronted with a specific problem. This novelty has a reference to the character and disposition of creativity by means of which in the given field of the pursuit useful product come into existence that is formed on new thoughts [10].

It has been suggested that creativity, or as it is also termed, divergent production [12], is viewed as a composite of intellectual abilities. As above mentioned, creating original and clever ideas is not the only expression of creativity - thinking 'out of the box', coming up with fresh, divergent responses, new solutions to problems, or ways of looking at problems [27]. Creating something new as a result of changing or building on an existing idea has also given us many

new works of art, new inventions, new content, new artifacts, new appliances, new technology, new tools [3]. Realization of new, original and valuable combinations can be given expression by building on former, prior elements [10]. So that creativity can be brought alive by discovering, finding something that has always there but was unnoticed. Newton did not create or invent the phenomenon of gravity - he discovered it [22]. It takes a creative person to see that a nuisance might be a potential for doing something never done before [36].

Creativity can be approached from different directions: like psychic phenomenon, mental process, or as an activity that creates concrete product, like a creative process, or as the product of the human activity of which main characteristics are the originality and novelty as well as usefulness and significance for society [10].

Creativity also bears social importance. The proof of this is the fact that all of the achievements of sciences and technology, as well as pieces of art, are the result of human creativity. We can state that everything that humankind built, bred, created, composed or formed is the fruit of creativity. Building on that, creativity represents an essential value of humanity that is why it constitutes a prime pedagogical-educational aim [10].

In contrast with the former belief that creativity is the preserve of a privileged elite - people who possess exceptional abilities, talents, who are geniuses and who produced momentous detections and innovations in the fields of sciences or technology - today it is a generally accepted standpoint that new ideas - however, may sometimes originate in a flash of inspiration without previous knowledge or information, but that is not the usual way we create [3] - everybody can possess the skill of creativeness in some extends, in certain fields and with showing itself on certain levels [10].

As a result, everyone has the capacity to exercise creativity [32]. However, not everyone will own the big 'C' creative genius of an Einstein, a Picasso or a Mozart, everyone can exercise what is known as the little 'c' creativity, which is actually inherent in language itself. Extending right across all age ranges, all levels of competence, all teaching contexts and all geographical regions, creativity applies equally to teachers as well as learners; it is universal, though its utterances may be specific and local [22]. And this belief or assumption carries quite increased pedagogical ponderosity since this viewpoint means that creativity can be developable in children to a certain extent; creativity is a basic human characteristic of which components exist in every individual and it is the task of schoolmastery, training, parenting and nurturing to explore, interpret and develop personally [32].

In circumscribing creativity, it is necessary to denote and to treat as key elements the following aspects: the possibility of recognition, reception, preservation and evocation of

information; recognition of correlations between the pieces of information; the ability of: grabbing the connections, realization of relations, practical usage of the already available pieces of information, finding new and unaccustomed things on the grounds of prior experience [10].

Discursively, describing the notion of creativity is an extraordinarily complicated, peculiar mental structure [32], human and personal quality embodied from several procedures and skills, in a sense, holding the possession of uncanny inheritable basics. With the help of creativity, we can create connections between beforehand gained, isolated observations, knowledge, and concepts objectivating in advanced, unique, interesting thoughts, unusual ideas and theories and products that are proved to be of high value considering the advancement, betterment of quality of life [10].

Guilford and Torrance were pioneers in creativity research and measurement [24]. Guilford demonstrated and proved that the traditional intelligence tests measure basically the abilities of convergent thinking [11]. Guilford worked out tests of divergent thinking and problem-solving. Torrance adapted and expanded Guilford's tests and developed the verbal and figural versions of Torrance Test of Creative Thinking (TTCT) [24]. Torrance's test reflects the persons' solutions in four main indices which are fluency, flexibility, originality and elaboration [11]. These four components are the production of ideas (fluency), production of different ideational categories (flexibility), production of unusual ideas (originality), persistence in providing details (elaboration). These tests are the most commonly used measures of creative ability [24].

## **1.2. The features of creativity**

Judit Fehér in her study Features of creativity presents four features of creativity of which presence, according to her, necessary in order to run a creative activity in the classroom. These features are imagination, purpose, originality and value [7].

- Imaginative - creative thinking is imaginative as it brings about something that did not exist or was not known before, so it had to be imagined first. In art, it can be easily seen, but science and technology are also full of imagination [7].

- Purposeful - creative imagination has a purpose, an objective, which can be a great variety of things from opening a bottle of wine without a corkscrew to saving the life of cancer patients by finding a cure [7].

- Original - the feature of originality highlights that creativity has individuality built in it. As a plant growing out from a seed, creativity grows out of the individual thus it is characteristic of the individual, too [7].

- Of value - the last feature says that the product or result has to be of value, how it serves the purpose. Also, the purpose itself is needed to be judged as well [7]. In a wider sense, we can differentiate constructive or 'good creativity' and 'bad creativity' for a new product can be of negative value, lacking the social value which is a vital keystone in the whole process of developing and encouraging creativity through which the society can be developed and improved [10].

### **1.3. The factors of creativity**

The factors of creativity are determined by the researchers as Guilford and Torrance are still valid and accepted today. These factors are:

- Being generally reactive and sensitive to problems - one can easily and quickly behold the diverse, concealed, not evident, ambiguous problems [32];
- Fluency - the abundance of generated thoughts, ease of production of ideas and making associations [10]; producing lots of ideas [3];
- Flexibility - using varied, further approaches, finding out highly different ideas in the process of solving a problem [10]; producing ideas of various types [3];
- Originality - central characteristic of creativity referring to the ability to give absolutely innovative, unique, rare and uncommon solutions that are utterly different from others' [10]; producing clever and original ideas [3];
- Synthesization - the organizing the thoughts into broad systems, networks or circles that are continually growing becoming more and more complete and unified;
- Elaboration - it has its role in the process of filling up the details building up whole structures from the pieces of information that are accessible [10]; building on and embellishing existing ideas [3];
- Analyzation - cogitative operation with of which help the divergent structures can be separated in order to bring on new ones;
- Redefining - conceptualization of things that is contradictory to the traditional ways; special explanation and/or utilization of things in pursuance of new goals;
- Complexity - the ability of operation with great amounts of diverse thoughts at the same time that is coherent;
- Evaluation - determining the value of the new ideas;

These factors can effectively lead the educator's work when he/she is trying to activate some domains, subfields of creativity or develop some sub-skills of creativity [10].

#### **1.4. The characteristics of a creative individual**

The investigations focusing on creativity followed three main directions: the nature of the creative thinking, developing creativity, exploring the characteristics that are typical of creativity. The personality traits proper to creativity is well known today as a result of investigating the acknowledgedly creative persons and those who achieved outstanding results. As follows, a couple of attributes is listed - without hierarchy - which was enumerated in Fodor's study named *The creative personality*: - express thirst of knowledge; - intense curiosity; - strong intellectual urge; - being reactive to stimuli; - overall autonomy; - good self-confidence; - perseverance; - diligence; - sense of duty; - initiative; - independent way of thinking; - physical and mental activity; - emotional stability; - nonconformity; - the ability of living the experience of the 'flow' [4]; - preference of complex inducement, staggered or intriguing problems; - affectation of ambiguity and doubtfulness; - spontaneity, resourcefulness, inventiveness; - intuition; - willingness to hypothesize; - commitment to the task; - metacognition; - individual point of view and good penetration; - logical thinking; - divergent thinking; - the absence of conformity; - openness to unexpected and strange situations; - attitude of novel questioning; - being urged to solving and creating problems; - impetuosity, enthusiasm, involving of the self; - analytical, prescinding, synthetic, generalizing skills [10]; lateral thinking; flexible thinking; high productivity; high originality; variety of solutions; independence of view [3];

#### **1.5. The psychological and pedagogical conditions of developing creativity**

Leaning on the ascertainment that creativity is not a privilege procured by succession, the level of creativity can be developed by various practicing programs. So that it can be stated as a psychological fact that creativity within an individual can be improved, encouraged and stimulated by adequate pedagogical methods in childhood just as in adulthood [10].

The worth of a person in the greater sense is measured by of one's contribution to the positive growth, advancement, and development of society, humanity as a whole. Bearing in mind the above mentioned, it is vital how innovative and critical is the members of society's, the individuals' way of thinking; and to what extent they possess resourcefulness and imagination. The society does not just require but clamor from schools for doing as much as possible in favor of the development of creativity. Creativity is of vital importance in the self's edification and at the same time, it is the precondition of social creativity which means that it is crucial for society and culture [10].

This development of creativity is not an easy pedagogical task but an immensely compound and poly-dimensional challenge.

The education of today prefers the conformist attitude, the attitude of mind which represents the thinking style that exactly corresponds with the rules. Pupils are expected to learn the knowledge, definitions, algorithm, formulas, the only possible answers; they are expected to be dutiful, obedient who carry out the same routinish tasks without a word and who recall the learned lesson word for word. There are a lot of teachers who does not appreciate those solutions differing from the traditional ones. This attitude eventuates that the important components of creativity cannot gain the stimuli which bring about the advance of it, the creative traits do not receive reinforcement and cannot fix into the learner's personality [10].

The educational system changes the majority of students into gray, adaptive, who can only think in schemes and patterns (Rogers). Unfortunately, the tasks that can be accomplished routinely foster only the memory and convergent thinking. They turn away from the activation of productivity, fantasy, intuition, discovery, investigation, free task and creative inclination. This pedagogical practice is not equivalent to the expectations of today's society where people every day have to face unknown, unexpected, odd problems in which cases it is necessary to notice, define the problem, to mobilize previous knowledge and to be able to recognize the possibilities of right solutions and to be able to choose the most proper one [10].

The development of creative skills claims the educational organization that is based on the activity centrism or activity orientation. In this orientation, the most efficient methods are founded on games, game-like activities [10].

In point of fact, the methods of the development of creativity are founded on cultivating the factors of creativity: the educational strategy of making explore - forms of activity which require co-operation, project-making, research-based models, procedures of problematization. These activities contain: brainstorming (Osborne Alex); synectics, 6-3-5 (W. J. J. Gordon); 6-6 (Philips) [10].

The process of developing creativity as a specific scholastic task can happen during classes, through the adaptation of school subject materials, through doing tasks and solving problems or with extra-curricular programs (competitions, training) and in some cases with the help of differentiated instruction, special programs [10].

We need to progress heading toward the constructive, 'good' creativity which refers to the compliance and subservience to the greater serviceability that looks at the extent of conduciveness regarding the aggregate civilization and humanity - the goal is to create products that bear importance in the perpetuance, survival and further progress of society (not to the interest or passion of the individual) [10].

## **1.6. Engaging creativity in the English language classroom**

As it was already discussed, creativity in the language classroom is not limited to the gifted but it is something that any teacher can try to apply. Actually, creativity is an endangered species in the current model of education with its institutional, curricular and assessment constraints [20], intense focus on testing and measurement, and the love-affair with efficiency expressed in statistical terms and quick results [22]. It should not be something which is reserved for a specific part of a course or a lesson but integrated into every aspect of our classroom practice and at every level of our learners' experience [20].

### **1.6.1. Why is creativity important in the process of teaching a foreign language?**

Among English language teaching professionals, creative thinking has been a recent concern. This is very much in line with the move away from an over-reliance on methods and approaches as an answer to effective learning and towards a focus on the mental processes that lead to more effective learning of languages. A mutual positive connection has been observed since language acquisition can benefit from activities developing this aspect of higher order thinking, just as creativity itself benefits from language use and L2 learning opportunities [3].

Linguistic creativity is so much part of learning and using a language that it tends to be taken for granted. Improving of student self-esteem, confidence and self-awareness, enhanced sense of self-worth all are the expectable consequences or results of the use of creativity which also feeds into more committed and more effective learning as well as the positive side-effect of learning community: co-operation, sharing and valuing of other's contributions become a natural part of the way things are done [22].

To answer the question of why creativity is so important in the process of teaching a foreign language to take a look at Carol Read's list about the Development of creative thinking in the primary ELT classroom [27]:

- increases children's engagement and motivation in studying a foreign language;
- makes language learning enjoyable and memorable;
- gives children a sense of ownership and a feeling of success;
- allows for divergent responses;
- promotes children's ability to think in a flexible way;
- provides a personalized challenge;
- develops qualities such as patience, persistence, and resourcefulness;
- provides a basis for the development of more sophisticated, conceptual and abstract creative thinking in future;

- encourage children that they can improve their performance and achieve better outcomes through their own effort, and hard work [27];

Creativity in the process of teaching foreign language has incommunicably large variety of positive and decisive impacts. As well as for those involved in the teaching profession, undergoing some focused training in developing their own creative thinking skills will enhance their potential for dealing with the problems of daily teaching and find new ways of making their approach to teaching more exciting and stimulating, the tasks of planning lessons and materials easier and more effective [3].

The goal of language learners almost everywhere is to be able to communicate ideas, thoughts, and feeling in a new language. We learn our first language naturally in contrast with the hard work and struggles of the acquisition of a second language. In language learning classrooms the chance to remember what it was like to be creative as children can be provided by the teacher in order to help learners of all ages to discover not only words, grammar structures but that mentioned the goal of knowing how to communicate [28].

### **1.6.2. The role of the teacher**

The most important part of the classroom is the people in it: learners and teachers [28]. There is no need of expensive equipment to stimulate the latent creativity of students. In a sense, the less we have, the more we make of it. No classroom lacks the single most important resource that is the human beings with their richly varied personalities, preferences, and experience [22].

Teachers should not have been equipped only with the techniques and knowledge needed for the classroom, but also with a set of skills which will sustain them in their own development [3].

Teaching is not an exclusive creative process but neither is it merely a set of repeated action sequences. It is based on knowledge, professional understanding, technical know-how and the personal qualities of the teacher. This knowledge is synthesized, filtered, interpreted and translated into teaching which process is extremely complex involving higher-order thinking. Creativity involves responding to the learners in the moment; without developing creativity, teachers might be replaced by robots [3].

The development of creativity in schools require a [10] teacher, educator and facilitator [28] with special pedagogic mentality and attitude; special knowledge about the concept of creativity, the character of the creative process, the attributes of a creative person; a teacher who can apply special educational and training methods [10]; who can sometimes give the learners the chance to take over for a time; who can create an atmosphere in which true learning begins to take place where creative ideas can spring, and experiment with the language is possible to the

learners just as in the case of learning our first language; who can reach that an element of fun comes into the classroom; who can create situations in which the learners can contribute, initiate, control and create what happens in the classroom [28]; who owns an ability to respond in the moment to the unpredictability [22].

A high-level teacher-student relationship is also necessary that: encourages the fantasy, spontaneity and improvisation; does not suppress the novel learner ideas; rests on mutual respect, acceptance and understanding [10]; a relationship which is a kind of partnership in the learning process through which the teacher also learn a lot from the learners [28].

It can be stated that fostering learner creativity is a vital role for any teacher, as doing so can help learners to develop predictive, analytical, critical and problem-solving skills, to develop confidence and to develop self-esteem, more importantly - for a teacher of a second language - help to achieve the affective and cognitive engagement vital for language acquisition as well as helping learners to understand language and to use language for effective communication themselves [33].

Naturally, comes up the question that can at all creativity be taught? What is for sure is that creativity can be tacitly learned even if it cannot be explicitly taught. Students are unlikely to learn it unless teachers demonstrate their own commitment to creativity, and offer their student a richly varied scale of creativity practices [22].

Teachers of EFL need to be creative in order to encourage their students to be creative too [33], they need to be inspired to allow their creativity to flourish and to foster it in others [20]. Acting as role models, teachers need to practice creativity themselves, engaging the same activities as learners do. Dismissing the teacher-control persona, teachers should be part of the group, not being someone who is above it or outside it. Actually, creativity in the classroom should be judged by what the teacher makes it possible for the student to do [22].

The practical requirements, views, advisements for teachers of fostering creativity:

- they must maximize the chance of every student taking part;
- they should be aware of the fact that pair and group work are very important;
- an empathetic awareness of the character of media and materials available [36] is crucial; however, an ingenious use of the media or materials is normally not enough; it has to be combined with ways of engaging the students:

- challenging them: to identify something difficult to identify;

- inviting them: to hypothesize, create and share;

- showing you care about the content of their contribution more than the language forms [36];

- encouraging children that they can improve their performance and achieve better outcomes through their own persistence and hard work - one way this can be achieved is through constructive feedback and praise, which focuses on the effort children make to be creative rather than on their talents [27].

Medium and material mean everything available for the teacher. Seeing the potential in any medium or material which is around us and perhaps, unused, not even considered. The teacher is the first medium and resource in teaching [36]. The voice, body of teacher are also tools in his/her hands. Little attention is given to the use of voice in language teacher training while the teacher can significantly increase communicative clarity and expressiveness by giving more value to the characteristics of the voice as a rich medium rather than a mere articulating device for words. Voice can be used to help listeners to hear the words you are saying and to hear them as well as understand the added feeling implied by the way of using. Considering that the teacher's job started the moment the children saw him/her, the body also owns communicative power in itself being a powerful communicator of meaning and expressing while explaining things, telling stories [36].

Though some teachers feel reticent about sharing stories from their life experiences with their students, storytelling is also a huge medium, a way of making language meaningful and memorable. As well as not to use the deep, rich and free resource as drama, music, stories, song, charts, poetry and dance in language teaching is a tragic waste [36]. Or it is also important to use coursebooks as a resource rather than follow it as a script by opening up the closed activities for example [33].

One way to create fresh activities which engage the students so that the language associated with the classroom activities is experienced rather than only studied is the task of the teacher [33].

Teachers' ability to be creative however should not be taken for granted because they are expected to generate creative activities for their learners. Yet teacher training courses do not usually include any objectives that would help trainee teachers to develop this necessary aspect of their cognitive make-up [3].

Unfortunately, syllabuses do not seem to include objectives such as 'helping trainees develop their creative thinking skills', or any other thinking skills or cognitive abilities. A trainee teacher is probably seen as a mature person who comes to a course and to the profession with all these abilities and strategies already in place [3].

The lack of creative thinking skills in an educator needs immediate attention. In the absence of creative thinking, teachers: may be unable to develop flexibility in their thinking, and

are unable to respond to the unpredictable and unexpected, to deal with learner difficulties as they arise and to think of good solutions quickly; may be unable to do much more than follow a course book without appropriate changes to make the material more accessible to their learners; these teachers tend to become more and more dependent on the ideas of others - promoters of different approaches and methods, coursebook writers, teacher educators, article writers, and the authorities in general; they may become completely unable to develop their own independent thinking, their own philosophy of education and, thus, unable to make their own decisions and solve problems in their own way [3].

### **1.6.3. The learner as a resource**

The people being the most important part of the classroom, learners have great significance in the conformation of the classroom activities or of the whole process of teaching. Therefore, learners should not be thought of as empty vessels to be filled with knowledge, but as fertile fields which can be cultivated and harvested [28].

Learners bring knowledge of other cultures and languages to the class which can be exploited with a variety of activities demonstrating both creativity and innovation. They should only get the space necessary for this demonstration to express freely their ideas, allowing them to verbalize their feelings and emotions as well [28].

Learners have much more power than may be realized. If teachers feel after a class that it went well it is because of that learners enjoyed it, made progress, were engaged and motivated and positive atmosphere was felt in the classroom. A teacher-focused lesson cannot incorporate the advantages of interaction but can easily turn into a mere lecture. Some of the teachers tend to forget that the learners are not in the classroom to learn the language but to discover what they can do with it [28].

Significant changes can be taken place and in the process of fostering learner creativity only by realizing that learners are people who can contribute appreciably to what goes on in the classroom; or it may be the first step toward creativity [28].

### **1.6.4. The adequate environment**

The individual creativity tightly connects with the child's general environment and the nature of kindergarten's and school's learning atmosphere. Regarding education, it is highly important to know that how inspirational and creative-friendly this environment is since the development of creativity in schools requires adequate classes, school environment and atmosphere [10]. The atmosphere which is different from traditional classrooms [28].

The features of creative-friendly environment include: openness, positive exemplariness, guidance, giving assistance, encouragement, support, acceptance, assurance of the right degree

of freedom, sense of humour, empathy, positive evaluation, stimulation of fantasy, atmosphere of trust, creation of game-like situations, absence of rigid control, ignoring of negative abreaction and rejection of threat [10].

However, creative thinking cannot be purchased, downloaded or guaranteed it can be fostered with the right environment. Developing individual conceptual frameworks for understanding and interpreting the world also means encouraging individuals to have the confidence to question dogma and traditional views, to possess the courage to make new associations without fear of the opinions or cynicism of other's [35].

Tessa Woodward in A framework for learning creativity highlights the importance of environment which can help to establish a positive state of mind by being conducive to the learners' doing, making, adapting and creating. Designing the environment by improving it with simple steps: adjusting the temperature, lighting, airflow in order to be more pleasant; use of coloured paper; bringing in plants, posters, calming/inspiring colours, smells, sounds, objects; use the wall for display; import flip charts or cork boards [35]

A creative activity necessarily brings about instability, that way it is more unpredictable than other activities. This is why creating a relaxed classroom environment is essential [8].

By establishing a classroom environment in which the development is fostered from the start, the experience of learning another language is considerably enhanced. Through the integration of creative thinking in English lessons, children develop relevant cognitive skills (observing, questioning, comparing, contrasting, imagining an hypothesizing) that they need in all areas of the curriculum. And metacognitive skills such as an ability to evaluate and reflect critically on their own performance and learning outcomes [27].

### **1.6.5. How to employ creativity in the English language classroom?**

According to Tessa Woodward, a creative lesson is that which involves on or more of the following: spontaneity, music, color, variety, fun, humor, movement, personal meaning, unpredictability, the balance between challenge and security [35].

Chrysa Paalazarou stated that integrating creative activities in English language teaching is encouraging learners to practice creative thinking which is a significant element in language learning that lies behind personal growth and the improvement of culture and society [25].

#### **1.6.5.1. Creativity in the English classroom**

Judit Fehér in her study Creativity in the language classroom starts with answering the question that why creativity is important in language classrooms. The answer is actually a list containing elements that show the answer. First of all, language use is a creative act for we transform thoughts into language that can be heard or seen and we can produce sentences and even long

texts that we have never heard or seen before. Then, until mastering the language, the students will need those compensation strategies that are used for making up for lack of language in a communicative situation (miming, drawing, paraphrasing used for getting the meaning across) which methods are highly connected with creative and often imaginative ways of expression. Furthermore, Judit states that there are people who cannot learn at all if they are not allowed to be creative if they have to practice the language without a real content, purpose, outcome or even a product. According to her experience, most people become more motivated, inspired or challenged if they can create something of value, which makes them feel that in some ways it reflects who they are. Creative work in the language classroom can also lead to genuine communication and co-operation since they use the language as a tool to do the creative task. Moreover, creative tasks enrich classroom [6].

#### **1.6.5.2. Obstacles that block creativity**

It has been already argued that psychologists and educators believe that some creative potential exists in all human beings [32], although it may be dormant or 'blocked'. These blocks are obstacles in the process of fostering creativity within teaching. The first and most basic effort toward creativity is to wipe out this obstacle blocking its free flow to the learners. It is also a problem to which teachers have to face and of course it is again on of the teacher's task to dissolve these holdbacks [3].

These blocks are of the various kind:

- blocks created by the social environment - an educational system based on memorisation and rote learning does little to enhance creative potential. Parents who frown upon any creative tendencies may be another cause for blocks to the creative thinking process. The attitudes of employers, professors and parents may stifle creativity. In traditional educational settings, logical, analytical thinking is much more appreciated than trying to be creative [3].

- blocks created by the individual - self-generated blocks;
  - strategy blocks (the wrong strategy is selected or no strategy is available);
  - values blocks (the individual has certain beliefs and holds on tightly to them to the point of rigidity creating a negative mind-set that makes them unable to accept a new set of values even if it is a reasonable to do) [3];

- perception blocks (solutions to problems other than those relating to the teacher's immediate reality are ignored) [3].

- self-image blocks (the individual is convinced they are too old or not clever enough to do certain things, therefore no attempt is made to find other creative or innovative solutions to existing problems: the teacher is not confident enough to try out any of the numerous other ways

of teaching vocabulary [3]. thinking that because of we are not creative men in the high art, we must therefore not be creative geniuses, that we do not have to do anything, not even try [35];

These blocks are not only connected with cognitive processes but with values and beliefs, as well as emotions [35] and self-perception, so there is a need for working not only on creative thinking but all other factors [3].

### **1.6.5.3. What is the essence of creativity?**

Arthur Koestler describes creative thinking as ‘double-minded’ thinking or as a ‘transitory state’. Opposed to this ‘double-minded’ creative thinking he describes ‘simple-minded’, ‘routine thinking’ [17]. The key elements of creative thinking are the presence of two ways of thinking and the transition between them. Koestler also points out the unstable, disturbed nature of the creatively functioning mind [17].

Humour is the easiest entry point to understanding what double-minded thinking transition mean. (Patient: "Doctor, doctor, what can I do, my little boy has swallowed my pen?" Doctor: "Use a pencil till I get there.") [8].

To add the element of creativity to ordinary classroom activities, we need to add the element of transforming, transition, shift or change between two things [8].

Transitions may be possible in a language learning activity:

- Transforming personality

This is something that often happens and can be easily set up in a language classroom. (role-play, scene, writing a diary entry or a letter from another person, talking as a person in a picture or a story, to transform an object into a person or a person into an object).

- Shifting points of view

(Ranking exercise can be given the added element of transition, using dichotomies like pros and cons, positive and negative, advantages and disadvantages)

- Changing the degree of freedom

We can give students maximum freedom first then impose limitation/constraint on them.

- Transition from the known to the unknown

(Describe something that is not known or understood by matching it with something similar and well known.)

- Shifting genres or media

Students change prose into drama, poetry into prose, letter into the interview, they act out a song as a drama, etc.

- Transitions between the whole and its parts

Learners guess the article from the headline, a whole picture from a part of it, a story from the illustration or words taken from it, the caption from the cartoon, the end from the beginning, etc [8].

Setting up activities in a way that some sort of transition between two ways of thinking, is taken place reinforce the open-endedness of the creative activities and educate our learners to tolerate ambiguity [8].

Other tips for using creativity in classrooms are

- Three-phase creative cycle:

- The first phase is practice: we can practice being creative by trying out the ideas as practice means doing;
- the second phase is reflect: thinking about what we have done - to allow wait-time after questions and answers, allow thinking time and silent time; and time to review, to question, take notes;
- the third phase is relax: after practicing and reflecting we have to relax by taking a break or doing something different [35];

- Considering the use of Venn diagrams, scales, steps, fishbone diagrams, lists, mind maps, collages, sticky or magnetic notes that can be moved, posters displayed on walls, clay models, photos, physical tableaux [35].

- adapting coursebook activities in ways which can foster creativity - by opening up the closed activities so that they invite a variety of personal responses instead of requiring all the learners to give the same correct answer [33].

In conclusion, divergent production seems to respond positively to some issues that show that using creativity in English teaching worth it:

- materials can be put to new use in more effective and stimulating ways;
- materials and lesson design becomes easier and more varied, as the teachers can come up with more than one solution to the problem of what to include at each stage;
- it is easier for teachers to see new ways of changing existing material to fit in their aims, learners, and teaching context;
- teachers produce more ideas, and some of them can also be quite ones;
- teachers are no longer 'slaves' to one or another method but may be better able to evaluate, select and be eclectic in a principled way [33].

### **1.6.6 Creativity and the productive language skills**

The traditional division of language skills into productive and perceptive skills basically defines in some extends the measure of the possibilities of creativity's presence in the English language classrooms. Productive skills, including speaking and writing skills, obviously can serve more like the helping company considering students' creativity. Since in perceiving things are defined

mainly by external conditions, productive activities allows using one's own creative mind, imagination, resourcefulness. Building on that, what fundamentally can foster teachers in their efforts to call out their pupils' creativity are the tasks in the fields of speaking and writing activities [15].

#### **1.6.6.1 Writing**

Peter Lutzker in his study makes the argument that creative writing offers various possibilities to encourage and support the individual development of each of their pupils which development is not only with respect to language learning but the pupils' own broader search for meaning in their lives. This creative writing's finest potentials lie in the deeply human need to listen and tell stories, which stories form and shape the imaginative, emotional life of a child, as well as the development of thought and self [19].

The stories help children to learn about their world and to be able to reflect on their own knowledge. So that, encouraging children to write stories is profoundly important since it has an enormously significant effect on the child's developing sense of self [5].

Creative writing in a foreign language has substantial implications in learning a foreign language. Furthermore, learning to express oneself creatively is a highly individual process hailing from imaginative and emotional life, requiring stimuli and motif for the desire of to explore, to find out, to search, to go beyond the traditional way of teaching and learning [19].

According to Maley, creative writing is normally considered to be the production of texts which have an aesthetic rather than a purely informative, pragmatic purpose. Texts, as in the forms of poems, stories, letters, journal entries, blogs, essays, travelogues, etc. However there is no straight line between creative writing and expository writing, creative writing texts draw more heavily on intuition, close observation, imagination, and personal memories. One of the main distinguishing characteristics of these texts is a sort of playfulness engaging with the language, which stretches its rules to the limit in an atmosphere that is guilt-free, and where risk is encouraged [21].

There are plenty of benefits of creative writing for learners: it aids language development at all levels: grammar, vocabulary, phonology and discourse; it requires learners to use the language in interesting ways in attempting to express uniquely personal meanings; while they necessarily and avoidlessly engage with the language at a more intense level of processing than with most expository texts [21].

As Maley states, a key characteristic of creative writing is a willingness to play with the language: in L1 acquisition, children encountered with the language and used it in the form of rhythmical chants, rhymes, word games, and jokes. This is a playfulness that survives into

adulthood so that many social encounters in our actual everyday life are characterized by language play. L2 learners are encouraged to play with the language in creative writing activities: there need to be a playful element that encourages playing creatively with the language, during which pupils take the risks without which learning cannot take place in any profound sense [21].

This creative writing method allows learners to realize that they can write something in a foreign language that has actually never been written by anyone else before, experiencing a pride in their own products and also a joy in the ‘flow’ of the process [4].

Finally, another positive outcome of creative writing is that it feeds into more creative reading, the development of aesthetic reading skills, providing a better understanding of textual construction.

### **1.6.6.2 Speaking**

In academia, there is a differentiation between two kinds of creativity: the little ‘c’ and the big ‘C’ creativity. Great pieces of art, literature, drama, music - these outstanding products are obviously created by unbelievably creative people which make us think that creativity is exceptional, personal gift. These extraordinary achievements’ creators bear the so called big ‘C’ creativity. But there are less spectacular instances for creativity which actually are nevertheless equally remarkable – these are addressed in the scholarly discussion as little ‘c’ creativity [29].

Mastering the art of speaking is the single most important aspect of learning a second or foreign language and success can be seen in terms of the ability to carry out a conversation in the language. Learning to speak in a second or foreign language will be easier when learners are actively engaged in attempting to communicate. Learners learn to speak by speaking. It is, then, the teachers’ role to give our students opportunities to speak English more spontaneously and creatively. Teachers must always remember that they have to achieve in their students the ability to interact freely with others. To do this well, the most difficult task for the teacher is to know how to effectively bridge the gap between skill – getting and skill-using. Skill-getting emphasizes the understanding of the way the language operates while skill- using emphasizes the use of the code for expressive and purposeful communication. Given that communicative competence is one of the most important goals of a language classroom. The teacher has to emphasize what communication is about: that is sending, receiving, interpreting messages depending on the context, negotiating meaning [1].

Jürgen Kurtz in his study *Fostering and building upon oral creativity in the EFL classroom* very explicitly clarifies how remarkable is little ‘c’ communicative creativity and oral spontaneity in foreign language learning by an example for the presence appearance of that

communicative creativity. ‘Where is the dirty basket?’ – asked one of his primary EFL students who tried to ask for the rubbish bin. Jürgen Kurtz highlights that how clever this students’ guess was because she managed to get her message across, while she stretched her own vocabulary to its limits. He also states that good teachers have to be alert to and pay attention to all kinds of little ‘c’ communicative creativity occurring in class and they also have to be prepared to respond adequately at the very moment. This improvised speaking or spontaneous communicative creativity in performance is vital to target language development and growth as well. He also declares that, however, in order to facilitate and acquire target language communicative competence, foreign language teachers also need to be able to create windows of opportunity for flexible, creative, and partially improvised target language use on a regular basis. He also points out that for teachers to wait for the emergence of little ‘c’ communicative creativity and oral spontaneity is not enough, and more importantly, not effective enough. The teacher’s very important task is to possess the necessary know-how to design attractive learning environments that can help nurture little ‘c’ oral creativity in EFL classroom interaction. Empowering learners of foreign languages to communicate increasingly freely takes time and patience. Jürgen Kurtz marks out that case-study research carried out in EFL classrooms in Germany proved that learners are more likely to participate actively, creatively and autonomously, if they are offered with appealing communicative scenarios or frameworks for partly self-directed target language use. This means that teachers need to be prepared for errors and they have to accept these errors and mistakes as a natural part of the overall learning process [18].

## **PART 2– A COMPILATION OF ACTIVITIES THAT ENCOURAGES LEARNER CREATIVITY**

The first part of the given paper attempted to fold out the definitions, characteristics and different aspects of creativity in general as well as the creativity involved in the process of the English language learning and teaching pointing out that developing students' creativity plays an essential role in the teaching job in modern society [26].

The second part of the given study aims to compile a limited but still considerable number of activities and routines which can be used successfully within the English language classroom regarding these tasks' potential feature of providing the opportunity to the students to call alive their creativity while engaging them.

As it was already discussed, developing children's creativity has not only many benefits for language learning but for developing broader educational objectives, attitude, and values. Whatever the age and level of children might be, there are several 'pillars' designed to help teachers establish a classroom learning environment in which creativity can flourish [27].

For example, Carol Read in her study *Seven pillars of creativity in primary ELT* provide us with realistic and practical ideas to follow: how to build up positive self-esteem using activities which help children to develop a positive sense of identity; how teachers can be model creativity themselves; how to teach children taking responsibility for their decisions by offering them choice; how to use questions effectively; how to teach students make connections and see relationships between things generating ideas and fostering creative thinking [27]. So that the following chapter's goal is to list a number of concrete activities that can and should be employed by teachers in order to serve children's creativity. However, these tasks demand a huge investment of thought and energy on the part of the teacher it increases students' motivation and involvement in the learning process forming a kind of virtuous circle that again boost's teachers' commitment. The first steps may seem to be difficult e.g. children lack the willingness to experiment and explore, or lack the confidence to tolerate ambiguities and take risks. Although, it is the teacher's task to spend time and effort to change this negative, flat attitudes to help students gain self-assurance, enthusiasm [23].

These activities show how exciting teaching children can be. Considering project-based learning for example, teachers can reach all students and get them engaged in many different ways, thus giving them the sense of ownership of their learning by making them lifelong learners, developing critical thinking and problem-solving skills as well that they will need as soon as they walk out of the classroom into the real world [30].

Similarly rewarding can be the usage of communicative language teaching and co-operative learning taking advantage of learners' fantasy and imagination, encouraging them to take chances [28].

To mention some of the most popular and enjoyable activities:

- Warm-ups and games: can be used at the beginning of the lesson or when the class starts to lose concentration. These activities help enrich vocabulary, practice grammar structures and improve pronunciation [16].

- Truths and lies: these are 'getting to know each other' games; they can also be used to reinforce vocabulary [16].

- Never have I ever: these are also 'getting to know each other' games; they can also be used to introduce or practice the present perfect as well [16].

- Chain story: it uses improvisation in creating a story [16].

- Surprise me: a vocabulary practice activity in which the students have fun while making surprising sentences with given words [23].

Regarding that creativity of pupils can be brought to life in the field of speaking and writing, the following compilation of tasks are divided into three main groups according to what skills the given activity incorporates: writing skills, speaking skills, or both writing and speaking skills. A lot of what can be said about developing speaking actually applies to developing writing, too. These two fields are so close to each other in these terms that creative speaking activities can often be run as creative writing activities and/or followed up by a writing activity [10]. Although, the aforesaid three main point of view defines the grouping of the tasks the activities bear/can bear much more benefits as: practice even the most unpopular grammar structures; activate passive vocabulary; they can lead to acquisition of new vocabulary; they can lead to personal and social development of the students; they can lead to the development of their linguistic skills [16]; they can empower foreign language learners to communicate increasingly freely [18]; by using dramatics, practise the language they are learning in a real context [30].

The exemplary activities presented in this chapter are creative and improvisational fostering teachers to break old patterns and embrace spontaneity and unpredictability as essential parts of everyday classroom interaction in order to establish a learning culture in the EFL classroom which is less teacher-dominated, scripted, pre-arranged and mechanical [18].

## **2.1 Activities incorporating writing skills**

Activity 1: Self-esteem fan

Aim: to help children to develop a positive sense of identity.

Level: primary ELT

Materials: as many sheets of A4 or A5 paper as the number of students.

Procedure:

- The teacher gives each child a sheet of paper and asks them to fold the paper concertina-style to make a fan. They should have as many folds as letters in their first name.

- Children then should write the letters of their name at the top of each section of the fan. They should think of a positive adjective about themselves, which starts with each letter, and write the adjective vertically on the fan, e.g. Helena - Hardworking, Enthusiastic, Lively, Energetic, Nice, Active.

- After that, children compare their fans and say why they have chosen the adjectives, e.g. I think I'm hardworking because I always do my homework.

- Children can illustrate and color their fans. The teacher can display the fans and also use them or refer to them whenever children need to be reminded of their positive characteristics [27].

Activity 2: Self-assessment dictation

Aim: to encourage critical reflection.

Level: primary ELT

Procedure:

- The teacher asks children to make three columns in their notebooks and write 'yes', 'so-so' and 'no' at the top of each one. The teacher explains the meaning of 'so-so' by using gestures.

- Then the teacher dictates sentences, e.g. I worked hard./I co-operated./I worked alone./I used dictionary.

- Children listen and write the sentences in the column they think applies to their work. Then they compare and talk about the results [27].

Activity 3: Looking ten times two

Aim: this routine asks students to slow down, observe and think about words or phrases to describe what they see. It encourages them to go beyond obvious descriptions.

Materials: any kind of artwork.

Procedure:

- The teacher introduces the source material. Students are asked to take the following steps:

- look at the image quietly for thirty seconds;

- make a list of ten words or phrases about any aspect of what they see. Share them with the rest of the class;

- repeat step one and two. Look again and try to make a list of ten more words or phrases.

Share them.

- It is useful in generating descriptive language before a writing activity. Depending on the level of the pupils, the teacher should be flexible with the number of words and phrases. This activity works best as a Whole-class brainstorming activity [25].

Activity 4: My day so far

Aim: to write a short narrative about the day's events.

Level: pre-intermediate and higher.

Language practiced: past simple.

Materials: pictures of objects, or actual objects like pen, computer, mobile phone, camera, etc.

Procedure:

- The teacher displays the picture or object, then asks students to work in pairs and choose one object.

- After that, students are asked to work individually. They should think of all the things that the object might have done during the day with giving the time limit of five minutes to write as many things as they can think of, e.g.: a pen: lay on the desk, wrote a love letter, drew a picture, ran out of ink.

- They should compare the lists in pairs and use the ideas to write a short narrative of the object's day. Pairs can read the narrative out and the others should guess the object [13].

Activity 5: Overheard in a café

Aim: to report overheard dialogues.

Level: pre-intermediate and higher.

Language practiced: reported speech, said, asked, replied, etc.

Materials: circa eight numbered art portraits of men and women; small pieces of paper each bearing a number from one to eight, the number of these pieces of paper should be equal to the number of students.

Procedure:

- The teacher displays the portraits and tells the pupils that they are in a café and these are the people they can see around them.

- The teacher passes around the hat and gets each student to take a number making sure that every member of the pair has a different number.

- The students are asked to look at the picture with that number and to imagine:

- Who is their character? (Name, job, married, town/country they live in)

- think of three adjectives to describe them
- what are their hopes and fears?
- what do they worry about?
- What is on their mind at the moment?

• The teacher puts students in pairs, asks them to imagine they are sitting in the café and they can overhear the conversation between the two characters.

• After that, students are asked to take a piece of paper and write a report of the conversation. When they have finished, get the pairs to share the conversations with another pair. They should try to identify the two characters [13].

#### Activity 6: Letters and words

Aim: to help students realize how many words of a certain kind they already know.

Procedure:

• The teacher asks students (either individually or divided into groups) to write as many different words as possible that start for example with M and end with G in two minutes, e.g. morning.

- The teacher checks the highest number of words produced.
- The teacher shares some examples students have produced with the class.
- The teacher discusses different types of words (e.g. nouns, verbs, adjectives).

(In this activity, it is important to realize that our choice of the letters is essential. It can influence the success of the activity making the task extremely difficult [31].

#### Activity 6: Letters and sentences

Aim: to show students barriers that might influence their learning.

Procedure:

• The teacher asks students to write as many different sentences as possible where given words start with the letters 'I, S, A, W, J', in two minutes. I... S... E... W... J... (e.g. I started eating with Julie).

• The teacher checks the highest number of sentences produced.

• The teacher asks students with the highest numbers of sentences to share their examples with the rest of the class.

• At the end, together they discuss the reasons that have prevented others from producing more sentences [31].

#### Activity 7: Synonyms

Aim: to help students focus on synonyms.

Procedure:

- The teacher divides the class into groups.
  - The teacher asks the students in groups to write as many synonyms for a particular word (e.g. say) as possible in two minutes.
  - Then the teacher checks the highest number of synonyms produced and writes all the synonyms students have produced on the board.
  - At the end, they together discuss the differences between the synonyms, their meaning, and use. Students can be asked to try to use the synonyms in sentences.

This activity may be used particularly when some students of the class tend to repeat one word in their speaking or writing continuously [31].

## **2.2 Activities incorporating speaking skills**

### Activity 8: Circle time

Aim: to help children to develop a positive sense of identity; to personalize learning; foster a sense of security and belonging; encourage social skills as listening to others, turn-taking, cooperating and showing respect for views which are different from their own.

Level: primary ELT

Material: a soft ball or another item.

Procedure:

- Children sit or stand in a circle having a soft ball or another item round the circle and complete a sentence. The sentence can relate to a text, topic, story or personal feelings and be graded appropriately to the age and level of the children, e.g. I like..., I feel happy/sad/angry when..., I think the story is...
- Children only speak when it is their turn, and they can say 'Pass' if they have nothing to say, or use their mother tongue if they need to [27].

### Activity 9: Word tennis

Aim: to reinforce children's sense of personal competence as well as listening and turn-taking skills.

Level: primary ELT

Material: an imaginary ball or real ball.

Procedure:

- The teacher divides children into pairs.
- One child pretends to serve an imaginary ball and says, e.g. I'm good at singing. Their partner pretends to hit the ball and says, e.g. I'm good at swinging. The pairs continue taking turns to say sentences about what they are good at in the same way as long as possible.

- At the end, children report back to their partner to check if they remember, e.g. You're good at... They can also tell the class, e.g. Marco is good at.../We're both good at... [27].

#### Activity 10: Red or blue

Aim: to change the mood as a warmer, closing or revision activity; to allow children opportunity for a personal response to familiar vocabulary

Level: primary ELT

Procedure:

- Children stand in the middle of the classroom. Teacher says two words from the same category or lexical set, e.g. 'red... blue...' and point to either side of the room. Children then should go to the side of the room of the color they prefer. After that, children should talk to each other and explain the reasons, e.g. I've got a red bike./My favorite T-shirt is blue.

- This can be repeated with another vocabulary, e.g. dog/cat, hot/cold, milk/fruit juice, sweet/salty, swimming/cycling [27].

#### Activity 11: Random associations

Aim: to encourage children to make connections, see relationships between things.

Level: primary ELT

Material: small pieces of the card; a bag or hat.

Procedure:

- The teacher writes words that children know on small pieces of card and put them in a bag or hat.
- Children take turns to take three cards at random from the bag or hat and make a sentence or story that connects the given words on the chosen cards. Objects can also be used instead of cards [27].

#### Activity 12: How many ways?

Aim: to develop flexible and inventive thinking and to extend children's vocabulary in an enjoyable way.

Level: primary ELT

Material: everyday objects (paperclip, plastic cup, peg or ruler, pen)

Procedure:

- The teacher chooses an everyday object, e.g. a ruler. Children work in pairs and brainstorm all the different things they can use the object for. They form sentences such as You can use a ruler as a sword. If necessary, they can use a dictionary. They can also draw pictures to illustrate their ideas [27].

### Activity 13: Creative observation

**Aim:** to encourage creative thinking and an awareness of how images, particularly in advertising, can influence us and our feelings.

**Level:** primary ELT

**Material:** pictures, photos.

**Procedure:**

- The teacher asks the pupils, e.g. What does the image make you think of? How does it make you feel? Why?

- As a follow-up activity, children should take digital photos with the intention to encourage a particular response, e.g. to make their classmates feel hungry. Children take turns to share their images and invite responses and conclude if the responses are the same or different to desired ones [27].

### Activity 14: See think wonder

**Aims:** to stimulate students' interest and curiosity.

**Materials:** a painting, photo, object, video, an excerpt of text. Almost anything that can encourage observation.

**Procedure:**

- The teacher introduces the source material. Students are asked to reflect on the questions:

- What can you see?
- What do you think about it?
- What does it make you wonder?

Students can work individually, in pairs or in groups. Before sharing their ideas, they can take notes [25].

### Activity 15: I tell your story

**Procedure:**

- The teacher asks the students the following question: Who has a good memory? Invite that pupil who raised his/her hand (if there were more than one then the teacher chooses one) to stand face-to-face with the teacher.

- The teacher explains that he/she is going to tell him/her a story. This story is a short one-minute personal story about something that happened since they last saw each other.

- After the teacher finished the story, invites the student to tell the story in the same way (using the first person I) - same emotions, same face, same gestures, same facial expressions, same voice and same words as well.

- The other students have to listen carefully in silence and notices the similarities and differences. Once the student retold the story, together with the class, they discuss the differences. Then the teacher asks the other students to award the student with a percentage grade according to how similar his/her storytelling was.

- This activity can be done with small groups as well [15].

#### Activity 16: Problem stories

##### Procedure:

- The teacher tells the story behind a problem that is on his/her mind and finishes it by asking the students 'What should I do?' In pairs, the pupils have one minute to listen to and remember the advice that their partner would give. In the end, students reply their partner's advice to the teacher.

- This activity can be done with two groups as well. One member of A group tells the story behind one of his/her problems while one member of B group is listening. Then the B partner tells the heard story to another member of A group who will give his/her own advice which advice is to be returned by the B partner to his/her original storyteller partner [15].

#### Activity 17: What's the lie?

Aim: to encourage students to listen to each other by challenging them to work out whether their classmates are telling the truth or not; to generate attentive listening supporting the speakers and giving them more confidence in their ability to communicate creatively.

##### Procedure:

- The teacher let the students know that he/she is going to tell them a short story that is a true personal story but one detail will be a lie.

- The teacher tells a story that happened since he/she last met with the pupils and do his/her best to hide that one false detail.

- After listening to the teacher, students in pairs discuss what could be the lie.

- The teacher invites the students to tell their guesses. When all the guesses are told, the teacher reveals the lie.

- Students in groups with three members take it in turns and tell their recent stories while the other two are listening then guessing the false detail. At the end, the teacher finds out who was the best liars and whose stories were the most interesting ones [15].

#### Activity 18: Whose loss?

##### Procedure:

- The teacher chooses a theme and prepares to tell a short true anecdote. The theme is 'losing things'. The teacher then elicits and write up some suitable common collocations to

complete a phrase starting with 'I lost...'. It can be finished by e.g. some money, a book, my keys, my phone, my glasses etc. After that, the teacher tells the students a short anecdote about something he/she once lost, using the following prompt questions:

- What did you lose?
- When did this happen?
- Where were you?
- Who were you with?
- What was happening at the time?
- How did you lose it?
- Who lied to you?
- How did you lose it?
- When did you realize you had lost it?
- How did you feel?
- What did you do?
- Did you find it again?
- If you did how did you find it? If you did not when did you stop looking?
- How do you feel now when you remember this experience?

- The students form pairs. The teacher says: 'You are going to tell your partner a true story about something you once lost. Before you start, think about the answers to the questions above [15: 48].'

- The teacher tells them to listen to their partner's story in order to remember the details setting a time limit of five minutes for both partners to tell their stories.

- When the pairs have finished, the teacher says: 'In a moment you are going to choose one of those two stories. Both of you are going to tell the same story to other students as if it happened to you. You want to make them believe you. they are going to guess whose story it is. One of you will be telling your own true story. If you are telling your partner's story, you will probably need to change a few things to make us believe it could have happened to you. OK, you have got three minutes to decide which story to tell and to learn it from your partner [15: 48].'

- When they are ready, the teacher asks each pair to sit facing another pair and says to them: 'Listen to the same story told by two different people and then you can ask them both a few questions before you guess whose story it is that you have just heard [15: 48].'

- After finishing the activity, students can form new groups and repeat the action. Finally, the teacher invites them to say how they managed to identify the students who were lying and who proved to be the best liars [15].

### Activity 19: Personal story questions

Aim: to develop student's creative thinking and prediction skills, build anticipation.

Procedure:

- The teacher chooses a topic and announces the title of a two-minute personal story that he/she is going to tell within that topic. For example, with the topic of whether the title can be 'The day our house flooded'.

- Before they listen, the teacher asks the students to fire him/her with questions about the story for one minute. The teacher mentally notes these questions but does not answer them yet with which he/she focuses the attention of pupils.

- After a minute, the teacher immediately tells the story with incorporating as many answers to the students' questions as the teacher can. Then the teacher points out that he/she incorporated the answers in the story.

- The same process can be repeated with the students by groups of three [15].

### Activity 20: Find my picture home!

Material: five or six landscapes with the sizes of A3.

Procedure:

- The teacher puts the landscapes on the walls so that everyone can see them. (Alternatively, slideshow can be made as well.) The teacher assigns a letter to each picture.

- The teacher asks students to mentally choose one of the landscapes and imagine that they live in there. Considering these questions: Who are they? What is their life like? What do they do? Are they lonely or do they live in a family? Are they rich or poor? etc., students are asked to mingle and chat about their lives in the role of the person they imagined. They must not say which picture they are from. As they talk to each other, they try to match the people they talk to with the pictures and write down the person's real name with the letter sign of their picture.

- The teacher checks together with the class how they matched people to pictures; he/she asks them if they liked their life in the picture and why/why not [9].

### Activity 21: Name game

Aim: it is a 'getting to know each other' and vocabulary game; they help enrich vocabulary, practice grammar structures and improve pronunciation.

Procedure:

- Standing or sitting in a circle, the students introduce themselves, adding to their name an adjective which begins with the same letter as their name. (They can add something that they like as well.) Example: - I'm victorious Victoria. - I'm ambitious Alice.

- This could be a good beginning for a description of a friend, classmate [16].

### Activity 22: Never have I ever

Aim: it is a 'getting to know each other' game; it aims at introducing or practicing the present perfect as well.

Procedure:

- Sitting in a circle, students take turns to say things they have never done. The game begins with students raising one hand so that the others see five fingers. Then students take turns to say sentences containing things they have never done in their life before. It could be something like 'Never have I been to England.' If the other students have done that, they have to drop one finger, now having four fingers up and one down.

- Students should be instructed by the teacher that their sentences have to be true and they should think of things they haven't done but the others might have done because their aim is to make the other students drop their fingers while they keep theirs up in order to stay in the game as long as possible.

- The game ends when all students have dropped all fingers and the winners are the last students to have any fingers showing [16].

### Activity 23: Chain story

Aim: to practice improvisation.

Procedure:

- Sitting in a circle, each student adds one sentence to the story, which can be based on a beginning given by the teacher. Or they can develop an alphabet story (first sentence beginning with A, second with B, and so on), or a fortunately/unfortunately story (each sentence beginning alternately with the words fortunately/unfortunately) [16].

### Activity 24: Surprise me!

Aim: it is a vocabulary practice activity; the students have fun while making surprising sentences with given words.

Materials: cards with vocabulary that needs practice; a bag.

Procedure:

- The cards are put in a bag.
- Each student picks a word and makes a surprising sentence with the given word.
- Alternatively, the students can discuss their words in groups and create surprising sentences together [23].

## 2.3 Activities incorporating both writing and speaking skills

### Activity 25: Odd one out

Aim: to foster children to make connections and see relationships between things.

Level: primary ELT

Procedure:

- This activity typically has no right answers.
- Children identify an odd one out according to any criteria they can think of. For example, if children have been learning about fruit grows, the activity can be done using five flashcards, e.g. strawberry, melon, pineapple, grapes. Children take turns to identify an odd one out by forming a sentence reasoning their choice [27].

Activity 26: Comparative moments

Aim: to foster children to make connections and see relationships between things; to use simile developing flexible thinking skills.

Level: primary ELT

Procedure:

- The teacher gives children sentences to complete, e.g. A lesson is like a candy because.../A school is like a playground because... Alternatively, children choose words and create their own similes, e.g. Homework is like a dessert when you aren't hungry [27].

Activity 27: Mind maps

Aim: to foster an open, creative mind-set; to explore, experiment and play with ideas.

Level: primary ELT

Material:

Procedure:

- Write the name of the topic in the center of the board, e.g. 'Lion' and three initial headings to guide the children's thinking, e.g. appearance, where/how they live. Choose one heading at a time, listening to the children's ideas the teacher adds them to the map.
- Sub-headings can be added, e.g. color, size, African, etc. Children then can use the mind map to write a description of the animal or make their own mind map about another animal of their choice [27].

Activity 28: Step inside: perceive-believe-care about

Aim: stepping inside a character, it helps stimulate empathy by deepening their understanding of the other's perspective.

Materials: an event portrayed in a work of art, photograph, a story the class has read, a video.

Procedure:

- The teacher introduces the source material. Students are asked to step inside, place themselves within the situation and imagine they are a person from the source material. From this perspective the teacher asks them the following questions:

- What do you perceive/see/observe/understand?
- What might you believe/know/think?
- What might you care about?

- Students can work individually, in pairs or in groups - it depends on how many ideas the teacher wants to generate [25].

Activity 29: What makes you say that?

Aim: students have to share their ideas about what they see, read or hear; they have to back them with evidence. It encourages them to understand alternatives.

Materials: works of art, photographs, poetry, reading.

Procedure:

- The teacher introduces the source material. Students are asked to reflect on the questions:

- What is going on?
- What makes you say that?

- The question ' What makes you say that?' should not sound like a challenge or test but a genuine interest. Students can work individually, in pairs or in groups - it depends on how many ideas the teacher wants to generate [25].

Activity 30: Colour symbol image

Aim: to capture the essence of ideas they explore in the selected source materials; to make connections and develop their metaphoric thinking.

Materials: a story, a poem, a short video, a song.

Procedure:

- The teacher introduces the source material and then asks students to take the following steps:

- Choose a color that can represent the ideas which were previously discussed. Explain why you chose it.
- Choose a symbol. Explain why you chose it.
- Choose an image. Explain why you chose it.
- This activity works well in small groups. The student-made outputs can be used later on: the groups can present their works [25].

### Activity 31: I used to think... Now I think...

Aim: to help pupils reflect on how their thinking and ideas might have changed over time as they have developed their understanding of an issue.

Materials: a short film.

Procedure:

- The teacher asks students what they used to think about the topic when the teacher started and what they think about it now using the following beginnings:

- I used to think...

- Now I think...

- By reflecting on what they used to think about a topic before, and what they think about it after a period of time they have the chance to think about thinking itself while developing their metacognitive skills. In this activity, students work individually [25].

### Activity 32: Chalk talk

Aim: to help pupils to read others' point of view and comment on them and ask questions as well; to help them build understanding collaboratively.

Materials: a single word, phrase, question relevant to the topic of study.

Procedure:

- When starting the topic, the teacher gives the students a relevant prompt to reflect upon. The teacher asks them to write their thoughts, ideas, and questions about that theme on a big piece of paper.

- After that, the teacher invites them to comment on their classmates' thoughts, ideas, or questions and tells them that this has to be done in silence. They can stand up, move freely, but they cannot talk.

- It is desirable to do Chalk talk in two rounds. One at the beginning of a topic, and one at the end of a topic, after the discussed issue, is explored more precisely.

- During the activity, what more important is the flow of ideas, while after the routine the pupils can work together focusing on the accuracy of the sentences that were created by them [25].

### Activity 33: Narrating photos By Christina Baldarelli

Level: low-level learners; variations make the activity suitable for any level.

Materials: old magazines with photos (National Geographic), scissors, tape, paper.

Procedure:

- The teacher gives each student a photo of a single person performing some kind of action.

- The teacher asks students to write three sentences describing the physical appearance of the person in the photo. After that, the teacher collects all of the photos and display them in the front of the room so that everybody can see them.

- Then he/she collects all of the students' descriptions, redistributes them and asks students to read the description they were given and to identify the descriptions with the proper photo.

- Students then post the description alongside the appropriate photo on the wall [18].

Activity 34: Working with photographs of people

Aim: to generate both active discussions.

Materials: photographs.

Procedure:

- The class is divided into an even number of groups of four. Each group will receive a photograph of a person. The photograph should be interesting, distinctive and striking, about people who are not recognizable to the pupils. Each group will have 15–20 minutes to answer the following questions about the person:

- How old might the person be?
- What might their occupation be (or have been)?
- Family circumstances (married or not, children or not, etc.)?
- What kind of a personality?
- Likes and dislikes?
- Where does the person come from?
- Life story.

- Students are asked to discuss their answers, and then write them down. After 15 minutes exchange pictures with another group, and after only five minutes the two groups meet and exchange their answers. Firstly, the group that only had five minutes give their answers and then the other group tell what their thoughts are [19].

## **PART 3– EMPIRICAL INVESTIGATION OF THE ROLE AND PLACE OF CREATIVITY IN THE ENGLISH CLASSROOM**

### **3.1 Background to the Study**

The following research deals with the already elicited creativity-oriented English language teaching and learning processes in Transcarpathia: investigating the presence, manifestations, and possible appearances of creativity mainly focusing on the learner creativity. It is very important to get acquainted with the connection and relationship between creativity and the process of English language learning from the prospect of the students, for different reasons.

On the one hand, useful pedagogical implications could be concluded, which later can contribute to a more successful teaching and learning process. Information, gained that way can be used in English language teaching facilitating the work of language teachers to discover, in what fields creativity and its usage needs to be encouraged as well as employed through the process of English language learning and teaching.

On the other hand, the research gives us a reflection, how students see themselves as a creative person, how they value their own creativity, and last but not least, how they see the role of creativity in the field of English language learning.

In Transcarpathia - and Ukraine as well -, the research field of learning creativity in the process of English language teaching is untouched. There is not any known similar research carried out in Transcarpathia.

#### **3.1.1 Participants**

The data were collected from one Transcarpathian high school, which is a state school for a relatively small village located near to the town of Beregszász. The school is bilingual: there are Hungarian and Ukrainian classes. The data collection took place in Hungarian classes thus the informants' mother tongue was the Hungarian language. The school was chosen randomly, no particular requirements were followed.

Participants were the students of the 9th, 10th and 11th Hungarian classes aged 14-16. Twenty-eight students participated in filling out questionnaires and two English language teacher agreed to take part in the research as interviewees.

The collected sample was relatively small, with only one school participating, so generalization in almost any contexts was not possible, but not necessary either.

#### **3.1.2 Research Instruments and methods**

The main target of the research was to gain information about the role of creativity, creative thinking in the process of English language learning among Transcarpathian Hungarian

secondary school students. The first step of designing the given research was deciding the instruments by which the research will be concluded. The chosen instruments were: - the most frequently used methods of empirical analysis: questionnaires; - classroom observations; and interviews. A holistic view of the research was sought, that is why it was important not to rely on only one method of data collection and data analysis. Triangulation is the use of two or more methods of data collection and analysis in studies of people [2].

### **3.1.3 Procedure**

The given empirical research, which investigated the role and place of creativity in the English language classroom focusing mainly on learner creativity using triangulation, took place in 2017 January in a Transcarpathian bilingual, state high school, located near to the town of Beregszász. As it was already mentioned, the research recruited participants whose mother tongue was the Hungarian language. The researcher conducted classroom observations in 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup> grades during which elaborated notes were taken. One part of these notes was written down according to previously set standpoints building on which these classroom observations served both quantitative and qualitative data similarly to the questionnaires. The questionnaires were filled out by students from the same grades in school time after all the classroom observations were done. Regarding the third method of this research, interviews were conducted after school time with those teachers whose English language classrooms were already observed. It involved two teachers, who were asked previously and agreed to be interviewed in their free time for a short period of time. After the three planned data collection methods were carried out the data analysis followed.

#### **3.1.3.1 Questionnaires**

The questionnaires are best for collecting factual data allowing the same type of data to be collected from a great number of people and to be analyzed quantitatively, systematically and qualitatively as well. It was very important to design the questionnaires appropriately in order to obtain valid pieces of information [34].

The questionnaires consisted of fourteen questions, both open format, and close format questions. The aim of these questionnaires was to gain pieces of information about the pupils' personal points of view about creativity itself, what role it plays in their life and – more importantly - how their own creativity influences their process of English language learning.

In order to avoid any misunderstandings, at the beginning of the questionnaire pupils could read the definition of creativity and by that, they had the opportunity to interpret the concept before getting involved in answering the given questions connected to creativity.

The questionnaires aimed to serve as quantitative sources because twelve from fourteen questions asked for answering with a rating on a scale of 1-5 where 1 equals with *'not at all'* and 5 equals with *'absolutely'*. However, in every case the opportunity of explaining and justifying was given – *'Justify/explain your answer briefly'*. So that two questions from fourteen required expounding – answer with a full sentence; and twelve questions could be answered by giving a number, and voluntarily explaining that number.

Pupils were given the questionnaires in the Hungarian language. On the one hand, in that way the potential of misunderstandings was limited. On the other hand, pupils were able to express themselves more freely and comfortably. Moreover, the English knowledge of the students was little known and nor were there any intentions to measure their English knowledge.

The research's purpose was to investigate the learning creativity among high-school students. Based on that, no special attention was paid to gaining pieces of information through the questionnaires like pupils' age; pupils' name; which class pupils were attending; grades; learning interests, etc. Questions targeted mainly the relationship between creativity and English language learning.

The questionnaire can be read in Appendix A.

### **3.1.3.2 Interviews**

The question as to why teachers employ creativity - or why they do not - in classrooms cannot be answered simply by observing the lessons. That is the reason teachers need to be asked about their own points of view connected to the researched subject. However, it could be more satisfactory and objective if the interviewed person is not influenced by the person who is interviewing (using semi-structured way) I decided to prepare questions in order to be as adequate as possible because of the limited amount of time.

The interviewed teachers were English teachers working in full-time for the participatory school. Both of them are teaching other subjects as well. They were asked previously and they agreed in giving an interview. The two interviews took place in January 2017, after the classes had been finished.

During the interviews, the pieces of information were recorded by taking notes. There were some limitations: the limited amount of time, initial anxiety. They all relaxed quickly though and gave lots of very useful and interesting information.

The questions of the interview can be read in Appendix B.

### **3.1.3.3 Classroom Observations**

The following table shows the dates, the teachers, the classes, and the lessons that were visited during the main study:

**Table 3.1: Study recordings, January 2017**

No	Date	Teacher	Class	Lesson
1.	25.01.2017	T1	10	1
2.	26.01.2017	T1	9	1
3.	26.01.2017	T1	10	2
4.	26.01.2017	T2	11	1
5.	26.01.2017	T2	11	2

Unfortunately, there was not an opportunity to observe 2 lessons in the 9<sup>th</sup> grade because of school program changed the schedule and the lesson was canceled.

During each observed lesson extended notes were taken according to prepared standpoints:

- Number of exercises chosen from the pupils' book
- Number of exercises brought by the teacher
- Number of exercises not requiring students' own creative thinking
- Number of exercises requiring students' own creative thinking
- Number of open-ended questions asked by the teacher
- Number of cases students expressed their own thought

The above-mentioned standpoints gave the opportunity to collect some pieces of quantitative information which - similarly to the case of questionnaires - made the process of analysis easier and faster serving numerical results as well.

Moreover, detailed notes were taken including the date and the time of the lessons, the number of pupils, the classroom setting, including the seating, the decoration, the behavior of the pupils. The observer usually sat at the back of the classroom, trying to be as unobtrusive as possible. These pieces of information were useful as well during the process of analysis.

What the aim was with these classroom observations is to try to observe:

- How many opportunities occurred for the students during the lesson to express their own creativity?
- In how many cases improved the students these opportunities?

### **3.1.4 Data Analysis Methods**

The research used the methods of questionnaires, interview, and classroom observation. Data were collected and analyzed, using both quantitative and qualitative techniques. Regarding the questionnaires, quantitative analysis was based on frequency counts of the incidence rate of students' rating/ranking answers, while qualitative analysis was built on the students' own opinion stated by reasoning their rankings. Interviews only served qualitative data, which

includes the asked teachers' own points of view about what the researcher took written notes. Concerning classroom observations, quantitative analysis was based on frequency counts, whilst qualitative analysis

The analysis of the data was carried out in three phases. The first phase was the preparation, in which the data was organized in order to make the analysis easier. Afterward, the data was checked for accuracy and entered into the computer. The second phase was describing the data by simple descriptions and summaries about the research results. The third phase was the analysis of the collected data. In the second step, a quantitative method of analysis was used and the data was expressed mainly in the form of numbers, while in the last phase the open format answers were taken into consideration simultaneously with examining the percentages and numbers.

During the process of quantitative and qualitative analysis, the fact that the sample is rather small was taken into account, and any kind of generalization was - and has to be - treated with caution. The data from this research will not be used to generalize but to provide some patterns of the students' and teachers' points of view and to provide a comparison between those subjective opinions or realizations and the reality - meaning what happened in those observed classes that confirmed the participants' manifestations and that disproved them.

## **3.2 Results and Discussions**

### **3.2.1 Questionnaires**

As it was already mentioned, in the analysis of the questionnaire, both qualitative and quantitative techniques were used. The quantitative technique consisted of the procedure of analyzing the pupils' answers to those questions requiring rating 1-5. The data were collected into Excel file. In every case (question), the basic operation was to count how many participants chose 1, 2, 3, 4 or 5. After that, in each question, the percentage of the chosen number (by the participants) were counted (= how many students chose for example number 1, meaning 'not at all').

In the following, these quantitative results will be analyzed by taking into account all of the questions one by one. More precisely, questions from the second question to the thirteenth one because of – as it was already mentioned – the two remaining questions required answers that express the pupils own thoughts which cannot be considered as quantitative data but qualitative.

The subsequent table shows the data assembled from the answers to the above questions from the second question to the thirteenth. What can be seen is that how many students chose each rating values in each case.

**Table 3.1 Questionnaires - Incidence rate**

Question number	Incidence rate						Number of cases when the students gave justification
		not at all				absolutely	
	0	1	2	3	4	5	
2.	1	0	3	11	10	3	13
3.	1	0	3	10	3	11	13
4.	3	0	1	13	6	5	11
5.	1	4	8	9	3	3	11
6.	1	1	5	12	7	2	9
7.	1	3	1	14	7	2	10
8.	0	1	4	10	9	4	11
9.	1	6	3	10	7	1	8
10.	0	3	10	9	4	2	7
11.	0	2	11	5	8	2	7
12.	0	8	2	5	7	6	10
13.	1	5	3	9	6	4	5
<b>Number of participants</b>	<b>28</b>						

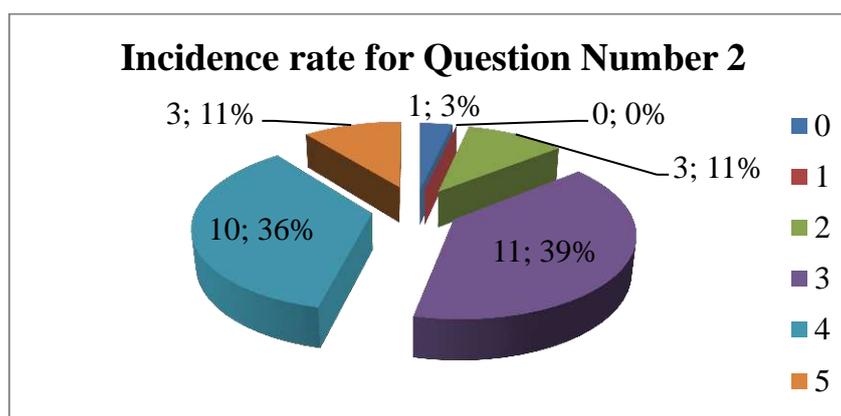
The first question of the questionnaire aimed to find out what pupils think about creativity as a human attribute: whether they think that creativity is a special aptitude or a talent that is given to everybody.

There were only two pupils who declared that creativity is not given to everybody but a few. All the other informants were certain about that creativity is within all human being manifesting itself differently in every person's life.

The purpose of the questionnaire's second question was to find out how students see themselves as a creative person – in what extent they consider themselves to be creative.

Looking at the figure below, what can be seen is that eleven students from the 28 rated themselves into the category of 4 while ten students evaluated themselves into the category of 3 and only three participants were convinced that they are 'absolutely' creative. None of the participants ranked themselves into the first category, which means that there was nobody who thought that they are not creative at all.

**Figure 3.1 Graphical representation of incidence rate of students' answers in Question Number 2**



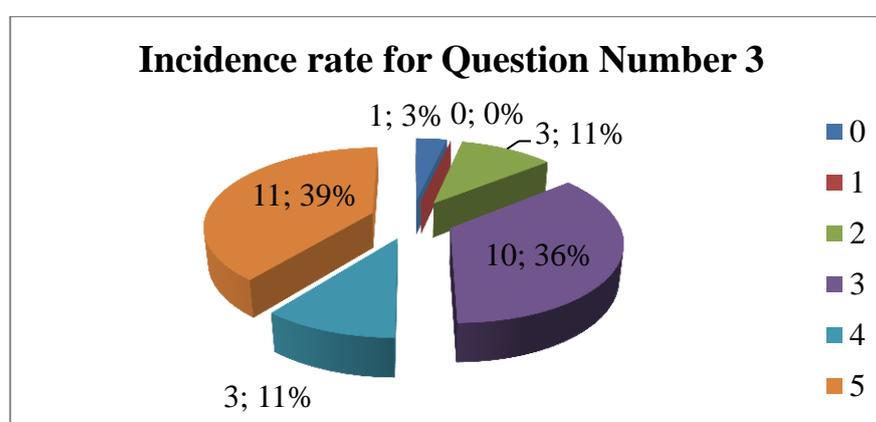
There were thirteen pupils who gave explanation or additional sentence besides rating. Investigating the pupils' explanations, what can be stated is that the majority of the participants ranked themselves according to the following reasons:

- They considered themselves to be creative because of: there are/were situations when they have/had great ideas; they can draw, paint nicely; they can do postcards; they love to decorate; they figure out a lot of new things in order to make something simpler; one of them associated creativity with the activities they love – so that if he/she loves to do something then he/she is creative; one pupil directly connected his/her creativity with the fact that he/she wants to be confectioner so that it is necessary for her/him to be creative;

- Two of the informants did not consider themselves to be creative.

The third question of the questionnaire intended to gain some pieces of information about that how pupils consider creativity to be important in everyday life.

**Figure 3.2 Graphical representation of incidence rate of students' answers in Question Number 3**



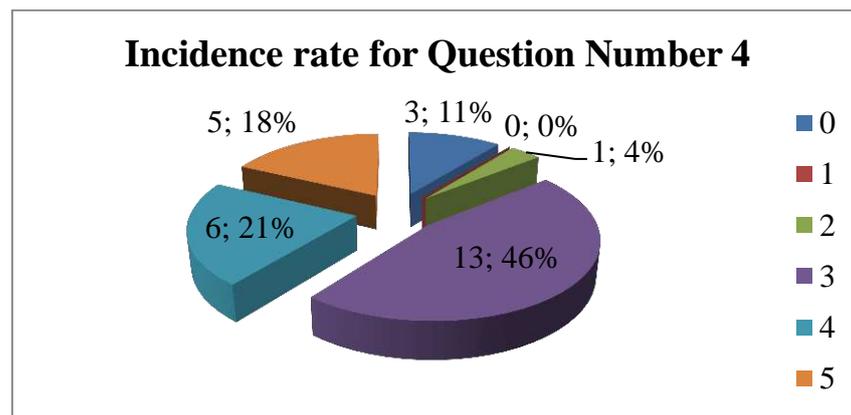
The above figure shows the ranking given by the participants. Most of them, eleven students, stated that creativity is absolutely important in everyday life. The second popular

category was the third one, which was chosen by ten pupils ranking the creativity's importance in everyday life into the middle section: saying that it is not crucial but still bears some influence. However, one person did not write any answer there was no one who chose the first category of 'creativity in everyday life is not important at all'.

According to the written justification, two pupils did not think that creativity is important in everyday life but the rest of the participants stated that it is substantial in different measures: one pupil claimed that it can be a rescuer in some situations; another one pointed out that there is always the chance of some devices' break down and then we have to figure out some ways how to replace it, which requires creativity; one student claimed that by creativity we can make our life more beautiful, while another student stated that by using creativity life could be easier; one informant thought about the practical benefits of creativity stating that creative people can more easily make their way in the world, work, in their profession; one participant was ascertained that without creativity there would not be new things, innovations.

The fourth question investigated the students' opinion about the creativity's importance in the process of learning. They could also answer by ranking their opinion in 1-to-5 scale. As the figure 3.3 represents: while three people did not answer that question, one of them claimed that creativity has very little to do with learning by choosing the category of 2. Most of the participants (thirteen students) chose the medium value and only five of them was convinced that creativity is 'absolutely' important.

**Figure 3.3 Graphical representation of incidence rate of students' answers in Question Number 4**

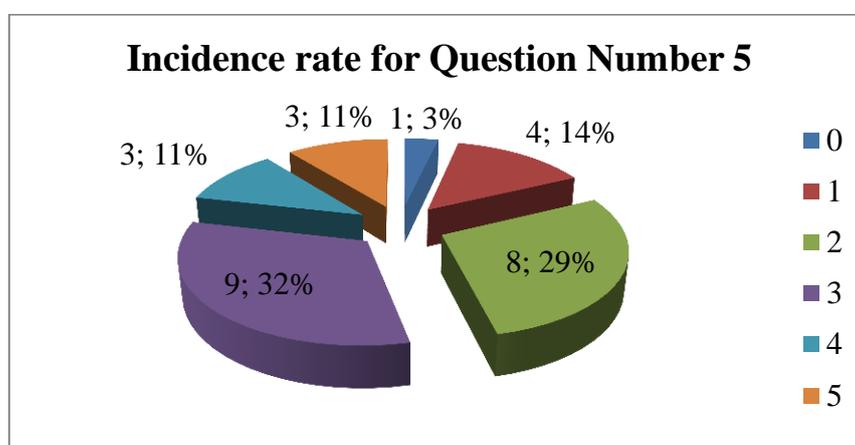


Reviewing students' statements, there were two pupils from the respondents who wrote categorically that they do not make use of their creativity at all in any kind of process of learning and that is why they do not think that creativity is important in the process of studying. Moreover, one of them offered the opinion that making use of one's creativity in the learning process is rather subjective and depends on the personality because according to his/her experience a lot of pupils use the method of memorizing the material without thinking.

At the same time, the majority declared themselves positively about the question saying that: creativity makes the learning process more interesting and by that easier as well.

The fifth question attempted to investigate students' opinion about the correspondence between creativity and language learning. Four students were certain that there is no relation or connection between creativity and language learning and that the two things are utterly different. Another 8 students, answering by the category of 2, judged that there is little correspondence between the asked concepts and only three informants were persuaded that creativity and language learning are processes that are highly close to each other, and dependent on each other as well.

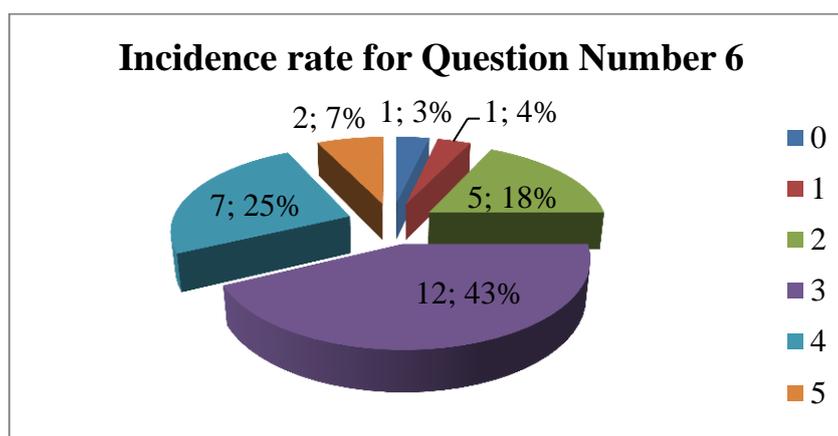
**Figure 3.4 Graphical representation of incidence rate of students' answers in Question Number 5**



There were two standpoints amongst students who tried to explain their ratings. The one with the opinion that there is no connection between creativity and English language learning – one informant stated that he thinks what a person needs to possess in order to learn English language is the linguistic instinct. The other standpoint had the bigger camp: the greater mass of respondents gave similar answers to the previous question as emphasizing that creativity makes all kind of learning easier, so English language learning as well. Some of them highlighted the word 'playfulness' in their answer, associating it with creativity. One pupil mentioned concrete aspect in English language learning which can be done creatively and by that more easily. This aspect was the process of learning new vocabulary. Furthermore, the following justification was another nameable answer from the pupils: he/she compared creativity with learning English language saying that both are procedures in which always new ideas are created.

The sixth question basically extended the previous question by asking about the correspondence between creativity and English language learning. The majority of the informants indicated the medium (3) class. Merely two participants marked the highest grade (5) suggesting that creativity and English language learning are absolutely related to each other.

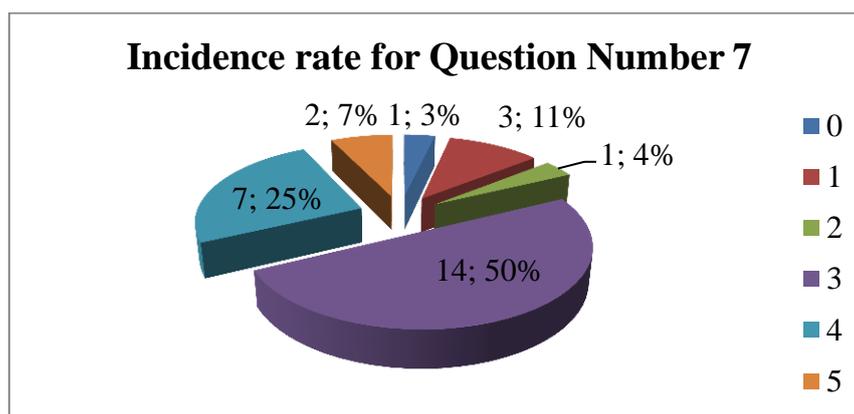
**Figure 3.5 Graphical representation of incidence rate of students' answers in Question Number 6**



In the students' written responds to this question, the following reasonings could be read: - it is easier to memorize the English language material if creative ideas are involved; -learning a language is faster with playfulness and creative tasks; - creative ways help with understanding the material.

Question number 7 inquired that in what extent students think that using/employing their own creativity is necessary for the process of English language learning. As the diagram presents clearly, half of the informants denoted the medium (3) grade, three of the pupils indicated that there is no need for them to use their creativity in learning English, two students find it 'absolutely' necessary and seven of them think that it is rather required.

**Figure 3.6 Graphical representation of incidence rate of students' answers in Question Number 7**

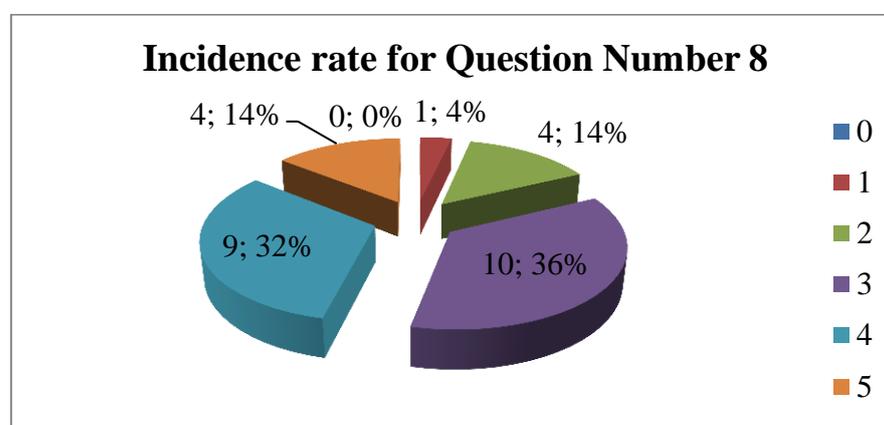


The pupils' answers given to this question in many cases were recurring and by that most of them did not actually gave concrete answers to the necessity of using learner creativity which was the main point. There could be a lot of reasons for that: it is possible that they did not understand clearly the question or did not want to answer it properly, or felt that this question is rather similar to the previous ones. The reason cannot be guessed obviously but nor is this the

aim. Two students stated that there is a minimal necessity for using learner creativity during English classroom. And two students stated the opposite.

The named question attempted to gain pieces of information about how necessary or required is for the students to use their own creativity in the English language classroom while doing the exercises given by the teacher. This question, by emphasizing the necessity, intended to gain some direct data about how many exercises are selected during the English class that requires the learners' creativity. As Figure 3.7 displays, the great mass of the attendants located their answers in the category of 3 and 4. Building on that, the majority indicated that they need to use their own creativity to some extent during the English classroom.

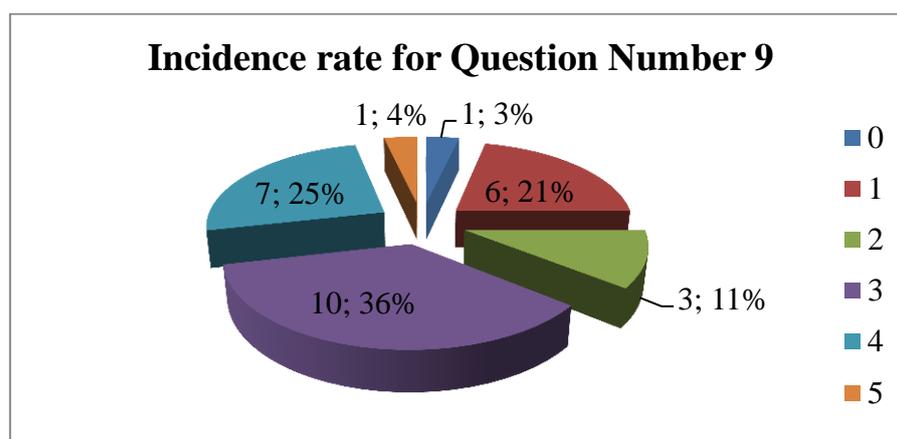
**Figure 3.7 Graphical representation of incidence rate of students' answers in Question Number 8**



In the pupils' written explanations given to this question, the following kinds of reasoning could be read: - there are exercises when creativity is essential; - 'sometimes it is easier to memorize some words if I connect them to words, names that I love'; 'it is important because we have to make up sentences which are nice and smart in order to express our thoughts'.

The 9<sup>th</sup> question was similar to the 8<sup>th</sup> one with the difference that question number 9 referred and named the process of doing homework instead of classroom exercises. This question also emphasized the necessity intending to gain some direct data about how many exercises are selected as homework for English class that need the learners' creativity to be involved. As Figure 3.8 shows, ten students situated their valuation into the middle section, seven pupils claimed that English homework demands their creativity in a large measure, but there were nine from the 28 who stated that there is no need at all or just very little in order to do the English homework.

**Figure 3.8 Graphical representation of incidence rate of students' answers in Question Number 9**



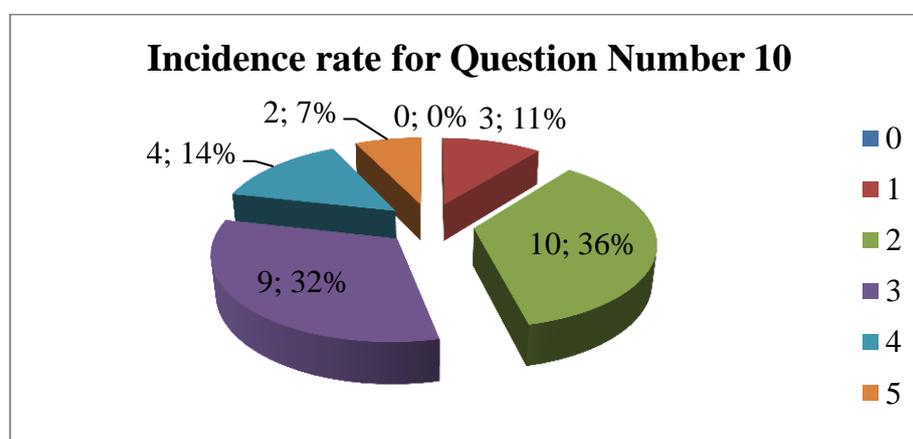
In the pupils' written explanations given to this question, the following kinds of reasoning could be read: - 'it is not necessary to use creativity during doing the homework because we do it with the help of computer and internet, and that is not creativity to use them'. It is interesting to note that an opposite reasoning was given to the question that dealt with how important is creativity in the process of learning.

Questions between number 10 and 13 all aimed to search to what extent students usually use and employ their own creativity during the different stages of the process of learning the English language.

These mentioned stages were:

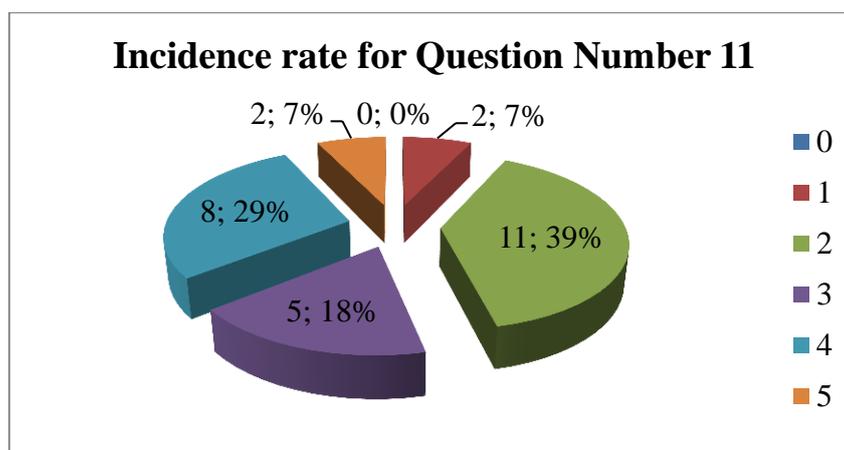
- Exercises during the English classroom – Figure 3.9;
- Doing homework – Figure 3.10;
- Preparing for word test – Figure 3.11;
- Preparing for progress test – Figure 3.12;

**Figure 3.9 Graphical representation of incidence rate of students' answers in Question Number 10**



In the pupils' written justifications given to this question, the following kinds of reasoning could be read from some pupils: 'creativity is not present during English language lessons because we are just paying attention to doing the exercises correctly'; 'I rely on myself, not my creativity'; - it depends on the forms of exercises and the topic of the lesson. The other pupil's answers could not be considered to be reasoning because they were not served as reasons since did not answer the question 'why'.

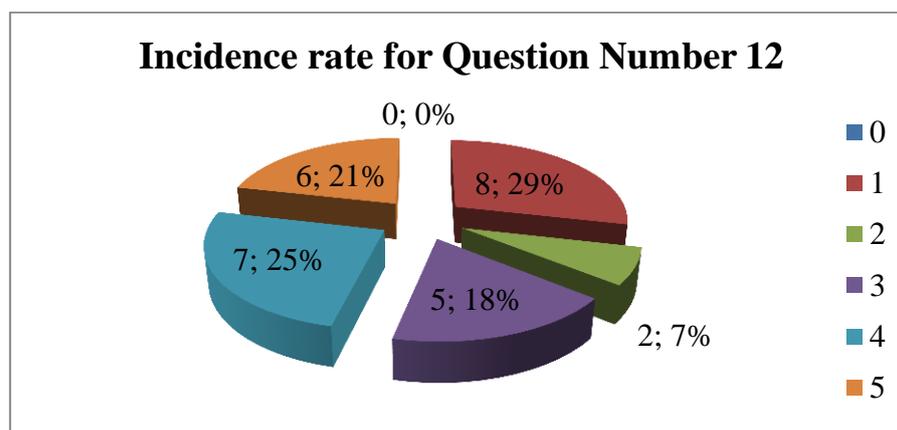
**Figure 3.10 Graphical representation of incidence rate of students' answers in Question Number 11**



The two overhead figures represent that the second category was the most frequently chosen: thirteen pupils do not usually use their creativity while doing the exercises in the class and doing the homework. However, the second largest groups stated the opposite.

In the pupils' written explanations given to this question, the following reasoning could be read from one pupil: 'we would not be able to do the exercises without creativity'. The other pupil's answers could not be considered to be reasoning because they were not served as reasons since did not answer the question 'why'.

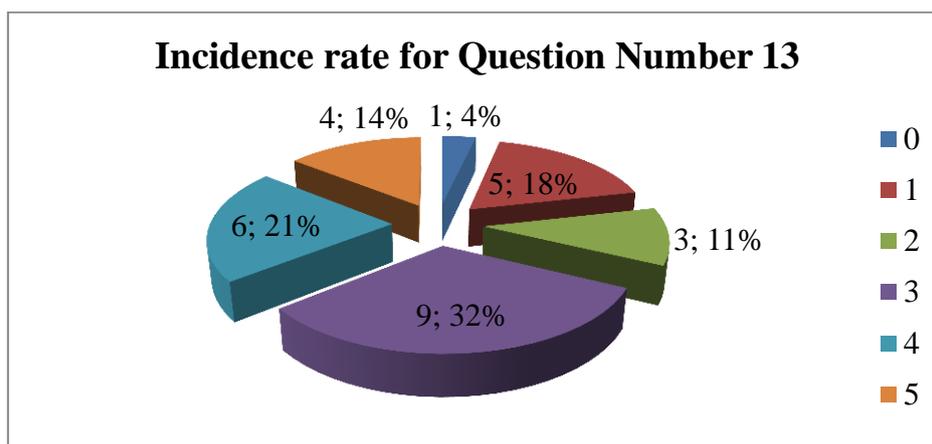
**Figure 3.11 Graphical representation of incidence rate of students' answers in Question Number 12**



According to Figure representing the 12<sup>th</sup> question's answers, the first category meaning 'not at all' in this case gained the largest notation.

In the pupils' written explanations given to this question, the following reasoning could be read from the pupils: 'if I connect the new words to something then it is easier to learn them'; 'systematization is important because it makes everything easier'.

**Figure 3.12 Graphical representation of incidence rate of students' answers in Question Number 13**



Considering the pupils' written explanations given to this question, the following could be read: some of them repeatedly mentioned the importance of systematization and stated also repeatedly that creativity makes everything easier and faster in accordance with learning English.

The last question aimed to get information about pupils' own habits in their process of English language learning by asking them if they use any kind of special methods during preparing for word tests or progress tests or just in general. The majority of the informants stated that they do not use any creative or special methods. There was one student saying that he/she uses the creative method of preparing for word test but did not mention the method. There were three students who simply wrote the answer 'yes' and one who wrote 'sometimes yes, sometimes no'. One interesting answer was that: 'Yes, I use a creative method which is cheating'.

According to Table 3.1 Incidence rate, the most frequently chosen number of the possible options was number 3, namely 117 times. After that, number 4 followed chosen 77 times. On the third place, number 2 comes with 54 indications. The remaining numbers: 5 – chosen 45 times, 1 – chosen 33 times and 0 – chosen 10 times. What this shows us is that overall the medium category of number 3 was chosen in most cases by the participant students. This can lead to the observation that in general, the role of creativity, as unfolded by the questionnaires' questions, plays the role of medium importance amongst the involved pupils. This means that creativity is considered to be basic and to some extent important both in their everyday life and learning processes, but generally, the concept and the conscious usage of it is not seen as a highly

significant aspect. The case where number 5 ranking was chosen mostly was the third question, where eleven students gave the answer of creativity is absolutely important in everyday life. Thus the majority of students who viewed creativity as an essential factor related its importance mainly to everyday life and not so particularly to education and learning processes of English language since there were only two participants who considered creativity absolutely important in the process of English language learning. Although, in the questions of 1-9 the ruling tendency was the medium category so that the majority of students gave the 3 ranking after the 9<sup>th</sup> question this tendency changed to the negative side. The questions dealing with the measure of usage of students' creativity while doing exercises in English language classroom, doing homework, preparing to word tests and progress tests were from 10 to 13. In these cases, the majority of informants ranked their answers mainly to the lower categories of 2 and 1 indicating that they rarely use their creativity in these activities and there is little need for it as well. The 12<sup>th</sup> question gained the largest number of choosing the first rating category: eight students indicated that they do not use their creativity at all while preparing to word tests.

In the collected answers several contradictory pieces of information could be gained. For example, however, two students considered themselves to be not creative at all in one question there were no one who ranked themselves to the first category (meaning not at all) when they were asked to evaluate their own creativity. It is also very interesting that in that same question, in students' extended reasoning, a lot of them immediately connected their creativity to a certain physical activity as drawing, crafting, making postcards, decorating and none of them drew a connection with any aspects of education. Reviewing students' statements according to the 5<sup>th</sup> question, the majority declared that creativity makes the learning process more interesting and by that easier as well. Although, twenty-four students ranked the importance of creativity in education between the categories of 3-5 when the language learning was asked there were only fifteen pupils who indicated the same categories. At the same time, when asking them precisely about the learning of English language twenty-one students ranked their answers into the 3-5 categories. The observed contradictions could have been appeared due to several reasons: misunderstandings of questions; there is a possibility that students are not familiar with creativity in the concept education and language learning.

The majority of informants indicated that they need to use their own creativity to some extent during the English classroom, which means that they are given tasks which require the usage of creative thinking. One of the students stated that there are exercises when creativity is essential. The same was the situation with homework regarding that there was also a majority who stated the need for their creativity in order to successfully finish the given tasks. However,

one student gave an interesting reasoning saying that they do their homework with the help of computer and internet, which is not a creative action. There can be seen the subjectivity of the creativity's concept since one think that it is a form of creativity to use different tools in order to do a given task and one see that using any kind of tool different from our brain cannot be seen as a creative action. Here can be seen how deeply difficult the nature of creativity is because actually, both viewpoints can be true. Similar difficulty showed itself when asking the students about their own habits in their process of English language learning whether they use any kind of special methods during preparing for word tests or progress tests or just in general. One student gave the answer 'yes', she/he uses a special method which is cheating. In some extent indeed cheating can be considered as a creative solution. These cases were the surprising, unexpected twists that occurred in this research because these answers in a certain way were creative as well. Thus there must be defined some limitations: the answers consisting of an activity which in a particular scale can be creative but unethical (for example, cheating is not ethical and from the aspect of education should not be considered as a – positive - way of learning) should not be accepted to be creative.

### **3.2.2 Interviews**

Two teachers were interviewed, of whom lessons were observed previously. T1 held the observed English lessons in the 9<sup>th</sup> and 10<sup>th</sup> grade, while T2 held the observed lessons in 11<sup>th</sup> grade.

The interview questions that were prepared in advance can be read in Appendix B.

Hereinafter a comparative analysis of the interviews will follow.

Taking into account the first question: for T1 creativity means to possess flexible, original way of thinking, possessing the problem-solving ability and to create something new. T2 emphasized also the innovation, creation of something new but T2 also mentioned that creating something new, colorful from those materials that are given. It can be said that both of the teachers found the essence of creativity in creating something new.

They also agreed on that creativity plays an important role in the process of teaching and learning English language: T1 highlighted that through employing creativity students can gain a very important attribute, the independence which is a crucial milestone in growing up, in character training; T2 justified the importance of creativity in English language learning by stating that with learner creativity pupils could create something new from the already known which is a basic step in language acquisition.

T1's opinion was that being creative is equally influential to the teacher and to the pupils while T2 stated that teachers have to be more creative in order to be able to encourage his/her

students to use their creativity. They both agreed on that teachers have to be creative so that it is necessary for them. They shared also the opinion that language or English language teachers do not have to be any more creative than other teachers. Here, both of them mentioned that they teach other subjects as well – T1 teaches geography besides English language and T2 teaches history and legal term – and they do not think that those subjects require a less creative teacher.

The question about a situation when students surprised them aroused nice memories for both of them and they told some cases when students solved a particular problem or did a concrete task very creatively. However, this question targeted the English classroom, T2 said that this kind of situations happen more frequently during teaching legal term because that subject allows more opportunities for the students to carry out projects, tasks in the group and so on. But those manifestations of learner creativity that they mentioned in relation to English classroom were also projects: T1 – students' task was to present a tale, any kind of story what they could make up and represent in any way; students imagination was not limited in any extent; T2 – students' task was to make a presentation about the future situation of the young people; the task fitted into the syllabus; students were not given any other instructions; the representation in both cases turned out to be very successful, entertaining and rewarding according to T1 and T2.

The last two questions of the interview were about the teachers' role in encouraging students' creativity. T2 heightened that her opinion is that where students really can show and use their creativity, and at the same time where the teacher could provide an opportunity for pupils to show their own creativity, is the part of giving homework because for such exercises time is needed and classroom mainly cannot give that amount of time.

Moreover, in their answers, one common idea was stressed which was the concept of encouraging pupils to be brave, not to be afraid of failure and mistake that to dare think differently.

### **3.2.3 Classroom Observations**

The classroom observations' data were collected by taking into account the already mentioned aspects or standpoints by which the analysis of the observations could be more objective and experiential. The analysis of these observations did not attempt to discuss the elaborately everything what happened during the lessons just to gain some numerical data connected to the questions: - How many opportunities occurred for the students during the lesson to express their own creativity? - In how many cases improved the students these opportunities?

The following table indicates the observed lessons and how these lessons will be named in afterward – L1, etc.

**Table 3.2 Classroom observation study recordings, January 2017**

No	Date	Teacher	Class	Lesson	Name of the lesson
1.	25.01.2017	T1	10	1	L1
2.	26.01.2017	T1	9	1	L2
3.	26.01.2017	T1	10	2	L3
4.	26.01.2017	T2	11	1	L4
5.	26.01.2017	T2	11	2	L5

**Table 3.3 Classroom observation's standpoints**

No	Standpoints of the observation	Collected data				
		L1	L2	L3	L4	L5
1	- Number of exercises chosen from the pupils' book	1	4	3	3	4
2	- Number of exercises brought by the teacher	3	2	0	1	0
3	- Number of exercises not requiring students' own creative thinking	3	6	3	3	4
4	- Number of exercises requiring students' own creative thinking	1	0	0	1	0
5	- Number of open-ended questions asked by the teacher	3	2	0	5	4
6	- Number of cases students expressed their own thought with a sentence	0	0	0	0	0

The above table aimed consists of the data collected during the classroom observations according to the 6 pre-decided aspects. The following exercises were considered to be not requiring students' own creative thinking: matching exercises; complete dialogue; fill in the blanks with appropriate words from the box; word – picture match; multiple choice; gap-fills; cloze tests; true/false.

What can be seen from this table is that the majority of employed exercises in the English language classroom were chosen from the book which exercises proved to be not demanding students' creative thinking because they were mainly matching tasks and those exercises that were brought by the teacher were also matching tasks. The books that were used in

every case, every class were those edited by Oksana Karpljuk. It is clear from the table that, however, there were some open-ended questions asked by the teacher none of the student answered to those questions by full sentences. These questions were answered either by the teachers themselves or were not answered at all. The reason of that could not be guessed or stated: it is possible that they were not able to do that but it is also possible that they were not willing to do so as well – it is also possible that the students felt uncomfortable because of the presence of an observer. Exercises requiring students' own creative thinking were not frequently employed. (The definition of the creative exercise was already defined in the previous chapters of the study that is why in this part there is no attempt in order to paraphrase again.)

As it was already mentioned, during the classroom observations the researcher took notes as well from which the important data are the following: the teachers did not give homework exercises that required the usage of creative thinking; these homework exercises were from the book; in all of the observed classes there were students who did not have books themselves and the teachers gave copies to these students about the currently used pages.

### **3.3 Analysis of the collected data**

The findings of the questionnaires were analyzed previously more detailed and elaborately than the interviews'. The reason for this is on the one hand that the main emphasis of this thesis was put on the learner creativity. On the other hand, the questionnaires served data of quantitative values as well, whilst the interviews gave only qualitative data. The two approaches of investigation, however, regarding the concept of learner creativity and the usage of creativity in English language teaching and learning highly relied on each because the learner creativity in every field of education greatly depends on the teacher, the teacher attitude towards the creative way of teaching so that it is desirable to examine both sides: the teacher's point of view and the students' point of view. Building on that, the next segments will provide comparative analyses about the three carried out research methods' results.

#### **3.3.1 The Comparative Analysis of the Results of Interviews and Questionnaires**

As it was already clarified, the use of language as a process itself is a creative activity. Building on that, the usage and study of a foreign language is as well essentially a creative action. A foreign language can be taught and learned by approaching various ways and methods, but most importantly, the themes and topics around which the learning and teaching process can be built are immensely diverse. The English language, its vocabulary, and grammatical structures might be learned and practiced while talking about in fact everything from the topic of the family to the topic of politics, mathematics, physics, history, literature, etc. It follows that, however, every field of education should possess creative teachers and creative methods of teaching, English

language can be educated through actually any other subjects and topics which cannot be discussed during the classroom of other subjects – for example, while it is pretty unrealistic to talk about depression – which is one of the most widespread problems of today’s teenagers – during mathematics lesson when the lesson’s topic is the exponential function. It gives the conclusion that from that perspective, the English language classroom gives the opportunity of a wider choice of teaching methods and by that a wider possibility to use the creative potential of the students. One of the interview questions aimed at finding out what the interviewees think of: does an English language teacher need to use his/her creativity more often than other teachers? The interviewees responded that they do not think that for an English language teacher the practice of their own creative potential would be more necessary at all. Their point of view is that every educator regardless his/her field should be creative. Moreover, they mentioned that they teach other subjects as well and they feel that during those lessons - namely geography, history, and legal term – they have more opportunities to engage in that learner creativity demanding exercises and activities than during the English classrooms. The sign of this attitude of indifference towards the opportunities harbored by the English language classrooms concerning the employment of learner creativity was marked in the students’ answers as well. While the number of students who declared that there is no importance of creativity in everyday life was small, only four, the number of those participants who stated that they do not use their own creativity while doing classroom exercises and homework exercises was rather high, more precisely thirteen, which is 46% of the asked students. These were the questions where the category of 2 was chosen the most frequently.

The questions of both the interviews and questionnaires dealt partly with the importance of creativity. In the case of questionnaires, there were four questions which aimed at finding out the students’ viewpoints about how important is creativity in the context of everyday life, education, learning a foreign language and learning the English language. In the case of interview questions, there were three questions which tried to disclose what the asked teachers’ opinion is about the importance of creativity in the context of English language teaching and learning. Both of the interviewed teachers stated they themselves think that creativity is highly important in the process of learning and teaching the English language and that creativity plays a great role in it as well. Twelve of the asked students hold the opinion that creativity is moderately important in learning the English language, five of them said that it is very important and only two of them saw as absolutely important, while there were seven who claimed that creativity bears no importance in learning the English language. That means that three-quarters of the participant students think that creativity bears some significance in learning English.

However, both of the teachers stated that it is necessary for a teacher to be creative when they were asked about who needs to be more creative the teacher or the student they answered with claiming that they equally need to be creative. This standpoint was rather surprising because, as it is revealed in the first chapter, a teacher's very basic and highly significant task is to provide the adequate environment and opportunities in order to call forth the students' own creativity – which leads us to the consequence that the teacher is that who in the first place need to possess a creative potential in order to facilitate, encourage and reanimate the students' own creative potential. Of course, it is possible – and would be absolutely desirable - that a student is equally creative or more creative than his/her teacher, but it is not the students' duty or obligation to be creative – the students are not or should not be 'required' to be creative but rather 'encouraged' to be creative. This 'encouragement' was in the focus in one of the interview questions. The teachers responded that they think that encouraging learner creativity is obviously important. From that standpoint, these answers from the teacher were controversial with those answers given to the question how can that above mentioned 'encouragement' be achieved because both of the teachers agreed that it is important for them to encourage the students' creativity, however, they themselves do not find enough time for that within the classroom as they replied. They expounded that it is difficult to use these kinds of tasks and exercises within the classroom because they have to follow the curricula and syllabuses and the number of English language classes is very limited – two classes per week in all of the investigated grades. However, the asked teachers reported that they do encourage their students to use their creativity but these cases are mostly connected to the home works. According to their experiences, the home works are the best opportunities for that because at home students have more time and they can work on projects for example which require usually a great amount of time – the time that classrooms cannot provide. These responses were also controversial for the reason of that not all of the exercises that can bring to life the learner creativity are or have to be time-consuming, there are plenty of tasks, for example, warming-up tasks that do not demand a lot of time still proved to be highly effective. Taking into account the questionnaires' findings in accordance with the usage of creative thinking and using learner creativity within the classrooms, while doing exercises or home works, the students' majority gave positive confirmation suggesting that they need to employ to some extent their own creative thinking while both doing exercises in the classrooms and doing home works at home. However, in the two cases, a slight deviation could be observed: the number of students who stated that they do not need to use their creative thinking while doing home works increased from five (there were five of pupils who stated that in the case of classroom exercises) to ten. This is faintly contradictory to the teachers' statements or

viewpoints because the number of students rating positively (categories of 3, 4, 5) to the beforehand question concerning classroom activities was higher – twenty-three pupils – than concerning homework exercises – eighteen pupils. These previously discussed questions focused on the ‘need’ meaning whether students need to use their creative thinking or not, while another two questions focused on whether they actually use or not their creative thinking. In these cases, the number of those students choosing the categories of 1 or 2 was the highest, nearly the half of the participants – thirteen pupils. These findings also show confliction: three-fourth of the participants claimed that the use of their creativity is necessary while doing classroom exercises and homework exercises and only half of them stated that they actually use their creativity.

### **3.3.2 The Comparative Analysis of the Results of Questionnaires and Classroom Observations**

In comparing the results of questionnaires and classroom observations, the aspects which can be taken into account are the previously arranged standpoints of the classroom observations which mainly concern the employed exercises. As it was already discussed during the analysis of questionnaires, three-fourth of the participants stated that it is necessary for them to use their creativity while doing classroom exercises and homework exercises, whilst only approximately half of them (thirteen) stated that they actually use their creativity during these tasks. As it can be seen in Table 3.3: Study recordings – L1, a number of those exercises requiring students’ own creative thinking were in three cases out of 5 zero and in two cases out of five one. It also can be seen that the classroom exercises were mainly chosen from the books and these tasks together with those brought by the teachers were exercises – with the exception of two from the overall nineteen used exercises – that do not demand the students’ creative thinking. Moreover, in spite of that, there were on the whole fourteen open-ended questions asked by the teachers during the five observed classes none of the questions were answered by the students using a full sentence in English. These findings show that, however, twenty-four of the participant students think of themselves as a creative person and more than half of the students declared that they usually use their own creativity and creative thinking while doing classroom exercises, none of the students demonstrated their creative potential regarding the fact that none of the pupils during the observed classes answered to the teachers’ open-ended questions and none of them expressed themselves with a full sentence in English. Furthermore, there were only two activities given by the teachers which required the pupils’ creativity during the observed lessons, which is highly controversial with the findings of questionnaires. However, it should be mentioned that no generalization can be concluded from these findings because the observed lessons’ number is very small and the students’ behavior also could have been affected by the presence of the

researcher. For making it possible to gain more accurate conclusions more classroom observations should be executed.

### **3.3.3 The Comparative Analysis of the Results of Interviews and Classroom Observations**

The results of interviews and classroom observations can be compared mainly regarding the employed exercises during the English language lessons and the type of homework given by the teachers. In spite of the fact that interviewees agreed on the importance of creativity in education and English language teaching, during the observed classes they used skerrick amount of tasks and activities which demand the use of creative thinking. The majority of employed exercises were chosen from the book and could not be considered to be learner creativity-oriented exercises. The teachers claimed themselves that they do not think that the use of these exercises is possible because of the limited amount of time during the lessons and the limited amount of classes, which is two per week – that is why they usually use these tasks demanding creativity as homework. Still, there was no occasion out of the five observed lessons when the teacher gave the students homework exercise which cannot be done without the usage of students' own creative thinking.

The hypothesis of the study according to the gained results seems likely to be confirmed by the data of investigation that is within the English language classroom learner creativity gains little potential and plays not a faintly essential role.

## CONCLUSION

The given study serves theoretical confirmation about the positive effects of the usage of creativity-oriented English language teaching and learning out of which the following are just a few: increases children's engagement and motivation in studying a foreign language, makes language learning enjoyable and memorable, develops problem-solving skills and critical thinking, and gives children a sense of ownership and a feeling of success.

The empirical investigation of the role and place of creativity in the English language classroom gave the opportunity to gain a certain, partial insight into one Transcarpathian state school's situation concerning the aspect of creativity-oriented English language education from both of the students' and teachers' points of view.

In the following, the main pedagogical implications that could be stated from the research's results will be highlighted. The majority of the involved students and both of interviewed are aware of the fact that creativity is important and useful in the people's daily life and it can ease the different segments of education as well. A great mass of participants also think that English language learning can be made easier by involving their creativity, however, carrying it into execution is a rather complicated object because according to the findings most of the students do not use special methods or specific habits in their process of English language learning. Furthermore, more than half of pupils claimed that they employ their creativity while doing exercises, homework, preparing to word tests or progress tests in the English language, this number reduced compared to the number of those stated that creativity in the process of English language learning is rather important or absolutely important. The interviews' and classroom observations' data show that teachers do not use or seldom use creativity demanding exercises during the English language classrooms which conflict with the student's opinions. The similar controversy could be seen regarding the homework in which case, however, teachers claimed they prefer to engage this learner creativity employing activities there were no similar exercises given to the students during the observed lessons and only half of the participant students declared that they use their creativity while doing homework.

It can be concluded that the results served a rather positive reflection about the participant students' awareness regarding the significance of learning creativity in the English language classroom. In spite of the fact that students' majority proved that they are familiar with the concept of creativity and its importance in every aspect of human life, creativity's usage and employment in the process of English language learning is not so essential and not considered to be absolutely important as it should be. The very similar situation could be noticed with the

teachers, who are also aware of the positivity of the use of creativity-oriented English language teaching still they do not find the opportunity to actually employ it.

These results show that in the bonds of education, creativity as an indispensable and crucial object is emphasized insufficiently. As well as regarding English language teaching, the students are not fairly taught to appreciate, and more importantly, they are not provided the opportunity to engage their own creativity.

What the given research's results and data suggested was that creativity as a concept is widely known amongst the English language teachers and pupils of the participant high school. It also can be stated that creativity is considered to play important role in everyday life according to the research's participants. However, similar generalizations cannot be concluded about the participants' opinions according to creativity's essential importance in the process of English language learning and teaching.

In conclusion, creativity in English language teaching is considered to be highly important amongst the English language teachers. However, the usage of creativity-oriented teaching is not widespread because of the strict requirements of syllabuses and curriculum of Education policies, moreover, because of the teachers' lack of knowledge of how should be creativity-oriented teaching properly and effectively employed in the classrooms.

These findings lead to the subsequent possible solutions: the popularization of creativity-oriented type of education amongst mainly the future educators of English language and the already practicing teachers by organizing conferences and trainings as well; constructing and editing collection of exercises which expressly serve that purpose of engaging, employing and encouraging the use of students own creative thinking and creative potential.

## REFERENCE LIST

1. Classroom Creative Speaking. / Monografias.com [online]. Available at: <http://www.monografias.com/trabajos19/classroom-speaking/classroom-speaking.shtml> [Retrieved 5 January 2017]
2. Cohen, L., Manion, L., and Morrison, K. Research methods in education. 5th ed. London: Routledge. 2000. 233.
3. Constantinides, M.: Creating creative teachers. In: Maley, A., Peachey, N.: Creativity in the English classroom. London, British Council. 2015.115-122.
4. Csikszentmihályi, Mihály. Creativity: Flow and the Psychology of Discovery and Invention. New York: Harper Perennial, 1996.
5. Engel, S.: The stories children tell: making sense of the narratives of childhood. New York: W.H. Freeman. 1999.
6. Fehér7, Judit: Creativity in the English classroom. 2007 [online]. Available at: <https://www.teachingenglish.org.uk/article/creativity-language-classroom> [Retrieved 15 September 2016]
7. Fehér8, Judit: Features of creativity. 2007 [online]. Available at: <https://www.teachingenglish.org.uk/article/features-creativity> [Retrieved 15 September 2016]
8. Fehér9, Judit: The essence of creativity. 2007 [online]. Available at: <https://www.teachingenglish.org.uk/article/essence-creativity> [Retrieved 15 September 2016]
9. Fehér, Judit: From everyday activities to creative tasks. In: Maley, A., Peachey, N.: Creativity in the English classroom. London, British Council. 2015. 64-73.
10. Fodor László: A kreatív személyiség. In: Magiszter, 5. évf., 2. sz., 2007 [online]. Available at: <http://docplayer.hu/5933702-A-kreativ-szemelyiseg-dr-fodor-laszlo-a-kreativitas-fogalma.html> [Retrieved 15 September 2016]
11. Gáspár Mihály: A kreativitás kutatási irányai. Új Pedagógiai Szemle, 2004. 10. sz. [online]. Available at: [http://www.jgytf.u-szeged.hu/tanszek/pszichol/Gasparmihaly/harmadikeloadasra-2005-11-22/gm-bev-\(ea\)-a-kreativitas-kutatasi-iranyai--2005-06.pdf](http://www.jgytf.u-szeged.hu/tanszek/pszichol/Gasparmihaly/harmadikeloadasra-2005-11-22/gm-bev-(ea)-a-kreativitas-kutatasi-iranyai--2005-06.pdf) [Retrieved 15 September 2016]
12. Guilford, J. P. Creativity. American Psychologist, vol.5. 1950. 444-454.
13. Hadfield, J., and C.: Teaching grammar creatively. In: Maley, A., Peachey, N.: Creativity in the English classroom. London, British Council. 2015. 51- 63.

14. Harmer, J.: *The Practice of English Language Teaching*, Third Edition Pearson Education 2001, 370.
15. Heathfield, D.: Personal and creative storytelling: telling our stories. In: Maley, A., Peachey, N.: *Creativity in the English classroom*. London, British Council. 2015. 44-50.
16. Hlenschi-Stroie, V.: Drama and creative writing. In: Maley, A., Peachey, N.: *Creativity in the English classroom*. London, British Council. 2015. 158-164.
17. Koestler, Arthur. *The Act of Creation*. ARKANA, Penguin Group, 1989
18. Kurtz, J.: Fostering and building upon oral creativity in the EFL classroom. In: Maley, A., Peachey, N.: *Creativity in the English classroom*. London, British Council. 2015. 73-83.
19. Lutzker, P.: Practising creative writing in high school foreign language classes. In: Maley, A., Peachey, N.: *Creativity in the English classroom*. London, British Council. 2015. 134-141.
20. Maley, A., Peachey, N.: Introduction. In: Maley, A., Peachey, N.: *Creativity in the English classroom*. London, British Council. 2015. 4.
21. Maley, A.: Creative writing for language learners (and teachers), 2009. [online]. Available at: <https://www.teachingenglish.org.uk/article/creative-writing-language-learners-teachers> [Retrieved 15 September 2016]
22. Maley, A.: Overview: Creativity - te what, the why and the how. In: Maley, A., Peachey, N.: *Creativity in the English classroom*. London, British Council. 2015. 6-13
23. Markova, Z.: A journey towards creativity: a case study of three primary classes in a Bulgarian state school. In: Maley, A., Peachey, N.: *Creativity in the English classroom*. London, British Council. 2015. 165-172.
24. McDonough, K., Crawford, J., W., Mackey, A. Creativity and EFL students' language use during a group problem-solving task. *TESOL Quarterly*, vol. 49, No. 1. 2015. 188-199.
25. Papalazarou, C.: Making thinking visible in the English classroom: nurturing a creative mind-set. In: Maley, A., Peachey, N.: *Creativity in the English classroom*. London, British Council. 2015. 37-43.
26. Phuong thi Anh Le: Fostering learners' voices in literature classes in an Asian context. In: Maley, A., Peachey, N.: *Creativity in the English classroom*. London, British Council. 2015. 142-150.
27. Read, C.: Seven pillars of creativity in primary ELT. In: Maley, A., Peachey, N.: *Creativity in the English classroom*. London, British Council. 2015. 29-36.

28. Rosenberg, M.: The learner as a creativity resource. In: Maley, A., Peachey, N.: Creativity in the English classroom. London, British Council. 2015. 123- 133.
29. Sawyer, R. Keith. Explaining Creativity: The Science of Human Innovation. Oxford: Oxford University Press, 2012.
30. Sciamarelli, M.: Teaching children with mascot-inspired projects. In: Maley, A., Peachey, N.: Creativity in the English classroom. London, British Council. 2015. 104-114.
31. Stepanek, L.: A creative approach to language teaching: a way to recognise, encourage and appreciate students' contributions to language classes. In: Maley, A., Peachey, N.: Creativity in the English classroom. London, British Council. 2015. 98-103.
32. Strohner József: A vizuális kultúra a közoktatásban - elmélet és gyakorlat. Új Pedagógiai Szemle, 2009. 5-6. sz. [online]. Available at: [http://epa.oszk.hu/00000/00035/00133/pdf/EPA00035\\_upsz\\_200905\\_007-018.pdf](http://epa.oszk.hu/00000/00035/00133/pdf/EPA00035_upsz_200905_007-018.pdf) [Retrieved 15 September 2016]
33. Tomlinson, B.: Challenging teachers to use their coursebook creatively. In: Maley, A., Peachey, N.: Creativity in the English classroom. London, British Council. 2015. 24-28.
34. Wei-Ching, L. How to design a questionnaire? / Centro Cochrane Iberoamericano. 2001 [online]. Available at: [http://mail.cochrane.es/files/Recursos/How\\_to\\_design\\_a\\_questionnaire.pdf](http://mail.cochrane.es/files/Recursos/How_to_design_a_questionnaire.pdf) [Retrieved 15 September 2016]
35. Woodward, T.: A framework for learning creativity. In: Maley, A., Peachey, N.: Creativity in the English classroom. London, British Council. 2015. 150-157.
36. Wright, A.: Medium: companion or slave? In: Maley, A., Peachey, N.: Creativity in the English classroom. London, British Council. 2015. 14-23.

## SUMMARY

Creativity - the ability which helps us to generate unique and original ideas, solutions and plans while confronting a certain problem – is the basic pillar of linguistic usage. The use of a language is a creative activity as we convert our thoughts into words so that they can be read or heard. Through having creative tasks done by students within the bond of the classroom, they practice a skill of vital importance which is the creative thinking.

This research is aimed at examining the ways, forms, and measures of the appearance of learner creativity's role in the process of English language learning by the research method of triangulation conducted among the students of 9th, 10th, 11th classes of a Hungarian high school in Transcarpathia involving the school's English language teachers as well.

One of the thesis' further main purposes was to present a theoretical background by elaborating the literature connected to the topic of the paper. Consequently, the first part of the thesis is theoretical providing a review about the concept of creativity, its psychological and pedagogical features and significance; its positive effects in character development; its role and importance in education in general and in the process of learning and teaching the English language, taking into account the productive language skills, where the presence of creativity is essential during the process of language learning and teaching.

The second part of the present thesis is a compilation of activities that encourages learner creativity, where specific exercises are listed which can be used within the English language classroom in order to provide the opportunities for students to use their learner creativity.

The thesis' third part contains the conducted research's findings and conclusions. During the research phase of the paper, the method of a questionnaire survey, interview, and classroom observation were selected and employed, making it possible to collect both qualitative and quantitative data.

The hypothesis of the study seems likely to be confirmed by the data of investigation that is: within the English language classroom learner creativity gains little potential and does not play basically significant role.

Furthermore, the study targeted to seek answers to the following questions: to what extent the students are aware of the importance of creativity, what is the degree of which the students use their own creativity in their everyday life and within the classrooms.

The results gained by the investigation do not allow concluding general consequences that are true to the whole of the Hungarian high school system in Transcarpathia since the research covered only a small part of it. It follows that further investigation is needed to be done

with a larger sample to get more and deeper insights into the issue of creativity in the English language classroom that can possibly be described in a wider study within a master's thesis.

In conclusion, from the results of the study, it could be stated that however, the creativity's significance is increasingly emerging as an evident factor in education and especially in language teaching concerning the academic world and teaching professionals as well – regarding the examined field, it needs development and the creation of practical opportunities.

## SUMMARY IN UKRAINIAN

### РЕЗЮМЕ

Креативність – це здатність людини створювати нові, унікальні, творчі, не схожі на інші ідеї, плани, або способи розв'язання тих чи інших проблем, - все це є складовою основою використання мови. Мовлення – це креативна діяльність, адже людина інвертує свої думки у слова, щоб інші змогли їх почути або прочитати. Завдяки використанню креативних завдань на уроках, вчителі розвивають в учнів навичку креативного мислення.

Головним завданням роботи є дослідити креативність учнів у процесі вивчення англійської мови, а саме дослідити якість, форму та ступінь креативності учнів 9, 10 та 11 класів, які навчаються в угорськомовних школах Закарпаття. Дослідження було проведено за допомогою методу триангуляції.

Мета даної роботи полягала у вивченні літератури, пов'язаної з темою бакалаврської роботи. Перший розділ роботи представив визначення креативності, подав характеристику креативності з погляду психології та педагогіки, а також показав важливість креативності у процесі розвитку особистості та у процесі вивчення англійської мови, особливо у тих випадках, коли креативне використання мови можливе, або навіть незамінне у мовленні.

У другому розділі було зібрано завдання, які сприяють розвитку креативності, а також створюють ситуацію, у якій є можливість використати креативність на уроках англійської мови.

Третій розділ роботи включає в себе результати проведеного дослідження. У даному дослідженні було використано 3 методи, а саме: опитування з допомогою анкет, інтерв'ю та спостереження у класі.

Основна гіпотеза бакалаврської роботи наступна: на уроках англійської мови та літератури, невелике значення надається розвитку креативності учнів у процесі навчання та вивчення іноземної мови. Анкетне опитування учнів та вчителів намагалось дати відповіді на такі питання: Як учні розуміють поняття креативність? Як учні використовують креативність у своєму житті і на уроках англійської мови?

Завдяки вивченій літературі та проведеним дослідженням у школі, вдалось зрозуміти, що хоч і недостатня увага надається креативності у освітній системі держави, а особливо у процесі навчання іноземної мови, все ж таки необхідність використання і розвитку креативності зростає у науковому світі та серед вчителів. Як дослідження показало, на Закарпатті є необхідність подальшого розвитку, теоритичного обґрунтування та практичного засвоєння використання креативності у школах з метою навчання іноземних мов.

Проведене дослідження, зібрані результати та подані висновки не можна узагальнювати чи типізувати на всі угорськомовні школи Закарпаття, адже дослідження охопило лише невелику частину, а тому є необхідність у подальшому розвитку і дослідження теми.

Є подальша необхідність розвитку дослідження, яке має бути проведеним з більшою кількістю учасників та шкіл, для того щоб отримати ґрунтовніше й глибше поняття про креативність на уроках англійської мови. Таке дослідження може бути проведеним у майбутній дипломній роботі.

## APPENDIX A

### Questionnaire

(English version)

Creativity – creativity is a process while we form and express new ideas, which ideas will probably be useful. On the one hand, creativity means to create completely new things. On the other hand, it means the creation of new things from the given.

1. What do you think: is creativity a privilege of the few or is everybody creative in different ways? Please explain your answer briefly.

.....  
 .....

2. How would you evaluate your creativity? Give your answer by rating it on a 1-to-5 scale where 1 means ‘not at all’ and 5 means ‘absolutely’. Justify/explain your answer briefly.....

.....

3. How important is creativity for you in everyday life? Give your answer by rating it on a 1-to-5 scale where 1 means ‘not at all’ and 5 means ‘absolutely’. Justify/explain your answer briefly.....

.....  
 .....

4. How important is creativity for you in the process of learning? Give your answer by rating it on a 1-to-5 scale where 1 means ‘not at all’ and 5 means ‘absolutely’. Justify/explain your answer briefly. ....

.....  
 .....

5. What is your opinion: to what extent do creativity and language learning relate to each other? Give your answer by rating it on a 1-to-5 scale where 1 means ‘not at all’ and 5 means ‘absolutely’. Justify/explain your answer briefly. ....

.....  
 .....

6. How important is creativity for you in the process of English language learning? Give your answer by rating it on a 1-to-5 scale where 1 means ‘not at all’ and 5 means ‘absolutely’. Justify/explain your answer briefly. ....

.....  
 .....

7. Is creativity necessary for you in the process of English language learning? Give your answer by rating it on a 1-to-5 scale where 1 means 'not at all' and 5 means 'absolutely'. Justify/explain your answer briefly.....

.....

8. Is it necessary for you to use your creativity in the English language classroom while doing exercises? Give your answer by rating it on a 1-to-5 scale where 1 means 'not at all' and 5 means 'absolutely'. Justify/explain your answer briefly. ....

.....

9. Is it necessary for you to use your creativity while doing the homework in the English language? Give your answer by rating it on a 1-to-5 scale where 1 means 'not at all' and 5 means 'absolutely'. Justify/explain your answer briefly. ....

.....

10. To what extent do you usually use your creativity in the process of English language learning: while doing exercises in the classroom? Give your answer by rating it on a 1-to-5 scale where 1 means 'not at all' and 5 means 'absolutely'. Justify/explain your answer briefly.....

.....

11. To what extent do you usually use your creativity in the process of English language learning: while doing your homework? Give your answer by rating it on a 1-to-5 scale where 1 means 'not at all' and 5 means 'absolutely'. Justify/explain your answer briefly. ....

.....

12. To what extent do you usually use your creativity in the process of English language learning: while preparing for a word test? Give your answer by rating it on a 1-to-5 scale where 1 means 'not at all' and 5 means 'absolutely'. Justify/explain your answer briefly.

.....

13. To what extent do you usually use your creativity in the process of English language learning: while preparing for a progress test? Give your answer by rating it on a 1-to-5 scale where 1 means 'not at all' and 5 means 'absolutely'. Justify/explain your answer briefly.....

.....  
.....

14. Do you usually use creative methods while preparing for the English language class? If yes, please name these methods.

.....  
.....

**APPENDIX B**

## Interview protocol

(English version)

1. What does creativity mean to you?
2. Do you think that creativity plays an important role in the process of teaching and learning the English language?
3. Based on your own points of view, what kind of role does creativity play in the process of teaching and learning the English language?
4. In your opinion, who has to be more creative: the teacher or the pupils?
5. Is it necessary for a teacher to be creative?
6. Does an English language teacher need to use his/her creativity more often than other teachers? If yes, why and how does it show itself according to your experience?
7. Were there any situations when pupils with their own creativity surprised you? If yes, how did it happen?
8. Are there concrete situations when you remind your pupils to use their creativity? If yes, in what kind of situations?
9. Do you think that developing learning creativity as a teacher/language teacher is important? If yes, are there opportunities for that?

## NYILATKOZAT

Alulírott, Kovács Alexandra Kitti angol szakos hallgató, kijelentem, hogy a dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskolán, a Filológia tanszéken készítettem, angol nyelv és irodalom tanári diploma megszerzése végett.

Kijelentem, hogy a dolgozatot más szakon korábban nem védtem meg, saját munkám eredménye, és csak a hivatkozott forrásokat (szakirodalom, eszközök stb.) használtam fel.

Tudomásul veszem, hogy dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskola könyvtárának Kézirattárában helyezik el.