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CREATIVE WAYS OF LANGUAGE TEACHING IN THE EFL CLASSROOM

Bachelor's Thesis

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a 4th year student

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014 Secondary education. Language and literature (English)

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ЗМІСТ

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INTRODUCTION

Creativity is a very important component in our life and in the process of English language teaching there is also a rising tendency around the concept of creativity, creative thinking and its pedagogical usage in EFL classes. According to Alan Maley and Nik Peachey, nowadays teachers feel the need of placing greater emphasis on the encouragement of involving creativity in the foreign language classroom, because they have realized that one of the most effective ways of success is being creative which underlines the *actuality* of this topic.

The *subject matter* of this study is teaching and learning creativity in the language classroom with the help of creative materials and giving information about creativity itself.

The *object matter* of the study are the creative ideas, tasks, games that can be introduced to learners which make worth all the effort.

Because of the rising creativity-oriented teaching and English language teaching, this study *aimed* to show the hidden advantages of the adaptation of creativity in EFL classes. In addition, it shows how and how hard it is to use them in EFL classrooms.

The *theoretical value* of the study lies in the fact that it tries to introduce the main theories, the important factors of creativity and creative thinking. The advantages of the use of creativity in the EFL classrooms are also highlighted. Furthermore, the theoretical part of the study tries to grab the teachers' attention and to convince them about the importance of its encouragement.

The *practical value* of the paper is that it shows different options, activities, techniques, methods of how a language learner can improve his/her creative thinking and how a teacher can involve creativity into the EFL classes. In addition, the role of the teaching environment, as an essential part of the process is also discussed.

The paper includes a comprehensive literature review of the topic. In order to examine the theme, theoretical research *methods* were used such as: literature analysis, classification and generalization.

A large and growing body of literature has been investigated on the given topic. Scholars like: László Fodor, Gordon Allport, Alan Maley, Nik Peachey, Bloom focused on the theoretical part of creativity, but for example, Alan Maley and Nik Peachey have also dealt with the practical usage of creativity.

This year paper has been divided into an introduction, three parts, a conclusion, a summary in Ukrainian and an appendix. The first two parts discuss the theoretical aspects of the topic to grasp the essence of creativity and deals with the different, efficient strategies and techniques by which each learner or teacher can increase creativity inside and outside the

language classroom. The third part of the study is an empirical research based on the usefulness of creativity during the EFL lessons. Thirty-five teachers were included in this research and every question was based on creativity. The questionnaire was completely anonym; none of the participants' names will be shown.

In the current century, there is a growing need to be aware of innovative, creative and powerful strategies for the improvement of learning English as a foreign language; therefore, teachers should consider potential and creative teaching options to overcome their students' learning challenges.

PART 1
THE IMPORTANCE OF CREATIVITY

It is generally accepted that human species seems to be hard-wired for creativity which cannot be avoided entirely. Creativity is a quality that manifests itself in many different ways as it can be used everywhere and every time, and this is one of the reasons it has proved so difficult to define. However, many of the most common definitions suggest that creativity is the tendency to solve problems or create new things in novel ways. It is something we cannot live without and something that also takes part in education. It includes that the idea should be something new that is not simply an extension of something else that already exists, and the idea needs to actually work or possess some degree of usefulness.

One cannot talk about creativity without mentioning the many sides of creativity, its main features, characteristics and value of it, therefore; the first part of this paper tries to give a general overview of the topic and give an insight into its main components.

1.1   Creativity in EFL Education

Much of the available literature on creativity deals with the question of implementing creativity in education. But before analysing its role in the field of teaching and learning, the first step is to define its concept. As creativity is a complex topic of itself and there is also no clear consensus on how exactly to define it, it is impossible to give just one definition. According to László Fodor (Fodor, 2007) the term of creativity was introduced by a well-known psychologist, Gordon Allport who wanted to label one of the formations of personality, which is more complex than certain abilities, attitudes or temperaments (Fodor, 2007).

Learning involves challenging, refining and improving understanding by being made to think hard. Sometimes, to understand new concepts and broaden perspectives, our approaches to thinking need to be creative.

A revised version of Bloom's original 1956 taxonomy includes creativity in the taxonomy and places creativity above evaluation as a higher order thinking skill (see Figure 1.1.1). An alternative, and probably more accurate, representation would be to include creativity as a process involved in skills at all levels represented in the taxonomy, and increasingly with higher order skills. It might be thought that remembering factual information does not involve creative processes. In fact, creative approaches can be very helpful in remembering information. The processes used by champions at the World Memory Championships are highly creative as

they use the mind's capacity to recognise and remember chunks or patterns that have meaning to the individual much more effectively than isolated facts (O'Sullivan, 2011).

Figure 1.1.1

Revised Bloom's Taxonomy

In the learning context, creativity seems to stimulate, to engage, to motivate and to satisfy in a deep sense. Many of the chapters in Alan Maley's book "Overview: Creativity – the what, the why and the how" (Maley, 2015, p. 10) testify the motivational power which is released when teachers allow learners to express themselves creatively. Likewise, creativity tends to improve student self-esteem, confidence and self-awareness. This enhanced sense of self-worth also feeds into more committed and more effective learning. When people are exercising their own creative capacities they tend to feel more themselves, and more alive. To know what creativity is, Craft (2003b, p. 115) has called for the need for teachers to know more about creativity and the best ways to teach for its growth. Other scholars have highlighted important strategies such as the disciplined improvisation (Sawyer, 2004, p. 13), creative thinking, action, and behaviour (Nolan, 2004) and creative problem solving (Treffinger, 2005, p. 349).

According to Craft 2005 there are two types of creativity that have been identified in an educational context: big 'C' and little 'c' creativity. Little 'c' creativity refers to the process of children creatively constructing and communicating meaning in the everyday, interactional context of the classroom using the foreign language repertoire that they currently have available. This kind of creativity involves children in predicting, guessing, hypothesising and risk-taking as well as using nonverbal communication, such as mime and gesture. In the case of big 'C' creativity, this means planning and structuring lessons in ways that systematically equip learners with the skills and strategies they need in order to be able to achieve a creative outcome in relation to the topic and their current language level. (Craft, 2005a, p. 220). This may be expressed through writing, acting, music, art, dance, multimedia, or any combination of these, and the outputs may take a wide variety of forms such as poetry, riddles, stories, role plays,

sketches, dances, posters, paintings, videos or multimedia project presentations (Read, 2015, p. 33). However, Kaufman and Beghetto (2012) also developed four categories of creativity which help to reveal the nuances between different levels and types of creativity, and apart the above mentioned ones, they added Pro-C and Mini-C creativity. Pro-c is a type of creativity that involves time and effort to develop, for example: a musician who showed promise as a child has trained to degree level and now makes a living teaching and playing classical music could be classified as pro-c. Mini-c is defined as the 'novel and personally meaningful interpretation of experiences, actions, and events'. This type of creativity may not be visible to outsiders and may consist purely of ideas and connections that the learner creates (O'Sullivan, 2011).

Creativity has four main components: 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 (McDonough, 2015, p. 193). In addition, the National Curriculum distinguishes four main features of creativity which are imaginative, purposeful, original and of value:

- 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. We can easily see this in art, but science and technology are also full of imagination (Fehér, 2007). A good example is Einstein, who – just to give one of the many possible examples – described the random movements of atoms before they could be seen in laboratories. He must have imagined them (Bronowski, 1988, p. 259)

- Purposeful

The examples of scientific imagination above have already indicated that creative imagination is not daydreaming. It has a purpose, an objective, which can be a variety of things from surviving after your boat has sunk, through opening a bottle of wine without a corkscrew, to saving the life of cancer patients by finding a new treatment, or creating the complex emotional impact of catharsis (Fehér, 2007).

- Original

The third feature, originality, highlights that creativity has individuality built in it. It grows out of the individual as a plant grows out from a seed, and it is characteristic of the individual, too. The Nobel Prize winning physician, Albert Szent-Györgyi, who discovered vitamin-C, emphasises this feature of creativity in his definition: "Discovery consists of looking at the same thing as everyone else and thinking something different." (Read, 2015, p. 33)

- Of value

The last feature, which says that the product or result has to be of value, adds the element of evaluation into creative thinking. When evaluating our creation, we need to see how it serves

the purpose. Also, we may need to judge the purpose, the goal itself (Von Oech, 1992, p. 7). Teachers need to give the activity a purpose that is something outside practicing a certain language point. This purpose can usually be defined as some kind of outcome or product, which can be very simple like writing a shopping list for a new dessert that learners would like to make for a friend's birthday. Or it can be something really spectacular like putting a scene student write on stage. In this kind of activity, language is used as a tool, as a means to an end like in real life. Teachers need to make evaluation an integral part of the creative process. For evaluating a creative activity, it is very important not to restrict the evaluation to language use, as this would give learners the message that the outcome of the activity is not really important (Fehér, 2007).

In a wider sense, one 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 (Fodor, 2007).

1.2   Main Factors of Creativity

The factors of creativity are determined by the researchers as Guilford and Torrance (Patrick, 1955, p. 238) 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; (Strohner, 2018)
- 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 (Fodor, 2007);
- Fluency - the abundance of generated thoughts, ease of production of ideas and making associations (Fodor, 2007), producing lots of ideas;
- Flexibility - using varied, further approaches, finding out highly different ideas in the process of solving a problem (Fodor, 2007), producing ideas of various types;

- Originality - central characteristic of creativity referring to the ability to give absolutely innovative, unique, rare and uncommon solutions that are utterly different from others' (Fodor, 2007), producing clever and original idea;

- Synthetisation - 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 (Fodor, 2007) and building on and embellishing existing ideas;

They also suggest establishing a relaxed, non-judgemental atmosphere where students feel confident enough to let go and not to worry that each of their move is being scrutinised for errors. This means attending to what they are trying to express rather than concentrating on the imperfect way they may express it. Frame activities by creating constraints also act as supportive scaffolding for students. In this way both the scope of the content and the language required are both restricted. By limiting what they are asked to write, for example, students are relieved of the pressure to write about everything. Finally, it is advisable to ensure that the students' work is 'published' in some way. This could be by simply keeping a large noticeboard for displaying students' work. Other ways would include giving students a project for publishing work in a simple ring binder, or as part of a class magazine. Almost certainly, there will be students able and willing to set up a class website where work can be published. Performances, where students read or perform their work for other classes or even the whole school, are another way of making public what they have done. The effects on students' confidence of making public what they have written is of inestimable value (Maley, 2015, p. 9).

1.3   Creative Thinking

Creativity is a very specific quality but there is no creativity without creative thinking. Being a creative person is nearly impossible owning the skill of creative thinking. According to Patrick Catharine (1955, p. 238) who is said to be one of the most famous and successful forerunner of creative thinking, the great advance of civilization through the centuries has depended on creative thinking. Literature, music, painting, sculpture, drama, and all other forms of art depend on creative thinking. Without creative thinking there would be no progress in civilization. Without creative thinking we would have none of the luxuries and comforts of modern life. Creative thought is characterized by the four stages of preparation, incubation, illumination, and revision or verification. The main stages are the followings:

• First - During preparation the thinker aims to acquire more information about the problem than he already possesses. In this period the ideas shift rapidly. One's thoughts are not yet dominated by any coherent theme or formulation. Reading in the field of the problem is an important method of acquiring more information, as well as discussion and communication with others doing the same type of work. The thinker's past experiences in the same or allied fields, as well as careful observation of one's present environment, are other sources. Preparation may involve both deliberate and non-deliberate mental activity. Sometimes ideas seem to be pressing in upon the mind without much effort on the part of the subject, as in the case of the poet or artist who attempts to produce a work of art. On the other hand, the scientist or inventor may spend hours in strenuous mental effort to collect more information about his problem. This stage is typically accompanied by an unpleasant feeling state. It is often characterized by an attitude of doubt or perplexity. A sense of frustration is common, especially after long periods of preparation without reaching the solution. While short periods of preparation may be continuous, longer ones must necessarily be broken up by the routine of daily living. The stage of preparation may vary in length from a few minutes, as in the case of lyric poetry, to months or years, as in the preparation for an invention or a crucial experiment. Preparation is typically followed by incubation, although the two stages may overlap**.**

• Second - The stage of incubation follows preparation in creative thinking, whether it is in the field of poetry, art, or science. The period of incubation is characterized by the recurrence of the chief idea, which is finally adopted as the solution to a problem or the subject of a work of art in the stage of illumination. This idea reappears spontaneously from time to time with modifications, as it recurs in different mental sets or configurations. Frequently the thinker has ceased making an effort to solve the problem and has turned his attention to other matters, as relaxation, recreation, physical exercise or other types of mental work. At the end of this stage, the idea which has been incubating is more clearly de- fined than it was at the beginning. Not only the chief idea, but also ideas, which are later discarded, may recur spontaneously from time to time with modifications during this period. The length of this stage may last from a few minutes or hours to months or even years. Sometimes in writing a short lyric poem or in sketching a picture the incubation stage may last a few minutes or days, while in making an invention, planning a scientific experiment, or writing a book it may extend over months or even years. The length of the period varies from person to person and also within the same individual from time to time, due to various factors, as the nature of the original stimulating situation, the type of problem, personal habits, and manner of living. The stages of preparation and incubation may overlap, and the spontaneous recurrence of the idea may be apparent, while the subject is still actively gathering information about the problem.

• Illumination is the third stage of creative thought, during which the idea which has been incubating assumes definite form. In composing a poem or painting a picture it is typically the period when the lines are first formulated or 40 the outline of the picture is first sketched. In solving a scientific problem it is the period when the solution is first conceived. In making an invention it is the stage when the model is first designed. In legal work it is the period when a new interpretation is first conceived. In composing music it is when the theme is first written. The idea appears suddenly. It comes spontaneously, with a feeling of certainty. It is typically accompanied by an emotional reaction of pleasure, even joy or elation. This stage is generally of short duration. While insight may occur in all kinds of problems, even the most simple, illumination is applied to the insight which appears in the complicated problems of creative thinking, where it has been preceded by the stages of preparation and incubation.

• The fourth stage of creative thought is verification or revision. The essential idea, or outline, which appeared in the illumination stage, is revised or verified. In the writing of a poem the author examines the lines, which he wrote during the stage of illumination, to add some details and eliminate others. In the solving of a scientific problem, the scientist.

On the other hand, creative thinking can be defined as the entire set of cognitive activities used by individuals according to a specific object, problem and condition, or a type of effort toward a particular event and the problem based on the capacity of the individuals. They try to use their imagination, intelligence, insight, and ideas when they face to such situations. In addition, they try to suggest an authentic and new design, generate different hypotheses, solve the problem with the help of discovering and finding new applications (Domke, 2005) whereby each individual realizes his/her knowledge deficits and tries to bridge this gap while obtaining new viewpoints by looking at the problem from multiple perspectives with the help of making unusual connections and taking risks based on their insights to produce alternative solutions toward the problem or situation with great patience and determination.

Generally, creative thinking is correlated to critical thinking, and problem solving. Actually, there are three dimensions of creative thinking as synthesising, articulation and imagination having the following qualities

- Synthesising: This dimension includes various activities such as getting benefit from analogous thinking, deducing original result from small parts, presenting novel and authentic suggestions to the solution of the problem.
- Articulation: It involves forming the old and new knowledge or expanding the current knowledge with the help of the new one, constructing unusual relationship to produce authentic solutions and making thoughts concrete with the help of imagination and use of the materials.

- Imagination: This dimension is consisted of constructing relationship between valid and reliable thoughts, presenting flexible ways of thought with the help of imagination, to come up with different insights during idea producing process.

1.4   The Role of the Teaching Environment

Language learning, especially learning English, is one of the most common things of life, and is the most important requirement mainly when somebody's aim is to get a great job or just live in an English-speaking country. 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.

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 (Fodor, 2007).

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 (Fodor, 2007). 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'(Woodward, 2015, p. 156).

Tessa Woodward (2015, p. 156) 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. (Woodward, 2015, p. 156)

The most important part of the classroom is the people in it: learners and teachers (Rosenberg, 2015, p. 128). There is no need of expensive equipment to the unused creativity of students. In brief, 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 (Maley, 2015, p 9).

Finally, 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 a hypothesizing] that they need in all areas of the curriculum. (Read, 2015, p. 32).

1.5 The Role of the Teacher and Learner

Teaching is neither a creative, nor a strict process. It is based on knowledge, professional understanding and the personal qualities of the teacher. This knowledge is filtered and translated into teaching which process is extremely complex. Creativity involves being ready to respond to learners almost immediately. Without developing creativity, teachers might be replaced by robot's ideas.

To develop creativity, schools require a teacher, educator and a facilitator with a special attitude, special knowledge about the creativity, the process of creativity, the attributes of a creative person, that means a teacher who can apply special educational training methods (Fodor, 2007), who is able to create situations in which the learners can control what happens in the classroom and who is ready to answer the most unpredictable questions.

Naturally, comes up the question that can at all creativity be taught? Creativity cannot be taught but it can be tacitly learned. Students do not want to learn it unless teachers have their students practise their creativity with interesting exercises. Teachers of EFL need to be creative in order to encourage their students to be creative too (Markova, 2015, p. 162). Teachers must dismiss the teacher-control persona, they should be part of the group, also they should practice their own creativity and a good way is engaging the same activities as learners do.

The practical requirements, views, advisements for teachers of fostering creativity:
- they should be aware of the fact that pair work is very important
- they should be aware of the fact that group work is very important
- they must try to have everybody take part in the lessons
- an ingenious use of the media or materials is normally not enough, it has to be combined with ways of engaging the students:
  - inviting them: to hypothesize, create and share;
  - challenging them: to identify something difficult to identify;
  - encouraging children that they can improve their performance and knowledge;

- showing you care about the content of their thoughts more than language forms;

The teacher is the first resource in teaching. They can use their voice and body as a tool. Voice can be used to help listeners to hear the word you are using and the way you are pronouncing them. Teachers should be aware of the fact that his/her job is started the moment the children saw him/her, so the body also has a communicative power, so it is a good idea to use their hands while explaining things.

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 (Tomlinsos, 2015, p. 99). 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 ideas.

The more experienced a teacher, the more creative he/she is. The beginner will definitely use course books nearly always, but it is not a really creative way of teaching. Language learning course books alone do not encourage learners to become creative. Teachers can use course books, but in a more creative way, they have to take risks to achieve something. By offering them choice, students learn to take responsibility for their decisions. They also begin to develop autonomy and have control of their learning. This leads to a sense of 'ownership' and motivation to go the extra mile to produce creative work. Exercising choice also helps to make learning more personalised and memorable. Teachers can offer learners choice in a range of ways from micro-decisions, such as who to work with, to macro-decisions such as choosing topics to study. In order to foster an open, creative mind-set, teachers need to regularly provide frameworks and stimuli that encourage learners to explore, experiment and play with ideas. This needs to be in an atmosphere of mutual respect where divergent views are valued and judgement is withheld. Brainstorming techniques, problem-solving tasks and activities in which learners consider issues from different points of view all encourage exploration and lead to creative thinking (Rosenberg, 2015, p. 127).

Teachers' ability to be creative however should not be taken for granted because they are expected to generate creative activities for their learners.

Learners are more powerful than may be realized. If a student is ready with his/hers homework or just learned what he/she needed then the teacher is satisfied. If teachers feel after a class that it was good it is because of that learners took part of it, enjoyed it or maybe made progress. 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 (Rosenberg, 2015, p. 127).

Learners came from different families, from different cultures so they bring signs of those to the class and it could make the class and the lessons more colourful. Teachers should have them introduce themselves to the others.

Learners are not usually there to 'learn about the language' but to discover what they can do with it. Therefore, it is necessary for teachers to 'create more situations in which the learners can contribute, initiate, control and create what happens in the classroom' (Von Oech,1992,p.7). Keeping this in mind can also help teachers to become partners in the learning process, and the realisation that they can learn a lot from their learners is a valuable lesson for all teachers (Rosenberg, 2015, p. 129). The following figure (Starko, 1988, p. 3) made by J. P. Guilford aims to represent the different levels of understanding creative thinking.

When teachers step back and give learners the opportunity to access the language they need in order to express what they would like to put into words, a very different type of learning begins to take place. This is when creative ideas can spring forth and learners begin to experiment with the language. It is then that an element of fun comes into the classroom – an important element in the creative learning process. It is also vital that teacher do not think of their learners as empty vessels to be filled with knowledge, but as fertile fields, which can be cultivated and harvested.

Figure 1.5.1

Understanding the Process of Creative Thinking (Starko, 1988, p. 3)
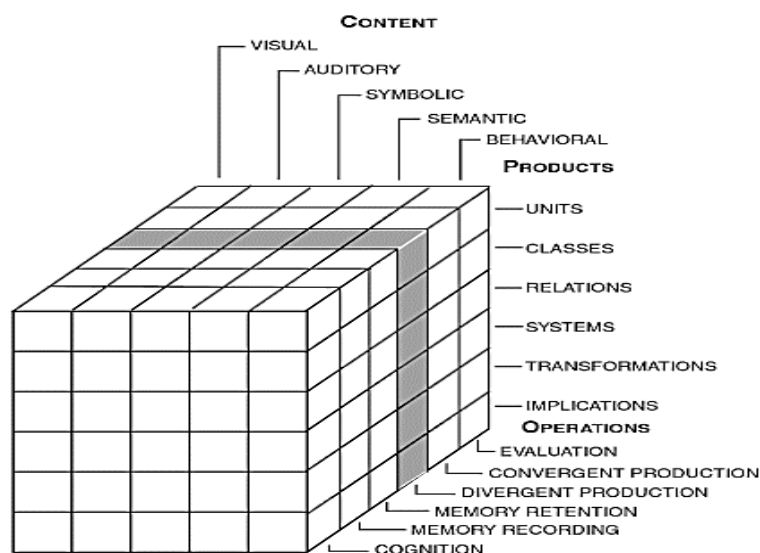
Sometimes it is simply a matter of giving the learners the space they need to express their ideas and creativity by setting tasks which enable them to contribute their own thoughts and experiences while experimenting and expanding on the language they need to do this. By maintaining a non-threatening atmosphere in the classroom, the teacher can encourage risk-

taking and the joy of play, two factors which can help learners to discover their own strategies to learn a language and enjoy the process (Rosenberg, 2015, p. 127).

According to the recent studies, creativity is one of the most important qualities of education; it is the act of turning new and imaginative ideas into reality. To become creative one should possess four main features of creativity: imaginative, purposeful, original and of value. Based on these mentioned factors of creativity: being generally reactive and sensitive to problems is essential, and in addition, analyzation, redefining, complexity, fluency, flexibility, originality, synthetisation, and elaboration are all crucial qualities. Moreover, one cannot talk about creativity without mentioning the process of creative thinking that is the basic process underlying all the important inventions and discoveries. Furthermore, literature, music, painting, sculpture, drama, and all other forms of art depend on creative thinking.

The environment also plays a crucial role. In brief 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. However, it does not matter how well-equipped a classroom is, if the teacher is not creative enough as he/she is the first resource in teaching.

PART 2
WAYS OF IMPROVING CREATIVITY

Fostering creativity can range from simple team-building exercises to complex, open-ended problems that may require more months to solve. A teacher that presents innovative and challenging prompts will encourage learners to work creatively through a problem to a solution. These creative techniques must be done in a supportive class environment with appropriate time allocated for pupils to discover and develop creative ways to solve a problem.

Recently, researchers have shown an increased interest in creative methods of teaching. As we went through the main features, values, concepts of creativity, we have to talk about creativity in teaching and the creative methods of teaching. Furthermore, the improvement of the language skills and what can be achieved by creativity have to be discussed.

2.1 Promoting Creativity in the EFL Classroom

Creativity in the language classroom is not limited to the gifted but it is something that any teacher can try to apply. Actually, using creativity and being creative can be very tiring and complicated. Teachers can make the lesson more enjoyable and effective with creativity. The classroom procedure can be very boring if the teacher is very strict and afraid of creativity, afraid of being different, every teacher should do something to make the lesson more enjoyable.

Teachers are able to involve creativity into EFL lessons. They can try different games, they can try different exercises and actually, if they are not creative enough, they can just use the internet and see other creative people ideas. Most of the time people are just not believing in themselves and it causes the boring classes, because they do not want to make fun of themselves, they are afraid of being different. They can use music, films, books, short videos, stories, and scientific writings. They just have to find the ways to present it. Whenever students are listening to a teacher who tells a story about himself passionately, they will show a big interest, so if teachers want to grab students' attention, they just have to think in the same way students would. For example, if a teacher is trying to explain the differences between Past Perfect and Past Simple, then they can explain it by stories, by creative card games, by a video or music. They just have to grab their attention and if it once happened, they would know that their work was worth.

It is hard to study in school without any methods and creative thoughts, because if students or teachers were not creative enough, then the learners would have to learn everything by heart and it would be very time-consuming.

According to Harmer (2001) "creative writing" is an imaginative task such as writing poetry, stories, and plays the end-result being some kind of achievement. To have this sense of achievement, students need to have their audience, so Harmer suggests "publishing" their work either on the classroom noticeboard or in a school magazine.

Studying grammar means studying rules and patterns and so it is something most students frown upon and makes their language learning a nightmare. Rules and creativity do not seem to go together, but as already noted, this is not always the case.

Teachers bring pictures and various objects to the class. The objects are then displayed and students, in pairs, choose one of them. Students, each on their own, have to write a list of things that the object might have done during the day and then in pairs compare their lists and write a narrative of the object's day. They read them out for other students to guess the objects.

2.2 Improvement of Language Skills by Creativity

Sometimes people assume creativity is only about the expressive arts and whilst the permission to be creative has always sat well within these subjects, creativity skills can be developed across all subjects and sectors and at any stage, and all educators are responsible for developing these skills in their learners.

Many recent studies have focused on the improvement of language skills by creativity. First of all, there are four main types of language skills: speaking, writing, reading and listening. Each skill can be developed by creativity in different ways:

2.2.1   Creative Speaking Activities

There are a lot of differences between understanding and knowing a language. If somebody wants to know a language, he has to improve all of his skills. Speaking skills can be improved in many ways, but the most important is the usage, as much people practice as better the results would be. Teachers can bring different card games to the classes to help the students improve their knowledge, one of the most useful exercises is to let them speak. The following activities are great examples of improving speaking skills creatively.

- Activity: <u>How many?</u>

Aim: Improvement of Speaking Skills

Material: Everyday objects

Procedure: The teacher chooses one everyday object and she forms a sentence with it. The students have to form different other sentences. They can choose a pair they would like to work with and they can use vocabulary also. They can draw or find a photo on the internet which represents their sentence (Heathfield, 2015, p. 47).

- Activity : Problem Stories

The teacher tells a story behind a problem and finishes his/her story with asking the students" What should I do?" In pairs, the students will have one minute to think about the problem and the ending. Every student have to tell their opinion to their pairs and after that they will tell the teacher their pair's thoughts and reverse.

This little game is very effective, because the students are able to improve not only their speaking but also their listening skills at the same time. They can be as creative as they want and there are no rules to follow, they can say whatever they want without any problem.

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 (Heathfield, 2015, p. 46),

- Activity : Personal story questions

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 (Heathfield, 2015, p. 48).

- Activity: Name game

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. (The can add something that they like as well.) Example: - I'm Victorious Victoria. This could be a good beginning for a description of a friend, classmate (Hlenschi-Stroie, 2015, p. 160).

- Activity: Never have I ever

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 (Hlenschi-Stroie, 2015, p. 160).

2.2.2 Creative Writing Activities

The improvement of our writing skills is not that easy, because if you can speak well, it does not mean that you can write as good as you speak. There are different rules to follow when we are talking about writing skills, but everything can be improved, so students just have to find the perfect activities for themselves to improve their writing skills. The best option when the teacher shows different activities on the classes, and the students are able to work on their skills. A few examples would be listed.

- Activity: <u>Synonyms</u>

Aim: to help students focus on synonyms.

Procedure: The teacher divides the class into groups and asks the students 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 (Starko, 1988, p. 3).

- Activity: <u>My day so far</u>

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

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 (Hlenschi-Stroie, 2015, p. 161).

2.2.3 Creative Reading Activities

As it was mentioned before, language skills can be improved by creativity. There are five different ways to improve the reading skills. They are listed one by one:

- Utilize various reading materials.

- Be creative by teaching reading through different formats. Books, magazines, books on tape, CDs, and other recorded reading can give students multiple ways to connect with the material. Have students practice reading along with a book on tape. They will gain experience seeing the words on the printed page while hearing them on the recording. Other technologies, such as text-to-speech software, can refocus a reading exercise into one where students can pay attention to the sentence structure and words without getting discouraged by their own comprehension.

- Relate reading to other areas of the student's life.

- Encourage your students to read selected material and then discuss it in relation to other books, movies, news items, or TV shows. Have your students make the comparison: What did they like about how each format portrayed the topic? How would they have changed a format to better match the topic? What was the message the writers intended the reader/observer to get from the material? Being able to connect what has been read to something else in their lives helps students think abstractly about the material.

- Activity: <u>Have fun with words</u>

Procedure: As students work on their reading assignments, ask them to write words or phrases down that they don't understand and bring them to class on an index card. You can then conduct a classroom discussion on the words until everyone understands the various meanings and uses. Additionally, students can then put their cards up on a wall creating a record of challenging language they have mastered. Depending on the type and format of the classroom, these cards could be used for subsequent writing classes to help students further develop their vocabulary.

- Activity: <u>Create a record of progress</u>

Procedure: Help students create a journal of their reading work. Have them list the reading they have done and a brief summary of the material. Make a section of challenging

words or phrases; another section can be used for passages they don't readily understand. Finish with the students' opinion of the material, likes, dislikes, and whether they would read more from this author. Review these journals with the students regularly and celebrate their progress with them. Use the journals at parent-teacher conferences so the parents can also see the progress.

− Make reading about communication not just a tool.

− Prepare several lessons where students read a number of different written materials: grocery store ads; instructions on how to put together a bookcase; a recipe; a newspaper article; part of your state's driver education handbook all great examples. Start a discussion on how important it is to be able to read these items accurately and understand them. In each case, ask the followings: What is the important information being conveyed? Where might students encounter the material currently in their lives? These real-world examples help students understand the long-term importance of quality reading skills and comprehension

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2.2.4   Creative Listening Activities

It can be argued that listening is every bit as important as speaking. By developing better listening skills, learners will be able to get more information out of the conversations they have. The following activities suggested below are really helpful for improving listening:

• Activity: <u>The Hidden phrase</u>

Procedure: An interactive classroom activity to help improve students' listening skills is to pair students together to listen for a hidden phrase. The way this activity works is students must work with their partner to create a dialog using a secret phrase. Once they have created a short dialog using the phrase, they must present it to their classmates to see which group can find the hidden phrase. Prepare the hidden phrase before class and make sure that you have enough for each group to have a different one. The phrase can be anything that you want from "I saw a dinosaur in my backyard" to "I like to bake cookies." Each group's challenge is to use the hidden phrase in their dialog, while their classmates' goal is to listen intently to try and figure out the hidden phrase within the dialog. Each group that guesses correctly gets one point. If no one can guess the hidden phrase correctly, then the group that write the dialog gets a point.

• Activity: <u>Describe the photo</u>

Procedure: Another fun classroom activity is to pair students together to listen to their partner describe a photograph. Have students sit back to back, and give one student a simple photograph and the other a blank piece of paper. The challenge is for the first student to describe in detail the photograph, while the second student tries to draw it on their paper. Make sure the

photos you choose are simple, such as a photo of a house, cat, dog, or simple shapes. The group with the most similar drawings to their photograph wins.

- Activity: <u>Stand up and listen</u>

Procedure: A fun, active, whole-group activity is to play stand up and listen. For this activity, the challenge is for students to listen for a repeated sound. For example, you would say a phrase like "A saw my cat, eat a bat, then a rat, before he ran away." As soon as students think they hear the repeated sound, they must stand up next to their seat. Once students get the hang of it, pair them up and have them create their phases. Once they've created their phrase each group must come up and take a turn playing stand up and listen.

- Activity: <u>Locating the square</u>

Procedure: This activity is similar to the describing the photo activity, but with this activity, students must listen for where to locate the square and draw the shape. Pair students together and have them sit back to back. Give one student a blank grid that looks like a Tic Tac Toe board with nine squares, and the other the same grid but with simple shapes in each of the nine squares. The challenge is for the student with the filled in grid to describe each shape and its placement to the student with the blank grid. The goal is for the student to actively listen in order to fill in their grid correctly. For example, the student may say, "The picture with the heart goes in the first top left square, and the picture of a circle goes right next to it." The activity will force students to listen intently in order to complete the challenge.

- Activity: <u>Listening with lyrics</u>

Procedure: Using music lyrics is a great way to keep students engaged while improving their listening skills. Have students listen to a song that they have never heard before. First, challenge them to listen for a specific word, then once they've mastered that, have them listen for a specific phrase. Next, play a popular song where all the students know the majority of the words and repeat the activity. Have students compare how they did on the first song to how they did on the second, popular song. This is a great activity for students to practice unfamiliar words.

It's important for students to continually develop their listening skills. Listening is the activity of paying attention and getting meaning from something that one hears. By having students engage in a variety of classroom activities like the ones mentioned above, the teacher will help them develop and build their skills. (Cox, 2018).

2.3   Improving Creativity by Creative Games

As it was discussed in the first part of this paper, creativity and creative thinking can be improved by different games, exercises, and tasks. Sometimes it can be hard to make a difference between an activity and a game, but there are a few elements that games must have:

- − Goals that must be reached to achieve an outcome
- − Obstacles that make reaching the goal challenging
- − Choices to make for overcoming those goals
- − Rules that restrict choices
- − Feedback on progress in reaching those goals

It can be really tiring to find the perfect games for the lesson, therefore a few of them are presented below to provide help for teachers and learners as well::

- • Game: <u>Create a collage</u>

  Grade: 8th

  Aim: Improvement of creative thinking

  Procedure: Start a timer. Take ten minutes to collect random images and then 20 minutes to cut them out and paste them on paper. The time limit allows you to make fast connections between things. This isn't about creating a pretty, perfect work of art; it's about noticing the beauty in your world.

- • Game: <u>Play the letter game</u>

  Grade: 8th

  Aim: Improvement of creative thinking

  Procedure: Ask someone for a string of letters. Then come up with a sentence using words that begin with them. Outside input sends your creativity in a direction it might not go on its own, and trying to impress someone else raises the stakes

- • Game: <u>Handwrite a letter</u>

  Grade: 8th

  Aim: Improvement of creative thinking

  Procedure: Find somebody to write then take a sheet of paper and put down whatever comes to your mind first. Repeat it every day.

- • Game: <u>Let something go</u>

  Grade: 8th

  Aim: Improvement of creativity

Procedure: Set a deadline a week from today to forget a minor slight, hurt feelings, or other nonproductive recurring thoughts. It will help you focus on things that matter instead of things you can't change (Cox, 2018).

Students tend to use convergent thinking, which means they answer basic questions that do not require any creativity. Divergent thinking is the exact opposite. This way of thinking requires children to be creative. Have children do a lot of brainstorming, encourage students to think differently and explore different perspectives, and help students make connections to their ideas. The lessons must be designed to utilize both convergent and divergent thinking.

Part of a teacher's job is to be familiar with the educational standards. However, many educators feel that the standards do not allow room for any creativity. By knowing the standards, teachers can find ways to approach a lesson or an activity. Teachers can look at each standard and think, "How can I make this lesson so that it will promote creativity?" Once a teacher know these standards like the back of their hands, it will be easier for them to incorporate creativity into their lessons.

2.4 Audio-Visual Aids for Developing Creativity

Many recent studies have focused on creative activities. Living creatively means living to your best potential and seeking to do your best in all of your activities. There are a lot of things people can do creatively when they want to improve their skills (language, physical, psychological). As it was mentioned, if some students are not creative enough, teachers can help them to improve their thinking. The most effective way is the usage of audio-visual aids, which are designed to aid in learning or teaching by making use of both hearing and sight. It can be a film or music with a lyrics or even just a short video from the Internet.

Teachers, whether teaching English to children or adults, all the time face with the fact of how to maintain their learners' interest throughout their lessons. Consequently, they often have to be very creative in the techniques they use. What makes music such a great teaching tool is its universal appeal, connecting all cultures and languages. This makes it one of the best and most motivating resources in the classroom, regardless of the age or background of the learner (Simpson, 2015)

Using music provides students with challenging learning activities. By applying this technique, the teacher plays a song and then has the students participate in one or more of the following activities (see the Appendix as well):

- Activity: Cloze procedure

Grade: 8th

Aim: Improvement of listening skills, creativity

Procedure: Selected key words are removed from the text of the song and are placed in a word list that precedes the song lyrics. Students fill in the missing words as they listen to the song.

- Activity: <u>Word Bingo</u>

Grade: 8th

Aim: Usage of creativity

Procedure: Students select words from the text of the song and place them in a bingo grid. Individually or in small groups, students then mark off the words as they hear them in the song. The first student or group to check off all the words is the winner.

- Activity: <u>Reordering</u>

Grade 9th

Aim: Usage of creativity

Procedure: Particular phrases of the song are listed in an incorrect order. Students must number the phrases in the order that they appear in the song. An alternative activity is to write the song phrases on sentence strips. Students must then organize the strips in the proper order.

- Activity: <u>Retelling</u>

Grade: 9th

Aim: Improvement of creativity by language skills

Procedure: Depending on the language capabilities of the students, retelling can begin with a simulation of the action within the song. Then, the students retell the story of the song in their own words, in a round, with each student contributing as much as he or she can in one sentence. As an extension of this activity, students could work in groups to illustrate scenes from the song. The groups could then retell the story using their illustrations.

- Activity: <u>Discussion</u>

Grade: 8th

Aim: Usage of speaking, listening skills

Procedure: The students begin by identifying the characters and their actions within the song, and then discuss the issues or meaning present in the song (Craft, 2003b, p. 125).

Drawing and photos can be used to reinforce students' knowledge of basic vocabulary or functions. Teaching students to associate new words in English with the concept represented by the word and not with the word equivalent in their own language can be very challenging. An example of teaching about the family offers one possible approach to this situation. By drawing a stick figure family tree, the teacher can introduce students to both the descending family relationships (e.g., son, granddaughter) and ascending family relationships (e.g., mother, grandfather) using down and up arrows on both sides of the family tree. Intra-generational

relationships (e.g., brother, cousin) are drawn across the bottom of the tree. Students are all asked to copy the picture, and to assign the correct relationships to family members. After students are able to describe the relationships with minimal referral to their notebooks, they are asked to draw their own stick family tree. Next, two students sit back to back, and as one student describes his family, the other draws it, asking any necessary clarification questions. At the end of the hour, students are each given a card with some information about members of a large family. For example, "You are Bob Smith, your cousin is Betty Jones. Your sister is Jane Doe. Students work together to form the family tree that they are all part of, using questions such as "Do you have a brother?" When students assert that they are all standing in the correct order of relationships for their family tree, the teacher shows them the correct family tree. To check the relationships, the teacher can then ask the students to describe their relationship to individual family members

- Activities Using photos

Grade: 8th

Aim: Improvement of speaking skills

Procedure: Bring photos that show something interesting or that could spark a conversation, for example, a photo of someone reading a book, building something, or carrying out any type of activity. Hand them out and ask students to write a paragraph imagining the story behind the photo. Encourage them to get as creative as they can be, and tell them there are no right or wrong answers.

- Activity: A picture says a thousand words…

Grade: 8th

Aim: Improvement of creative thinking

Procedure: Bring photos of different types of landscapes. Give one to each of the students and ask them to write a description of what they see. Stick the photos vertically on one side of the board/wall and the descriptions on the other side. Students take turns matching the right description to each photo.

- Activity: What's wrong with this picture?

Grade: 9th

Aim: Improvement of speaking skills.

Procedure: This is a great way to practice modals like should, should not, must, or must not. Take a few pictures of objects or things around the house in places where you wouldn't ordinarily find them. For example, shoes in the fridge, a pizza on a pillow, a stack of magazines in the bathtub. First ask students what is wrong with each picture and then to tell you where this

item should be: The shoes should not be in the fridge. They should be in the closet. You must not eat pizza in the bedroom. You should eat it at the table (Pesce, 2018).

Learning from films is motivating and enjoyable. Motivation is one of the most important factors in determining successful second-language acquisition. Films and TV shows are an integral part of students' lives so it makes perfect sense to bring them into the language classroom. Film, as a motivator, also makes the language learning process more entertaining and enjoyable. Film provides authentic and varied language Film supplies students with examples of English used in 'real' situations outside the classroom, particularly interactive language – the language of real-life conversation. Film exposes students to natural expressions and the natural flow of speech. If they are not living in an English-speaking environment, perhaps only film and television can provide learners with this real-life language input.

The visuality of a film makes it an invaluable language teaching tool, enabling learners to understand more by interpreting the language in a full visual context. Film assists the learners' comprehension by enabling them to listen to language exchanges and see such visual supports as facial expressions and gestures simultaneously. These visual clues support the verbal message and provide a focus of attention.

Film can bring variety and flexibility to the language classroom by extending the range of teaching techniques and resources, helping students to develop all four communicative skills. For example, a whole film or sequence can be used to practise listening and reading, and as a model for speaking and writing. Film can also act as a springboard for follow-up tasks such as discussions, debates on social issues, role plays, reconstructing a dialogue or summarising. It is also possible to bring further variety to the language learning classroom by screening different types of film: feature-length films, short sequences of films, short films, and adverts. Given the benefits of using film in the language learning classroom, it is not surprising that many teachers are keen to use film with their students, and an increasing number of them are successfully integrating film into the language-learning syllabus. Until quite recently it was difficult to find pedagogically sound film material to help students improve their language through watching film, and teachers had to spend many hours creating their own materials. However, with the advent of the internet there is now a wealth of online resources for both language teachers and their students. With so many resources, it's sometimes difficult for teachers to see the wood for the trees (Donaghy, 2018).

The improvement of creativity can be really tiring and time consuming, but it is not impossible, as creativity in the language classroom is not limited to the gifted but it is something that any teacher can try to apply to get their students' attention and increase their motivation.

However, while the teacher is trying to bring creativity to the classroom, different problems may occur. One of the major problems is to find the perfect activities, games, exercises for the lesson, but in this case teachers can easily use the Internet to find some hints. By creativity, all the language skills can be developed, the lessons can be made more enjoyable, motivating and productive.

Finally, creativity is a tool that' is worth the extra effort because it boosts participation, reduces an endless supply of original course material, promotes active learning, creates a fun and positive learning environment in the classroom and it improves language retention.

PART 3

EMPIRICAL RESEARCH

The following part of this year paper introduces the research which focused on seeking answers for the importance of creativity. The main aim of this research is finding out how many of the English teachers in Transcarpathia use creativity during their classes. It was really important to make a questionnaire based on creativity with different types of questions, just to make sure all the participants can share their opinions.

In Transcarpathia it has always been an issue, because the majority of the students speak two languages before they even start learning the English language. It can be very hard for them to learn three languages at the same time, but with the usage of creativity everything can be reached.

The pandemia made it difficult to get the questionnaires to the participants. Therefore, every questionnaire was conducted with the help of Google Questionnaire and the questionnaires were sent out by E-mail.

3.1 Aim of the research

The aim of this study is to examine how English language teachers conceptualise creativity, the role creativity has in their classes and the ways they try to promote it. The primary research questions were: What creativity exactly is? What is the main purpose of its usage?

3.2 Participants.

The data were collected from students who finished the College and started working as teachers and teachers in schools from Transcarpathia. The data were collected from Hungarian schools, so the classes are not bilingual, just Hungarian and the Ukrainian language is taught as Foreign Language. Participants were EFL teachers, all of them female. Their work experience varies: sixteen of them have been teaching English for less than five years, eight teachers between five to ten years, seven of them have a teaching experience ranging from ten to fifteen years and four participants has been teaching English for more than twenty years.

Regarding the institutions they are currently working in, nine teachers are teaching in elementary school, eight of them in high school and two of the teachers are working in schools for foreign languages.

The amount of teachers is high so it was nearly impossible to find teachers in only one type of English teaching environment that is why there are teachers from different layers of the English teaching none of them are weaker in knowledge, they just have different preferences.

3.3 Procedure

The given research which investigated the place and role of creativity in the EFL classroom focused mainly on teaching creativity and its usage. It took place in 2021 March in different schools of different cities and villages in Transcarpathia. As it was already mentioned, every single participant filled out the questionnaire through the internet and every single question was made for this kind of usage. 35 participants took place in the research. All of the questionnaires were filled out by teachers with different teaching experiences. It took 5 weeks to collect the data and send the questionnaires to the chosen teachers. The data were collected, analysed and put down by the researcher.

3.4 Results and Discussions

Question Number 1

Question number one was open-ended, so every participant had the opportunity to write their own thoughts and ideas down about creativity itself. Most of the answers were short and the majority of the participants wrote that it is a way of expressing themselves.

Two of the teachers gave the answers that this is a way of communication which can be omitted during the classes, but with the usage of creativity everyone can have a great impact on the students.

One of them did not give an answer for this question.

Two of the teachers wrote down that it is a way of thinking that can be used in EFL classrooms to entertain the students and make it more joyful, so the students will behave well during the classes and it is a big advantage to know what the students would love to do in case of improving their knowledge.

The last teacher said that it is a way of thinking that should be omitted from classes, because it can lead to disrespect and that is a situation every teacher would not like to feel and experience.

Question Number 2

Figure 3.4.1

Graphical representation of teachers' answers in Question Number

Incidence rate for Question Number 2

■ Visual aids ■ Audio-Visual ■ Creative activities ■ Other
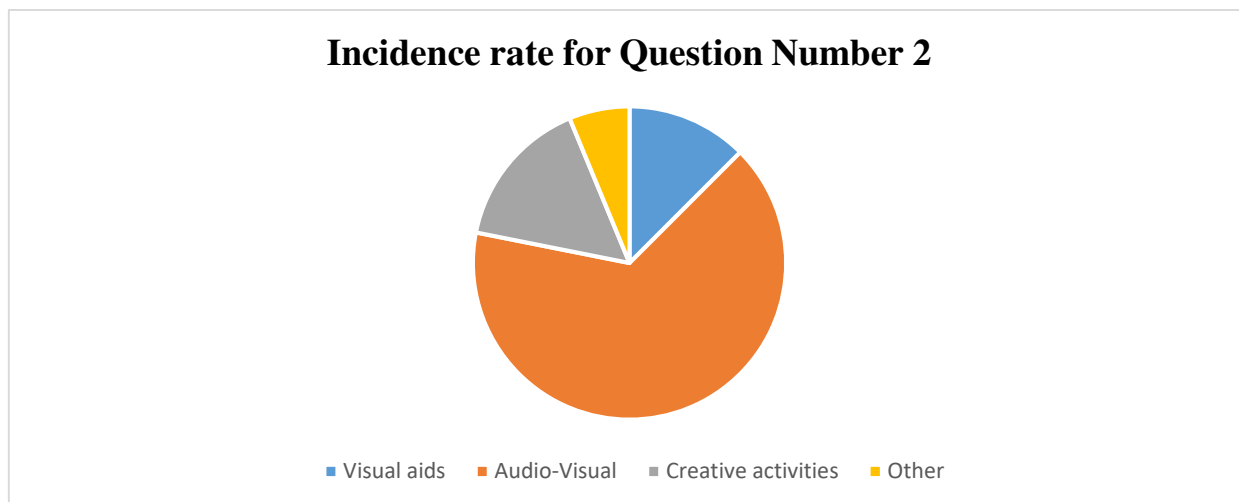
As it can be seen from the chart above, the second question was a multiple choice question, the teachers had to choose between different teaching methods they find useful and practice with their students.

The first choice was the *usage of visual aids* which was picked by seven teachers. This method is very useful, but as we know the technology itself made a huge impact on the teaching environment and the teaching methods.

The second option was the *usage of audio visual aids*, such as movies, videos. This method was the most popular between all the four, the majority of the teachers chose this method, because it is a way of entertainment and by showing movies during the classes can be very useful, it has a big potential, because students can learn words and can enjoy this task, especially if you give a task after the movie, you can see whether they paid attention to the movie or not, whether they understood it properly or not.

The third option was the *usage of creative activities, creative games.* Five of the teachers marked this one as the most useful method in language teaching. The method is very good, a lot of examples and activities can be found on the internet. It is not needed to think about a new game, it is just enough to be able to find creative exercises. The games should be on the level of the learners, a lot of good activities can be found in the Course Paper with definitions and instructions.

The fourth option was the *"other"* if the teacher heard or has used a better method during teaching it could be listed here. Two of the participants listed the best method for teaching a

language. This method contains only audio aids and is also very useful in teaching language; you just have to find the best audio tape for the students.

Question number 3

Figure 3.4.2

Graphical representation of teachers' answers in Question Number 3

Incidence rate for Question Number 3

■ Synonymus   ■ My Day So Far   ■ Describing favourite film   ■ Other
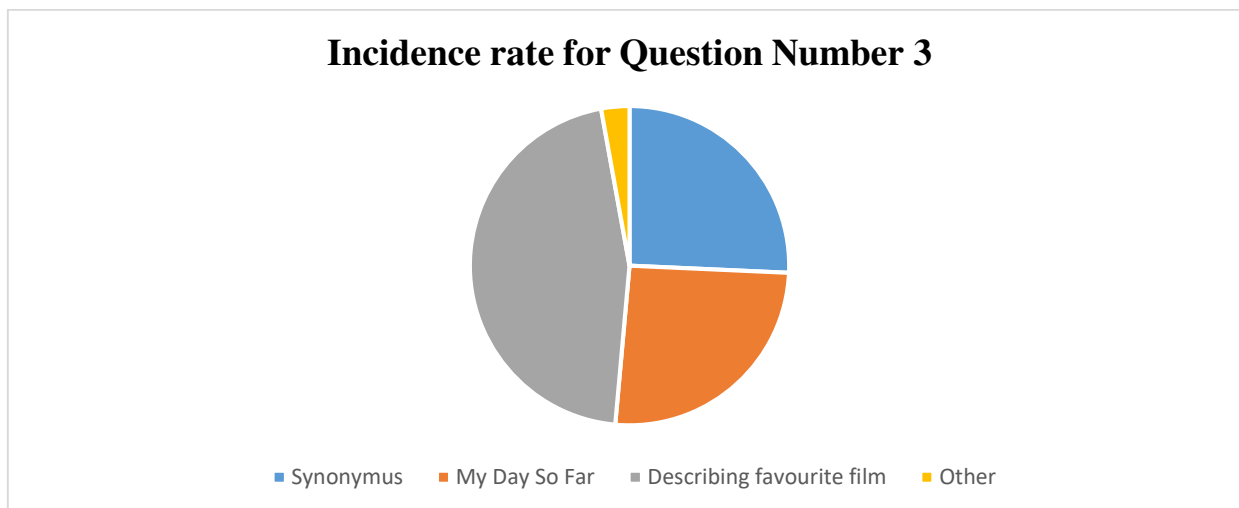
The third question was about *creative activities*, which was again very obvious according to the results.

The first option was the **Synonymus activity or game**. It is an activity for young students; it does not require a high level of knowledge. This option was picked by nine of the participants; the game is very useful and can be used with different students.

The second option was the **game called My Day So Far** in which the students have to write about their day so far, and what they expect to happen later the day. This game was chosen by nine of the members and is a very useful technique to improve writing skills, the game can also be used in spoken form.

The third option was the **movie description, called Describing favourite film**. The activity is very simple and obvious, the students have to write down their favourite film's plot and describe it in brief. Students got a time limit to fit in. This option was picked by fifteen participants.

The fourth option was the **"Other"** in which one of the teachers wrote down her personal opinion. This personal view was about the games usefulness, she found all of the games from above useful, but one more should be added to the list, it is called *"opinion essay"*.

Question number 4

Figure 3.4.3

Graphical representation of teachers' answers in Question Number 4

Incidence rate for Question Number 4

■ Name Game   ■ Personal Story Questions   ■ Problem Stories   ■ Other
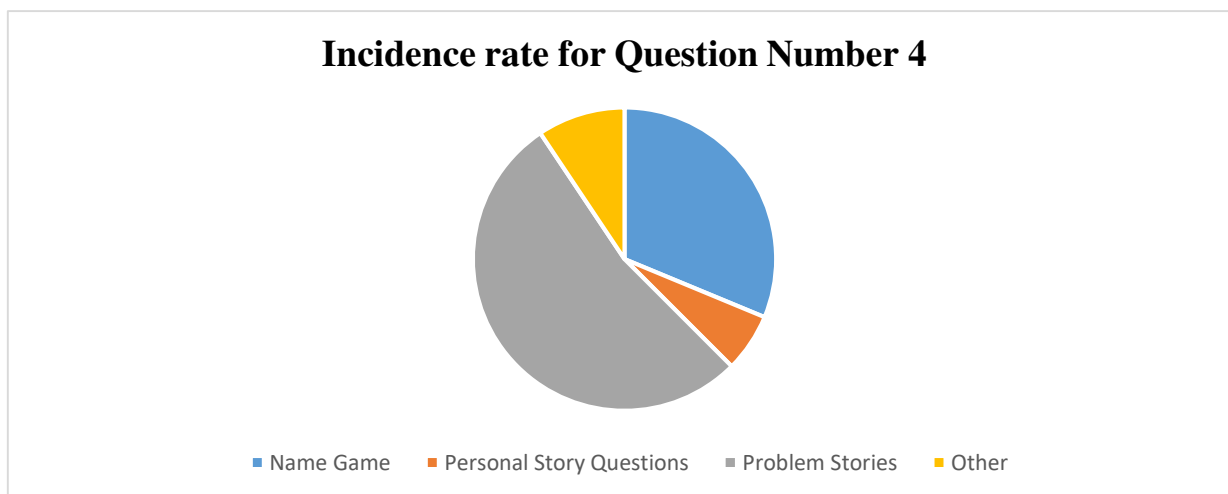
Question number four was a *multiple choice* question. The question was about the usefulness of different types of activities in teaching speaking. The results were not obvious in this case, many of the teachers chose the **"Other"** option to share personal ideas.

The first option was the **Name game** which is a game for students with lower language knowledge, it can improve their skill rapidly and they can memorize words with similar forms. This game was chosen by ten of the participants.

The second option, which was surprisingly chosen only by five of the participants is a game, where the students can **share their favourite stories** with the teacher and the class, it can be very beneficial for both the speaker and the listener.

The third option was the **Problem Stories game** which was picked by eighteen of the participants. In this game there are no rules, every student can share a story and they can discuss the problem together.

The fourth option was chosen by three of the participants. Two of them shared their opinion; the third one left this question empty. The first teacher told that the personal story question game does not work with her class. The second teacher shared that all of the games or activities can be very useful, but for her the **role-play** is the number one.

Question number 5

Figure 3.4.4

Graphical representation of teachers' answers in Question Number 5
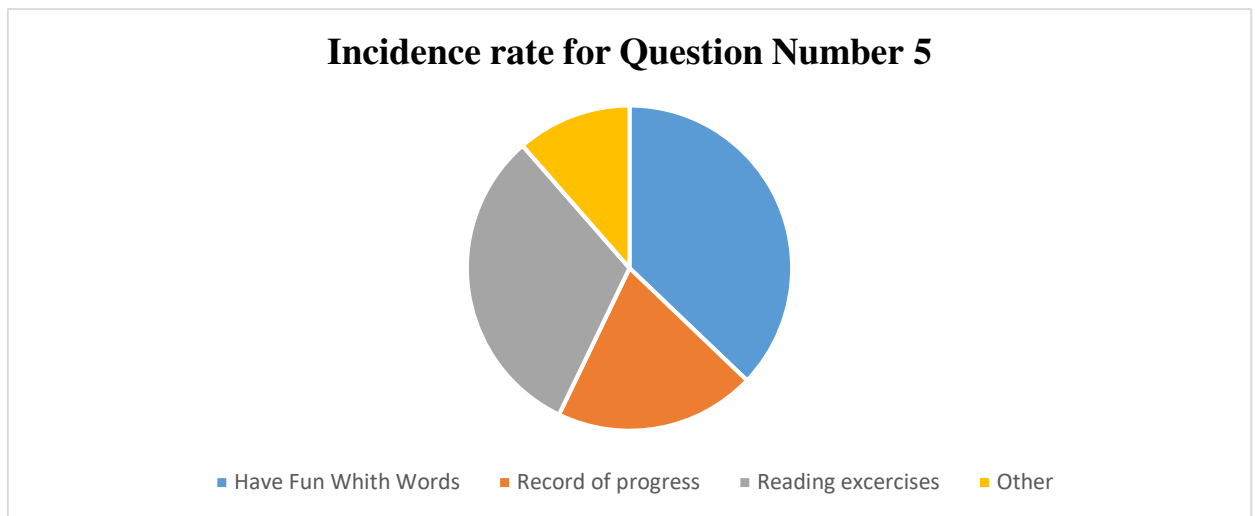
Question number five was about the *different methods of teaching reading and their usefulness*

In this question we can leave out the fourth "other" option, because none of the teachers chose that one, for understandable reasons.

The first option was a game called **Have Fun With Words**. It is a game for students with higher level of knowledge, it can be used in elementary school, but it will not be as effective as it has to be.

The second option was **Record of progress**, it means that after all the classes or lessons we give a mark to the student, and after a month we can see whether the student improved or not. This option was chosen by seven of the participants
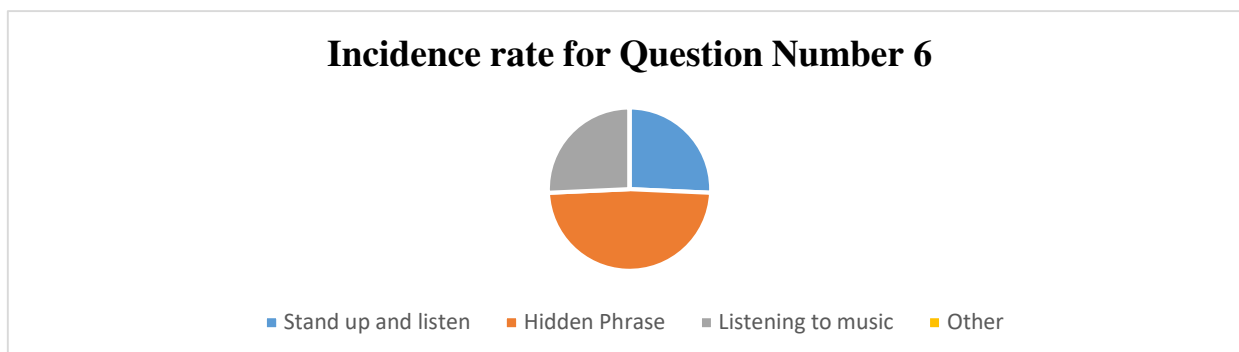
The third option was the **old Reading exercises** method in which after reading the text there are different questions the students have to answer. This option was chosen by eleven of the teachers.

The fourth option was the **"Other"** which was chosen by four of the teachers but all of them left the answer section empty.

Question number 6

Graphical representation of teachers' answers in Question Number 6

Incidence rate for Question Number 6

■ Stand up and listen ■ Hidden Phrase ■ Listening to music ■ Other

Question number six was about the *activities or methods to improve listening skills*. The answers were very similar, option number four was left out again.

The first game **the Stand up and listen**, which is mostly used with young students. Students have to stand up and do some exercises with the teacher, and memorise the words by movements. The technique can also cheer up older students. This option was chosen by nine of the participants.

The second option was the **Hidden Phrase** which is a very enjoyable game. The students listen to an audio file, which can be anything and the teacher hands out a sheet of paper with the same text in it but with a twist. In a few sentences there are differences hidden in the text and the students have to find it. The game can be played with no papers in case it is unnecessary. The option was picked by seventeen of the participants.

The third option was just **Listening to music**. The method is simple, you turn on music and hand out its lyrics, together you can learn the song and it can help in memorizing words, phrases for a long period of time. The option was chosen by nine of the participants.

Question Number 7

Graphical representation of teachers' answers in Question Number 7

Incidence rate for Question Number 7

■ 1 ■ 2 ■ 3 ■ 4 ■ 5
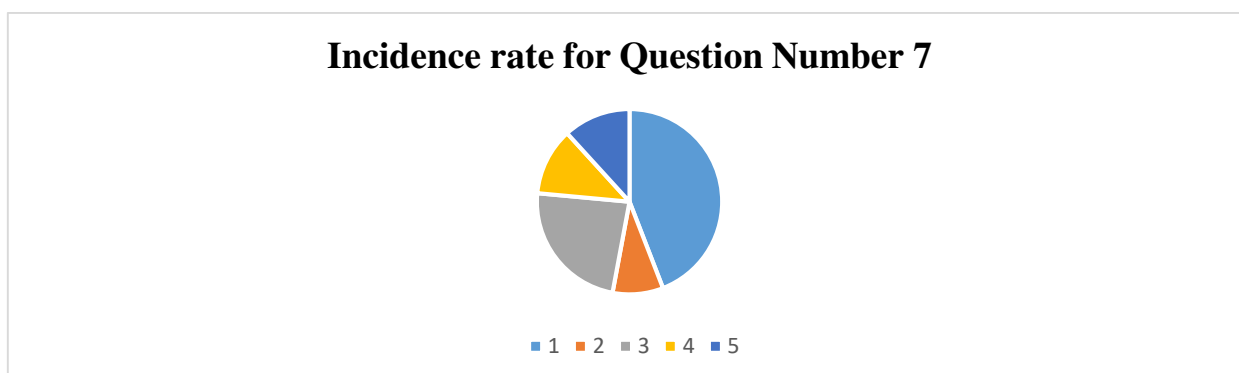
Question number seven was a *ranking method*. It was a statement and the participants had to choose between one and five to show if they agree or disagree with it. The one meant „Not True" and five meant „True". The statement was: *The usage of creativity can be omitted during the lessons.* The teachers' answers differ.

The first option was the **"not true".** Fifteen of the teachers completely disagree with the statement; according to the previous questions it can be understood.

The second option was the **"rather not true".** Three of the teachers rather disagree with the statement

The third option was the **"neither of them".** Eight or the participants do not know what would be the correct so they marked the option number three.
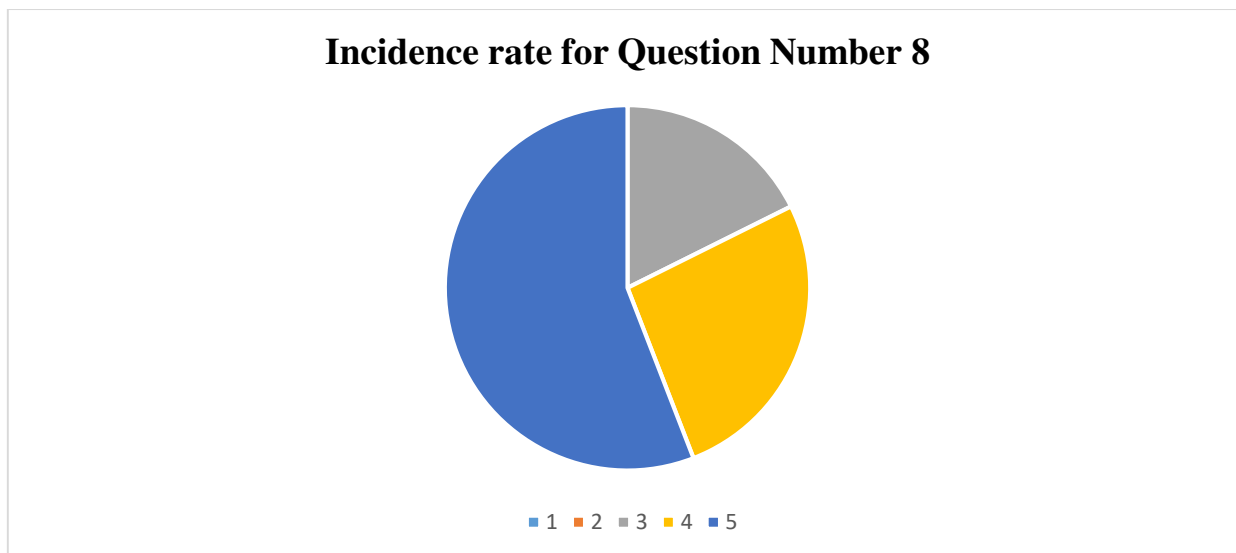
The fourth option was the **"rather true".** Four of the participants picked this option.

The fifth option was the **"true"**. Four of the teachers completely agree with the statement that creativity can be omitted during the lessons; the answer was put down in the first question as well by one of them.

Question Number 8

Figure 3.4.7

Graphical representation of teachers' answers in Question Number 8

Question number eight was a *ranking method*. The teachers had to show if they agree or disagree with the statement. The statement was: *Creativity can grab the students' attention.* The one meant "Not true at all" and five meant "True".

The first two options were not chosen by any of the participants, that is why these options are left out.

The third option was chosen by six of the participants, which means they do not agree or disagree with the statement.

The fourth option was chosen by nine of the participant, they rather agreed with the statement that was mentioned above.

The fifth option was the **"True".** Nineteen of the participants completely agreed with the statement, which means, they understand how important it is if we want the students to enjoy the lessons and be more active.

Question Number 9

Figure 3.4.8

Graphical representation of teachers' answers in Question Number 9

Incidence rate for Question Number 9

■ 1 ■ 2 ■ 3 ■ 4 ■ 5
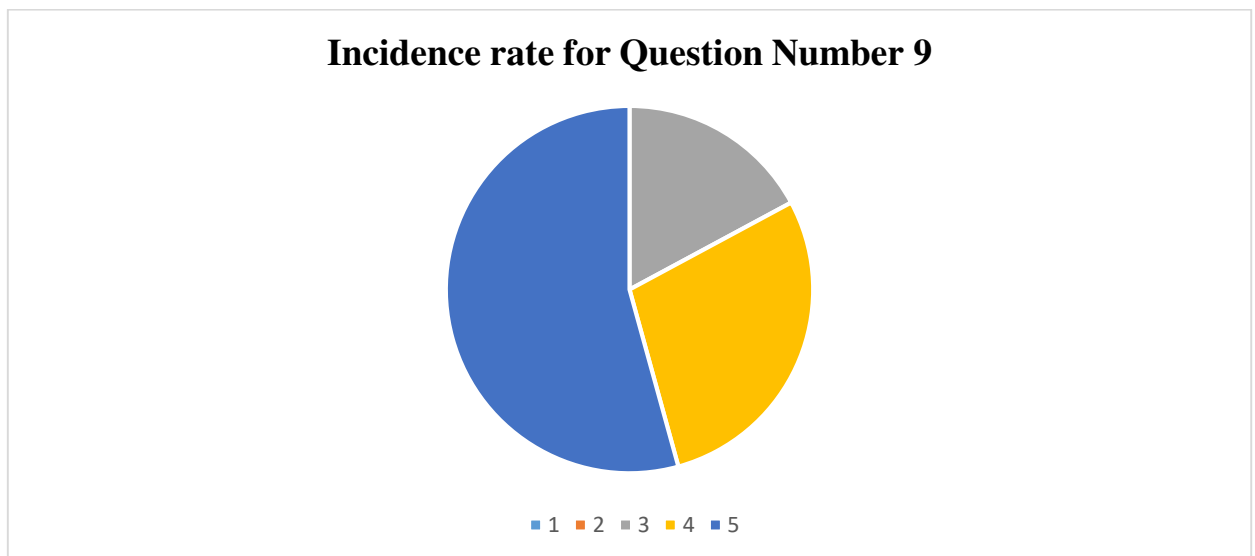
Question number nine was a *ranking method*. The participants had to mark the importance of **creativity in teaching listening skills**. One meant "Not important at all" and five meant "Very Important". The teachers answered the question very similar to question number eight.

The first two options were not picked by any of the teachers.

The third option was answered by the participants for understandable reasons, not everyone uses all the creative tasks during the lessons.

The fourth option was picked by ten of the participants which show a very good image of the usage of creativity during the improvement of listening skills.

The fifth option was the **"Very Important",** it was chosen by nineteen of the participants, which is a very good ratio, the participants understood that there are some skills in which creativity have to be included for quick results.

Question Number 10

Figure 3.4.9

Graphical representation of teachers' answers in Question Number 10

Incidence rate for Question Number 10

■ 1 ■ 2 ■ 3 ■ 4 ■ 5
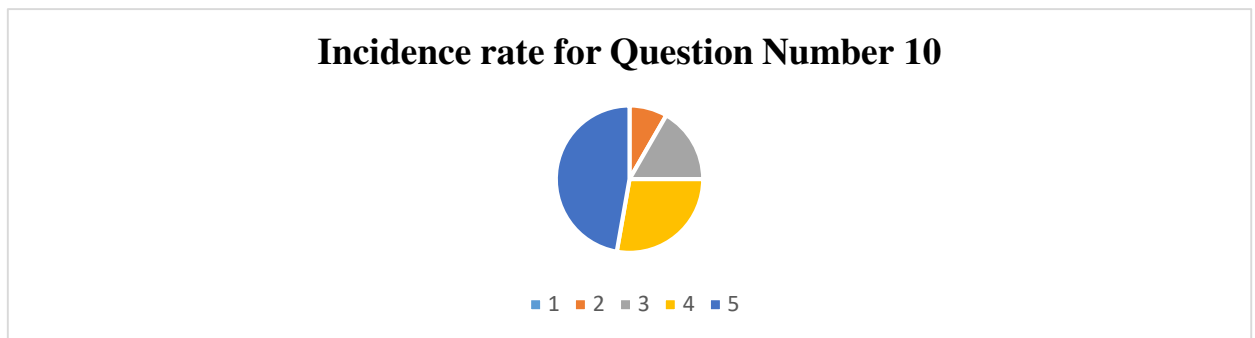
Question number ten was a *ranking method*. The teachers had to mark the importance of the **usage of creativity in teaching speaking skills**. One meant "Not important at all" and five meant "Very important".

The first option was completely left out; none of the teachers think that the usage of creativity is completely useless in teaching speaking skills.

The second option meant **"rather not important",** it was chosen by three of the participants who do not use any creative tasks during teaching speaking.

The third option was picked by five of the participants, it means the sometimes they use creativity but not all the time during teaching speaking.

The fourth option was chosen by ten of the participants, it meant **"Rather important"**, most of the times they use creative elements during teaching speaking.

The fifth option meant **"Very important".** It was chosen by seventeen of the participants, it can be concluded that the majority of the teachers understand how important creativity is during teaching speaking, it can make a huge impact on the speed and quality of the process.

Question Number 11

Figure 3.4.10

Graphical representation of teachers' answers in Question Number 11
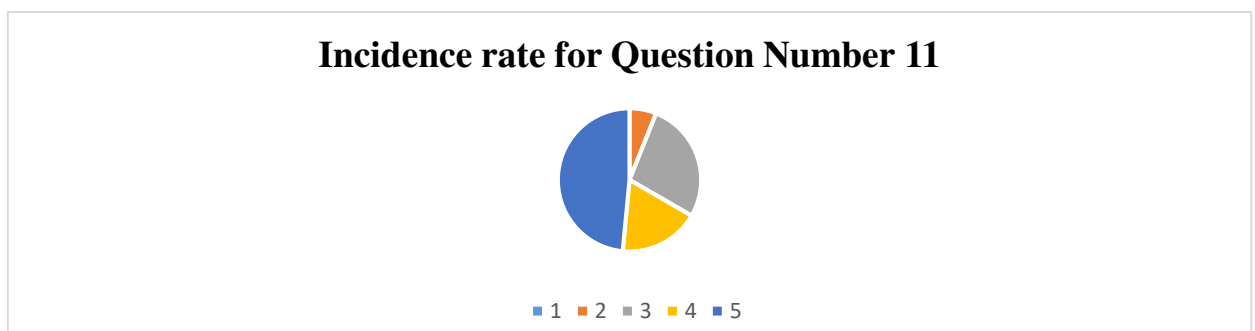
Incidence rate for Question Number 11

■ 1 ■ 2 ■ 3 ■ 4 ■ 5

Question number eleven was a *ranking method*. The teachers had to mark the importance of the **usage of creativity in teaching reading skills**. One meant "Not important at all" and five meant "Very important".

The first option was left out in this case, no one referred to it as creativity is not important at all in teaching reading.

The second option was chosen by four of the teachers, this option meant **"rather not important"** and it shows that two of the participants think that it can be omitted.

The third option was picked by nine of the participants; it means that the teachers use creativity during teaching reading.
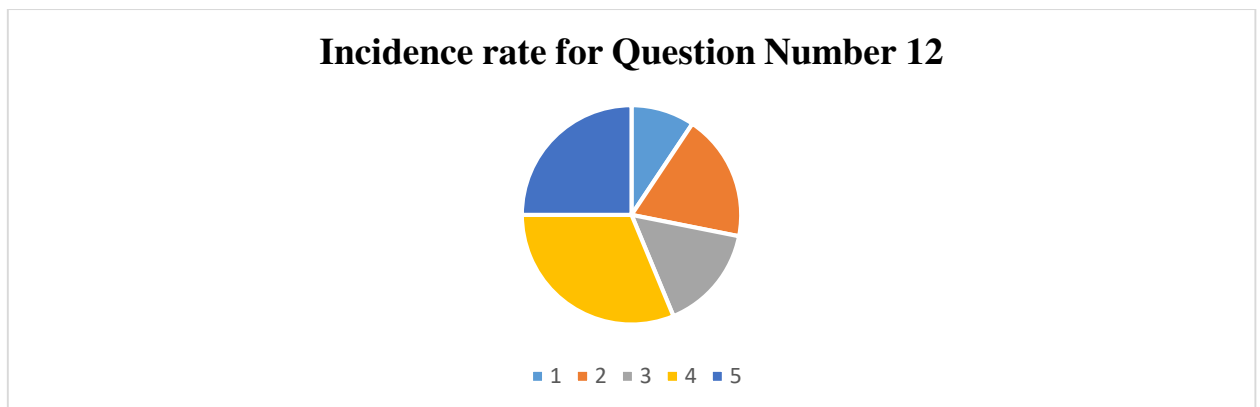
The fourth option was chosen by six of the participants, they use creative games, methods only if it is needed.

The fifth option was the **"Very Important"** it was picked by seven of the participants and it means that seven out of fifteen teachers use creativity most of the times during teaching reading in the classroom.

Question Number 12

Figure 3.4.11

Graphical representation of teachers' answers in Question Number 12

Incidence rate for Question Number 12

■ 1 ■ 2 ■ 3 ■ 4 ■ 5

Question number eleven was a *ranking method*. The teachers had to mark the importance of **the usage of creativity in teaching writing skills**. One meant "Not important at all" and five meant "Very important".

The first option meant **"Not important at all",** it was chosen by five of the teachers.

The second option was chosen by six of the teachers, this option meant **"rather not important"** and it shows that two of the participants think that it can be omitted.

The third option was picked by five of the participants; it means that the teachers use creativity during teaching writing.

The fourth option was chosen by eight of the participants, they use creative games, methods only if it is needed.

The fifth option was the **"Very Important"** it was picked by ten of the participants and it means that seven out of fifteen teachers uses creativity most of the time during teaching writing in the classroom.

Question Number 13

Figure 3.4.12

Graphical representation of teachers' answers in Question Number 13
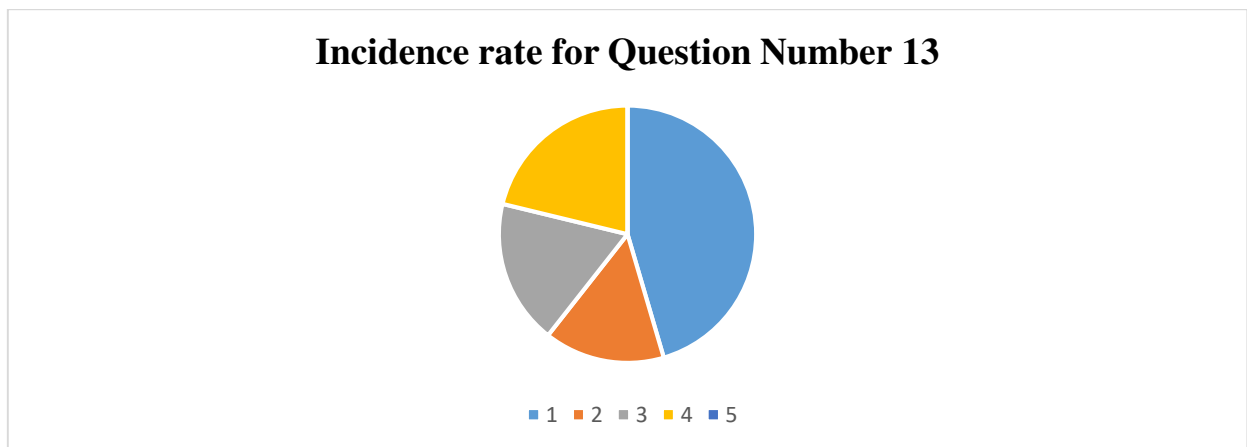
Question number thirteen was a *ranking method*. It was a statement and the participants had to choose between one and five to show if they agree or disagree with it. The one meant „Not True" and five meant „True". The statement was: **The usage of creativity may lead to misunderstanding or disrespect.** The teachers' answers differ.

The first option was "Not True". fifteen of the participants chose this option which showed a complete disagree with the statement that creativity may lead to misunderstandings or disrespect.

The second option was chosen by five of the teachers which mean they rather disagree with the statement mentioned above.

The third option was picked by six of the participants, it means they could not decide whether this statement is true or not.

The fourth option was chosen by nine of the participants, it means they rather agree with the statement, that it can lead to disrespect on misunderstandings.

The fifth option was completely left out. None of the participants chose this option; it means none of the participants experienced disrespect or misunderstandings by using creativity in the classroom.

All in all, the result of the study was very positive, all the participants helped to understand that creativity is something we need during EFL classes, whether we are teaching of studying in the class, it is something that can be beneficial for both teachers and students. The collected data also shows that the majority of teachers do not just think that creativity is important, but also use them during their classes.

CONCLUSION

Creativity is a complex field studied and discussed from many different perspectives. In this study, the focus was put on the significance of creativity in the English language classroom. The results show a rather positive image of it, as all learners can enjoy the potential to be creative under certain conditions; pupils all abound with many different forms and levels of creativity and that it is the teacher's task to stimulate the creative potential in students.

In this study, the main aim was to present an overview about the topic and find different ways and techniques to implement and improve creativity in EFL classrooms.

The first two parts dealt with the theoretical part of creativity: its definitions, its main components, the different types of creativity and reasons of its usage have also been discussed. The third part concentrated on its practical implementation, especially on how to develop creativity; therefore, a lot of creative techniques, activities, games have been presented.

First of all, this study has found that creativity is one of the most important qualities of education, because it is the act of turning new ideas into reality. Second, there is no generally accepted definition for the word creativity, however in general, creativity is the tendency to solve problems or create new things in novel ways. It is something we cannot live without and something that also takes part in education It can also be concluded that to turn into a creative person one need to have the four main features of creativity and become imaginative, purposeful, original and of value. Moreover, one cannot talk about creativity without mentioning the process of creative thinking, which is a process that is characterized by the four stages of preparation, incubation, illumination, and revision or verification. Finally, to reach great progress without creating a creative-friendly environment is quite impossible. Therefore, it is advisable to have an environment in the English classroom which contains: 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.

The findings of the first and second parts of this study also highlight on the fact that the improvement of creativity can be tiring and time consuming, but it is not impossible as creativity in the language classroom is not limited to the gifted but it is something that any teacher can try to apply to get their students' attention and increase their motivation. One of the major problems is to find the perfect activities, games, exercises for the lesson, but in this case, teachers can easily use the Internet to find some tips. One of the most effective ways is the usage of audio-visual elements. The most popular audio-visual process is watching films that have a deep

theme, such as "Green Book" to memorize new phrases. By this film students can learn a lot of things about how bad racism is and also can have a look at the 1930 USA. Another popular way is listening to music which has a special theme such as the song from Twenty One Pilots "Stressed Out." This song has a deep impact about how quick time is and it is really enjoyable.

The findings of the third part of the study give us a practical result of the usefulness of creativity during the EFL classes. The results were very clear; the majority of the teachers prefer using creativity during their lessons and have good experiments in using it.

The collected data also shows us the importance of creativity in every field of life; we must keep in mind, that with creativity everything is possible.

In conclusion, the given study serves both theoretical and practical confirmation about the positive effects of the usage of creativity-oriented English language teaching and learning out of which the followings are just a few: makes language learning enjoyable, productive and memorable, develops problem-solving skills and critical thinking, grabs the students' attention and motivates them to become successful.

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РЕЗЮМЕ

Креативність в загальному, є досить складним полем, котра вивчається та обговорюється з різних точок зору. У цьому дослідженні основна увага спрямовувалася на визначення такого важливого поняття, як креативність на уроках вивчення англійської мови. Результат показав досить приємну картину, так як більшість учнів залюбки проявляють ініціативу щодо застосування своєї креативності за різних умов; зазвичай, учні наділені багатою уявою, у ході якої росте її рівень та з'являються нові форми креативізації, а головним завданням викладачів є подальше творче стимулювання учнів.

Головною метою цієї роботи було представити огляд даної теми та віднайти різноманітні шляхи та методи для розвитку креативності на уроках вивчення англійської мови іноземними учнями.

У першій та другій частині цієї роботи вся увага спрямовувалася на перегляд теорії, яка стосується креативності: обговорювалися її визначення, основні компоненти, поділ на властиві їй види та підвиди, і на кінець причини для застосування. Також головним завданням було здійснити її практичну реалізацію, знайти відповіді на те, як її розвивати; внаслідок цього було представлено багато креативних методів, завдань, ігор.

Перш за все, це дослідження показало, що креативність є однією з найважливіших компонентів освіти, тому що вона дає початок новим ідеям та впровадженням їх у реальність. По-друге, не існує загальноприйнятої дефініції слова креативність, хоча в цілому – це тенденція вирішувати проблеми різного характеру або створювати інноваційні запровадження. Насправді, важко уявити життя без креативності, особливо з точки погляду освіти, так як здебільшого вона застосовується на її різних етапах досягнення. Крім того, можна зробити висновок про те, що для перевтілення особи в творчу натуру необхідно оволодіти чотирма основними рисами творчості і стати більш цілеспрямованими та оригінальними у цій сфері. Більше того, важко заговорити про креативність без згадки за процес креативного уявлення, яке характеризується такими основними етапами, як підготовка, інкубація, прояснення, перегляд та перевірка. Отже, досягти творчого прогресу без створення особливих творчо-спрятливих умов зовсім неможливо. Тому бажано мати середовище в класі яке посилить відкритість, позитивний зразок, хороший приклад з боку керівництва, заохочення, надання допомоги, підтримки, почуття вільності вираження думок, почуття гумору, симпатії, стимуляції фантазії, атмосфери довіри, створення ігрових ситуацій, ігнорування негативних почуттів. Перший розділ також узагальнює думку щодо впровадження креативності, яка може видатися досить виснажуючим завданням, таким, що потребує багато часу на виконання, але з

іншого боку, не можна стверджувати, що досягнення креативності можливе тільки обдарованим учням, так як, основним завданням викладача є вплив на спрямування уваги та підняття мотивації всіх учнів. Однією з найбільших проблем є знаходження властивих всім учням завдань, ігор, вправ на уроках, хоча у цьому випадку, вчителі можуть з легкістю скористатися послугами інтернету та знайти відповідні ідеї. Аудіо-візуалізація є однією з найефективніших завдань, котрі допомагають розвивати креативність. Найбільш популярним візуальним процесом є перегляд фільмів на глибоку тему, прикладом цього може слугувати фільм «Зелена Книга», що дає змогу запам'ятати нові вирази. Дивлячись цей фільм, учні можуть вивчити багато картин пов'язаних з тим, які тонкощі несе в собі поняття расизму, а також вони можуть ознайомитися з подіями 1930-тих років у США. Іншим популярним способом є прослуховування музики, яка має особливу тему, до прикладу пісня Twenty One Pilots – Stressed Out. Це пісня має глибокий вплив на те, як швидко плине час, а головне наскільки захоплююче.

Результати першої та другої частини цієї роботи дали підтвердження тому, що креативність є дійсно корисною на уроках англійської мови для тих, хто вивчає її як іноземну мову. В основному, результати відображають чіткі узагальнення про те, що більшість викладачів застосовують цей метод та вкрай задоволені ним. Зібрані дані чітко вказують на те, що креативність неминуча на уроках тому, що саме вона може досить швидкими та потужними методами привести до хороших здібностей. Також попередні дані відображають важливість креативності на кожному кроці життя, більше того, ми повинні пам'ятати, що надаючи креативності хорошої позиції в нашому житті, для нас все стає можливим.

У 3 розділі цієї роботи, ми провели дослідження, яке дало чіткі результати згідно того, наскільки важливо бути креативним вивчаючи англійську як іноземну мову. Також, як висновок, більшість вчителів проголосувало за включення креативних завдань до уроків англійської мови, крім того, вони запропонували проводити різні експерименти на основі креативності.

Зібрані та аналізовані відповіді дають можливість відчути важливість креативності на кожному життєвому кроці, також ми повинні пам'ятати, що для креативних людей все стає можливим.

Отже, висновком даного дослідження є підтвердження теоретичної і практичної основи про позитивні ефекти використання креативно-орієнтованого викладання англійської мови та вивчення наступних речей, котрі допомагають зробити навчання мови захоплюючим, продуктивним та запам'ятовуючим процесом, розвивають уміння вирішень

проблем легким способом, підняття уваги учнів та їхньої мотивації для того, щоб стати по-справжньому успішними.

APPENDIX

1 <u>Cloze procedure</u>

Fill in the missing words.

Beatles – Yesterday

Yesterday

All my …. seemed …. far away

Now it looks as …. they're here to stay

Oh, I believe in yesterday

Suddenly

I'm not ….. the man I used to be

There's a shadow ….. over me

Oh, yesterday …. suddenly

Why she had to …, I don't ….

She wouldn't say

I said …………………

Now I long for yesterday

Yesterday

Love was such an easy game to play

Now I ….. a place to …. away

Oh, I believe in yesterday

Why she had to go, I don't know

She wouldn't say

I said ….. wrong

Now I long for yesterday

Yesterday

Love was …. an easy ….. to play

Now I need a place to hide away

Oh, I …… in yesterday

2 <u>Reordering</u>

Find the phrases written in an incorrect order and fix the mistakes.

Roar

I used to bite tongue my and hold my breath

Scared to the boat rock and make a mess

So I sat quietly, agreed politely

I guess that I forgot I had a choice

I let you push me past the breaking point

I stood nothing for , so I fell for everything

You held me down, but I got up (hey!)

Already off the dust brushing

You hear my voice, your hear that sound

Like thunder, gonna the ground shake

You held down me, but I got up

Get ready 'cause I had enough

I see it all, I see it now

I got the of the tiger eye, a fighter

Dancing through the fire

'Cause I am a champion, and you're gonna hear me roar

Louder, louder than a lion

'Cause I am a champion, and you're gonna hear me roar!

3 <u>Retelling</u>

Listen carefully to the song. After listening to the song your task is to retell the story.

Song: Ed Sheeran – Supermarket flowers

4 <u>Discussion</u>

Listen to the song. After listening to the song, your task is to tell your partner the meaning of the lyrics.

Song: Quinn – We are the champions

5 <u>A picture says a thousand words…</u>

Tell your partner what you can see in the picture, your mood, first impression, why do you feel that way, etc.

Appendix 2

1. How would you define creativity?

2. Which creative method do you find useful in language teaching?

   A) Usage of visual aids

   B) Usage of audio-visual aids (movies)

   C) Usage of creative activities

   D) Other:

3. Which creative activities do you find useful in teaching writing?

   A) Synonymus

   B) My Day So Far

   C) Describing favorite film

   D) Other:

4. Which creative activities do you find useful in teaching speaking?

   A) Name Game

   B) Personal story Questions

   C) Problem Stories

   D) Other:

5. Which creative activities do you find useful in teaching reading?

   A) Have fun with words

   B) Record of progress

   C) Reading exercises

   D) Other:

6. Which creative activities do you find useful in teaching listening?

   A) Stand up and listen

   B) Hidden Phrase

   C) Listening to music

   D) Other:

7. The usage of creativity can be omitted during the lessons

   Not important at all 1 2 3 4 5 Very important

8. Creativity can grab the students' attention

   Not true 1 2 3 4 5 True

9. Creativity is very important in teaching listening skills

   Not immportant at all 1 2 3 4 5 Very important

10. Creativity is very important in teaching speaking skills

    Not immportant at all 1 2 3 4 5 Very important

11. Creativity is very important in teaching reading skills

    Not immportant at all 1 2 3 4 5 Very important

12. Creativity is very important in teaching writing skills

    Not immportant at all 1 2 3 4 5 Very important

13. The usage of creativity may lead to misunderstanding or disrespect

    Not true 1 2 3 4 5 True

NYILATKOZAT

Alulírott, Popovics Márk 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.