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ТВОРЧІ СПОСОБИ ВИКЛАДАННЯ АНГЛІЙСЬКОЇ МОВИ В ПОЧАТКОВІЙ ШКОЛІ

БІДЗІЛІ ДОРІНИ-ВІКТОРІЇ ЙОСИПІВНИ

Студентки IV-го курсу

Освітня програма 014 Середня освіта (мова і література (англійська))
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CREATIVE WAYS OF TEACHING ENGLISH IN THE PRIMARY SCHOOL

Bachelor's Thesis

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ЗМІСТ

CONTENTS

INTRODUCTION

Creativity and creative English language teaching are of common importance nowadays. When teachers employ creative techniques to make the learning process more engaging, interesting, and successful, they are teaching creatively, whereas teaching for creativity occurs when styles of teaching are introduced that are designed to enhance children's creative thinking and behaviour. Many researchers, in the field of English Foreign Language Teaching (EFLT), throughout the century have been investigating creative teaching. The National Advisory Committee on Creative and Cultural Education (NACCCE, 1999) defines teaching creatively as "teachers who use imaginative approaches to make learning more interesting, exciting, and effective." The purpose of this paper is to further investigate how creative English language teaching can take place predominantly in primary school.

When a teacher integrates current knowledge originally or uniquely or provides a new procedure to nurture cognition to get a desirable consequence (learning), the instruction is considered to be creative. This might be prepared before teaching or implemented in response to the demands of a specific learning situation. Following Maley (2011), a diversified mix of inputs, processes, and outcomes stimulates creativity and creative thinking. Cook (2000) argues that an optimistic mindset and environment are important variables in creativity. The concept of multiple outcomes tells us that creativity encourages and enables distinctive thinking, and it liberates us from the illusion that every problem has a single, perfect solution. According to Csikszentmihalyi (1988), creativity is a multidimensional interplay between individual talent functioning in a certain area or discipline and being evaluated by experts in that domain. Because creative teaching is an art (Craft, 2001), teachers cannot be trained to be creative in a didactic manner. However, educators must learn a variety of skills that they can modify and apply to various circumstances. Davis and Rimm (2004) recognized that personal creativity may be improved and claimed that creativity can be taught. Teachers' inventiveness in the classroom can therefore be trained. The majority of creative ideas arise from case studies of notable inventors in the arts and sciences (Csikszentmihalyi, 1996; Gardner, 1993). Moreover, the study of creative teaching concerned such scholars as Boden (1990), Gleick (1987), Amabile (1996), Bono (1969), Seelig (2012), Cremin (2009), Horner & Ryf (2007) and others.

The **object** of the thesis is the investigation of how teachers can teach the English language in primary schools creatively and innovatively. The **subject** of the thesis is the examination of how certain language skills, such as speaking, listening, writing, and reading, as well as grammar, can be taught in a more inventive and productive way.

The thesis **aims** to demonstrate findings about creative ways of teaching English in primary school. The research aimed to collect information about teacher's opinion on creativity in general, creativity in the English language classroom, and their opinions about the usage of such creative tools as multimedia, music, E-books, animations, and videos.

The **main tasks** or objectives of the thesis are the following:

- to give a detailed account of teaching the English language in primary school in general, discussing specific corresponding topics like young learners and the role of age, individual factors, and teacher-child interaction, and suggesting several ideas for teaching young learners in the primary school;
- to further investigate how specific language skills can be taught in a more engaging and captivating manner;
- explore various definitions and explanations for the word „creativity";
- based on the research on creative ways of teaching English in primary school with EFL teachers, prove that creativity is an essential priority in the EFL classroom and by using creative tools in the lessons the teaching and learning of the language can take place more engagingly and productively.

The **methods** used in the first two parts of the thesis are predominantly theoretical. Analysis of literary sources and systematization of the general knowledge about the topic had to be done. Part three of the thesis describes the research on creative ways of teaching English in primary schools with EFL teachers. The research was conducted in a form of a questionnaire which was designed specifically for English language teachers. The **methods of data analysis** are quantitative.

The **novelty** of the research is a verification of the hypothesis that creativity is an essential priority in the EFL classroom and by using creative tools in the lessons the teaching and learning of the language can take place more engagingly and productively.

The present thesis consists of an introduction, three parts, and a conclusion. In the introduction section such important items as the relevance of the topic of the thesis, literature review, the object and subject of the study, the aim of the study, the main tasks, methods of research, the novelty of the research, and the structure of the thesis paper are mentioned. In Part 1 and Part 2, a theoretical overview of the topic is given. The third part presents research carried out among EFL teachers. The first part presents theoretical knowledge about teaching English in primary schools, young learners (the role of age and individual factors), and teacher-child

interaction principles and it also gives easy suggestions on how to teach young learners in general. The second part of the paper also gives theoretical information about how specific language skills, including writing, listening, speaking, and reading, and also, grammar, can be taught creatively by EFL teachers. The third part examines research carried out among EFL teachers. The research aimed to collect information about teacher's opinion on creativity in general, creativity in the English language classroom, and their opinions about the usage of such creative tools as multimedia, music, E-books, animations, and videos.

PART 1

TEACHING ENGLISH IN THE PRIMARY SCHOOL

Studies on teaching English to young students have developed dramatically in the past few decades, corresponding to a worldwide increase in the amount of young people learning English. Teaching English to young students (YLs) is now the subject of important European and international research (Enever, 2011; Garton, Copland, & Burns, 2011), as well as a range of qualitative and quantitative studies (Hawkins, 2005; Munoz, 2006). Educating Young Learners (YLs) has also been an issue of discussion in many ELT educational platforms and forums throughout the globe (Copland & Garton, 2014).

Teaching a foreign language to young learners necessitates the use of unique instructional strategies. For young children, abstract rule representation is a minor concern; the communication context is critical. Therefore, methods built on the tenet of "using English to learn it" is preferred to more established methods built on the tenet of "learning English to use it" (Flyman Mattsson & Norrby, 2013).

1.1. Teaching English to young learners: the role of age

The primary objective of language acquisition across European nations and their educational systems is intercultural communicative competence, according to the Common European Framework of Reference (Council of Europe, 2001).

The four skills emphasized in conventional language instruction – reading, writing, listening, and speaking – are all a part of international communicative competence, which also incorporates social and cultural competencies (Doyé, 1999).

Communicative competence has been described as a combination of grammatical competence, i.e. implicit knowledge about the lexicon, phonology, morphology, and syntax of a language; discourse competence, i.e. the ability to create coherent text from single phrases; sociocultural competence, i.e., understanding of the communicative norms and practices specific to the cultural group and its societal structures, as well as strategic competence, a cognitive ability that enables learners to use alternative modes of expression and switch communication channels when the appropriate form is not available in their current interlanguage situation (Savignon, 2001).

Hymes argues that "communicative competence extends to knowledge and anticipation of who may or may not speak in specific circumstances, when to speak and when to keep silent,

whom one may speak to, and how one may communicate to individuals of different statuses and roles [...] (Hymes, 1972, p. 279).

On the other hand, intercultural competence entails some knowledge of the target culture or cultures, social and communication skills, as well as attitudes that promote communication and understanding amongst people from various cultural backgrounds (Byram, 1997). Only when English language learners are given enough chances to use the language in communicative situations can they develop intercultural communication skills. An early start is beneficial for these aims, according to increasing amounts of research (Flyman Mattsson & Norrby, 2013).

According to Ellis, the phrase "young learner" is vague and could contribute to misconceptions. In legal terms, every person below the age of 18 is considered a "young learner," however in reality, using a single term to express such a broad range of ages is ineffective. Ellis advises this, at minimum, a distinction be made among pre- and post-11 or 12-year-olds. The reason for this is due to considerable disparities in "physical, psychological, social, emotional, conceptual, and cognitive development" among individuals of different ages, resulting in a major influence on the educational tactics utilized (Ellis, 2014, p. 76).

Ellis additionally gives her unique nomenclature for describing young pupils. The initial two phases suggested by Ellis are "early years/pre-primary" and "primary." Aside from the "the younger the better" debate, there are several further explanations behind it. In the beginning as Ellis points out, a great deal of previous research has focused on elder middle school children. Furthermore, because there has been a rapid and substantial decrease in the ages where English is taught to children in many countries, as well as the expansion of preschool English, it seems reasonable to focus on such younger age categories. In the end, concentrating on any one of the aforementioned categories allows for a more comprehensive examination of a range of themes, which include suitable methods of instruction as well as instructional environments, considering the differences in methodology necessary for educating pre-/primary-school students and secondary-school pupils. As a result, YLs represent students in pre-primary and primary school, ranging in age from 3 to 11 or 12 years old (Ellis, 2014, p. 77).

It is essential to consider kids as individuals who learn languages. Kids may and frequently do acquire several different languages at the same time in their own households and social environments as well. Becoming a multilingual or bilingual individual is, in reality, an everyday occurrence for numerous kids worldwide (Blackledge & Creese, 2010). Nonetheless, the actual process of acquiring a foreign tongue in a learning environment is significantly distinct. The primary difference involves the fact that there are additionally much less periods obtainable for

learning a foreign language. The kid will participate in language lessons either once or two times weekly, often in a large number of children, rather than obtaining hours of customized comprehensible feedback from relatives with an emphasis on meaning by means of communication (approximate one quarter of the educators in Garton's research disclosed a typical class size of more than 30 children). Moreover, the child is probably going to be involved with collaborative tasks compared to individual ones. Numerous individuals feel that beginning early leads to exceptional degrees of competence and proficiency, although that is not often related with this type of participation (Copland & Garton, 2014).

The premise that learning English earlier in life has advantages is debatable since past research has produced conflicting findings (Pinter, 2011), and there isn't any solid proof to support these claims. However, primary English is now a reality in a large number of nations, and subsequent discussions have focused on the function of "social, environmental, and individual elements" as well as the standard of instruction in English language primary education. Socioeconomic influences might include things like social class, which can impact how easily children can access educational opportunities and the place of English in the learner's community. Environmental influences include the learner's upbringing and characteristics like their parents' linguistic attitudes. The attitudes and motivation of learners toward the language are examples of personal variables (Copland & Garton, 2014).

Furthermore, the relevance of age-appropriate education has been emphasized. To teach successfully, instructors must understand foreign language acquisition theories, as well as how children develop socially and intellectually. A youngster of three, for example, will differ greatly from a child of five or seven, and classroom tactics that work for the later will not work for the former (Copland & Garton, 2014).

To give an example, Garton (2011) found several remarks in his worldwide survey that showed this sort of comprehension was sometimes lacking. For instance, instructors expressed their frustration at having to explain the more complex parts of grammar to kids who did not appear to understand them, such as the present perfect tense. One could wonder how suitable such an activity is for this age group given that the kids were under the age of 12 (Garton, Copland & Burns, 2011).

On the other hand, Muñoz (2006, p. 254) outlines the benefits of modelling interactions in her paper, which pre-primary kids may later emulate when playing alone in English Corners. Muñoz demonstrates the value of encouraging chances for even the youngest children to learn in a school setting through the use of age-appropriate activities (Copland & Garton, 2014).

Younger learners should be taught differently, since the learning processes involved may change between young and older pupils. Some of the skills that older students can develop have not yet been mastered by learners aged 3 to 10. Older students may be better monitor users than younger students because they have written language as supplementary input and benefit from a stronger metalinguistic understanding (Krashen, 1982).

It is untrue to say that younger students generally learn more quickly or more effectively than their older counterparts. "It is no longer possible to accept the view that younger learners of a foreign language are in all respects and at every stage of learning superior to older learners […]" (Singleton & Ryan, 2004, p. 226). Nevertheless, several research studies have discovered that young learners "are more likely to obtain greater levels of competence in both pronunciation and grammar" than older students in the long term (Ellis, 2008, p. 31; Long, 2007).

Additionally, the key to successful foreign language learning are these three vital elements: input, interaction, and output. However, research indicates that for successful foreign language learning, all three elements – input, interaction, and output – must be present. Rich and relevant input has been demonstrated to increase listening comprehension, especially in immersion environments (Gass, 2003), but input alone does not properly promote the students' productive skills (Cameron, 2001, p. 41). Children's understanding comes before their language output, as has frequently been noted (Edelenbos, 2006). Long (1996, 2007) demonstrates how interaction in the form of meaning negotiation may support the learning process by allowing learners to obtain both positive and negative information about foreign language structural features. Additionally, engagement, particularly under the pretext of negotiating, can promote vocabulary development and aid students in developing communication skills (Gass, 2003).

All three elements, input, interaction, and output, are often provided in L1 acquisition and realistic foreign language acquisition. Due to time restrictions and, more often than not, a lack of theoretical knowledge of foreign language learning on the part of the educator or instructor, they are seldom justified in formal FL learning environments. In North Rhine Westphalia, a 2006 initial review of English instruction in primary schools found that teaching was overwhelmingly teacher-centered, with instructors talking for 90% of the class period on average (Engel, 2009).

1.2. Young learners: individual factors

According to Dörnyei, the personal characteristics, abilities, and aptitude of each learner also affect the language learning process and results (Dörnyei, 2005). To provide a dynamic and varied

learning environment in the classroom, it is crucial from the teacher's viewpoint to keep these individual variances in mind. Several elements have been linked to the success of language acquisition, including ***motivation, attitude, age, intelligence, aptitude, cognitive style, and personality.***

Corresponding to Dörnyei (2005), intelligence (IQ) is a key factor found to be correlated to the success of language learning. Besides, aptitude plays a vital role in language learning, aptitude indicated e.g., by working memory, phonological sensitivity, or skills in grammar analysis (Skehan, 1998). Different learning styles, as for instance, visual, auditory, kinaesthetic and reading and writing, also play a vital role in the success of learning a foreign language. Motivation to learn the language, e.g., instrumental motivation which pursues an immediate learning goal, or integrative motivation, which aims at near-native competence and a degree of identification with the cultural community of the foreign language (Gardner, 2001).

Learner beliefs, i.e., expectations on content and structure of the program, and convictions of which strategies are most suitable to their progress (Horwitz, 1999)

The age at which the learning process begins: an early start promotes the level of ultimate attainment (Muñoz & Singleton, 2011; Singleton & Ryan, 2004); however, in classroom contexts, older learners may have an advantage over younger learners in the rate of learning (Singleton & Ryan, 2004, p. 72–84).

The amount of L1- and FL-use: frequent FL-use combined with infrequent L1-use have been found favourable for pronunciation skills in the learning of the foreign language (Piske, 2001).

Numerous research also suggests that various personality factors may be linked to language acquisition performance, although the findings are conflicting and personal variables are very challenging to control in an experiment (Dörnyei, 2005). All of these variables are intricately entwined; it is difficult to separate them and quantify them, and each one may be connected to a variety of competencies or skill sets. However, it is crucial for a good language instructor to keep these things in mind, to learn about each student's personality qualities and preferred learning techniques, and to adapt their teaching strategies accordingly.

1.3. Teacher-child interaction principles

There are a variety of rules for teacher-child interaction. The teacher's language is a well-known notion. As claimed by Kersten, teaching methods must be changed to accommodate more implicit and naturalistic foreign language acquisition, much as the learning processes of young children

differ from those of older, cognitively more developed learners (Kersten, 2010). Moreover, to describe differences in the type and quality of the FL input and further analyse the consequences that these variances may have on the children's foreign language development, Weitz (2010) created an observational instrument for immersion preschool settings. According to the research, "input quality has a bigger influence on the pace of acquisition of receptive FL grammatical knowledge than the bare amount of FL input each week (input intensity)" (Weitz, 2010, p. 37). A grammar exam created expressively for the multinational EU Comenius Project ELIAS was used to evaluate the comprehension of English grammar (Early Language and Intercultural Acquisition Studies).

It is crucial to create a rich, perceptually engaging learning environment with as much verbal information as possible, especially for young children who are just starting their learning process (Snow 1989, 1990). As a result, for young students, the quantity of foreign language intake is particularly significant. In relation to Cameron, the instructor is typically the children's sole reliable linguistic role model in a preschool or foreign language classroom, aside from the instructional materials (Cameron, 2001). The instructor must maximize the brief interaction time with the students because the number of hours spent in the classroom must be less than in a naturalistic ESL environment. As a result, one of the key characteristics of teacher language is frequent usage, which acts as a running commentary on all classroom activities (Flyman Mattsson & Norrby, 2013).

Edelenbos maintained that the input is made sure to be lexically and structurally rich by commenting on each action. Children often do not have access to the variety of linguistic characteristics that encompasses the entire linguistic system of the foreign language, since language input is constrained to certain subjects and repetitive activities, such as songs or games. Because of this, they are unable to infer more complicated linguistic patterns and incorporate them into their interlanguage system. High levels of the foreign language input, ensured by the calibre of the teacher's instruction, and prolonged exposure to the foreign language have been cited as desirable qualities in early teaching environments (Edelenbos, 2006).

Early learners may benefit from instructors speaking more slowly, clearly, with greater emphasis and intonation, and at a higher pitch (Hkansson, 1986; Griffiths, 1990). Teachers may also change the way they pronounce single words and sentences to help their students grasp them more easily. Learners have a higher chance of grasping word and phrase boundaries when language is altered in this way, and they also have a better chance of mapping single forms onto the meanings that are indicated by the context (Flyman Mattsson & Norrby, 2013).

Similar characteristics of speech adaptation have been seen in the language mothers or other caretakers employ to speak to young infants to facilitate their L1 learning. Motherese is the term used to describe this occurrence (Matychuk, 2005). While motherese is ideal for extremely young toddlers, not all of its aspects are effective with more experienced students. For example, using a too high pitch, which is frequently employed to address infants or toddlers, may look inappropriate while speaking to older pupils (Flyman Mattsson & Norrby, 2013).

As stated by Snow, other techniques that typically go along with motherese traits include gestures, mime, and facial expressions that replicate the substance of the speech (Snow, 1990). They offer a distinct method of creating a relationship between material and meaning and assist in identifying the thing or action in the issue. In this approach, nonverbal communication gives youngsters at the beginning of their learning process context for language material that would otherwise be useless (Flyman Mattsson & Norrby, 2013).

Because of their weak foreign language ability, young learners are exposed to the FL as a commentary on every activity in the classroom, but they are unable to comprehend every word. As a result of their L1 acquisition, youngsters are often a lot more capable and ready to handle such a circumstance than adults. However, if youngsters are unable to comprehend the stream of foreign language utterances, they will not be able to develop their language skills from the restricted foreign language input. Students will be able to infer the meaning of the linguistic input from the context of the classroom environment to build an FL vocabulary and hypotheses about the FL's grammatical structure (Flyman Mattsson & Norrby, 2013).

Young learners should, in theory, be able to grasp the educator's or teacher's intentions rather than their precise words. For young children, it is crucial to comprehend the situation and what is happening in the group since doing so ensures their emotional stability and sense of security in the environment of the classroom (Kersten, 2010).

While teachers can focus students' attention on certain words or phrases by changing the volume, pitch, or other aspects of the typical intonation patterns, they can also add to the significance of an utterance by creating an instantly identifiable context for it. The use of visual and auditory stimuli, including images, picture books, CDs, and movies, as well as the use of real items and other hands-on materials, are all effective ways for achieving this. Such a contextualization technique ideally enables the learner to comprehend the scenario entirely without the need for words. A youngster deciphers a situation by relying only on its non-verbal elements, much like a spectator deciphering an old-fashioned silent film (Burmeister, 2006).

What is more, Burmeister stated that teachers should employ as many various modes of explanation at once, including tone, facial expressions, and visuals, to convey the topic. By doing so, they may accommodate the kids' various perceptual pathways and preferred learning styles, or so-called multimodal learning (Burmeister, 2006). Contextual cues can be minimized if a strong foundation of linguistic proficiency has been developed (Flyman Mattsson & Norrby, 2013).

Scaffolding is a different method to encourage comprehension (Peregoy, 1991; Snow, 1990; Massler & Iannou-Georgiou, 2010). To provide the kids with repeating language frameworks, teachers are advised to build daily routines in the classroom. With such regular practice, kids can quickly develop a modest repertoire of phrases and chunks in their foreign language. In addition to providing structure to classroom management and activities (Edelenbos, 2006), scaffolding routines allow students to comprehend and create work right away, which often stimulates them and makes them feel more at ease with the foreign language (Flyman Mattsson & Norrby, 2013).

Such scaffolds can be verbal ones like repeated words, formulaic expressions, rhymes, or melodies, as well as nonverbal ones like bells or visuals that signify an activity. Routines like "weather," "date," or "classroom chores" can also be used as scaffolds. Despite their inability to comprehend words individually, youngsters are nevertheless able to comprehend sentences as a whole, and as they acquire more language, they get more adept at doing so (Flyman Mattsson & Norrby, 2013).

As has been stated over and over again, real-world situations and authentic resources are essential for children to learn languages successfully (Cameron, 2001; Lorenz & Met, 1989) (Edelenbos, 2006).

When the emphasis is on the meaning rather than the linguistic form employed in the conversation, such a context is offered. Task-based activities are composed of worthwhile tasks built around worthwhile information. These ideas are related to the methods of content-based language teaching and task-based language learning (Richards & Rodgers, 2001, Nunan, 2004). Such strategies do not place language as the main point of focus. It is utilized as a communication tool instead (Flyman Mattsson & Norrby, 2013).

A task has been defined as a purposeful action in the classroom that relates to the subject matter and has a clear aim, objective, or conclusion, as well as the act of conveying meaning (Nunan, 2004). According to the information provided by Legutke, it is conducted in the target language with an emphasis on the subject rather than the format (Legutke, 2009). It should be unique and tailored to the children's age and sociocultural background. Age-appropriateness

involves cognitive, linguistic, interpersonal, metalinguistic, and physical requirements that must be provided by the instructor utilizing various tactics, such as contextualization, well-known routines or phrases, method adjustment, and adaptation (Cameron, 2001). In consonance with Met, the academic or nonacademic subject matter should have engaging content that challenges learners' cognitive abilities and promotes the acquisition of the target language. Meaningful content should focus on more than just one language or culture (Met, 1999). Additionally, this is a necessity for honest conversations and meaningful contact. The desire to comprehend the subject matter drives classroom discourse, which enables meaning to be negotiated among the students or between the instructor and the student. This is the most crucial condition to guarantee comprehensive language acquisition in the classroom, together with the tactics mentioned above (Edelenbos, 2006).

The above style of meaning-driven engagement also lays the way for other forms of form-focused teacher feedback, which become more and more pertinent for older, cognitively more developed students at more advanced learning levels (Lyster & Saito, 2010). But when working with young learners, it is possible and advisable to provide age-appropriate strategies with a clear language focus (Cameron, 2001). The identification of form-focused strategies does not require or require that grammar drills and rote learning be used (Flyman Mattsson & Norrby, 2013). To aid the kid in remembering new words, techniques including gestures, visuals, movements, vocal explanations, repetitions, paraphrases, and lexical networks employing similar terminology that the child already knows, are utilized. All of these techniques require the youngster to exert some mental effort, which helps the child recall the term under consideration (Cameron, 2001, p. 84). Preschool and primary foreign language learning can both benefit from grammar instruction. According to others, the emphasis on grammatical elements should be implicit rather than explicit because of how young children's cognitive development:

A grammar-sensitive teacher will see the language patterns that occur in tasks, stories, songs, rhymes, and classroom talk, and will have a range of techniques to bring these patterns to the children's notice, and to organize meaningful practice (Cameron, 2001, p. 122).

By doing so, the instructor can increase student awareness of the foreign language grammatical phenomena without demotivating them with pointless drills (Flyman Mattsson & Norrby, 2013).

Early phonological awareness is both feasible and beneficial (Edelenbos, 2006). Children are better than adult learners at differentiating the various foreign language sounds, according to research on FL phonology (Piske, 2001). For meta-phonological instruction, teachers can employ

songs, rhymes, and tongue twisters as well as point out the contrasts and similarities between the two sound systems (Bernhardt & Major, 2005).

Recasts, or the proper repeating of a student's non-target utterance, have been demonstrated to be among the most effective feedback measures for phonological mistakes (Lyster & Saito, 2010). Additionally, they are the most typical method of instructor correction for spoken mistakes. They may be included in the conversation's natural flow without detracting from the dialogue or the subject at hand. Explicit correction and prompts – which include requests for explanation, elicitation, metalinguistic hints, and repetition – are additional methods for correcting learner mistakes (Lyster & Ranta, 1997). When utilizing recasts or explicit corrections, teachers model the right form themselves, but they also urge the students to make changes to their work for self-correction with the use of prompts. The effectiveness of all three types of corrective feedback on learners' absorption has been demonstrated. However, suggestions have the most impact and appear to be especially helpful for grammatical mistakes (Lyster & Saito, 2010).

The notion of designing authentic and relevant activities should take precedence over these various teaching methods, nevertheless, as it is crucial for the development of very young learners to have a dynamic learning environment in addition to cognitive language proficiency (Flyman Mattsson & Norrby, 2013).

Taking everything into account, it is never too early to begin teaching young children a second or foreign language. There is a lot of data to suggest that teaching a foreign language in primary school may be quite successful. However, in elementary schools with fixed curricula, it is important to choose teaching concepts and strategies carefully and avoid relying on explicit instruction of the grammar and a strong emphasis on forms.

1.4 Accessible suggestions for teaching English to young learners

Teaching English to Young Learners (TEYL) has developed as a distinct subject to investigate as the average age where English instruction is required decreases in countries throughout the entire globe. It is generally accepted because starting English as a Foreign Language (EFL) schooling around the critical age of 12 or 13 leads in the formation of greater numbers of fluent English speakers. Additionally, there nevertheless is no particular evidence that supports the claim that acquiring English earlier in life in contexts where it isn't your native language contributes to greater English speakers (Nunan, 1999). The kind of programme and syllabus employed, the amount of

time invested in English classes, alongside the techniques and tasks implemented, each seem to be having an impact on the level of proficiency (Rixon, 2000).

How should English as a Foreign Language instructors do to assist their pupils in becoming better English communicators if starting them early is not their sole choice? English as a Foreign Language Teachers (EFLT) of young pupils' strain to stay ahead of this pattern and seek for efficient instructional ways as the median age for English instruction in schools all over the globe falls (Shin, 2006).

The present chapter of the paper presents many TEYL practical suggestions that may be used in the learning environment. As it was previously described in the thesis, the term "young learner", according to Ellis, is ambiguous and may cause misunderstandings. Legally, everyone under the age of 18 qualifies as a "young learner," but in practice, it is useless to just use one phrase to describe such a wide range of ages. Ellis suggests that a differentiation between pre- and post-11 or 12-year-olds should be created, at the absolute least. This is a result of the significant differences in "physical, psychological, social, emotional, conceptual and cognitive development" that exist between children in various age groups, which have a profound impact on the teaching strategies used (Ellis, 2014, p. 76).

As a consequence, it is critical to describe the young student in order to understand who the ideas that come next are designed for. The descriptions of the terms utilized in the e-learning program were provided by Slattery and Willis (2001): "Young Learners" (YL) comprised individuals aged 7 to 12; "Very Young Learners" (VYL) comprised ones aged under 7. As a consequence, the recommendations beneath are capable of being utilized by learners of varying levels of proficiency and for pupils aged 5 to 12 years old (Shin, 2006).

a) Adding movement, realistic imagery, and images to the activity.

Young students often have high levels of physical activity and short attention spans. Children are also more connected to their environment and are more interested in things that are tactile and physical. Their understanding is acquired through their hands, eyes, and ears, as Scott and Ytreberg (1990, p. 2) describe it. At all times, the physical world is dominating (Shin, 2006).

Adding plenty of toys, puppets, pictures in vibrant colors, or things that correspond to the ones used in the tales or songs you sing will help retain their interest and keep them actively participating in the activities. These may be used to retell stories or play guessing games as follow-up exercises and can aid in making the linguistic input understandable (Shin, 2006).

Movements, which have been especially helpful for assisting youngsters understand spoken language, have been incorporated in the concept of images. Furthermore, it is constantly good to capitalize on young people's vitality, so whenever they move about in the learning environment or even outdoors, they could potentially be used with a tune, narrative, game, or activity. Total Physical Response (TPR), an approach established by James Asher in 1977, is popular amongst teachers with younger pupils since it demands pupils pay close attention to the instructions provided by the instructor before they physically respond to them (Shin, 2006).

The widespread approach could be utilized for teaching languages using songs, storytelling, or any other kind of motion or action that is physical. Youngsters like movements, and the greater the fun they are having acquiring a new language, the greater the likelihood it is that they will retain it (Shin, 2006).

b) Engaging pupils in the creation of visuals and realia.

Involving learners in the creation of visuals or realia can be a way to make studying more enjoyable. Involving youngsters in the production of lesson-related artwork encourages them to participate in their educational experience through exposing them to the setting and appropriate terminology. One could impart language connected to arts and crafts activities while making or sketching the images. Without any hesitation, motivated pupils are more probable to remain captivated in the lecture and therefore take greater advantage of the resources (Moon, 2000).

As believed by Shin, making puppets or having children sketch the many animal characters for a narrative is a fantastic idea (Shin, 2006).

Certain classroom exercises might involve the utilization of toys, dolls, plush animals, and other objects. A "show and tell" activity is an excellent way to interest students in the lesson by allowing them to use their individual toys. A quick "show and tell" demonstration in which students describe their items in English might serve as the lesson's starting exercise. The instructor could employ the materials brought in by the pupils to start explaining the material immediately following the introductory exercise (Shin, 2006).

c) Switching between activities.

As previously stated, young students have limited attention spans. Moving quickly from one activity to the next is a fantastic notion for young children, particularly those aged 5 to 10. Children are often bored, therefore it is best not to spend more than 10 or 15 minutes on an activity. As children become older, they become better at remaining concentrated for longer periods of time. As a result, the instructor should aim to keep exercises for students aged 5 to 10 minutes long.

Students aged 8 to 10 can handle activities lasting 10 to 15 minutes. An activity can always be repeated in a subsequent class or one after that (Shin, 2006).

Through altering the tasks, young children's focus might be retained. Scott and Ytreberg (1990, p. 102) recommend balancing among the following sorts of operations:

- *quiet/noisy exercises*
- *different skills: listening/talking/reading/writing*
- *individual/pair work/groupwork/whole class activities*
- *teacher-pupil/pupil-pupil activities*

As a result of this, whenever instructors alter the velocity of the lessons and the exercises they use, students are far more inclined to remain attentive to the lecture and pick up more vocabulary (Shin, 2006).

d) Educating by using themes

It is of the utmost importance that the many tasks developed be related to each other in order to help in the procedure of acquiring a foreign language. It is good to reuse language and reinforce pupils' knowledge and application of it by transitioning between one assignment to a different one that shares similarities in subject and language. Switching from one task onto the following on the other hand, might easily cause pupils to lose their focus, particularly when the tasks are unconnected. Linguistic objectives ought to be simpler to fulfil if learners are provided more opportunities that allows them to learn and communicate in English. Owing to thematic components, which consist of collections of lessons based on a particular issue or topic, a bigger framework is able to be developed and learners may focus on the topic's content and discourse rather than linguistic structure. (Shin, 2006).

Thematic unit organization is advised given that it provides youngsters with an expanded structure for acquiring foreign languages. A variety of exercises, music, and tales that develop students' comprehension and application of language could be incorporated while teaching English to young students in this kind of way. This contributes to pupils' acquisition of languages by giving them an abundance of experience with the language they are learning. Units themed on a book of stories, such as Eric Carle's The Very Hungry Caterpillar, that integrates food and the days of the week, are common subject matter for extremely young pupils. Units targeting pre-schoolers might be oriented on issues including the natural world, morality, and spending, as well as could depend on an appropriate webpage or textbook. (Shin, 2006).

"Foreign language education for children may be enriched," writes Haas (2000), "once educators employ thematic lessons which concentrate on content-area knowledge, involve pupils

in tasks which demand these individuals to analyse information critically, as well as offer possibilities for learners to apply their language of choice in significant situations and in fresh and complicated methods." Figuring out what topics pupils are studying in other classes and designing English lessons towards these topics is a good method to organize a section (Shin, 2006).

e) Using stories and contexts that students are acquainted with

Therefore, it is essential to select resources or topics that are suitable and acceptable for learners based on their proficiency in languages and their areas of interests while selecting topics or programs for instruction. Young pupils, especially VYLs, might possess limited knowledge or awareness of the world around them due to the fact that they are still growing intellectually and are only now starting to acquire material and narratives in their native language at school. As an outcome, whilst teaching English for learners whose native language is not English, the educator must employ situations that are already relevant to the learners. Such young learners of languages might find it easier to integrate an unfamiliar language with previous knowledge they possess currently through employing stories and situations that belong to their L1. Instructors might convert a beloved narrative in the L1 into English for their pupils or perhaps educate a language based on events seen in the original nation, particularly if the instructor's resources represent English-speaking contexts that pupils are unaccustomed to (Shin, 2006).

This is not intended to imply that tales and events within the intended society ought not to be included. The primary objective of foreign language education aims to introduce children to various societies and languages with the goal to educate them to be citizens of the world in the decades to come. Nevertheless, whilst educating in a foreign language setting, educators ought to avoid being afraid to use situations that pupils are familiar with. Additionally, tying the language and content to the learners' cultural background continues to be an excellent choice for the purpose to uniquely customize the learning experience and help them to relate the newly acquired topic and language to their own experiences and lives. This remains true regardless of whether information representing the target, English-speaking cultures is provided. Even when it comes to foreign language teaching, this has been crucial to emphasize given that young students continue to establish profound connections towards their home cultures (Shin, 2006).

f) Building English-language classroom routines

Young learners thrive in a structured setting and appreciate doing the same tasks over and over again. Simple procedures/routines in the classroom can aid in managing young students. For instance, the teacher could clap short rhythms for the students to imitate in order to get their focus before reading a tale or to get them to calm down before an activity. The teacher can begin the

lesson by singing a brief song that students are accustomed to after everyone has settled down, such as the alphabet song or a chant they especially like (Shin, 2006).

g) Utilizing L1 as a resource when required

Teachers occasionally experience guilt when using L1 because many interpretations of different communicative approaches attempt to enforce the "English only" guideline. Nowadays, particularly with younger students, teachers are generally encouraged to teach English through English. To expose pupils to the English language as much as possible is one justification. So why not L1? A difficult expression like "Once upon a time" can be made understandable in this quick and simple manner. Students will be able to understand that expression in English whenever it appears in a story once the teacher rapidly explains it in his first language (L1). Due to the fact that EFL instructors frequently only have a short amount of time with students in the classroom, that time is too valuable to be wasted. If using L1 for a challenging expression or term is more effective, the teacher should do so. Make communication ability development a priority. The teacher should not waste his time on anything other than the target language that students can truly learn. The teacher can use real-world examples, gestures, and pictures to explain words that the pupils can understand. Determining the language goals for the tasks is crucial when deciding whether to translate new language using one's first language. Instead of wasting class time trying to make a challenging word or expression understandable in English, the teacher should spend that time focusing on those goal language objectives (Shin, 2006).

Furthermore, since all interactions in the classroom must be performed in English, some pupils with limited ability may get quickly disheartened. These pupils display their comprehension of English in their mother tongue on occasion, which is acceptable for kids at lower levels. However, wherever possible, the instructor must translate the replies from L1 into English. He might consider utilizing L1 when it is more important to spend time engaging in the activity rather than explaining it, as many activity instructions can be difficult to grasp when presented in the foreign language. In other words, without becoming unduly reliant on it, L1 should be used as a resource in the classroom to assist the learning process (Shin, 2006).

To briefly conclude the main essence of the first chapter, intercultural communicative competence is the primary objective of language acquisition across European nations and their educational systems. It includes grammatical, discourse, sociocultural, and strategic competencies. What is more, an early start is beneficial for developing intercultural communication skills, but a distinction should be made between pre- and post-11 or 12-year-olds. As it was stated before, Ellis' nomenclature for young pupils is "early years/pre-primary" and "primary". It is important to

consider kids as individuals who learn languages, but the process of acquiring a foreign language in a learning environment is distinct. Furthermore, it is important to keep individual variances in mind when teaching a foreign language, such as motivation, attitude, age, intelligence, aptitude, cognitive style, and personality, to provide a dynamic and varied learning environment. Young learners have high levels of physical activity and short attention spans, so adding movement, realistic imagery, and images to the activity can help retain their interest and keep them actively participating. Engaging pupils in the creation of visuals and realia can make studying more enjoyable. Switching between activities and using themes is important for young students to retain their focus and learn a foreign language. Thematic components should be used to develop a bigger framework for acquiring foreign languages, and exercises, music, and tales should be incorporated to develop comprehension and usage of language. It is important to select resources and topics that are suitable and acceptable for learners based on their proficiency in languages and their areas of interest. Educators must use situations that are relevant to the learners and tie the language and content to the learners' cultural background to uniquely customize the learning experience. Building English-language classroom routines and using L1 as a resource can help manage young learners and expose them to the English language. The teacher should prioritize communication ability development and use real-world examples, gestures, and pictures to explain words that students can understand.

PART 2

CREATIVE ENGLISH LANGUAGE TEACHING IN THE PRIMARY SCHOOL

It's extremely difficult to define precisely what constitutes creativity. At its strongest, English education and instruction is an energetic, engaging, and intellectually necessary experience that benefits all engaged pupils, enhancing kids' skills, trustworthiness, and inventiveness while simultaneously fostering a beneficial mindset about education. At its worst, English teaching and learning can appear to be a dry, didactic process that places emphasis on the development of measurable abilities whilst disregarding children's emotional and creative development as learners of languages and users of languages (Cremin, Bearne, Dombey, & Lewis, 2009).

In the second chapter of the paper, we define creativity and, more specifically, what we mean by creativity in English, why a creative approach is beneficial for both students and instructors, and how a teacher can develop learner's different language skills (grammar, speaking, writing, listening, reading) in a creative and more engaging way.

2.1. Creativity in the language classroom: an overview

Primary English instructors have faced unprecedented levels of prescription and accountability in the previous decade. The National Literacy Strategy (NLS), implemented in 1998, redefined English as 'literacy,' prescribed a certain core of knowledge to be taught and tested, and required instructors to use specific pedagogical approaches in a daily literacy hour (Department for Education and Employment, 1998). Whenever paired with the rigorous evaluation system, it might have culminated in a valuable method for literacy instruction and learning which was centered around content instead of the processes. Several educators initially interpreted the original structure figuratively, trying tirelessly to make sure all of their educational goals had been achieved (Cremin, Bearne, Dombey, & Lewis, 2009). On top of that, under the burden of evaluations, objectives, and curriculum coverage, certain teachers sacrificed their educational views (English et al., 2002) or continued to control interactions in the classroom, allowing very little room for pupils to express themselves (Mroz et al., 2000).

Besides, complaints were raised during the NLS's initial stages about the usage of excerpts and the absence of opportunities for extended writing (Frater, 2000). Experienced scholars criticized the evaluation backwash and the concentration on textual evaluation at the expense of pleasurable comprehension (Powling et al., 2003, 2005). Although the NLS had many advantages, it additionally had the capacity to restrict educators' and young people's creative experiences,

diminishing their professional independence and creativity (Cremin, Bearne, Dombey, & Lewis, 2009).

In an updated version of the English curriculum, the Qualifications and Curriculum Authority (QCA) discovered four essential strands: competence, creativity, cultural understanding, and criticality (QCA, 2005), suggesting that imaginative thinking is no more considered a supplementary skill, rather as an essential component of the English curriculum which requires more emphasis. Additionally, the redesigned PNS (Primary National Strategy) framework (Department for Education and Skills, 2006) empowers teachers and promotes a more adaptable and inventive method for literacy instruction. (Cremin, Bearne, Dombey, & Lewis, 2009). The PNS, originally was introduced in May 2003, is an official policy aiming at improving primary school students' experiences. It focuses a special emphasis on fostering strong reading and numeracy standards, while for that purpose incorporates and restores the previously developed National Literacy and National Numeracy Strategies, which have since been referred to as the Primary Framework for literacy and mathematics. The new framework and the Rose review (Rose, 2009), influenced by the changing nature of twenty-first-century communication, recognize the developing creativity agenda and expressly advocates more creative literacy education.

Maley (2011) asserts that a diverse set of inputs, processes, and outputs inspire creativity. This means that instructors must be prepared to 'let go' and 'have a go' by attempting fresh ideas. Cook (2000) believes that playful attitude and surroundings are crucial factors for creativity. The notion of several outputs reminds us that creativity fosters and facilitates diverse thinking, and it frees us from the belief that every issue has a single, perfect answer (Maley & Peachey, 2015).

Creativity serves as a trait which manifests throughout a variety of methods, which constitutes one of the explanations why it has proven challenging to define. As Amabile (1996) puts out, 'a concise and properly detailed definition of the process of creativity is currently not feasible.' Although we are unable to clarify it accurately, we can recognize it as soon as we observe it. For all intents and purposes, this is sufficient, meaning that we aren't required to waste an excessive amount of effort agonizing about an explanation (Maley & Peachey, 2015).

Wallas' (1926, 2014) ideas were probably the first efforts to comprehend creativity in the modern era. The preparation phase, development, illumination, and verification were the four different phases he detailed. Whenever presented with a 'task,' 'puzzle,' or 'conceptual space,' the creative mind begins by assimilating all accessible data.

Koestler proposes in The Act of Creation (1989) which the process of creativity is controlled through the bisociation of two separate mental matrices which are seldom seen together.

He believed that combining multiple components which would not ordinarily fit alongside could give rise to a completely unanticipated fresh discovery. An additional topic that teachers could apply when teaching is the randomized concept to create fresh and unforeseen relationships (Maley & Peachey, 2015).

Boden (1990) investigates creativity using an AI (artificial intelligence) approach. Chaos theory (Gleick, 1987) tends to back up her claims. Given that they are generally grounded on complicated self-organizing structures, Boden's method is immensely evocative for language learning, materials writing, and instruction.

Csikszentmihalyi (1988) defines creativity as a multifaceted relationship between individuals with skills operating in a particular field or expertise as well as being assessed by specialists regarding that subject.

He additionally provides several incisive remarks about the significance of 'flow' in creativity, a concept he defines as a state of 'effortless effort' whereby everything seems to be coming together as an effortless flow of inventiveness (Csikszentmihalyi, 1990). He subsequently studies creativity more thoroughly by interviewing ninety-one outstanding individuals and identifying ten creative attributes (Csikszentmihalyi, 1996).

Amabile (1996) investigates creativity from the standpoints of society and the environment. Previous concepts, she claims, have tended to overlook the possibility of such situations influencing creative endeavour. Her concept relies on three fundamental components: domain-relevant abilities (familiarity with a particular field of information), creativity-relevant abilities (e.g., the capacity to break away from 'performance scripts' - developed schedules, observe fresh perspectives, and so forth), as well as task motivation, which is centered upon attitudes, intrinsic motivation, extrinsic constraints and rewards, and furthermore. The peer impact, the instructor's personality and actions, the classroom environment, the impact of family members, stressful situations, the physical setting, the amount of choice provided, time, the presence of role models who are encouraging, as well as the opportunities for play in the setting are just a few of the environmental and social variables that she addresses. These characteristics seem undeniably important for education and could potentially be included into a plan for promoting creativity (Maley & Peachey, 2015).

The question whether or not creativity may be fostered comes up regularly. Several researchers like de Bono (1969) and Seelig (2012), agree it can. On the shelf, there additionally exist self-help publications which claim to show us how to become creative in both our professional and personal lives. It is clear, however, that even though creativity cannot be taught

explicitly, it can certainly be learned intuitively. Nevertheless, until one can as instructor show personal dedication to creativity and provide pupils with an ample supply of creative procedures, students are unlikely to acquire it.

Creativity entails the ability to develop, reason about, and critically assess unique hypotheses or imagined scenarios. It involves thinking, problem solving, inventing and reinventing, and using one's creative muscles. As a result, the creative process entails risk, uncertainty, change, difficulty, and criticality. Some schools employ the QCA framework to plan for creativity in literacy, which defines creativity in education as involving:

- *posing questions*
- *making connections*
- *being imaginative*
- *exploring options*
- *engaging in critical reflection/evaluation* (QCA, 2005)

2.2 Creative grammar teaching

There are, in fact, four basic explanations for using creative activities among pupils. The primary reason is the fact that they are inspiring, resulting in a positive influence.

"Creativity stimulates and motivates. Students given the opportunity to exercise their own creativity tend to respond positively. Language use and language learning are inherently creative processes. I would argue that these features should at least be given some space in teaching materials." (Tomlinson, 2003, p. 187).

According to Hadfield and Hadfield, "creative writing tasks often illustrate learners just how effective they may become in the foreign language, sometimes when they are at a very elementary stage." Every new discovery they undertake in the foreign language is an "act of creation," however they witness textual validation of the procedure while they write new and inventive words on paper. That is a fantastic motivator to encourage them to keep studying. (Hadfield and Hadfield, 1990, p. 8)

Some researchers believe that innovative activities encourage students to experiment and take risks, connect more deeply with the language as a whole, and grow above their present language proficiency. According to Tan Bee Tin (2007), creative activities allow students to "push past their current language abilities." According to Murugiah (2013), citing Craik and Lockhart (1972), "as learners manipulate the language in interesting and demanding ways, attempting to

express uniquely personal meanings (as they do in creative writing), they necessarily engage with the language at a deeper level of processing than with expository text." (Maley and Peachey, 2015).

Another hypothesis is that such deeper language processing aids memory (Nematis, 2009; Schmitt, 2000). Schmitt observes that mental linking and imagery promote language retrieval, and Nematis adds that "the more cognitive energy a person expends when manipulating and thinking about a word, the more likely it is that they will be able to recall and use it later" (2009, p. 14).

Ultimately, creativity is crucial in the development of the foreign language personalities (Hadfield & Hadfield, 1990; Maley, 2012; Norton, 1995; Tin, 2007). In the opinion of Tan Bee Tin (2007), learners "develop into themselves" in a foreign language through creativity, whilst Hadfield and Hadfield (1990) argue that "by thinking up new ideas of their own in the foreign language, students begin to make a personal investment in the language and culture." Hence they "own" a piece of it in certain ways, which means they are no longer considered "foreigners" and "outsiders."

Implementing unique grammatical practice techniques would therefore excite students by converting what may be an everyday and monotonous activity onto something new and intriguing. It will increase their sense of self-worth by displaying their capacity to use newly acquired grammatical patterns in new and exciting manners. It can also improve retention of grammatical items by causing deeper language processing. Finally, the identity-building role of creativity might provide them with a sense of ownership over the new language (Maley & Peachey, 2015).

There may be compelling reasons to use creativity in the classroom, but grammar practice and creativity may not appear to be compatible at first glance. Following rules, writing in predetermined patterns, following established links, and repetition are all ideas that appear antagonistic to creativity, which is connected with the ability to break norms and make new connections (Maley & Peachey, 2015).

However, creativity thrives, ironically, within constraints: the following of a pattern, as in a limerick or a sonnet, both of which have rigidly specified structures. Furthermore, many poetries, stories, and songs achieve their impact through repetition. By providing carefully restricted frameworks within which to write, this contradiction can be used to create opportunities for grammar practice in creative endeavors (Maley & Peachey, 2015).

Maley & Peachey (2015) represented a couple of activities which have three kinds of "imaginative trigger" designed to engender ideas:

I.   Pictures, visuals, words, things, and sounds are examples of tangible stimuli. They may assist learners through offering them something to talk about, an instance of a concept or style of writing, or by creating an atmosphere. Advisory questions could potentially be asked to help students make the most of the educational stimuli.

II.   The second trigger includes exercises in which students are paired and asked to brainstorm a large number of ideas from which a creative output (poem, narrative, etc.) might be chosen. Several creative process writers have stressed the significance of this phase in the creative process. For example, Campbell (1960) suggests a three-stage model: blind production of a huge number of ideas (blind since it is uncertain which ideas would be picked and eventually preserved), selection of specific ideas for further development, and lastly retention of the most valuable. Simonton (2003) adds on this notion, claiming that creativity begins with random pairings of ideas, which are then subjected to a selection process to decide which are eventually retained. Smith et al. (1995) offer a comparable concept within their 'Geneplore model,' which describes a process with two phases involving the generation of an enormous number of thoughts, which are then subsequently examined to determine which ones are most effective.

III. The third sort of imaginative trigger is derived from writers' perspectives on creativity, which indicate that invention includes merging two seemingly unrelated ideas. According to the Greek philosopher Heraclitus, "a wonderful harmony arises from connecting the seemingly unconnected," and Koestler broadened on this concept in The Act of Creation (1964), identifying that "bisociative thinking... the creative leap which connects two previously unconnected frames of reference" is the cornerstone that underlies all creativity. Given that it can be challenging to generate a number of disconnected concepts that might be creatively connected to one another, the scaffolding has been offered to learners in two different manners: 'Idea Collision,' where a pair of typically disconnected thoughts are laid out for the learner, for instance supplying instructions for consuming pasta or falling in love - activities that wouldn't traditionally come with guidelines - and 'Making the Familiar Strange,' where pupils are prompted to develop a unique perspective on the familiar (Maley & Peachey, 2015).

2.3 Speaking and listening development creatively

Children discover language's powerful provocative as well as evocative possibilities when they utilize it to study and communicate in artistically engaging and motivating circumstances. This chapter focuses on discourse as a powerful medium for learning, literacy, and personal growth.

The creative character of conversation is stressed, and the teacher's role as an example of curiosity and creative participation is discussed.

The four strands of speaking and listening noted in the PNS (Primary National Strategy), (Department for Education and Skills, 2006) are the following:

Speaking

- Speak fluently and creatively for a variety of objectives and audiences, while considering impact and response.
- Through conversation, it's possible to investigate, establish, and maintain ideas.

Listening and responding

- Recognize, recall, and respond to the hidden and explicit meanings of speakers.
- Explain and remark on how speakers utilize language, including vocabulary, grammar, and nonverbal characteristics.
  Group discussion and interaction

- Take on different roles in groups to help you grow your thinking and finish your work.
- Participate in conversations by offering suitable contributions that build on the suggestions and answers of others.
  Drama

- To explore ideas and texts, use theatrical tactics such as acting.
- Drama allows you to create, communicate, and evaluate ideas and understanding.

Literacy development requires a strong basis in oracy. Young toddlers learn to participate and negotiate meaning in their early encounters with language, actively solving difficulties and making sense with and through others. As an outcome of situations in in which both individuals are participating, grownups engage in exceptionally contextualized interaction regarding their discussion partner. The amount and caliber of conversation kids encounter within their homes is critical, and the standard of discussion in educational institutions has become less important. Because Britton (1970) observed, 'reading and writing float on a sea of speech'; speaking is the basis of most literary conduct. Conversation helps students express themselves loudly, define their opinions and points of view, and improve and grow their understandings and thoughts by means of relevant debate with peers. Conversation additionally allows learners to relate new experiences to existing knowledge and comprehension, and it allows them to respect both their own and other people's perspectives (Cremin, Bearne, Dombey, & Lewis, 2009).

While talking is a great way to learn, it is also a form of communication with a lot of aesthetic power and promise. According to research into everyday conversation, creative language use is not unique to some persons but is shared by all (Carter, 2004). According to this study, playful language use is often coproduced and is most likely to evolve in dialogic and personal settings. According to Maybin (2006, p. 413), "the seeds of artistic and literary uses of English are all to be found in everyday uses of language." Children can learn about the power of the spoken word and improve their oral artistry by telling stories and participating in drama, for example. Discussion and engagement can also engage and promote their creativity, understanding, and imagination. As a consequence, instructors should appreciate, comprehend, and nurture young people's language proficiency while also providing chances for collaborative and creative learning by interaction. In addition, Meek (1985, p. 47) posits that when children start to utilize their culture's language, they grow into wordsmiths, whose voices artistically experiment with currently existing shapes and functions (Cremin, Bearne, Dombey, & Lewis, 2009).

It may be stated that the dominant paradigm for education in Western cultures currently is a method of transmission of information, in where kids are considered to be empty vessels, passive students that accept knowledge provided by the instructor. In this theoretical framework, learning is viewed as an individual mental process, as well as education focusing on individual achievement, stressing individual expression and improvement of skills. Teachers, on the other hand, intuitively recognize that learning is frequently a collaborative effort and that teamwork is essential for developing intellectual insight and knowledge. Many educationalists today argue for a pedagogy in which communication plays a prominent role and believe that humans learn through directed involvement and the help of more competent individuals, drawing on the work of Vygotsky (1978). According to an up-to-date study on conversation development, educational achievement is a product of interthinking, which means that for an educator to impart knowledge and a learner to gain knowledge, they need to utilize discussion and collaborative effort to establish a common communicative space, an 'intermental growth zone' (Mercer, 2000). Cognitive development is therefore being reconsidered into a conversational method for participatory change (Cremin, Bearne, Dombey, & Lewis, 2009).

Therefore, a collaborative methodology in educational settings is necessary, emphasizing collaboration and mutual creation of knowledge whilst assuring young people's involvement in a learning community. In a community like this, excellent verbal engagement and complete student involvement are essential, ensuring that kids are creatively involved in their individual learning, discussing how they want to move ahead and developing connections as they go (Cambourne, 1995; Geekie et al., 1999). In such situations, the adult 'leads by following' (Woods, 1995),

provides contingent teaching, and ensures that responsibility for problem resolution is gradually given over (Cremin, Bearne, Dombey, & Lewis, 2009).

As stated by Alexander (2004), Language is utilized as a tool, a social mode of thinking, in dialogic teaching and learning to acquire knowledge and understanding, and questions are intended to elicit deliberate responses, which elicit further questions (Alexander, 2004).

2.4 Teaching reading creatively

Teaching children to read is neither a simple nor technical task. It is perhaps the most significant success of the early school years; therefore, primary educators must approach it wisely and creatively.

The reading strands most relevant to promoting the creative development of young readers, on page and on screen, within the updated PNS (Primary National Strategy) framework (Department for Education and Skills, 2006), include:

Understanding and interpreting texts

- Retrieve, choose, and describe data, events, or thoughts.
- Determine, deduce, and interpret data, events, or concepts.
- Explain and remark on how writers utilize language, including vocabulary, grammar, and literary elements.

    Engaging with and responding to texts

- Independent reading for purpose, enjoyment, and learning.
- Respond imaginatively, use a variety of techniques to connect with readings.
- Examine the writers' intentions and points of view, as well as the overall impact of the material on the reader.

According to the PNS framework, at the completion of the first three critical years of schooling, students aged seven will be required to make sense of what they read and be able to:

- assemble thoughts and information from across a text;
- explain why things happen or people change
- describe textual organization aspects
- when reading for meaning, they employ grammar and context to construct their vocabulary.
- Investigate how specific terms are utilized.

It further adds that pupils would be required to:

- read full books on their own, choosing and justifying selections;
- engage with books via investigating and performing interpretations;
- explain their reactions to texts, commenting on relevant features (Department for Education and Skills, 2006)

Children must learn how to make the black marks talk, first aloud and then in their brains. However, English's complicated spelling makes this considerably more difficult than in other languages, such as Italian or Finnish, which have more regular spelling systems. If children are to persevere, instructors must make reading and learning to read enjoyable and artistically stimulating. Unfortunately, England's primary schools are less effective than those in most other similar nations in developing favorable attitudes about reading (Twist et al., 2007), which has an influence on children's decoding skill and willingness to make the most of the written word. If instructors want to help children comprehend themselves and the world around them in sophisticated ways, reading must be made a creatively engaging activity that they will choose to pursue both inside and outside of school (Cremin, Bearne, Dombey, & Lewis, 2009).

Being familiar with the language of written texts is an important aspect of this early learning since written language differs greatly from spoken language. It is more tightly formed, both at the sentence level and across long spans of text. This holds true for works ranging from grocery lists to novels, and it is most emphatically true for materials created for young children. Extensive written writings also tend to employ a broader vocabulary. To become efficient and passionate readers, children must get acquainted with the language of books, experience making sense of the world via this language, and enjoy its power. Learning to read in English is difficult, and youngsters must taste its fruits and experience its joys before investing the essential energy, dedication, and concentrated attention that reading requires:

Learning to read is ultimately a process of learning how to skillfully organize knowledge. (Bussis, 1985, p. 113).

This orchestration necessitates both creative teaching and creative learning. However, everything goes: all teaching actions should be guided by concepts derived from knowledge and understanding of how children learn most effectively. In terms of reading, these are as follows:

- *Learning to read, write, and speak are all interdependent:* the twelve Literacy strands, according to the PNS planning material, 'feed into each other and assist well-rounded development' (Department for Education and Skills, 2006, p. 1). As a result, instructors must create particular activities that include reading, writing,

and talking, as well as endeavor to make the school day a never-ending interplay of language in all its forms.

- *Reading is an active, creative activity from the beginning.* Children must utilize their understanding of letters and spelling patterns, as well as their knowledge of other texts and the wider world, to make sense of the text in front of them. Making creative connections to their own experiences and acting as active makers of meaning is critical from the start.

- *A rich acquaintance with tales and poems is essential.* While it is critical that children learn to read nonfiction literature, it must also be recognized that poetry and tales have a special force. We may get new perspectives on the world and enjoy the enhanced use of language through literature. Children may enjoy the patterns and rhythms of poetry, as well as the evocative force of memorable language, by reading it. They practice deciphering words and drawing deeper meanings from them by rereading their favourites. Narrative allows us to create and provide meaning to our experiences, and it may inspire and thrill youngsters, providing a tremendous motivation to read and providing great satisfaction. Such experience is vital if youngsters are to persevere and engage in the vast amount of material required to become successful readers.

- *Listening to stories can be a highly beneficial experience.* It has been established for generations that hearing stories increases young people's literacy development (Bussis et al., 1995 provides a review regarding this study). Frequently reading aloud by creative educators provides pupils with a rich storytelling experience and key points of references.

- *The texts that students encounter outside of the classroom are crucial.* Print is everywhere in children's life outside of school. Most children learn to 'read' signs like McDonald's and the labels on coffee jars and their favourite candies, as well as comic book titles and their own names, from a young age. Teachers must learn more about children's preferences and experiences with techno-literacy activities in their homes and communities in order to build on these at school (Marsh, 2004), as well as expose children to other texts that broaden their understanding of the world.

- *The evaluation of children's experiences, strengths, needs, and interests is critical.* Numerous research studies indicate that effective early reading instruction always takes individual learners' literacy skills and experiences into consideration (Pressley et al., 2001; Taylor and Pearson, 2002). These concepts are related to the concept of creative practice that runs throughout this book. The consequences of

these findings are discussed in the sections that follow. Adopting a creative approach to early reading entails a range of educational experiences, such as teaching letter-sound correlations as well as comprehension. It is also focused with encouraging children's creative participation in meaning construction.

Apart from school, young kids enjoy flipping through jokes, periodicals, cartoons, literary fiction, TV magazines and books, signs, poetry, and websites (Clark and Foster, 2005). Numerous kids favour multimedia screen texts (Nestlé Family Monitor, 2003). Bearne et al. (2007) show significant displayed literacy competency among kids who are as young as five, which is influenced in numerous instances by experiences gained at home or via relatives and close friends. Widespread use of DVDs and videos tend to aid in the development of young children's knowledge of screen standards (Bearne et al., 2007). As a result, classrooms must be able to accommodate a diverse range of texts, reflecting the variety accessible in twenty-first-century digital households. The books chosen for inclusion by instructors should all have something fascinating to say and be capable of opening new doors as well as connecting home and school. Encouraging children and parents to contribute to the class collection may turn the classroom into a dynamic gathering point for the children's many out-of-school activities (Cremin, Bearne, Dombey, & Lewis, 2009).

Stories and poetry in books, on the other hand, continue to play an important part in training youngsters to read: nothing else provides such a rich experience of language, such an infectious display of its possibilities. Reading tales and poetry aloud to children in an inclusive and engaging manner makes this language available to them and is an important daily activity throughout primary school. Through sharing a plethora of strong narratives and poetry with children, creative practitioners invite them to participate in other worlds and conceive other possibilities (Cremin, Bearne, Dombey, & Lewis, 2009).

Some children arrive at school having heard over a thousand stories, many of which have been tailored to their specific interests and experiences by individuals who matter a lot to them. This everyday engagement with the language of written literature broadens their vocabularies, increases their command of sentence structures, and provides children with an understanding of the forms of stories and poetry (Purcell-Gates, 1988).

As a result, these youngsters approach the task of learning to read with a strong understanding of the benefits it may provide, as well as a familiarity with books and the language of storytelling. They are familiar with the types of things books say and the language in which they are said. When combined with phonic understanding, students may go on with confidence (Cremin, Bearne, Dombey, & Lewis, 2009).

2.5 Teaching writing in a creative way

Young children must be given the time and space to experiment with various types of writing in imaginative circumstances, where their early attempts at mark creation are recognized as acts of communication and their words and meanings respected. According to Vygotsky (1978: 118), 'an innate desire should be generated in them, and writing should be incorporated into a work that is required and important for life'. Children should be affectively and cognitively engaged as young writers, not as scribes, while writing to express themselves, share information of personal relevance, reflect on their life, and voice their opinions (Cremin, Bearne, Dombey, & Lewis, 2009).

Kids are anticipated to be capable to write their own names alongside other things including labels as well as captions at the completion of the Early Years Foundation Stage (DCSF, 2008), in addition to start creating simple sentences as well as attempt composing for multiple reasons, employing characteristics associated with different forms that include lists, stories, and instructions. The PNS (Department for Education and Skills, 2006) components most critical to establishing young children's creative expression, whether on paper or through the screen, are the ones that follow:

Creating and shaping texts

- Independently and creatively write for a goal, enjoyment, or learning.
- Use and modify a variety of formats to suit various goals and readers.
- Make stylistic decisions that include terminology, literary elements, and points of view or voice.
- For meaning and effect, use structural and presentational elements.
Sentence structure and punctuation

- Vary and adjust sentence structure to get the desired meaning and impact.
- Correctly use a variety of punctuation to enhance message and emphasis.
- Convey meaning using grammatically acceptable and punctuated phrases.

The PNS framework specifies that by the completion of the first three critical years of schooling, students aged seven will be required to:

- In determining and preparing what to write, draw on your expertise and experience with literature.
- Maintain narrative form, including the use of person and time.
- Maintain consistency in non-narrative elements such as purpose and tense.

- Make daring word and phrase choices that are acceptable for the text's style and aim.
- Choose from a variety of presentational elements to suit your writing needs.

It also emphasizes that children must:

- Compose both simple and complicated phrases.
- Consistently use tense while composing phrases.
- To divide elements in a list, use question marks and commas.

Children require wide exposure with texts, personalized education of the essential abilities, the opportunity to be imaginatively involved in open ended dynamic situations, and the ability to make choices and write for actual goals in order to grow creatively as writers. Recognizing and expanding on children's current and often implicit grasp of language, providing a print-rich environment, and providing chances to write in fun circumstances are key ideas in early writing. The combination of the instructors' invitation to interact and envision, as well as the professional use of observation and fine-tuned intervention, can aid in the advancement of children's learning (Geekie et al., 1999).

The Early Years Foundation Stage (DCSF, 2008) emphasizes this kind of centered around play observation-oriented method for teaching language while stating that early artistic expression and writing ought to take place inside significant and enjoyable activities, nevertheless whether or not all educators in primary schools maintain this substantial commitment to contextualizing writing within play is controversial (Bromley, 2004).

Children in their earliest years, nonetheless, render no differentiation among drawing, painting, modelling, or writing as means for capturing and investigating what they have experienced, therefore they have to be supplied with possibilities for marking in a variety of playful situations employing 'what is to hand' (Kress, 1997). Instructors must become conscious of all the broad literacy practices that kids participate in within their homes to enable them to capitalize upon their different literacy assets and cultural assets, and they must also understand the significance of the electronic literacies which young kids have accessibility to in their own homes, along with additional traditional print literacies. Innovative educators urge children to merge their own 'school of understanding' with the 'school of expressing' (Malaguzzi, 1998), creating employing phrases, pictures, sounds, and their own movements.

Teachers who help young emerging writers, encourage youngsters to communicate independently and to focus on their aims as authors. They begin to develop control over writing by trying and playing with a variety of materials, drawing on their knowledge and experience of

diverse literacy activities and broadening their understanding of how the writing system works in the process. It is suggested that three phases precede the typical writing phase in a developmental writing curriculum, which include:

- youngsters participating in role-play writing, when they become aware of written symbols and experiment with markings on the page;
- youngsters discovering that speech can be written down and that the written word has a constant;
- children are developing an understanding of both the audience and the phrase (Raison, 1997)

To summarize what has been stated in the second chapter, it is worth mentioning that there are four essential strands of the English curriculum, mainly competence, creativity, cultural understanding, and criticality. Creativity is a trait that manifests throughout a variety of methods, which is why it has been difficult to define. It involves thinking, problem-solving, inventing and reinventing, and using one's creative muscles. A definition for creativity in education stated that creativity involves posing questions, making connections, being imaginative, exploring options, and engaging in critical reflection/evaluation. Besides, creative activities are inspiring and motivating, encouraging students to experiment and take risks, connect more deeply with the language, and grow beyond their current proficiency. Implementing unique grammatical practice techniques can increase self-worth, improve retention of grammatical items, and provide students with a sense of ownership over the new language. Discourse is a powerful medium for learning, literacy, and personal growth, with four strands of speaking, listening, group discussion, and drama. It helps students express themselves, define their opinions, and improve their understanding. Creative language use is shared by all. Furthermore, teachers should recognize that learning is often a collaborative effort and that teamwork is essential for developing intellectual insight and knowledge. Teaching children to read is a complex task, and primary educators must approach it creatively. Learning to read is a process of learning how to organize knowledge, and teachers must create activities that include reading, writing, and talking. Reading is an active, creative activity from the beginning, and poetry and tales have a special force. Narrative motivates to read and satisfaction, and listening to stories increases literacy development. Outside of the classroom, teachers must learn about children's preferences and experiences to build on them at school. Young kids enjoy reading a variety of media, and classrooms must be able to accommodate a diverse range of texts. Stories and poetry in books are an important part of training youngsters to read, broadening their vocabularies and increasing their command of sentence structures. Young children should be given the time and space to experiment with writing in imaginative

circumstances, where their words and meanings are respected. Children need exposure to texts, personalized education, open-ended dynamic situations, and opportunities to write in fun circumstances to grow creatively as writers. Instructors must understand the importance of literacy practices and digital literacies to help young emerging writers develop control over writing.

PART 3

RESEARCH OF CREATIVE WAYS OF TEACHING ENGLISH IN THE PRIMARY SCHOOL WITH EFL TEACHERS

The primary objective of the current research is to examine how important English teachers in primary schools consider creativity during the lessons and to collect information about teacher's opinion on creativity in general, creativity in the English language classroom, and their opinions about the usage of such creative tools as multimedia, music, E-books, animations, and videos.

The key hypothesis we attempted to prove is that in this day and age, creativity is an essential priority in the EFL classroom, and by using creative tools in the lessons the teaching and learning of the language can take place more engagingly and productively.

3.1 Methodology

The theme of the current study is the following: research of creative ways of teaching English in primary school with EFL teachers.

Since the present bachelor's thesis' main focus is creativity and creative ways of teaching English, and the first two parts of the work deal with young learners, suggestions on how to teach young learners, creativity in general, creative ways of teaching the four main language skills: listening, reading, speaking and writing, and, additionally, grammar, the research seeks to investigate primary school English teacher's opinions and experiences on creative ways of teaching the language and creative tools they have utilized during their career as a teacher.

The study's objectives were solely for teachers of the English language who are teaching or have been teaching in primary school.

The research was carried out among teachers who are teaching in Hungarian and Ukrainian schools in Transcarpathia.

For the research to be carried out a questionnaire was designed (see Appendix 1). The questionnaire was planned for teachers and it was used to examine their views on the importance of creativity in the language classroom and their opinions on the usage of various creative tools during the English lessons.

In the research, data collecting and method of analysis were employed out of methods of investigation.

3.2 Participants

For the research to be completed thirty teachers of English as a foreign language were asked to fill out the questionnaire. The teachers were from different schools in Transcarpathia with Hungarian and Ukrainian language of instruction.

The questionnaire aimed to study how valuable and significant creative language teaching and creative language teaching instruments are to teachers, whether teachers consider themselves creative educators, how important is creativity during English lessons, and teacher's opinions on using the following tools to teach the English language as multimedia, music, E-books, animations, and videos.

3.3 Research Instrument

The research instrument which was used for the research was the teachers' questionnaire (see Appendix 1). A questionnaire is a data collection device that entails asking a specific subject to reply to a series of oral, but in this case, written questions. It's a quick and straightforward approach to gather data. However, it has several drawbacks, such as dishonest replies notwithstanding anonymity. Some questions in the questionnaire may be skipped or ignored by respondents.

The questionnaire for the teachers was prepared in English. In total, the teachers' questionnaire consists of 22 questions of different natures. The questionnaire contains the following types of questions: multiple-choice questions, rating scale questions/Likert scale questions, and open-ended questions. The final question was an open-ended question that required teachers to give examples of creative tools which they used during teaching the English language, which turned out helpful and exciting for the learners.

3.4 Procedure of the Research

The research was carried out in the spring semester, 2023. In the first place, our main task was to find English foreign language teachers who are willing to fill out the questionnaire. It was a challenging task, but we accomplished to gather a total of 30 teachers all over from Transcarpathian schools. The teachers agreed to take part in the research and they were willing to fill out the questionnaire by giving their honest opinions on the questions.

After the data collection, our main task was to analyse the findings of the research and draw a conclusion from them.

3.5 Discussion and Analysis of the Teachers' questionnaire results

As it was previously mentioned, the questionnaire designed for teachers consisted of a total of 22 questions of different types. The first couple of questions, mainly from the first to the tenth question, dealt particularly with the teachers, their gender, age, teaching, and work experience, educational level, and whether their goal after completing high school was to pursue a career in the teaching profession, how much do they think creativity is important in the language teaching, whether creativity is a priority during the lessons, how much do they consider themselves as creative teachers and if they did make use of creative and innovative tools at least once during their careers as a teacher.

From the first question of the questionnaire, we can discover the teachers' genders. From the answers given, we can see that the questionnaire was filled out by 23 female teachers and 7 male teachers.

The second question was an open-ended one and it required teachers to fill in their ages. From the results, we can see a very varied range of ages. From the results, we can conclude that the age group of teachers ranged from 20 years (the youngest) and 65 years (the oldest) (see the figure).
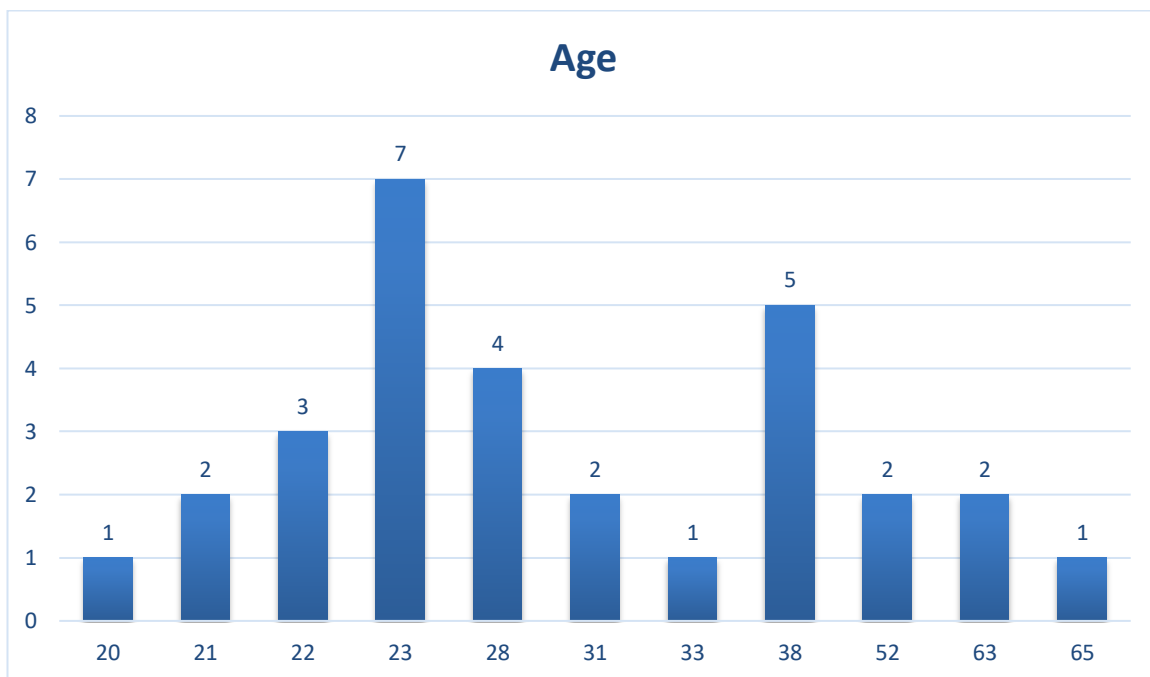

Figure 3.5.1 Teachers' age range

From the chart, we can see that the questionnaire was filled out by both younger and older teachers of the English language. Most of the teachers who filled out the questionnaire were of the age 23. Furthermore, we can conclude, that there are far more younger teachers who completed the questionnaire than that of older age.

The third and fourth questions asked about teachers' work experience and teaching experience. From the results, we can conclude that the smallest amount of teaching and work experience teachers have is 1 year and the biggest amount is up to 40 years of experience. The average work and teaching experience resulting from the chart is between 6-10 years (see figures below). The teaching experience is a very important aspect of a teacher. Teaching experience is the build-up of abilities, exposure, or experience gained through time that enables one to succeed successfully in the current employment or prepares one for a teaching role. One can gain teaching experience in a variety of ways, some of which are more frequent than others. It is true to say that those teachers who have more teaching experience are more skilled in their job, they are more likely to be more creative and innovative during the lessons, and, as a consequence, their students learn more and are more likely to become better learners of the language.

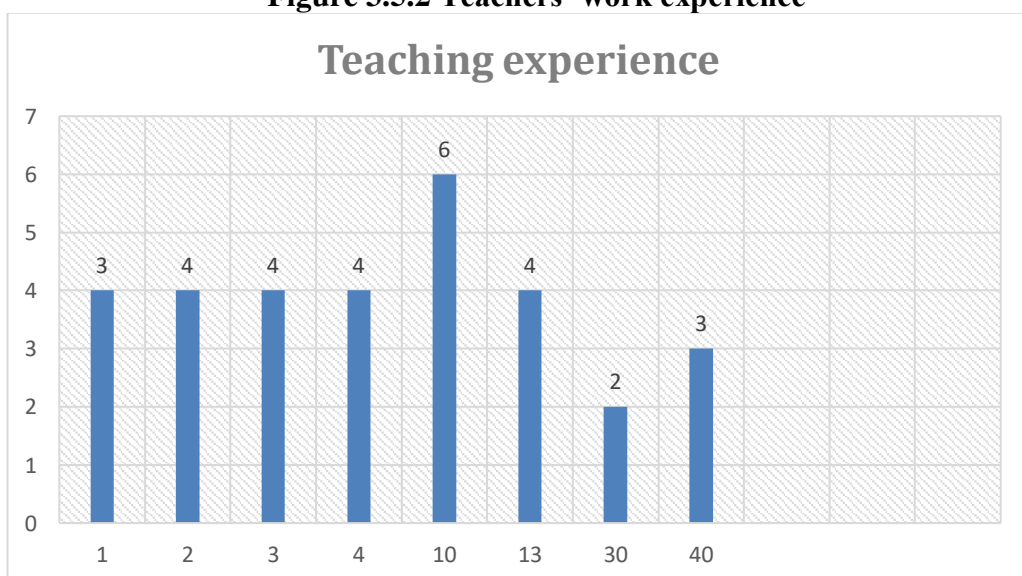**Figure 3.5.2 Teachers' work experience**

Figure 3.5.3 Teachers' teaching experience

The next question asked the participants of the questionnaire to mark the highest level of formal education they have completed. Six of them marked that they have completed high school, ten of them have bachelor's degrees, and fourteen of them have master's degrees. From the results, we can conclude that most of the teachers are very skilled, as they have a master's degree. Overall, all of them have completed formal education (see figure below).
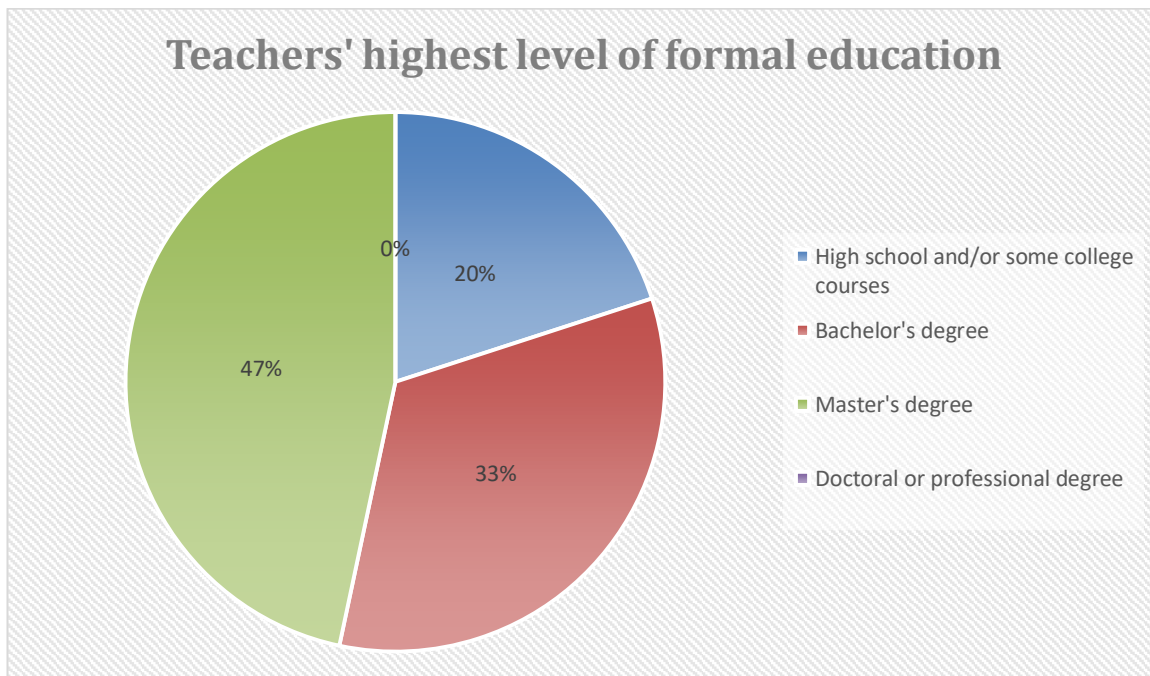

Figure 3.5.4 Teachers' highest level of formal education

The next question intended to clear out whether the participant's goal was to pursue a career in the teaching profession after completing high school. Twenty-six of the participants chose the answer "yes", and four of the participants chose "no".

The seventh question of the research asked teachers' opinions and attitudes towards how much they think creativity is important in language teaching (from a scale of 1 to 5 – 1 marking very unimportant and 5 marking very important). The range of answers varied mostly from 3 to 5. Two teachers marked the answer 3, four of them marked the answer 4, and twenty-four teachers marked the highest answer on the scale – 5, which means very important. From the answers given, it is clear that almost every teacher that filled out the questionnaire thinks that creativity plays an important role in language teaching, since, it can make the lessons more enjoyable for the learners. None of the teachers marked the answers 1 or 2, which meant unimportant or very unimportant, which also proves that creativity is needed in the lessons.

The next question was intended to find out whether teachers find creativity a priority during the lessons. The possible answers to the question were: not a priority, low priority, somewhat a

priority, neutral, moderate priority, high priority, and essential priority. The answers varied mostly from neutral to essential priority. Four participants answered that creativity is of neutral priority during the lessons. Ten teachers said that creativity is of moderate priority. Fourteen teachers answered that creativity is of high priority in their lessons. Two participants answered that creativity is an essential priority. Once again, none of the teachers chose the answers as not a priority, low priority, or somewhat a priority. It indicates that they find creative and innovative ways of teaching to be salient (see figure below).
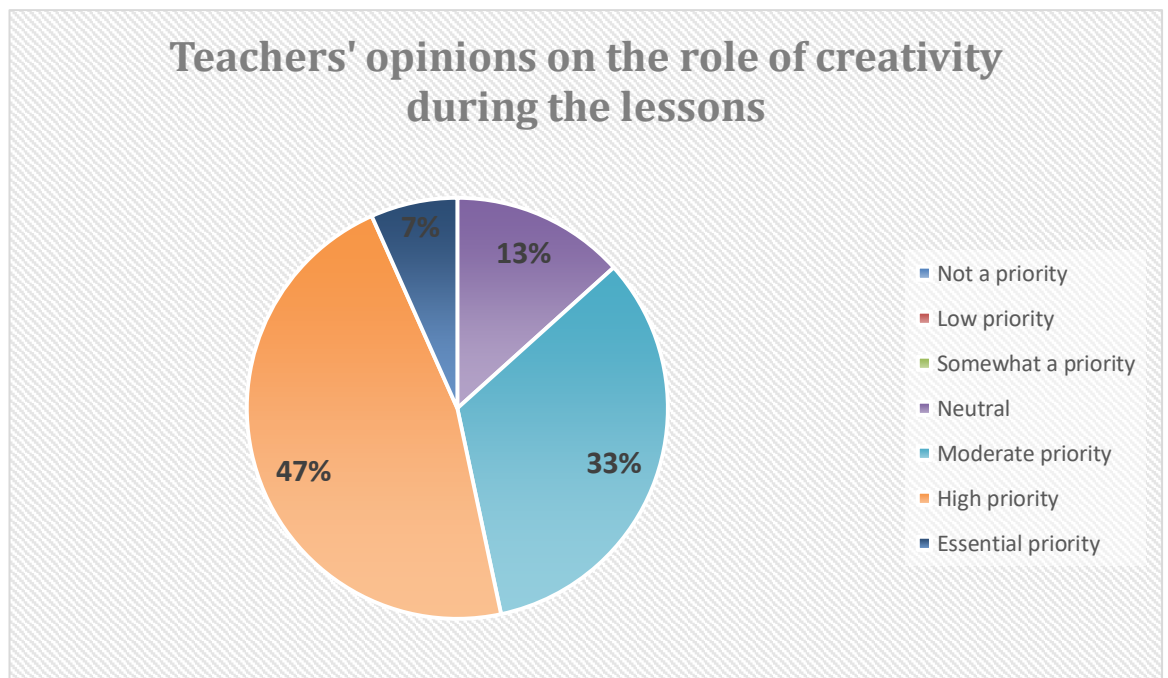

Figure 3.5.5 Teachers' opinions on the role of creativity during the lessons

The ninth question asked the participants of the research to give their honest opinion about how much they consider themselves creative teachers on a scale ranging from 1 to 10. The answers mostly varied from a scale of 5 to 10, with four teachers answering 5, ten teachers answering 7, twelve teachers answering 8, and four teachers answering 10. From this, we can conclude that most of the teachers do think of themselves as creative teachers (see figure below).
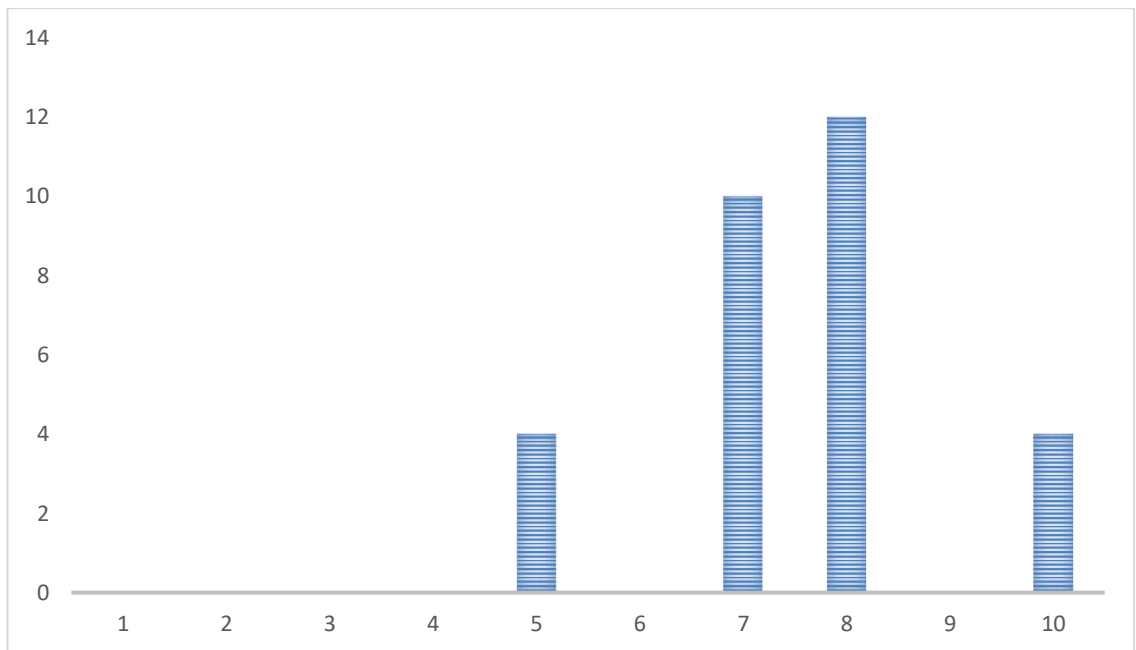
Figure 3.5.6 Teachers' opinions on how creative they consider themselves

The next question, thus being the tenth, was asking teachers whether they did make use of creative, innovative, unusual teaching tools during their careers as a teacher. All of the 30 participants in the research answered "yes". Since all of them answered „yes", we can conclude that every participant in the research has used at least one innovative tool during their teaching experience, which might have been useful for the overall teaching experience.

The following eleven questions of the questionnaire were statements about different kinds of creative tools which can be used during the lessons. Teachers were asked to give their opinions about these tools. The tools which were mentioned were the use of multimedia, animations, music, videos, and E-books. Teachers could give their opinions on a scale from 1 to 5 (1 meaning strongly disagree, 5 meaning strongly agree).

The first statement stated that teachers feel comfortable with the idea of using multimedia as an instructional tool in teaching. Answers varied mostly from a scale of 3 to 5. Four teachers chose option 3 on the scale, stating that they neither agree nor disagree. Two teachers chose answer 4, giving the opinion that they agree with the statement. Twenty-four teachers gave the highest rate on the scale, thus 5, meaning that they strongly agree with the statement of the question. From the answer, we can conclude that most teachers are comfortable with the idea of using multimedia since it is easy to use and easily accessible, but at the same time, it can function as a favorable teaching tool.

The following statement of the research was particularly about music. The statement declared that integrating music into language lessons is a creative way to engage learners. Now

the answers varied from 4 to 5. Ten teachers gave the answer that they agree with the statement, and twenty teachers answered that they strongly agree with the above-mentioned statement. Most of the teachers agreed that music is really important. Using chants, melodies, songs, and lyrics can be helpful since it aids in the learners' development of pronunciation skills.

The next statement expressed that the use of E-books in teaching is advantageous. Once again, the answers on the scale varied mostly from 3 to 5, thus from neither agree nor disagree to strongly agree. Ten teachers answered 3, stating that they neither agree nor disagree; fourteen teachers gave the answer 4, meaning that they agree with the statement of the questionnaire; and six teachers gave the highest rate on the scale, thus being 5, stating that they strongly agree.

The upcoming statement revolved around the idea that the use of animations as instructional or learning tools in teaching the English language is very appealing to teachers. The answers once again varied from a scale of 3 to 5. Six participants stood near answer 3, meaning that they neither agree nor disagree with the statement. Twelve teachers answered 4, meaning that they agree with the statement mentioned. And twelve teachers gave the highest rate on the scale, indicating that they strongly agree that the use of animations as an instructional or learning tool in teaching the English language is very appealing to them.

In the next statement of the questionnaire, teachers were asked particularly about the usage of videos in their lessons. The statement specified that videos are valuable instructional tools. Two participants stated that they neither agree nor disagree with the statement, two of them stated that they agree, and twenty-six participants stated that they strongly agree with the idea of using videos as valuable teaching tools (see the table below).

Statement	*Strongly disagree (1)*	*Disagree (2)*	*Neither agree nor disagree (3)*	*Agree (4)*	*Strongly agree (5)*
I feel comfortable with the idea of using multimedia as an instructional tool in teaching.	X	X	4	2	24
Integrating music into the language lessons is a creative way to engage learners.	X	X	X	10	20

The use of E-books in teaching is advantageous.	X	X	10	14	6
The use of animations as instructional or learning tool in teaching English is very appealing to me.	X	X	6	12	12
Videos are valuable instructional tools.	X	X	2	2	26

Table 1. Teacher's opinions about the usage of creative tools during the lessons

The following six statements were explicitly concerned with using multimedia during the lessons. One of the statements declared that multimedia provides new teaching ways. Eighteen participants agreed with the statement and twelve strongly agreed. The upcoming statement stated that multimedia will change the students' way of learning English, where fifteen teachers agreed, and fifteen teachers strongly agreed with the statement. The succeeding statement uttered that multimedia helps learners in understanding concepts effectively, where two participants neither agreed nor disagreed, twelve participants agreed and sixteen participants of the questionnaire strongly agreed. Another statement concerning the use of multimedia in the lessons stated that the use of multimedia helps students learn because it allows them to express their opinions more creatively. With this statement, four teachers neither agreed nor disagreed, fourteen agreed, and twelve strongly agreed. Last but not least, the statement declared the use of multimedia helps teachers to teach language skills in more effective and engaging ways. Ten teachers agreed with this statement, and twenty of them strongly agreed. The last statement concerning multimedia uttered that multimedia helps in teaching writing skills effectively. Here, the answers varied from the range of teachers strongly agreeing to even disagreeing. Two teachers disagreed with the statement; six of them neither agreed nor disagreed; twelve of them agreed; ten of them strongly agreed (see the table below).

Statement	*Strongly disagree (1)*	*Disagree (2)*	*Neither agree nor disagree (3)*	*Agree (4)*	*Strongly agree (5)*
Multimedia provides new teaching ways.	X	X	X	18	12

Multimedia will change the students' way of learning English.	X	X	X	15	15
Multimedia helps learners in understanding concepts effectively.	X	X	2	12	16
The use of multimedia helps students learn because it allows them to express their opinions in a more creative way.	X	X	4	14	12
The use of multimedia helps teachers to teach the language skills in more effective and engaging ways.	X	X	X	10	20
Multimedia helps in teaching writing skills effectively.	X	2	6	12	10

Table 2. Teachers' opinions on the usage of creative tools in the lessons, particularly multimedia

The last part of the questionnaire was an open-ended question, where teachers could all give their own opinions. The question requested all the participants to give some of their examples of creative tools which they have used during their teaching career, which they found were very useful. Out of thirty teachers, 22 have answered this question. The most frequent answers have been summarized in Table 1.:

Lots of good lyrics with students, acting out, miming, using all sorts of everyday objects with everybody, also younger and older students.
During my lessons, I always tend to use different YouTube videos, animations, music with lyrics, realia, etc.
Songs, fairytales, music, poems, videos. Laptops, computers, projectors. Online questionnaires, presentations. Flashcards, posters, lap books.

Using different games, role playing, showing videos / music videos, short films, dialogues, lots of realia, flashcards etc.
From my teaching experience, I can say that the helpful creative tools are: videos (YouTube), and images.
Flashcards, interactive e-worksheets, YouTube videos.
Team-building games.
Pc, laptop, tablet, projector or smart table.

Table 3. Examples of creative tools used during the lessons by EFL teachers

To sum up, teachers nowadays consider that creativity is important in language teaching and that by using innovative ways of teaching the learning process can be more appealing to the learners.

The research showed that out of the 30 teachers, all of them used at least one creative teaching tool, but not all of the teachers considered themselves creative teachers. Furthermore, the opinions about whether creativity must be a priority during lessons also varied, but most of the teachers stated that it is of high priority.

Among the mentioned creative teaching tools there were multimedia, videos, animations, E-books, and music. In the research process, the most appealing creative tools for the teachers were multimedia, music, and videos. The use of E-books and animations was less appealing, though teachers stated that it also can be used as a creative teaching tool.

All teachers agreed with the statements that multimedia provides new teaching ways, will change the students' way of learning English, and that it helps teachers to teach language skills more effectively and engagingly, which confirms my hypothesis that creativity is an essential priority in the EFL classroom and by using creative tools in the lessons the teaching and learning of the language can take place more engagingly and productively.

In addition, teachers enumerated some of the creative tools which they have used during their teaching careers. These results confirm that teachers tend to use innovative ways of teaching to make the lessons and overall, the teaching of the English language enjoyable.

3.6 Pedagogical Implication

Creativity has been claimed to strengthen learners' innovative thinking, improve their involvement in the educational process, and overall enhance their desire to learn; creativity has additionally been recognized as an essential aspect of problem-solving and cognitive abilities. Incorporating creativity into the curriculum is a significant issue within education alongside other areas of study.

Previous studies concerning the subject of teaching English as a foreign language (EFL) have revealed that effective foreign acquisition of a language necessitates an adequate learning environment and is based on human psychological factors that include creativity and motivation.

To put it simply, teachers currently believe that creativity is crucial in language instruction and that employing creative methods of teaching may make the learning process more interesting to students. The study conducted with EFL teachers on creative ways of teaching English in primary school has shown that all participants being part of the questionnaire agreed with the statements that multimedia provides new teaching ways, will change the students' way of learning English, and that it helps teachers to teach language skills more effectively and engagingly.

The study's findings show that teachers employ creative teaching methods to make classes and, in general, English language instruction more engaging.

To foster creativity, teachers should develop a kind and compassionate atmosphere in the classroom, encourage their autonomy, provide pupils with specific comments on their creativeness, and, as might be expected, experiment using activities that allow learners to hone their imaginative thinking while implementing creative instructional tactics, models, and approaches.

CONCLUSIONS

The main focus of the thesis was the teaching of the English language in creative ways. Learners are more capable of learning a language when they are having fun and engaged in the lessons. That being the case, creativity, and creative language teaching is essential. Meaningful interaction and collaboration can result from creative work in the language classroom. Learners employ language to do creative tasks, therefore they use it as a tool in its original form. This trains students to use the language effectively outside of the classroom. The thesis touched upon teaching in primary school in general, young learners, the matter of age and individual factors of young learners, teacher-child interaction, recommendations that are easily available for teachers teaching young learners in primary school, creativity, and its importance, creative teaching, creative teaching of the main skills such as listening, reading, writing and speaking, and also, grammar.

The research described in the thesis was focused on creative ways of teaching English in primary schools by EFL teachers. The study intended to learn about teachers' attitudes about creativity in general, creativity in the English language classroom, and attitudes toward the use of creative resources such as multimedia, music, E-books, animations, and videos. The participants of the research were thirty EFL teachers. The hypothesis that creativity is an essential priority in the EFL classroom and by using creative tools in the lessons the teaching and learning of the language can take place more engagingly and productively has been proven.

To summarize, educators at present believe that creativity plays a key role in language acquisition and that employing creative methods of teaching may make the learning process more appealing to students. The study found that while all of the 30 teachers employed at least one creative teaching tool, not all of them considered themselves creative teachers. Furthermore, perspectives on whether creativity should be prioritized during teaching differed, although the majority of instructors agreed that it is. Multimedia, video films, animations, E-books, and music were among the innovative means of instruction listed. Multimedia, music, and films were the most tempting creative tools for educators during the research procedure. Though teachers noted that it may also be utilized as a creative teaching tool, the usage of E-books and animations was not as appealing. Every educator agreed with the statements that multimedia provides new teaching methods, changes students' ways of learning English, and helps teachers teach language skills more effectively and engagingly, confirming my hypothesis that creativity is an essential priority in the EFL classroom and that using creative tools in the lessons can make teaching and learning the language more engaging and productive. Furthermore, instructors listed some of the innovative tools they have employed in their classrooms. These findings demonstrate that teachers employ

creative teaching methods to make classes and, in general, English language instruction more engaging.

In conclusion, the hypothesis has been proven. From the findings of the research, we can conclude that teaching English to primary school pupils should not be thought of as a chore, but rather as a foundation for their future knowledge employing the use of enjoyable games, music, films, animations, and creative approaches. As a result, while the primary goal of education is to educate learners to think independently and to produce mature individuals, we, as future instructors, will be able to establish our methods of effectively utilizing novel technology in the future.

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РЕЗЮМЕ

Основною темою дипломної роботи було навчання англійської мови творчими способами. Учні більш здатні вивчати мову, коли вони розважаються та активно займаються на уроках. У цьому випадку креативність і креативне навчання мови є важливими. Значуща взаємодія та співпраця можуть бути результатом творчої роботи в мовному класі. Учні використовують мову для виконання творчих завдань, тому вони використовують її як інструмент у оригінальній формі. Це навчає студентів ефективно використовувати мову поза класною кімнатою. Дисертація торкалася викладання в початковій школі загалом, молодших учнів, питання віку та індивідуальних факторів молодших учнів, взаємодії вчителя та дитини, рекомендацій, які легко доступні для вчителів, які навчають молодших учнів у початковій школі, творчості та її важливості, творче навчання, творче навчання основним навичкам, таким як аудіювання, читання, письмо та говоріння, а також граматиці.

Дослідження, описане в дисертації, було зосереджено на творчих способах викладання англійської мови в початкових школах вчителями англійської мови. Дослідження мало на меті дізнатися про ставлення вчителів до креативності в цілому, креативності в класі англійської мови та ставлення до використання творчих ресурсів, таких як мультимедіа, музика, електронні книги, анімація та відео. Учасниками дослідження стали тридцять викладачів англійської мови. Була доведена гіпотеза про те, що креативність є основним пріоритетом у мовному касі, а за допомогою творчих інструментів на уроках викладання та вивчення мови може відбуватися більш захоплююче та продуктивніше.

Підводячи підсумок, педагоги вважають, що креативність відіграє ключову роль у засвоєнні мови і що використання креативних методів навчання може зробити процес навчання більш привабливим для учнів. Дослідження показало, що, хоча всі з 30 вчителів використовували принаймні один творчий навчальний інструмент, не всі вони вважали себе творчими вчителями. Крім того, погляди на те, чи слід надавати пріоритет творчості під час викладання, відрізнялися, хоча більшість викладачів погодилися, що це так. Мультимедіа, відеофільми, анімація, електронні книги та музика були серед перелічених інноваційних засобів навчання. Мультимедіа, музика та фільми були найспокусливішими творчими інструментами для педагогів під час дослідження. Хоча вчителі зазначили, що його також можна використовувати як творчий навчальний інструмент, використання електронних книг та анімації не було таким привабливим. Кожен педагог погодився з твердженнями про те, що мультимедіа надає нові методи навчання, змінює способи вивчення англійської мови учнями та допомагає вчителям викладати мовні навички ефективніше та цікавіше,

підтверджуючи мою гіпотезу про те, що творчість є основним пріоритетом у класі EFL і що використання творчих інструментів на уроках може зробити викладання та вивчення мови більш захоплюючим і продуктивним. Крім того, викладачі перерахували деякі з інноваційних інструментів, які вони використовували у своїх класах. Ці результати показують, що вчителі використовують креативні методи навчання, щоб зробити заняття та, загалом, навчання англійської мови більш привабливим.

Підсумовуючи, гіпотезу було доведено. З результатів дослідження ми можемо зробити висновок, що навчання англійської мови для учнів початкової школи слід розглядати не як клопіт, а як основу для їхніх майбутніх знань, використовуючи приємні ігри, музику, фільми, анімацію та творчі підходи. У результаті, незважаючи на те, що основна мета освіти полягає в тому, щоб навчити учнів мислити незалежно та виховувати зрілих особистостей, ми, як майбутні викладачі, зможемо створити наші методи ефективного використання нових технологій у майбутньому.

APPENDIX 1.

Questionnaire of Creative Ways of Teaching English in the Primary School for EFL Teachers

Good afternoon! My name is Dorina Bidzilya. I am a fourth-year English major student at the Ferenc Rakoczi II Transcarpathian Hungarian College of Higher Education. I would like to kindly ask for your help in writing my thesis by filling out the questionnaire below. The main purpose of the research is to assess how useful and important teachers consider creative language teaching and creative language teaching tools. The questionnaire is completely anonymous and it does not take much time. Thank you very much!

1. Gender:

a. Female

b. Male

2. Age:

....

3. How many years of work experience do you have?

....

4. How many years of teaching experience do you have?

....

5. What is the highest level of formal education you have completed?

a. High school and/or some college courses

b. Bachelor's degree

c. Master's degree

d. Doctoral or professional degree

6. After completing high school, was your goal to pursue a career in the teaching profession?

a. Yes

b. No

7. How much do you think creativity is important in the language teaching?

Very unimportant	Unimportant	Neutral	Important	Very important
1	2	3	4	5

8. Is creativity a priority during your lessons?

a. Not a priority

b. Low priority

c. Somewhat a priority

d. Neutral

e. Moderate priority

f. High priority

g. Essential priority

9. From a scale of 1 to 10, how much do you consider yourself a creative teacher?

1	2	3	4	5	6	7	8	9	10

10. During your career as a teacher, did you make use of creative (innovative, unusual) teaching tools?

a. Yes

b. No

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree

11. I feel comfortable with the idea of using multimedia as an instructional tool in teaching.	1	2	3	4	5
12. Integrating music into the language lessons is a creative way to engage learners.	1	2	3	4	5
13. The use of E-books in teaching is advantageous.	1	2	3	4	5
14. The use of animations as instructional or learning tool in teaching English is very appealing to me.	1	2	3	4	5
15. Videos are valuable instructional tools.	1	2	3	4	5

16. Multimedia provides new teaching ways.

a. Strongly agree

b. Agree

c. Neither agree nor disagree

d. Disagree

e. Strongly disagree

17. Multimedia will change the students' way of learning English.

a. Strongly agree

b. Agree

c. Neither agree nor disagree

d. Disagree

e. Strongly disagree

18. Multimedia helps learners in understanding concepts effectively.

a. Strongly agree

b. Agree

c. Neither agree nor disagree

d. Disagree

e. Strongly disagree

19. The use of multimedia helps students learn because it allows them to express their opinions in a more creative way.

a. Strongly agree

b. Agree

c. Neither agree nor disagree

d. Disagree

e. Strongly disagree

20. The use of multimedia helps teachers to teach the language skills in more effective and engaging ways.

a. Strongly agree

b. Agree

c. Neither agree nor disagree

d. Disagree

e. Strongly disagree

21. Multimedia helps in teaching writing skills effectively.

a. Strongly agree

b. Agree

c. Neither agree nor disagree

d. Disagree

e. Strongly disagree

22. Can you give some examples of creative tools which you have used during your teaching, which were really helpful?

....

....

....

Thank you for your help!