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MASTER'S THESIS in
English language teaching methodology

TOPIC:

Kako kreativnost može pomoći učenicima 7. razreda osnovne škole pri usvajanju gramatike engleskog jezika?/How can creativity help 7th grade students to acquire English grammar?

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ABSTRACT

Teachers are very well aware of the importance of grammar. On the other hand, students perceive grammar as too rigid and most of them dislike it. This is not as much students' fault as teachers', curriculum's and textbooks'. Primary school students, in this case the 7th graders (13-14 years-old), can be challenging at times and show no interest at all. The aim of foreign language learning is speaking and communication in the first place. Oftentimes, teachers only have a couple of students in a class willing to discuss in English while others feel insecure or uninterested and do not want to participate in classes' activities. One of the reasons is the lack of knowledge, mostly grammar because students find it the most difficult to acquire, and the other is the absence of creativity. This second reason, creativity, is also a solution to the problem – how to make students interested? The goal of this paper is to find all the ways to incorporate creativity into grammar teaching and learning in order to contribute to students' knowledge and make them interested in language learning.

Creativity is very important in education and it can be developed by nurturing certain skills. The process of creativity, along with these skills are thoroughly explained by some authors, such as Ostojić (Ostojić, 1986), Maley (Maley and Peachey, 2010), Starko (Starko, 2011), Ur (Ur, Wright 1992), Wright (Wright, 1990), and many others. All of them agree on one thing – teachers themselves have to be creative in order to produce creative individuals. The paper offers ways to make grammar more interesting and appealing to students with the help of creative methods and activities. Furthermore, the research among English teachers and students on the topic has been presented, as well as students' works.

Key words:

creativity, grammar, games, imagination, skills, teaching, curiosity, creative activities, classroom, teachers, ESL/ELT, convergent, divergent

SAŽETAK

Nastavnici su svjesni koliko je gramatika bitna. S druge strane, učenici doživljavaju gramatiku kao previše rigidnu, krutu i većina ju ne voli. Za ovo nisu toliko krivi učenici koliko nastavnici, nastavni plan i program i udžbenici. Učenici osnovne škole, u ovom slučaju učenici sedmih razreda, ponekad mogu biti zahtjevni i potpuno nezainteresovani. Svrha učenja stranog jezika na prvom mjestu je govor i komunikacija. Vrlo često, samo par učenika aktivno komunicira na engleskom jeziku, dok se većina učenika osjeća nesigurno ili nezainteresovano i ne žele sudjelovati u nastavnim aktivnostima. Jedan od razloga je nedostatak adekvatnog znanja, uglavnom gramatike jer učenici smatraju da je najteža za usvojiti, a drugi razlog je nedostatak kreativnosti. Ovaj drugi razlog je također i rješenje problema – kako zainteresovati učenike? Cilj ovog rada je pronaći sve moguće načine na koji se kreativnost može inkorporirati u učenje gramatike kako bi se doprinijelo znanju učenika i kako bi ih zainteresovali za učenje jezika.

Kreativnost je veoma bitna u obrazovanju i može se razvijati njegovanjem određenih vještina. Proces kreativnosti i vještine su detaljno objasnili neki autori poput Ostojića (Ostojić, 1986), Maley (Maley i Peachey, 2010), Starko (Starko, 2011), Ur (Ur, Wright 1992), Wright (Wright, 1990) i mnogi drugi. Svi se oni slažu oko jednog – sami nastavnici moraju biti kreativni kako bi za rezultat imali kreativne pojedince. Ovaj rad nudi načine na koji gramatika može biti predstavljena učenicima na interesantniji i privlačniji način i to uz pomoć kreativnih metoda i aktivnosti. Dalje, prezentirana je anketa koja je sprovedena među nastavnicima engleskog jezika i učenicima osnovnih škola, kao i radovi učenika.

Ključne riječi:

Kreativnost, gramatika, igre, mašta, vještine, učenje, radoznalost, kreativne aktivnosti, učionica, nastavnici, ESL/ELT, konvergentno, divergentno

1. Introduction

According to Merriam Webster dictionary, definition of creativity is 1: the quality of being creative; 2: the ability to create.¹ Macmillan dictionary offers somewhat broader definition: the ability to create new ideas or things using your imagination.² The key term is „create“ which is defined as: to make something new or original that did not exist before.³ As we can see from the definitions, or stated by Starko (Starko, A.J. 2005), “Novelty and originality may be the characteristics most immediately associated with creativity.”⁴ Additionally, as the title implies, this paper deals with the importance of creativity in learning and teaching grammar, namely in ELT/ESL.

Creativity has lately been recognized as one of the skills necessary for the future education by many authors. To prepare young people for work and life in the 21st century, educators must cultivate students' creativity.⁵ Even though creativity is becoming more appreciated, some English teachers (from now on – *teachers*) seem more inclined towards traditional methods of teaching. Maybe that is because of the way they have been educated, or the curriculum does not allow teachers to use different methods, or it is simply the easier, non-time-consuming way. On the other hand, many teachers struggle every day to incorporate creativity or any other new method into their lessons. Accordingly, Grainger (Grainger, T. and Barnes, J. 2006) states that such pressure can limit opportunities for creative endeavour and may tempt you to stay within the safe boundaries of the known, offering a curriculum largely framed and developed by others, rather than one framed and developed by you in response to your children's needs and interests. Recognising the tension between the incessant drive for measurable standards and the development of creative teaching is a good starting point, but finding the energy and enterprise to respond flexibly to this reality is the real challenge. In

¹ “Creativity.” Def. 1 and 2. *Merriam-Webster, Inc.*, n.d. Web. 7 August, 2017 <https://www.merriam-webster.com/dictionary/creativity>.

² “Creativity.” *Macmillan dictionary*. Web 7 August, 2017. <http://www.macmillandictionary.com/dictionary/british/creativity>

³ “Create.” *Macmillan dictionary*. Web 7 August, 2017. <http://www.macmillandictionary.com/dictionary/british/create>

⁴ Starko, A.J. (2005). *Creativity in the classroom: Schools of curious delight, third edition*. New Jersey: Lawrence Erlbaum Associates. p. 5.

⁵ Henderson, J. *Developing Students' Creative Skills for 21st Century Success*. Education Update. December 2008, Volume 50, number 12. Web. 7 August, 2017. <http://www.ascd.org/publications/newsletters/education-update/dec08/vol50/num12/Developing-Students%27-Creative-Skills-for-21st-Century-Success.aspx>.

order to do so, you need to be convinced that creativity has an important role to play in education and realise that you can contribute to this personally and professionally.⁶

It might seem odd that grammar and creativity correlate to each other, none the less that one can help achieving the other. Teaching has proved to be a fertile ground for creativity, even a necessity.

One of the goals of this paper is to present the ways in which creativity can be incorporated into every grammar lesson, even if there is very little time left during the class. One activity can be more than enough. Other goal is to make students participate in discussion and become active speakers. Students are under the pressure of constant drills, passive exercises and activities that do not require their personal opinion, ideas or thoughts. Most of the activities are set within certain frameworks that cannot be altered. Unless we change something, we will re-shape our students' thoughts and destroy their creative skills. Ken Robinson (Ken Robinson, 2006) stated for *TED* talk, "I believe this passionately: that we don't grow into creativity, we grow out of it. Or rather, we get educated out of it."⁷

Most of the times students frown at the mention of the word "grammar". Horrific as it may sound, it has to be taught because without good grammar there cannot be good communication, and communication is our main goal. Grammar should be presented and practiced in a fun, engaging way that will motivate students. Since the curriculum is too strict, the third goal deals with the ways textbook texts can be altered and modified to satisfy students' needs when it comes to learning grammar. In this way, pressure from the teachers can be reduced.

Correspondingly, the three hypotheses are set: **H1**: Creative methods and activities can be incorporated into every grammar lesson, without avoiding the curriculum; **H2**: Using creative activities and methods will help students become motivated and engaged during the lesson, they will improve their self-confidence, they will feel free to speak, discuss and express their opinion; **H3**: Textbook texts can be altered in creative ways to make them more interesting for students and modified for grammar learning, too.

⁶ Grainger, T., Barnes, J. (2006), *Creativity in the Primary Curriculum*, in J. Arthur, T. GRAINGER and D.Wray. (eds.) *Learning to Teach in the Primary School*. London: Routledge.pp.209-225. Web 7 August, 2017.

<http://oro.open.ac.uk/12953/2/4C7A8273.pdf>

⁷ Robinson, Ken. *How Schools Kill Creativity, Creative by Nature*, 2015 Web, 8 August 2017.

<https://creativesystemsthinking.wordpress.com/2015/04/26/ken-robinson-how-schools-kill-creativity/>

The aim of this paper is to show the importance of creativity, understanding the process itself and implementing some of it in our lessons, as much as time and curriculum allows us. If we want to have educated, open minded, self-confident and adaptive students, creativity is the key. In order to teach creativity, teachers themselves have to be creative individuals. According to Hosseini Afzal Sadat, (Hosseini, A. S. 2014) creative teacher is seen as the one who is consistently curious and constantly seeks out new ways to improve her or his teaching abilities. In addition to improving their skills, teachers must also increase their understanding of student needs and preferences and constantly seek out new ways for transmitting knowledge.⁸

Starko (Starko, A.J. 2005) reflects, “Simply stated, if we want to teach grammar effectively, the strategies that support creativity will help us do so. Giving students opportunities to be creative requires allowing them to find and solve problems and communicate ideas in novel and appropriate ways. Learning takes place best when learners are involved in setting and meeting goals and tying information to their experiences in unique ways. Students develop expertise by being immersed in problems of a discipline. Creativity aside, we know that raising questions, solving problems, tying information to personal and original ideas, and communicating results all help students learn.”⁹

The paper consists of three major chapters, in addition to *Introduction* and *Conclusion*. First chapter, *Literature Review* contains five subchapters that envelop theoretical part of the research: *The process of creativity* (creative skills, intelligence and creativity, creative expression, stages of creative process), *Creativity in the classroom and education in general* (creative schools and teachers, parents’ role, factors that influence creativity, creative teaching), *Language teaching and creativity* (the importance of foreign language, challenging students, teaching creatively, linguistic behavior, the importance of games and fun), *Cultivating creativity in students* (features of creative personalities, children’s creative skills, two types of creativity, obstacles to creativity, characteristics associated with creativity), and lastly, *Teachers and creative teaching* (creative teachers as inspiration to students, novel ideas, characteristics of creative teachers, teacher’s behavior, creativity resources)

⁸ Hosseini Afzal Sadat, *The Effect of Creativity Model for Creativity Development in Teachers*, International Journal of Information and Education Technology, 2014. Web 7 August, 2017.

<http://www.ijiet.org/papers/385-L1021.pdf>

⁹ Starko, A.J. *Creativity in the Classroom*, pp. 17-18.

The second chapter, *Using creativity to teach grammar* consists of four subchapters which also envelop theoretical part: *Lesson plans* (planning a lesson, incorporating creative activities). This part has its subchapter, *Teaching grammar creatively* (the importance of grammar, teaching grammar in novel ways, textbooks, grammar lessons). The second subchapter of *Using creativity to teach grammar* is titled *Specific tools to stimulate creativity in ELT and concepts underlying creativity*. Hence the nine subchapters titled as following: 1. *Incorporating curiosity in grammar learning*, 2. *Incorporating the challenges in grammar learning*, 3. *Incorporating fantasy in learning grammar*, 4. *Incorporating mindfulness and playfulness in learning grammar*, 5. *Incorporating originality and emotions in learning grammar*, 6. *Stimulating openness to new ideas in learning grammar*, 7. *Incorporating prediction and imagination in learning grammar*, 8. *Stimulating “thinking outside the box” in learning grammar*, and 9. *Stimulating tolerance and ambiguity in learning grammar*.

The third subchapter is titled, *Individual and group work strategies for instilling creativity in grammar teaching* (advantages and disadvantages of individual and group work, when to use individual, pair or group work). The following subchapter is *Motivation and interest in learning grammar creatively* (intrinsic and extrinsic motivation, curiosity, teaching techniques). The last one, *Specific activities and strategies for stimulating creativity in grammar teaching* consists of twelve subchapters: 1. *Listening and comprehension*, 2. *Speaking*, 3. *Questions*, 4. *Dialogue*, 5. *Interview*, 6. *Discussion*, 7. *Retelling*, 8. *Drama/role-play*, 9. *Reading*, 10. *Creative writing*, 11. *The use of pictures and visual aids in teaching grammar creatively*, and 12. *Using the media for creative grammar*.

The third chapter, *Research* contains six subchapters. *Goals and objectives*, as the title suggests, deals with the main goals of the research. The second subchapter, *Research methodology* contains two subchapters titled *Instruments used* and *Study limitation*. *Analysis and discussion on research findings* is the title of the third subchapter. It has been divided to two subchapters, *Quantitative evaluation from the perspective of teachers and students*, and, *Qualitative research of the students’ written assignments*. These assignments have their own subchapters as follows, *Nouns and adjectives*, *A letter of complaint*, *The tailor of Swaffham*, *Song/poem writing*, *Description of a painting/picture/illustration*. The fourth subchapter is titled *Textbook ideas* and it offers a list of different methods for the use of textbooks. *Creative five-minute grammar activities*, the fifth subchapter, lists various ideas for implementing creative activities that require short period of time. Finally, the last subchapter, *Research conclusions and classroom implications* contains the main conclusion of the research.

2. LITERATURE REVIEW

2.1. *The process of creativity*

The creative possibilities represent a wide set of psychological and physical potentials of personality, as well as external factors, which partly dictate the manner and the degree of enrichment and manifestation of all dimensions of personality. Observing the creative possibilities of students includes a wider range of preferences and abilities to play, work, and their entire personalities. The possibility of students' creative behavior understood in this way differs from elitist views on creativity that consider only the talented ones to be creative.

Learning as a constructive process implies that learners build their own knowledge as a contractor builds a house, not as a sponge absorbs water or billiard ball bounce off the table. Process associated with this vision of learning are organizing information, linking new information to prior knowledge, and using metacognitive (thinking about thinking) strategies to plan the accomplishment of goals.¹⁰

Henry Mearns (Mearns, 1958) provides somewhat broader definition of the creative work that represents a unique individual result of what we do by hand or mind. It does not matter whether we write a letter to a friend, write songs, plan parties or attempt to have the draft or paint, decision that is not affected by the collective opinion, absurd or even imaginary fantasies, thoughts about life and people. Creative work can be recognized by some elements of originality: the creative outcome is always an expression of one's individuality.¹¹

H. Andersen (Andersen, 1959) defines creativity as the process of planning experience, action and interaction between personality and creation it makes. The creation and process are of equal importance. Without process there would be no creation.¹²

Carl Rogers (Andersen, 1959) believes that the potential for creative expression exists in every being, but it is necessary to create conditions so that they may come to life. Abraham Maslow (Maslow 1943) considers an essential feature of creativity to be in observing the world with new eyes.¹³

¹⁰ Starko, A.J. *Creativity in the Classroom*. 2005, p. 15.

¹¹ Mearns. H. (1958): *Creative power: The Education of Youth in the Creative Arts*, New York: Dover Publications Inc., p. 244.

¹² Andersen H. (1959): *Creativity and its cultivation*, New York: Harper and Row, p. 243.

¹³ *Ibid.* pp. 83–95.

While most psychologists believed that there is only one intelligence factor, Guilford argued that intellect is too complex to be composed of only one factor. He has identified 120 specific factors organized into a three-dimensional model of the intellect. Of all the cognitive operations that he has listed, the most important are *convergent* and *divergent* production. The first one refers to those operations that can give you an exact answer, while the other leads to a multitude of answers of which many are acceptable and accurate. Therefore, the category of divergent production is closely linked to creativity. Classified factors in this category are: fluency (the ability to produce) or the creation of a large number of ideas in a given time period, flexibility (the ability to create different ideas that belong to different classes), originality (the ability to create unconventional and unusual ideas), sensitivity to certain problems, the ability of synthesis and analysis, reorganization and re-definition of an idea, the ability of manipulating a certain number of different ideas at the same time, etc.¹⁴

Guilford's model has opened new ways of observing the intelligence. This model represents a diverse intellectual capacity of which a verbal intelligence is only one component. Divergent production and creative behavior are closely associated with the tendency of teachers to develop students' ability to solve problems. Guilford says, "In solving the problem the individual is forced to do something new in his behavior... If resolving the problem involves something new, it includes creative thinking as well."¹⁵

According to Guilford, there are four stages of creative process:

- 1) Preparation: The time for research, fact gathering, assembling materials, gathering needed information before the creative act.
- 2) Incubation: This is the period of gestation, of letting go so that the mind, the unconscious, intuition, and emotion can mull over the information and put it into its own original perspective. Dreaming may be a part of this period.
- 3) Inspiration: The "Aha!" when the solution, illumination, or discovery either emerges or forces itself through into a coalesced form.

¹⁴ Guilford's structure of Intellect (SI), 2013. Web 8 August, 2017 <http://www.web3.lu/guilfords-structure-of-intellect/>

¹⁵ Guilford I. P (1968): *Intelligence, Creativity and Their Educational Implications*, San Diego: R. Kanpp, p.122.

■ 4) Evaluation or confirmation: This is the time to ask, Will it work, does it hold up next to other theories.¹⁶

Smith (Smith, A.J. 1973) and other psychologists have formed the following postulates that make the basics of creative classes:

1. All human individuals possess creative abilities. They cannot be developed in a short period of time nor during one or two school hours. Creativity has to be developed gradually. It is necessary to begin developing and nurturing creative skills with young children who will gradually reach more complex stages of productivity with maturation and guidance. If children lose some of their creativity, it can be recovered with special teaching methods.

2. Creativity can be developed by emphasizing the intellect processes which are categorized under divergent thinking. With this type of thinking and production, all scientific knowledge, facts and skills can be applied in a new context which could lead to new answers. Divergent thinking develops flexibility, originality, fluency of ideas, spontaneity, uniqueness, etc.

3. Creativity can be seen as sort of a talent. Motivational tensions are a prerequisite for the existence of the creative process which leads to their dismissal or release.

4. During the creative activities teacher should withdraw himself gradually and leave the students to face the unknown themselves. Students become organizers and leaders, and the teacher becomes their assistant. His task consists in encouraging students to generate and develop their original ideas.

5. Concept of creative teaching consists not only in dealing with the needs of each individual, but also of the development of individual differences. Each individual searches for the meaning and learns in his/her unique way.

6. Creativity is one of the greatest human values and qualities.¹⁷

Creativity is professionally suitable because it discovers potentials in each student and enables their permanent development and improvement. In such cognitive and educational process,

¹⁶ Psychological resources. *Creativity, Creativity tests- Guilford, Torrance, Creativity and Intelligence* (December 27, 2014), Psychological Resources. Web. 8 August, 2017.

<http://psychologicalresources.blogspot.ba/2014/12/creativity-creativity-tests-guilford.html>

¹⁷ Smith, A. J. *Creative Teaching of the Language Arts in the Elementary School*. p. 29.

talented students also have the conditions for optimal development, which is essential for personality development and also for a society that will encourage and positively influence their talents. It is necessary to say that all students have exact same opportunities to develop and creatively express themselves.

2.2. *Creativity in the classroom and education in general*

Chaz Pugliese (Xerri, Vassallo, 2016) declares, “My belief is that teaching is not just a matter of routine application of techniques in a well-defined and well-controlled context. Every group is different because of its different history and the complexity of its interpersonal dynamics. A classroom is a microcosm governed by diversity: different social and psychological characteristics, different cognitive strengths and weaknesses, etc. As a result, our pedagogical offers should be as varied as possible: if they aren’t, we would run the risk of excluding many of our students.”¹⁸

Furthermore, Starko (Starko, A.J. 2005) points out that creativity has an essential role in schools. The process of creativity parallel those of learning. Recent calls for authentic activities, teaching for understanding, and real-world problem solving, all require engaging students with content in flexible and innovative ways. Students who use content in creative ways learn the content well. They also learn strategies for identifying problems, making decisions, and finding solutions both in and out of school. [...] Teachers who understand the creative process can choose content, plan lessons, organize materials, and even grade assignments in ways that help students develop essential skills and attitude for creativity.¹⁹

Creativity as a process involves certain mental abilities that generate ideas which can be unusual and significant, and which lead to the change of approaches to different problems, and the creation of special sensitivity, independence, curiosity, inventiveness, originality, etc. Most of the scholars who work in this field believe that every individual has some elements of creativity. Creativity and originality stem from different degrees of life perception, experience, fantasy and imagination. Each individual is creative in his/her own way. Latent creativity exists in everyone, and therefore it is necessary to provide an opportunity for

¹⁸ Xerri, Daniel and Vassallo, Odette. *Creativity in English language teaching*, 2016. Pugliese, Chaz. Creativity in the classroom: from a pedagogy of certainties to a pedagogy of possibilities, 2010.. p.39. Web 8 August 2017. http://www.danielxerri.com/uploads/4/5/3/0/4530212/mede_creativity_in_english_language_teaching.pdf

¹⁹ Starko, A.J. *Creativity in the Classroom*, 2005. pp. vii-viii

everyone in the teaching and working process to exhibit at least some of their potential abilities.²⁰

According to Amabile (Maley, A., Peachey, N. 2010) some factors that influence creativity are peer influence, the teacher's character and behaviour, the classroom climate, family influence, life stress, the physical environment, degree of choice offered, time, etc. She approaches creativity from a social and environmental viewpoint.²¹

Schools and parents should treat creativity as a way of promoting the development of students' personality, development of their opinion, and feelings. The creative process is more than an exercise of intellect. It represents the absorption of the entire personality to the problem, it becomes aesthetical experience that pleases the creator for actions that define it, and for the final results as well.²²

Koestler (Xerri D., Vassalo O. 2016) claims that creativity “uncovers, selects, re-shuffles, combines, synthesizes already existing facts, ideas, faculties, skills. The more familiar the parts, the more striking the new whole.”²³ Furthermore, Xerri (Xerri D., Vassalo O. 2016) states, “As language speakers we are all creative individuals. It takes a lot of creativity for a child to acquire a language and for a learner to use the language they are taught. However, as language teachers we can be even more creative when we think of new possibilities for language teaching and learning.”²⁴

Clare A. (Xerri D., Vassalo O. 2016) addresses Chaz Pugliese's book *Being Creative* (2010), where he uses the following cycle, that she has adapted to show the following – when a teacher is creative, they grow, they find ways to engage their students, so student motivation increases, which in turn feeds into increasing teacher motivation. And so we get this creative cycle of learning and development:²⁵

²⁰ Ostojić, Branko. *Kreativnost u nastavi stranih jezika*, pp.10-11.

²¹ Ibid., p.8.

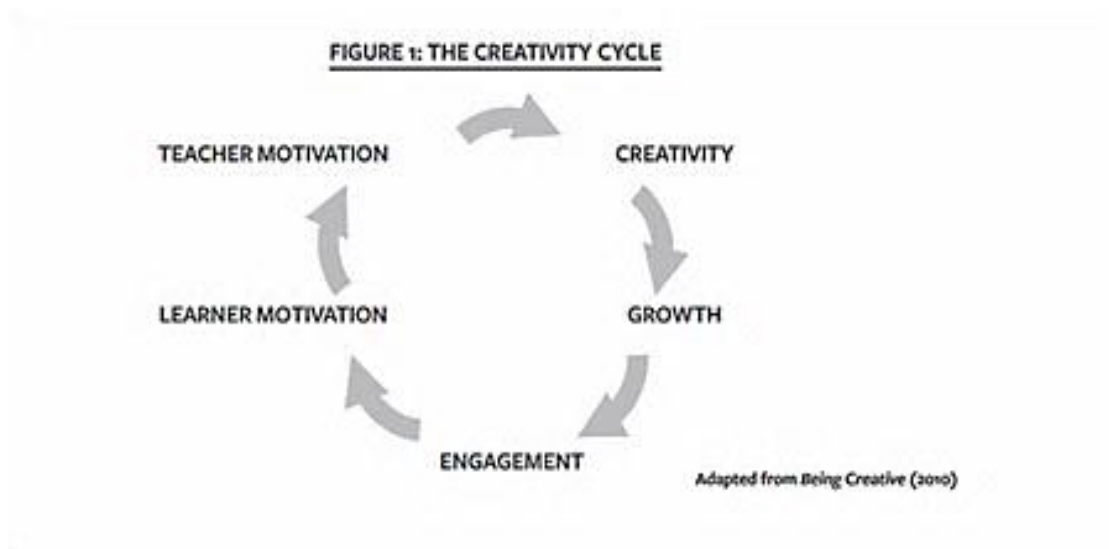
²² Marksberry M. L. (1963): *Foundation of creativity*, New York: Harper and Row, p. 19.

²³ Xerri, D. and Vassalo O. Creativity in English Language Teaching. Pugliese, Chaz. *Creativity in the classroom: from a pedagogy of certainties to a pedagogy of possibilities*. p.21. Web 8 August, 2017.

http://www.danielxerri.com/uploads/4/5/3/0/4530212/mede_creativity_in_english_language_teaching.pdf

²⁴ Ibid. p.22.

²⁵ Clare, A. *Creativity in ELT: ideas for developing creative thinking*. p.46. Web 8 August, 2017.
www.danielxerri.com/uploads/mede_creativity_in_english_language_teaching.pdf



2.3. Language teaching and creativity

Ostojić (Ostojić, 1986) states that the results achieved in the teaching process which is infused with the elements of creativity, are significantly better than the ones in the conventional teaching.²⁶

The teaching of foreign languages is an extremely interesting area that requires great physical and mental effort, love, good mood and motivation from all of the participants in the process. Students, especially in the early stages, show not only an interest for learning foreign languages, but also great enthusiasm and curiosity for the adoption of a new language system. They, above all, want to learn the language in order to be able to communicate; and later on, to acquire the knowledge which could be used for professional purposes. However, their curiosity and determination to learn quickly disappears because they quickly get tired from formalism that pervades our entire foreign language teaching.²⁷

Learning foreign languages is a long and tedious process, and therefore, only those teachers who possess adequate professional and pedagogical education and who are sufficiently motivated, and materially stimulated can achieve satisfactory result. Those individuals can use their knowledge, skills and enthusiasm to avoid the disadvantages of conventional teaching. They can help their students to think clearly, to listen and speak a foreign language, as well as to read and write with understanding and precision. Therefore, they have to adapt the entire foreign language teaching resources, capabilities to the needs of their students.²⁸

²⁶ Ostojić, Branko. *Kreativnost u nastavi stranih jezika*, p. 7.

²⁷ Ibid.

²⁸ Ibid.

Creative teaching of all school subjects, especially of foreign languages, provides teachers with the ability to develop curiosity and interests of students of all ages at its most. Good teaching does not imply only the teaching of the facts. Teaching gives you possibility to influence others. It means hard work on discovering and nurturing talents, feelings and thinking. One of the main tasks of teaching is to help students stay constantly active and curious so they can enrich their experience by giving it an adequate verbal expression.

Good language teaching is not easy to perform, and making it always new and interesting for all students in one class is very difficult. Significant amount of boredom is required in different stages of the teaching process. That is why different imitative and mechanical techniques should be combined with cognitive teaching. They need to be skillfully combined depending on the age, intellectual and language skills of students, the conditions in which teaching process is carried out, etc. This flexible way of teaching is imbued with a constant activity of the students, and this process leads to creativity.²⁹

Additionally, in one of his interviews sir Ken Robinson states, “I make a distinction between *teaching creatively* and *teaching for creativity*. Teaching creatively means that teachers use their own creative skills to make ideas and content more interesting. Some of the great teachers we know are the most creative teachers because they find a way of connecting what they're teaching to student interests.”³⁰

Noam Chomsky (Mead R. 1966) believes that language does not represent a structure that is learned and acquired exclusively by habits. Challenging the view of behavioral psychology at which the language is learned through imitation, mechanical exercise and encouraging, he believes that linguistic behavior is characterized by innovation, the creation of new phrases and sentence models that are in accordance with the rules of the great abstractness and complexity.³¹

According to Halliwell (Halliwell S. 1992), in order to make the most of the creative language skill the children bring with them, we therefore have to provide them with occasions when:

- the urge to communicate makes them find some way of expressing themselves;

²⁹ Ostojić, Branko. Kreativnost u nastavi stranih jezika, p.10

³⁰ Azzam, A.M. *Educational Leadership, Why Creativity Now?* A Conversation with Sir Ken Robinson, 2009. Sir Ken Robinson. Web 8 August, 2017. <http://www.ascd.org/publications/educational-leadership/sept09/vol67/num01/Why-Creativity-Now%C2%A2-A-Conversation-with-Sir-Ken-Robinson.aspx>

³¹ Mead, R. (1966): *Language teaching: Broader Contexts*, New York: Modern Language Association Material Center, p.35.

- the language demanded by the activity is unpredictable and isn't just asking the children to repeat set phrases, but is encouraging them to construct language actively for themselves:

That is why games are so useful and so important. It is not just because they are fun. It is partly because the fun element creates a desire to communicate and partly because games can create unpredictability.³²

Linguistic creativity is a huge part of language learning. Creativity can raise happiness in students; it can increase their confidence, self-assurance and self-awareness. Great teachers use creative activities because they inspire and encourage students. Additionally, language learning itself represents a creative process. Similarly, Hadfield and Hadfield find that creative writing activities often demonstrate to students how powerful they can be in the foreign language, even at a fairly elementary level. Every new discovery they make in the foreign language is in a sense an “act of creation”, but when they produce words on paper which are original and creative, they see written proof of the process. This is a great encouragement to them for further learning.³³

2.4. Cultivating creativity in students

Rogers (Starko, 2005) has identified three features that he considers characteristic for the potentially creative personality:

1. Openness towards experience: extensionality. Instead of perceiving within predetermined categories, a person is aware of moment's existentiality. In this way, the person is open to many experiences that do not fit into the common categories.
2. Internal evaluation capability. Probably the most fundamental requirement for creativity lies in the fact that the source or the ability of evaluation comes from the inside of each individual. It implies that a creative individual makes decisions which cannot be affected by the praise or criticism of other people.
3. Capability of playing with elements and ideas, which is associated with openness, the lack of rigidity in the spontaneous handling with ideas, colors, shapes, merging elements in the impossible contradictions, expressing humor, redesigning one form into another, etc. This

³² Halliwell, S. (1992): *Teaching English in the Primary Classroom*, New York: Longman Group UK Limited, pp. 4-5.

³³ *Ibidem*, p. 50.

spontaneous playing and exploration encourages creative vision on life in a new and meaningful way.³⁴

Guilford considers the following characteristics to be associated with creativity:

Category	Example(s)
• Ability to see or sensitivity to problems	Can state difficulties or deficiencies in common products or in social institutions, make judgement that desired goals in a described situation have not been achieved.
• Fluency of thinking	Able to think well and effortlessly
✓ Word fluency	Can easily state words containing a given letter or combination of letters
✓ Associational fluency	Can easily state synonyms for a given word
✓ Expressional fluency	Can easily write well-formed sentences with a specified content.
✓ Ideational fluency	Can easily produce ideas to fulfill certain requirements, for example to name objects that are hard, white and edible, or to write an appropriate title for a given story.
• Flexibility of thinking	Can easily abandon old ways of thinking and adopt new ones.
✓ Spontaneous flexibility	Can produce a great variety of ideas. For example in suggesting uses for a brick, subject can jump among categories, from building material to weight to missile to source of red powder.
✓ Adaptive flexibility	Can generalize requirements of a problem to find a solution. For example, in a problem of forming squares using a minimum number of lines, can abandon the usual idea that all squares have to be the same size.
• Originality	Comes up with ideas that are statistically unusual
✓ Remote associations	Forms associations between elements that are remote from each other in time, or remote from each other logically
✓ Responses are judged to be clever	
• Redefinition - gives up old interpretations of familiar	Which of the following objects could best be used to make a needle: pencil, radish, shoe, fish, carnation? (fish

³⁴ Starko, A.J. *Creativity in the classroom*, Third edition. 2005. p. 58.

objects and uses them in new ways	- use bone)
• elaboration - can fill in details given a general scheme	Given a general task, fill in the detailed steps. Given two simple lines, draw a more complex object/
• Tolerance of ambiguity	Willingness to accept some uncertainty in conclusions, not using rigid categories
• Interest in convergent thinking	Thinking towards one right answer, as in solving a mathematical problem stated in a textbook
• Interest in divergent thinking	Open-ended thinking, where there is not a single right answer. ³⁵

E. Hammer F. (Ostojić, 1986)³⁶ discovered that creative individuals possess and express deeper feelings and show more original dealing with problems. They have more determination and perseverance, as well as greater independence of thought and action.

Getzels J. W. (Ostojić, 1986)³⁷ realized that the creative individuals are better coordinated and that they can achieve new forms of elements that are usually considered to be incompatible. They have the urge to avoid conventional and generally accepted behavior. These figures enjoy risky, uncertain and unknown endeavors.

Torrance and Safer's (Burnett, C., Figliotti J. 2015) work identified a set of skills that children employ when they are being creative. The skills are:

- Producing and considering many alternatives
- Using the fantasy
- Highlighting the essence
- Looking at it in another way
- Playfulness and humor
- Originality
- Being aware of emotions
- Putting ideas into context
- Keeping open minds

³⁵ Wayne State University. College of Lifelong Learning. Interdisciplinary Studies Program. *Ideational Fluency and other Characteristics of Creative Individuals*, 1999. Web 8 August, 2017. <http://www.is.wayne.edu/DRBOWEN/CRTVYW99/GUILFORD.HTM>

³⁶ Ostojić B. *Kreativnost u nastavi stranih jezika*. 1986. p. 16

³⁷ Ibid.

- Getting glimpses of the future
- Breaking through and extending the boundaries
- Curiosity
- Embracing the challenge
- Mindfulness
- Tolerating the ambiguity³⁸

Creative personalities are superior in scientific achievements. Intelligent individuals do not treat known facts in a flexible way, while the creative ones possess intellectual playfulness and they treat stereotypical events inventively. Highly creative adolescent people show better results than their peers with high IQ in talking, writing free-choice topics, writing the unexpected endings, in humor and playfulness. Creative personalities have an experimental approach to conventional ideas. Therefore, divergent way of thinking is closely related to them.³⁹

Barron Frank (Ostojić, 1986) states that creative individuals have a unique gift for observation. They are able to perceive things that others can as well, but also the things inconceivable to others. They have the ability to contemplate about many ideas at the same time and to compare one idea to another and to combine them wisely into something new. Their world of imagination, fantasy and daydreaming is incomparably richer than other people's."⁴⁰

In the first grades of elementary school, for example, curiosity is partial and short-term. Only in rare cases it has the features of interest, which is useful to know and it should be respected in practice. However, even such curiosity is the basis of educational communication and the development of curiosity and personality as a whole. It will develop in time and more persistent curiosity (interests) will come to life, but it will constantly be followed by the secondary and oscillating curiosity. Consequently, the curiosity of "lower" and "higher" rankings have firm mutual bonds that help the development of students. Without such versatile curiosity, it would be impossible to cultivate aspirations for communication and achievements.

³⁸ Dr. Burnett, C., Figliotti J. *Weaving creativity into every strand of your curriculum*, 2015. p.10.

³⁹ Ostojić B. *Kreativnost u nastavi stranih jezika*. 1986. pp. 16-17.

⁴⁰ Ibid. p.17.

Furthermore, Greenfield (Halliwell S. 1992) believes that creative thinking cannot be purchased, downloaded or guaranteed but it can be fostered with the right environment. Developing individual conceptual frameworks for understanding and interpreting the world also means encouraging individuals to have the confidence to questions and deconstruct dogma and traditional views, to possess the courage to make new associations without fear of the opinions or cynicism of others.”⁴¹

The creative imagination of students, as the ability to combine and produce new images, designs, imaginary journeys, adventures, etc. has its roots in the heritage but also in cultural, and social framework in which the child develops, as well as the general cultural and academic stimulation. Without strong disposition to "combine" favorable social and educational conditions necessary for the overall growth and development of the child, there cannot be prolific creative imagination of students.⁴²

Chaz Pugliese (Xerri, D. and Vassaalo O. 2015) points out some obstacles to creativity in ELT. Firstly, he mentions “...the utilitarian, lock-step, overly-standardized view of education. Excessive testing becomes a barrier to creativity because teachers feel pressurized to believe preparing students for tests is their primary pedagogical goal. As a society we seem to have lost any sense of education as an opportunity to expand and develop minds. We want to prepare our students for work, when we should prepare them for life instead. Hence, teaching must be practical, it’s often argued; the popularized notion being that teaching can either be practical or creative, but it can’t be both. Which is, of course, a fallacy, since for an idea, or an approach, to be truly creative, it must be both original and valuable.”⁴³

Secondly, Pugliese states another obstacle to creativity in education that stems from teachers’ over-reliance on methods and the view that a lesson can be looked at as a series of “plannable” mini-episodes. [...] The reason is simple: methods offer an illusion of certainties, but they’re all illusions, false oases of sorts. This blind faith in methods, the concept that a lesson can be reduced to a series of mini-sections, has often been an obstacle to more experimentation, to more creative approaches to teaching.⁴⁴

⁴¹ Maley, A. And Peachey, N. (2010). *Creativity in the English language classroom*. London: British Council, p. 6.

⁴² Ostojić B. *Kreativnost u nastavi stranih jezika*. 1986. pp. 16-17.

⁴³ Xerri, D. and Vassaalo O. *Creativity in English Language Teaching*. Pugliese, Chaz. *Creativity in the classroom: from a pedagogy of certainties to a pedagogy of possibilities*. p.21. Web 8 August, 2017.

http://www.danielxerri.com/uploads/4/5/3/0/4530212/mede_creativity_in_english_language_teaching.pdf

⁴⁴ Ibid.

In addition, Pugliese mentions two types of creativity: Pro-C (the creativity of someone who, without being an eminent creator, could make a living from playing jazz piano, for example); and Everyday-C (this refers to a pianist who has passable skills, and possibly couldn't make a living out of his playing). If teachers fail to recognize the importance of smaller levels of creativity, they might believe that creativity is an extremely rare trait to be found exclusively in a handful of eminent individuals.⁴⁵

However, every child has the ability of creative expression and development of it. Some students have richer, more prodigious, more complex and fuller fantasy images, while some students have "calmer" and "more realistic", simpler images. Imaginative problem solving is the quality of creativity that occurs in students and can be improved by the organized practicing, which is vital for conception and methodical design of creative teaching, in which the position of students is more specific, but the results are greater and more significant for the personal development.

2.5. Teachers and creative teaching

In order to develop student's creative potentials, it is necessary for their teachers to be creative as well. The task of teachers in modern education is not merely in providing the scientific or life facts. Creative teacher should inspire students with his own attitude towards life and its values. He should inspire his students with creativity which is the integral part of his work and personality. He is always ready to accept ideas and the results which he is unfamiliar with. His role is to constantly encourage all the students. In that way, students who are not very creative can feel they have something valuable to say. Teacher is someone who should inspire and encourage students to explore and assimilate all that is new and valuable. He is not allowed to impose his way of thinking and reasoning. Teacher should not give harsh criticism because it might block the creative work, but he should praise all that is considered to be good and respected.⁴⁶

Each class consists of students who are different in many ways. Teacher needs to know that every student learns in his/her own special way, with different speed and quality. Younger students achieve a lot with intensive performances in a variety of classroom activities, while older students perceive more cognitively, with conscious learning and generalizations.

⁴⁵Xerri, D. and Vassaalo O. *Creativity in English Language Teaching*. Pugliese, Chaz. *Creativity in the classroom: from a pedagogy of certainties to a pedagogy of possibilities*. p.21. Web 8 August, 2017.

http://www.danielxerri.com/uploads/4/5/3/0/4530212/mede_creativity_in_english_language_teaching.pdf

⁴⁶Ostojić B. *Kreativnost u nastavi stranih jezika*. 1986. pp. 17-18.

A teacher has to be believed at any time. If with all of these virtues he possesses a sense of humor, it will help him to become truly good and creative teacher. He does not need to be ashamed of his enthusiasm for the subject he teaches, or love he feels for his students. Feelings that students have towards teacher's personality will easily be transferred to his subject. Students like teachers who are experts in their field, who are equal to all students, who love their subject. If with all this teacher manages to set the teaching of foreign languages to such foundations that contribute to the development of communication - if all these conditions are present, students will not lack interest in teaching foreign languages.⁴⁷

Sometimes, creativity is suppressed by the teachers who deeply believe in the quality of their work, as well as the teachers who are insecure in themselves and methods they perform, while at the same time they do nothing to refresh their knowledge nor enhance their professional, academic potentials and performance results. Thus, time spent working at school is not a decisive factor in improving the quality of educational work, or seeking for and finding the most favorable content, organizational, motivational, technical and action-building prerequisites for successful teaching and extracurricular engagement of students. Sir Ken Robinson said, "...my contention is, all kids have tremendous talents. And we squander them, pretty ruthlessly [...] My contention is that creativity now is as important in education as literacy, and we should treat it with the same status."⁴⁸

Joubert (Joubert 2001) observes: Creative teaching is an art. One cannot teach teachers didactically how to be creative; there is no fail-safe recipe or routine. Some strategies may help to promote creative thinking, but teachers need to develop a full repertoire of skills, which they can adapt to different situations.⁴⁹

The teacher's behavior has great impact on students, including his behavior, speech, gestures, logical evaluations, abilities, pedagogical strategies, fair practices and the range of their culture and their educational persona. The power of educational effect and the encouragement of students' creativity can be stronger and more complex if there is more immediate, more

⁴⁷ Ostojić B. *Kreativnost u nastavi stranih jezika*. 1986. p. 19.

⁴⁸ Robinson K. *Do Schools Kill Creativity?* (Transcript), 2014. Web 8 August, 2017.

<https://singjupost.com/schools-kill-creativity-sir-ken-robinson-transcript/>

⁴⁹ Craft A., Jeffrey B., Leibling M. *Creativity in Education*. 2007. p.21. Web 8 August, 2017.

<https://books.google.ba/books?id=eJY8d26ktkC&pg=PA21&lpg=PA21&dq=creative+teaching+is+an+art.+one+cannot+teach+teachers+didactically&source=bl&ots=6Zf05bmxpn&sig=6htrOXx4R-mDCVcp1ZXVKP3-kg&hl=hr&sa=X&ved=0ahUKEwiziv6GtMjVAhUBXBoKHUYCD6MQ6AEISTAI#v=onepage&q=creative%20teaching%20is%20an%20art.%20one%20cannot%20teach%20teachers%20didactically&f=false>

natural communication between teachers and students. It can be built by the gifted, capable teachers, mature and responsible creative personalities.

Being creative means not just doing what trainers and other experts tell us we should be doing, but rather trusting our intuitions as educators to break new ground, research our practices, experiment with new pedagogies, and try out new activities or spin-offs of things we are used to doing. Being creative means we are not just followers but leaders, not just consumers but creators, not just an audience but sharers. Being creative means we do not hermetically seal our knowledge and experience inside our heads, but rather expressing the willingness to share with others.⁵⁰

Students should be enabled to form new and richer ideas from the older and familiar ones. In order to learn in a creative way, the student must combine the knowledge acquired from one lesson with the knowledge that can be drawn from the other areas of experience. How could that help them in fulfilling and expressing themselves? By incorporating one idea with the ideas from other areas of experience, they place it at the point where it can touch their personal experience and interact with a number of thoughts and feelings.

Creative students have a strong need to ask questions, answer themselves and test some of their ideas. For them, nothing is more pleasant than the activities in which they can use their knowledge and talents. If they are not given the opportunity to express themselves or to do something useful, the results will be frustration and boredom that will lead to the weakening of their potentials.⁵¹

The teacher is searching for new, better and more stimulating sources of knowledge, resources, forms, methods and communication techniques, which will cause a full (or fuller) expression of the students' creativity and mobility that produces new opportunities and achievements of each student. Additionally, Starko (Starko, A.J. 2015) says that there are at least three things we can do as teachers to help create a classroom in which creativity can flourish: teach the skills and attitudes of creativity, teach the creative methods of the disciplines, and develop a problem-friendly classroom.⁵²

Teacher does not repeat himself, but recurs in the new stimulating style and manner, shows the new ways of arguing, brings in thoughtful engagement, involves students in setting and

⁵⁰ Xerri D. and Vassallo O. *Creativity in English language teaching*. p.22 Web 8 August, 2017.

http://www.danielxerri.com/uploads/4/5/3/0/4530212/mede_creativity_in_english_language_teaching.pdf

⁵¹ Ostojić B. *Kreativnost u nastavi stranih jezika*. 1986. pp. 20-21.

⁵² Starko, A.J. *Creativity in the classroom*, Third edition. 2005. p. 142.

problem solving, etc. This openness of teachers towards new, better, more rational, efficient and humane work, carries a higher quality of educational work so each and every individual can achieve the best possible results.

3. USING CREATIVITY TO TEACH GRAMMAR

3.1. Lesson plans

Formossa M. and Zammit S. (Xerri, D., Vassaalo O. 2016) say that planning is a challenge. If we don't understand the purpose of stages and their aims then we are fighting a losing battle from the get go. Creative ideas cannot just be thrown into a lesson because they add a fun element. Creativity must have an aim within the lesson plan and to determine this we need to understand the stages of (and their purpose in) a lesson.⁵³

Lesson planning should be complex because only then it can have a creative form. It is necessary to reflect thoughtfully, to consider numerous questions related to the lesson, and to choose the best methods, to have in mind students' abilities, equipment and conditions necessary for the teaching. While planning a lesson, teachers should consider these questions:

1. What is the main topic of the lesson?
2. How can I arouse their interest?
3. How can I challenge them?
4. How much should I review what they've already done?
5. What are the objectives of the lesson?
6. What vocabulary do I want to teach them?
7. How can I explain the activities?
8. How much detail do I need on my plan?
9. What order should I teach the activities in?
10. What problems might I have?⁵⁴

With this in mind, teachers can effectively incorporate creative activities into their lesson plans, especially when it comes to arousing students' interest and challenging them. Regardless of how teachers prepare for the lesson, the one who teaches creatively re-examines

⁵³ Xerri, D., Vassaalo O. *Creativity in English Language Teaching*. Formossa M., Zammit S. *Colouring outside the lines*. 2016. p.28. Web 10 August, 2017.

http://www.danielxerri.com/uploads/4/5/3/0/4530212/mede_creativity_in_english_language_teaching.pdf

⁵⁴ Bertrand, J. *Lesson plans*, 2010. Web 9 August, 2017. <https://www.teachingenglish.org.uk/article/lesson-plans>

himself - his knowledge and experience. The teacher constantly searches for the optimal conditions that will improve students' abilities to the utmost.

Therefore, the teacher chooses between methods of conversation, presentation, discussion, listening to a text, watching a movie, etc. He decides which parts of the text will be analyzed and what is the purpose of that analysis, how to formulate topics for the written composition, that will enforce students' creativity, how many new words can be presented, used, repeated during the lesson, etc. These questions need to be asked and responded before the lesson in order to engage the teacher and students creatively.⁵⁵

Halliwell (Halliwell 1993) believes that children come to the language classroom with well-established set of skills, thus they: a) are already very good at interpreting meaning without necessarily understanding the individual words; b) already have great skill in using limited language creatively; c) frequently learn indirectly rather than directly; d) take great pleasure at finding and creating fun in what they do; e) have a ready imagination; f) above all take great delight in talking.⁵⁶

3.1.1. Teaching grammar creatively

Grammar is the foundation for building language skills. Learning grammar enables students to speak and write more accurately, confidently and fluently. I have found that asking students to explain grammar rules to each other and to the rest of the class gives them more confidence. It also indicates to the teacher whether the grammar needs clarifying or explaining. By teaching each other, they also consolidate their own knowledge or discover holes that need filling.⁵⁷

When it comes to teaching grammar, Hadfield J. and C. (Maley A., Peachey N. 2010) imply that using creative techniques for grammar practice will thus motivate students, by making what could be a routine and repetitious activity into something novel and exciting. It will increase their self-esteem by proving to them that they can use the new grammar patterns in an original and entertaining way. And it can increase retention of the grammar items by leading to deeper processing of the language.⁵⁸

⁵⁵ Ostojić B. *Kreativnost u nastavi stranih jezika*. 1986. p. 23.

⁵⁶ Halliwell S. *Teaching English in the Primary Classroom*, 1993. p. 3.

⁵⁷ Davinia Hardwick, *Essential tips for teachers of modern languages*, 2015. Web 9 August, 2017.
<https://www.britishcouncil.org/voices-magazine/essential-tips-teachers-modern-languages>

⁵⁸ Maley A., Peachey N. *Creativity in the English language classroom*, 2010. Hadfield J. and C. Teaching grammar creatively. P. 51.

Additionally, Ur (Ur, P. 1991) says, “There is no doubt that a knowledge – implicit or explicit – of grammatical rules is essential for the mastery of language: you cannot use words unless you know how they should be put together.”⁵⁹

Grammar can be taught in a creative way. When we say the word "grammar", students twitch. Some of the teachers twitch, too. Needless to say, teachers are familiar with the exact grammar rules. But this is not enough, it requires great skills to explain and transfer grammatical rules to students who need to understand and use them at the same time. Hadfield and Hadfield (Maley A., Peachey N. 2010) justify the use of creativity in teaching grammar by concluding, “There may be compelling reasons for using creativity in the classroom, but at first sight, grammar practice and creativity do not seem compatible. Practising grammar involves following rules, writing to prescribed patterns, following established connections and repetition – all ideas which seem antithetical to creativity, which is associated with the freedom of breaking rules and making new connections.”⁶⁰

Why do our students dislike grammar so much? Hardwich gives an answer, “Grammar activities in books can sometimes involve a series of decontextualized, unrelated sentences with activities such as gap-fill, multiple choice or selecting the correct form. These activities help students to improve accuracy through analysing grammar and selecting correct forms but don’t usually bring a lot of fun to the classroom.”⁶¹

Typically, grammar rules are shown to students in texts and they follow, more or less, typical procedure:

- Students have to grasp the use of the structure
- Find the same structures in the text
- Make rules
- Use the rules in the given sentences/examples

These activities require limited engagement of students. Teachers sometimes forget that students have a multiple set of skills, a wide-ranging experience, and their own original imagination and predispositions for learning.

⁵⁹ Ur, P.(1991): *Grammar Practice Activities*, Glasgow: Cambridge University Press, p. 4.

⁶⁰ Maley A., Peachey N. *Creativity in the English language classroom*, 2010. p. 51.

⁶¹ Hadfield, J. *An introduction to Fun with grammar*. 2016. Web 9 August, 2017.

<http://www.onestopenglish.com/grammar/fun-with-grammar/introduction-to-fun-with-grammar/>

Ur (Ur, P. 1991) suggests the organization of grammar lesson; a framework into which a very wide variety of teaching techniques will fit:

- Presentation
- Isolation and explanation
- Practice
- Test

The practice stage consists of a series of exercises done both in the classroom and for home assignments, whose aim is to cause the learners to absorb the structure thoroughly; or, to put it another way, to transfer what they know from short-term to long-term memory.⁶²

In earlier stages the students' knowledge of a foreign language will allow only convergent production and opinion, namely the creation of a single right answer. Later, by the accumulation of a large number of structures and vocabulary, students should be able to provide a wider range of responses. Such divergent creating increases linguistic flexibility and fluency of all students. A creative approach to teaching will lead to a higher level of verbal expression and greater flexibility in the use of language. The development of communication skills represents one of the main objectives of teaching foreign languages which can only be achieved by teaching filled with creative elements.⁶³

Freedom achieved in creative engagement makes students deeply involved in language learning, and that is our goal. The results in this process are students' experiences, they have chance to show how they feel and think. All in all, this leads to a more productive, unforgettable, more pleasant and more motivating learning experience.

Pesce (Pesce C. 2010) concludes that, "...grammar shouldn't be taught *"by the book"*. At least not in teaching English as a second language. That's not what students are there for. They don't want to know all of these rules; they're not interested in them. They want to learn English. They want to speak, read, and write in English. So, how do we as ESL teachers teach them essential grammar and give them what we need, rather than boring them to death with "the rules"? It's actually quite simple: by teaching grammar in context. And in fun ways."⁶⁴

⁶² Ur, P.(1991): *Grammar Practice Activities. (A practical guide for teachers)*, Glasgow: Cambridge University Press, pp. 6-7.

⁶³ Ostojić, B. *Kreativnost u nastavi stranih jezika*. 1986 p. 24

⁶⁴ Pesce, C. *Five New Fun Ways to Teach Grammar to ESL Students*. August 2010. Web 9 August, 2017. <http://busyteacher.org/2873-5-new-fun-ways-to-teach-grammar-to-esl-students.html>

Grammar can be taught easily in many simple, non-time consuming ways. Whether students write, talk or listen they will deal with grammar.

3.2. Specific tools to stimulate creativity in ELT and concepts underlying creativity

Having in mind the characteristics of creative individuals, some activities that can help development of each one will be presented.

3.2.1. Incorporating curiosity in grammar learning

Dr. Cyndi Burnett and Julia Figliotti⁶⁵ offer some tips for encouraging curiosity in the classroom:

- Spend time asking open-ended questions, questions that do not have single answers.
- Frequently ask your students what they are wondering about.
- When students ask questions, don't rush to give them "the answer". First ask, "What do you think?"
- Be aware of the interests of your students and ask questions related to those interests.
- Have students form their own "What if...? Questions to ask their classmates.
- Avoid overstimulation. Sometimes when we focus on simplicity, curiosity knocks
- Provide students with a passage or a story and ask them to generate as many questions as they can about it.
- Explore different cultures. Be curious and learn about how different people live, play, dance, make music, etc.
- Share the things that spark your own curiosity with your students
- Encourage students to ask a questions that you can't answer!
- Go on a library hunt. Have students take a question and go hunt for answers in the library
- Go to <http://wonderopolis.org/> and find out what the wonder of the day is. Share and discuss it with your students
- Start class with a YouTube clip that reflects the lesson.
- Before beginning any lesson, have students generate at least 20 questions that they have about the topic.
- Show students a very common object and ask them to think of as many questions about the object as they can.

⁶⁵ Dr. Burnett, C., Figliotti J. *Weaving creativity into every strand of your curriculum*, 2015. pp 48-51.

- Give your students an exam where the answer is given, and the students must provide the question. The final grade can be based on how interesting and novel the questions are.

3.2.2. Incorporating the challenges in grammar learning

Embracing the challenges means being open for something new. The point of embracing the challenge is to avoid the stress of new situation, to keep thinking and to reflect on challenge in a more productive way. Additionally, this skill is the basis for creative thinking. Keeping an open mind to challenges is directly connected to the ability to produce abundant and original ideas. Teachers should incorporate this skill in their lessons if they want students to increase their level of creative performance. Here are some ideas by Burnett and Figliotti:

- Ask students to think of many different ways they could explain a class topic to another person.
- Challenge students to find other solutions to problems that are already solved.
- Chose a recurring problem in your classroom and ask students to generate many different ideas to overcome this problem.
- Use an idea Box as a way to generate stories. Have a column for characters, settings, plots, etc., and pick a random cell from each column to create a new story.

3.2.3. Incorporating fantasy in learning grammar

Fantasy is an essential part of creativity and learning. With the proper balance of fantasy and imagination in a classroom setting, this skill not only encourages creativity, it also nurtures emotional and intellectual growth. This is true in primary schools and beyond – evidence shows that the use of fantasy in the classroom environment is beneficial to students from kindergarten all the way through the graduate level of teaching and learning. Other studies support the idea that fantasy can inspire intrinsic motivation and interest, two characteristics that are commonly valued in the classroom.⁶⁶

Children delight in imagination and fantasy. It is more than simply a matter of enjoyment, however. In the primary school, children are very busing making sense of the world about them. They test out their versions of the world through fantasy and confirm how the world actually is by imagining how it might be different. In the language classroom this capacity for fantasy and imagination has a very constructive part to play... If we accept the role of

⁶⁶ Dr. Burnett, C., Figliotti J. (2015): *Weaving creativity into every strand of your curriculum*, p. 52.

imagination in children's lives we can see that it provides another very powerful stimulus for real language use. We need to find ways of building on this factor in the language classroom too. We want to stimulate the children's creative imagination so that they want to use the language to share their ideas.⁶⁷

Fantasy as a teaching tool is probably the most fun and engaging of all. Here are some tips offered for incorporation of fantasy and imagination into language teaching:

- Ask students, "Imagine that you had a time machine. Where would you go in your time machine? Why would you go to this time and place?"
- Have students create a list of "Wouldn't it be great if..." statements.
- Ask students to imagine how the classroom would look like if they were giants or ants
- Asks students, "What could an alien world look like?"
- Bring an object in and ask students what it might become
- Explore class topics through cartoon characters
- Ask, "What superpowers would you want to have?" Have students create a superhero based on these powers.
- Have students imagine, write or act out a conversation with a historical person
- Have students put themselves into a scene of the book they are reading, or into a historical event.
- Have students create commercials for research
- Have students take a historical event and turn it into a nursery rhyme⁶⁸

3.2.4. Incorporating mindfulness and playfulness in learning grammar

Mindfulness is about being completely absorbed in the present moment. It is about being open and aware, while experiencing with all of our senses. When we are mindful, we are focused on the present moment, and allowing it to unfold its possibilities. And this lead to a more creative classroom. Being mindful and encouraging mindfulness in your students induces a state of mind that encourages the production of numerous and novel ideas.

Playfulness and humor brings fun back into the classroom. Play provides physical, mental, emotional and social benefits for students. When it comes to creative thinking, playfulness allows us to engage in imagination: explore and toy with thoughts, ideas, and possibilities;

⁶⁷ Halliwell, S. (1992): *Teaching English in the Primary Classroom*, New York: Longman Group UK Limited, p. 7.

⁶⁸ Dr. Burnett, C., Figliotti J. (2015): *Weaving creativity into every strand of your curriculum*, pp. 54-58.

have a more optimistic perspective; harness intrinsic motivation; make mistakes and bounce back; and engage in problem solving. (you can create new holiday with students, create a silly name for the day, have students write a parody, make funny commercial, the possibilities are endless, as long as the activities bring fun and joy to students)⁶⁹

3.2.5. *Incorporating originality and emotions in learning grammar*

Originality is a skill that refuses the obvious and looks for new options. It is a necessary component for creativity, both inside and outside the classroom. Originality can be incorporated in lessons either as an instruction tool or teaching students how to be more original. Either way, students are encouraged to produce more innovative ideas and they get the chance to develop their creativity.

- Students can write “It would be great if...” Post-it notes,
- they can write original stories or book titles
- encourage students to make up definitions for words they don’t know
- discuss: What was the most original thing that you did or that happened to you over the weekend?
- Ask, What new applications can we find for an already existing product?

Being aware of emotions brings much to the students’ level of creativity. Research has shown that logical and intellectual factors are not as important as emotional ones for the development of creativity. Here are some ideas for incorporating emotional awareness into teaching grammar:

- Use examples from movies/books on how characters deal with emotions
- Ask, What makes you feel better when you’re sad? Angry? Scared?
- Have students list all the things that make them happy
- Make each student a different emotion. Give them a topic and make them interact with each other
- Ask students to read a passage and become “detectives” and figure out which words indicate how the characters are feeling
- Ask students, “What would you do if you weren’t afraid?”
- Have students make playlist of songs for how they handle each emotion

⁶⁹ Dr. Burnett, C., Figliotti J. (2015): *Weaving creativity into every strand of your curriculum*, pp. 81-98.

- Narrate an incident without using words. Let your students interpret your story and compare notes⁷⁰

3.2.6. Stimulating openness to new ideas in learning grammar

Keeping open to new ideas is very important for the development of creativity. Children are inclined to give hasty conclusions because the first solution seems the best one. But it does not mean it is the only solution there is. Teachers can encourage their students to be more open to new ideas and options in order to create better creative relationships. Some of the ideas for incorporating openness into teaching grammar creatively are:

- Play *Pass the Poem* – each student writes a line based only on the line previous to his or her own (the rest are covered up or folded over). The teacher writes the first line.
- Have students do an exercise where they have to end every sentence with “and...”
- Talk about something that will never be finished or completed
- Make students list 20 ideas for a project or activity before choosing one
- When asking questions, don’t take the first answer as being correct – ask students to think of alternative answers. Teach them that there isn’t always only one way to look at things
- Start with a very zoomed-in photo and incrementally zoom out. At each stage, have students propose what the photo might be
- Have one student tell a story in gibberish. Ask the other students to guess what the story is about, based on tone of voice and body language
- Play *Simon Says*, but swap the rules. Instead of performing the actions that “Simon” instructs, students must only perform the actions that are not preceded by “Simon Says”.
- Have students debate a perspective that opposes their own
- Teach two opposing theories. Have a debate where students *must* point out what makes sense about the other argument before responding
- Have students write stories up until the climax. Then, ask them to swap stories and finish each other’s works.⁷¹

⁷⁰ Dr. Burnett, C., Figliotti J. (2015): *Weaving creativity into every strand of your curriculum*, pp.99-120.

⁷¹ Ibid. pp. 131-142.

3.2.7. Incorporating prediction and imagination in learning grammar

Predicting and imagining about things that don't yet exist is also very important for the development of creativity. Research has shown predicting the future makes students pursue the problems they need to solve and the goals they wish to accomplish. In other words, imagining boosts both artistic and scientific creativity in students and vice versa. Teachers' roles are very important here; by teaching students to imagine the glimpses of future we can make them believe to turn those visions into reality. The future is theirs and we need to teach them what to do with it once they get there. Ideas for incorporating predicting into ELT:

- Play the “What if” game as a class, e.g. What if teleportation existed?
- Ask, What will not change in the future? Why?
- As a class, read a few articles from *Save Tomorrow for the Children*. Students predictions in this book are describing 2010, written in 1980. Were the students on target about today's world? How do you envision tomorrow's world, 20 years from now?
- Ask, “What did your neighborhood look like ___ years ago? What does it look like now? What will it look like in ___ years?
- Bring a crystal ball, and have students talk about what they see happening in five years
- Give everyone a time wand. When they wave it around, presto! It's ten years from now. What's happening?
- Ask students to write letters to themselves in a year outlining the goals they would like to achieve in the course, and then mail them the letters a year later
- Ask, How would you communicate with the first alien life form that Earth encounters? What do you think would be the most important things to share with the alien about our world?
- Have students think about all of the robots they might want to make life easier
- Have students write a magazine article dated ten years from now
- Have a class reunion where everyone comes into the classroom as themselves in 5 or 10 years⁷²

⁷² Dr. Burnett, C., Figliotti J. (2015): *Weaving creativity into every strand of your curriculum*, pp. 143-154.

3.2.8. Stimulating “thinking outside the box” in learning grammar

Thinking outside the box implies expanding the boundaries. Each individual possesses the skill; it is about erasing the boundaries that have been defined for us. This skill can be developed by practicing and it is a vital part of creativity and problem solving. It might be difficult to incorporate this type of thinking into lessons because, as all teachers know, there just isn't enough time during the class with the curriculum and everything else. But this can help students improve their innovative thinking and find solutions to common problems. Here are some ideas for activities that don't require too much time to help students think “outside the box”:

- Ask “What if _____” at least once during the lesson
- As a class, practice connecting things that don't belong together
- Play MadLibs as a class
- Have students pick a superhero and think about how he/she might solve the problem
- Have students figure out how something is made and report on it
- Ask students to consider a familiar sport and create a whole new set of rules for the game that will radically change how the game is played and scored. Envision new equipment if need be.
- Ask students to think about the worst possible way to solve a problem, and then make it even worse. Encourage them to think about what it says about the problem and what ideas it gives them
- Use the SCAMPER technique (Substitute, Combine, Adapt, Modify, Put to another Use, Eliminate, Reverse)
- Give students a test that doesn't have any “right” answers. Let creativity count!
- Get students to pick a verb at random from the dictionary and to create some sort of art that reflects it.⁷³

3.2.9. Stimulating tolerance of ambiguity in learning grammar

Tolerating the ambiguity is a skill that implies embracing uncertainties. Teaching students to embrace ambiguity can improve their levels of creativity. Open-mindedness for ambiguity encourages complex problem solving. By incorporating this skill into lesson plans and classroom settings, we can intensify our students' creative self-efficacies, as well as their

⁷³ Ibid. pp. 155-164.

desires to explore the novel, uncommon and difficult. Here are some of the ideas for incorporating tolerance for the ambiguity into classroom:

- As soon as class starts, tell the students they're on their own to learn the lesson. Have some notes on the board, but not many. Do not provide instruction or leadership – and see what happens!
- Have students work on an assignment, and then halfway through have them switch groups and finish the other group's project
- Give students a pile of newspapers or recyclable materials and tell them to construct something related to the lesson
- Play Wheel of Fortune with irregular verbs/adjectives
- Tape the name of a historical figure on each student's back, and have them ask questions about their characters until they guess who they are
- Play a game similar to the TV series "Chopped" where there are mystery ingredients in the basket that students will have to use to solve a problem or design a product.
- There is always one ingredient that is difficult to use.⁷⁴

Language is a creative matter by itself, therefore, it is necessary to emphasize the creativity of the teaching process, which mainly depends on the teacher in choosing the suitable techniques and the use of materials, as well as the creativity of the students themselves.

3.3. Individual and group work strategies for instilling creativity in grammar teaching

Individualized teaching appreciated potentials, interests and abilities of students in the curricular and methodical-management sense. This denied the unification of content, obligations and ways of communication in the classroom (which is typical of the "old school"), and there was belief that each student should work and improve according to their abilities. On the contrary, there are still many benefits of individual work, for it can help students to:

- gain independence to think things through on their own;
- improve confidence in working through a problem, even when they don't feel certain about every step;
- work at their own level, rather than having to adapt to suit their group members;

⁷⁴ Ibid. pp. 165-176.

- practice self-control—both in staying focused on the task at hand, and in having the willpower to avoid turning to a neighbor or asking the teacher for the answer;
- get more comfortable taking actions on their own;
- gain creativity and effective thinking processes that can apply to problem solving across a range of subjects and types of issues.⁷⁵

Individual engagement of students brought a new quality in teaching and development incentives of all participants in the classroom. However, the weaknesses of this concept have also been obvious; such isolated and reduced contacts with students and teachers have caused the lack of cultivation and socialization development of personality, which had far-reaching negative consequences on personality development. Therefore, it is essential to maintain optimal relationship between the individual, frontal and group work.

Group work provides great opportunities in the arranging of group members, the structure of tasks and activities, the duration of their work, the ways of planning, instructional role and providing the results that individuals or entire groups have come to; it can serve to strengthen "subjective position of students", improving their knowledge, creative and other abilities, positive habits and aspirations.

Betrand (Bertrand J. 2011) offers the advantages of pair work and small group work, for it:

- Gives learners more speaking time
- Changes the pace of the lesson
- Takes the spotlight off you and puts it onto the children
- Allows them to mix with everyone in the group
- Gives them a sense of achievement when reaching a team goal
- Teaches them how to lead and be led by someone other than the teacher
- Allows you to monitor, move around the class and really listen to the language they are producing.⁷⁶

⁷⁵ Creating Curriculum, *Group Work vs. Individual work*. Web 9 August, 2017.

<https://www.shmoop.com/teachers/curriculum/lesson-planning/group-vs-individual-work.html>

⁷⁶ Betrand J. *Working in pairs and groups*, British Council, 2011. Web 9 August, 2017

<https://www.teachingenglish.org.uk/article/working-pairs-groups>

The group competition contributes to an increase in aspiration, effort, organizational and other students' abilities, especially of knowledge and positive practice in work. The motivational nature of the competition arises from the aspirations of each student for gaining affirmation by certain achievements, gaining respect by the group members, the possibilities of day-to-day results comparison and the taking of corrective measures in the pursuit of maximum results.

Oftentimes, teachers are in dilemma and ask themselves, „When should I use individual, pair and group work?“

Table 1: *Flexible Grouping: Individual, Pair and Group Working.*⁷⁷

Type of Student Work	Benefits	Challenges	When It is Suitable	Connections to Theory
Individual	Students work at their own pace, they are confident about what they know and what they need to send more time on, they can use their preferred learning styles and strategies	Students don't get the benefit of learning from and working with their peers	Giving it, Getting it, final tasks/assignment	Deductive Learning, Learning Styles & Strategies, Gardner's Multiple Intelligences, Vygotsky's Zone of Proximal Development ⁷⁸
	Students have the chance to work with and learn from their peers; struggling students	If students are not matched up well (i.e. low students together, high students together, a higher student with a	Giving it and Getting it activities, Inductive learning	Gardner's Multiple Intelligences, Vygotsky's Zone of

⁷⁷Bilesh Olenka, Improving Second Language Education, *Flexible Grouping: Individual, Pair and Group Working.* (May 2009) Web 9 August, 2017.

<https://sites.educ.ualberta.ca/staff/olenka.bilash/Best%20of%20Bilash/pairwork.html>

⁷⁸Ibid.

Pair	can learn from more capable peers; it is especially useful for students who prefer interpersonal learning settings	low student but they don't work well together, etc.) pair work won't be useful; the ability of the students to work in this way needs to be taken into consideration	activities	Proximal Development, Inductive Learning
Group	Group work provides more opportunity for practice, an increased variety of activities is possible, increased student creativity, the Zone of Proximal Development increases	As with pair work, the groups must be carefully selected to ensure students can work productively; not all students are able to work to their full potential in this situation; assessment of student progress can be challenging	Giving it and Getting it activities	Gardner's Multiple Intelligences, Vygotsky's Zone of Proximal Development, Assessment for/of learning

Finally, when it comes to deciding whether to make a certain activity individual or group-based, teachers should not think of the two tactics as diametric opposites. They could set some individual "think time" before setting them up in groups. This can help each student clarify the problem to himself or herself, which can lead to more successful collaboration once they are tackling the problem together. In most classes, it will make sense to divide up time between group work and individual work.⁷⁹ Teachers will choose the proper strategy, depending on the grammar activity they want to apply.

⁷⁹ Creating curriculum, *Group Work vs. Individual work*. Web 9 August, 2017. <https://www.shmoop.com/teachers/curriculum/lesson-planning/group-vs-individual-work.html>

3.4. Motivation and interest in learning grammar creativity

Gottfried (Lai E. 2011) defines academic motivation as “enjoyment of school learning characterized by a mastery orientation; curiosity; persistence; task-endogeny; and the learning of challenging, difficult, and novel tasks”⁸⁰

The interest lies in the nature of all human needs and actions. It becomes more intense if it is acquired and filtered through personal involvement and activities of students. Speaking and writing about the unchallenging topics cannot bring any conscious activity and joy in learning. When students feel the need and satisfaction in doing useful and alluring work, their capabilities and abilities will gradually grow. In addition, their personal requirements will grow and lead to higher standards and achievements.⁸¹

Second language teaching in the hands of a good and enthusiastic teacher can be very stimulating. What most students need and what our teaching desperately needs, is a degree of flexibility and freedom in the treatment of linguistic material. The severity of the adherence and implementation of curricula and textbooks, which sometimes are not even correlated, prevents teachers in bringing a little more vivacity and diverse content to their teaching which his students would probably find more interesting.

There are two types of motivation – intrinsic and extrinsic. **Intrinsic motivators** include fascination with the subject, a sense of its relevance to life and the world, a sense of accomplishment in mastering it, and a sense of calling to it. **Extrinsic motivators** include parental expectations, expectations of other trusted role models, earning potential of a course of study, and grades.⁸²

Traditionally, educators consider intrinsic motivation to be more desirable and to result in better learning outcomes than extrinsic motivation. In general, children appear to enter school with high levels of intrinsic motivation, although motivation tends to decline as children progress through school [...] The use of rewards may either encourage or diminish motivation,

⁸⁰ Lai, E. *Research report, Motivation: A Literature Review*, 2011. p.2. Web 9 August 2017.
http://images.pearsonassessments.com/images/tmrs/Motivation_Review_final.pdf

⁸¹ Ostojić, B. *Kreativnost u nastavi stranih jezika*, 1986. P. 45.

⁸² DeLong M. and Winter D., *Learning to Teaching and Teaching to Learn Mathematics: Resources for Professional Development*, Mathematical Association of America, 2002, page 168. Web 9 August, 2017.
<https://cft.vanderbilt.edu/guides-sub-pages/motivating-students/#intrinsic>

depending on the type of rewards and the context in which they are given. Teachers should attempt to give students more autonomy or control over their own learning by allowing them to make choices and use collaborative or cooperative learning approaches. In addition, teachers should create a supportive classroom environment with respect to goal structures, attributions, and external evaluation.⁸³

From a psychological point of view, interest is characterized by two main features: curiosity and positive emotional attitude to the subject. Curiosity is about how creatures are drawn to novel situations and objects because they are strange and not previously experienced. Curiosity is a lure and one that overcomes our justifiable fear of the unknown. Curiosity involves risk taking. Interest, on the other hand, is about how creatures are drawn to situations and objects because they have experienced something like them before, something which gave them pleasure to learn about.⁸⁴

Since curiosity stems from what has already been adopted, the teacher's goal should be in making students understand all the basic features of the language they learn, correct interpretation of the foreign language lexis and its grammatical structure, one cannot be interested in something that one does not understand.

Overall, every good teacher knows that the constant change of techniques can stimulate some students who learn more slowly to acquire knowledge faster and more efficiently. It is difficult to motivate all students in one class in the same way. If the linguistic task is too difficult or too easy, most students will remain insufficiently motivated and they will learn only a small part of the material. Therefore, the teacher should know his students, their personality, psychological and physical characteristics and opportunities in order to motivate each student individually.⁸⁵

Furthermore, students draw motivation for creative expression from many sources. However, one source is the same for all. Everyone wants to say something about themselves, their needs and problems. Therefore, the teacher should enable each student to become aware of his

⁸³ Lai, E. *Research report, Motivation: A Literature Review*, 2011. p.2. Web 9 August 2017.

http://images.pearsonassessments.com/images/tmrs/Motivation_Review_final.pdf

⁸⁴ Learning knowledge, *The need to learn and know, to explore and understand*. Web 9 August, 2017.

<http://www.learning-knowledge.com/curiosity.html>

⁸⁵ Ostojić Branko. *Kreativnost u nastavi stranih jezika*, 1986. p. 47.

personality. Motivation will usually start from the most skillful, that is, from those who can say and write about themselves the most. Less skillful students will gradually become intrigued and stimulated by the better ones, and they will also try to test their skills. Skillful students should always serve as a means and source of motivation for other students in the class. While some students are naturally eager to learn, though, others need – or expect – their teachers to inspire, challenge, and stimulate them. For those teachers, motivating a student is perhaps the greatest challenge they face.⁸⁶

Ur (Ur P. 1991) says, “An otherwise well-designed practice procedure may fail to produce successful learning simply because it is boring: interest is an essential feature of successful practice. Not just an optional extra. Learners who are bored find it difficult to concentrate, their attention wanders, and they may spend much of the lesson time thinking of things other than the learning task in hand. [...] Moreover, because boredom, particularly in younger classes, often produces unruly behavior...”⁸⁷

This curiosity for the love of knowledge or interest in knowledge for its own sake is always with us and unlike the need for regularities will become stronger as we grow. To some extent this curiosity/interest is motivating all living things from the moment of their birth and perhaps before.⁸⁸

Ostojić (Ostojić B. 1986) concludes that students’ motivation always depends on the motivation of their teachers. He/she is the only person with their parents and friends, who can develop a positive attitude and love for the country and the language they teach. In the beginning of learning students will usually identify themselves with their teacher who is the only true representative of the country and language that students learn at that moment. Therefore, they will imitate his every gesture and accents in the pronunciation of foreign voices to the utmost. This identification is of great importance for the entire teaching of foreign languages and it will appear in various intensity from the beginning until the end of

⁸⁶ ELT Teacher’s corner, *12 Ways to Motivate your Students*, Rania Ziaga, December 15, 2016
<http://www.teachers-corner.co.uk/12-ways-motivate-students/> Web 22 November, 2017.

⁸⁷ Ur Penny, *Grammar Practice Activities. A practical guide for teachers*. 1991. p. 15.

⁸⁸ Learning knowledge, *The need to learn and know, to explore and understand*. Web 9 August, 2017.
<http://www.learning-knowledge.com/curiosity.html>

language learning. It is best to develop a flexible teaching, to frequently change teaching techniques and methods, to apply the linguistic content to students' needs, etc.⁸⁹

Without a doubt, motivation is a key aspect of the whole educational process. As an important part of student achievement, motivation is required as a commitment to learning. Motivated students are more receptive, learn better, and, as a result, learn more. If the teachers want students to learn, they must create the necessary conditions that promote motivation. Teachers must be familiar with a range of practical motivational strategies, as well as the means to implement them in the classroom, because when students are motivated, they learn in the best possible way.⁹⁰

3.5. Specific activities and strategies for stimulating creativity in grammar learning

3.5.1. Listening and comprehension

Listening and comprehension are very important language skills and abilities, and they are also in the very foundations of the teaching process. A good listener is able to follow the teacher's lecturing and to distinguish important from the unimportant data. Listening precedes the communication and it makes it possible. Therefore, listening which enables communication is one of the most important components of foreign language teaching.

Ahmed R.(Ahmed R. 2015) points out that listening occupies about 45% of the time adults spend in communication [...] Yet, for all its importance, students (and even teachers) often fail to give listening the attention it needs. This is all the more remarkable as learners often say that listening is the most challenging of all the skills in English.⁹¹

Listening is not a process achieved easily and effortlessly. Teaching listening is necessary to be performed more creatively. Students need to constantly train and learn in order to become good listeners. In order to ensure a constant and uninterrupted development of listening skills and understanding, teachers should follow some basic principles and activities, suggested by Ostojić (Ostojić, B. 1986):

1. Remove all the things from the classroom that might interfere with the audibility and articulation of the teacher's lectures;

⁸⁹ Ostojić Branko, *Kreativnost u nastavi stranih jezika*, 1986. p. 48.

⁹⁰ ELT Teacher's corner, *12 ways to motivate your students*, Rania Ziaga, December 15, 2016. <http://www.teachers-corner.co.uk/12-ways-motivate-students/> Web 22 November, 2017.

⁹¹ Ahmed R., *Five essential listening skills for English learners*, British Council 2015. Web 9 August 2017. <https://www.britishcouncil.org/voices-magazine/five-essential-listening-skills-english-learners>

2. Teacher should speak loud and clear to keep the attention of his students;
3. It is necessary to talk at normal speed;
4. Listening and understanding aids and materials should be thematically integrated with other lesson objectives;
5. All teaching should be performed in English, including commands, requests, games, and other;
6. Students should be exposed to listening to native speakers as much as possible. This can be done with radio sets, CDs, the Internet, native speakers in person, etc.;
7. Teacher should allow all the students to actively participate in class;
8. Attention and hearing abilities should be controlled not only by means of questions and answers, but by retelling of certain passages, participation in the dialogue, group presentations, summarizing texts, etc.⁹²

The teacher needs to develop attitudes of mental alertness and curiosity with their students. They have to be taught not only to report successfully, but also to think about what they have heard.

With this in mind, as language teachers, we need to think of how we can incorporate listening into our teaching and provide opportunities both inside and outside the classroom for our students to be exposed to significant listening input.⁹³

3.5.2. *Speaking*

Teachers should primarily create the desire and the need with students to listen and to talk to each other. Learning a foreign language is a creative act. The capability to integrate speech features of a foreign language, lexical and grammatical units, the ability to use language, even in its minimum, also represents a creative act. The expressing in a foreign language system, lexis and structure requires some creative skills possessed by all the students with different intensities. Communication between students in a foreign language involves making statements that will have new meanings and different ideas. In order to develop the students'

⁹² Ostojić Branko, *Kreativnost u nastavi stranih jezika*, 1986. pp. 25-26.

⁹³ Foreign language teaching methods, *Listening*. Web 9 August 2017.
<https://coerll.utexas.edu/methods/modules/listening/01/>

potential creative abilities, it is necessary that the teacher constantly creates situations and contexts in which they will talk more freely. However, this task is not easy or simple.⁹⁴

Students should be encouraged from the beginning to manipulate the language fund which they possess. In this way, their adventurous spirit is encouraged, as well as their desire and ability to play with words and their meanings. Students will have to combine the elements of language that they know and that will help them to express something new. In that way, through different problem situations, students develop their creative abilities.⁹⁵

An important guideline is that the topics and activities should be engaging to learners, not through the use of quirky pictures, offbeat topics or unexpected methodological twists and unfamiliar demands but by exploiting the creative elements of everyday talk. The themes and topics should be those that sustain conversations in everyday life because they are engaging and easy to talk about. Learners should be able to relate to the topics because they are the kinds of things they talk about with friends and family.⁹⁶

3.5.3. Questions

Ostojić (Ostojić, B. 1986) believes that questions are the basic form of teaching. In any foreign language textbook, there are a number of questions related only to the text that precedes them. However, their form is often too rigid and inflexible. Such questions are not adapted to students and are too abstract and artificial.⁹⁷

Having this in mind, there are many sets of personal questions available online which can be used in every lesson since they are sorted into different categories, such as: accidents at home, advice, arguing, future, police, health, teenagers, machines, travelling, dreams, wishes, etc. These types of questions can be combined with a specific grammar point teacher wants to introduce or practice, and at the same time they are personal and can lead to the development of creativity.⁹⁸

⁹⁴ Ostojić Branko, *Kreativnost u nastavi stranih jezika*, 1986. p. 29.

⁹⁵ Ibid. p. 28.

⁹⁶ Xerri, D., Vassaalo O. *Creativity in English Language Teaching*. McCarthy M., McCarthen J. Creativity and conversation: key concepts in spoken grammar. p. 132. Web 9 August, 2017.

http://www.danielxerri.com/uploads/4/5/3/0/4530212/mede_creativity_in_english_language_teaching.pdf

⁹⁷ Ostojić Branko, *Kreativnost u nastavi stranih jezika*, 1986. p. 32.

⁹⁸ Conversation Questions for the ESL/EFL Classroom (Full list). Web 9 August 2017. <http://iteslj.org/questions/>

Therefore, personalization of linguistic forms is far more necessary and more useful than the usual mechanical learning questions and answers from the textbook.⁹⁹

3.5.4. Dialogue

“Dialogues. Often inane. Typically stilted. Generally boring. Occasionally confusing. Rarely inspiring. They exist in nearly every textbook. A common question from teachers is how to handle them.”¹⁰⁰

Ostojić (Ostojić, B. 1986) agrees but believes that a dialogue is a necessity in order to ensure development of communication skills. It should be short and completely match the situation which it represents, but also logical and content-related to the text it precedes. However, dialogues in the textbooks do not represent sufficiently broad and solid basis for efficient work of teachers and students. The dialogue in the classroom is reduced to choral training, group and individual performance of the roles and learning by heart. Authors of the textbooks are not the main culprits for such situation; but the teachers themselves who rarely try to use the given dialogues more creatively. What every teacher can do is to occasionally adapt dialogues to a student context by changing the character’s name with a student’s name, changing the setting, relationships and similar.¹⁰¹

Lavery C. (Lavery C. 2010) points out the advantages of dialogues for students: confidence - they do not have to strain to understand new items or words; reinforcement - a chance to review and re use the functional language presented by their teacher. In addition, she believes that dialogues are a useful source of material in an emergency for the teacher. “Lift a dialogue and then do something fun with it.”, says Lavery C.¹⁰²

3.5.5. Interview

The interview technique is similar to the dialogue. The interview may be conducted in the classroom as soon as students learn a few basic structures and lexical units. The topic can be

⁹⁹ Ostojić Branko, *Kreativnost u nastavi stranih jezika*, 1986. p. 32

¹⁰⁰ ELT Rants, Reviews, and Reflections, *Better use of dialogues*, 2010. Web 9 August, 2017. <https://eltrantsreviewsreflections.wordpress.com/better-use-of-dialogues/>

¹⁰¹ Ibid. p.33.

¹⁰² Lavery, C. *Having fun with dialogues*. British Council 2010, Web 9 August, 2017. <https://www.teachingenglish.org.uk/article/having-fun-dialogues>

connected to the textbook but it can also be imaginary. The interview becomes more interesting when students can interview their teachers.¹⁰³

Hereof, Lavery (Lavery C.) suggests how to conduct an interview with students, “Have them think about what type of information they want to get from the interviews. [...] Start formal interview preparation with your students by brainstorming some questions [...] Start with informational questions which will be easiest to answer. [...] Then move on to understanding questions, that is, questions that help you understand what the person does and why. The answers to these types of questions will be more personal than answers to the information questions but not as personal as answers to the last type of question, opinion questions. The most personal questions are the opinion questions, the ones where you ask how a person feels about a particular thing.”¹⁰⁴

Connecting different dialogues in one or more units should form new and practical language situations. The creation of new language, and content based forms leads to the development, and enhancement of creative skills. Successful application of this technique leads to a teaching process in which the interaction becomes basic and the most important form of work.¹⁰⁵

3.5.6. Discussion

Teacher should choose topics that are close to the students, and at the appropriate level of their language knowledge. Topics should be related to units which are exhaustively analyzed and well accepted by all students. Topics should represent a synthesis of several similar textbook texts. Synthesis allows teachers to revise the language units which are approached from a new experiential and creative aspect. Moreover, there are many topics and questions for discussion online, such as: actors, age, jewelry, jobs, reading activities, and many others.¹⁰⁶

Lightfoot (Lightfoot A. 2010) lists types of discussion. These include discussions where the participants have to:

- **Make decisions** (e.g. decide who to invite to a party and where to seat them)

¹⁰³ Ostojić Branko, *Kreativnost u nastavi stranih jezika*, 1986. p. 35.

¹⁰⁴ Verner S, *Can We Talk? Conducting and Using Interviews in the ESL Classroom*. Web 9 August, 2017. <http://busyteacher.org/6367-can-we-talk-conducting-and-using-interviews-in.html>

¹⁰⁵ Ostojić Branko, *Kreativnost u nastavi stranih jezika*, 1986. p. 35.

¹⁰⁶ ESL Discussions, Full list: <http://www.esldiscussions.com/> Web 9 August, 2017.

- ***Give and / or share their opinions on a given topic*** (e.g. discussing beliefs about the effectiveness of capital punishment)
- ***Create something*** (e.g. plan and make a poster as a medium for feedback on a language course)
- ***Solve a problem*** (e.g. discussing the situations behind a series of logic problems).¹⁰⁷

Discussions are suitable for group and pair work and can be based on all kinds of texts. They can be accompanied by presentations or any other audio-visual equipment. As an introduction to the discussion or as a good basis for discussion, a brief presentation on a particular subject can be performed by teachers or students. Short video-clips bring significant animation in the discussion and, additionally, they provide cultural and linguistic authenticity. Presentations and other related media provide discussion and teaching new quality and new educational value.¹⁰⁸

3.5.7. *Retelling*

Mechanical and literal retelling of the text is very present in teaching, and it is nurtured from the beginning of language learning. To avoid mechanical reproduction of language texts, it is necessary that the teacher insists on a looser and more creative reproduction. This is achieved by introducing smaller or larger changes that students need to make in retelling a particular passage or the whole text. In this way, students have to think more about linguistic forms, but also of the manner and style of their expression. This technique leads to linguistic maturity and independence of students.¹⁰⁹

One of the possibilities that leads to the cultivation of creative expression of students consists in the creation of language content that is similar to that from a textbook. Teacher can formulate a topic or extract from the text a sentence which will serve as an introduction to the story or dialogue. The task of other participants is to add the following sentences that are gradually shaped into thematic and linguistic unit. The more developed students' linguistic abilities, the more coherent and interesting units become.

¹⁰⁷ Lightfoot A. *Group discussion skills*. 2010. Web 9 August, 2017.

<https://www.teachingenglish.org.uk/article/group-discussion-skills>

¹⁰⁸ Ostojić Branko, *Kreativnost u nastavi stranih jezika*, 1986. p. 36.

¹⁰⁹ Ibid.

3.5.8. Drama/roleplay

Almond (Almond M. 2005) points out some of the difficulties teachers have to face every day, “It is our job to create the most appropriate environment for learning to take place. We have to deal with a room full of human beings, all with their own individual needs and preferred learning styles, not to mention the different emotions they may be feeling at the time they enter the room. Occasionally, we have to cope with students who would much rather be elsewhere.”¹¹⁰ He, and many other authors have seen the benefits of drama in the classroom.

In addition, Beddall (Beddall F. 2006) points out some of them:

1. Drama is fun and provides a welcome change of pace in the classroom. It can lift a tired class or channel the energies of an excitable group.
2. Children are motivated by the idea of a performance, either within or outside the class.
3. Children who are shy in class often lose their inhibitions in drama and will speak more freely.
4. It provides opportunities for genuine communication. The children often have to combine different structures that they have previously met only in isolation, thereby enriching their language.
5. Traditional language teaching methods favor children with visual and audio learning styles. Drama appeals to those children, but also to kinaesthetic learners, who respond well to the physical nature of drama activities.
6. Miming activities help to develop useful strategies for overcoming gaps in knowledge when communicating in a foreign language.¹¹¹

According to a study by Toivanen, Salomaa & Halkilahti (2016) a creative learning environment for drama consists of the following six different elements: 1) teacher as a role model, 2) learning climate, 3) collaborative learning, 4) student-centered learning, 5) flexible use of time, 6) playful action in drama. The use of drama in education can be seen as an alternative to traditional teacher-led, scripted schooling and an answer to the challenges of our current postmodern knowledge culture, which aims at deeper conceptual understanding by preparing students to be more creative and create multimodal knowledge.¹¹²

¹¹⁰ Almond M. *Teaching English with Drama*, 2005. p. 12.

¹¹¹ Beddall, F. *Drama in the classroom*, 2006. p. 4.

¹¹² Lehtonen A., Kaasinen M., Karjalainen-Väkevä M., Toivanen T. Department of Teacher Education, University of Helsinki, University of Helsinki, Finland. 2016. *Promoting creativity in teaching drama*. Web 10 August, 2017. <http://www.sciencedirect.com/science/article/pii/S1877042816000719>

This playfulness and freedom in communication sets productive ground for practicing grammar in a fun and creative way. Teacher should plan the activity having in mind grammar points he/she wants to practice and give clear instructions to students.

3.5.9. Reading

In the initial stages of language learning students learn to read what they have learned during the oral period. At this stage reading is closely related to the process of listening, understanding and speaking. If these processes are more intense and good quality, reading itself is more successful and better. Later, with the acquiring of major linguistic knowledge and information, reading becomes more complex. However, school practice does not usually go deeper into the understanding of texts which students read.¹¹³

Some of the ways teachers can check students' understanding of the text are sum up by Vella Briffa P. (Xerri D., Vassallo O. 2016), and which, at the same time, improve students' creativity:

1. Students could perform all/parts of the text, highlighting key characters, conflicts, main ideas and themes. A photograph of the students in their new roles is taken, who in turn are shown the printed photograph and asked to explain what it happening in the book at the moment they were acting.
2. Students, working individually or in pairs, could write an alternative ending to the narrative, which would indicate whether the main conflict has been grasped.
3. Students could be guided to keep a diary or relate the main events of the narrative from the perspective of one of the characters.
4. Students could draw or paint aspects of the narrative or discuss what they would dress the protagonist, and how to furnish a setting that is in keeping with the main ideas of the narrative.¹¹⁴

Novels, songs, plays, diaries are experience and knowledge sources that have been used in the past, and they are still used in contemporary creative teaching. It has been scientifically and practically proved that, if the students are properly prepared to use the mentioned texts, creative thinking comes to its strong expression in reading, but also in esthetical, moral and

¹¹³ Ostojčić, B. *Kreativnost u nastavi stranih jezika*, 1986. p. 37.

¹¹⁴ Xerri D. and Vassallo O. *Creativity in English language teaching*. p.162. Web 10 August, 2017.

http://www.danielxerri.com/uploads/4/5/3/0/4530212/mede_creativity_in_english_language_teaching.pdf

intellectual practice. Thoughts combined with imagination and emotions can create new intellectual products. The mobility of emotions, thoughts and imagination of a young reader is continued after the reading itself. In this way the process of thinking and improving students' critical power and aesthetic abilities is increasing.¹¹⁵

3.5.10. Creative writing

Spiro J. (2012) says that creative writing strategy brings the whole learner into the classroom: experiences, feelings, memories, beliefs.¹¹⁶ Creative writing aids language development at all levels: grammar, vocabulary, phonology and discourse. As learners manipulate the language in interesting and demanding ways in their attempt 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 texts.¹¹⁷

Maley (2012) concludes that one of the chief distinguishing characteristics of creative writing texts is a playful engagement with language, stretching and testing its rules to the limit in a guilt-free atmosphere, where risk is encouraged. Such writing combines cognitive with affective modes of thinking.¹¹⁸

At the elementary level students need to be taught how to present their ideas and thoughts in simple and concrete form in sentences and certain passages. Their expression should be simple with the logical development within the given language framework. Students can describe the images or events from their environment, family, school, travel and the like.

When students master basic writing skills, they should be able to write spontaneously and freely about whatever they want. At this mature stage, writing becomes a necessity and self-discovery that teacher should recognize and support. This stage is characterized by serious engagement, enthusiasm and inspiration by the students.¹¹⁹

¹¹⁵ Ostojić B. *Kreativnost u nastavi stranih jezika*. 1986. p. 39.

¹¹⁶ Spiro J. *Creative Writing in the Language Classroom*, 2012. Web 10 August, 2017.

<https://oupeltglobalblog.com/2012/03/06/creative-writing-in-the-language-classroom/>

¹¹⁷ Maley, A. *Creative writing for language learners (and teachers)*, 2010. Web 10 August 2017.

<https://www.teachingenglish.org.uk/article/creative-writing-language-learners-teachers>

¹¹⁸ Ibid.

¹¹⁹ Ostojić B. *Kreativnost u nastavi stranih jezika*, 1986. p. 44.

In addition to this, students are very happy to take a break from textbooks and formal writing, and explore personal reflection and creative endeavor.¹²⁰

3.5.11. *The use of pictures and visual aids in teaching grammar creatively*

It is important to have as wide range of resources as possible in the classroom so that the students can have a rich base and stimulus for language learning. And the resources must include pictures. Things we see play an enormous part in affecting us and in giving us information. Pictures are not just an aspect of method but through their representation of places, objects and people they are an essential part of the overall experiences we must help our students to cope with.¹²¹

Andrew Wright (1989) gives some suggestions when it comes to using pictures. First, he says that these activities have to be easily prepared and if they require more than two hours to prepare - it's just not worth it. Second, they have to be easily organized and energy saving. Third, the activities have to be interesting both for students and the teacher. Fourth, meaning and authenticity are required, they should be useful to students. Fifth, students should use sufficient amount of language.¹²²

Some of the activities that can be useful for learning grammar creatively is to tell students to guess something, consider, explore, assume, distinguish, account for, interpret, assess, confirm, persuade, etc.¹²³

Since many pictures are available from so many sources, it takes very little time for teachers to choose and prepare the lesson.

There is an old saying that 'a picture speaks a thousand words'. Images are more 'evocative' than the words, and can initiate a variety of associations. While texts can communicate facts, information, or an argument, images allow imagination, creative thinking, and objectivity to come into play. Not only do pictures inspire students in their learning, they also play a vital

¹²⁰ Bussinger C.R. Tokiwa University. *Creative writing in ELT: Organically grown stories*, 2013. P.12. Web 10 August, 2017. http://iiltsig.org/journal/2_2/LiLT2_2_FA_Bussinger.pdf

¹²¹ Wright A. (1989): *Pictures for language learning*, New York: Cambridge University Press, p. 2.

¹²² Ibid. pp. 3-4.

¹²³ Wright A. *1000 Pictures for Teachers to Copy*, (1984) New York: Coluns ELT, Web 10 August, 2017, http://zlotow.cdnpila.kylos.pl/wp-content/uploads/2016/10/1000pictures_all.pdf

role in activating and building their background knowledge. Students can get together, discuss, and share their ideas and experiences with their classmates. Adding to the comprehension of the texts, students may also learn about people they have never heard of, places they have never been to, or names of objects they could not identify.¹²⁴

Images can get students to learn a thousand words or speak a thousand sentences, they are that powerful. In our visual age, teachers need to use images in abundance and gain knowledge in their use.¹²⁵

There are many ways to use the pictures from magazines, posters or other visual aids:

- Students can describe people using adjectives (tall, short, blond hair, blue eyes, etc.);
- Students can create fictional characters and describe their personalities;
- They can write a story involving all of the given characters;
- They can describe a person's day;
- Students can compare characters and practice comparison of adjectives (e.g. person "A" is taller than person "B");
- You can make a classroom discussion saying who would they like to be the next president and why;
- They can choose two of the characters and pretend to overhear their discussion at the café/parking lot/supermarket, etc.
- They can write about character's current thoughts (Present Continuous tense);
- Students can make a photo story or a poster;
- Students can make a quiz about the characters, practicing questions
- In groups, students are given images of people, places, things. They have to combine them and make a story.
- Teacher gives each group 5 to 6 random images. One student takes an image and starts a story. The next student then continues until the images/story is done.
- Teacher can also show a picture of a painting and ask students how they feel about it. They can also write a poem about their feelings evoked by the painting.

¹²⁴ Bee. S. *Warming up with pictures (Using Pictures in ESL Classroom)*, 2009. Web 10 August, 2017
<http://usingpictures.blogspot.ba/>

¹²⁵ Deubel D. *50 Ways To Use Images In The ELT Classroom*. 2015. Web 10 August, 2017.
<http://ddeubel.edublogs.org/2015/06/02/50-ways-to-use-images-in-the-elt-classroom/>

- One of the ways to practice past simple and past continuous tense is to show pictures with various activities to students. They can be divided in pairs or groups. Each student picks two pictures and they have to make a sentence, e.g. “While I was watching TV, my mum was washing the dishes”, or “When I went shopping yesterday I met Mary”.
- Practicing the present simple tense and time phrases: teacher can show a picture of a girl and cards with different times on them. Then teacher says, *This is... What time is it? What does she do at this time?* When students guess the activity teachers turns the card around and shows the activity. In this way students can make their own cards and do the activities in pairs or groups.
- Fortune teller – excellent for practicing future “will”. Students can be given papers with the instructions to practice verbs like “fold”, “cut”, etc. Students’ names can be written on the outside. A volunteer chooses a person’s name and says a number. Teacher moves the fortune teller in and out and shows the numbers from the inside. Student chooses a number, teacher opens the paper and reads what will happen to the student in the future. This can also be done in pairs and groups.
- Teacher shows a picture with many people on it to students. Students have to describe thoughts of four to five people, using the present continuous tense. One student reads and others have to guess who is having those thoughts.
- Similar to previous activity, students can make dialogues between the people from the picture (in the above example). Then they join other pairs who have to guess which people in the picture are being referred to.
- Teacher gives each student a postcard from a different town/city/country/seaside. Students write a text on a separate piece of paper (teacher can choose the tense). Then teacher displays all the postcards on the wall or blackboard. One student collects the pieces of paper and then gives each student a different card, from another student. They have to discover where their friend was staying.
- Teacher displays some pictures that represent his/her life experiences. Then student ask questions (in the past form) and try to figure out what happened.
- Teacher gives to each student a picture of o hotel/hostel/restaurant. Students have to write a letter of complaint. They should be encouraged to exaggerate and use their imagination as much as possible. Complaint should be as unreasonable as possible.

- For practicing prepositions, each student can draw a picture of his/her bedroom/garden/street/imaginary island. Then they explain the picture to their partners who have to draw it. In the end, they show the drawings to each other and compare them.
- Students are given a pile of pictures with different objects on them. Each student picks one and says which relative he/she would give that present to and why.

Variation: Students can also be given some pictures of different people who could represent their friends or relatives. Then they pick a card with an object from the pile. The student decides which friend or relative should get that present and has to give a good reason. If the other students agree, he/she can keep the card. A “person” who gets most cards is the winner.

- Teacher takes two random pictures and asks students to find a connection between two objects. Students can also do this in groups, taking two pictures from the pile.
- In pairs, students are given two similar pictures, but they cannot see each other’s pictures. They have to talk about the pictures and find the differences, which should be designed for practicing specific language forms like comparatives, numbers or prepositions.
- In pairs, students are given a set of nine cards with different objects. They have to arrange them in a grid 3x3. Now they have to find a connection between the pictures (using any direction) and write down as many sentences as possible, using the past tenses. (e.g. While he was reading a book, he ate an apple and drank a cup of tea)
- In groups, students are given cards with various pictures. Teacher says a “topic” to each group. According to the topic, students choose appropriate pictures and remove others. All the students in the group are marked as “A”, “B”, “C” or “D”. Each group should have the same number of students (4-5), but if there is uneven number in the groups, two students in one group can be “As”. New groups are formed so that all “As” sit together and others accordingly. In new groups, they ask each other questions about their pictures and try to guess which topic they have, but they don’t tell the answers. After five minutes, students go back to their initial groups and exchange the ideas. They say the topic for each group. In the end, all groups say who was right and who was wrong.
- Individually or in pairs. Students are given some key words and pictures. They have to write a story using the tense which teacher chooses.

- Students can be given a picture strip sequence with empty speech bubbles. Teacher asks students to complete the speech bubbles with a grammar point he/she wishes students to practice or revise.
- Each group is given one picture from the sequence. Teacher can divide students in “As”, “Bs”, etc. All “As” sit together and others accordingly. They ask each other questions about their pictures. Then they go back to their initial groups and try to work out on a possible sequence. These sequences can be useful for practicing tenses, the daily routines (the present simple tense), what did the person do yesterday (past tenses), etc.
- Each student is given a photograph from a newspaper or a magazine. He/she must think of a caption to the picture and write down the headline and article. Teacher can later show the actual headline and article for the picture. This can also be done in pairs; students write a caption and a story. They exchange the captions with other pair. Students have to write a new story based on the caption they got.
- In groups, students write down a detective story. Teacher displays detective’s evidence: pictures of different objects, maps, plastic bags with different pieces of evidence (e.g. broken glass, a hair, piece of food). Students have to think of a connection between the objects and write down detective’s report. This can be used when practicing past tenses.
- In pairs, students are given an advertisement picture. They write down ten sentences on ten pieces of paper. Some sentences should be true, some possible and some impossible. Student A keeps the sentences while student B joins another student A. student B has to try and arrange the other pair’s sentences into true, possible or impossible.
- One way to practice adjectives is to show students several pictures that represent various aspects of different jobs. They can show different situations that people have to deal with while working. Students can say or write down the advantages and disadvantages of these jobs, say which one they prefer and why.
- Writing poems is a good way to practice certain grammar points. It can be combined with students’ drawings. Topics could be: *What I do every day*, *What I really like doing*, *What would I like to do one day*, *Things that I have never done but I would like to*, *What did I do yesterday*, etc.

- Teacher show students a picture of a e.g. woman. In pairs, students discuss the picture and say what they think of the woman. Other option is that students write down questions about the woman and ask each other. This way, questions in any tense can be practiced. Then students report their partner's answers to the rest of the class. Reported speech (present tense) can be practiced. Some of the questions that teacher might ask students: What is her name? Where does she live/work? What is her favorite sport/food/clothes? What is she like? Is she rich or poor? How does she feel at the moment? Where is she now? Why? What happened? What will happen to her?
- Creating soap operas. Students can draw their own characters and describe them. In order to make it interesting, the characters should be unusual, unreal and students should be encouraged to exaggerate and use their imagination and creativity as much as possible. The class can agree on maybe 8-9 characters, draw them on a poster and write down their relations, characteristics, etc. additional pictures can be added: their neighbourhood, homes, maps. Each time teacher need to explain certain grammatical point, he/she can use these characters as examples. They could also be helpful in writing stories, dialogues, dramas. The students can practice describing people, "if sentences", future tenses (what will/might/is going to happen), what has happened (the present perfect tense). Students can also imagine being one of the characters and writing their point of view, or writing an e-mail to other character, or a letter of complaint to a newspaper, role playing characters in interviews, talking about characters' holidays, writing arguments, diary entries of certain characters, etc. Teacher can use some of these activities according to the time left in the class; sometimes five minutes can be enough to make a dialogue.
- In groups, students are given a pile of pictures with different objects, turned upside down. One student picks a card and asks other student what would he/she do with it on a desert island.
- In groups, students are given about twenty pictures with different objects on them. They are displayed so that all the students can see them. Student A picks one picture and other students have to ask questions in order to guess which picture has student A picked. All the questions have to be "Yes/no". (e.g. Is your object blue or red?)
- Each group needs about 40 pictures that represent people and actions. There should be one pile with people and three piles with activities. There should be quite a lot showing the same activities. The first student takes a picture of a person and asks a

question, “What did John do yesterday?” The second student takes two pictures of actions and makes statements, “She either went swimming or she played football”. The third student also takes an activity card and agrees with or contradicts the second student’s statement, “She played football/She didn’t do either. She went shopping”. Student A asks, “Who did she go with?” Student D picks another picture of a person and says, “She went with a dentist.”

- Each group is given a pile of pictures with objects, people, places, transport and animals. The pictures are placed upside down. Students pick cards from each pile, place them on the desk and they have to write down sentences that connect all five pictures.
- Teacher takes pictures with people talking to each other in different situations and displays them on the board. In pairs, students look around and choose one picture. Then they write a dialogue based on people’s appearances and imagine their concerns. They act out the dialogue and other students have to guess which picture the pair were representing.
- Teacher displays a picture on the board so that all students can see it. In groups, students study the picture and create a five-minute drama that ends up with the picture. The students can also write the dialogues and just read them without acting.
- In order to practice past continuous tense, interrupted by the past simple, teacher can say events from his/her personal life, at the same time sketching those events on the board.
- In groups or individually, students are given a picture together with several sentences about it. They must decide which sentences are true and which are false. Variation: students can be given pictures and they write true or false sentences on their own, then join other students in pairs and read the sentences to each other. Student B has to say which sentences are true and false.
- Group work or individual work: teacher displays various pictures. Students examine them and chose one. They have to write a poem or a story based on a picture. Students can also make their own book covers for the poems or stories.

Visuals have the advantages of being inexpensive (in fact, they are often “free”), of being available in most situations (unlike reading passages, they can be taken from local magazines); of being personal, that is, they are selected by the teacher, which leads to an

automatic sympathy between teacher and materials, and consequent enthusiastic use; and of bringing images of reality into the unnatural world of the language classroom.¹²⁶

3.5.12. Using the media for creative grammar teaching

As teachers, we are aware of the negative impact of technology on everyday lives of our students. Parents complain that their children spend too much time on their computers or smart phones. We are also aware that we can do very little about that, but we can turn the things into our and students' advantage - assign the tasks which involve the use of media. Let us not forget that media can be very useful tool for teaching. Here are some of the ideas for implementing social media into language learning:

- Have students write a blog based on grammar points you wish to study/revise/practice
- Have students make a one-minute commercial using certain grammar points
- Challenge students to make short presentations
- Create a Facebook page for a Shakespeare character (Students can update a status/quote using certain grammar points)
- Play a short video clip up until the moment of conflict. Have students discuss possible solutions or outcomes
- Explore Wikipedia as a class to find a good starting point and then follow random links. Make connections between random page and your problem or topic. As a debriefing, encourage students to look for ideas in unlikely places
- Have students think about new apps and computer programs
- Have students look for trending topics on Twitter and try to predict what will happen next week
- Encourage students to invent futures by using video games like The Sims
- Ambiguous characters: Show the class a frozen YouTube video with a person in the frame. Have them speculate on what is about to happen, what voice or accent the character will have, and anything else they can add to the scenario? At the end, play the video to see if they were close. Repeat this several times with very short descriptions.

¹²⁶ Hill, A.D. (1990): *Visual Impact, Creative language learning through pictures*, Essex: Longman Group UK Limited, p.1.

- Connect with other classrooms, no matter where they are in the world, to expand learning opportunities.
- Have students tweet imagined conversations between famous literary figures such as Romeo and Juliet, Sherlock Holmes and Watson.
- If students are learning a foreign language, they can practice with native speakers through groups on Facebook or by finding native speakers on [Twitter](#) or [Skype](#).
- Teachers can post homework assignments through Facebook to provide easy access for students and to put the assignment and due date in writing.
- One benefit of social media is the ability to write down thoughts any time they occur. Encouraging students to brainstorm on class topics outside class time provides more opportunities for sharing great thoughts.
- Share interesting websites. Both students and instructors can share interesting websites related to class topics via social media.
- Students can post their book reviews for the instructor to grade and other students to read on a class Facebook page, or try tweeting a 140-character book review on Twitter.
- Create a news feed. Have a journalism class report news via Twitter a feed or the Facebook status update.
- Post student projects. Set up a Facebook page to showcase student projects.
- Have students create a story, one by one, using only one Twitter post of 140 characters or less and one student at a time.
- Blog. Create a community blog and share it on Facebook to tell what your class is learning and doing.¹²⁷

¹²⁷ Online Universities, *100 Inspiring Ways to Use Social Media In the Classroom*, 2010. Web 14 August, 2017. <http://www.onlineuniversities.com/blog/2010/05/100-inspiring-ways-to-use-social-media-in-the-classroom/>

4. RESEARCH

4.1. GOALS AND OBJECTIVES

The goal of this study is to show the importance of creativity in ELT/ESL, primarily to teaching and learning grammar. Some of the problems teachers have to deal with every day is strict curriculum, dull textbooks and unresponsive students. Hence the three hypotheses are set at the beginning of the study: **H1**: Creative methods and activities can be incorporated into every grammar lesson, without avoiding curriculum; **H2**: Using creative activities and methods will help students become motivated and engaged during the lesson, they will improve their self-confidence, they will feel free to speak, discuss and express their opinions; **H3**: Textbook texts can be altered in creative ways and modified for grammar learning, in order to make them more interesting for students. Creative activities and methods can help to avoid these kinds of problems.

The research has been conducted at O.Š. “Čengić-Vila 1” Elementary school, Sarajevo. Three classes of seventh-graders participated, the total of 75 students, age 13-14. Consequently, the study could be most useful to English teachers who are eager to avoid the usual, predictable and monotonous methods of teaching, and make their students interested and excited about learning grammar.

4.2. RESEARCH METHODOLOGY

4.2.1. Instruments used

For the purpose of this research, two sets of questions have been used: one set for the teachers and the other one for the students. Since adequate survey questions could not be found in the literature, they were formed in accordance with the study goals and hypotheses. Teachers from elementary schools in Sarajevo (25 of them) answered the questionnaire that consists of 14 questions. On the other hand, students had to answer 21 question that served for the quantitative research and one question for the qualitative research. Both teachers and students rated the questions scaled to four-points, depending on how strongly they agree with the statement: (1) I do not agree, (2) I partially agree, (3) I agree, and (4) I completely agree. The quantitative data has been analyzed for percentages in both questionnaires.

In addition to this, many written assignments have been collected from the students. These works will serve for the qualitative research, and the focus will be on grammar.

The methods that are used for this research are observation, descriptive-qualitative, statistical methods, compilation, analysis and synthesis.

Observation was done by the teacher who, after careful planning of the lesson, presented the creative activities (tasks) to the students, gave them the instructions and monitored their work and behavior. Since there were three 7th grade classes, the results were somewhat different in each class. Some of students' group and individual assignments have been collected, presented and analyzed for the purpose of the research. The analysis of students' written assignments is the best way to observe the impact of creativity on acquiring grammar and vocabulary. Descriptive method (qualitative and quantitative) was used to present the observation results, the classroom atmosphere, students' motives, etc. The statistical method included collecting, summarizing, analysing, and interpreting the questionnaire and written assignments. Each activity was analysed independently. The synthesis involved arranging, planning and constructing the outcomes in order to draw conclusions.

4.2.2. Study limitation

One of the study's limitations is that it has not been conducted long enough to see and compare students' results before and after using creative activities. The period of three months cannot show the realistic results as the period of one or two years. Since creativity is a skill that can be taught, some students need more time to acquire it.

Furthermore, the teacher was the observer as well and may have observed students with personal biases. Likewise, students had different motives and they did not show the same results. Even though all students had the same working conditions, their knowledge of English language was not the same and many of them could not express themselves adequately in English and therefore, tried to communicate in their native language.

4.2.3. Survey results

Teachers from various elementary schools from Sarajevo were asked to answer the following questionnaire. These are their answers presented quantitatively:

Table 1. The Analytical Data (Teachers' survey)

Questions:	I do not agree	I partially agree	I agree	I completely agree
Creativity is important in ELT/ESL			16,67%	83,33%
I consider myself a creative person		12,5%	54,16%	33,33%
Students love to participate in creative activities		8,33%	41,67%	50%
Creative activities can be performed in each lesson	8,33%	20,83%	50%	20,83%
ESL/ELT teachers have enough time to perform creative activities during their classes	16,67%	50%	29,17%	4,16%
ESL/ELT curriculum gives enough space for performing creative activities	20,83%	54,16%	25%	
Textbooks that I have been using contain creative activities	16,67%	33,33%	45,83%	4,16%
I often use creative activities in my classes		16,67%	54,16%	29,17%
Creative activities require a lot of time for preparation	8,33%	25%	41,67%	25%
It is difficult to find materials/aids for creative activities	37,50%	58,33%		4,16%
School/teachers have great impact on students' creativity development	4,16%	12,5%	54,16%	29,17%
Parents have great impact on students' creativity development	4,16%	8,33%	58,33%	29,17%
Creativity is appreciated in my school		37,5%	54,16%	8,33%
Creativity cannot be developed, it is an innate skill	37,5%	50%	12,5%	

Besides teachers, students who have participated in the research have also been given a questionnaire.

Table 2. The Analytical Data (Students' survey, Class: VII-1, 23 students)

Questions	I don't agree	I partially agree	I agree	I absolutely agree
Creativity is important in English language teaching	4,35%	30,43%	39,13%	26,08%
English teachers ought to be creative	17,39%	34,78%	30,43%	17,39%
I consider myself a creative individual	4,35%	21,73%	39,13%	30,43%
English Class book for 7 th grade contains creative activities	8,69%	39,13%	39,13%	13,04%
My English teacher often uses creative activities in classes		13,04%	43,48%	47,82%
Creative activities should often be used in English classes		17,39%	52,17%	26,08%
I do not find creative activities interesting	86,96%	8,69%	4,35%	
Creativity cannot be taught	17,39%	21,73%	26,08%	34,78%
Creativity is nurtured and encouraged in my school	26,08%	21,73%	39,13%	8,69%
Class book texts are boring and uninteresting	56,52%	30,43%	4,35%	8,69%
Class book pictures and illustrations are uninteresting and monotonous	56,52%	26,08%	4,35%	4,35%
Creative activities can be applied to every lesson	13,04%	13,04%	30,43%	39,13%
I like creative writing because I can express my opinion in an interesting way	21,73%	21,73%	26,08%	30,43%
I like acting in English classes	8,69%	21,73%	30,43%	39,13%
My favourite activities are writing/reading about myself, my dreams and experiences	26,08%	34,78%	21,73%	17,39%
Games are important in English classes because they help us to learn	8,69%	21,73%	30,43%	39,13%
Creativity is important in all school subjects	13,04%	21,73%	17,39%	43,48%
I like creative activities with pictures and illustrations	13,04%	13,04%	43,48%	30,43%
It is easier to acquire grammar with creative	8,69%	17,39%	39,13%	34,78%

activities than learning them by heart				
English grammar is important because it makes communication possible	17,39%	8,69%	43,48%	34,78%
Creativity can help me to overcome problems that can occur	13,04%	30,43%	34,78%	21,73%

Table 3. The Analytical Data (Students' survey, Class: VII-2, 22 students)

Questions	I don't agree	I partially agree	I agree	I absolutely agree
Creativity is important in English language teaching	9,09%	13,63%	27,27%	11,50%
English teachers ought to be creative	4,54%	22,73%	22,73%	50%
I consider myself creative individual	9,09%	4,54%	18,18%	68,18%
English Class book for 7 th grade contains creative activities	22,73%	27,27%	18,18%	31,82%
My English teacher often uses creative activities in classes	9,09%	9,09%	31,82%	50%
Creative activities should often be used in English classes	18,18%	9,09%	13,63%	59,09%
I do not find creative activities interesting	81,81%	4,54%	4,54%	9,09%
Creativity cannot be taught	22,73%	13,63%	22,73%	45,45%
Creativity is nurtured and encouraged in my school	31,82%	27,27%	22,73%	22,73%
Classbook texts are boring and uninteresting	50%	31,82%		13,63%
Classbook pictures and illustrations are uninteresting and monotonous	50%	13,63%	9,09%	22,73%
Creative activities can be applied to every lesson	4,54%	9,09%	13,63%	68,18%
I like creative writing because I can express my opinion in an interesting way	13,63%	9,09%	22,73%	54,54%
I like acting in English classes	13,63%		22,73%	63,64%
My favourite activities are writing/reading about	27,27%	13,63%	22,73%	36,36%

myself, my dreams and experiences				
Games are important in English classes because they help us to learn	4,54%	13,63%	22,73%	59,09%
Creativity is important in all school subjects	4,54%	9,09%	18,18%	72,72%
I like creative activities with pictures and illustrations	9,09%	13,63%	13,63%	68,18%
It is easier to acquire grammar with creative activities than learning them by heart	4,54%	9,09%	22,73%	63,63%
English grammar is important because it makes communication possible		13,63%	27,27%	59,09%
Creativity can help me to overcome problems that can occur	9,09%	22,73%	22,73%	45,45%

Table 4. The Analytical Data (Students' survey, Class: VII-4, 22 students)

Questions	I don't agree	I partially agree	I agree	I absolutely agree
Creativity is important in English language teaching		27,27%	36,36%	36,36%
English teachers ought to be creative	13,63%	22,73%	22,73%	40,91%
I consider myself creative individual	9,09%	18,18%	50%	18,18%
English Class book for 7 th grade contains creative activities	31,82%	22,73%	22,73%	22,73%
My English teacher often uses creative activities in classes	9,09%	13,63%	31,82%	45,45%
Creative activities should often be used in English classes	9,09%	18,18%	31,82%	40,91%
I do not find creative activities interesting	77,27%	18,18%		4,54%
Creativity cannot be taught	27,27%	27,27%	13,63%	31,82%
Creativity is nurtured and encouraged in my school	27,27%	27,27%	31,82%	13,63%
Class book texts are boring and uninteresting	31,82%	45,45%	4,54%	18,18%
Class book pictures and illustrations are	59,09%	18,18%	4,54%	18,18%

uninteresting and monotonous				
Creative activities can be applied to every lesson	18,18%	27,27%	13,63%	40,91%
I like creative writing because I can express my opinion in an interesting way	18,18%	22,73%	13,63%	45,45%
I like acting in English classes	18,18%	13,63%	9,09%	63,63%
My favourite activities are writing/reading about myself, my dreams and experiences	27,27%	31,82%	27,27%	13,63%
Games are important in English classes because they help us to learn	4,54%	9,09%	27,27%	54,54%
Creativity is important in all school subjects	13,63%	31,82%	22,73%	31,82%
I like creative activities with pictures and illustrations	13,63%	22,73%	27,27%	36,36%
It is easier to acquire grammar with creative activities than learning them by heart	9,09%	31,82%	9,09%	50%
English grammar is important because it makes communication possible	9,09%	9,09%	31,82%	50%
Creativity can help me to overcome problems that can occur	13,63%	36,36%	36,36%	13,63%

4.2.4. Discussion and Analysis

4.2.4a Table 1

Most of the teachers have no doubt when it comes to the importance of the creativity in ESL/ELT. However, not all of them consider themselves creative educators. It has been presented that teachers have to be creative in order to teach creatively. The first aspect is more important since the teachers can be aware of their lack of creative abilities but still recognize the importance of it. Therefore, a conscious teacher will do his best to incorporate creative activities in his classes and try to overcome his weaknesses. Some of the teachers think that students do not really enjoy creative activities. These are probably the students who cannot perform certain activity due to the lack of knowledge or interest. Furthermore, teachers disagree on the matter of using creative activities in each class. Thorough planning of the lesson is the most important feature of the teaching. Considering the goals and objectives, creative activities can be performed e.g. at the beginning as a warm-up activity; even conducted brain-storming is considered a creative activity. Whether it is a presentation or

practicing, there is no reason not to use them in every class with the exception to the tests and similar.

This research has shown some ways to make the time for creative activities. Since most of the teachers think they do not have enough time during the class, various non-time consuming activities have been presented. On the other hand, the usual activities can be altered to make them more interesting for students, without avoiding objectives set by the curriculum. Furthermore, most of the teachers agree that the curriculum is creativity-devoid, and there is a necessity for additional material and sources. Some of the material and resources available can be used successfully such as the internet, the newspapers, but most of all, the textbook itself. Ideas and the activities will be presented in the section “Textbook ideas”.

It is encouraging to find out that most of the teachers use the creative activities during their classes, but they also think that it takes a lot of time to have them prepared. The best thing is to have re-usable material and aids such as pictures or any other visual aids. Maybe it will take some time to find them, cut and sort out, but it will be worth the effort. Having that in mind, excessive research on the use of pictures and visual aids has been done and presented in the research. Knowing how time is important to the teachers, the sources of different pictures for ESL/ELT have been listed. According to the questionnaire, the teachers can find the sources for creative activities, but they should be open-minded about new ideas and methods as well.

Additionally, there is a small difference in opinion about who has greater impact on students, the school or parents? Minority thinks that the parents are more important than the school. Parents are usually the first to introduce creative activities to their children. Teachers are as important as parents because it is their job to nurture, cultivate and develop these skills further in education. Furthermore, significant percentage of the teachers think that creativity is not really appreciated in their schools. This can be very devastating for the students since creativity cannot be omitted from education anymore, it has become a necessity. All the schools should be creativity-oriented and practice what is best for the students and their well-being.

Lastly, this research has proven that creativity can be developed as any other skill. However, it comes naturally to some students, but even then it has to be nurtured.

4.2.4b. Tables 2-4

Most of the students agree that creativity is important in ELT. Students from VII-1 and VII-4 had very similar answers while students from VII-2 slightly disagree. On the other hand, students from VII-2 and VII-4 strongly believe that their English teacher should be creative, while students from VII-1, who have seemed to be enjoying the creative activities the most, do not think the same. In the third questions students had to answer about their creative abilities. It is interesting that most of the students from VII-2 consider themselves highly creative individuals while their results in creative activities were the poorest; students made jokes, they did not take the tasks too seriously, it was more important to amuse friends from the class with the funny stories that had no sense whatsoever. Other two classes had, more or less similar results and they consider themselves creative, but not highly creative.

Furthermore, students do not seem to be very much satisfied with their class books; they think it contains creative activities but not enough. This problem could be solved with textbook ideas which add some creativity and interesting ideas to the texts. All of the students like reading the texts, and it is interesting that students from VII-2 enjoy the discussion after the reading the most. They are very opinionated but they do tend to take the conversation in the wrong direction – as it has been mentioned – to make fun. With the teacher’s direction they can generate some interesting and novel ideas. Most of the other students do not feel that comfortable to talk. This is due to their knowledge and they do not feel comfortable to give their opinion on something. When asked why, they say that they do not know how to say what they mean in English, and they would rather say nothing than risk being laughed at for their poor English. Most often times they ask if they can explain something but in their mother tongue. Another problem is that teenagers are very sensitive to their peer’s opinion. They want to blend in and avoid confronting “the leaders” in the class.

Most of the students say that their teacher often uses creative activities in her lessons. It is important to mention that all of the activities have been performed in all of the classes, mostly in the same way with slight adjustments due to different class needs. The sixth questions had interesting answers; most of the students from VII-1 think that creative activities should often be used in English classes while the students from other classes were divided. Half of them strongly agree in the favour of creative activities, while the other half mostly disagrees. However, the class atmosphere is very important; some students prefer working in groups while others prefer individual work. Students from VII-1 have shown better results in the

group activities while others prefer individual work. It is important to find balance and avoid monotony and we have to keep in mind that not all students prefer creative activities. The seventh question gave, more or less, similar answer. There is only one exception – a group of students from VII-2 who do not prefer creative activities. The majority of students from all three classes say that they find creative activities rather interesting.

Approximately one third of students think that creativity cannot be taught. They gave comment to the question, such as, “No, you are either born creative or you are not.” Others seemed to be indecisive and gave different answers. Students are not familiar with the fact that creativity can be taught and developed. When asked, most of them did not even know how to define creativity. They are aware that creativity comes naturally to some students and it ends there. They were asked how to recognize a creative individual and students had difficulties to answer, even though they could easily recognize a creative person. Some of them said, “That person is somehow different”, “He/she has great ideas, they can create something new very quickly.” Teachers who did the survey also had to answer the same question, and most of them agree that creativity can be taught to some extent. It is important to have in mind that all students have creative potential and that it can be taught and developed, just like any other skill – with time, effort and perseverance.

Around 60% of students are not satisfied with school’s attitude towards creative individuals. Creativity does not seem to be appreciated anywhere, let alone schools. Each school has many student story-writers, artists, poets, photographers, actors and actresses, children with artistic abilities that do not seem to be appreciated enough. In Čengić-Vila 1, primary school students have many extra-curriculum classes that help students develop their artistic talents. Students do not find this to be enough, they would like to have more workshops, contests, exhibitions. The vast majority of students think that class book texts are motivating and interesting. As it has been mentioned, students like to read the texts and there are always a couple of students who always give their comments to the text or the characters, while other students need to be encouraged to do so. Class book for seventh grade, “Project 4” has units titled as “Space”, “Fashion”, “Heroes”, etc. Each unit is made to satisfy students’ needs and interests. On the other hand, it is useful to add some twists and turns to the ordinary way of presenting new texts. Students gave similar answers to the next question, relating to class book pictures and illustrations; majority thinks that they are quite interesting. On the other hand, 20% students from VII-2 and VII-4 disagree. Illustrations can be very useful, especially for students who

prefer visual aids. In the absence of class book illustrations, teachers can use any media or magazine pictures to perform various creative activities.

There is a slight discrepancy in students' answers to the next question: Creative activities can be applied to every lesson. Almost all students from VII-2 agree, 70% from VII-1 and 55% from VII-4 agree. It is, however, true and creative activities should be performed as often as possible. Students from VII-1 do not quite think that creative writing enables them to express their opinion., while majority students from other two classes do. One of the reasons could be that VII-1 work well as a group, they are eager to help each other and they share ideas and respect each other's opinions. It is an implication for the teacher to perform more individual activities in this class. On the other hand, creative writing is one of the most powerful tools for acquiring grammar through creative activities. Most students, about 60% of them, prefer acting in English classes. Especially students from VII-2 and VII-4 who tend to be more distracted or talkative during the class; they like to add some "special effects" to their acting, such as different accent, props, movements. They like to "entertain" the audience. This, however, can be a good motivation to students, as long as they accomplish the activity aims. More than half of the students do not really like to talk/write about themselves while 45% of them do. The other half probably goes to students who can successfully communicate in English. However, the situation is completely different with younger students – they all love to talk about themselves, regardless of their English knowledge, they combine their native language and English or just say what they need in Bosnian language. Older students keep their personal experiences to themselves. It seems natural that they do not want to share their thoughts with everyone in the class. On the contrary, students share a lot in their written assignments, they write about friends who have betrayed them, their family problems, broken hearts or anything else that bothers them. Often times they add a little message like, "Please do not read this in front of the others". To conclude, in order to make students talk about themselves, it is important to find the right, nonthreatening way that enables students to do this.

When it comes to games, 85% of students agree that games can help them acquire knowledge. It does not matter what age they are, students love to play games. Though it can be noisy, games are an excellent motivator and great aid for teaching and acquiring grammar. Regarding creativity in other school subjects, 50% students from VII-4 think that creativity is important in all school subjects, 90% from VII-2, and 60% from VII-1 think the same.

Students from VII-2 are the most eager to work with pictures and illustrations, 85% of them. Other classes follow them with 75%. Sometimes it is easier to show something to students rather than explaining and it can have more sense, especially when teaching grammar. Students make associations to the pictures, and later on, it is important just to remember certain image and associate it to the rule.

Likewise, 90% students from VII-2 think that it better to acquire grammar through creative activities rather than learning them by heart. Majority of students from other classes agree, too – 75% from VII-1, and 60% from VII-4. However, not all students like dynamic, interaction and inventiveness; on the contrary, they prefer clear, strict, written rules with examples and predictable and simple activities. It is important to combine various methods when it comes to teaching grammar, but creative activities should prevail. Even though they do not like it, students are very well aware that grammar is necessary in order to communicate in English. Around 85% of all students agree. Finally, half of the students think that creativity can help them overcome some problems that might occur. Problems are inevitable, and students with creative skills will probably find solution easier. This is just one of the reasons why creativity has to be taken seriously and treated as one of the most important life skills.

4.3. Qualitative research of the students' written assignments

4.3.1. "Nouns and adjectives"

Time: 20-25 minutes

Materials and aids used: scissors, pieces of paper, two bags, board, chalk, notebooks

Skills: writing, speaking, listening, pronunciation, divergent thinking, metacognitive thinking.

The aim of this lesson was to practice the adjectives and articles. At the beginning of each lesson, teacher asked the definition of adjectives and she revised the rules for the use of articles with students. One of the activities listed above, "Noun and adjective stories", has been performed in the 7th grade classes (VII-1, VII-2, VII-4). Students were given two pieces of paper. On one piece they had to write a noun and on the other an adjective. At this point they did not know how the pieces of paper will be used. Teacher explained the activity. Students filled the two boxes with pieces of papers. Volunteers came in front of the board and picked one paper from each box. They had to write the new expression on the board, no matter how strange it was. They got the unusual and strange combinations. Most of the students from the three classes felt excited about the activity. The most exciting part was

taking out pieces of paper and making unusual combinations. Then, in groups, students had to write a story using at least half of the written combinations. They had 10 minutes to do this (this activity could be less-time consuming in a way that students write 4 -5 combinations on the board). At this point the teacher was the observer and she monitored the work. She reminded students from time to time to pay attention to the use of articles. Most of the students participated in group work and some of them were giving ideas using their native language. Teacher encouraged them to communicate and share ideas in English. From the beginning of language learning it is necessary to implement certain structured activities that will reduce the influence of the mother tongue, which will also increase students' self-confidence and motivation while expressing new linguistic structures and lexical terms. However, more confident students took control and did most of the writing, but other group members shared their ideas, as well. Here are some of the students' stories:

“In my city lives a happy girl. She has a blue mouse, and a dangerous bike. She loves metal apples, hot, hot apples. She has a cute bird, bird, bird. She has a wooden furniture and a wooden watch, watch. She always drives an angry car. She has a snowy pen and pretty pencil. She loves to walk next to a beautiful river, river. She is like the blue sun, sun. she loves my son, son.” (VII-4)

“I woke up with crazy hair. I looked like a beautiful alien. I turned the TV on and heard Donald Trump's broken wall. Then I went to the shop and saw a new product. It was blue chocolate. I bought it, and when I left the shop I saw red grass and lovely flowers. Suddenly, a green cat walked by. Then I've seen a good boyfriend with happy girlfriend. The girl had long hair. Then I saw a new shop down the street. It was called “Quick toilet paper”. Blue rain was falling from the dry sky. The smart sun was shining. On the way home, I ate beautiful chocolate.” (VII-1)

“I have a long girl in my class and I have a blue grass. I gave a lovely flower to a girl with beautiful hair. She had smart eye and a green cat. While I was coming I saw the beautiful sea and the smart sun. I will be good boyfriend, and you will be a happy girlfriend. In your house you have a good table and tasty blue chocolate.”

“I was dreaming I was eating a blue chocolate. And I was falling from long hair of my happy girlfriend. I was also walking a green cat. Then the sun looked at us and it dried the sky. With my smart eye I saw a beautiful alien. On the red grass, quick toilet paper was breaking a

wall. Long girl was driving a deep car and she hit me with fast love and sad table. I woke up with red chocolate in my hands, sitting on a good table.” (VII-1)

“I went to the toilet to loop, because earlier that day I ate a bowl of soup. But the quick toilet paper was here to save the day. It was as fast as blue rain. When I was done I saw a broken wall, I guess I had done too much so the ambulance I called. I was so happy, as a happy girlfriend. I had a very good boyfriend. It was fast love. When I saw him he had a smart eye, and the sky, oh, the dry sky... but hat day I knew he was going to break up with me, I was a long girl, I had beautiful hair, he gave me blue chocolate and a green cat. I knew he was special and the next day he gave me a lovely flower.” (VII-1)

“I lost my boyfriend because I had crazy hair. I tried everything in order to have beautiful hair but it didn’t go very well. I became an alien because my boyfriend thought they were beautiful. I got my long hair back and my boyfriend came back. He gave me beautiful chocolate and a lovely flower. I became a happy girl again. He had a smart eye and he could see everything. The sky was beautiful again.” (VII-1)

“A long girl was eating a metal apple and playing nice basketball. My son was looking at the beautiful river and a cute girl. I was looking at my wooden watch and I built my city with beautiful bricks. In my house there is wooden furniture, a red clock, a pretty pencil, and there is a dangerous bike in the garden. There is also a super magical table. On the table there is a snowy pen and a hot apple. Now, my son is playing with a good ball. All of this was happening in my city under the blue sun.” (VII-2)

“Hi. My name is Namik and today I’m going to school with my angry car. I’m eating a metal apple and breaking my teeth. My wife is a happy girl. Right now, she is eating a blue mouse and playing some nice basketball with her cute bird called “long girl”. She has got a wooden watch and wooden furniture. Now, she is a happy girl because she is riding a dangerous bike. I’m yelling at my son right now because he threw a good ball in the beautiful river.” (VII-4)

After the reading, groups had to decide whose story was the most interesting. Students from VII-1 had the most interesting ideas and they tried really hard to do the task as best as possible. Competition between the groups was obvious but it motivated students and in the

end they applauded their opponents for interesting and creative stories. Most of them voted for the “Donald Trump” story.

Situation in the second class, VII-4 was a bit tense since the students in this class are usually very competitive. They had hard time deciding whose story was the best and they argued a bit. One group thought that the other group “stole” their ideas. Teacher had to interfere and remind students of the criteria for voting: the most interesting and original story with the correct use of the articles. Students voted for the “Namik” story.

Furthermore, only one story was worth sharing in VII-2. Students did not seem to understand the task fully and therefore wrote meaningless stories, they were trying to be funny and amuse their friends, they did not pay attention to the purpose of the task, and therefore failed to use the rules set upon the activity. However, students did not fail to communicate, they expressed their feelings and thoughts but these were not directed to the desirable direction. In the end, they voted for the “Long girl” story.

During the entire process of creative activities, one thing has constantly repeated itself: transfer of the native language knowledge. Transfer of the native language is hard to avoid at any level. It is felt in the written work and the speech of the most skillful and most original students. This process is normal and it is difficult to prevent it.

4.3.1a. A letter of complaint

Time: 10 minutes

Materials and aids used: A picture of a holiday resort, notebooks, pencils

Skills: reading, writing, listening, pronunciation, divergent thinking

The aim of this activity was to practice modal verbs. Teacher showed students a picture of a holiday resort. Students had to write a letter of complaint, individually. They were encouraged to exaggerate and use their imagination as much as possible. Complaint had to be as unreasonable as possible. Before writing, teacher gave some ideas to students and told them to complain on e.g. food, the service, etc. This activity was performed only in VII-2. Students chose the following story as the most original one:

“Dear Mr. Pancake

I didn't enjoy my stay at your hotel, “The Smell of Wood”. I might not come back there ever again! Unfortunately, I left some of my things on those ugly bedsheets. Speaking of bedsheets, they should be egg shelf color, not pearl! The room could at least smell of ocean breeze, not flower spring! I couldn't see that tree that I always sit under at the beach. And the service! Yuk! You must change it! I don't like that blond girl Ella, I prefer light blond girl Ella! The breakfast was awful! You could change it. You must! My milk was 5 degrees Celsius and it should have been 7,5! And my eggs were too warm, I almost burned my tongue. Who does that?! And I specifically required oak tree table and I was given a wicker one! The cutlery was not even silver. My bathroom was blue, not aqua! Those strawberries were just too sweet and I asked for sour ones!! There were also too many stairs, you should build an elevator! I wanted the “Happy” magazine, not the “OK”. You should seriously fix your hotel. And the name “The Smell of Wood”, seriously??”

Goodbye forever! (VII-2)

The author of the story followed the rules, she used the modal verbs appropriately and she took teacher's ideas and added her own. This is a good example of cooperation between the teacher and students; teacher sets the rules, gives general ideas and lets students do on their own. Each student's work, including this one, is imbued with their personalities, their likes and dislikes. As it has been mentioned before, this class is very fond of entertaining each other, and as a result students wrote their own stories, they did not follow the rules that were set. However, they did use many elements of creativity and imagination, along with modal verbs, so some goals were achieved, even though their complaints did not have much sense.

On the other hand, teacher should constantly be aware of the demands and interests of his students. When the teacher feels that his students are a bit tired or not interested, modification of techniques and forms of work could make them interested. Group work, especially in VII-2, can significantly contribute to the maintenance of constant interest and enable various students' activities.

4.3.1b. The Tailor of Swaffham

Time: 10-15 minutes

Materials and aids used: Textbook, notebook, pencils

Skills: Reading, writing, listening, pronunciation, divergent thinking

Textbook texts can be altered in many ways to suit the students' needs. In order to practice the past tenses (Past Simple and Past Continuous tense), students had to write a different ending to a story. The textbook story is called *The Tailor of Swaffham*.¹²⁸ It is about the tailor who lives in the village of Swaffham. He had a dream about gold being hidden near London Bridge. But the only thing he found there was a shopkeeper who told him he couldn't believe his dreams. The shopkeeper told him that he had also had a dream about gold being dug under the old oak tree in the village of Swaffham. The tailor went back home and started digging. He found the chest full of gold under the old oak tree. Students were encouraged to use their imagination and past tenses. These are some of their ideas:

“The tailor went to London and found a map on the street. It led to a castle on a hill. He found a giant, goblins, skeletons and a P.E.K.K.A. robot there. He defeated them all with a musketeer and a Baby Dragon. He went to the highest point of the castle and found a Super Magical Chest. He became the King and he sent half of the gold to his family.” (VII-4)

“At that moment he heard screaming. Somebody fell in the river and began drowning. The tailor ran to the side of the river. Then he saw that the person was a young boy who didn't know how to swim. The tailor quickly jumped into the river, trying to help the boy. He grabbed the boy and helped him to get out of the water and onto the safe ground. The boy succeeded with the help of the tailor. One man ran to the boy, picked him up and hugged him for a long time. It was his dad who was a very wealthy man. As a gift of appreciation, he gave the tailor two boxes full of gold and silver. The tailor went happily back home to his family and his gifts and they lived happily ever after.” (VII-4)

“When the tailor came back home, he grabbed a spade and ran into his garden. He was digging for half an hour. His spade hit into something hard, he thought it was a box full of gold. The tailor kept digging around it only to see that it was the tree's roots. He accidentally cut off the roots and the tree fell on him.” (VII-2)

“Four days later, tired and hungry, he arrived home. But there was no one there. The tailor was very confused. “Where is my wife, and my children?” he thought to himself. “Maybe they went somewhere” he thought. So, he decided to ask his nearest neighbor. “Oh, I am not sure.

¹²⁸ Full story can be found here: <http://sagi.uw.hu/project3/4C/4C.html> Web April, 29 2017

I think they were kicked out because they couldn't give landlord the rent." he said quietly. And so, the tailor decided to find a new job in London." (VII-2)

"The shopkeeper asked tailor about what was he planning to do and the tailor didn't answer so the shopkeeper started following him very sneaky and quietly. The tailor stopped next to the river to rest but the shopkeeper (let's call him Barry) found his house and went in the garden when the tailor's wife was in the house. He dug the treasure out and went back to London. The tailor came home and he was very angry because he thought Jerry the neighbor stole his gold. He never spoke to Jerry again... Rest in peace Jerry." (VII-1)

The students used the past simple tense and their imagination. Almost each story is imbued with humor as well. Students had a lot of fun while writing the endings. Other students, who did not manage to write the ending (weaker students who need certain help) have enjoyed listening their peers' stories. Even this was beneficiary because they were able to understand and they were giving certain comments like, "You could say this..." or, "You could add this..." All of the classes enjoyed the activity very much, there were many stories but only the most interesting ones were chosen for the research. During the activity, some students asked, "How do you say...", but none of them needed any guidance from the teacher; they used their own ideas. This could be performed after reading the stories in the text books, to avoid monotony and to bring some fun in the classroom. Students could also do the activity in groups and act out the ending in front of the others.

4.3.1c. Song/poem writing

Time: 10-15 minutes

Materials and aids used: board, notebooks, pencils

Skills: reading, writing, listening, pronunciation, divergent thinking, metacognitive thinking

One good way to develop students' creative skills is a song/poem writing. Most of the students find it challenging to write a poem in English. Teacher gave students some words that rhyme and told them to use the present tenses. This was a group work and since teenagers love expressing their feelings, they were eager to share their ideas and enjoyed group work a lot. The words are: Talk – walk, Fast – last, Light – night, Town – down, Day – say, Me – be. Their poems are the following:

*“Someone walks fast,
Someone's always last.
I like to talk and be – me.
Someone sees the light,
Someone sees the night.
While it's day feel free to say:
I like to be me.
I like to say what I like,
I also like to ride a bike.
Let the world know who you are, what you are.
We are all different like
night and light
So come to my friendship town,
And I won't let you down.” (VII-1)*

*“Let's talk and take a walk,
We need to go fast, so we don't be last
There's not much light, soon it will be night
If we go down, we'll see a town
If we go up, we'll need to hop
And one day you will say that you love me,
And make me the happiest man alive,
And be my love.” (VII-1)*

*“Oh you with the eyes and the hair,
It shows that you just don't care,
Come with me, we can talk
Let's take a little walk.
This day may be the last,
Come with me, come with me fast.
You are my light,
You brighten up the dark night.
I hope one day you will say:
Come with me, together we can be.*

*So come, this town is going down.
Come with me, or I will drown.” (VII-4)*

*“You just walk, but I want to talk.
You want to be fast, but you are always the last.
Are you in the light or you follow the night?
When I see this town I feel down.
In the day I just say that you are with me
And I will be
Everything you need.” (VII-2)*

All of the poems have love or friendship topic, which is not unusual. After the reading, students voted for the best and most interesting poems. They used the present tenses properly, although during the writing they asked if they could use the past tenses which was not allowed. This however, was not an obstacle and it made students think harder to find the solution and they had to communicate better with the group members. It would be wrong to believe that all of the students felt inspiration for writing, but all of them have strong feelings and emotions and teachers should find the right ways to help students express them. Some of the students said that they write diaries and poems in English in their free time and those students did not have any difficulties to do the activity in class. Teachers should constantly encourage their students to write in English, as much as possible.

One of the most important characteristics of a successful and creative work with the students is the creation of a pleasant working atmosphere, which should be imbued with spontaneity and a healthy competitive spirit. The best results are achieved in classes where students feel mutual respect, loyalty and responsibility. This does not imply any anarchy and lack of discipline. It implies healthy relationships that stimulate independence, initiative and originality. Some students are prone to tease weaker students who, therefore, lack self-esteem and feel insecure. This is one of the reasons why some classes have more prolific creative works than the others.

4.3.1d. Description of paintings/pictures/illustrations

More complex step leading to the further development of creative, speech and written skills consists in enabling students to describe the paintings and photos. Pupils should gradually and

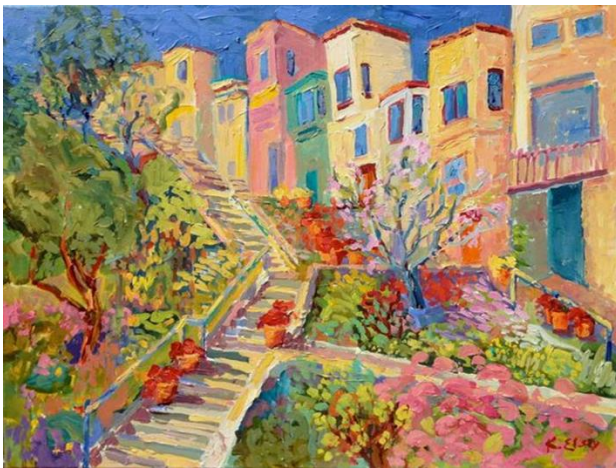
systematically learn how to perceive significant details in the picture as well as to describe the impression that work leaves on them. An important feature of this work lies in the fact that teachers teach students not only to carry out a detailed description of the art work, but also to bring out the emotions that it awakens in them

Time: 15 minutes

Materials and aids used: Painting, illustration, OHP, notebooks, pencils

Skills: Writing, reading, listening, pronunciation, divergent thinking, metacognitive thinking

In order to practice creative writing, students were given a painting and an illustration. In the first case, students were encouraged to use the present simple tense, their senses, and to describe how this painting makes them feel. Some students saw it as a postcard from the place they visited, so the use of the past simple tense was allowed as well. Grammar rules had to be used correctly, the focus was on the students' feelings.



“The first thing I notice is the staircase leading up the hill. I see many colors and I can smell the beautiful flowers. There are a lot of trees and I feel that everything here has its own story. I would like to live in one of these houses. The birds are singing. There isn't a single cloud in the sky and it feels as though the time has stopped. I bet that the view from the houses is amazing.” (VII-1)

“This beautiful alley was built in the 16th century. It was abandoned until Joey came there. He planted the most beautiful flowers from all around the world. He met two artists who built extraordinary and colorful houses. Birds were hiding in the trees and the villagers could hear

them sing. The dogs were playing in the magically decorated gardens. When I visited this place the sky was blue like the nearby sea. I love it and I can feel the town's history.” (VII-4)

“I am in the city of love. I can feel the love around me. I can hear a beautiful song of the birds. They fill my heart with joy. I can see two people and their love makes them happy. Their love makes me happy also and I hope that my dream will come true. My dream is to find real love like they did.” (VII-2)

Most of the students followed the rules too strictly and they kept reading, “I see...”, “I smell...”, “I feel...” This did not leave a lot of room to originality and creativity, although they used the grammar rules correctly. Furthermore, the relationship between language and experience - on one hand, and the language and thinking - on the other hand, is complex. In certain sense, the ideas determine our perception and students are prone to pay attention only on those things that have certain equivalents in a foreign language. However, at the same time concepts that students are familiar with, rarely correspond to their experience, that is why they use the lexical fund which has the closest and the most appropriate meaning.

The following illustration is titled, “What’s wrong with this world?” Students had to describe the impact of technology on our lives, using the present simple tense.



“Technology is growing, and social media is spreading. That man is in one of the most beautiful cities in the world, and he is on his laptop. He isn't interested in visiting city's historical sights. He doesn't think about the poor man who is sailing the boat. He only cares

about profile pictures and his followers. His laptop is his world. His thoughts are somewhere else.” (VII-1)

“Facebook is like a disease. We are all possessed. What if there is no cure? What if soon this disease will cause death? It is sad how we can’t escape the world of the internet. Nature did not create computers, TVs... This isn’t how it should be. This isn’t a safe place to live. The stars, the moon, the galaxy is the only place where we don’t have to be possessed by this disease. Help me. I want to run away...” (VII-1)

“In my opinion, we are getting trapped inside the virtual world. We spend a lot of time on something that isn’t real. We think that technology is providing us education and fact but we use it in a wrong way. It is better to see our friend in person than to text him because we can see that person smiling and we can see their real emotions. Real life is ten times better than virtual one. People, animals, trees, flowers, food... Everything is better in the real world.” (VII-4)

“When men made machines they were meant to help people in life, but soon people took that away with addicting programs, so people think that is the new world, and man stopped admiring the nature, and all of its beauty. He thinks that the internet has all the answers, but in nature we can find all the answers. Facebook is taking over the world. We can’t live without our phones while some people don’t even have one and they seem pretty happy.” (VII-2)

Students had a lot of different ideas about the internet/media. They were even discussing the topic after the reading. It directly concerned them because they spend a lot of time online or on their cellphones. They read about it, they are being taught at school about the impact of media on everyday lives. Therefore, something personal was used in order to practice grammar and students were motivated and encouraged to express their opinions. They were able to connect the language with their own experiences. It was also important because such topic could not be found in students’ textbooks. Hence, using creative activities did not only bring novelty to the common methods of grammar teaching, it also boosted students’ self-esteem since they realized they could use foreign language grammar in novel and interesting ways.

4.3.2. *Textbook ideas*

Students' textbooks and workbooks have similar logic and composition as a teacher's presentation. This means that the text may have the effect of activating student's opinion. However, the general characteristics of the texts is that they insufficiently motivate and develop students' critical thinking and creative fantasy. Motivation is somewhat achieved when the texts contain different views and resolutions; when the questions are formulated in a such way that make students search, think, and learn. Searching for the most important ideas and facts in the texts strengthens attention and motivation, as well as critical, thought-provoking content learning and their inclusion in the system of prior knowledge can strengthen students' abilities.

One of the goals of this research is to show how the textbooks texts can be altered and modified to make them more suitable for learning grammar, but at the same time, more interesting for students. Some of the ideas are following:

- Students are given a story with the beginning, the middle or the end missing. The students have to write down the missing part. They should be encouraged to be as imaginative as possible. Then they compare their story to the real one and decide which one is better.
- After reading a text from the textbook, students should use it as a model and write down a similar one.
- Teacher can ask students to underline all the adjectives/verbs and nouns in the text. Teacher writes them on the board. Students have to write down new combinations with the given words, in a tense that teachers sets. Students can use more than one verb/adjective and noun in the sentence.
- Teachers says the beginning of a story from the textbook. Students do not read the text but they have to add a sentence to teacher's story. Teacher goes round the class and asks volunteers to add a sentence and build up the story. Later, we compare the story with the one from the textbook. Variation: Students choose a past tense of some verb before the beginning of storytelling. When the teacher approaches, a student has to say the sentence using the chosen verb.
- Five minutes before the end of a lesson, teacher asks students about the lesson: how was it divided and what basic activities were done. While writing, teacher asks students what they got from it. Could it be improved as an activity? Do the activities

need more work in future lessons? Teacher can finish by summarizing what he/she was trying to achieve and what have you learned from their feedback.

- Teacher asks students to come up with fifty titles to represent a story
- Teacher stops reading a story at the climax and list all the possible conclusions
- Have students create newspaper headlines related to a textbook text
- Have students write main ideas from a textbook text on Post-it notes
- Let students draw a picture based on a text
- Have students write down an abstract for a text
- Have students highlight the most important words in a short piece. Then put those words in a list or a poem or a new sentence
- Have students write a review in a descending countdown using 16 words, 8 words, 4 words, 2 words
- Have students write different ending to the story
- Teacher encourages students to put themselves in a character's shoes
- Teacher tells students to stop and think – do not read the ending of the story – brainstorm
- Have students write ten key words and their definitions and let their partner guess
- Have students find five irregular verbs and write sentences in past simple / present perfect / passive – present - past
- Have students jumble words in five sentences and ask their partner to unscramble them.
- Rhyming Words – have students write a short poem. Advanced SS - poem summarizing text
- Correct Me Please – have students misspell five words (/wrong tense), their partner corrects
- Silence Please – have students whisper three key words very quietly. Others write down. Each group must agree on the correct answer. (It must have been... It can't have been... It might have been...)
- Have students write a summary in 4-10 short sentences.
- Have students create a timeline of the action and rewrite in the Past Simple tense
- Have students imagine a story with the same title.
- Have students imagine a sequel to the story or a prequel.

- Have students rewrite the story from the perspective of a bad character. Write his/her diary.
- Have students write a different ending to the story. Draw a picture of it and comment it!
- Have students create new sentences with the new vocabulary.
- Imagine additional dialogues that may fit in the story. Act as the main character or a reporter. Write reported speech. (or dialogues – direct speech).
- Have students find verbs in ___ tense and explain why it was used.
- Have students rewrite or retell the story from the point of view of one of the characters (in the 1st person).
- "The Most" List - Have students write the longest list of ... the funniest event in the book, the saddest, the most surprising
- Mixed-up Stories - Have students take two summaries, cut the lines in the middle and jumble the strips and recreate two stories
- Have students make a comic from the story. Erase some speech clouds and the second student guesses. (Or jumble.)
- Have students make titles to all paragraphs. Mix them. The second student has to match titles and paragraphs.
- Have students write a letter to the main character of the story
- Have students design a nice poster with a few of the suggestions that came up. Draw a story map!¹²⁹

¹²⁹ Ideas for grammar activities and textbook ideas are taken directly, or slightly modified from:

1. Betteridge, D., Buckby M., Wright, A. (1984). *Games for Language Learning*, New York: Cambridge University Press;
2. Bozon, A. (2011). *100 Great EFL Games*, Crazy Chopstick Publications;
3. Dr. Burnett, C., Figliotti J. (2015). *Weaving creativity into every strand of your curriculum*, New York: Knowinnovation Inc.;
4. Hill, A.D. (1990). *Visual Impact, Creative Language Learning Through Pictures*, Essex: Longman Group UK Limited,
5. Klippel, F.(1984). *Keep talking*, Cambridge: The Press Syndicate of the University of Cambridge;
6. Gerngross G., Puchta H., Thornbury S.(2006). *Teaching Grammar Creatively*, New York: Cambridge University Press;
7. Griffiths G., Keohane K. (2000). *Personalizing Language Learning*, New York: Cambridge University Press;
8. Popova M., Seymour D. (2003). *700 Classroom Activities*, Oxford: Macmillan;
9. Redman S., Ellis R (1996). *A Way with Words*, New York: Cambridge University Press;
10. Ur P., Wright A.(1992). *Five-Minute Activities*, New York: Cambridge University Press;
11. Ur P., (1991). *Grammar Practice Activities*, New York: Cambridge University Press;
12. Webster, M.(2011). *Creative Activities and Ideas for Pupils with English as an Additional Language*, Edinburgh: Pearson;
13. Wright, A.(1990). *Pictures for Language Learning*, New York: Cambridge University Press,

To make the teaching more interesting, it is necessary to adapt the linguistic content of the textbooks as much as possible to students. The goal is not to avoid the textbook completely, however, the existing textbooks still remain the basis for working with students, but the teacher should, in order to develop the creative skills of their students and creating a healthier atmosphere in the classroom, constantly apply some techniques and forms that cannot be found in the textbooks, or modify the texts.

4.3.3. *Creative five-minute grammar activities*

One of the hypothesis of this research is that creative grammar activities can be incorporated into almost every lesson. Having this in mind, the survey has shown that teachers find it difficult to incorporate these activities into their lesson planning. We cannot forget how many things teachers have to do every day: motivate students, introduce new lesson, new vocabulary/grammar, they need to revise previously taught lesson, check homework, give some grades, and at the same time have in mind each student's needs. In addition to all of this, they find it hard to make students interested in the topic and they get bored. In order to avoid this, five-minutes, non-time consuming, lesson-related activities should be performed.

The following activities are creative and grammar related; they do not require a lot of time or teacher's effort, and they can be used to avoid monotony and make students interested. or simply when teachers want to do something different than exercise from a textbook.

a) Adjectives and nouns

Teacher asks students to suggest adjective-noun phrases, "a black car" or "a blue door". Teacher writes the adjectives on the right and nouns on the left side of the board. Students give different suggestions trying to connect the adjectives and nouns. Aim is to make as many combinations as possible.

b) Changing sentences

Simple sentences can be used when practicing direct and indirect objects. Students can change a simple sentence as "She wrote a letter to her sister" into "She wrote a letter to her husband". They can change as much as they like, as long as they maintain the original pattern. Students should be encouraged to be as creative as possible. They can use the words banks from the back of their class books.

14. Wyatt R., (2002). *First Certificate Games and Activities*, Essex, England;

c) Compare yourselves

In pairs, students compare themselves. This should be different comparison than the ordinary which relates to hair colour, height, etc. students should talk and find out certain information about each other and make comparisons, e.g. “Peter has more brothers than I have”, or “Mary knows more languages than Diane”.

d) Cutting down texts

Students are forming new grammatical sentences by eliminating words or phrases from the original. Teacher writes down a short text on the board, of up to about 30 words. Students suggest any section of one, two or three words that can be cut out, while still leaving a grammatically acceptable – though possibly ridiculous text. (e.g. The princess was awakened by the kiss of a handsome prince. The princess was awakened by the kiss of a prince. The princess was awakened by a prince. The princess was awakened. The princess! Princess!)

e) Giving advice

T asks students about some typical problems that students have. She writes them on the board. In groups, she gives them monolingual dictionaries. One student closes his/her eyes, other student opens a random page and the first student puts a finger on a word. As a group, they have to use that word in giving advice to some of the problems on the board.

f) Detectives

One student is a detective and he/she goes out of the classroom. Teacher gives a coin to one student who is a “thief”. “Detective” comes back and asks one student, “Did you take the money?”. The accused, whether guilty or innocent answers, “No, I did not take the money, X took it”. Detective repeats the procedure, as well as the accused until fifteen students have been accused. Students have to make sure that the real thief is named. In the end, detective tries to detect the thief by their behaviour. He/she has three tries. Instead of the past tense, present tense can be used, as well as different activities (broken window, stolen book, etc.).

g) Don't say yes or no

A volunteer comes in front of the board. Other students have to ask yes/no questions quickly. The volunteer has to try to answer but he/she cannot say “yes” or “no”, rather “I did” or “She does not”. If the volunteer says one of the forbidden words, he/she is out and other volunteer comes in front of the board. Teacher can set a time limit, if the volunteer does not say “yes” or “no” in a minute time, he/she wins.

h) Expanding headlines

Students have to build grammatical sentences. Teacher writes down a headline abbreviation from an English-language newspaper, like “OIL SPILL OFF WEST COASTS”. Students have to write down the full headline, e.g. “A quantity of oil has been spilt into the sea off the west coast”. Variation: students expand the headline as much as possible. Adding extra information, they happen to know or they can invent some names, times, causes, results, etc., but keeping within the one-sentence limit. Group with the longest and most informative sentence wins.

i) Find someone who

The students have one minute to walk around the room and find at least one person in the class who was born in the same month as they were: they get one point for every person they find in the time. At the end, teacher checks how many points each student has. Some of the ideas might be: find some who has the same number of sisters/brothers as you; someone who has the same favourite colour as you, someone who got up at the same time as you did this morning, etc.

j) Silly mimes

Watch me and guess what I am miming. Write the actions down, e.g. *making a sandwich*. (drinking tea, making a pizza, driving a car, using a computer, doing the dishes, washing my hair, eating a hamburger, waiting for a bus, putting on make-up.). Students can also this activity in pairs in the manner of one of these adverbs. They try to guess the adverb their partner is miming, e.g. You're using a computer nervously (sadly, gently, shyly, madly, heroically, impatiently, nervously, confidently, quietly, happily, angrily, slowly, quickly, seriously, lovingly, carefully, clumsily)

k) Celebrity 's

In small groups, students write down pairs of sentences about famous people using the possessive 's and contraction of be/have, e.g. *Leonardo di Caprio's eyes are blue – Leonardo di Caprio's got blue eyes*. Teachers can add a few features to this list for describing celebrities that are well known to his/her students (blue eyes, red hair, big teeth, long legs, curly hair, green eyes, big muscles, nice voice, bushy eyebrows).

l) There was an old lady

Teacher tell students a nursery rhyme about an old lady who swallowed some animals. It begins, “There was an old lady who swallowed a fly.” Why do you think she swallowed the fly? Teacher writes the next two lines at the bottom of the board (I don’t know why she swallowed the fly. Perhaps she’ll die). What did she do next? (teacher elicits ideas and then gives the next line of the rhyme, “There was an old lady who swallowed a spider.” Why did she eat the spider? Teacher elicits ideas and writes down the answers on the board (she swallowed the spider to catch the fly. I don’t know why she swallowed the fly. Perhaps she’ll die). What did she do next? Teacher says the next line, “There was an old lady who swallowed a bird.” Teacher continues the process until the rhyme is finished. The rest of the sequence is: cat, dog, goat, cow, horse. At the end, ask students to recite the rhyme to each other in pairs. Anyone who is confident can recite the whole thing for the class from memory.

m) Circle comparatives

Teacher chooses one from the possible categories and writes it on the board: animals, countries, sport, food, means of transport. In five minutes, students have five minutes to write as many comparisons as they can, e.g. *Dogs are more intelligent than cats*. Students read their sentences. Each group gets one point for every grammatically correct comparison that no other group has written.

n) Advertising agency

Teacher asks students about that are often advertised on TV. In small groups, students choose one of these things and think of a new brand. Students write a radio advert explaining why it’s better than its competitors’, e.g. For the whitest teeth buy Afterglo. It whitens your teeth and leaves your breath fresher than mountain air. It’s more effective than all its leading competitors. Chose Afterglo, for the brightest, most confident smile. Students read their adverts. While listening to the other group’s adverts, students make notes for a complaint to the Advertising Standards Agency, e.g. The advert says it’s more effective than other toothpastes, but it contains much more sugar than other brands to make it taste better.

o) The sooner the better

Students work in pairs. Teacher reads the beginnings of ten sentences. Students quickly agree on the ending and write it down. If students don’t finish it, they leave it and start the next, e.g. T – The earlier we leave.... S – the sooner we’ll arrive.

The more you study.....	The more he drinks.....	The cheaper the hotel.....
The less you know.....	The more we give him.....	The longer we waited.....
The longer we waited.....	The hotter it gets.....	The less she eats.....

p) Manifestoes

In groups, students prepare a short policy statement for your (silly) political party, e.g. *If you vote for us, we'll ban the use of mobile phones in restaurants.*

q) Evidence

Students work in two teams. Teacher reads the sentences and students have to say exactly what the teacher is going to do. The team that gives the right answer gets a point.

I've put on my coat and hat (I'm going to go for a walk)

The phone is ringing (I'm going to ignore it)

I've got the ingredients (I'm going to make a cake)

I've bought the tickets (I'm going to catch a train)

I've bought flowers (I'm going to a funeral)

It's late and I'm tired (I'm going to ask you to leave)

I've got the tools (I'm going to build a shed)

The kitchen's full of dirty dishes (I'm going to buy a dishwasher)

I'm absolutely exhausted (I'm going to have a cup of coffee)

*I've got a headache (I'm going to lie *down)*

It's raining (I'm going to bring the laundry in)

I'm hungry (I'm going to have some toast)

I've lost my keys so I'm going to climb in through the window)

r) Fishy stories

In small groups, ask each other what you were doing yesterday at these times. In your answers, tell two lies. See if the group can identify which answers are lies. (05:00, 09:45, 12:00, 16:10, 19:15, 10:30). Now, in groups, brainstorm some very unlikely activities, write them on small pieces of paper and collect them into a pile, face down. Swap piles with another group (if any group is having difficulty coming up with ideas, add a few of these to their pile: *catching a large fish, saving someone's life, snake charming, bungee jumping, hitch-hiking, sailing across the ocean, robbing a bank, riding a cow, having an operation, swimming with sharks, having lunch with the US President*). Students take turn to pick a piece

of paper from the pile, and explain to the group that you were doing the activity on the piece of paper at 7 a.m. yesterday. Teacher answers their questions, e.g.

A – At 7 a.m. yesterday morning, I was flying in a balloon.

B – Why were you flying a balloon?

A – Because I was doing a scientific experiment

C – Oh, and who was steering it?

A – There was a pilot and....

s) Setting the scene

Teacher gives the first lines of five stories. Students have to write a few more to set the scene, e.g. The birds were singing and a lovely breeze was blowing off the lake. John was sitting on his boat. He was thinking about... (When we left the hotel it was a fine evening. The office was in a terrible state this morning. When I arrived the party had already started. It was a beautiful spring morning... I only left the kids for a minute and when I got back...). In small groups, students read each other's ideas. They chose the best one and develop the story further. They chose one person to do the writing and another one to read the story.

Students can also do the activity in pairs and discuss what was happening when... (you came into class, you arrived at school, you last switched on the TV, you got home yesterday, you went out this morning)

t) Alibis

Last night at about 7.45 p.m. there was a murder. Two of the students are suspect. They go outside the classroom and agree the details of everything they did yesterday evening from 7.15 to 8.15 p.m. The rest of the class are the investigators. They work in two groups and prepare a list of questions about what the suspects were doing at 7.45 p.m. They should try to think of every detail. For example, if they went to the cinema, where did they sit, what movie did they watch, what were they wearing, etc. Each group asks questions to one of the suspects. When they have finished, they swap the suspects and repeat their questions to the other one. Students make notes of any differences they notice between the two stories. At the end they report back to the class. What differences did you find? Are they guilty or not guilty?

u) Newspaper headlines

Students work in pairs. They write a few sentences about these headlines. They should include information about what was happening when the event took place, e.g. Hikers

stranded in snowstorm. –A search and rescue team took nine hours to find a French couple yesterday, after the storm hit the Pyrenees. They were hiking on the highest peak when the storm began... (Man eaten by pet alligator. Robbers caught during raid, Teacher saves his students from the flood, etc.)

In pairs, students write their own headline, if possible about a story in the news at the moment. They pass it to the next pair and see if they can expand on the headline that is passed to them. Teacher collects them in and reads as a new bulletin.

v) Noun and adjective stories.

Students were given two pieces of paper. On one piece they had to write a noun and on the other one an adjective. We filled the two boxes with pieces of papers. Volunteers came in front of the board and picked one paper from each box. They had to write the new expression on the board, no matter how strange it was. We got the unusual and strange combinations. In groups, students had to write a story using at least half of the written combinations. This activity could be less-time consuming in a way that students write 4 -5 combinations on the board.

w) What next?

Students work in two groups. Students write down fifteen nouns on separate pieces of paper. The students put them face down in the middle of the other group. They take turns to choose a piece of paper and use the words to make a sentence about what they were doing when something else happened. Students have to answer a questions from the group about what they did next, e.g. TV. A: *I was watching TV when the phone rang.* B: *What did you do when the phone rang?* A: *When the phone rang, I answered it.*

x) First and last times

Students work in two teams. They write twenty infinitive verbs on pieces of paper. They put them face down in a pile in the middle of the other team. Students take turns to pick up a verb and make a sentence with it, beginning *The first time I ...* or *The last time I ...* If the sentence is correct, that team gets one point. If the other team spots a mistake and challenges you, they get the verb. The team with most points wins.

y) Houses and rooms

Teacher draws the cross section of a large house on the board, with at least eight rooms over three floors. Which rooms are which? Teacher elicits the ideas and labels the rooms. Who lives there? Teacher elicits some names and their relationships. In small groups, students imagine it's 8.00 p.m. and everyone is at home. Students agree where they are and what they're doing, e.g. Lorraine is listening to very loud music in her bedroom. John, her dad, is in the hall shouting, "Turn it down".

z) Project

Before the next class, students go to a place in their town where there are usually a lot things happening. They write a description of everything they can see and hear. Students read their descriptions in the class. Can anyone guess where it is?

aa) A romantic dinner

Teacher elicits some words associated with romantic dinner and writes them on the board (e.g. wine, candles, music, suit or dress, table, roses, perfume, chocolates). Students have to imagine they are the script writers for a soap opera. They are setting the scene for one of the female actors who has prepared a romantic dinner for her boyfriend. They have to say what has she done using the words on the board, e.g. *She's cooked the dinner*. There's a knock at the door (Teacher asks students to guess who it is). It's her mother. She doesn't like her daughter's boyfriend (Teacher elicits the ideas about why, e.g. She wants her to marry someone from a rich family). The daughter doesn't want her mother to find out about the date. She is very suspicious and asks a lot of questions. In pairs, students have to role-play the conversation, e.g.

*Mum – Why have you cooked the dinner? Daughter – Err... because I'm hungry, Mum...
Mum – But why have you cooked so much? Daughter – Well, I thought you might turn up,
Mum. Mum – And why have you bought flowers?*

There is another knock at the door. This time it's her boyfriend. In groups of three, students role-play the conversation between the daughter, her mother and the boyfriend.

bb) Bluff words

In teams of three, students find a word in the dictionary that nobody in the class knows and write three definitions, two false and one correct, e.g. bluff.

- 1) *A bluff is a soft stick that you use for hitting a drum*
- 2) *Bluff is a color which is mid-way between blue and gray*
- 3) *To bluff is to make someone believe something that is untrue*

Students take turns to read their definitions. The other teams have to choose one definition. If they choose the wrong definition, the first time gets one point. If they choose the correct one, they win a point.

Variation: students choose words from the list below. Selection should include things, people and places. Teacher asks imaginative definitions from the whole class

Blacksmith, flea, fluff, harvest, hinge, hive, hook, idler, janitor, kennel, kiln, kipper, kite, larder, lobster, loo, maggot, maze, miser, outcast, ox, padlock, paw, ploughman, potty, pram, ragamuffin, sawmill, sewer, skip, socket, spanner, spinster, swap, thorn, thug, tickle, toddler, trap, twig, undertaker, venue, whip, wig, yawn.

cc) Favourite things

In groups, students have to brainstorm fifteen words in the categories teacher says and write them on small pieces of paper. GROUP A: household objects GROUP B: famous people GROUP C: places (countries, cities, monuments, etc.) Teacher collects all the pieces of paper together, shuffles them and divides in four piles. One pile is put in each group. Students take turns to pick up a piece of paper and make a sentence, e.g. Picasso was the person who painted “Guernica”. If they make a grammatically and factually correct sentence in fifteen seconds, they get to keep the piece of paper. If they can’t make a correct sentence, they put the piece of paper back at the bottom of the pile. The person at the end with the most pieces of paper is the winner.¹³⁰

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Good communication skills are the most vital link in a series of linguistic procedures. They can be achieved only if the students are exposed to a strong influence of the language and if the language is presented and practiced in various appropriate situations. Situations that devise a foreign language and that give practical and theoretical tangibility in the classroom, can be created with language material which should be authentic, alive and obvious, and with the harmonious and effective use of various audio-visual material. The danger of monotony and boredom was always present in the teaching of foreign languages, especially if the learning process is based on a mechanical exercise and work only on an isolated linguistic skill.

4.4. RESEARCH CONCLUSIONS AND CLASSROOM IMPLICATIONS

Teaching grammar can be rather challenging. It is wrong to expect our students to be motivated all the time, during each class. As teachers, our task is to keep encouraging and motivating them as much as possible. One thing is sure, creative activities bring fun to the classroom. Sometimes, students fail to understand the aim of the activity or they have different motives that drive them in the opposite direction. Furthermore, each class is different from the other, and it is important to have diverse approaches. During the process of observation, which lasted from April to June 2017, students showed interest and motivation for the creative activities. This, however, was not the first time they had been acquainted to creative activities, but they had been performed more frequently during the mentioned period.

Observation has shown that students had both, intrinsic and extrinsic motivation. Having this in mind, teacher sometimes told students before the activity that the best assignments would be awarded in some way, either with grade or a bonus. Better students seemed to be motivated intrinsically, they wanted to exceed themselves and they did not care for the grade that much. Group work was thorough and dynamic because all of the group members tried their best to win. Extrinsic motivation was better for stimulating weaker students. Some of them asked before writing their assignments, “Will this be graded?” Teacher is the one who has to keep in balance extrinsic and intrinsic motivation factors. Sometimes it seems that students only care about the grades, but at the same time grades are the best motivators for the majority of students. Teacher should find balance between rewarding students with grades or praising.

Further observation has shown that some works were more creative than the others, which was expected. During the process, students made mistakes in vocabulary and grammar, some of them used their native language, but these things will keep happening throughout their whole education process. Teacher should lead students in the right way, be their advisor and the one who encourages them all the way.

The research has shown that creativity cannot be taught in a short period of time. Students did not show much better results in grammar in the following tests, but they obviously felt more self-confident and discussed more freely. Furthermore, many discussions have been done so the teacher was able to make this conclusion. Moreover, students had to do their written assignments in June, and teacher asked them what would they like to write about? Students said that they would like to invent some kind of a story with supernatural characters or to

write a different ending of some fairy tale. Minority of students said they wanted to write about their idols. They chose topics that give them freedom to be creative.

In order to prove hypothesis **H1**: Creative methods and activities can be incorporated into every grammar lesson, without avoiding the curriculum – various textbook texts ideas have been offered as well as general and specific ideas to accomplish this.

The second hypothesis, **H2**: Using creative activities and methods will help students become motivated and engaged during the lesson, they will improve their self-confidence, they will feel free to speak, discuss and express their opinion – has been proven by implying how important students' personal opinion is, the importance of fun and novel ideas that require engagement from all students. Initially, communication exercises are controlled in order to gradually and systematically enable students to make the selection and combination of appropriate forms of lexis. Thoughts should be modeled in a reasonable linguistic form with a certain degree of grammatical accuracy, otherwise they would be vague and confusing.

Presenting students' assignments and observing them while working has offered an insight into their thinking, motivation, desires, feelings and opinions, all of which represent a prerequisite for creative thinking. Engaging into creative activities undoubtedly leads to students who are eager to express themselves.

Finally, the last hypothesis, **H3**: Textbook texts can be altered in creative ways to make them more interesting for students and modified for grammar learning – has been evidenced with multiple ideas, activities and methods in the subchapter of *Research*, titled "Textbook ideas". Enabling students more freedom in using the resources that are available today, should be followed by the reduction of scope and importance of the classical textbook and teacher's presentation in conditions when the basic information have to be presented; in other words, when students need to remember and reproduce certain information. In creative teaching the teacher becomes a catalyst for students' mobility, coordinator and students' assistant. As a result, students will adopt information more freely and more widely, they will adopt the fund of essential and functional knowledge by communicating.

The ultimate goal is to show the importance of creativity in learning grammar and education in general. Even though this is a small-scale research, the attained results should not be disregarded. On the contrary, they can serve as a good starting point for the further research.

5. CONCLUSION AND FINAL REMARKS

Creative activities should not be used for special days or special students. It is a life skill we use every day. We combine elements of a language in a way that we have never heard before and express thoughts that are truly ours. We make decisions in situations we have never been in before, form our opinions on things we never knew of before. We improvise food we never ate before, find ways of using faulty objects we cannot replace, or use tools differently from their designated use. We are humans and we simply cannot help but be creative. This is how we survive.¹³¹

Teaching of foreign languages should be able to use students' creative abilities maximally, but before that, it is necessary that the teaching itself gets some attributes that will differ it from the traditional ways of teaching. Creative teaching should be such that it allows the acquisition of solid basic elements of a foreign language and to insist on the development of divergent and not only convergent ways of thinking and creating. This teaching involves modification of the entire educational process and its intensification, which can be done by introducing a large number of different activities that will encourage faster adoption of the corpus used by students, but it will also use students' imagination more than ever before

By negating the value of learning by heart and reproduction, one-sidedness in acquiring the knowledge, skills, habits and manifesting abilities, domination, pressure and other accomplices of traditional communication in teaching - creative teaching strives for improving all forms of communication and engagement of both students and teachers at school as well as extracurricular activities. It strives for optimal and realistically achievable goals and tasks, it is appropriate for the individual goals and tasks, content and mode of teaching; it enables better communication, it is useful for thoughtful engagement and teaching students how to solve complex, unusual problems; it shows us the use of available resources, it connects the theory and practice in a fun and engaging way, it represents a constant openness to new ideas, it brings innovations in all spheres of educational communication - achievements that will create new curiosity and creative orientation of both students and teachers. Where is grammar in all of this? It is in each and every aspect of language teaching.

¹³¹ Maley, A., Peachey, N. (2010). *Creativity in the English language classroom*. London: British Council, p.64.

Encouraging new phrases and ideas in a foreign language is a very delicate task that can begin only when students have a certain knowledge fund. Grammar does not have to be something that students dislike or avoid. In this thesis it has been shown that grammar can be taught in many different, more personal, fun and engaging ways.

Without change there is no innovation, creativity, or incentive for improvement. Those who initiate change will have a better opportunity to manage the change that is inevitable.
(William Pollard)

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7. Appendix

1. Teacher observation form¹³²

Questions:	I do not agree	I partially agree	I agree	I completely agree
Creativity is important in ELT/ESL				
I consider myself a creative person				
Students love to participate in creative activities				
Creative activities can be performed in each lesson				
ESL/ELT teachers have enough time to perform creative activities during their classes				
ESL/ELT curriculum gives enough space for performing creative activities				
Textbooks that I have been using contain creative activities				
I often use creative activities in my classes				
Creative activities require a lot of time for preparation				
It is difficult to find materials/aids for creative activities				
School/teachers have great impact on students' creativity development				
Parents have great impact on students' creativity development				
Creativity is appreciated in my school				
Creativity cannot be developed, it is an innate skill				

¹³² All of the questionnaires are self-created.

2. Student observation form

Questions	I don't agree	I partially agree	I agree	I absolutely agree
Creativity is important in English language teaching				
English teachers ought to be creative				
I consider myself creative individual				
English Class book for 7 th grade contains creative activities				
My English teacher often uses creative activities in classes				
Creative activities should often be used in English classes				
I do not find creative activities interesting				
Creativity cannot be taught				
Creativity is nurtured and encouraged in my school				
Class book texts are boring and uninteresting				
Class book pictures and illustrations are uninteresting and monotonous				
Creative activities can be applied to every lesson				
I like creative writing because I can express my opinion in an interesting way				
I like acting in English classes				
My favourite activities are writing/reading about myself, my dreams and experiences				
Games are important in English classes because they help us to learn				
Creativity is important in all school subjects				
I like creative activities with pictures and illustrations				
It is easier to acquire grammar with creative activities than learning them by heart				

English grammar is important because it makes communication possible				
Creativity can help me to overcome problems that can occur				