Teachers' Perceptions of Creativity and the Ways in Which It Can Be Encouraged in an EFL Classroom

Rak, Kristina

University of Zagreb

Faculty of Humanities and Social Sciences

Department of English

TEFL section

Department of Pedagogy

TEACHERS' PERCEPTIONS OF CREATIVITY AND THE WAYS IN WHICH IT CAN BE ENCOURAGED IN AN EFL CLASSROOM

Master's Thesis

Kristina Rak

Supervisor: Dr. Renata Geld, Associate Professor

Co-mentor: Dr. Ante Kolak, Associate Professor

Zagreb, 2021

Sveučilište u Zagrebu

Filozofski fakultet

Odsjek za anglistiku

Katedra za metodiku

Odsjek za pedagogiju

STAVOVI NASTAVNIKA O KREATIVNOSTI I NAČINIMA NJEZINA POTICANJA U NASTAVI ENGLESKOG JEZIKA

Diplomski rad

Kristina Rak

Mentorica: izv. prof. dr.sc. Renata Geld

Komentor: izv. prof. dr.sc. Ante Kolak

Zagreb, 2021.

Examining Committee:

dr.sc. Renata Geld, izv. prof.

dr. sc. Ante Kolak, izv. prof.

dr. sc. Stela Letica Krevelj, doc.

Contents

Abstract

Teachers' attitudes towards creativity and creative students may affect their teaching practices as well as their willingness to foster creativity during their lessons. This study aimed to investigate how teachers of English as a Foreign Language (EFL) perceive creativity and creative individuals; how, and if, they encourage creativity in their classrooms, and how they assess it. Seven elementary school and five high school EFL teachers participated in the study. The study is composed of three parts: a semi-structured interview with all of the participants, the participants' assessment of the compositions written by three elementary school and three high school students, and seven classroom observations. The results showed that teachers have positive attitudes towards creativity and believe that it is something that needs to be encouraged both in the EFL classroom as well as in other subjects. EFL lessons are seen as providing plenty of opportunities for fostering creativity. The teachers reported encouraging creativity by giving students interesting tasks, both written and oral, which they can work on in pairs or groups. Furthermore, they view creative individuals, both teachers and students, in a mainly positive light. The assessment of students' compositions showed that teachers believe that a person's creativity can be hindered if they lack the linguistic knowledge needed to express themselves in a certain language. Most participants mentioned that they assess creativity only formatively, but they take it into consideration when grading students.

Keywords: creativity, creative writing, English as a Foreign Language, teachers' perceptions

1 Introduction

Today's world is characterized by constant and rapid changes. One extreme example is how technology has changed since the beginning of the century. The cellphones in the early 2000s were not able to do much other than make calls and send texts. Nowadays, it is hard to think of feature which smartphones do not have. It is almost unthinkable that not so long ago people had to press number seven four times in order to type the letter "s", but now we can send the message hands-free using voice commands. Phones are not the only devices that have changed, everything from watches to fridges has become smarter as well. All of these advancements make the complex world around us easier to navigate, but none of them would be possible without creativity.

Maya Angelou, an American poet, author and activist, once said, "You can't use up creativity. The more you use, the more you have." It is safe to conclude, then, that being creative is not something we should do every once in a while, rather it is something that we should exercise in our day to day lives. If practiced and developed, the creative potential can multiply and lead to new ideas, findings, and inventions. The creative potential of every person should be nourished since childhood. Therefore, it is crucial that students' creative thinking is frequently encouraged and challenged in the classroom. Whether this will be the case depends largely on the teachers, and their stance on creativity and its importance.

The focus of this master's thesis is on creativity in the EFL classroom, EFL teachers' perceptions of creativity and the role that creativity plays in their teaching practices. This thesis consists of two parts. The first part contains the theoretical background for the study, and explores the notion of creativity, different ways in which it can be measured, as well as the characteristics of creative individuals. Moreover, it discusses the role of creativity in education, more specifically, foreign language learning, and the ways in which it can be fostered and assessed in the educational setting. The second part presents the study on English teachers' attitudes towards creativity, and how (and if) they foster it and assess it during their lessons.

2 Theoretical Framework

2.1 What is creativity?

In the past, it was believed that creativity was a God-given ability that only the greatest artists and scientists possessed, but today the view of creativity is quite different. Since it is such a complex phenomenon, creativity is not easy to define, which is why there is no single universal definition of it. There are several reasons for the lack of a precise definition, such as a number of various influences that encourage creative behavior, as well as many different ways in which creativity can be expressed. Many authors (Cropley & Cropley, 2016; Runco, 2014; Torrance, 1965) define creativity through Rhodes' (1961) four Ps framework: *Person*, or creative individuals; *Product*, or tangible expression of creativity; *Process*, or the cognitive processes which lead to creativity; and *Press*, the conditions of the environment which influence creativity. Certain authors expand the four Ps into six by adding *Persuasion*, the notion that creative individuals are able to change how other people think (Simonton, 1990, as cited in Runco, 2014; Sternberg, 2012), and *Potential*, which means that all people are capable of being creative (Runco, 2003, as cited in Runco, 2014). Aladrović Slovaček, Sinković & Višnjić (2017, p. 33) point out that "very often creativity is associated with a distinct ability in a particular area, rather than as a way of solving problems using unconventional and different ideas and solutions." Such thinking can lead to art bias or the (mis)belief that creativity is the same as artistic ability, which implies that only artists are and can be creative (Runco, 2014). The creativity of regular people is manifested in everyday activities from creating new sentences no one has ever uttered before to figuring out the quickest way to get to a meeting on time. Since this creativity is different from creativity that is associated with an artist like Ludwig van Beethoven, Kauffman & Beghetto (2009) use the four C model of creativity to explain the nuances between different levels of creativity. They have expanded the Big-C (creative geniuses)/little-c (everyday creativity) dichotomy by adding Pro-c creativity (creativity in professional expertise) and mini-c creativity (creativity in the learning process).

Runco (2004; 2014) claims that the notion of creativity can be too vague for the sciences, and he even suggests we stop using that term and use it only as an adjective, e.g. creative behavior, creative potential, creative product, etc., so as to make the distinction between them clearer. However, as Plucker & Makel (2010) mention, the lack of a clear definition of creativity can bring about many problems; one of them being the conflicting research on the topic of creativity. Therefore, for the purposes of this thesis, creativity will be defined as "the interaction

among *aptitude*, *process*, and *environment* by which an individual or group produces a *perceptible product* that is both *novel and useful* as defined within a *social context*" (Plucker et al., 2004, p. 90, as cited in Plucker & Makel, 2010, p. 49, emphasis in original). This definition is in agreement with the aforementioned four Ps approach to creativity, Furthermore, it is also aligned with Cropley & Cropley's (2010) definition of functional creativity which stresses the importance of novelty and usefulness, rather than just the aesthetics of a creative product.

When talking about creativity in the teaching context, it is important to mention that teachers and researchers' definitions of creativity are not the same. Researchers define creativity using the aforementioned 4Ps framework. To them, creativity is a cognitive process that depends on the students' traits as well as their environment and results in the creation of a novel and useful product. On the other hand, teachers view creativity as "an activity that requires imagination and intelligence and results in a tangible product" (Mullet et al., 2016, as cited in Kettler et al., 2018, p. 165). While their definition is not entirely wrong, they tend to focus only on the product and process parts of creativity, and they are either unaware that the personality traits and environmental context influence creativity or they are unable to express how exactly they influence it (Kettler et al., 2018).

During the mid-20th century, the key issue surrounding creativity was its relationship with intelligence. The early research on creativity showed that the two are not the same, nor is creativity dependent upon intelligence (Runco, 2014, p. 2). On the other hand, Sternberg & O'Hara (1999, as cited in Plucker & Makel, 2010, p. 49) have identified five possible relationships between creativity and intelligence: 1. creativity as an aspect of intelligence; 2. intelligence as an aspect creativity; 3. creativity and intelligence having overlapping features; 4. creativity and intelligence being essentially the same; 5. no relation between creativity and intelligence. Kaufmann and Pretz (2002, as cited in Plucker & Makel, 2010, p. 49) conclude that "the relationship between creativity and intelligence depends largely on how each is defined and measured." One perspective on this issue today is the threshold theory. According to this theory, creativity and intelligence are not entirely separate; rather, there is "a threshold of intelligence that is necessary for creative performance" (Runco, 2014, p. 4). Below that threshold, people are not capable of performing creatively, and above the threshold, people are capable of creative performance, but do not necessarily perform creatively. Moreover, some people might have a low level of intelligence, but a high level of creative potential and vice versa. Therefore, creativity and intelligence may be quite different from one another, so "[w]hen we practice one of them, we may not be improving the other at all" (Runco, 2014, p. 4).

2.2   Measuring creativity

Since creativity can be defined in various ways, it is often believed that it is impossible to measure it objectively. However, the history of measurement of creativity is longer than most people might think, dating back to the 19th century. Both creative potential and behavior can be identified and measured through testing, as well as through non-test procedures (Torrance, 1965, p. 667).

Plucker & Makel (2010) divide the psychometric study of creativity into four areas based on the 4P approach: creative processes, creative person, creative products, and creative environment. According to Plucker & Makel (2010), creative processes are often measured using various divergent thinking batteries, such as Guilford's Structure of the Intellect (SOI) Model and Torrance Tests of Creative Thinking (TTCT). These tests consist of several tasks which measure fluency, flexibility, originality, and elaboration. In this case, fluency refers to the number of created responses, flexibility to the variety of said responses, originality to their uniqueness, and elaboration to the ability to expand on created ideas (Guilford, 1967, as cited in Khoshsima & Izadi, 2015; Torrance, 1965; Guilford, 1968, as cited in Avramenko, Burykova & Davidova, 2018, Plucker & Makel, 2010). One example of a TTCT task which challenges divergent thinking is called Unusual Questions. It requires examinees to come up with as many questions as they can think of about a common object, such as a box. These batteries are still popular today; however, they have been criticized for focusing on quantity of ideas rather than their quality (Plucker & Makel, 2010).

Assessment of creative personality mostly relies on self-reports about past creative behavior and achievements, measurement of attitudes towards creativity, and personality scales. The latter compare the common traits of creative individuals to the traits of the examinees. The assumption is that "the individuals who compare favorably are predisposed to creative accomplishment" (Plucker & Makel, 2010, p. 56). Some instruments which are often used for measuring creative potential are Myers-Briggs Type Indicator (MBTI) and California Psychological Inventory (CPI) (Guastello, 2009; Runco, 2014; Torrance, 1965).

Another way of measuring creative potential and behavior is by assessing the creativity of products. Several authors believe that this is the most objective way to measure creativity (Runco, 1989, Baer et al., 2004, as cited in Plucker & Makel, 2010). There are several techniques for assessing the product creativity. Some of the most often used are Consensual

Assessment Technique, Student Product Assessment Form, and Creative Product Semantic Scale.

Finally, creativity can be measured by analyzing the environment in which people are expected to perform creatively. Hunter, Bedell, and Mumford (2007, as cited in Plucker & Makel, 2010, p. 60), list several environmental variables which can affect creativity in the workplace, such as "intra- and inter-group interactions, leadership, organizational structure, competition, and cohesion." Even though most of the research on the impact that environment has on creativity has focused on the workplace, their results can be applied to the classroom setting as well.

The aforementioned tests are mostly used by researchers of creativity, and are not commonly used by teachers. However, teachers need not rely upon tests to identify and assess their students' creativity. Instead of tests, they could use non-test indicators which can "be obtained both in regular classroom activities and by creating classroom situations especially designed to evoke creative behavior" (Torrance, 1965, p. 674).

2.3   Characteristics of Creative Individuals
Various authors list different characteristics as traits of creative persons. According to Davis (1992, as cited in Plucker & Makel, 2010, p. 56), creative individuals are aware that they are creative, they are original, independent, curious, and open-minded. Furthermore, they are unafraid to take risks, they have an artistic sense and heightened perception, as well as a need for privacy. Similarly, Sternberg (2012, p. 5) identifies "willingness to overcome obstacles, willingness to take sensible risks, willingness to tolerate ambiguity, and self-efficacy" as some common traits of creative people. He also mentions that they usually look at problems from different perspectives which allows them to find novel and original solutions that other people would overlook. Runco (2009, p. 463) claims that creative individuals are "highly motivated" and that they "invest huge amounts of time to developing their talents and to thinking about the topic at hand." Feist (1998, p. 299, as cited in Plucker & Makel, 2010 p. 56) also describes creative individuals as "autonomous, introverted, open to new experiences, norm-doubting, self-confident, self-accepting, driven, ambitious, dominant, hostile, and impulsive." A quick look at these qualities shows that people who are considered creative can possess a multitude of different traits, ranging from positive ones (e.g. open-mindedness, self-confidence, curiosity) to those that are, or can be perceived as, negative (e.g. hostility, impulsiveness). What is more,

some of the above-mentioned traits overlap (such as readiness to take risks), while others are seemingly contradictory (e.g. open-mindedness and hostility). This proves that "[c]haracteristics vary within and among people and across disciplines. No one possesses all the characteristics nor does anyone display them all the time" (Treffinger et al. 2002, p. 7., as cited in Treffinger, Selby & Schoonover, 2012, p. 412).

The characteristics of creative children, just like the characteristics of creative adults, vary. Treffinger, Selby & Schoonover (2012, p. 410) point out that some creative children are "quiet and reflective", while others are "outgoing and love interaction." What is more, some of them express their creative side in artistic fields, such as music, art, writing, and theater, while others apply their creativity in sciences. Just like their adult counterparts, creative children also "consider different possibilities and look for different options in solving a problem" (Khoshsima & Izadi, 2015, p. 83). Moreover, "highly creative children are more productive on frustrating tasks […] and they enjoy such tasks more than their less creative peers do" (Torrance, 1965, p. 678). Although there may be differences between their traits and how they apply their creativity, Runco (2014) reports that there are no significant gender differences in creative potential, meaning that both girls and boys have the creative potential which can be expressed in an array of ways.

In order to gain a better understanding of how and why they foster creativity during their lessons (or why they don't), it is also necessary to examine how teachers perceive creativity, as well as how they spot and perceive creative students Their perceptions and beliefs form their implicit theories, "which lead directly to their expectations, and expectations are very powerful influences on students' behavior" (Runco, 2014, p. 177). For example, students are more likely to be academically successful if their teachers expect them to succeed and get good grades.

Research done by Runco et al. (1993, as cited in Runco, 2014, p. 178) shows that both teachers and parents perceive creative students as "adaptable, adventurous, clever, curious, daring, dreamy, imaginative, and inventive," whereas uncreative students were described as "aloof, cautious, conventional, fault-finding, and unambitious." Fleith's research (2010, p. 151) finds that most teachers attribute "initiative, perseverance, task commitment, language, curiosity, and different approach to a question" to creative students.

However, despite the many positive traits associated with creative students, some researchers have found that "teachers view the behaviors and personality traits of creative children unfavorably" (Cropley, 1992; Raina & Raina, 1971, as cited in Runco, 2014, p. 173).

The reason for this is that teachers "associate creativity with nonconformity, impulsivity, and disruptive behavior" (Chan & Chan, 1999; Dawson, 1997; Scott, 1999, as cited in Beghetto, 2010, p. 454). These traits are the complete opposite of the so-called "ideal student," a student who is polite, obedient, and compliant (Torrance, 1963, as cited in Beghetto, 2010; Torrance, 1973, as cited in Runco, 2014). The reason why teachers prefer these traits in their students is because teaching focused on convergent thinking, which is still prevalent today, requires students to be obedient and polite.

2.4 Encouraging creativity in an EFL classroom

If teachers prefer the "ideal student" archetype as opposed to nonconforming and potentially disruptive creative students, why would they even want to encourage creativity in their classrooms? There are several answers to that question.

First of all, language is inherently creative (Stepanek, 2015; Tomlinson, 2003, as cited in Hadfield & Hadfield, 2015). Words can be combined in many different ways to express a myriad of ideas, new words can be invented, or already existing words can be given completely new meanings. Foreign language learning is also a creative process (Tomlinson, 2003, as cited in Hadfield & Hadfield, 2015). Apart from helping learners develop problem-solving skills and boosting their confidence, encouraging creativity in the classroom also helps them "to understand language used for natural communication and to use language for effective communication themselves" (Tomlinson, 2015, p. 24). Using creative and interesting activities in foreign language teaching allows "deeper processing of language" and serves as "a memory aid" (Nemattis, 2009, Schmitt, 2000, as cited in Hadfield & Hadfield, 2015, p. 51). Language play further facilitates L2 learning by allowing students to rehearse and manipulate newly acquired language forms in an entertaining and engaging way (Bell, 2012). Moreover, according to Read (2015, p. 29), fostering creativity in the classroom is beneficial because it develops patience and resourcefulness, increases learners' motivation, and makes learning more enjoyable. In short, creativity boosts L2 learning and vice versa (Constantinides, 2015).

Sternberg (2012, p. 3) claims that "creativity is a habit" and, just like any habit, it "can either be encouraged or discouraged." It can be learned, developed, and improved (Young, 2009; Plucker & Makel, 2010; Sternberg, 2012; Aladrović Slovaček, Sinković & Višnjić, 2017). This is especially important to teachers because it shows them that all of their students have the potential for creativity; however, they need to nourish and encourage that potential in

different ways to help them develop it. Sternberg (2012, p. 3) claims that this can be accomplished by providing the students with the opportunities to express themselves creatively, by encouraging their creative behavior, and by rewarding it.

The first step which teachers can take to foster creativity is to model creative behaviors themselves (Aladrović Slovaček, Sinković & Višnjić, 2017; Read, 2015; Runco, 2014). These creative behaviors can be reflected in everything from classroom management to the types of activities used in class (Read, 2015, p. 31). Teachers cannot encourage creativity in their classrooms if they are not creative themselves. If they possess creative thinking skills, they can think on their feet, deal with unpredictable situations, prepare materials and tasks which grab students' attention and require their engagement, as well as critically reflect on their teaching practices (Constantinides, 2015). Furthermore, Torrance (1965, p. 673) states that more creative teachers ask "more provocative questions, more self-involving questions, and more divergent ones than their less creative peers." Such questions are more thought-provoking and lead to diverse and original answers from students. Aladrović Slovaček, Sinković & Višnjić (2017) add that creative teachers not only teach their students, but also learn alongside them. Teachers' creativity is essential in supporting learners' creativity. Baghaei & Riasati (2013, as cited in Khoshsima & Izadi, 2015, p. 82) have found that teachers' creativity greatly impacts students' effectiveness and performances. Even though it seems, and is, positive that learners' creativity can be boosted simply by modeling creative behaviors, there is one problem, namely that teachers' "ability to be creative is taken for granted" (Constantinides, 2015, p. 115). Both Constantinides (2015) and Tomlinson (2015) report that creativity is never an objective in teacher training courses. It is assumed that teachers already possess creative thinking skills; however, this is not always the case. Putting greater emphasis on creative thinking and its development during teacher training courses is necessary and would be beneficial both for student teachers, novice teachers, as well as for those who are more experienced.

Besides modeling creative behaviors, teachers also need to create an environment in which creative efforts are valued and respected, and students' ideas are not judged, mocked, or ignored by the teacher or fellow classmates (Read, 2015; Runco, 2014). The positive classroom environment is important because students are more likely to share their ideas and express their opinions if they feel "comfortable, and secure, and are having an enjoyable time" (Woodward, 2015, p. 154). To create a classroom environment which encourages creativity, teachers should adopt the following strategies: "allowing time for creative thinking; rewarding creative ideas and products; encouraging sensible risks; allowing mistakes; imagining other viewpoints;

exploring the environment; questioning assumptions" (Sternberg & Williams, 1996, as cited in Fleith, 2000, p. 148).

Teachers can also improve the physical environment in order to foster creativity (Woodward, 2015). Bringing more plants and artwork, various materials and sources students can use for their projects, adding more color, and displaying students' works are just some ideas which can liven up a classroom and cultivate creative thinking and expression. However, Beghetto (2010) warns that displaying only the works that are considered "best" can demotivate some students instead of motivating them. One way to remedy this is to display the works of all children. Peterson (2016) also suggests displaying the works in progress, for example the first draft of a story, in order to focus more on the process rather than just the finished product. When the students complete their stories, the final product can be displayed next to the first draft so that students can see the progress that they and their peers have made. Teachers can also encourage students' creative thinking by making it visible. This can be achieved by letting students write down their ideas on post-it notes, posters or mind-maps and placing them at a noticeable spot in the classroom (Papalazarou, 2015).

According to Beghetto (2010, p. 450), one of the biggest obstacles to fostering creativity in the classroom is "the way teachers teach." Frontal teaching paired with the "IRE (Initiate, Respond, Evaluate) pattern" (Mehan, 1970, as cited in Beghetto, 2010, p. 450) is the most often used teaching method. In this approach, teacher talk prevails and students talk only when the teacher calls on them to answer a question. That answer is then evaluated as either correct or incorrect by the teacher. Such a method, unsurprisingly, does not foster creativity. Frontal teaching does not need to be completely replaced as it is sometimes useful and even necessary; however, teachers should more often opt for pair and group work as they encourage collaborative learning (Aladrović Slovaček, Sinković & Višnjić, 2017).

Finally, teachers can foster creativity by providing students with the opportunities to be creative (Runco, 2014; Fehér, 2015; Hadfield & Hadfield, 2015; Hlenschi-Stroie, 2015; Lutzker, 2015; Read, 2015; Stepanek, 2015; Tomlinson, 2015; Woodward, 2015). One way to do this is to choose the types of activities that would encourage their students to do more than simply recall and repeat information. The best kinds of activities for this are "those that involve both cognitive and emotional functioning, provide adequate structure and motivation, and give opportunities for involvement, practice, and interaction with teachers and other children" (Torrance, 1987, p. 203). Heathfield (2015) recommends giving students fun tasks that

encourage them to tell their personal stories and actively listen to their peers. This builds their confidence and fluency, and at the same time allows them to practice expressing their experiences in a creative and engaging way.

While they are useful educational tools, coursebooks should never be a be-all and end-all of foreign language teaching, and teachers should not become dependent on them. The problem with coursebooks is that they mostly contain close-ended tasks (Tomlinson, 2015, p. 24). Closed questions and activities are similar to the questions students get on exams, which make them excellent for revising. They also make it easier for teachers to assess students' understanding of the material. However, they do not challenge students to think creatively. The major difference between close and open-ended tasks is that close-ended tasks require lower order thinking skills, such as remembering, understanding, and applying, while open-ended tasks engage higher order thinking skills, like analyzing, evaluating, and creating (Read, 2015). An example of close-ended, or noncreative, task would be to summarize a story which only requires students to remember what happened in the story and to repeat it in their own words. On the other hand, an open-ended, or creative, task might be to create a new character and insert them into the story (Smith, 1971). Such a task requires students to add extra information to the story, and since that information is students' creation, it cannot be marked as correct or incorrect. Tomlinson (2015, p. 24) advises "adapting coursebooks […] by opening up their closed activities so that they invite a variety of personal responses instead of requiring all the learners to give the same correct answer." There is also a plethora of teacher-made materials available online, and they can be found anywhere from Facebook groups to platforms like Pinterest. However, when choosing coursebooks, ready-made materials, or designing their own materials for their lessons, teachers should pay attention to the kinds of questions and activities that are used, and either add more open-ended tasks, or turn some close-ended tasks into open ones.

2.4.1 Fostering creative writing in an EFL classroom

Although writing is one of the hardest skills for foreign language students to master, it is a necessary one. The ability to write texts of different styles and lengths, as well as texts which serve different purposes, is one of the expected outcomes listed by the *Curriculum of English as a Foreign Language for Elementary and Secondary Schools*[1] (Kurikulum nastavnog

---

[1] All documents are translated by the author.

predmeta Engleski jezik za osnovne škole i gimanzije, 2019) and *Curriculum of English as a Foreign Language for Vocational Schools* (Kurikulum nastavnog predmeta Engleski jezik za srednje strukovne škole na razini 4.2, 2019). However, even though writing is a challenging skill, it is possible to make it enjoyable. This can be achieved by giving students creative writing assignments. According to Khoshsima & Izadi (2015, p. 81), writing and creativity are interconnected. They are both complex cognitive processes, so developing creative writing skills in an EFL classroom greatly benefits the students because "[e]very 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" (Hadfield & Hadfield, 2015, p. 51). What is more, "[a]s 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" (Maley, 2006, ibid, as cited in Lutzker, 2015, p. 136). Due to this "deeper level of processing," learners improve every level of language skills, from grammar, through vocabulary to phonology. Avramenko, Davydova & Burikova (2018, p. 60) list more benefits of creative writing, including making learning less monotonous, creating expectations of success, increasing students' motivation, and boosting self-esteem. Maley (2015, p. 8, as cited in Avramenko, Davydova & Burikova, 2018, p. 59) defines creative writing as "any kind of writing which has an aesthetic or affective rather than a purely pragmatic intention or purpose." Therefore, all kinds of genres fall under the category of creative writing, including poems, stories, diaries, essays, letters, etc. Maley (2015, as cited in Avramenko, Davydova & Burikova, 2018, p. 59) stresses that any kind of writing "can be considered creative (including academic writing) if it engages a reader."

According to Avramenko, Davydova & Burikova (2018), creative writing as a discipline was created in the 19th century in the United Kingdom, the United States, South Africa and Australia. These countries offer creative writing as a school subject separate from English or foreign language classes. In Croatia, creative writing does not exist as a school subject; however, there are creative writing courses for both children and adults. Lutzker (2015, p. 135) describes creative writing as "a long-term process of developing perceptual, imaginative and expressive capabilities." His definition stresses the fact that creative writing is a skill which needs continual practice in order to be improved and perfected. For the purposes of this thesis, creative writing will refer to a set of skills which can be developed during language classes, and not a specialized subject or discipline.

Khoshsima & Izadi (2015, p. 82) claim that "the creative act of writing entails forming connections, meaning and communication." This shows that writing is connected to cognition. Students need to be able to make a connection between ideas and thoughts, and organize them coherently and cohesively in order to relay their message to the reader. Sharples (1999, as cited in Khoshsima & Izadi, 2015, p. 84) introduces a model of creative design which consists of contemplating what to write, planning how to express one's thoughts coherently and cohesively, reviewing what was written, and reflecting upon it. Avramenko, Davydova & Burikova (2018, p. 55) argue for an approach which consists of similar steps: "planning, composing, evaluating, revising, and editing." Barbot et al. (2012, as cited in Khoshsima & Izadi, 2015, p. 82) stress that "learners' quality of writing and originality can be enhanced through creative instruction." What kind of writing assignments should teachers give their students? There is no one clear-cut answer to this question; however, there are several things teachers should keep in mind when planning their writing assignments.

According to Vygotsky (1978, p. 118, as cited in Khoshsima & Izadi, 2015, p. 81), "writing should be incorporated into a task that is necessary and relevant for life. Only then can we be certain that it will develop […] as a really new and complex form of speech." One advantage of foreign language classes is the fact that they can use various topics and close-to-reality situations based on students' interests as a starting point for discussions and writing assignments (Stepanek, 2015). Therefore, it should not be too hard for teachers to come up with or find writing assignments which their students will find interesting and enjoyable.

Lutzker (2015) suggests breaking down a large-scale writing project into several smaller assignments. Each of these should be open-ended and require students to workshop different ideas. These assignments stretch students' imagination and creativity, but they also help them acquire new vocabulary as they need to look up words they want to use in their story, but don't know how to say in English yet. Furthermore, they gain a sense of sentence structures, which are different than in Croatian, and learn how to describe people, objects, and events.

Since literature stimulates creativity, Smith (1971, p. 353) recommends giving students tasks which combine both reading and writing activities. Furthermore, he points out that writing assignments should be "carefully constructed" in order to "enable students to think and write creatively about a reading selection."

According to Hlenschi-Stroie (2015, p. 158), combining creative writing with drama is another way of fostering it. Drama and creative writing help teachers "develop their students'

receptive and productive skills as well as their creativity and critical thinking." What is more, they both "require a very clear purpose and careful planning in order to be successful" (Hlenschi-Stroie, 2015, p. 159). Using drama and creative writing together, especially in high school, brings fun and excitement to monotonous lessons which in turn increases students' engagement.

Even though creative writing can benefit the students' foreign language development, teachers rarely practice it in class. There are several reasons for this, such as the lack of time, teachers' (un)preparedness to teach creative writing, their errant beliefs that creative writing cannot be taught, and the problems that come with its assessment (Avramenko, Davydova & Burikova, 2018, p. 61).

2.5   Assessment of creativity

Assessment plays an integral role in the learning process. It serves to inform students of their progress as well as to instruct them on what they could improve. Two types of assessment are used in schools – summative and formative. Summative assessment determines how much a student has learned after a certain period of instruction and, according to that, a teacher assigns him or her a numerical or an alphabetical grade. On the other hand, formative assessment, which occurs more frequently throughout the school year than summative assessment, provides feedback to both students and teachers on how they could improve their learning or teaching in order to achieve the learning goals (Dixon & Worrell, 2016).

Assessment of creativity goes hand in hand with its encouragement. Creativity can be assessed only if it has been routinely encouraged in the classroom through various activities. However, many teachers struggle to find an objective way to assess their students' creativity (Morris & Sharplin, 2013, Young, 2009). It is often questioned whether that is even possible. However, it is necessary to include creativity in assessment since what is assessed "signal[s] to students what is *really* valued and important" (Beghetto, 2010, p. 453, emphasis in original). By omitting creativity from assessment, teachers send their students the message that creativity is not all that relevant. Assessment of creativity should capture "critical thinking skills, problem solving abilities, and imaginative/creative capabilities" (Young, 2009, p. 74).

Before going into detail about the assessment of creativity, a distinction between creative potential and creative performance should be pointed out. Runco (2004) and Treffinger, Selby

& Schoonover (2012) assert that creative potential is universal, i.e. that every person can be creative. However, this potential should not be mistaken for creative performance (and productivity). Just because someone has the creative potential does not necessarily mean that they will be productive or perform creatively. Creative performance is more complex than potential because it requires motivation, willingness to explore, and ego strength (Runco, 2004; Runco, 2014). Willingness to explore refers to the time and effort that is needed for an individual to come up with various creative ideas since truly creative ideas are usually not the first ones that come to one's mind. Moreover, considering that creative ideas are often risky and unusual, a creative person should have enough ego strength to defy the societal pressures to conform and to replace their ideas with less original ones (Runco, 2004; Simonton, 1984, 1988, 1994, 2010, as cited in Sternberg, 2012).

Even though productivity is not a prerequisite of personal creativity, it is often seen as its essential component. One of the reasons for this is that productivity "allows objectivity, and therefore certainty of measurement" (Runco, 2004, p. 24). This in turn allows the teachers to avoid the pitfalls of subjective assessment. However, Runco (2014, p. 400) warns teachers to beware of the product bias, "the assumption that all creativity […] is manifested in a tangible product." The product bias favors the students who already have developed creative performance. They tick every box of the creative performance checklist: they are motivated, willing to pursue and explore various ideas, and have enough ego strength to present those ideas, regardless of how crazy they may seem to others. Teachers should not assess the creativity of the student or their product, but "student *use* of imagination and creative thinking in solving problems, creating an artistic product, or producing imaginative performance" (Young, 2009, p. 75, emphasis in original). They should also dedicate time to encourage the students who do not yet perform creatively and help them develop their potential. In order to do so, Treffinger, Selby & Schoonover (2012, p. 416) suggest that teachers should focus on "building basic understanding of creative tools and processes, as well as content knowledge in areas of interest."

The assessment of creativity faces the same problems which affect the fostering of creativity. One of these problems is the fact that schools put emphasis on and encourage convergent thinking (Runco, 2014). Similarly, the exams that students take mostly consist of close-ended tasks which test their ability to memorize and reproduce factual knowledge. A close-ended question on an exam might be *"When is Independence Day celebrated in the United States?"* Such a question only has one correct answer, which a student either knows or

doesn't know. Based on this, they either get a point or they don't. Since they are easy to grade, teachers tend to like, or even prefer, these kinds of questions. Tests which consist of close-ended questions are not necessarily bad, but they only assess one type of knowledge. Factual knowledge is not in and of itself a problem; as a matter of fact, it is needed for creativity. The real problem is the insistence on teaching just factual knowledge while neglecting creative thinking (Beghetto, 2010). Young (2009, p. 74) claims that teachers who recognize the importance of creativity and imagination in learning also "want to include these higher-level thought processes as part of authentic assessment." To allow students to express their creativity, teachers should give them tasks that would stimulate their divergent thinking and encourage them to find and explore various possible solutions to a problem. According to Runco (2014), open-ended tasks work best to achieve that goal. Asking the students to imagine what the United States would look like today if the Americans hadn't won the Revolutionary War is an example of an open-ended task. Such a task has more than one possible or correct answer; therefore, students are free to hypothesize and come up with various answers. However, a student will not be able to answer such a question if they don't know anything about this topic which proves that "one cannot think creatively unless one has the knowledge with which to think creatively" (Sternberg, 2012, p. 4). Therefore, using open-ended questions allows teachers to assess their students' knowledge of the topic as well. Open-ended tasks can be used in all school subjects, from math and science to foreign languages. In an EFL classroom, students might be tasked to create an alternate ending of a short story. This would work well as a post-reading or a post-listening exercise. Furthermore, such a task can be both written and oral. Teachers should take this into account because some students perform better on written tests, while others are more confident answering orally (Runco, 2014, p. 176).

Besides the appropriate tests, it is also important to pay attention to the overall environment in which the tests are administered (Plucker & Makel, 2010; Runco, 2014). Test-like atmosphere can be quite stressful for students and stifle their creative expression. In such an atmosphere, even open-ended tasks will likely produce unoriginal and conventional answers. Therefore, it is useful to create a permissive environment. This can be done by telling the students that there are no right or wrong answers, and that they should have fun when coming up with their answers. The experiment conducted by Wallach and Kogan (1965, as cited in Plucker & Makel, 2010; Runco, 2014) found that tests with open-ended tasks administered in a supportive and permissive environment produced many original answers that could not have been a result of just traditional intelligence.

Sometimes, however, even the permissive environment and the open-ended tasks are not enough for a student to answer creatively. This happens because students take into consideration multiple factors when answering a question: their teacher's reaction, the other students' reaction, as well as their sense of pride (Runco, 2014, p. 25). What kind of an impact each of these factors has on a student determines the type of answer they are going to provide. For example, a student who values the other students' opinions the most, might choose a more conventional answer if they believe that their peers will mock their original idea. This is another example of how ego strength, or lack thereof, might influence a student's creative performance.

To make the assessment as objective as possible, teachers should use clear criteria to measure students' creativity. Students need to know what the criteria is because it can help them develop their creativity (Moris & Sharplin, 2013; Young, 2009). When developing the criteria by which the students will be assessed, it is important "to select the elements that best fit the learning outcomes for the specific assignment" (Young, 2009, p. 77) as well as "to make the criteria relevant to the task and to the performances of the students engaged in the tasks" (Andrich, 2005, p. 26, as cited in Morris & Sharplin, 2013, p. 59).

Tasks that require creative writing are especially difficult to assess objectively because creative writing is very subjective. Furthermore, what teachers appreciate in students' creative writing changes over time. Different authors have identified and listed different elements important for the objective assessment of creative writing (Protherough, 1983, Coles & Volpat, 1985, Miles, 1992, as cited in Morris & Sharplin, 2013). Sometimes these elements overlap and sometimes not. When assessing students' creative writing, it is necessary to "place creative writing performances on a continuum; to be able to explain why one student's creative writing is better than another's; to observe the qualities exhibited; and to identify the criteria by which teachers make their judgements" (Morris & Sharplin, 2013, p. 62).

Rubrics can be used for assessing creativity; however, they need to be carefully developed. Instead of standardized rubrics, teachers should create unique rubrics for each assignment. Standardized rubrics exist simply as a tool that makes grading easier. According to Young (2009, p. 74), such rubrics usually fail at their task because "they attempt to quantify the product rather than assess the student growth during the creative process." Rubrics should contain clearly defined criteria that would help students understand the purpose and learning objectives of the assignment. This would provide them with the direction for both completing the assignment as well as reflecting on their work (Young, 2009).

Rubrics themselves are not enough, and teachers should give their students personal constructive feedback as well (Young, 2009, Beghetto, 2010; Lutzker, 2015; Read, 2015; Cropley & Cropley, 2016). Positive feedback is "the strongest unique predictor of middle and secondary students' self-beliefs about their own creativity" (Beghetto, 2006, as cited in Beghetto, 2010, p. 458). Furthermore, it develops a "growth mind-set" (Dweck, 2006, as cited in Read, 2015, p. 29). The feedback that teachers give their students should be formative so that students could learn what they can do to improve their creative thinking. What is more, feedback should not "only address the characteristics of the assessable product, but also the personal, environmental, and cognitive factors that impact on the generation of the product" (Cropley & Cropley, 2016, p. 19). To sum up, feedback should cover all four Ps of creativity.

2.6 Overview of previous research

A lot of research has been conducted on teachers' views on creativity and creative students. This section will present some of their findings.

Pavlović, Maksić & Bodroža (2013) conducted a study on teachers' implicit theories by asking 144 primary school teachers what they believed was the essence of creativity. They analyzed their answers through the 4Ps framework and found that most teachers' definitions of creativity focused on the creative person and the creative process. On the other hand, few definitions referred to the creative environment. Fleith's (2000) study showed that teachers knew that environment plays a role in fostering students' creativity. They described the classroom climate which inhibits creativity as one in which students cannot express their opinions freely, original ideas are ignored and mistakes are not allowed. Fleith also found that teachers and experts disagreed on the types of activities and strategies which promote creativity in the classroom. Experts stressed the importance of discovery and cooperative learning, while teachers focused on brainstorming and providing students with options on what they wanted to talk or write about.

Al-Nouh, Abdul-Kareem & Tahi (2014) studied teachers' attitudes towards creativity as well as their perceptions of their teaching practices. They found that teachers have positive attitudes towards creativity and that they are willing to foster creative thinking. They also perceive themselves as doing so in their own classrooms. However, the authors also mention that there are significant differences between younger and older teachers, with younger teachers being more inclined to encourage creativity than older teachers.

Kettler et al. (2018) investigated how teachers perceive students' characteristics that are associated with creativity. According to their research, teachers – regardless of their age, years of experience, grade level, and subject – rated characteristics that are contraindicative of creativity as more desirable than those that are indicative of creativity.

Some research has also been done on the teachers' perceptions of creative writing and how it can be taught and encouraged in English lessons. For example, Khan (2012) questioned seventy in-service teachers using a questionnaire and she also used a focus group with six female teachers to study what they think of creative writing and how they teach it. She found that teachers believe that creativity and creative writing are interconnected. They mostly teach writing by choosing the topics from the textbooks, brainstorming ideas, having discussions in class, or using Grammar Translation Method. She also found that, even though feedback is essential for encouraging creativity and creative writing, the only feedback teachers provide is on students' grammar and spelling mistakes.

3   The Study

3.1   Aim

The aim of this study is to examine the attitudes of teachers towards creativity in teaching English as a Foreign Language. According to this aim, several research questions were posed:

1. What attitudes do EFL teachers have towards creativity?
2. How do EFL teachers encourage creativity in their lessons?
3. How do EFL teachers assess creativity?

3.2   Participants

Twelve English teachers, ten female and two male, from Zagreb and the surrounding areas participated in the study. Seven participants taught English as a Foreign Language in elementary schools and five of them taught EFL in high schools. Out of seven elementary school teachers only one worked with young learners (grades 1-4). The other elementary school teachers taught upper classes (grades 5-8). All of the participants were in the similar age range, the youngest being 41 years old and the oldest 53. Two teachers did not state their age. The participants' years of teaching experience ranged between 16 and 29 years. One teacher did not provide an answer to this question. Furthermore, all of the participants also worked as mentors to student teachers. One participant did not state their education, while the rest had studied English Language and Literature at a university. Eight of them also mentioned having a second major. One teacher had completed a doctoral degree in American studies.

The participants were contacted via email prior to the interviews and were informed of the confidentiality of their information, which is known only to the author, their right to decline further involvement in the study.

3.3   Procedure

Due to the nature of the main aim in this study, a qualitative approach was used. The study was divided into three parts: a semi-structured interview with open ended questions, a classroom observation, and an assessment of students' written compositions. All of the data were gathered between November 2020 and February 2021.

Interviews were conducted with all of the participants; however, due to the COVID-19 pandemic, some interviews were conducted in person at the teachers' schools, while others were

conducted remotely, via Zoom or telephone. All interviews were recorded on the researcher's phone with the permission of the participants.

Since stricter measures did not always allow for classroom observation to take place, lessons were observed in only seven schools – four elementary schools and three high schools. Five observation sessions took place in person, while two were done via Zoom. Prior to the observation sessions, the teachers got the consent from their students to be observed by the researcher. Both live interviews and observation sessions were conducted in accordance with the safety measures set forth by the Croatian government and National Civil Protection Authority.

For the assessment part of the study, six students – three elementary school students and three high school students – wrote a composition on a given topic. All students were given the same writing task. They were instructed to write a short composition of no more than 200 words about what it would be like to be their pet or favorite animal for a day. The students were supposed to come up with their own title for their short story.

To find the six students who would write the compositions for the study, one elementary school English teacher and two high school English teachers were contacted via email. These teachers did not participate in other aspects of the study. They received the instructions for the writing task along with the letter for the students and their parents which stated that the participation in the study (i.e. writing the composition) is voluntary and that they have the option to opt out of the study at any time. Furthermore, the letter stated that their participation would be completely anonymous and that only their teacher would know their identity. The letter and instructions can be found in the Appendices (see Appendix 4). Since the elementary school students were under the age of 14, the elementary school teacher asked the students for their assent and their parents for consent. High school students who participated in the study were over the age of 14, so their teachers asked them for consent to participate.

Students' compositions along with the assessment forms were sent to the participants in a Word document via email. They rated the compositions and wrote their assessment of each story, then emailed the document back to the researcher.

3.4 Instruments

For the purposes of the interview, a semi-structured interview sheet with open ended questions was created. The interview sheet was adapted from the interview questions used in

the research about teachers' perceptions of creativity conducted by Diebel (2018). The interview sheet was divided into three parts, with each part corresponding to one research question. The first part of the interview dealt with teachers' understanding of creativity and creative individuals, as well as their attitudes towards creativity in the classroom. The second part focused on the ways teachers encourage, or do not encourage, creativity in their lessons. This part examined the ways in which teachers prepare for their lessons, and investigated which teaching methods and materials they use most often. The final part of the interview dealt with assessment in general and whether or not creativity is taken into consideration during assessment. Due to the relevance of online school at the time the study was conducted and the fact that it was still something relatively new even to experienced teachers, all of the participants shared their experiences with online school, as well as their thoughts on whether or not it was possible to foster creativity in such a learning environment.

The observation protocol was taken from Diebel (2018) in its entirety and was used in all observations, both in person and online. The interview sheet and the observation protocol can be found in Appendices (see Appendix 2 and Appendix 3).

For the last part of the study – the assessment of creativity in students' written assignments – an assessment form was created which required the participants to rate the creativity of each composition on a scale of 1 to 5, where 1 stands for "not creative" and 5 stands for "very creative", and to explain why they thought each composition was or wasn't creative as well as where they notice creativity in the text. At the beginning of the form, the participants were also asked to fill in the information about their gender, age, years of teaching experience, education, and grades that they teach.

Students' compositions were not altered in any way and were sent to the participants for assessment with all of their original mistakes. The participants were instructed not to correct the mistakes and to focus only on the creativity of the writing. All students' compositions, along with the assessment forms, are in Appendices (see Appendix 5).

3.5   Results
3.5.1   Interviews
For the purposes of the study, a semi-structured interview was conducted with each participant. As previously mentioned, the interview sheet was adapted from Diebel (2018) and

was divided into three sections: teachers' perceptions of creativity, encouraging creativity, and assessing creativity. The results will be presented according to these three sections.

3.5.1.1 *Teachers' views on creativity*

This section focused on teachers' understanding of creativity and its importance, as well as their views on creative individuals, more specifically, creative students and creative teachers.

Most teachers defined creativity in similar fashion. The words that appeared most often in their definitions of creativity are *different*, *unusual*, *unique*, and *original*. Eight of them said that creativity involves thinking outside of the box, and finding different solutions to problems. Teacher 9 called creativity "the most complex level of thinking." Teacher 3 described it as "an expression of our personal freedom and uniqueness", while Teacher 10 said that creativity is "something that inspires." Teacher 2 and Teacher 12 acknowledged that there are different types of creativity. Teacher 2 explained that the first type of creativity is connected to the arts, and the creation of something new and original, while the other type is the everyday creativity, or "the ability to use certain knowledge in a new context." According to her, in a foreign language class, the everyday creativity is more represented and encouraged. Teacher 12 also mentioned that creativity is an ability that can be learned and improved.

Participants had different opinions on creativity in the English language. Teacher 2 said that she recognizes creativity when people can "recycle" the acquired language and knowledge of the language in new contexts. Teacher 3 claimed that creativity can be seen in a person's ability to be witty and to ironize human follies. Teacher 1 and Teacher 5 mentioned expressing unusual thoughts and ideas as a sign of creativity. Five participants reported that they notice the creativity of their students most in the students' writing.

Most teachers described creative students in a positive way. Four of them mentioned their ability to offer various ideas and solutions to problems. Three participants said that creative students also have broad knowledge, which includes both knowledge of the world and knowledge of the language. Teacher 2 said that students have to know the language well in order to be linguistically creative. Their broad knowledge is the result of them being well-read and open to advice, as well as having a wide range of interests. Furthermore, two teachers mentioned that creative students are "willing to express themselves" and they do that through different media. Other adjectives which the participants used to describe creative students are individualistic, brave, spontaneous, and imaginative. However, Teacher 12 added that creative

students often "have a discipline problem because they cannot prevent themselves from reacting." When asked if they consider their students creative, the answers ranged from "yes, but only a few of them" to "yes, most of them." Teacher 8 mentioned that girls are more creative than boys in writing, because boys "lack discipline to edit and refine their writing." However, according to him, boys are more creative when speaking and presenting and they put more effort into those types of tasks. Teacher 10 added that older students tend to be less creative than younger ones, "I think when they're in grade seven and eight, puberty hits and they leave the creativity aside and they think about other things. That's the problem when they're older, it's easier to work with them, but sometimes they're just not into it."

When describing creative teachers, three participants said that creative teachers approach each student individually in order to "enable them to develop their interests and different ways of expressing themselves." Moreover, they are good at motivating their students either by being entertaining and making jokes, especially at their own expense, adjusting the lessons according to the students' needs, or by using anything that can make them think outside of the box. Teacher 8 said that even though creativity is important, there is often not enough time to encourage it in class because of the amount of curriculum teachers need to cover. Three teachers mentioned that creative teachers need to be risk-takers because "a lot of the textbooks they're using and schedules they have to stick to don't allow them to be so creative, so […] every now and then they have to take a risk and not do something they're supposed to do so their lessons could be more creative." One teacher also reported that a creative teacher needs to constantly learn and educate themselves, and apply the newly acquired knowledge in their practice. All participants said that they consider themselves somewhat creative, but admit that they could improve in that regard.

All participants claimed that creativity affects learning in a positive way. Teacher 4 said that creativity "helps [students] come up with new answers, realizations, knowledge […] and that's the goal of learning." Teacher 5 claimed that creativity is connected to motivation so students will learn and participate more if they are given creative tasks. Teacher 6 compared a lesson without creativity to a salad without any spices or ice cream without any toppings – still good, but plain.

Participants reported that creativity can have an effect on students' academic success – both in a positive and a negative way. Teacher 1 said that creativity and intelligence are related, so children who are more creative, are also more successful academically. However, Teacher 2 pointed out that creative students' grades can suffer sometimes because the curriculum, which

is focused on memorizing facts and theory, doesn't stimulate them enough. Because of that, students do not feel motivated to learn which reflects badly on their grades.

All participants agreed that fostering creativity in EFL classrooms is important. Several teachers mentioned that it is important to encourage it in all subjects, not just English. Teacher 7 said that creativity is necessary for progress, "Without creativity we wouldn't have developed what we have now and there wouldn't be any inventions without creative thinking [...] it is one of the most important competencies." Teacher 1 added that creativity always "creates a cheerful atmosphere in class" which makes learning more fun. Teacher 10 also mentioned that creativity should be encouraged, but within some limits. According to her, fostering creativity in an EFL classroom should not be more important than teaching grammar and vocabulary because if the students lack the knowledge of the language, they will not be able to be creative in that language.

Most teachers described the best environment for fostering creativity as warm, positive, and relaxed. The type of environment which encourages creativity is one in which students are at ease, free to express themselves, and are not afraid of the teacher or their peers. Teacher 12 also pointed out that the best environment for creativity is an "environment with obstacles" because challenging situations usually encourage and improve creativity.

When asked if physical environment affects creativity in any way, only two participants said no. One of them explained, "the more decorated [the classroom is], the less creative the students are." Other participants disagree. Teacher 4 said that "classrooms should be like a circus – the more colorful, the better." Furthermore, two teachers mentioned that students' works should be displayed in a visible place. Four participants also mentioned that the seating arrangement most often used in Croatian schools (desks arranged in three rows) isn't very inspiring because students are looking at each other's backs. They said that students should sit so that they face each other because then they would feel freer to talk to one another and exchange ideas. Teacher 3 said that desks should be replaced altogether with, for example, cushions that students could sit on because "whenever you place desks in a certain way, they are still desks […] and students are reminded that this is still a school." According to her, a relaxed physical environment creates a relaxed atmosphere which contributes to creativity. Moreover, Teacher 6 and Teacher 9 added that it is important to change the environment from time to time. Teacher 9 suggested visiting the library or going outside to the schoolyard. Teacher 6 recounted holding a lesson with all the lights, except the Christmas lights (the lesson took place during Christmastime), turned off. The change of scenery, no matter how small or

unusual, "wakes" the students up and makes them more attentive to what is going on, they concluded. Even though the teachers agreed that it is nicer to be in a bright and beautifully decorated classroom with comfortable furniture, they decided that a healthy work environment is more important.

3.5.1.2   Encouraging creativity

The second section explored how teachers prepare for their lessons, which materials they use, and if and how they foster creativity in their classrooms.

Four teachers stated that their starting point for preparing the lessons is the textbook. Teacher 12 said "I usually check the new material [in the textbook] and then I think about warm-up […] I always have this three-step structure. Intro, the main part which is usually presentation, then practice and reinforcement, and then cool-down, which should be a little bit slower."

Four teachers also mentioned that they are more efficient now when preparing for their lessons than they were when they first started teaching, so it takes them less time to prepare. Some of them said that they sometimes don't write a lesson plan, they just write down some steps that they try to follow. However, they often go off script. Teacher 10 explained, "I have a lot of experience. When I walk into the classroom, even if I don't have a lesson plan, the atmosphere helps me lead the lesson. If I see that students are not attracted to the topic, then I have to find another way to reach the goal that I want to reach. If I see they're really interested, that they have something they want to say, then I forget about some things."

On the other hand, Teacher 1 approaches lesson preparation differently, "I kneel on the floor and dig through fifty books. […] I have about twenty-five tabs open on my computer; I'm not even joking. My preparations after twenty-three years of working in education are extremely exhaustive and I thoroughly prepare for every lesson."

When it comes to materials they use in class, besides textbooks, workbooks, and sometimes, digital books, all teachers bring extra materials for their students. They all agreed that lessons that are based only on books can be dry and boring for the students. Most of the teachers mentioned finding additional materials, such as pictures, videos, and handouts, on the Internet. Teacher 8, however, creates his own materials, "I've made a lot of Kahoot quizzes, wizer.me [worksheets]. I like to use mostly my own materials. I will use something by the publisher if I think it is absolutely amazing."

Teacher 1 and Teacher 10 also bring realia to class. Teacher 1 said, "I use everything. Literally everything. From cookbooks to horoscopes to magazines. One presentation was about Greek mythology so I used a 1924 book that I got at the antique shop."

When asked about teaching methods they use most often, seven teachers mentioned pair work. Of those seven, four of them also employ group work, while the other three use it never or rarely. Participants who are in favor of group work claimed that it is good because the spotlight is not on any one student, so all students can share responsibility for their work as well as delegate tasks based on their strengths. The opponents of group work stated that they don't use it because usually one or two students end up doing all the work, while the others slack off. Also, students more frequently start speaking Croatian when working in groups.

Seven teachers also mentioned communication with and among the students as the best way to inspire and motivate them. To encourage communication in their lessons, they often assign presentations, hold debates, discuss various topics, review films they watch, or use flipped classroom.

Once a semester, Teacher 2 gives her students a smaller project to work on. For example, they had to do a short interview with foreigners on differences between Croatia and their countries. She explained how such tasks include creativity, "Through this project students could communicate in English, learn something new about other countries and question what they already knew about them. They had to learn how to talk to strangers on the street, and how to ask them for cooperation. I think that requires certain creative skills."

Participants hold different beliefs about what makes their students most creative and according to that, the activities they use in class to encourage creativity also differ.

Teacher 4 and Teacher 7 believe that students are most creative when working in pairs or groups.

Teacher 3 tries to approach each student individually, as much as she can. One example she mentioned is by asking the students to sum up what they have done through their favorite medium. Two students, who are excellent guitar players, made a song while another student summed it up through drawings, etc.

Teacher 5 reported that creativity can be fostered even when teaching grammar. While learning about conditionals, her students had to change the lyrics of Beyonce's song *If I Were*

a Boy, so they came up with a lot of unusual songs. One example which she highlighted is *If I Were a TV*, which a student wrote about themselves from the point of view of their television.

Teacher 8 uses different types of writing tasks to foster students' creativity, for example, collaborative writing, finishing the story, or writing a script and casting the roles. He also uses role-play with younger students because they are not yet afraid to express themselves in such a way, unlike older students who tend to shy away from performing.

Teacher 11 stressed that giving interesting tasks to students is key to encouraging their creativity. This can be done by showing them pictures or videos that make them think or by connecting the lessons to their experiences so that they can talk about things that interest them.

Teacher 12 said that her students help her find solutions to certain problems. For example, she asks them to come up with the title that they are going to write in their notebooks or to invent new activities they can do to reinforce certain vocabulary. Since she works with young learners, they often learn songs in English. Before singing a new song, she asks the students to give her a melody, what they think the song will sound like, and after listening, they compare their versions with the one they heard.

3.5.1.3 Assessing creativity

The final section investigated the participants' assessment practices, as well as their stance on assessing creativity.

All participants assess the four skills (listening, reading, speaking, and writing), along with language use which replaced the formal assessment of grammar and vocabulary. Teacher 10 pointed out that they can assess grammar and vocabulary formatively, but not grade them. She said, "I don't think that's good because I think students first need some formal assessing, some simple tasks, and that is how they learn the right forms which they can use in the creative part of writing, speaking, and so on." However, she said that they can include grammar and vocabulary in the speaking and writing assessment. Teacher 11 said that her students practice grammar, language, and spelling, but those tests are peer-assessed.

All teachers mentioned that their students are familiar with the criteria based on which they will be assessed. They stressed that they are legally obligated to tell the students what and how they will assess in advance. Teacher 2 said, "I make rubrics of what will be assessed. For example, when it comes to speaking, they have certain parameters and they are allowed to have

them in front of themselves when they are presenting or speaking." Similarly, Teacher 11 said, "[…] they are always presented with a rubric beforehand. So, if they're writing an essay, they know exactly what I'm going to grade. They have to read it, they have to go through it, they have to do peer assessment based on this rubric so they get very familiar with it." Teacher 9 listed analysis, organization, style and language as some of the criteria based on which he assesses his students' writing. However, he mentioned that, even though he doesn't have a criterion called effort, he always looks at how much effort his students put into their work and takes that into consideration when giving a grade. Teacher 8 gives different types of writing tasks to his students. For guided writing, he gives them questions they need to answer, tenses and structures they need to use, and he limits their word count. He explained, "This way I also limit their creativity, but I can assess them more easily. And I grade those essays like a test. […] They won't get a better grade if they show creativity here, it won't help them. This has to be grammatically correct because grammar is one part of the grade, vocabulary the other, and completion of the task the third part of the grade." However, he uses different types of tasks when he wants his students to be creative, for example collaborative writing and script writing.

When asked whether creativity can be assessed, the participants were divided. Three of them said that they assess creativity and claimed that creativity can be assessed objectively, at least to a certain extent. Teacher 2 said, "I do [assess creativity], mostly in writing and reading. In those types of tasks they can show something original, something they came up with themselves." She also explained how creativity affects students' matura exam grades, "[…] the essay with little to no mistakes that uses tried and true phrases will not receive marks as good as the student who made some mistakes, but tried to use more creative expressions." Teacher 7 claimed that she doesn't grade creativity, but she assesses it formatively, "I give them feedback […] and we can discuss [their work], and we can also discuss their creative thinking and process and how they came up with the idea and things like that." Teacher 6 claimed that creativity and creative writing can be assessed objectively if you provide students with the guidelines they need to follow beforehand. She explained how she could objectively assess the compositions from Appendix 5,

> "I could grade personalization – how well you can put human personality into this animal – how many adjectives you use to describe this animal, what's the dynamic of the story – is it boring or does it move from one action to another – how many characters are there in the story, how well timing is used – is it all happening in one day or several days. I think you can do it as objectively as possible if you give them a pre-task before

you even start writing, [and tell them] make sure that you use these five things. And if they have all five, then it's creative."

On the other hand, two teachers were adamant that creativity cannot be assessed objectively. Teacher 11 claimed, "You can't assess creativity. How would you? Who am I to assess someone's creativity?" Teacher 12 agreed, "I think it's impossible. First of all, who is going to perform that assessment? Who is that person who can say I can assess creativity? I don't know whether someone like that exists."

Six participants said that they don't grade creativity, but they take it into consideration when assigning a grade. Teacher 4 said, "I like to reward students' efforts and creativity even if their work is not the best when it comes to spelling and grammar." Teacher 5 shared similar sentiments, "I don't really assess creativity, it's not in the standard assessment criteria. Of course, their creativity is rewarded. I will give an A to someone even if they make grammatical or spelling errors."

3.5.1.4   Creativity and Online School

At the time of the interviews, all of the participants had experienced teaching online. They have all reflected on that experience, as well as on the ways in which online school encourages or stifles creativity.

According to the participants, it can be concluded that online school experience in Croatia was similar in all schools. In spring 2020, when schools first closed down in Croatia, teachers mostly posted tasks that the students needed to do on online learning platforms, such as Teams, Google Classroom, and Yammer. Most teachers mentioned that this type of learning was hard for both them and the students. Teacher 1 said, "It was very weird. At first, I just gave them lots of writing assignments, but they exhausted both me and them, so we gave up on those. Then we had one live lesson and for the next two classes, I would give them a task to do. They liked that much more." Teacher 2 added, "During online school, I posted tasks they needed to do on Teams. I didn't even check tasks from their workbooks, I would just send them the answers so they could check themselves […] It's exhausting to look at a million identical exercises and it takes a lot of time." Furthermore, she continued, "It's pointless to grade tasks they could cheat on or copy the answers."

The other participants shared similar sentiments. During the school year 2020/2021, most teachers had live lessons via platforms like Teams and Zoom. However, despite the challenges

of online school, they all reported that they have found ways to give students assignments which would foster their creativity and their English skills. Five teachers said that this is best achieved using various online tools and applications. Teacher 7 pointed out Google Jamboard because it allows students to collaborate and work in groups even when they are online. Teacher 8 said his students were developing digital posters in Canva, while Teacher 11 gave her students a task to create their own cartoons. Other teachers mentioned giving students creative tasks which did not rely on digital tools. For example, Teacher 4 made origamis with her students, while Teacher 5's students made collages for their assignment. All teachers agreed that it is possible to encourage creativity during online lessons; however, it is more difficult and time-consuming, and it requires more work and research than preparation for a regular lesson.

Online school had its benefits. Teacher 9 pointed out that students were well-rested and more comfortable because they were at home. Teacher 5 also said that shy and quiet students were more comfortable communicating online one-on-one with the teacher because they were not surrounded by their peers. Several participants claimed that the biggest challenge when it came to online school was testing. Teacher 2 said, "Typical tests don't work online because students can copy the answers. It's very difficult to make sure that students do the test without anyone's help." She concluded that creativity was the only thing that could be assessed in online school. Therefore, she gave her students more creative tasks, such as essay writing, which allowed them to show some originality and made it harder for them to cheat.

3.5.2   Classroom observation sessions

Classroom observation sessions were conducted in order to gather data regarding classroom environment and participants' teaching practices. They took place in four elementary schools and three high schools in Zagreb and the surrounding areas. High school classes were observed in November and December 2020, while elementary school classes were observed in January and February 2021. In elementary schools, observations took place in two fifth grades, one seventh grade, and one eighth grade, while in high schools, two third grades and one fourth grade were observed. Each observation lasted forty-five minutes. All of the teachers whose lessons were observed also work as mentors to student teachers so they already had the necessary permission for classroom observation.

Observation Protocol created by Diebel (2018) was used during classroom observation. This Protocol observes four aspects of creativity – person, process, product, and environment –

as well as two types of thinking, divergent and convergent. It also collects data on the date, time and place of the observation, classroom demographics (grade, number of male and female students) and notes on the physical classroom environment. Two sessions were conducted via Zoom so notes on the physical classroom were not taken in those cases. Class sizes ranged between six and twenty-five students. Since most schools kept students in the so-called "bubbles" due to the corona crisis – meaning that each class had all of their lessons in one classroom instead of switching classrooms between school periods – only two lessons were held in English language classrooms. Those two classrooms were decorated similarly – both had grammar posters created by textbook publishers as well as posters made by students on the walls. The biggest difference was the desk layout – one classroom had a traditional seating arrangement with desks arranged in three rows, while the other one had face to face desks in one row.

The first aspect of creativity which was observed is creative person. This term refers to a person's "personality, intellect, physique, traits, habits, attitudes, self-concept, value systems, defense mechanisms, and behavior" (Rhodes 1961, p. 307). Since the observer didn't know the teachers nor the students personally beforehand, it was hard to assess their personalities. Therefore, the observer was focused on students' behavior during the lesson, including their levels of interest and autonomy.

Teacher 7 started the lesson on Australia by dividing students into groups and giving each group a photo of a lesser known Australian site. The students didn't know anything about these places or even that they were places in Australia, and they had to pretend to be tour guides and present their place to the rest of the class. The teacher gave the students some basic guidelines of what they could say about their picture (e.g. where is this place, what is it called, why should people visit it, are there any myths about this place, etc.), but the students were free to come up with any other information. This task required only students' imagination, so all members of each team participated equally instead of one student doing all the work. Students constantly suggested other things they could mention about their place, e.g. what kind of animals live there. When it was time to present, the teacher didn't choose the presenters, she let the students choose the presenters among themselves instead.

Teacher 8 was revising vocabulary related to furniture and there is/there are structures with his students, so he encouraged them to ask questions about his bedroom (e.g. is there a shelf in your bedroom?). After answering all the questions, the students competed to see who could correctly remember more items that the teacher has in his bedroom. The students enjoyed this

activity and kept asking questions. The teacher had to stop them from asking any more questions because they would have run out of time.

Teacher 5 started the Christmas-themed lesson by asking the students what their favorite Christmas film was. One student's choice was *Die Hard* which prompted a discussion on whether or not this movie counts as a Christmas movie, and what makes any movie a Christmas movie. The students seemed interested in sharing their thoughts and this easy-going discussion set the mood for the rest of the lesson.

Creative process was another aspect of creativity that was encouraged a lot during the observations. Rhodes (1961, p. 308) applies this term to "motivation, perception, learning, thinking, and communicating." Since it is impossible to observe what goes on in someone's mind, the researcher observed this aspect of creativity by focusing on the types of tasks and feedback provided by the teacher, distractions which interrupted the learning, and whether the emphasis was placed on improvement or competition. All teachers provided immediate feedback to their students which mostly consisted of positive reinforcement (e.g. *Good job! Nice story, love it!*). Teacher 3 praised students' replies, but also encouraged them to expand on their answers. The participants only offered negative feedback on questions that had only one correct answer.

Most teachers managed to minimize the distractions; however, not every class was completely without them. For example, even though during group work most students were working on their task, some of them were checking their phone or talking to other students about things unrelated to the topic at hand. During another lesson, students were supposed to work on their school tablets; however, some students didn't have the necessary application installed on their tablet, while others couldn't work on their tablets because they had forgotten to charge them. Students of Teacher 2 had a debate during class; however, some of the students who were not a part of it, were not paying attention.

Most teachers also put an emphasis on improvement rather than competition in their lessons. The students who were working on the tour guide task had to present their place to the rest of the class. Almost all groups presented without hesitation, but one group could not decide on who their presenter was going to be because none of the students wanted to do it. Instead of choosing one of the students from the group to present, the teacher gave them more time to go over their presentation again and to decide by themselves who the presenter was going to be.

In the meantime, the other groups did their presentations. When the time came for the hesitant group to present again, they did it without any problems.

Teacher 11's students were working on their tablets. The teacher prepared several tasks in Teams related to dreams, the topic that they were discussing that day, on which the students worked individually. That way, the students could work on the tasks at their own pace. The whole time, Teacher 11 walked around the classroom, making sure that the students were working on the task at hand and helping the students when necessary.

Creative product is the aspect of creativity that was encouraged the most during the observation sessions. It was also the one aspect of creativity that was the easiest to observe since the creative product is a tangible result of a person's creative process. Teacher 3 was revising the expressions of habit and frequency in present and past simple. The students had to write a few sentences comparing December 2020 and December 2019. Most students wrote fairly obvious and generic answers (e.g. *We used to go to the shop without a mask, but now we have to wear one*), but some students' answers (e.g. *I didn't watch comedies in December 2019, but now I do*) were quite unexpected and required further explanation *(because the world is a bleaker place nowadays, so I need something lighthearted and fun)*. Teacher 5 had a Christmas-themed lesson and asked the students to write a letter to someone famous, wishing them a merry Christmas. The students had a lot of fun with this task and they produced comical letters written to Milan Bandić and Donald Trump, among others. Teacher 9 taught a class about the Great Fire of London. After the students have watched the video and read a picture book on the topic, they wrote a diary entry about the fire as if they had been living in London during that time. He encouraged his students to brainstorm before writing and to come up with as many adjectives and action verbs they could use which would make their stories more interesting.

The final aspect of creativity which was observed is the creative environment. All teachers managed to create a relaxed atmosphere in which students felt free to ask and answer questions, experiment, and joke around. During the lesson on Australia, Teacher 7 asked the students if they knew who Captain Cook was. One student said it was the bad guy from Peter Pan. The other students and the teacher found that funny and joked about it, but in a way that didn't disrupt the flow of the lesson or embarrass the student who said it. On another occasion, when looking at the picture of the Twelve Apostles, one student exclaimed that it looks like Narnia and the teacher agreed.

Teacher 3 asked her students how their grandparents used to live, and how their grandparents' lives were different from their own. Students were free to talk about any aspect of their grandparents lives. One student described her grandmother's childhood in a small village in Lika, while the other compared the clothes her grandparents used to wear when they were younger to the clothes that young people wear today.

Both divergent and convergent thinking were encouraged during the observation sessions in all lessons. Questions and tasks which require divergent thinking were usually posed at the beginning of the lesson as a warm-up activity. Teachers mostly asked questions which required one right answer when they were revising certain grammar rules with the class. However, sometimes they posed questions which had only one correct answer or the teacher had one correct answer in mind, but they accepted other answers as well. For example, one class read a text about a woman named Rosemary Sage and the teacher asked why that name is unusual. The students gave their opinions and the teacher approved of them all. None of the students "guessed" the answer which the teacher was aiming for, so she said it herself. However, after hearing all the possible answers the students had come up with, she said it not as *the* correct answer, rather as another one of the possible correct answers.

Although teachers fostered both types of thinking during their lessons, the students were more willing to participate in activities that required divergent thinking and answer the questions which did not have a single correct answer. Unsurprisingly, those types of questions also increased the student-talking time.

3.5.3   Assessment of creativity of students' compositions
a. If I would be my pet

The first composition was written by a sixth-grade student and it describes a day in the life of one cat. The teachers considered it very creative and their average grade for it was a 4; however, this composition received a variety of individual grades – from 2 to 5. Several teachers mentioned that the creativity of this composition lies in the attention to detail which brings the story to life. Teacher 2 said that the creativity of this work is also seen in the narrative techniques that were used in the text which is best seen in the last part "where the tone is changed from a sort of first person princess diaries into a comic-strip-style cat-dog chase. […] The tone of the comic strip was achieved by the use of short exclamations after which the situation is explained to the reader and the routine of the first person diary style is resumed." Teacher 8 and Teacher

9 also mentioned the use of punctuation as contributors to the creativity of the story because it "further enables us to feel how the main character is reacting in certain situations." Teacher 7 highlighted the student's "play on the words and the humour," which can be seen in this part: *"Cats, cats, dog, more cats… Wait!"* as particularly creative since it adds to the description of the story and makes it "very visual and enjoyable."

Several teachers pointed out that the student chose to write about a cat who considers herself high society and that they managed to really "get in the role". The student achieved this by having the cat refer to her owner as her maid and by describing her luxurious lifestyle. Teacher 3 added that what she found most creative is that the student "attaches specific traits of character to the cat", which can be observed in this sentence: *"I hate taking baths but I have to so my furr [sic] shines!"* By mentioning such details, the student was able to create a fleshed-out character in a limited number of words.

Even though the participants similarly identified certain characteristics of the story as creative, there were some disagreements as well. Teacher 7 said that the story is creative because it "play[s] with some common preconceptions about cats hating dogs, being lazy and spoiled…" On the other hand, Teacher 6 considered the short story "quite predictable" since cats and their behavior are usually compared to queens.

b. My owner

The second story was also written by a sixth-grader, but this composition received a slightly lower overall score. The teachers rated it a 3.8, and again it was graded by individual scores from 2 to 5. In this composition, the student described their pet from its point of view. What most of the teachers highlighted as creative is the emotional aspect of the story which "arouses compassion" and is "very touching." The student achieved this by describing everyday actions and interactions between themselves and their pet from the pet's perspective. Two teachers also pointed out the juxtaposition between the owner's and the pet's personalities which was achieved by contrasting two ideas in each sentence or scene, for example, *"she likes to cuddle but I don't, I try to escape but I fail, I hate when she calls me that name but I still love her."* The constant use of contrast in the sentences "forms this emotional, even melancholic, rhythm of the text."

This story also caused some disagreements between teachers' interpretations. Teacher 6 considered the composition highly creative because the student managed to portray an animal "that possesses real human personality of a mischievous little rascal whose heart is in the right place." That characterization can be best noticed in this part of the story: "*My passion is sleeping and licking people, I just like to give them some wet kisses. If somebody knocks on the door I will go crazy, poor Sara tries to calm me but it doesn't work.*" Teacher 8 also highlighted this part of the text as "quite creative" because of the humor and the choice of words. However, Teacher 9 believes that this story is not as creative as it could have been because it lacks dynamic words and adjectives. Furthermore, this participant claims that the story would have been more creative "[h]ad the student gotten into the role a bit more and not explained what the owners [sic] does and calls him." Two teachers mentioned that the student needs to work on their grammar and vocabulary since the mistakes "make some parts difficult to understand completely." Teacher 8 also stressed that the number of repetitions of words such as "she" and "accidentally" made the story seem less creative.

c. Life of a fish

The third text was written by a high school student and it received an overall score of 3.75. In this story, the student described a fish's new life in the fish tank. The teachers were slightly divided on this composition. Teacher 1 did not consider it particularly creative because the "events are presented in a direct, matter-of-fact way, without any ingenious ideas." This sentiment was shared by Teacher 10 who thought that the life of the fish is depicted in "a very common, nothing out of the ordinary manner." Teacher 7 believes that the student took a safe approach with their composition since it sounds familiar and is reminiscent of stories such as *Finding Nemo*.

On the other hand, the creative aspect of this composition can be seen in the unusual view on the life of a fish. Teacher 2 mentioned that the creative value of the text might lie in its universality because it could also be seen "as an illustration of the cruelty of captivity." The fact that the student is questioning the concepts of freedom, protection, and attachment is also a sign of creativity because at this age students are able to think about these concepts, but they don't usually examine them through the eyes of a little fish. Teacher 8 also mentioned that "the language flow is great," but suggested that the student "could cut down a few 'Is'." Moreover, they praised the second part of the story in which the fish contemplates the pros and cons of

their new life in captivity. According to this participant, this part is "especially creative because it shows how life is not black and white and this part has the ironic twist." Three other participants highlighted this section of the story as particularly creative as well. Teacher 9 noted that this student has "a rich vocabulary" which helps "when expressing oneself creatively."

d. No title

The fourth composition, written by a high school student, received the highest average grade – 4.9. Eleven participants gave this student's work the highest grade, whereas only one teacher graded it with a 4. This story is about one animal's hunt for its prey. All participants agreed that the choice of an animal (a microraptor) was very original and imaginative, and the fact that the student "brought it to life with power and precision" indicates creativity. Teacher 3 noted that the student's creativity is also evident "in surprising, dynamic usage of the target language: *'I glide lower and lower, minding to not break my feathers, grabbing the tiny mammal with my teeth. It squeals and tries to break free, but it's too late. You are my food now, buddy.'*" This effective usage of strong, dynamic words added to the vividness of the scene which the student was describing. Even though the student described a crude and gory scene, several teachers praised their brutal but fantastic description which makes the reader feel like they are watching a scene from a movie.

Teacher 2 and Teacher 12 both pointed out that the student built suspense throughout the scene by shifting the reader's attention – at first, the reader focuses on the animal's movements and feelings, and they see the creature from its own point of view, which disables the reader from understanding exactly what animal this is; then, the focus of both the reader and the animal shifts towards the prey; and lastly, the focus is placed back on the animal, and the reader finally learns what creature this story is about. Keeping the reader's attention and building suspense gave this action scene filmic qualities and proved that the student has "a fine feeling for creative writing." What is more, Teacher 8 and Teacher 9 praised the student's rich vocabulary which they considered to be above the student's level, while Teacher 12 highlighted "[v]ery nice and skillful flow of thoughts."

e. That I am my pet

This composition was written by a sixth-grade student and it described the student's pet from the pet's point of view. It received an overall score of 2.8 and was the lowest rated of all

the student stories. Despite the fairly low rating, the student showed some signs of creativity, for example "the talent to build up a charming character and some comic situations." Teacher 8 highlighted the following part of the story as most creative: "*I didn't think life would send me into such good hands. I really like the family that bought me. I'm a little expensive but my God for a living being I'm cheap. I don't remember my mother or siblings but I hope they have a good life like me.*" This section was more creative than the rest of the story because it was easier to understand and "follow the line of thought." Teacher 9 pointed out that this student "has some good ideas but the story was not brainstormed and planned out prior to writing it" which lessened its quality.

Teacher 1 noted that the first part of the text was more creative because the student wrote from the perspective of the pet; however, in the second part, they mostly listed various activities the animal does without any "emotional touch." Moreover, almost all teachers pointed out that the text was difficult to understand due to many grammatical and spelling errors. They all agreed that the student's "limited knowledge of English" and "problems with thought connectivity" interfered with their creative expression. Teacher 6 mentioned that certain expressions that the student used in their story, e.g. *stuffed egg, Pufnica, I'm a little expensive but my God for a living being I'm cheap,* suggest that the author "possesses some original ideas that unfortunately cannot be carried out due to the lack of the knowledge of English."

f. Cat – my favourite animal

The last composition was written by a high schooler and it received a score of 3.9. It is another story that received individual grades ranging between 2 and 5. This composition followed the life of a cat from its birth until its death. Teacher 8 and Teacher 12 highlighted the birth part of the story as the most creative part: "*I'm slowly opening my eyes while something shiny is hitting them. I start to wiggle and I fell [sic] something soft. I see a big and shiny fluf [sic] licking me.*" According to Teacher 8, this part was quite creative because "the use of present continuous makes the readers involved in the story from the start and exited [sic] to find out what happens next." However, Teacher 10 considered the beginning "a bit confusing since some words cannot be easily understood."

Teacher 3 stated that "[t]he prevalent creative quality of this work lies in its independent thought, its original insights: *'At first I was scared, but then I realised it was my mother. I hear a lot of yelping from my brothers and sisters. ... one night all of my beautiful memories came*

to me. I felt warm and strong as never before, but the man said goodbey [sic]. I felt my mother licking me once more.' The recurring image of the cat's mother licking it at the beginning and the end of the text rounded the composition nicely while also leaving the end open for interpretation. Another teacher mentioned that the student has "a fine feeling for story-telling and the basic outline of the story is flawless." The choices that the main character in this story made, such as leaving its cozy domestic life and even its offspring for an uncertain and unpredictable life in the wilderness, characterize a free-spirited cat and a complete opposite of a spoiled cat from the first story. What is more, several participants concluded that the student portrayed the cat's life in a very realistic way, with the cat experiencing loss and having to move, which made the story "more believable" and "very interesting and unusual."

Instead of describing just one day in the cat's life, the student described the cat's entire life in their short story. Teacher 7 praised the "odyssey-like" and "poetic" life of a cat, while Teacher 3 noted that by piecing the beginning and the end of the cat's life together, the student managed to convey the message that "it's the emotional connection between the living beings what makes [life] meaningful." On the other hand, Teacher 2 claimed that because the student "very ambitiously" covered the entire lifespan of a cat "[t]here is no development of the many characters whose motivation is puzzling and their relationships stay unexplained." Furthermore, while Teacher 6 said that the complex dynamics of the life events presented in the story made it creative, Teacher 8 considered the storytelling "monotonous." This participant suggested the use of dialogue and more advanced vocabulary to make the composition more exciting for the reader. However, despite some disagreements, all teachers agreed that this student has a lot of creative potential and is able to express their viewpoints in an interesting way.

3.6   Discussion

The results of this study suggest that the participants mostly define creativity in terms of a creative process and creative product which is in accordance with what Kettler et al. (2018) suggest. Moreover, they are aware of the different levels of creativity, but view creativity as an everyday phenomenon, or what Kaufman and Beghetto (2009) call, little "c" creativity. It is encouraging that all of the participants believe that creativity can and should be fostered in all school subjects, including EFL, which offers a lot of opportunities for promoting creativity. However, they also claim that they often do not have enough time to foster creative thinking during their lessons because of the size of the curriculum they need to cover. The participants believe that creativity positively affects the learning process because it makes the lesson more interesting and fun and this raises students' motivation. Consequently, students' interest and participation in class can lead to better grades. Therefore, the teachers conclude that creativity can positively affect students' academic success as well. The positive outlook on creativity and the teachers' stance that promoting it in the classroom is necessary parallel the teachers' beliefs in Al-Nouh, Abdul-Kareem and Tahi's study (2014).

When talking about the characteristic of creative students and teachers, the participants mentioned mostly the same traits. The most common descriptors that they used to describe both teachers and students were brave, risk-takers, spontaneous, imaginative. Only one teacher described creative students in a negative light and called them disruptive. Richards (2013) makes a comprehensive list of what a creative teacher is like and what they do. He claims that creative teachers are knowledgeable and reflective, they are risk-takers, they are able to adapt the textbooks and make connections to students' lives, as well as to approach each student individually, based on their needs. The participants' views of creative teachers closely match Richards' descriptions. This shows that the participants views of creative persons are largely positive and are similar to the traits also mentioned by Sternberg (2012) and Runco (2014).

Jeffrey and Craft (2004, as cited in O'Brien, 2012) distinguish between two teaching practices – teaching creatively, which includes using various materials and strategies to motivate the students, and teaching for creativity, which focuses on developing students' creative thinking. Based on the participants' responses, it can be concluded that they usually use the former approach since their end goal is not fostering creative thinking, but rather they use creativity as a tool for motivating students to learn and achieve set learning goals. This echoes Smith & Smith's (2010, p. 251) claim that teachers view creativity "not as an end, but as a means toward ends such as improving problem-solving ability, engendering motivation,

and developing self-regulatory abilities." The participants also reported enriching their lessons using materials other than the textbook, such as videos, pictures, books, newspapers, etc. Even though it is good that they are not simply sticking to the textbook, the additional materials largely serve the role of creating interest in the topic. Classroom observations also show that they mostly use tasks which require divergent thinking and imagination as warm-up activities which introduce and motivate students for the day's topic. However, fun tasks which encouraged divergent thinking made students more likely to venture risky answers and share unusual ideas.

All participants mentioned that a beautiful and comfortable physical environment plays a role in developing creativity. Even though they had different ideas on what that environment should look like, they agreed that students' works should be visibly displayed and that the seating should be arranged so that students face each other. However, all participants stressed that a positive classroom climate is even more important than the physical environment. Several authors (Fleith, 2000; Read, 2015; Runco, 2014; Woodward, 2015) emphasize the role which a positive work environment plays in promoting creativity, so it is good that all teachers whose lessons were observed managed to create a relaxed atmosphere by using humor and positive feedback, which made their students feel safe to express their ideas and opinions.

All teachers reported that they assess the four skills and language use. Moreover, they all familiarize their students in advance with the criteria based on which they will be assessed. The assessments of students' compositions show that what teachers consider creative in writing is using the language in a way that engages and evokes an emotion in a reader. This parallels Maley's claim that "any text can be creative (including academic writing) if it engages a reader" (2015, as cited in Avramenko, Burykova & Davidova, 2018, p. 59). They also believe that humor and word play make a piece of writing more creative. Moreover, they highlight dynamic storytelling and detailed descriptions, which are achieved through the use of adjectives and punctuation, as signs of creativity. What is interesting is that three out of six compositions received every grade from 2 to 5 (nobody was given a 1) which indicates that some teachers found it exceptionally creative while others thought that it was not particularly creative. This shows that creativity of the product does not depend solely on the product, but also on the person evaluating its creativity which matches Cropley & Cropley's (2010, p. 303) statement that "a product's creativity is as much dependent on the properties of the environment as on its own qualities." The teachers' assessments might have been more objective if they had been given criteria based on which to assess the compositions. Since they were only instructed to

rate the overall creativity and highlight what they think is creative in the text, their answers were more subjective. There are no significant differences between the ratings of elementary and high school students' compositions. However, it is worth mentioning that the highest rated composition was also the most grammatically correct one and contained more advanced vocabulary than the rest, while the lowest rated one had the most mistakes that affected the legibility of the text. Even though all of the compositions had some grammatical and spelling mistakes, the participants only pointed out those mistakes in their analyses if they hindered their understanding of the text. This shows that, in order to be able to express themselves creatively, students need to have a certain level of linguistic knowledge which is what several participants mentioned during their interviews. This is also similar to Sternberg's (2012) claim that a person cannot think creatively if they lack the knowledge which is needed to think creatively. Most of the teachers who participated in the study said that creativity cannot be assessed objectively. Those who claimed that it can be, said that in order to assess a piece of creative writing as objectively as possible, the students need to be familiar with the criteria based on which their creativity will be assessed in advance. That criteria cannot be universal, but must change depending on the writing task. This is in agreement with what Young (2009) suggests. Most of the teachers assess creativity formatively which is positive since several authors (Beghetto, 2010; Cropley & Cropley, 2016; Lutzker, 2015; Read, 2015; Young, 2009) highlight the benefits that formative feedback has on creativity. Even though teachers do not use summative assessment when it comes to creativity, they do take it into consideration when grading their students. In that regard, creativity can sometimes help students receive a better grade.

All participants mentioned that encouraging creativity in online school is possible, but more difficult than in person. They also added that creativity is the only thing that can be assessed during online school since students can easily cheat on online exams. However, the focus of this study was not on creativity in online school, so for more detailed results, further studies on the topic should be conducted.

4 Conclusion

Teachers' implicit theories, which consist of their beliefs and attitudes, influence their teaching practices. Therefore, it is important to explore how they view creativity and creative persons since that will determine how, and if, they are going to encourage creative thinking in their classrooms. This study aimed to answer three research questions: what are EFL teachers' attitudes towards creativity, how they encourage it, and how they assess it. The results showed that the participants have positive attitudes towards creativity, and that they perceive creative individuals in a mostly positive light. Furthermore, they believe that physical environment can affect creativity, but that creating a positive atmosphere in the classroom is more important for creativity. They agreed that creativity needs to be developed in EFL lessons and that these lessons provide plenty of opportunities for encouraging it. However, they also mention that the curriculum is largely to blame for the overall suppression of creativity in schools.

All participants encourage creativity in their classrooms. They tend to do it by giving students interesting tasks to work on in pairs and groups. Those tasks can be both oral and written and take form as discussions, debates, collaborative writing, projects, etc. They also use a variety of additional materials, such as photos, videos, music, and realia, to create interest in the topic. The classroom observations showed that teachers created a relaxed, positive atmosphere in their classrooms which also contributed to their students' willingness and readiness to express themselves creatively. Furthermore, when teachers asked open-ended questions, students were more likely to participate and offer original and interesting responses.

Most participants believe that creativity cannot be assessed objectively. However, they assess creativity formatively by giving students feedback on their work and discussing their creative process. The assessments of students' written compositions prove that teachers consider linguistic knowledge of any language a prerequisite for a successful creative expression in that language. Finally, since this was a qualitative study with a small sample, its generalizability is limited. In order to obtain more detailed results, additional studies with larger samples would be necessary.

.

5　References

1. Aladrović Slovaček, K., Sinković, Ž. & Višnjić, N. (2017). The Teacher's Role in the Creative Teaching of Literacy. *Croatian Journal of Education*, 19(1), 27-36. Available at: https://doi.org/10.15516/cje.v19i0.2433 (Retrieved 19 February, 2020).

2. Al-Nouh, N. A., Abdul-Kareem, M. M. & Taqi, H. A. (2014). Primary School EFL Teachers' Attitudes towards Creativity and Their Perceptions of Practice. *English Language Teaching*, 7(9), 74-90. Available at: https://eric.ed.gov/?id=EJ1075891 (Retrieved 13 August, 2020).

3. Avramenko, A. P., Davydova, M. A. & Burikova, S. A. (2018). *Developing creative writing skills in a high school ESL classroom.* Training, Langauge and Culture, 2(4), 55-69. Available at: https://rudn.tlcjournal.org/archive/2(4)/2(4)-04.pdf (Retrieved 13 August, 2020).

4. Beghetto, R. A. (2010). Creativity in the Classroom. In J. C. Kaufman & R. J. Sternberg (Eds.), *The Cambridge Handbook of Creativity* (pp. 447-463). Cambridge University Press.

5. Bell, N. D. (2012). Formulaic Language, Creativity, and Language Play in a Second Language. *Annual Review of Applied Linguistics*, 32, 189-205. Available at: https://doi.org/10.1017/S0267190512000013 (Retrieved 11 February, 2020).

6. Constantinides, M. (2015). Creating creative teachers. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 115-122). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

7. Cropley, D. & Cropley, A. (2016). Promoting Creativity Through Assessment: A Formative Computer-Assisted Assessment Tool for Teachers. *Educational Technology*, 56(6), 17-24. Available at: https://www.jstor.org/stable/44430503 (Retrieved 20 February, 2020).

8. Diebel, M. M. (2018). "Teachers' Perceptions on the Role of Creativity in Middle and Secondary Education" (2018). *Ed.D. Dissertations*. 110. https://commons.cu-portland.edu/edudissertations/110 (Retrieved 26 February, 2020).

9. Dixson, D. D. & Worrell, F. C. (2016). Formative and Summative Assessment in the Classroom. *Theory Into Practice*, 55(2), 153-159. Available at: https://www.tandfonline.com/doi/full/10.1080/00405841.2016.1148989 (Retrieved 8 May, 2021).

10. Fehér, J. (2015). From everyday activities to creative tasks. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 64-72). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

11. Fleith, D. S. (2000). Teacher and student perceptions of creativity in the classroom environment. *Roeper Review*, 22(3), 148-153. Available at: https://www.researchgate.net/publication/233021568 (Retrieved 26 February, 2020).

12. Gardner, H. (2012). Commentary: Getting at the Heart of the Creative Experience. *LEARNing Landscapes*, 6(1), 45-54. Available at: https://doi.org/10.36510/learnland.v6i1.574 (Retrieved 29 April, 2020).

13. Guastello, S. J. (2009). Creativity and Personality. In T. Rickards, M. A. Runco & S. Moger (Eds.), *The Routledge Companion to Creativity* (pp. 267-277). Routledge.

14. Hadfield, J., & Hadfield, C. (2015). Teaching grammar creatively. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 51-63). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

15. Heathfield, D. (2015). Personal and creative storytelling: telling our stories. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 44-50). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

16. Hlenschi-Stroie, V. (2015). Drama and creative writing: a blended tool. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 158-164). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

17. Kaufman, J. C. & Beghetto, R. A. (2009). Beyond Big and Little: The Four C Model of Creativity. *American Psychological Association*, 13(1), 1-12. Available at: https://journals.sagepub.com/doi/10.1037/a0013688 (Retrieved 9 May, 2021).

18. Kettler, T. et al. (2018). Teachers' Perceptions of Creativity in the Classroom. Creativity Research Journal, 20(2), 164-171. Available at: https://www.tandfonline.com/doi/full/10.1080/10400419.2018.1446503 (Retrieved 22 July, 2020).

19. Khan, H. I. (2012). English Teachers' Perceptions about Creativity and Teaching Creative Writing in Pakistan. *American International Journal of Contemporary Research*, 2(3), 57-67. Available at: https://www.aijcrnet.com/journals/Vol_2_No_3_March_2012/6.pdf (Retrieved 13 August, 2020).

20. Khoshsima, H., & Izadi, M. (2015). Creativity in Writing: A Study of EFL Learners' Locus of Control. *International Journal of Applied Linguistics & English*

Literature, 4(2), 81–90. Available at: https://www.journals.aiac.org.au/index.php/IJALEL/article/view/1210/1151 (Retrieved 26 February, 2020).

21. Lutzker, P. (2015). Practising creative writing in high school foreign language classes. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 134-141). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

22. Morris, G. & Sharplin, E. (2013). The Assessment of Creative Writing in Senior Secondary English: A Colloquy of Concerning Criteria. *English in Education*, 47(1), 49-65. Available at: https://doi.org/10.1111/eie.12004 (Retrieved 6 February, 2020).

23. O'Brien, M. (2012). Fostering a Creativity Mindset for Teaching (and Learning). *LEARNing Landscapes,* 6(1), 315-333. Available at: https://doi.org/10.36510/learnland.v6i1.589 (Retrieved 29 April, 2020).

24. *Odluka o donošenju kurikuluma za nastavni predmet Engleski jezik za osnovne škole i gimnazije u Republici Hrvatskoj*. NN 7/2019. Available at: https://narodne-novine.nn.hr/clanci/sluzbeni/2019_01_7_139.html (Retrieved 22 July, 2020).

25. *Odluka o donošenju kurikuluma za nastavni predmet Engleski jezik za srednje strukovne škole na razini 4.2. u Republici Hrvatskoj.* NN 10/2019. Available at: https://narodne-novine.nn.hr/clanci/sluzbeni/2019_01_10_211.html (Retrieved 22 July, 2020).

26. Papalazarou, C. (2015). Making thinking visible in the English classroom: nurturing a creative mind-set. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 37-43). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

27. Pavlović, J., Maksić, S. & Bodroža, B. (2013). Implicit individualism in teachers' theories of creativity: Through the 4P's looking glass. *The International Journal of Creativity & Problem Solving*, 23(1), 39-57. Available at: https://www.researchgate.net/publication/236124036_Implicit_individualism_in_teachers'_theories_of_creativity_Through_the_4_P's_looking_glass (Retrieved 13 August, 2020).

28. Peterson, E. (2016, October). *Displaying Student Work*. The Inspired Classroom. Available at: https://theinspiredclassroom.com/2016/10/displaying-student-work/ (Retrieved 22 July, 2020).

29. Plucker, J. A. & Mackel, M. C. (2010). Assessment of Creativity. In J. C. Kaufman & R. J. Sternberg (Eds.), *The Cambridge Handbook of Creativity* (pp. 48-73). Cambridge University Press.

30. Read, C. (2015). Seven pillars of creativity in primary ELT. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 29-36). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

31. Richards, J. C. (2013). Creativity in language teaching. Iranian Journal of Language Teaching Research, 1(3), 19-43. Available at: http://ijltr.urmia.ac.ir/article_20431_64df30b4b96c25e989b517df96132199.pdf (Retrieved 8 August, 2020).

32. Rhodes, M. (1961). An Analysis of Creativity. *The Phi Delta Kappan*, 42(7), 305-310. Available at: https://www.jstor.org/stable/20342603 (Retrieved 28 March, 2021).

33. Runco, M. A. (2004). Everyone Has Creative Potential. In R. J. Sternberg, E. L. Grigorenko & J. L. Singer (Eds.), *Creativity: From Potential to Realization* (pp. 21-30). American Psychological Association.

34. Runco, M. A. (2009). Simplifying Theories of Creativity and Revisiting the Criterion Problem: A Comment on Simonton's (2009) Hierarchical Model of Domain-Specific Disposition, Development, and Achievement. *Perspective on Psychological Science*, 4(5), 462-465. Available at: https://www.jstor.org/stable/40645665 (Retrieved 3 June, 2020).

35. Runco, M. A. (2014). *Creativity: Theories and Themes: Research, Development, and Practice* (2nd ed.). Academic Press.

36. Smith, J. K., & Smith, L. F. (2010). Educational Creativity. In J. C. Kaufman & R. J. Sternberg (Eds.), *The Cambridge Handbook of Creativity* (pp. 250-264). Cambridge University Press.

37. Smith, R. J. (1971). Reading, Writing, and Creativity. *The Clearing House*, 45(6), 350-354. Available at: https://www.jstor.org/stable/30184250 (Retrieved 20 February, 2020).

38. Stepanek, L. (2015). A creative approach to language teaching: a way to recognize, encourage and appreciate students' contributions to language classes. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 98-103). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

39. Sternberg, R. J. (2012). The Assessment of Creativity: An Investment-Based Approach. *Creativity Research Journal*, 24(1), 3-12. Available at: https://doi.org/10.1080/10400419.2012.652925 (Retrieved 29 April, 2020).

40. Tomlinson, B. (2015). Challenging teachers to use their coursebook creatively. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 24-28). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

41. Torrance, E. P. (1965). Scientific Views of Creativity and Factors Affecting Its Growth. *Dedalus*, 94(3), 663-681. Available at: https://www.jstor.org/stable/20026936 (Retrieved 29 April, 2020).

42. Torrance, E. P. (1987). Teaching for Creativity. In S. G. Isaksen (Ed.), *Frontiers of Creativity Research: Beyond the Basics* (pp. 189-215). Bearly Limited. Available at: https://www.o2c2.eu/wp-content/uploads/2018/06/Teaching-for-Creative-Torrance.pdf (Retrieved 29 April, 2020).

43. Treffinger, D. J., Selby, E. C., & Schoonover, P. F. (2012). Creativity in the Person: Contemporary Perspectives. *LEARNing Landscapes*, 6(1), 401-419. Available at: https://doi.org/10.36510/learnland.v6i1.594 (Retrieved 29 April, 2020).

44. Woodward, T. (2015). A framework for learning creativity. In A. Maley & N. Peachey (Eds.), *Creativity in the English Language Classroom* (pp. 150-157). British Council. Available at: www.teachingenglish.org.uk (Retrieved 29 April, 2020).

45. Young, L. P. (2009). Imagine Creating Rubrics That Develop Creativity. *The English Journal*, 99(2), 74-79. Available at: https://www.jstor.org/stable/40503364 (Retrieved 20 February, 2020).

6 Summary

Stavovi nastavnika prema kreativnosti i kreativnim učenicima mogu utjecati na njihovu praksu kao i na njihovu spremnost da potiču kreativnost u svojoj nastavi. Engleski kao strani jezik pruža mnoštvo prilika za poticanje kreativnosti. Cilj ovog istraživanja je otkriti stavove hrvatskih nastavnika engleskog jezika prema kreativnosti i kreativnim osobama, potiču li te na koji način kreativnost u svojoj nastavi te kako ju vrednuju. Ovo istraživanje sastoji se od tri dijela: polustrukturiranog intervjua provedenog s 12 nastavnika engleskog jezika, vrednovanja šest učeničkih pismenih radova, te sedam hospitacija. Rezultati su pokazali da nastavnici imaju pozitivne stavove prema kreativnosti te smatraju da ju je potrebno poticati ne samo na satovima engleskog već i na drugim predmetima. Međutim, oni uglavnom doživljavaju kreativnost kao alat koji im pomaže motivirati učenike te čini nastavu zabavnijom. Nastavnici najčešće potiču kreativnost na nastavi dajući učenicima zanimljive usmene i pismene zadatke na kojima rade u parovima ili grupama. Nadalje, oni vide kreativne osobe, i nastavnike i učenike, u pozitivnom svjetlu. Vrednovanja učeničkih radova pokazuju da nastavnici smatraju da nedostatak lingvističkog znanja može negativno utjecati na kreativnost. Sudionici istraživanja kažu da ne vrednuju kreativnost, ali ju uzimaju u obzir pri ocjenjivanju.

7 Appendices

7.1 Izjava povjerenstva za etičnost u pedagogijskim istraživanjima

Zagreb, 1. rujna 2020.

IZJAVA POVJERENSTVA ZA ETIČNOST U PEDAGOGIJSKIM ISTRAŽIVANJIMA

Povjerenstvo za etičnost u pedagogijskim istraživanjima Odsjeka za pedagogiju Filozofskoga fakulteta Sveučilišta u Zagrebu u sastavu:

- doc. dr. sc. Ana Širanović
- doc. dr. sc. Sandra Car
- dr. sc. Zoran Horvat

na sastanku povjerenstva održanom 31. kolovoza 2020. godine donijelo je mišljenje da se niže navedeni prijedlog istraživanja može proglasiti valjanim sa stajališta etike istraživanja.

Naslov predloženoga istraživanja: Stavovi nastavnika prema kreativnosti i načinima njezina poticanja u nastavi engleskog jezika (*Teachers' Perceptions of Creativity and the Ways in Which It Can Be Encouraged in an EFL Classroom*)

Program: Diplomski studij pedagogije

Mentori: izv. prof. dr. sc. Renata Geld; izv. prof. dr. sc. Ante Kolak

Voditeljica istraživanja: Kristina Rak

Doc. dr. sc. Ana Širanović

Predsjednica Povjerenstva za etičnost u pedagogijskim istraživanjima

7.2 Interview Sheet

Opći podaci o nastavniku/nastavnici:

Dob:

Spol: M   Ž

Završen fakultet/smjer(ovi):

Godine rada u školi:

Razredi kojima predaje:

Istraživačko pitanje 1: Kakve stavove nastavnici engleskog jezika imaju prema kreativnosti?

1. Kako biste definirali kreativnost?
2. Kako prepoznajete kreativnost u engleskom jeziku?
3. Koje su karakteristike kreativnih učenika? Kako prepoznajete kreativnost kod svojih učenika? Smatrate li vaše učenike kreativnima?
4. Koje su karakteristike kreativnog nastavnika? Je li kreativnost važna osobina kod nastavnika? Smatrate li sebe kreativnom osobom?
5. Utječe li kreativnost na učenje? Utječe li na akademski uspjeh učenika? Ako da, kako?
6. Smatrate li da je važno kreativnost poticati na nastavi engleskog jezika? Zašto?
7. Kakvo okruženje najbolje potiče kreativnost u nastavi?
8. Smatrate li da materijalno okruženje utječe na kreativnost? Ako da, kako?

Istraživačko pitanje 2: Na koje načine nastavnici engleskog jezika potiču kreativnost?

1. Potičete li kreativnost na nastavi? Ako da, kako?
2. Koje oblike rada najčešće koristite?
3. Kako se pripremate za nastavu? (Smišljate li pripreme sami, koristite li priručnik za nastavnike, nešto drugo?)
4. Koje materijale koristite na nastavi?
5. Kakvi zadaci najčešće potiču kreativnost vaših učenika?

Istraživačko pitanje 3: Kako nastavnici engleskog jezika vrednuju kreativnost?

1. Kako vrednujete učenike? Što sve vrednujete?
2. Što sve ocjenjujete kod učenika?
3. Znaju li učenici unaprijed kriterije prema kojima će biti ocijenjeni?
4. Može li se kreativnost vrednovati objektivno? Ako da, kako?
5. Vrednujete li vi kreativnost svojih učenika? Ako da, u kakvim zadacima (npr. pismeni radovi, izrada prezentacije, usmeno izražavanje)? Na koji način?
6. Jesu li učenici unaprijed upoznati s kriterijima prema kojima ćete vrednovati kreativnost njihovih radova?

7.3   Classroom Observation Protocol

Observation Protocol

(preuzeto iz: Diebel, M. M. (2018). "Teachers' Perceptions on the Role of Creativity in Middle and Secondary Education" (2018). *Ed.D. Dissertations*. 110. https://commons.cu-portland.edu/edudissertations/110)

Observer: _____

Teacher: _____

Observer Involvement: Nonparticipant

Date/Time: _____

School: _____

Duration of Observation: _____

Class: _____

Number of Students: _____

Male/Female: _____

Physical Classroom Notes:

Creative Facets Checklist

Facet	Description	✓	Notes
Person	Students are driven by intrinsic motivation		
Person	Students have several broad interests		
Person	Students are open to experiences		
Person	Student autonomy is evident		
Process	Tasks offer clear goals but do not have a single way of reaching the goal		
Process	Immediate feedback is provided		
Process	Balance between abilities and challenge is demonstrated (frustrated at time, but finds a solution)		
Process	Distractions are minimal		
Process	Elimination of fear, worry of failure, self-consciousness		
Process	Emphasis on improvement rather than competition		

Process	Defines problems, Questions assumptions, Self-initiated projects, Explore individual interests		
Product	Students create novel items		
Product	Students create several different items		
Product	Students do not replicate something the teacher did, but construct something on their own		
Product	Materials and resources are available for student use at will		
Environment	Supportive of original ideas and remarks		
Environment	Psychological safe environment (students venture answers without fear)		
Environment	Students tolerate ambiguity		
Environment	Students' answers are beyond conventional		
Environment	Structured, but not rigid		
Environment	Students make many connections to topics outside the subject at hand		
Environment	Invites experimentation or divergent thinking		

Convergent and Divergent Thinking Checklist

Thinking	Description	✓	Notes
Convergent	Seek the right answer		
Convergent	One single answer		
Convergent	Foundational skills		
Divergent	Novel approaches to learning		
Divergent	Varied perspectives		
Divergent	Multiple correct answers		
Divergent	Novel solutions		

7.4 Letter for Students

Dragi učenici,

Zovem se Kristina Rak i studentica sam pete godine anglistike i pedagogije na Filozofskom fakultetu u Zagrebu te trenutno pišem diplomski rad u sklopu kojeg provodim istraživanje koje se bavi elementima vrednovanja sastavaka pisanih na engleskom kao stranom jeziku.

Kao jedan od instrumenata istraživanja koristila bih vaše pismene radove koje bi nastavnici engleskog jezika iz nekoliko srednjih škola iz Zagreba i okolice vrednovali tako da odrede što u njima smatraju kreativnim. Vaši radovi bili bi objavljeni u mojem diplomskom radu koji će biti dostupan na repozitoriju Filozofskog fakulteta (https://repozitorij.ffzg.unizg.hr/). Završen diplomski također mogu poslati vašoj profesorici te ga ona može proslijediti vama ako ga budete htjeli pročitati.

Vaše sudjelovanje u ovom istraživanju je u potpunosti dobrovoljno. Ako odlučite sudjelovati i napišete sastavak, a kasnije se predomislite, u bilo kojem trenutku možete odustati od sudjelovanja. U tom slučaju, vaš se rad neće koristiti u istraživanju. Također, sudjelovanje u istraživanju je anonimno. Vaše radove poslat ćete vašoj profesorici koja će ih proslijediti meni bez vašeg imena i prezimena tako da će samo vaša profesorica znati vaš identitet. Radovi će biti označeni sa Učenik 1, Učenik 2, Učenik 3, itd. kako nitko ne bi znao vaše ime i prezime niti školu.

Ako želite sudjelovati u istraživanju, molim vas da napišete jedan kratak sastavak prema uputama ispod. Vaši radovi neće biti ocjenjivani pa se slobodno opustite i pustite mašti na volju! 😊

Hvala!

Kristina Rak

CREATIVE WRITING TASK

Write a one-page composition about what it would be like to be your pet or your favorite animal.

Instructions:

1. Your composition should not exceed 200 words.

2. Write the title for your composition that suits the content.

3. Be careful about your language (vocabulary and grammar), but in this particular task it is even more important to be creative and let your imagination do the work.

7.5   Student Compositions and Assessment Forms

Opći podaci o nastavniku/nastavnici:

Dob:

Spol: M   Ž

Završen fakultet/smjer(ovi):

Godine rada u školi:

Razredi kojima predajete:

If i would be my pet

Hi! My name is Millie. Im a cat. Let me tell you something about my glamorous life! So, you know how people say that cats should be treated like queens. Well, that's right, and I am here to tell you how im living my queen life! The first thing I do in the morning is get up and look in the mirror. I would admire my snow-white furr, and beautiful sky-blue eyes! After that i head to the kitchen, and my owner, I mean, my maid would give me the most expensive cat food in the world! Then I go to the bathroom and I take a bath. I hate taking baths but I have to so my furr shines! Oh, would you look at that. Its time to go to the salon to get my nails and furr shorter. Ah finally I am done with the salon. Let's go to the park! We are here. Lets see who is here. Cats, cats, cats a dog and more cats. Wait a dog! Ruuuun! Ok I am save here in this tree. Thank God! Im back home. My maid prepared my bed. It's time to go. Good night!

Student 1	
Rate the creativity of the composition on a scale of 1 to 5 (1 – not creative, 5 – very creative)	1 2 3 4 5
What is creative in the composition? Which parts would you highlight as especially creative? Why?	

MY OWNER

Sara likes to cuddle with me, but sometimes I just don't want to cuddle. She chases me around the table, and when I try to escape I always fail. She said I need to play more because I am not very healthy and I sleep a lot. Sara is often worried for me. For few months I will be five years old, that's why Sara calls me "old grandpa". I hate when she calls me that name, but I still love her so much. Every night when she calls me, I run upstairs to her room and we sleep together. Sara likes to talk with me. She always says I am big piggy, that's because I can't resist to jump in the dirty places. My passion is sleeping and licking people, I just like to give them some wet kisses. If somebody knocks on the door I will go crazy, poor Sara tries to calm me but it doesn't work. She is very nice to me. She cries when she accidentally hits me or bumps in me. When we play, we always hit our heads on eachothers acidentally.

Student 2	
Rate the creativity of the composition on a scale of 1 to 5 (1 – not creative, 5 – very creative)	1 2 3 4 5
What is creative in the composition? Which parts would you highlight as especially creative? Why?	

Life of a Fish

A day in my life is really interesting. A few months ago, I was living in the Adriatic Sea. It was eventful because I had to find my own food and because a lot of people were fishing, so I had to defend myself. Unfortunately, yesterday I was caught by a woman. She wanted to fish because she wanted to find food for herself, but when she saw me she decided to put me into an aquarium. So I got a new home. At first it was exciting because life in the sea is very difficult, so I was hoping for something easier. I started to adapt to new life. I loved that she was giving me food and that I didn't have to defend myself. After a few days, my life got pretty boring because I didn't have the freedom that I had when I was living in the sea. I want to go back to the sea because I want my freedom back, but I also don't want to leave her alone. Either way, I can't do anything about it. Maybe she'll decide to buy a new fish so I could have a friend. That'll make it better.

Student 3	
Rate the creativity of the composition on a scale of 1 to 5 (1 – not creative, 5 – very creative)	1 2 3 4 5
What is creative in the composition? Which parts would you highlight as especially creative? Why?	

The night in this time is freezing cold. Thankfully, I've adapted to the climate. Though, I'm not used to hunger. I soar from tree to tree, using both pairs of limbs to glide. Sure it's uncomfortable to walk when your "wings" and legs are the same, but it allows me to be unreachable and undetectable.

On the way, I spot something moving along the roots of a tree. A rodent! Perfect! This one will surely satisfy my hunger for the night. I glide lower and lower, minding to not break my feathers, grabbing the tiny mammal with my teeth. It squeals and tries to break free, but it's too late. You are my food now, buddy.

My teeth sink in, sealing its fate. Though, I cannot chew – I must swallow my food whole. Thankfully that is no problem. I climb a tree again (although not gracefully) and soar back to my little nest. Today, I was lucky. Today, I am glad I get to spend my cold, monotone night as a glossy yet forgotten microraptor.

Student 4	
Rate the creativity of the composition on a scale of 1 to 5 (1 – not creative, 5 – very creative)	1 2 3 4 5
What is creative in the composition? Which parts would you highlight as especially creative? Why?	

That I am my pet

If I were my pet I would lie down all day dishes lay and bored. I would beg my owner to take me for a walk and to play with me. I would often look for food even if I ate every five minutes. Every other day I would run around the apartment while my owner would write her homework and after that we would take a walk. After every walk I would have a bath and would love to cuddle with its owners. I ate an egg and Ididn't like it.

I loved playing with the ball and other toys. I kept playing with the stuffed egg even though I don't know why. Probably because I tries to eat. I have one quetz in each room but only in the kitchen I had a bowl for eating and drinking. Since I'm so lazy of course I didn't like it. But what can be done there. I forgot to introduce myself to her. My name is Pufnica. I got my name from the beautiful fur that adorns me and because I'm puffy. I didn't think life would send me into such good hands. I really like the family that bought me. I'm a little expensive but my God for a living being I'm cheap. I don't remember my mother or siblings but I hope they have a good life like me. I also have a nice house nice yard and garden.

I hope you realized how small, sweet but hard-working I am. And that I'm a little naughty, but I can fix that too.

Student 5	
Rate the creativity of the composition on a scale of 1 to 5 (1 – not creative, 5 – very creative)	1 2 3 4 5
What is creative in the composition? Which parts would you highlight as especially creative? Why?	

Cat

- my favourite animal

I'm slowly opening my eyes while something shiny is hitting them. I start to wiggle and I fell something soft. I see a big and shiny fluf licking me. At first I was scared, but then I realised it was my mother. I hear a lot of yelping from my brothers and sisters. I slowely grew up in a big house with all my family. Humans started feeding us with grown-up food. Time passed quickly. We had lots of toys, food, beds and we were all big and strong, but unfortunately our mother died. Humans were very sad. I decided to leave. I ran a lot and got to a nice forest. There was a few other cats and we lived together. We even had a family. Time passed and I decided to move again. I said goodbey to my children and the loved one. I could feel a lot of pain in my body from running all the time. One cold winter day I came to some kind of a small house. An old man, with same exhausted look as mine took me. We lived together, when one night all of my beautiful memories came to me. I felt warm and strong as never before, but the man said goodbey. I felt my mother licking me once more.

Student 6	
Rate the creativity of the composition on a scale of 1 to 5 (1 – not creative, 5 – very creative)	1 2 3 4 5
What is creative in the composition? Which parts would you highlight as especially creative? Why?	