Teachers' and students' perspectives on creativity in foreign language teaching activities

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TEACHERS' AND STUDENTS' PERSPECTIVES ON CREATIVITY IN FOREIGN LANGUAGE TEACHING ACTIVITIES

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Abstract

Conceptual blending, the ability to blend fundamentally different concepts, is the foundation of creativity. By relying on Runco's model of personal creativity, the model of creativity by Plucker and Beghetto, and Investment theory of creativity by Sternberg and Lubart, as well as the educational philosophy of Waldorf pedagogy, this study examines the perspectives on creativity in foreign language teaching activities in the Waldorf School in Zagreb. The study included 35 participants, i.e. two teachers and 33 students, who filled out a questionnaire (separate for teachers and students) and provided their opinion on creativity in teaching. The results showed that when defining creativity both teachers and students referred to relevant aspects of it like creative outcome/product and novelty. Moreover, it was concluded that the activities the teachers did in the classroom and later described were creative, as well as that the students link creativity to artistic activities like painting, writing or acting. Finally, it was shown that the students associate a creative teacher with learning through fun and games, original and diverse teaching methods, student freedom and independence in work, and artistic teaching.

Key words: creativity, Waldorf pedagogy, language teaching

Contents:

1. Introduction

In the fourth grade of the Waldorf School students learn about the basics of human and animal anatomy. The learning block is usually called *Man and animal* or *the Human being and the animal world*. The goal of this learning block is not to acquire extensive factual knowledge about human or animal anatomy. Instead, together with their teacher, students employ a comparative and analytical approach in their study of humans and animals. The goal, as you might have guessed, is to "discover" or "recognize" the uniqueness of each animal one studies. The question "Why is this animal special?" or "What makes this animal unique?" is seemingly very simple, but from the perspective of a child, it can be very complex and meaningful. The same question is, of course, put forward about the human being. This question then becomes one that is much more personal, more intimate: "How am *I* special?" or "Why am *I* unique?" Children, as expected, have various answers and ideas, but very often these answers boil down to common concepts – those of intellect, imagination and creativity. At first, when asked that question, someone from the classroom will immediately say that what makes us unique is our "thinking" or our "brain". The students, of course, acknowledge that animals can also think and that some are very smart. But, even ten-year-old children intuitively feel that what is unique about human beings is their capability to "think" in a way that animals can't. When the discussion is further steered and the teacher asks students to try to give some examples, they easily come up with suggestions that, in their eyes, prove our specialty: ideas, inventions, technology or art. The proof is all around them and in the modern age, the 21st century, they can see it wherever they look. No animal that isn't built for flying can manage it, but humans can; no animal can travel vast distances of land in short periods of time, the way humans can; no animal can communicate across space, or produce energy, or write poetry, or build bridges and tunnels. Humans can do all of this because we have airplanes, cars, trains, telephones, languages and scripts, machinery; and we have them because we created them. Our history is the history of creation, the history of ideas that change and shape the human species. Children are aware of it from an early age, and even though they might not yet be able to verbalize it precisely and eloquently, they give vivid and insightful examples of what they feel is a vital part of every human being, including themselves. Here I would like to point out once again that this learning topic in school, and therefore this short description, is by no means an attempt to express our superiority or dominance over other animals. Rather, it is an investigation into the uniqueness of

humans, as well as each animal mentioned in class. It is an opening of the window to better understanding oneself, other species and the connectedness of nature.

This *power* to create is called creativity. Is it fair to call it a power, or should we call it an ability, a skill, a competence? We are sure of one thing, which is that it is accessible only to humans, unique only to us. Mark Turner (2014, 2) describes this in *The Origin of Ideas*, where he writes: "We are the origin of new ideas. This is why we have human culture, so various and powerful and quick. Each of us is born with this spark for creating and understanding new ideas". Today, this "spark for creating and understanding new ideas" is innate in every newborn baby. The question of whether this spark was always there, or rather when it appeared or developed, is one of the questions Turner is interested in. The answer to it would undoubtedly open new doors to understanding the human mind, both historically and in the present. But, as Turner (2014) points out, it is very hard to imagine how one might do it, since there are no time machines and brains, unlike bones, can't survive the test of time. The future may hold incredible advances and we might even find the answer to such a question, propelling us further along the path to uncovering the riddle of the human mind. But this is nothing to be distressed about – creativity exists, and it exists in every one of us, regardless of whether it has always existed or not. We are interested in it and we study it precisely for that reason. David Brierley (2009, 2012) points out that instead of calling the 21st century the age of information or knowledge, it would be more precise to call it *the age of creativity*. Looking at history, and thinking about that collocation, you might ask yourself whether every age is the age of creativity.

In *The Left hand of Darkness*, one of her famous science fiction novels, Ursula K. Le Guin (1976, 50) writes the following: "The only thing that makes life possible is permanent, intolerable uncertainty: not knowing what comes next". Interestingly, the character saying those words is a foreteller, capable of precisely foretelling the future. In the novel, the sentence has a metaphysical and ontological purpose in the story. At first glance one can't recognize a connection to creativity. But, imagine a world without creativity. Imagine that there is never another new book, another movie, song, poem or painting. Imagine there is never another technological invention or medicine. Imagine there are no new philosophical or religious ideas, or architectural styles, or new sports. We are so attuned to our creativity and imagination that such a world seems very distant, passive and uninteresting. Thus, "not knowing what comes

next", what ideas and creations are waiting for us in the future, is perhaps not something that makes life possible, but it certainly makes it worthwhile.

2. Research aim and purpose

The aim of this research is to examine, present and assess the teachers' and students' perspectives on creativity in foreign language teaching activities in the Waldorf School in Zagreb by relating them to different theories on creativity, both from the educational and cognitive science perspective.

The purpose of the study is to contribute to the better understanding of what teachers and students think creativity is, and what kind of activities they deem to be creative. Furthermore, taking into account the setting and educational philosophy of Waldorf pedagogy, the research purpose is also to provide an insight into the role of creativity in the Waldorf teaching method.

3. Theoretical framework

3.1. Conceptual blending – the foundation of creativity

As it was previously pointed out, creativity is an ability that is unique to humans. In fact, it is an ability that largely defines and determines the human condition. But, why are we creative? How is it possible that we can have new ideas, invent new things and express our feelings through painting or writing? The answer lies in the notion of *conceptual blending*. In *The Origin of Ideas: Blending, Creativity and the Human Spark* (2014), Mark Turner details the theory of conceptual blending. Before going into its description, it is important to note that we can perceive our mind or cognition as consisting of mental spaces that form mental webs. By thinking, we not only create new mental spaces in the mental web, but also new connections between the various spaces. These connections enable us to blend different concepts. Thus, as Turner explains (2014, 6), a blend is "a new mental space that contains some elements from different mental spaces in a mental web but that develops new meaning of its own that is not drawn from those spaces". It is precisely this new meaning which arises that is crucial to the ability to blend. To visualize it more clearly, we might think of it in terms of mixing two different flavors in cooking. Both of the flavors have a distinct taste of their own, and when they are mixed together they become 'more' than simply a mixture of their respective tastes. Instead,

a new taste is made. It appears out of the combination of its predecessors, but it is new all the same.

Turner (2014) offers numerous interesting examples of blending, like that of the *Lion-man*, a prehistoric ivory figurine dated to be around 40,000 years old. This little statue, as its name suggests, depicts a being that is neither a man nor a lion, but a lion-man, a completely new and different being. It is only through the ability of blending that the creation of such a concept is possible. It comes to life by blending two mental spaces, that of man and lion, thus constructing a blended, unique concept. What becomes clear after hearing about this example is the fact that blending, even though it is an incredibly complex process, is not at all uncommon or special. Quite the contrary, in our thinking blends are all-pervasive, "we make them and remake them all the time" (Turner, 2014, 3). Moreover, as it was already touched upon in the introductory part, it is not an ability we have to learn or practice extensively in order to awaken it. It is something we are born with, something ingrained in our essence. Often, we can see the most evident and interesting examples of blending in children's ideas or drawings, so it is no wonder that Turner points out their fascinating blending prowess. The reason we might recognize a blend more easily in a children's idea is that they often come up with a blend we find unusual or surprising. On the other hand, we as adults are already accustomed to blends that are all around us, and unless we direct our attention at them, we never even recognize them as such. In fact, "we almost never see blending at work" because it "happens below the level of consciousness"(Turner, 2014, 3). Going back to the quote from the introduction, we can now see that this 'spark for creating and understanding new ideas' is, of course, our ability to blend. If we think about the examples mentioned before – airplanes, cars, telephones, poetry – we see the ideas behind them are a result of blending different concepts. When we become focused on detecting blended concepts, we see that the same goes for almost any invention or artistic expression throughout human history. Therefore, unsurprisingly, Turner (2014, 21) writes the following: "The hallmark of modern human cognition is the general, flexible ability to blend concepts that have fundamental clashes – *lion, man, ivory, flesh, birth, carving*. We do this widely across all our ideas, quickly, flexibly. This ability for blending runs across all our thinking".

At this point it is important to indicate that blending is not the same as creativity. The concept of creativity is constituted by several conditions that need to be met in order for us to consider something as creative, which will be discussed in detail later on. However, as it has been

explained, it is unmistakably apparent that conceptual blending is the basic, fundamental human ability which enables creativity, as well as other processes like imagination or decision-making. We may freely call it the foundation of creativity, since without this fascinating skill of combining diverse and contrasting concepts and notions, we would find ourselves without the essential capacity which fuels all our creative endeavors.

3.2. What is creativity?

Before going any further into the theoretical and methodological framework of this research, the paramount question which needs to be addressed is what creativity actually is. It may seem as quite a simple question which everybody can answer based on their general knowledge or life experience. This is true to some extent. However, creativity is a theoretical concept, researched by numerous scientists from various fields. Therefore, in order to be studied, it necessitates a well-grounded and precise definition. The definitions of creativity which are taken as a starting point in this research are Runco's *Theory of personal creativity*, Plucker and Beghetto's model, as well as Sternberg and Lubart's *Investment theory of creativity*. Each theory will be explained in order to show its relevance in the context of this research. Even though they are distinct theories and are proposed by different authors, they complement each other to form a more comprehensive theoretical basis.

If someone was asked to name a creative person they would certainly name someone like Albert Einstein, Pablo Picasso, Mozart or Michelangelo. Such an answer comes as no surprise, since they were all people responsible for extraordinary creative achievements. This focus on examples of excellence, which we can frequently hear in everyday conversations, might (and often does) lead us to the belief that only a select few people possess the potential to become creative. These eminent creative achievements are certainly significant. They have been, and still are, extensively studied under the Big-C creativity label (Kaufman and Beghetto, 2009). Kaufman and Beghetto (2009) go on to explain the contrasting approach, the little-C or everyday creativity, as well as to propose their expanded model, the four C model of creativity. Here, they include mini-c and pro-c creativity, which cover a much wider range of creative activities and are situated along the spectrum between Big-C and little-c creativity. This model sets a course to viewing creativity in a broader sense, making the question "Who is creative?" more complex and layered. Runco takes this even further. In his theory, (personal) creativity is defined as being

"manifested in the intentions and motivation to transform the objective world into original interpretations, coupled with the ability to decide when this is useful and when it is not" (Runco, 1996, 4). The key features postulated in this definition are transformational capacity, discretion and intentionality. Transformational capacity is described as being a "universal or nearly universal" (Runco, 2004, 23) capacity that we use to filter and select experience. Runco (1996, 4) explains that "a transformation occurs whenever we interpret the objective world", which means that it is "a fundamental aspect of information processing and creativity" (ibid.). What is of significance is the fact that we all possess this capacity, which can be linked to Turner's assertion of the universality of blending. Runco, therefore, claims that the answer to the question 'Who is creative?' should be 'everyone'. More precisely, everyone is in possession of creative potential, which Runco differentiates from creative performance. We talk of creative performance when other two features are included, namely discretion, which refers to the intuition or decision when or when not to transform experience, and intentionality. In the context of education, the contention that everybody has creative potential, which can be developed in order to achieve creative performance, has strong implications.

Another model which is of relevance to education is the one by Plucker and Beghetto (2004). They set out to give their solution to the dilemma of whether creativity is domain-specific or domain-general. This is a question which is extensively debated on in creativity studies and no consensus on the topic has yet been reached (Kaufman and Baer, 2002, 2004; Lubart and Guignard, 2004). Plucker and Beghetto's (2004, 156) definition of creativity is as follows: "Creativity is the interplay between ability and process by which an individual or group produces an outcome or product that is both novel and useful as defined within some social context". Starting off from there, they explain that each aspect of their definition (interplay between ability and process, observable outcome or product, novelty and usefulness, and social context) "has both domain-general and domain-specific characteristics" (2004, 159). In other words, they propose that as researchers or educators, we should focus on describing the 'how' in creativity, i.e. "how people have chosen to be creative" and how they "are viewed by others to be creative" (2004, 160). All of this means that generality and specificity of creativity are influenced by age and experience on the hand, and interest and commitment on the other. If we go back to Runco's model, we can see the connection between his notion of discretion and Plucker and Beghetto's notion of age and experience, as well as between intentionality and interest and commitment.

The relevance of this model for education is found in the fact that we are encouraged to focus on creating fruitful contexts for children to develop their interest, commitment and experience (we might even use Runco's terms, those of discretion and intentionality, though with somewhat different meaning). Rather than focusing only on task-specific strategies, which do not result in transfer of ability to other situations (Plucker and Beghetto, 2004), we "expose students to a wide range of contexts in which they can apply their creativity in a search for an optimal interaction of ability and context" (Plucker and Beghetto, 2004, 162).

The last theory that will be presented in order to conceptualize creativity is Sternberg and Lubart's Investment theory of creativity. In the authors' words, this theory sees creativity as "a confluence of six distinct but interrelated resources: intellectual abilities, knowledge, styles of thinking, personality, motivation and environment" (Sternberg and Lubart, 2010, 87). The authors use the term confluence to stress that each resource is important in itself, but that creativity comes into being only when they are 'tied' or 'mixed' together in an inseparable cooperative relationship. The central point of this theory can be recognized in its name, namely in the word *investment*. This economic expression might perhaps sound a bit strange, but it's fit for its purpose in a clear way, precisely illustrating the argument the authors are making – we can *invest* in creativity, that is, to be creative we have to be "willing and able to "buy low and sell high" in the realm of ideas" (Sternberg and Lubart, 2010, 87). The 'willing and able' part of the sentence reveals the two conditions which need to be met in order for creativity to emerge. The word able means that you know *how* to use the previously mentioned resources, whereas willing means that you make a *decision* to be creative, which is according to the authors a crucial aspect to creativity (Sternberg and Lubart, 1991, 1993, 2010). Translated to the context of education, a systematic approach to developing creativity would be focused on kids learning how to use and cultivate the described resources, as well as on teaching them creativity is largely a consequence of their decision to apply it.

The aim of this paragraph was to define, or rather illustrate, what the concept of creativity is by referring to three theories relevant to this research. Even though these are different theories by various authors, it is proposed that their views and definitions of creativity are correspondent with each other and thus shape a valuable and useful theoretical background for situating creativity in the context of educational practice.

3.3. Creativity in Waldorf pedagogy

In order to effectively and precisely situate creativity within Waldorf pedagogy one must first put forth the philosophical and pedagogical background behind it. Without understanding the main principles and foundations of Waldorf pedagogy it is unlikely one can interpret the role of creativity within it in a meaningful and exact way.

Waldorf pedagogy (or education, as it is usually referred to in the English speaking world; in this paper the terms are used interchangeably) was founded by Rudolf Steiner, an Austrian philosopher and social reformer. As of 2022, Waldorf pedagogy is the most widespread independent or alternative educational movement, numbering more than 1200 schools and close to 2000 kindergartens in 75 countries around the world (Waldorf World List, 2022). The first Waldorf School was founded in 1919 in Stuttgart for the children of workers of the Waldorf-Astoria cigarette company, from which the school got its name. The school was started by Emil Molt, the director of Waldorf-Astoria, and Steiner, in response to the workers' wishes for their children to attend a school like the one Steiner had described in the lecture he held the day before (Carlgren, 1990). So, what kind of school did Steiner describe, and what was the sign of the times that led to its inception?

In the wake of the material and cultural devastation of World War I, Steiner (1972) presented his social reform of society as the threefold social order. His view proposes three distinct but interrelated social spheres, which are the cultural-spiritual, the economic and the political-legal sphere. Central to Steiner's idea of the threefold society is the interrelatedness of each sphere to the other, as well as their independence. This can be summarized in the following sentence: "Spiritual freedom in cultural life, democratic equality in the political-legal system, and social brotherhood in economic life" (Carlgren, 1990, 11; author's translation). Waldorf pedagogy started as a social movement, a social intention with the goal of supporting, or rather becoming a practical example of one sphere of the threefold society, the cultural-spiritual. It was a school for all children and parents, no matter their social status or class. A crucial condition for education, that Steiner emphasized, was its independence from political and economic systems. Thus, educational philosophy and teaching methods should not be a product of economic or political goals or needs, but instead a process adhering to the highest principle, that of human nature (Steiner, 1965). Understanding and explaining human nature was Steiner's principal interest and endeavor, which is why he called his philosophy Anthroposophy, formulated out of the Greek

words *anthropos* for man and *Sophia* for wisdom. In the view of Anthroposophy, man is a fourfold being. The four aspects of man are the *physical body*, the *etheric* or *life body*, the *astral* or the *sentient body* and finally the *I* (Steiner, 1965). Though this terminology may at first sound strange to someone not previously acquainted with Waldorf or Anthroposophy, it conveys a very simple and understandable idea, which is that humans are very complex, but harmonious beings. Though Steiner's terms entail a broader meaning, for the purpose of this theoretical framework it should suffice to say that they simply speak about the body, soul and spirit, which manifest man's intellect, will and feelings, something we all possess. The goal, as well as the task of education, is to cultivate these aspects in children, so that they can become harmonious and independent human beings. In the foreword to Steiner's *A Modern Art of Education*, Marie Steiner explains this with the following words: "Our highest endeavor must be to develop free human beings who are able of themselves to impart purpose and direction to their lives" (Education, GA 307, The Rudolf Steiner Archive).

The previously mentioned four aspects of man are something all children possess, but to a different degree and "quality" with respect to the age of the child (Steiner, 1965). The curriculum and the teaching methods of Waldorf schools are devised with this in mind. They strive to answer to the needs of the child throughout its development. This is why, for example, the curriculum includes specific subjects in Waldorf schools which are not usually found in conventional schooling, like handwork, form drawing, gardening, astronomy, religious culture and eurythmy. The teaching method, likewise, follows this fundamental principle and thus seeks not only to develop the intellect, but also to connect children to the content of their studies, which is done by acting upon the will and feelings. Let's turn to a practical example which illustrates this more clearly. Think, for example, of Ancient Greek history, a subject covered in the fifth grade of Waldorf schools. Of course, when learning about this topic it is necessary to cover the factual part concerning important events and people in Greek history and mythology. Unfortunately, this is where conventional schooling too often stops – on the factual level, acting upon the intellect, at best, and only on memorization and reproduction, at worst. In a Waldorf classroom, this topic is dealt with factually, but this is only one way of approaching it, which may be followed by others: learning and reciting a Greek poem, singing a Greek song, drawing Greek ornaments, painting a historical event or mythological figure, learning a dance, doing a project or presentation, visiting a historical site, making a motive out of paper or cardboard,

listening to and writing stories, writing essays, having discussions on relevant questions or historical facts, learning and practicing ancient Greek Olympic disciplines, or perhaps rehearsing a dramatic play or comic sketch. This list shows various ways of approaching a subject, from the factual to the physical and artistic, and what becomes clear is that Waldorf teaching methodology is a comprehensive approach focused on acting upon the intellect, the will and the feelings of children. It is this point that Carglren (1990, 55, author's translation) wishes to illustrate by writing the following:

> "As educators we can help another deeply rooted children's instinct become something permanent: to take part in everything they come across in the world, engage with it and try to shape it in some way. In order to nourish this fundamental principle from early childhood, there is no better way than artistic activity. This way, man forms a habit of immersing himself in a problem with all the capacity of his soul. Not because its solution brings certain material gain, but because – from a strictly human perspective – it is interesting. Thus is set the foundation of the ability to nourish and develop interest."

This passage is quoted in such length because it illustrates something quite simple, yet important: the goal of Waldorf pedagogy isn't some unimaginable and unattainable goal; it is to look at the aspects and the potential of human beings and form an environment in which these can be fulfilled according to their nature. As Carlgren (1990, 17, author's translation) puts it, for a Waldorf school, "the one and only goal is for man to become what he is".

Creativity fits right into that. Firstly, if we go back to the theory of conceptual blending, which we characterized as a fundamental human capacity and the foundation of creativity, we can see that it is complementary to the Waldorf principle of developing and nurturing inherent human capacities and instincts. Furthermore, looking at the previously described theoretical perspectives on creativity (by Runco, Plucker and Beghetto, and Sternberg and Lubart) we notice a string of connectedness between them and Waldorf methodology. Runco's notion of creative potential as an innate aspect in everybody is in accordance with Steiner's view of a manifold human being that carries the potential to experience and shape the world, while his notions of discretion and intentionality may be framed as dependent, or at least interrelated to the notions of the intellect, the will and the feeling we find in Steiner's terminology. Likewise, Steiner's notions can as well be linked to Plucker and Beghetto's notions of age and experience (intellect) and commitment and interest (will and feelings). As explained before, Plucker and Beghetto advocate that

education should aim to create conducive environments in which children can improve their knowledge, nourish their interests and practice their commitment, and it was described that Waldorf teaching methodology is committed to this purpose. Finally, Sternberg and Lubart's view of creativity as investment is also a perspective which can be seen as corresponding to Waldorf pedagogy. Looking for a connection, we see that some of the authors' aspects of creativity, like intellectual abilities, knowledge, personality, motivation or environment are all aspects relevant to Waldorf teaching. In addition, the claim that creativity is something we can invest in and that decision-making has much to do with it, namely that one has to be "willing and able to buy low and sell high", is something we can explain using Steiner's terminology. Thus we can say, in order for someone to be creative he has to develop the necessary powers of the intellect, the will and the feelings which will enable him to make a decision to use his creative potential.

The argument, therefore, is the following: if conceptual blending, in other words creativity, is an innate human capacity residing in everyone, and the goal of Waldorf pedagogy is to nourish man's nature and potential, then creativity is an integral element of Waldorf pedagogy. It comes as no surprise that Carlgren finishes his book *Education towards Freedom – The Pedagogy of Rudolf Steiner* (1990) with the claim that the goal of artistic teaching in Waldorf is none other than for children to become creative adults.

3.4. Why is creativity important?

Now that conceptual blending and creativity have been defined and illustrated, as well as the position of creativity within Waldorf education, the question which also needs to be addressed is why creativity is important. Since it's such a complex and intricate concept, and it certainly isn't easy to study it or develop systematically, why should we bother with it if it's of no great significance? The answer is, of course, that it is.

From the standpoint of Waldorf pedagogy, cultivating and developing creativity is of great importance. The reason for that is the fact that creativity is inherent to human nature and potential which Waldorf pedagogy seeks to nourish. Consequently, the goal of Waldorf pedagogy can't be achieved to its fullest if creativity is not continually focused on and developed. Without the nourishment of the creative potential in man, can we really conceive of the "free and independent human beings" that Marie Steiner describes? Thus, creativity is

recognized as an important factor in bringing about balance and freedom in life. This view can also be seen in Steiner's description of the threefold love which may awaken in man – the love of truth, life and creativity. Steiner (Esoteric lessons II, GA 266, The Rudolf Steiner Archive) writes:

> "We often run into love of truth, but love of life not so often. Love of life will put every man in the right position to other men. For how can one love life rightly without loving other men? …The third love, of creativity, is hard to find. We should love all creativity and work… The love of creativity eliminates all laziness and love of ease."

What Steiner is saying is that a free and independent human being is someone who loves life, truth and creativity and in this way fulfills the human potential.

According to Plucker, Beghetto and Dow (2004), numerous other authors link creativity to various areas like adult vocational and life success, healthy psychological functioning, coping and emotional growth, maintenance of healthy, loving relationships, effective interpersonal and intrapersonal skills, as well as conflict resolution and dealing with severe issues like alcoholism.

Furthermore, another aspect of creativity's significance, which was already touched upon in the introduction, is the fact that we can think of creativity as a shaping force throughout the whole of human history. Runco recognizes this historical importance but also calls to attention the even greater value creativity could have going forward, and thus "ensure that good health and a high quality of life dominate our future" (Runco, 2022, 1). In a similar fashion, Brierley identifies two factors of creativity's importance, namely the improvement factor, exemplified in the notion that "society should always be evolving", and the expression factor which contributes to "personal development" (Brierley, 2012, 91). Interestingly, the author indicates that one of the major contemporary educational questions is "how these two aspects of creativity can complement and interact with each other" (ibid.). Central to the argument of creativity playing a vital role in the course of human progress is the notion of positive creativity, standing in contrast to negative and malevolent creativity. Positive creativity emphasizes the intention behind the creative act, as well as the benefits "for the individual, for others around the individual creator, or for society at large" (Runco, 2022, 2). Runco (2022) stresses that as educators employing methods in the classroom to enhance creativity we can influence students' awareness of positivity and intention. The question being raised, then, is what kind of environment educators need to work in so that they can do this task freely, unhampered by political, economic or other kind of constraints. This

takes us back to Steiner's (The Threefold Social Order and Educational Freedom, The Rudolf Steiner Archive) explicit claim of the necessity of an independent educational system:

> The question should not be: What does a human being need to know and be able to do for the social order that now exists?, but rather: What capacities are latent in this human being, and what lies within that can be developed? Then it will be possible to bring ever new forces into the social order from the rising generations. The life of the social order will be what is made of it by a succession of fully developed human beings who take their places in the social order. The rising generation should not be molded into what the existing social order chooses to make of it.

Creativity is not some kind of abstract human capacity the influence of which is vaguely recognizable or insignificant. It is a fundamental, innate ability which has been a permeating influence on philosophical, scientific and artistic progress throughout human history, and shall continue to be so in the future.

3.5. Developing creativity

Creativity is an ability which can be practiced and developed as any other. But, this can't be done trivially and superficially since it is a complex concept comprised of several aspects like knowledge, motivation, personality and thinking style (Sternberg and Lubart, 1991). This, however, should not be a discouraging piece of information. It simply means that the development of creativity must be approached in a systematical and meaningful manner. Beghetto (2010, 447) explains that "establishing a common curricular goal of developing the creative competence of children is one way to help prepare students for an uncertain future", thus supporting the claim of a more systematical educational direction concerning creativity. Sternberg and Lubart's Investment theory of creativity presupposes the fact that creativity can be developed and enhanced (1991, 1993). They point out (1991) that the focus of creativity development starts with the understanding and improvement of various skills relevant to creative performance. For instance, when focused on the aspect of intelligence, we should practice problem definition and redefinition, as well as insightful thinking. When it comes to knowledge, they make a case of distinguishing between inert and usable knowledge, with the former usually being prevalent in educational systems. Inert knowledge might be understood in terms of Liessman's *Theory of Uneducation* (2008), where the author sets out to dismantle the myth of the

society of knowledge and explains that education today can largely be linked to ineffective factual knowledge. On the other hand, useful knowledge is grounded in life experience and practicality. Furthermore, concerning the aspect of personality traits, the authors identify several factors which one can work on, namely "tolerance of ambiguity, willingness to surmount obstacles and persevere, willingness to grow, willingness to take risks, and courage of one's convictions" (Sternberg and Lubart, 1991, 611). To name another example, intrinsic motivation is also emphasized as a significant factor. Both Beghetto (2010) and Sternebrg and Lubart (1991) also stress the importance of a positive environment in which students feel encouraged to come up with creative ideas and get positive feedback from teachers. Another skill educators can focus on in order to develop creativity is divergent thinking (Runco, 2010, 2022). We must, however, be careful not to mistake divergent thinking for creativity, or more precisely, not to assume that divergent thinking tests measure creativity. Whereas divergent thinking is surely useful in creative performance since it improves originality, which is a relevant aspect of creativity, it is far from being identical to it. As it has been shown, creativity is a much more complex concept. Nonetheless, divergent thinking tests like the Torrance Tests of Creative Thinking can be used to measure things like originality and problem finding (Runco, 2010).

Knowing all of this, one might think developing creativity in the classroom isn't such a challenging task. However, there are many obstacles in the way. For instance, Plucker, Beghetto and Dow (2004) name four widespread myths about creativity which largely influence how it is approached in the classroom. They are the following: *people are born creative or uncreative*; *creativity is intertwined with negative aspects of psychology and society*; *creativity is a fuz*zy, *soft construct*; and *creativity is enhanced within a group*. The last myth mentioned might come as a surprise, so it should be pointed out that it doesn't refer to the fact that creativity can't be enhanced within a group, but that the role of the individual mustn't be overlooked in favor of group work. Furthermore, Runco (2010) identifies several barriers to creativity in the classroom, namely *convergent teaching practices*, *teachers' attitudes and beliefs about creativity*, *the motivational environment*, and *students' own creativity-related beliefs*. Convergent teaching practices refer to the rigid teaching methodology which has dominated education for a long time and usually takes the form of factual knowledge transmission by a teacher holding a lecture. This observation can be linked back to Sternberg and Lubart's term of inert knowledge, as well as Liessman's Theory of Uneducation. Runco explains that teachers' attitudes and beliefs about

creativity are harmful to its development if they are biased. One such example is Big-C bias, which means that teachers associate creative performance with Big-C creativity, the examples of which are Picasso, Mozzart or Einstein. This leads them to overlook or dismiss many instances of 'smaller' creative endeavors. The third barrier, concerning motivation, refers to the importance of motivational messages and strategies teachers use in their classroom. Finally, of great significance are also students' beliefs, namely creative self-efficacy, meaning "a self-judgment of one's imaginative ability and perceived competence in generating novel and adaptive ideas, solutions, and behaviors" (Runco, 2010, 457), and intellectual risk taking. More precisely, "healthy self-efficacy beliefs can help individuals frame risks as challenging opportunities (rather than threats), influence willingness to take risks, and sustain one's effort in the face of challenges" (Bandura, 1997; according to Runco, 2010, 458).

4. Previous research

In order to further frame the context and topic of this research, in this section of the paper I shall present previous research which has explored similar research problems and draw on their conclusions. Since this research has been conducted in a Waldorf school, and one of the aims of the research is to provide background and understanding of creativity within Waldorf education, what will firstly be discussed is previous research on this subject. Secondly, we shall look at some research done on creativity in language teaching.

As it was presented previously, Waldorf pedagogy is the most widespread independent school movement in the world, existing for over 100 years. Even though its educational philosophy and teaching methodology have stood the test of time, with the number of schools and kindergartens continually on the rise, the research on Waldorf pedagogy is still relatively scarce compared to its long history, at least when one is focused on a single topic. Nevertheless, since creativity is a significant part of Steiner's pedagogical teaching and has had a strong influence on the Waldorf curriculum and teaching practice, there has been some relevant research on it. For example, Ogletree (1996) conducted an extensive international research in which he compared the success of Waldorf and state school students on the Torrance Tests of Creative Thinking (TTCT). Ogletree (1966, 8) found that "cross-culturally, Waldorf School pupils obtained significantly higher (.01 Level) creativity scores than their state school peers", and that "when the data were examined according to country, Waldorf pupils also performed better on all tasks of the

creativity test". Something that was previously mentioned must be noted here, concerning the TTCT. This refers to the fact that in actuality it can't be said that TTCT measures creativity. They are tests of divergent thinking, which is a very important aspect of creative performance, and provide insight into "ideational fluency, flexibility, originality, and elaboration" (Runco, 2010, 418). This is something Ogletree acknowledges, but points out that the tests still give valid information regarding the mentioned aspects of divergent thinking. In another study, Kirkham and Kidd (2015) set out to compare the influence Waldorf, Montessori, or state schools have on children's pretense and creativity. They used the Test of Creative Thinking—Drawing Production to assess creativity, which is a task in which one is asked to complete two incomplete drawings containing six figural fragments. Kirkham and Kidd (2015, 28) concluded that in the domain of creativity, "the results suggest that children educated in Steiner schools produced drawings that were rated significantly more highly than either Montessori or National Curriculum pupils", as well as that this "suggests that educational environment can have an important influence upon the development of creativity". Yet another research, by Rose, Jolley and Charman (2011), focused on the comparison of drawing production between Waldorf, Montessori and state schools. Rose, Jolley and Charman (2011, 1) explain that in the study the "participants completed three expressive drawings (depicting a happy, sad, and angry mood) and three representational drawings (observational drawing of a wooden mannequin, a house from memory and a free drawing)". As with the two previous studies, the results showed children from Waldorf schools "generally depicted more content themes, used formal properties more expressively, and produced higher quality expressive drawings than Montessori and National Curriculum pupils" (ibid.). These studies corroborate the centrality of imagination and creativity in Waldorf pedagogy. It comes as no surprise then, that when asked to name something they cherish and remember their education for, Waldorf students often mention the focus on free expression and creative experiences (Jeričević, 2020; Nordlund, 2013).

In the article *The Meaning of Creativity in Foreign Language Teaching*, Birkmaier (1971) describes some principles and guidelines on how to focus on and foster creativity in foreign language teaching. Even though the article dates back to more than 50 years ago, it gives interesting insight into the subject. The author stresses the significance of exposing children to a wide variety of experiences which can have an influence on their language learning and creativity. In other words, Birkmaier (1971, 348) points out language learning should be

experienced through "all the senses – with movement, writing, painting, acting, constructing as well as with echoed words". She emphasizes, and very rightly so, that "innovation and creativity are dependent on conceptualization, not verbalization" (ibid.). Moreover, Birkmaier also mentions dramatization as a valuable method of fostering creativity in language learning. Another paper focused on the context of language was done by Danesi and D'Alfonso (1989). Interestingly, in the paper they draw on the theory of Giambattista Vico, an Italian philosopher, to situate the concept of creativity in language learning. One important piece of information regarding their idea is their definition of "Vichian creativity", which the authors (1989, 10) define as "any act of the human imagination" and "the innate ability to produce and understand novel figurative utterances (from poetry to common metaphors)". With this in mind, we can see their understanding of creativity is far from what creativity is defined in the field. However, it deserves some attention since we can see the similarity with Turner's notion of conceptual blending. The main principle of language learning according to the Vichian approach is metaphor. Danesi and D'Alfonso (1989, 14-15) claim that this "would make the seemingly endless debate between formalists and functionalists meaningless because it would shift the focus away from the exclusive development of either linguistic or communicative competence… by putting creative language at the forefront of the learning process". The authors themselves make it clear that the Vichian approach is not a method, but a framework which can be taken as a starting point to think about how to approach language teaching in order to develop the creative capacity of language.

On a more concrete note, Richards' research about creativity in language teaching (2013), in which he carried out conversations with teachers, focused on the following questions: *the qualities creative teachers possess*; *how teachers apply creativity in their teaching*; and *how creativity can be supported in the school*. The author elaborates on the first question by describing several qualities, for instance: creative teachers are knowledgeable, creative teaching requires confidence, creative teachers are non-conformists, creative teachers are familiar with a wide range of strategies and techniques, and creative teachers are risk-takers. Looking at the application of creativity in practice, Richards explains that creative teachers make use of an eclectic choice of methods, use activities which have creative dimensions (e.g. novelty, risk-taking, fantasy), often adjust and modify their teaching during lessons and look for new ways of doing things. Lastly, the question of school support is summarized by Richards (2013, 41) with

the following points: “the school helps teachers recognize and share what is creative in their own practice; the school encourages creative partnership; the school provides resources to support creative teaching; the school rewards creative teachers”. A study conducted by Fryer and Collings (2011) explored the teachers’ perspective, i.e. their views about creativity. The study, carried out with 1028 participants, yielded some interesting insight. For example, while 70% of the teachers characterized creativity as a rare gift, almost 90% thought it could be developed. Moreover, more than 90% of participants agreed that motivation and encouragement to ask questions boost creativity. Unfortunately, if we have in mind the previously mentioned information about what a creative teacher should be like, the authors pointed out that only 7.9% of the teachers thought of themselves as self-confident, 6.8% as willing to take risks, and 3.2% as determined.

Hopefully, the several studies which have been briefly presented in this part of the paper have provided the reader with additional background as an introduction into the subject matter of this research, which will be discussed in detail in the following chapters.

5. Research

5.1. Research questions

The research questions put forth in this paper are the following: *What are the similarities and differences between the teachers’ and students’ perspectives on creativity? Are the activities described by the teachers perceived as creative from the researcher’s perspective? What teacher characteristics do students associate with a creative teacher?*

There are several hypotheses put forward in order to answer the posed questions. The first hypothesis, which is explored so as to shed light on the first and second questions, postulates the following: *The teachers’ and students’ definitions are grounded in the theory of creativity*. The second hypothesis, which will help in answering the second question, is as follows: *The students perceived the activities described by the teachers as creative*. Finally, the last hypothesis is connected to the last question, stating that *the students associate creativity with artistic activities and a creative teacher with originality, diversity, art and fun*.

5.2. Participants

The research was carried out as a case study in the Waldorf School in Zagreb. The total number of participants was 35, consisting of 2 teachers and 33 students. One of the teachers is an English language teacher, while the other is a teacher of German. The students participating attended the seventh and eighth grades. Out of the 33 students who took part, 21 were from the eighth grade, whereas 12 were from the seventh. The English language teacher taught in the seventh grade, while the German language teacher taught in the eighth.

5.3. Instrument

The instrument that was used to collect data consisted of two questionnaires which were constructed for this research, one intended for teachers and one for students. The teachers' questionnaire consisted of two questions, whereas the one for students consisted of five. The teachers were the first to fill out their questionnaire. They were asked to choose an activity they had performed this year in class, one they considered to be (the most) creative, and write a description of it. In the second step of conducting the research, where the students completed their questionnaire, the description of the chosen activity was used in one of the questions. There, the students were asked to explain whether they view the described activity as creative, and if yes, why. Both questionnaires are in the appendices of this research.

5.4. Method of analysis

The data gathered via the two questionnaires was analyzed according to qualitative research methodology. The analysis followed after the questions and hypotheses of the study were formed. The method used was content analysis of the teachers' and students' answers. The answers were thoroughly read in order to find content similarities and differences. The common points in the answers of each question were then grouped together. In some questions, the method included a comparison of common answers to relevant creativity notions like ability, novelty or originality. The results of the analysis were used to assess the hypotheses, and finally, answer the research questions.

5.5. Results

In this section, the focus will first be on the results from the teachers' questionnaire after which we shall move on to the students' answers. Before continuing, note that what is meant by 'question' in the questionnaires is the sentence, i.e. task which is numbered under a specific number in the questionnaire; in other words, sometimes the 'question' consists of two questions, or is not even a question but a sentence.

In the first question the two teachers had to describe creativity in their own words. The English language teacher, teaching in the seventh grade, wrote the following:

> *Creativity is inspiration prompted by wonder and zeal. Through observation and curiosity it encourages the powers of the imagination in order to create something new or find a new and different way of overcoming challenges.*

The other teacher, who taught German language in the eighth grade, described creativity like this:

> *Creativity is a creation of something new out of your own inspiration.*

In the second part of the questionnaire the teachers first chose an activity from their lessons, one they considered to be (the most) creative, and described it. After describing the activity they answered follow up questions about it, namely "*What do you think makes this activity creative*?", and "*Why did you choose this activity*? *What made you decide to do it in class?"*

The English teacher's description of her activity is as follows:

> *When I was teaching present perfect simple and present perfect continuous I connected geography and English. I thoroughly described the polarities of different natural habitats, or in other words environments. In the descriptions I used sentences with the present perfect and continous tenses. In this example I will refer to the description of the rainforest, but apart from that one we also talked about the desert, the cold desert and the plains.*
>
> *After my description the students had two tasks. One of them was a group task, the other individual, both of them having the same title: 'A day in the rainforest'. In the tasks they had to describe in detail everything that surrounds them, what they see, hear, feel on*

their skin, benath their feet, as well as who they see, what they have been doing, how they have built their shelter... In their stories, they had to use the vocabulary we introduced, and they also had the task of applying the tenses we talked about.
All of that required a lot of focus and attention and it wasn't easy, but in the end they succeeded. The stories were original, and the students acquired practical knowledge of the tenses in question. Another important aspect of the tasks was spelling.

The German language teacher described her activity like this:

Through movement and rhythm I desribed a certain notion in several sentences – e.g. nature. The task was to guess that notion.
Then, I divided the students into several groups. Each group got one notion that they had to present to other groups in the way I had showed in my presentation – using rhythm, movement and words. The goal of the activity was to encourage students to a more free usage of vocabulary and forming of sentences in everyday speech. Rhythm and movement contribute to artisitic-creative work which serves as the basis of learning and combining notions in a foreign language. Creativity emerges out of the feeling and interest for harmony and beauty, which makes learning easier. Each group had 20 minutes to prepare. One group used colorful shawls in their presentation, another included playing a melody on a recorder, while the others didn't use additional materials.

In the first follow up question, namely "*What do you think makes this activity creative*?", the English teacher wrote:

I think the activity was creative because it included strong perceptions, as well as many questions and opportunities to engage in causative thinking, the development of which needs to be supported at that age. Besides that, the most important thing was what came out of it, which was the fact that the students realized the grammatical rules by themselves and had the chance to apply them in an individual and imaginative way.

The second teacher answered this question by writing:

> *Students are free to decide in what way they will present their notion. Cooperation between students leads to an authentic presentation.*

Finally, the second follow up question, which was "*Why did you choose this activity*? *What made you decide to do it in class*?", was answered by the English and German teachers in these words:

> *I decided on this activity because, from my experience, when children of this age are engaged with the topics they can easily connect to through strong feelings and experiences, then they utilize the strengths of their thinking and imagination and thus learn easily and simultaneously apply different linguistic elements. That kind of practical knowledge becomes permanent. Naturally, the factor of fun in activities in which there is a certain challenge is important because it guarantees the students' engagement.*
> *Besides that, it was important to me to follow the thin red line of the Waldorf curriculum which stresses significant correlation with other subjects, which was in this case geography.* *(English teacher)*

> *My goal was to inspire students to use the practiced vocabulary and to form simple and complex sentences when speaking. This activity was interesting to the students because it encouraged cooperation and joint creativity.*
>
> *(German teacher)*

The students' questionnaire consisted of five questions. Just like the teachers, in the first question the students had to describe creativity in their own words. The focus here will be on finding similarities and common points between various answers and seeing if they can be related to relevant aspects of creativity defined within the discipline, as well as on identifying specific or unusual answers. The aspects of creativity in question, which were previously referred to in the theoretical framework, are the notions of *creative outcome or product*, *novelty*, *creative ability and process*, and *transformational capacity*.

In their answer to the first question, 22 out of 33 definitions addressed the notion that creativity entails some kind of *outcome* or *product*, in other words that one recognizes creativity through creative performance. For example, two students from the seventh grade wrote the following:

Creativity is when someone uses their ideas to create something.

Creativity is when we think of some kind of interesting or fun activity by ourselves. When we make up, do or create something on our own.

Another two examples come from the eighth grade:

Creativity is when you always have ideas about something, when you look at things in many different ways and you're able to realize them in many different ways.

Creativity creates something yet unseen that has been hiding deep inside the person.

These four examples express that in order to notice or acknowledge creativity we have to have a certain outcome or product, *something* which is a proof of creative performance.
In the last example the notion of *novelty* is addressed as well, with the phrase *something yet unseen*. Some other examples which include *novelty* are the following:

Creativity is the combination of skills, knowledge and desire to make something new and use our time wisely.

Creativity are new and unseen ideas.

Creativity is when I can create something new out of the familiar things.

Creativity is when you are able to create new and original ideas.

Apart from the shown examples, *novelty* was explicitly or implicitly mentioned in 14 out of the 33 definitions. The next notion which was often included in the descriptions was creative ability or process, which was mentioned 16 times. The examples are:

Creativity is the ability to think and perform new and out-of-the-box ideas.

Creativity is the ability to blend art and new ideas to solve problems and make up novel things.

Creativity is a mental process which we can express through writing, drawing etc.

Creativity is when someone is able to find multiple ways to solve a certain situation or problem.

Finally, the notion of *transformational capacity* was recognized in 11 of the students' definitions. For instance, some of them said:

Creativity is something that comes from the human imagination, the human mind.

Creativity is the way we think and the way our brain works.

Creativity is the part of us that allows us to express ourselves.

One other notion which students considered related to creativity and which appeared in several definitions was *uniqueness*:

Creativity is like a spark that is different in everyone.

Creativity is something that pours out of you. It is happiness, joy and uniqueness. Everybody is creative in their own way.

To me, creativity is like uniqueness. Everybody in their mind has a different perception how a project they are working should look like. Every mind thinks and creates differently.

Limitless, myself, colorful.

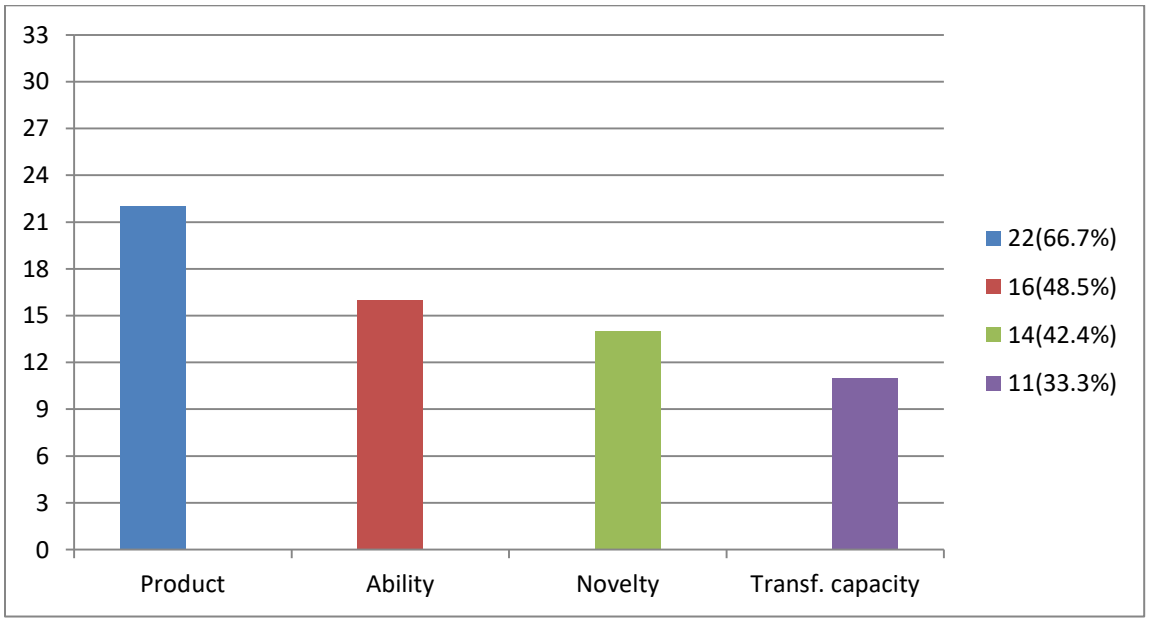

Table 1: Aspects of creativity included in the students' definitions

In the second question the students were asked to name a creative activity. Most of the answers named more than one activity, which were mostly artistic. For example, 17 students listed *drawing* or *painting* as creative, while 8 of them listed activities related to music like *singing*, *playing an instrument*, or *composing*. Furthermore, 7 students named *writing* as a creative activity, 3 named *dancing*, whereas 4 of them singled out *acting* or *directing*. It is important to note that these activities can be characterized as artistic since they refer to some form of art. Out of 33 answers, 22 mentioned at least one artistic activity, which makes for 66.7% of the students. Another activity which was listed 5 times was *playing or making up games*. The answers also included several interesting examples worth mentioning. One student chose a specific game as an example of creativity, namely the rock, paper, scissors game, adding that "whoever invented that game was really creative". Another student named *those do it yourself activities*, while one more specific answer referred to *collage*.

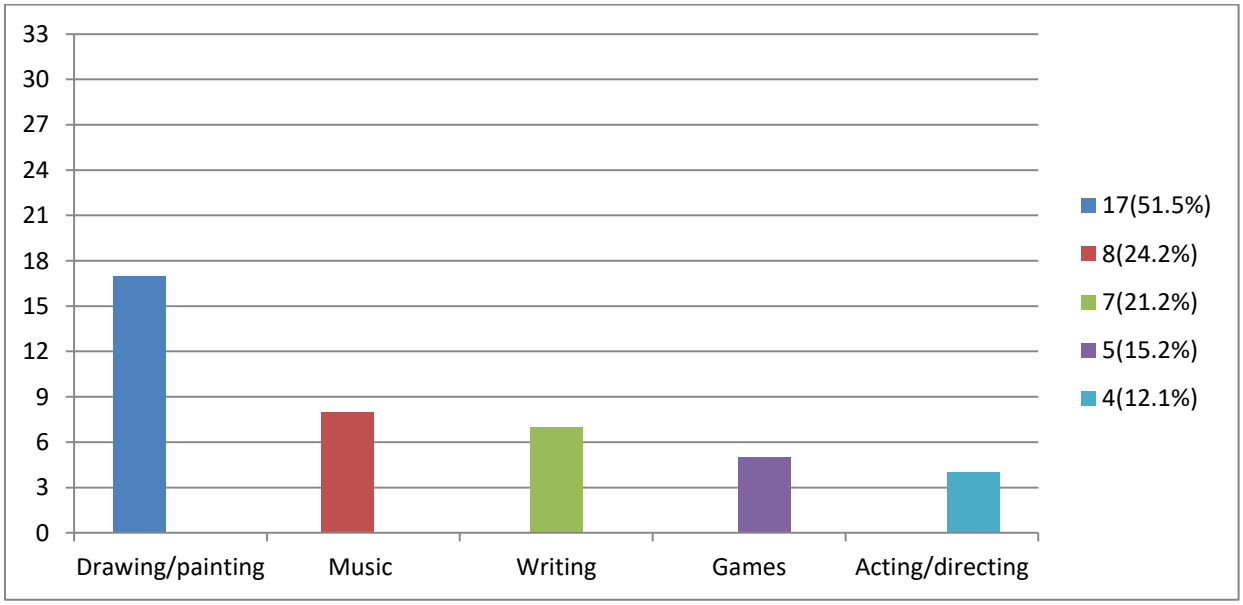

Table 2: Activities students find creative

The third question directed at the students was: *Describe a creative teacher. What does a creative teacher do?* Among the various answers there were several notions stressed more often by the students as something that makes up a creative teacher. Firstly, 11 students pointed out they think a creative teacher is someone who includes *fun activities and games* into their lessons, trying to make them interesting.

Two students, for instance, wrote:

A creative teacher presents the themes we learn in a fun and interesting manner.

A creative teacher has various kinds of lessons and combines fun with teaching.

Secondly, 9 students associated a creative teacher with *originality* and *diversity*, describing them as someone who continually tries to come up with new and original ideas and activities for the lesson. Some descriptions went like this:

A creative teacher teaches in a way that has never been tried before.

A creative teacher does not follow other colleagues, but tries to create something that is their own.

A creative teacher tries to come up with ideas how to accomplish a certain goal in a simpler and better way and is not afraid to adjust the given instructions a little.

What was also recognized by 5 students as something that constitutes a creative teacher is that they do not ask students to perform a task in one specific, strict way, but offer a lot of *freedom* and *independence* to students when they are doing a task or activity. In other words, they motivate and encourage the students to be creative as well. Here are some examples showing this:

A creative teacher teaches their students the basics and then lets them develop and create on their own. Of course, they help the students when they need help, but they encourage them to figure things out on their own.

A creative teacher gives a task, but not a specific way one has to do it.

A creative teacher is someone who is interested in the topic they talk about and adds details in the tasks that then encourage kids to make or think up something on their own.

Lastly, 4 students expressed their opinion by saying they think a creative teacher uses artistic activities in teaching, like singing or acting.

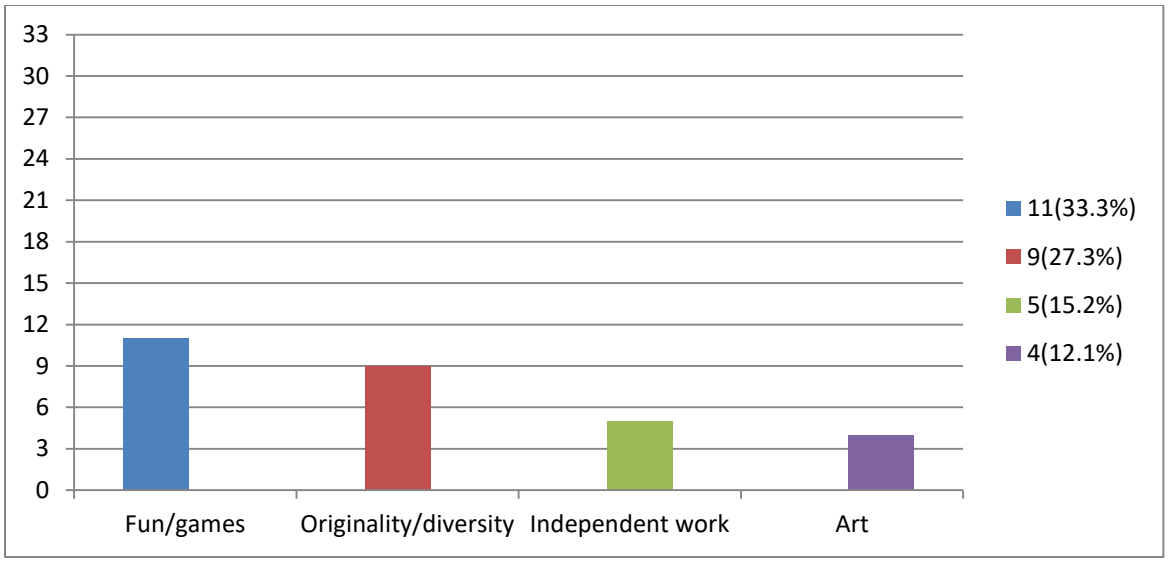

Table 3: Teacher characteristics students associate with a creative teacher

In the fourth question the students had to read the description of the activity that the teachers had written and then offer their opinion whether it was creative and why. They were also asked to elaborate on whether they used knowledge from other areas when they participated in the activities, and if yes, what knowledge it was. For the first activity, which was done in the seventh grade by the English teacher, 10 out of 12 students found it creative. On the other hand, the second activity, performed in the eighth grade by the German teacher, was characterized as creative by 20 out of 21 students. Overall, it means 30 out of 33 students thought the two activities done in class were creative. In the first activity, 6 students said they applied knowledge from other subjects and areas. Four students cited knowledge from geography, 2 noted it was from biology and one said it was writing skills knowledge from Croatian language lessons. In the second activity, 12 students said they used other knowledge, with 7 of them saying it was from music and orchestra lessons, and one student noting it was knowledge from geometry. The rest of the students did not specify what knowledge it was. As for why the students found those activities creative, the reasons were diverse. One student wrote that the first activity *was creative because it required you to conceive of feelings you never felt before,* while another wrote that *it was creative because we had to use our imagination*.

Referring to the second activity, the students wrote:

> *The activity was creative because every group had a different vision of how to do the task.*
>
> *It was creative because we had freedom to choose how to do it and we used knowledge from other subjects, like playing the recorder.*
>
> *I think the activity was creative because we used words, rhythm and movement, which everyone can use creatively to express themselves.*
>
> *The activity was creative and interesting because the students had to think outside the box.*

The fifth and final question was intended for those students who might have missed the lesson when the activities in question were done, or for those who wished to add another example of a creative activity they remembered from class. Some interesting examples included *riddles*, *poetry recitation*, *writing a crime story* in class and doing *history presentations in English*. Apart from that, several of the students highlighted activities connected to drama, like directing or preparing a short play or sketch on a certain topic in class, or preparing a long play for the end of the year.

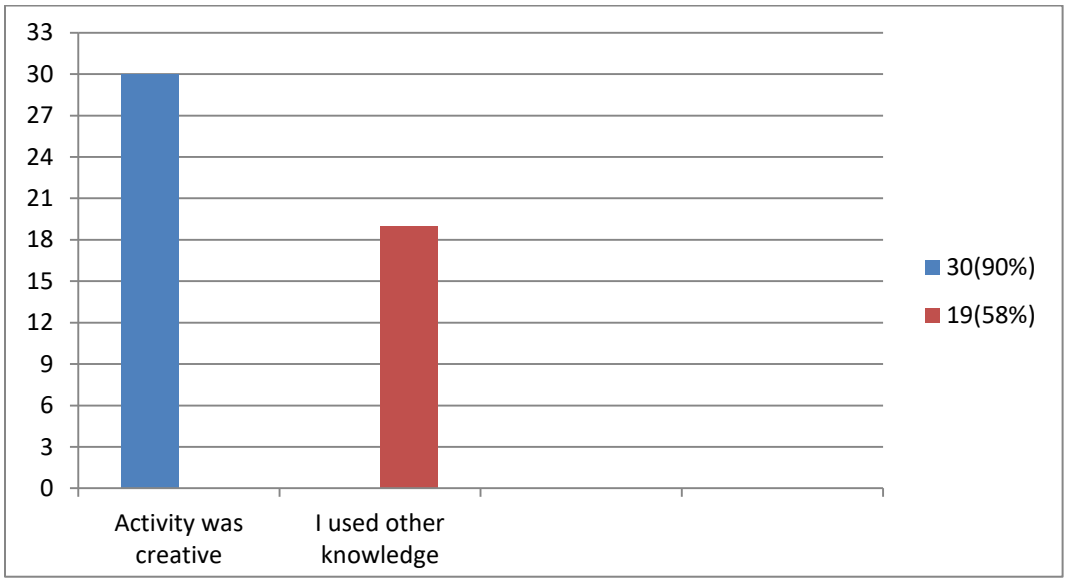

Table 4: The students' assessment of the described activities

One student said the following:

> *We have done short plays numerous times in all language subjects. Each time every group would come up with a unique idea, and in some cases we would use materials. The preparation and practice takes 90 minutes (sometimes more) and the performances last from 3 to 8 minutes.*

In this part of the paper we have looked at and presented the various answers found in the teachers' and students' questionnaire. The next step we now turn to is to analyze and assess these results by turning to the questions and hypotheses proposed earlier. In the following section the focus will thus be on answering the stated questions and reviewing the hypotheses.

6. Discussion

6.1. Hypotheses

To start off the discussion, I shall first address all of the hypotheses put forth earlier in the text. The first hypothesis concerns the teachers' and students' definitions of creativity, assuming they are grounded in the theory of creativity. Before continuing it is important to note this does not mean that their definitions are based on theory, or more precisely derived from it. On the one side, it is simply assumed that the teachers' conception of creativity, which they described on the fly when filling out the questionnaire and which is a product of their teaching experience and educational philosophy stemming from Waldorf pedagogy, entails an understanding that includes relevant aspects of creativity defined within the theory. On the other side, even though it is logical the students would not have a conception of creativity stemming from pedagogical expertise, it was still assumed that they would have a working understanding of creativity based on their life experience and knowledge, as well as their time spent attending a Waldorf school. Thus, it was expected that both the teachers' and students' definitions would include relevant aspects of creativity defined by theory. By careful examination I attempt to verify whether the definitions support this idea. To achieve this I shall turn to the three important creativity theories explained earlier in the theoretical framework, as well as to the background of Waldorf pedagogy. I shall first turn to the teachers' definitions.

In the first definition, there are several important notions mentioned like *inspiration*, *wonder*, *zeal*, *observation*, *curiosity* and *imagination*. The second definition is shorter and simpler, but it also uses important notions like *creation* and *inspiration*. Additionally, in both definitions we can notice the phrase *something new* being used.

In Runco's definition the key notions were transformational capacity, discretion and intentionality. Transformational capacity, which Runco characterized as universal, isn't referred to in the teachers' definitions. However, it should be pointed out that both teachers work in a Waldorf school and have studied Waldorf pedagogy. Therefore, even though they didn't mention this in their definition, it is safe to assume they view creativity as something universal and integral to human nature. We can see this in the fact that both definitions refer to *inspiration*, a notion heavily influenced by Steiner's terminology recognized in his understanding of the human being as consisting of body, soul and *spirit*. There is an etymological and semantic connection between the words *spirit* and *inspiration*, which stem from the Latin words *spiritus*, meaning breath or breath of God, and *inspirare*, meaning to breathe upon, blow into, inspire. Around the year 1300 the word inspiration started to mean "immediate influence of God or a god" (Online Etymology Dictionary). Hence the connection we are looking for: inspiration is an influence of God or a god, in other words nature, so it is something universal and inherent in human beings. Much the same, both the ability of conceptual blending and transformational capacity are defined as universal, innate capacities inseparable from man. The notion of intentionality can be recognized in both definitions. In the first, it is clear that the terms *observation* and *curiosity* presuppose some kind of intention, some kind of decision to apply one's creative capacities. In the second definition we can see the word *creation* being used, which means there is some kind of product involved. We might say that in order to create something you usually need to intend to do so, you decide to apply your inspiration in order to create. Finally, the notion of discretion can't be derived from the definitions. However, discretion is a notion which would fit nicely within the definitions, and using the context of the used terminology, it would simply mean that you do not engage in creative endeavors every time you are inspired, but you do so when you feel it is worthwhile, the same way you do so with transformational capacity or blending.

Next up, there is also some common ground between these definitions and the one by Plucker and Beghetto. To go back to it, Plucker and Beghetto define creativity as "the interplay between ability and process by which an individual or group produces an outcome or product that is both

novel and useful as defined within some social context". What can immediately be noticed is that both definitions address the notion of *novelty* when using the phrase *something new*, as well as the notion of a creative *outcome* or *product*, with both definitions acknowledging the *creation* of *something*, whether this is a product or an outcome. As for the notion of *interplay between ability and process*, it can't really be said it is directly referred to, which is especially the case for the second definition. However, the first definition mentions interesting notions, namely *wonder*, *zeal*, *observation*, *curiosity*, and *imagination*. These notions could be characterized as entailing some kind of dynamic process going on between them, which the definition confirms. Furthermore, *observation* and *imagination* are, in a way, some kind of ability. Therefore, while we can't say these notions are addressed, it might be claimed that the first definition describes the *interplay between inspiration, observation and curiosity*, which bears a little similarity. The notions of *usefulness* and *social context* are not referred to in the teachers' definitions.

The last theory talked about was Sternberg and Lubart's Investment theory. The English teacher's definition, which uses the previously mentioned diverse terminology, definitely carries in itself the idea that one can invest in creativity. For instance, *observation* and *curiosity* are terms which we can understand in connection to *styles of thinking* and *personality traits*, both aspects Sternberg and Lubart list. Moreover, *motivation* is closely related to *wonder* and *zeal*, with both of the words describing a sparking process influencing the decision to engage in creative endeavors, same as motivation. It has to be admitted, of course, that both wonder and zeal are quite illustrative and somewhat vague terms and do not have a solid theoretical foundation like motivation. Still, in the context of content analysis and interpreting these definitions, which is what I am attempting to do here, the connection between them can be made. The same goes for observation and curiosity.

Let's now turn to the students' definitions. At first it may sound strange that the definitions by students are also grounded in the theory of creativity. However, creativity is a well-known concept, both among pedagogical experts and laymen, and even among children. Therefore, as it was already mentioned, it was expected that the children's world knowledge and the time spent attending a Waldorf school would be foundation enough for their definitions to include some aspects of creativity. The results previously discussed and shown in table 1 have shown this to be true. Out of the 33 definitions written by the students participating, all of them had one or more aspects of creativity mentioned in it.

With everything that has been said in mind, the first hypothesis, which assumes that *the teachers' and students' definitions are grounded in the theory of creativity*, may safely be confirmed. This has firstly been confirmed by showing that both definitions by the teachers directly refer to the notions of *novelty* and *creative outcome* or *product*, as well as indirectly or derivatively to the notions of *transformational capacity*, *conceptual blending* and *intentionality*. Furthermore, the argument is put forward that the second definition indirectly references *motivation*, *personality*, and *thinking style*. The teachers had original and illustrative definitions, which included the aspects defined by creativity researchers on one side, and original notions on the other, which were also linked to theory. Therefore, we may say the definitions are supported by theory, meaning both teachers have a sensible understanding and conception of creativity which they translate into their practical work. Secondly, it was pointed out that all of the definitions by the students included at least one relevant aspect of creativity like creative outcome, ability or novelty, which further corroborated the hypothesis.

The second hypothesis states that *the students perceived the activities described by the teachers as creative*. With the teachers' descriptions of the activities in mind, and their explanation why they thought they were creative and why they decided to do them in class, it was assumed the students too would recognize creativity and value in them. This hypothesis is, in a sense, influenced by the first one. Since it was expected that there would be some similarities between the teachers' and students' conceptions of creativity, which the first hypothesis addressed, it was also expected that the students would perceive the chosen activities as creative, same as the teachers did. This proved to be almost entirely true, with 30 students expressing they thought the activities were creative, the percentage being 90%. Another factor which was investigated and is connected to this hypothesis is whether the students used knowledge from other areas when they participated in these activities. This connection is important since the use of knowledge from other areas is largely connected to creativity, which is clear by referring to notions like conceptual blending, transformational capacity, originality or novelty. Therefore, information on whether students use knowledge in activities they perceive as creative is relevant in answering the second research question. That the students used knowledge from other areas also proved to be correct, although with a slightly lower percentage of 58%, namely 19 students answering positively. With what has been said about the results, the second hypothesis is also confirmed.

In the third and last hypothesis it was expected that *the students associate creativity with artistic activities and a creative teacher with originality, diversity, art and fun*. One reason for the first part of the hypothesis was the fact that the students attend a Waldorf school where the curriculum and methodology are in large part formed around and focused on artistic expression. Another factor was the opinion that a layman's conception of creativity is largely influenced by Big-C creativity view, the examples of which are often extraordinary artists like Mozart, Da Vinci or Michelangelo. The reasoning behind the second part of the hypothesis was the fact that the majority of teaching practice today is still based on outdated and inflexible methodology rooted in the teacher-as-lecturer and student-as-listener view. Too often, the result of this is inert knowledge on a practical level, and the uneducated society on the systemic level, which was explained earlier by referring to Sternberg's and Liessmann's works. The strong connection between creativity and art found in Big-C creativity view was again considered. Taking all this into account, it was hypothesized that children in the classroom want something different, are excited for it, and that they value creativity in teachers. With regards to the literature on the characteristics making up a creative teacher and practical experience, the assumption was made that students would mostly link creativity in teachers with original ideas, diverse strategies and methods, as well as fun and games, all aspects in opposition to the rigid system present in much of today's education. The results presented in table 2 showed that 22 students, or 66.7%, listed various artistic activities as examples of creativity, like drawing, painting, writing or acting, thus corroborating the first part of the hypothesis. Furthermore, the results have demonstrated that out of 33 students 11 of them linked creative teachers with learning through fun and games, while 9 of them linked it to originality and diversity. Apart from that, it was shown that students also view creative teachers as allowing and encouraging free and independent work and using artistic activities in their lessons. The percentages are presented in table 3. The fact that the highest number of students opted to include some of the characteristics which were anticipated confirms the second part of the hypothesis. Of course, since the question was open-ended, and not a multiple choice question, it was not expected that all of the students would mention the same characteristics. Naturally, they had different ideas and concepts they wished to highlight, but since 20 out of 33 students chose two of the expected characteristics, and 24 out of 33 chose three, is solid confirmation that students value these qualities and associate them with creativity in the classroom.

With all three hypotheses confirmed, before turning to answering the research questions, we can sum up and say the following about what was found out: firstly, the teachers' and students' definitions of creativity are grounded in the theory of creativity and influenced by the educational background they come from – Waldorf pedagogy; secondly, almost all students considered the teachers' activities as creative and more than half used knowledge from different areas when participating in them. Finally, most of the students associated creativity with artistic activities, and a creative teacher with original ideas and diverse methods, as well as teaching through fun and games.

6.2. Questions

Since the first and second questions, namely "*What are the similarities and differences between the teachers' and students' perspectives on creativity?"* and "*Are the activities described by the teachers perceived as creative from the researcher's perspective?",* are more complex and layered, I shall first turn to the third question which is more straightforward.

The third question asks: *What teacher characteristics do students associate with a creative teacher?* By referring to the third hypothesis which was confirmed we can conclude that *the characteristics the students associate with a creative teacher are mostly teaching through fun and games, closely followed by originality and diversity in the teacher's methods, and finally by allowing independent work and having an artistic approach to teaching*. In close connection with this question are the results which showed that the students associated creativity with artistic activities, which is seen in the fact that one of the listed characteristics was an artistic approach to learning.

The first question brought forward in this research, the question from which the study developed, is *what are the similarities and differences between the teachers' and students' perspectives on creativity?* I wanted to examine both perspectives in order to arrive at some sort of understanding of their relationship. Therefore, what I first set out to confirm was what kind of conception of creativity the teachers have, and what kind do the students have. In other words, I wondered whether their conceptions would be vague and unrelated to theoretical models of creativity, or whether they would have some theoretical footing. To inspect this, the definitions were analyzed and compared to various relevant aspects of creativity which the theory defines and studies.

Since the definitions from both teachers, as well as all 33 definitions by the students, included at least one relevant aspect of creativity, the position here taken is that both the teachers and the students have a general, working idea of what creativity entails. It was important to examine whether these two perspectives have similar points of reference and interest, and that, for sure, was the case. The overarching similarity, therefore, is that all of the participants are aware of at least one aspect creativity consists of. Specifically, the first similarity was found in the use of the notion of *creative outcome or product*. As the analyses have shown, both of the definitions from the teachers and 22 definitions coming from students mentioned this aspect. The next joint point of reference is found in the notion of *novelty* that was referenced by the teachers and 14 students. Another similarity between the two definitions from the teachers was in their use of the notion of *inspiration*. By looking at the notion's Waldorf background, the argument introduced was that *inspiration* may be thought of as corresponding to or encompassing conceptual blending and transformational capacity. If this argument is adhered by, we see the connection between 11 of the students' definitions and the ones by the teachers. On the other hand, whereas 16 students explicitly characterized creativity as *ability*, the teachers never expressed it directly. The English teacher's definition, however, included assorted terminology, including *observation* and *imagination*, which are specific abilities, in this case thought to influence creativity. Another point of difference was recognized in the case of *uniqueness*, the notion which 4 students mentioned, but none of the teachers. After all that has been presented, the answer to the first question can be summarized in the following way: *the main connection between the teachers' and students' perspectives is that they both have a theoretical basis recognized in the use of notions related to creativity; with regards to specific examples, the similarities were found in the reference to the notions of creative product/outcome and novelty, as well as transformational capacity and conceptual blending to a lesser extent, whereas the differences are seen in the use of the notions of ability and uniqueness by some students, and the lack of it by teachers.*

The second question, one of great interest and significance to the study, was whether the activities chosen and described by the teachers were perceived as creative from the researcher's perspective, i.e. my own. In order to make my assessment and put forth my argument, I shall refer both to the theoretical framework and the results of the study. The reason why this question is important is because it investigates a crucial point, which is whether teachers are able to translate their understanding of creativity into practical work. From a pedagogical point of view

this is crucial, whether one is talking about creativity or any other relevant pedagogical notion: are teachers able to put into practice the theoretical knowledge and background they possess. In other words, having a sound and precise understanding of creativity is only the first step in incorporating it into teaching. We can ask ourselves whether it is a coincidence that the educational system today still largely adheres to rigid and outdated teaching practice, something I already discusses and explained. Logically, the question being raised is whether the reason for that is because most teachers do not know what creativity is, or because they are unable or unwilling to put it into their teaching practice. It is a question which goes well beyond the scope of this study and requires careful investigation, but if I had to guess on the fly, I would surely say the cause is the latter. So, what about the two activities described in this research? How can we ascertain whether they are creative? What I first want to say is that these activities were chosen and deemed as creative by teachers who, as it has been demonstrated, possess a theoretically sound conception of creativity. This is the first step. Secondly, almost all the students considered the activities creative, and they too have shown a solid understanding of what creativity includes. The activities, thus, are validated both from the teachers' and the students' perspectives.

The structure and function of the activities also need to be taken under examination. When reading the descriptions of the activities one can recognize in them various aspects of creativity. For example, in both activities the students were required, or rather put into context in which they had freedom and space to create their own *outcome* or *product*. In doing so, they had the opportunity to use knowledge and skills from different areas like biology, geography or music, and in that way apply their *transformational capacity* and *conceptual blending skills.* Furthermore, in the first activity the students were motivated through what the teacher called *strong perceptions*, whereas in the second activity they were motivated by the flexibility they could use in approaching the task. The activities were structured by the teachers, which means they were *original* and *novel*, and they were structured in a way that encouraged students to come up with a novel and original product, whether it was by writing in the first activity or presentation in the second. Finally, the activities were functional, i.e. *useful*, in the sense that they fulfilled their task of getting students to experience and apply their knowledge in a practical and creative manner, rather than rendering the process of learning to simple memorization, in the worst case, or language skill practice, at best. My position is that the arguments presented here

bring about an affirmative answer to the second question: the activities the teachers described and chose were creative.

6.3. Further research and limitations of the study

With all the hypotheses confirmed and questions answered, in this section of the study I would like to move on to some ideas and possibilities for further research which would continue investigating the topics in this study. I find this part very important because of two reasons. One is that research on Waldorf pedagogy has been relatively scarce, especially with regards to the role and influence of creativity within in it. The second is that in spite of numerous studies and theoretical models there are still many myths and biases concerning creativity, which makes it difficult for it to be systematically introduced and developed in teaching practice. Therefore, any research focused on creativity in Waldorf pedagogy or language teaching would further improve the understanding of these processes. However, before going into suggestions for further research, I would like to touch upon the limitations of this study. This primarily concerns the fact that the study offers no insight into the specificity of creativity within language teaching methodology. Language teaching, like every other subject, has unique aspects. The connection between the specificity of language teaching and creativity could be analyzed according to the structure of language teaching lessons, the educational goals and outcomes or perhaps the perspective of language teachers as opposed to teachers from other subjects. Since this study was focused only on two teachers and two specific activities, the mentioned connection was beyond its scope. However, it offers valuable insight into the perspectives of the teachers and students in question, as well as the analyzed activities, which would be an excellent foundation for further research on creativity and the specificity of language teaching.

As for the suggestions for further research, the first possibility that comes to mind is to do a completely identical study, instead analyzing not one, but several activities chosen by teachers in order to further corroborate the arguments set here. One would have to be careful not to include too many activities so as not to lose the focus of both the teachers who have to choose and describe them, and the students who have to remember and assess them. This could perhaps be avoided if the study was carried out over time and not in one sitting.

Another possible avenue which could be taken is to include more participants into the existing study, both teachers and students. By focusing on the same questions and problems on a larger

scale, it would be possible to get a wider picture of whether Waldorf language teachers use creative activities in their teaching and whether students recognize them as such. The problem here is the fact there are only three Waldorf schools in Croatia, with the ones in Rijeka and Osijek being noticeably smaller than the Zagreb Waldorf School. For instance, the Waldorf School in Osijek still doesn't have seventh and eighth grades so it would not be possible to conduct this research there. The logical solution would be to carry out the study in Waldorf schools abroad, where there are plenty, which is a great idea, but logistically significantly more complicated and challenging. Nevertheless, an international study would be very valuable.

Going back to the limitations of this study, the research should move beyond language teaching activities and include other subjects like history, geography, biology or any other, for that matter. In such a study it would be possible to take a comparative approach and examine, for example, whether there are differences between the language teachers' and science teachers' perspectives on creativity, perhaps by focusing on which aspects different teachers prefer. Moreover, a study like that would yield a more detailed overview of the position and importance of creativity in the Waldorf curriculum, since it would aim to assess whether creative activities are used across different subjects. Especially valuable would be a longitudinal study of this nature that would follow teachers and their creative approach over a longer period of time. However, it would require a lot of effort, time and organization to perform it, considering the dynamic and changing nature of school environments.

Finally, of great value would be a comparative study which would include both Waldorf and state schools, like the ones referenced in the section on previous research. For example, this would shed light on the similarities and differences in the way Waldorf and state school teachers conceptualize creativity and what kind of activities they deem creative. Likewise, the student perspectives could also be compared, from their definitions of creativity to aspects they find indicative of creative teachers.

I am of the opinion that research on Waldorf pedagogy and teaching practice, especially comparative research on Waldorf and state school systems (or other alternative pedagogical ideas like Montessori or Summerhill education) is of great importance. Comparative pedagogical research encourages an open and communicative environment in which educational theorists, researchers or teachers can learn from one another and improve their own practice, thus improving education at large. Creativity, for one, is a great example of the importance of

education and the need to study, analyze and compare various theories and approaches. As educators we strive to be the builders of the future by taking on the responsibility of rearing and educating future generations, and it is with mutual dialogue, support and openness that we can steer education along the path of continuous improvement.

7. Conclusion and final remarks

In the last section of this paper I shall first summarize what has hitherto been said and then present some concluding remarks which I find to be relevant in the context of the topic of the research.

The study presented the results attained from examining and assessing two different perspectives on creativity in foreign language teaching activities in the Waldorf School in Zagreb. The perspectives focused on were those of the teachers and students. The participants included two teachers, an English and German language teacher, as well as 33 students, 12 of them being from the seventh grade and 21 from the eighth. Two questionnaires were constructed in order to collect research data, one for the teachers and one for the students.

There were 3 question put forward in the study: What are the similarities and differences between the teachers' and students' perspectives on creativity? Are the activities described by the teachers perceived as creative from the researcher's perspective? What teacher characteristics do students associate with a creative teacher? The hypotheses proposed so as to inspect various conditions needed to answer the questions were the following: The teachers' and students' definitions are grounded in the theory of creativity; The students perceived the activities described by the teachers as creative; The students associate creativity with artistic activities and a creative teacher with originality, diversity, art and fun.

Before the analysis of the hypotheses and questions, a theoretical framework was detailed in several sections so as to provide a comprehensive background for the study. Firstly, Mark Turner's notion of conceptual blending was characterized as an innate human ability which is seen as the foundation of creativity. Next, three relevant theories of creativity were laid out, namely Runco's model of personal creativity, Plucker and Beghetto's model and Sternberg and Lubart's Investment theory of creativity. The theories were explained and compared to form a wider theoretical framework through which I would be able to examine and asses the research

problem. Since the study was carried out in a Waldorf school, the following step was to situate creativity within the context of Waldorf pedagogy and outline its philosophical and educational background. Furthermore, the question why creativity is important was addressed by referencing important research findings. The same was done with the question of how to develop creativity in education and what challenges there are in achieving this. Finally, some previous research on creativity in Waldorf pedagogy and creativity in foreign language teaching was briefly presented.

All three hypotheses were analyzed and confirmed by referencing the data collected via the questionnaires, as well as the proposed theoretical framework. With the hypotheses confirmed, it was concluded that the similarities between the perspectives are primarily found in their mutual use of notions of creative product/outcome, novelty and transformational capacity, whereas the differences were recognized in the fact that unlike the teachers, some students mentioned the notions of ability and uniqueness. Moreover, by careful assessment it was deduced and proposed that the activities by the teachers were creative. Finally, it was found that the characteristics the students associate with a creative teacher are incorporating fun and games into their lessons, originality and diversity in teaching, allowing and independent student work that encourages creativity, and artistic approach to teaching.

At the end, I presented the limitations of the current study as well as some ideas and suggestions on possible further research influenced by it. There were several suggestions: carrying out the same study in several Waldorf schools, home or abroad; introducing different subjects like history or geography into the study; taking on a comparative approach by including state schools or schools from other alternative educational movements; and doing a longitudinal study over a longer period of time. The importance and usefulness of such studies was addressed, as well as possible obstacles and challenges in carrying them out.

In conclusion, I would like to present some final remarks. We are living in a fast changing, dynamic world. The contemporary society is characterized by many advantages like technological and medical advances, longer life expectancy or better living standards. These new advances, innovations and ideas, whether technological, philosophical or educational, carry within them both great possibilities and great challenges. As a society we are faced with numerous political, moral and educational dilemmas that influence our present and will influence our future to an even greater extent. Education, especially, is at the forefront of these processes, whether we look at its domain of influence from a theoretical or practical point of view. It

doesn't make much sense anyway to separate these two spheres since they don't and can't really exist without one another. Educational theory and practice are two sides of the same coin that must co-exist, support and improve each other.

Educators are working in the present, but for the future. This is not an easy endeavor, since it presupposes constant and vigorous self-reflection, an awareness of the need to always be looking into itself. In *The Child's Changing Consciousness as the Basis of Pedagogical Practice*, Rudolf Steiner (1996, 141) writes:

> "Essentially, there is no education other than self-education, whatever the level may be… Every education is self-education, and as teachers we can only provide the environment for children's self-education. We have to provide the most favorable conditions where, through our agency, children can educate themselves according to their own destinies".

This idea of self-education starts in the individual teacher, but has to move beyond and become, in a way, a principle based in philosophy of education which steers both the theory and practice to be self-aware and self-reflective in their nature. This is, of course, of paramount importance to the development of creativity in the classroom. It is this principle that is the beginning of realizing how to introduce and develop creativity on a systematical, curricular level. To the modern society this plays a major role, since creativity is, and has been, the vehicle of change throughout human history. Education needs to be aware of the importance and potential of creativity, have utmost respect for it and strive to develop it so that humanity may move forward towards a harmonious and positive future.

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9. Appendices:

Appendix 1: Teacher questionnaire

UPITNIK

Hvala Vam što ste izdvojili vrijeme za sudjelovanje u ovom istraživanju. Prikupljeni podaci koristit će se u svrhu izrade diplomskog rada na temu kreativnosti.

1. Što je po vašem mišljenju kreativnost? Opišite svojim riječima:

2. Izaberite jednu aktivnost iz vaše nastave za koju smatrate da je bila „najkreativnija“ i detaljno ju opišite. U opisu pokušajte odgovoriti na pitanja: Što učenici u aktivnosti rade? Koji je cilj aktivnosti? Koliko aktivnost traje? Koriste li se u aktivnosti neki materijali?

a) Što mislite da tu aktivnost čini kreativnom?

b) Zašto ste se odlučili za tu aktivnost? Što vas je navelo da ju radite na nastavi?

PODACI O ISPITANIKU:

Škola:

Godine iskustva:

Drugi predmeti:

Hvala Vam na suradnji!

Appendix 2: Student questionnaire

UPITNIK

Dragi učenici, hvala vam na sudjelovanju u ovom istraživanju. Prikupljeni podaci koristit će se u svrhu izrade diplomskog rada na temu kreativnosti.

1. Svojim riječima opiši kreativnost:

2. Pokušaj dati primjer kreativne aktivnosti:

3. Svojim riječima opiši kreativnog nastavnika. Što kreativan nastavnik radi?

4. U nastavku slijedi opis jedne aktivnosti s nastave. Pročitaj ga i pokušaj se prisjetiti te aktivnosti:

a) Misliš li da je ta aktivnost bila kreativna? Ako da, zašto?

b) Jesi li u toj aktivnosti koristio/la znanje iz drugih predmeta? Koje je to znanje bilo?

5. Ako se ne možeš sjetiti aktivnosti iz prethodnog pitanja, pokušaj se sjetiti neke druge aktivnosti s nastave za koju misliš da je bila kreativna. Ukratko ju opiši:

a) Što ste u aktivnosti radili?

b) Koliko je aktivnost trajala?

c) Jeste li koristili neke materijale?

PODACI O ISPITANIKU:

Škola:

Razred:

Hvala ti na suradnji!