



CREATIVITY IN TEACHING ENGLISH

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Annotation. *Creativity requires a safe environment in which to play, exercise autonomy, and take risks. As teachers, it's up to us to establish this kind of supportive classroom. Creativity is the interaction between the learning environment, both physical and social, the attitudes and attributes of both teachers and students, and a clear problem-solving process which produces a perceptible product (that can be an idea or a process as well as a tangible physical object).*

Key words. *Creativity, teaching English, create, practice, activity, motivation, thinking.*

RELEVANCE

Creativity is defined as the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others

Nowadays mostly think that teaching without creativity is dull. It is like a dish without spices, it has less flavor. You see, by using the metaphor of taste, I'm being creative. So creativity is part of the thinking process itself. Even a peasant is able to think creatively. It is what makes humans what they are.

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PURPOSE

The aim of this article is to look at different theoretical descriptions of creative thinking and explore what language teachers may learn from them. I hope that after reading the articles, you will be able to ask many more and much more challenging questions about creativity and its use in the classroom.

RESEARCH MATERIALS

Language use is a creative act. We are capable of producing sentences and even long texts that we have never heard or seen before. By giving learners creative exercises, we get them to practice an important sub-skill of using a language: thinking creatively. Creativity requires a safe environment in which to play, exercise autonomy, and take risks. As teachers, it's up to us to establish this kind of supportive classroom. Here are some suggestions from psychologists and educators for how to develop and nurture your students' creativity:

1. Be present with students' ideas. Have more off-the-cuff conversations with students. Find out what their passion areas are, and build those into your approach.

2. Encourage autonomy. Don't let yourself be the arbiter of what "good" work is. Instead, give feedback that encourages self-assessment and independence.

3. Re-word assignments to promote creative thinking. Try adding words like "create," "design," "invent," "imagine," "suppose," to your assignments. Adding instructions such as "Come up with as many solutions as possible" or "Be creative!" can increase creative performance.

4. Give students direct feedback on their creativity. Lots of students don't realize how creative they are, or get feedback to help them incorporate "creative" into their self-concept. Explore the idea of "creative competence" alongside the traditional academic competencies in literacy and mathematics. When we evaluate something, we value it! Creating a self-concept that includes creativity.

5. Help students know when it's appropriate to be creative. For example, help them see the contexts when creativity is more or less helpful—in a low-stakes group project versus a standardized state assessment.

6. Use creative instructional strategies, models, and methods as much as possible in a variety of domains. Model creativity for students in the way you speak and the way you act. For example, you could say "I thought about 3 ways to introduce this lesson. I'm going to show you 2, then you come up with a third," or show them a personal project you've been working on.

7. Protect and support your students' intrinsic motivation. Intrinsic motivation fuels creativity. **Several studies** have shown that relying on rewards and incentives in the classroom can undermine intrinsic motivation to complete a task—an effect called "overjustification." To avoid this, Beth Hennessey, a professor of Psychology at Wellesley College, suggests that educators try to limit competitions and comparison with others, focusing instead on self-improvement. Experiment with monitoring students less as they work, and provide opportunities for them to pursue their passion when you can.

8. Make it clear to students that creativity requires effort. The creative process is not a simple "aha" that strikes without warning. Tell students that truly creative people must imagine, and struggle, and re-imagine while working on a project.

9. Experiment with activities where students can practice creative thinking. Many teachers have suggestions for creative activities they've tried as warm-ups or quick breaks. "Doodles," or visual riddles, are simple line drawings that can have a wide range of different interpretations, and can stimulate divergent thinking. "Quickwrites" and "freewrites" can help students to let go of their internal censor. As part of reviewing material, you could have kids use **concept cartooning**, or draw/design/paint visual metaphors to capture the essence of complex academic information.



RESEARCH RESULTS

Creativity is often paid lip service, but in reality, most schools are currently experiencing a **“creativity gap”** – with significantly more creative activity occurring outside of school. Numerous psychologists argue that creativity is not just an enrichment or add-on in the classroom: It is a definable, measurable, set of psychological skills that enhance learning and will be necessary in the 21st-century workforce. A well-accepted definition of creativity is the generation of a new product that’s both novel and appropriate in a particular scenario. (A product could be an idea, an artwork, an invention, or an assignment in your classroom.) There isn’t just one way for a person to “be creative,” or one set of characteristics that will differentiate “the” creative person. Instead, many experts think of creativity as a set of skills and attitudes that anyone is capable of: tolerating ambiguity, redefining old problems, finding new problems to solve, taking sensible risks, and following an inner passion. Creativity also directly enhances learning by increasing **motivation**, deepening understanding, and promoting joy. Intrinsic motivation is essential to the creative process—and relies on students pursuing **meaningful** goals. “Create” is at the top of **Bloom’s taxonomy** for a reason: By noticing broader patterns and connecting material across academic disciplines, creative thinking can facilitate deeper cross-curricular learning.

CONCLUSION

Before I became an English teacher, I never thought of myself as creative. but the very act of teaching English (and perhaps any other subject) has allowed creativity to come out. We become creative whether we like it or not, constantly adjusting the lesson, activities and interchanges according to the learners and classroom dynamics. I find myself drawing things on the board and I never used to draw before. The learners love it and find it amusing (maybe because it’s so bad). But the message gets across. An activity that isn’t working gets modified or the focus gets changed to one micro-aspect of the activity to fit the learners’ level or understanding.

In addition to bringing changes in teaching and learning activities, creativity also shows that the person is competent to become a professional ideal teacher. The teacher’s creativity will help students grasp the lessons quickly as well as improve their motivation in learning.

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