

I THINK THERE'S A TEACHER HIDING BEHIND THAT TEXT
BOOK:
First year teacher trainees' conceptions of creative EFL teaching

Bachelor's Thesis
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Tiivistelmä – Abstract <p>Luova englanninopettaminen on opettamista, joka ei tukeudu yksinomaan oppikirjoihin ja muihin valmiisiin materiaaleihin. Luova englanninopettaja käyttää kieltä opettaessaan vaihtelevia opetusmenetelmiä ja -materiaaleja. Yhdelle opettajalle tämä voi tarkoittaa yletöntä ylimääräistä työmäärää, toiselle vaihtelua ja vapautta opettamiseen. Luovaan englanninopettamiseen liittyviä käsityksiä ja tuntemuksia ei ole kuitenkaan tutkittu laajasti varsinkaan suomalaisessa kontekstissa eikä siis voida sanoa, miten ne vaikuttavat englanninopettajan kokemuksiin omasta työstään. Aiemmat luovuutta käsittelevät tutkimukset ovat käsitelleet opettajuuden eri puolia laajemmin, jolloin luovaan opettamiseen ei ole juurikaan keskitytty ja sen käsittely on jäänyt melko pintapuoliseksi. Kyseiset tutkimukset eivät ole myöskään käsitelleet luovuutta juuri englanninopettamisen näkökulmasta.</p> <p>Tämä tutkimus tarkastelee aihetta Jyväskylän yliopiston ensimmäisen vuoden englannin opettajan opintoihin suoravalituille jaetun kyselyn avulla. Vastauksia tutkimalla selvitettiin, millaisia käsityksiä tulevilla englanninopettajilla on luovan opettamisen tärkeydestä englannin oppimiselle, millaisia tuntemuksia luova opettaminen heissä herättää sekä millaisena he näkevät opettajakoulutuksen roolin luovien opetusmenetelmien opettamisessa. Samoin tällä tutkimuksella selvitettiin, onko luoviin opetusmenetelmiin eri tavoin suhtautuvilla vastaavasti erilaisia käsityksiä luovuuden tärkeydestä opettajakoulutuksessa.</p> <p>Vastausten perusteella voidaan päätellä kyseisten suoravalittujen näkevän luovan englanninopettamisen positiivisena ja oppimista parantavana seikkana. Mielenpide-eroja ilmeni kuitenkin puhuttaessa luovuuden yhdistämisestä omaan työhön sekä opettajakoulutukseen. Koska tutkimusryhmä koostui 13 suoravalitusta, ei tutkimustuloksia voida yleistää koskemaan koko suomalaista opettajakoulutus kontekstia. Tämän tutkimuksen tulokset palvelevatkin parhaiten tulevien tutkimuksien tarvetta selvittelevinä ja suuntaa antavina ohjeina.</p>	
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Muita tietoja – Additional information	

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1 INTRODUCTION

First year teacher trainees of English have several questions on their mind concerning the moment when they finally enter a classroom as qualified teachers of English as a foreign language (hereafter EFL teachers). There are probably thousands of teacher's guides available but there are no set rules on how an EFL teacher and especially a novice EFL teacher should conduct an EFL lesson in practice. On one hand this can be seen as freedom; there is no one to tell an EFL teacher how exactly he or she should teach the pupils a specific point of English. On the other hand, this can precisely be one of the questions that cause concern and even excess stress to future and novice EFL teachers as they still lack the experience to know which methods and materials work well and which do not.

One question all EFL teachers have to consider at some point is how much to rely on the text book and other ready-made materials and how much material outside the text book to include in their teaching. At this point the concept of creative EFL teaching presents itself as it is used to refer to teaching where the teacher uses alternative methods and materials alongside with the ready-made ones. It is certainly an aspect in a teacher's profession that causes concern to some extent as even though creative teaching seems to come naturally to some teachers, it is not always the case.

The way EFL teachers and especially future EFL teachers see creativity in their profession has not been examined extensively, especially in the Finnish context. The thoughts of future and novice teachers have been researched in relation to the challenges of the early years of teaching but in these studies creative teaching has rarely been the focus point and has therefore been discussed only superficially. For this reason, the present study concentrates more precisely on how first year teacher trainees of English, that is to say future teachers of English, see creativity in their early years of EFL teaching. The present study was conducted in the University of Jyväskylä where a group of first year teacher trainees of English were asked to answer a questionnaire in order to better understand their conceptions of creativity in their future professions. The focus points were creative EFL teaching as a contributor to learning English, the feelings caused by the concept of creativity among the teacher trainees and the role of the teacher training programme when discussing creative EFL teaching as something that can be improved through instruction.

The present study moves from introducing its main concepts and research methods to analysing the responses by the teacher trainees. As the research group was relatively small the results of the present study cannot be used to make universal statements but as a case study it will certainly help to understand a teacher trainee's way of thinking and perhaps offer some direction for further studies in the field.

2 CREATIVE EFL TEACHING

In the present chapter the concept of creative EFL teaching is introduced by taking a closer look at the central terms used in the present study. These terms include creativity, creative EFL teaching and teachership. The topic is approached through both the Finnish and international context with the focus being slightly more on the Finnish context. Creativity as an isolated term is not discussed in great detail hereafter as the focus of the present study is on creative EFL teaching. Still, it is important to explain the term creativity as a separate term in order to understand the nature of creative EFL teaching as well.

2.1 Creativity and creative EFL teaching

The first challenge to untangle in a study focusing on creative EFL teaching is to explain the term *creativity* in a satisfactory way as we are dealing with a concept which falls far from being self-explanatory. Firstly, people see creativity in different ways and use it variously in different contexts, which leads to various definitions for the term. Secondly, it is not a simple task to determine what counts as creativity in a teacher's behaviour. As Heillbronn (2008: 26) says, there are a number of areas in a teacher's behaviour that cannot be isolated in order to describe them in simple statements. Some specific pedagogic situations require specific skills that might be possible to define unambiguously, such as the skills needed in order to use an overhead projector (Heillbronn 2008: 26). However, creativity in EFL teaching is something that extends to all areas of teaching and cannot be represented as specific skills or actions. In other words, creativity has to be examined as a fixed element of a teacher's behaviour.

Kansanen and Uusikylä (2002: 45-46) examine the nature of creativity and come to the conclusion that a creative person is independent, original, energetic, intuitive, has a high tolerance for uncertainty and is not afraid to take risks. They also add that flexibility comes with creativity by which they mean that a creative person is not afraid of contrasts in his or her temper. For instance, a creative person is able to be both masculine and feminine, playful and rational or naïve and critical. On the other hand, Feldman et al. (1994: 1), though acknowledging the multiple definitions for creativity and the high dependence on context those definitions have, connect creativity to things people do in order to change the world. Yet another option is to focus straight on the forms of creativity which are useful for teachers. Halliwell

(1993: 69) states that creativity can include several aspects such as innovation, aesthetic expression and productivity. However, she adds that not all aspects of teacher creativity are wanted in the classroom but only those that increase learning. Already in these three definitions one can see the difference of views experts have on creativity. Thus there is an obvious need for as explicit a definition as possible in order to avoid ambiguity and to reach usable results. To narrow the term to some extent, it is useful to keep in mind that the present study is solely focused on creative EFL teaching, which already implies that the term is linked to teaching methods.

It is safe to say that the definition for creative EFL teaching used in the present study is strongly influenced by numerous definitions from various sources such as the media, experts in psychology and anthropology etc. Nevertheless, the present study can be said to follow the same line of thinking as is presented in the NACCCE report (1999: 29) in which creativity is seen as imaginative activity which results in original ideas. These original ideas provide alternatives to conventional and expected ways of conduct. The report talks of creative insights which may occur when we use unexpected ways to combine or reinterpret existing ideas or when we apply those ideas in unconventional areas. Furthermore, creativity is always seen as something purposeful although sometimes unexpected in the way that when someone is being creative there is usually a reason, a purpose, for it. Creativity is also seen to involve originality but with originality has to come the ability to be critical towards one's own insights as not all original ideas are relevant to the task at hand (NACCCE 1999: 30). Also, by creative teachers the report refers to teachers who know how to teach imaginatively in order to motivate their students (NACCCE 1999: 89).

Creative EFL teaching in the present study represents teaching which does not rely solely on EFL text books and monotonous teaching methods. That is to say, it is performed by an EFL teacher who is capable of effective teaching by using his or her imagination in order to produce and make use of outside materials and teaching methods which he or she can then use alongside with more conventional teaching and ready-made materials. Creative EFL teaching includes using varied teaching methods which make the lessons varied as well. It is teaching that makes lessons interesting and inspires students to learn. In short, the main tools that contribute to an EFL teacher's creativity are the teacher's imagination and criticism towards his or her own imaginative insights. Likewise, a creative EFL teacher knows how to apply those insights into designing lessons that best suit the class's aims in learning English.

2.2 Teachership

As already mentioned, the present study sees creativity as an inseparable part of a teacher's behaviour. Consequently, in order to study creative EFL teaching we have to know something about the EFL teachers themselves. At the end of the past century experts began to describe the teacher's profession by using the term *teachership* (Juutinen and Ekola 1996: 77). This term is often seen to cover all the characteristics a teacher brings to his or her teaching. Kari and Heikkinen (2001: 41) remark that the term is used rather often in the Finnish discourse (in Finnish 'opettajuus') but does not seem to have an equivalent in the international field of pedagogy. Consequently, they see the term to have been created in the Finnish teacher training discourse. With the term teachership comes the concept of growing into the teaching profession gradually and not simply by completing a degree. In fact, teachership is even compared to parenthood to stress the psychological growth process that is behind the idea of becoming a teacher (Kari and Heikkinen 2001: 41).

In a follow-up interview study related to the AinO-project of Helsinki University it became evident that one of the reasons that got students to apply to a teacher training programme was their desire to become teachers step by step (Mikkonen 2006: 39). The way of spreading the teacher training studies through several years of studying seemed like a natural idea in order to leave room for the teacher trainees' own way of thinking to develop and become deeper. In other words, people tend to view teachership as a process which develops slowly and furthermore, needs to develop slowly. The present study examines creative EFL teaching partly through the concept of teachership to illustrate how every feature in a teacher's behaviour, including creativity, is a fixed part of the teacher's profession. This particular way of thinking offers another viewpoint to creative EFL teaching; the present study will also consider whether creativity is one of the features which develop alongside with an EFL teacher's other skills in the growth towards teachership.

2.3 Creative (EFL) teaching as an object of study

It seems that there is little research on creative EFL teaching done in the field of pedagogy. Creative teaching is studied to some extent and it seems that the attention this topic has received in recent years is still growing. Nevertheless, creativity in the early years of teaching

seems to appear only as an unintentional topic in studies concerning future and novice teachers and their thoughts. A diary study conducted by Numrich (1996) examined the diary entries of novice teachers in order to understand the needs of teachers with little teaching experience. The study shows that novice teachers expected creativity and variation from their teaching straight from the beginning of their careers. Being a creative teacher even seemed to come before planning a suitable syllabus and using suitable materials for the students. In fact, one of the students felt she had to bring something new and extraordinary to each class she taught (Numrich 1996: 136). In addition, students felt guilty about their use of textbooks, both because they used the textbooks and because they did not use them. Using the textbooks made them worried about not being creative enough whereas not using the textbooks had them wondering if the students were pleased with the material. The importance of creative teaching became apparent from the diary entries of the novice teachers as they felt creativity enabled them to experiment in the way they taught (Numrich 1996: 146).

In the follow-up study related to the AinO-project one of the more widely discussed topics in the interviews was how to inspire and motivate students (Mikkonen 2006: 42). The students felt that the teacher should be inspired as well as inspiring. In fact, it became evident that they had been discussing the most important qualities of a teacher quite extensively and that all in all the students felt that being a teacher was challenging and demanding.

From the previous research it has become clear that there is a need for research concentrating solely on creative EFL teaching. Firstly, creativity is a popular topic that comes up frequently in discussions relating to teaching in general as well as EFL teaching. Secondly, creative teaching causes mixed feelings amongst teacher trainees; some novice teachers feel that being creative is demanded from them and therefore creativity feels like a burden that overwhelms them (Numrich 1996: 136). If creativity in EFL teaching is truly a matter that causes excess stress amongst teacher trainees, who already see teaching as a demanding profession, it is a matter worth learning more about. Yet, creative EFL teaching has not been examined much at least in the Finnish teacher training context. In addition, the effect of teacher training programmes on the creativity of future EFL teachers has not been the subject of studies in Finland. Still, creativity is a topic that has a great influence on how teacher trainees experience their whole careers as EFL teachers. That is to say, how they experience their teachership.

The mixed feelings caused by creativity can hinder future teachers experimenting with their teaching, which is an important way to develop and grow as a teacher. EFL teachers should feel comfortable using material both from EFL textbooks and outside them as well as using their own imagination in making EFL lessons interesting and varied. By learning how teacher trainees experience creative EFL teaching it is possible to have a better understanding on how they view their teachership. Consequently, this might have important implications for teacher training programmes as to how to cover creative EFL teaching in the teacher training studies in order to lighten the possible burden caused by creativity and to contribute to effective, interesting and varied teaching the future EFL teachers are expected to perform. The present study starts tackling these questions through examining the thoughts of first year teacher trainees of English at the University of Jyväskylä. As a result this study will help understand how this particular group experiences creativity in their EFL teaching. This includes the possible effects they believe creative EFL teaching to have on learning English as well as the role of their teacher training programme in teaching creative teaching methods. The responses of the teacher trainees help understand the actual importance of discussing creative EFL teaching in teacher training programmes in order to facilitate teacher trainees in using creativity to their advantage in their future professions.

3 DATA AND METHODS

In this chapter the research questions, participants, process of data collection and methods of analysis are discussed in more detail.

3.1 Research questions

There are no set rules or even guidelines on how an EFL teacher should proportion teaching based on the textbook and teaching based on his or her own ideas and materials. Consequently, creative teaching is sure to cause confusion among future teachers to some extent. To assess how a group of first year teacher trainees of English at the University of Jyväskylä experience this dilemma they were given a questionnaire concerning creative EFL teaching. By analysing the responses the present study aims to answer the following research questions:

1. How significant is the role of creative EFL teaching in relation to learning English according to first year teacher trainees?
2. How do the teacher trainees see creativity in their first years of future EFL teaching?
3. How do they see the role of the teacher training programme in relation to learning creative EFL teaching methods?

3.2 Research subjects

The natural method of choosing the research group for the present study was to ask for first year teacher trainees of English at the University of Jyväskylä to volunteer in answering a questionnaire on the topic. The prospective group size was 10 participants or more which proved to be an achievable goal. While it might have been ideal to get responses from all of the first year teacher trainees, after analysing the answers of the 13 respondents the present study faced saturation as their answers seemed to follow the same lines of thinking. Thus a small number of additional participants would not have been likely to change the results of the present study significantly. Out of the group of 13, 10 were female and 3 were male. All participants were 19 to 23 years old. The students proved to have several thoughts and insights on creative EFL teaching which was of great help to the present study. In addition,

some students expressed their willingness to participate in a one-to-one interview later on if necessary.

3.3 Data collection

The data was collected with the help of a questionnaire which was first tested by piloting. After learning which parts of the questionnaire seemed to work and which parts seemed too ambiguous or otherwise unnecessary it was modified to better suit the needs of the present study. Finally, the questionnaire was carried out to the research subjects. At this point the relevance of possible interviews was also considered.

3.3.1 Constructing and piloting the questionnaire

The questionnaire was constructed of five different parts with the first two parts consisting of background questions and the remaining three reflecting the themes of the research questions. The questionnaire's layout and instructive parts follow the instructions of Dörnyei (2003). The main reason for using a questionnaire as the primary method of collecting data was that it made it possible to collect a great amount of data in the relatively short time frame set for the present study. Moreover, when planning the data collection some time in the schedule was left for possible one-to-one interviews if some of the answers in the questionnaires should raise more questions on the topic. The questionnaire was first tested by carrying out a pilot questionnaire for four first year teacher trainees of Swedish and two advanced students of English at the University of Jyväskylä in November 2009. These six people were free to fill in the pilot questionnaire in their own time during one week.

When modifying the pilot questionnaire the functionality of the questions was analysed by looking at the information available in the answers. This resulted in some changes in the questionnaire, which in practice meant leaving out or modifying some of the questions as well as producing new, more precise questions to better suit the subject of study. In addition, some changes were made to the layout and instructive texts. All in all, the pilot questionnaire proved to be a useful method of testing the questionnaire as the final version differs from the pilot questionnaire in several respects.

3.3.2 The questionnaire

The final version of the questionnaire consisted of five separate parts as follows:

1. Background information
2. Creativity as a concept
3. The importance of creativity in EFL teaching
4. The feelings caused by creativity in future EFL teachers
5. Creativity in the teacher training programme

To avoid ambiguity of the answers the term creative EFL teacher was explained explicitly by describing how it is understood in the present study. This explanation could be found in the second page of the questionnaire after Background information.

The questionnaire was in Finnish in order to get more usable data as even though the respondents were students of English there might have been more uncertainty in their answers if they had answered in English. Moreover, answering in English might have seemed to them almost like a test which could have led them to pay excessive attention to the language instead of their actual answers. The questionnaire consisted of eight open-ended questions and 15 rating scales where the respondents were given a statement which they could agree or disagree with by using numbers from 1 to 6 (1 being complete disagreement and 6 being complete agreement). Some of the questions were intentionally overlapping in order to receive more reliable answers. All questions can be found in the Appendix. The questionnaire was carried out in February 2010. This happened on three different occasions after the English lectures of three separate groups of English students, each occasion lasting from 15 to 25 minutes and including three to 10 students.

3.4 Methods of analysis

The present study used mainly qualitative analysing methods. Each questionnaire sheet was marked with a unique identification code to facilitate analysing. The answers under each statement or question were then grouped together as separate documents on the computer. The open-ended questions were analysed by looking at the similarities and disparities between the answers. This gave an overall picture of how the students felt about the statements as a group. The rating scales were then examined in more detail by counting the number of students who

either agreed or disagreed mostly or completely with each statement. Consequently, the remaining students did not have strong feelings for the statements. As the information received from the questionnaires proved to provide enough data for the present study, there was no need for the one-to-one interviews contemplated on. The final questionnaire was carried out in February 2010.

4 CREATIVE EFL TEACHING AS SEEN BY FIRST YEAR TEACHER TRAINEES

Next, the answers of the 13 respondents are analysed in relation to the four main parts (parts 2 to 5) of the questionnaire. Firstly, the definition given for creativity by the teacher trainees is discussed and contrasted with the definition used in the present study, limiting the term creativity to creative EFL teaching. Secondly, the importance of creative EFL teaching is examined through its significance to learning English. Thirdly, the feelings caused by creative EFL teaching are looked at by concentrating on the early years of the teacher trainees' future profession. Finally, the focus is set on their teacher training programme at the University of Jyväskylä, when the teacher trainees speculate whether they will have a better understanding of creative teaching methods thanks to their studies and if instruction in creative EFL teaching is indeed what they want from their studies. At this point correlation in the answers of two selected respondents is also examined. Whenever a direct quote in Finnish is used, a rough translation can be found in square brackets below the original quote.

4.1 Creative EFL teaching as a concept

The term creative EFL teaching was first unfolded through asking the teacher trainees what a creative EFL teacher does in practice in the classroom. This was done before they had a chance to read the small stretch of text on the second page of the questionnaire explaining how the present study understands the same term. One major theme that emerged from almost all of the answers was using varying teaching methods and materials. In this repertoire of methods and materials there were examples such as discussions, games, TV programmes, mnemonics, music and the Internet. One respondent mentioned playing Alias by explaining terms in English (in Finnish 'termialias'). Another one suggested that grammar could be taught by having the students teach each other during one lesson. To make the question simpler it was suggested to think back to old teachers and if possible to those features in their teaching that made them creative. Here is how one of the respondents, a woman aged 19, described her old teacher's creative teaching methods:

Example 1

Saksan openi ala-asteella opetti ruokailuvälineiden & ruokien nimiä, niin että istuuduimme katettuun pöytään & kävimme välineet + ruoat läpi. Sama ope toi Saksasta lasten pelejä, joita pelattiin joskus tunneilla.

[My primary school German teacher taught us the names of tableware and dishes so that we would sit at a laid table and go through the tableware and dishes. The same teacher would bring back children's games from Germany and we would sometimes play them during lessons.]

Another matter that was highlighted was not relying solely on textbooks and other ready-made materials in teaching EFL. Consequently, the teacher's role became highlighted as well. Another woman aged 19 described a creative EFL teacher in the following way:

Example 2

Mielestäni luovuus voisi näkyä siinä, ettei opettaja tukeudu liikaa opetussuunnitelmaan tai -materiaaleihin – tai piiloudu niiden taakse. Oppilaita voisi rohkaista tutustumaan kieleen käyttämällä sitä itse mahd. paljon.

[I think creativity could be seen in that that the teacher did not rely too much on the syllabus or teaching materials – or hide behind them. One could encourage students to become familiar with the language by using it as much as possible oneself.]

Under the second question the respondents were asked to explain how a creative EFL teacher handles a surprising situation in the classroom. There was a clear, repeating pattern in all answers; a creative EFL teacher is not baffled by a surprising situation and does not panic. Whenever something unexpected happens (e.g. a technical device stops working) a creative EFL teacher stays relaxed and reacts quickly. He or she can also show flexibility by modifying the teaching plans for a particular lesson when needed. Two of the respondents pointed out that a creative EFL teacher can use humour to solve an unexpected situation, which is closely connected to being relaxed and not panicking but is also a matter depending on the teacher's personality.

When considering the interpretation the present study uses for creative EFL teaching, there are clear similarities and only certain small disparities with the aforementioned descriptions of a creative teacher. Only one of the respondents brought up the question of various learning styles and learning situations in the classroom as a reason for using various teaching methods and materials. However, it is likely that other respondents had this idea in mind as well when they were discussing the various teaching methods and materials of a creative teacher, which makes this point mostly a question of interpretation. Some even highlighted that the textbook and other ready-made materials should not be the sole supports of teaching and that the teacher's own voice should be heard during an EFL lesson as well. In addition, flexibility was mentioned several times in their answers, which correlates well with the views of the present study.

Surprisingly enough, no one related creativity to aesthetics or art even though creativity in general has a strong connection to them. For example, Halliwell (1993: 70) states that an artistic teacher trainee is often tempted to use his or her skills in planning a lesson, thinking that it will compensate for otherwise inadequate teaching. She also gives an example of a teacher trainee who planned an aesthetically impressive lesson with beautiful OHP transparencies but did not succeed in creating impressive language interaction in the classroom. It is possible that when measuring their own creativity the respondents might take their own artistic and aesthetic skills into account even though they do not mention them in their general interpretation of creativity. All in all, becoming aware of the teacher trainees' own conceptions of creative EFL teaching increases the validity of the present study as it can be said that they seem to share the same views on the topic. Their answers are therefore less ambiguous as we know for sure that they have the same picture in mind when discussing creative EFL teachers. As mentioned before, the respondents were then given the definition of creativity used by the present study and asked to base the rest of their responses on that definition.

4.2 The importance of creativity in EFL teaching

This section of the questionnaire included seven rating scales and three open-ended questions of which the rating scales will be looked at first. When asked about the importance of creativity in EFL teaching, the answers seem yet again to point to a somewhat similar direction. Already under the first statement all 13 respondents agreed with the statement "The creativity of an EFL teacher contributes to learning English" with the only variation being in how strongly they believe it as nine respondents agreed with this statement mostly or completely and the remaining four only to some extent. Similar figures appeared under the statements "A creative teacher improves the atmosphere of the lessons" and "The creativity of an EFL teacher motivates pupils to learn English". In fact, all 13 respondents agreed mostly or strongly when stated that "Every EFL teacher should try varied teaching methods and materials". None of the respondents believed that creativity would take away time from the actual teaching or that the textbook could be the only source of material in EFL lessons. In other words, at this point all 13 respondents seem to view creativity as solely beneficial to pupils as in their opinion it contributes to learning, motivates pupils and improves the atmosphere of the lessons. Of course, not all respondents felt that strongly about the matter and one has to bear in mind that it was not possible to answer neutrally as a respondent had to show either agreement or dis-

agreement under every statement. Nevertheless, it can be said that most of the respondents mostly or strongly believe that creativity in EFL teaching promotes learning of English and is therefore a feature worth aiming for.

The three open-ended questions let the respondents share their own ideas of the effects of creativity on learning English. Firstly, the respondents were asked if they were ready to use extra time in order to offer the students material outside the textbook. All 13 respondents felt that this was important in their profession although some pointed out that they would not want to tire themselves out by creating or searching for extra material. One of the respondents, a woman aged 19, stated as follows:

Example 3

Mielestäni opettajan työ ei ole yhtä mielekästä & kiinnostavaa, mikäli tukeutuu vain oppikirjaan eikä yritä itse löytää tai oppia uusia asioita. Siis olisin todellakin valmis käyttämään ylimääräistä aikaa, tietenkin kohtuuden rajoissa.

[I do not think a teacher's profession is as meaningful or interesting if one relies only on the textbook and does not try to find or learn new things oneself. So I would indeed be ready to spend extra time, of course within the limits of reason.]

Several respondents pointed out that even though they would be ready to spend the extra time they would do this only after they were more experienced EFL teachers. A woman aged 20 expressed her ideas in the following way:

Example 4

Aivan uran alkuvaiheessa luultavasti tukeutuisin enemmän oppikirjaan, mutta kun työ rutinoituisi ja itsevarmuus kasvaisi pyrkisin monipuolisiin tunteihin ja olisin valmis käyttämään aikaa pyrkimykseni toteuttamiseen.

[At the very beginning of my career I would probably rely more on the textbook, but as the work became more routine and my self-confidence grew I would aim for varied lessons and would be ready to spend time to reach this goal.]

In addition, one respondent, a man aged 22, brought up an important point about the first years of teaching as he presumed that it is precisely then when he is going to gather up the extra material. Consequently, he seems to believe that a great amount of the work done for creative EFL teaching can be said to be done during those first years of teaching.

Secondly, the respondents were able to list the effects of creative EFL teaching on learning English and maintaining English skills during and after an EFL course. Eight out of 13 re-

spondents mentioned how creative EFL teaching motivates pupils through familiarising them with varied learning methods. Two of the respondents brought up an issue relating to long-term memory as they claimed that it is easier for pupils to remember what has been taught if they can connect it to a particular learning situation. This is accomplished more easily if the teacher has used a specific teaching method in that situation. A woman aged 19 brought all the different points together nicely with the following statement:

Example 5

Oppilailla on mahdollista tutustua englantiin muillakin osa-alueilla ja muissakin yhteyksissä, kuin koulukirjoissa. Tämä auttaa käsittämään englannin käyttölaajuuden ja rohkaisee oppilaita itsekin etsimään englannin kieltä koulun ulkopuolelta. Lisämateriaalin avulla voidaan myös tavoittaa erilaiset kiinnostuksen kohteet.

[It is possible for students to get to know English also in other areas and contexts than schoolbooks. This helps to realise the range of usage of English and encourages pupils to look for English outside the school themselves as well. With the help of extra material it is possible to reach diverse interests.]

Thirdly, it was asked if a creative EFL teacher can contribute to learning English. In fact, under this particular question it was also enquired if a pupil can get higher grades because of a creative EFL teacher. It was not a surprise that all 13 respondents believed that creative EFL teaching can indeed contribute to learning English. Three of the respondents showed some uncertainty as they mentioned how not all pupils enjoy the same sort of teaching methods. This is an important point that showed realism in the teacher trainees' answers. Nevertheless, even those three stated that creativity in EFL teaching can be beneficial to pupils. It was also mentioned that creativity is not a necessity in an EFL classroom. Most of the respondents still seem to believe that creativity can improve pupils' results in English. A woman aged 19 seems to be convinced of the possibilities of creative EFL teaching as she claimed that by using suitable methods and exams based on those methods it is possible to improve the results of a pupil by approximately 2 grades. Other respondents did not mention grades as specifically as the above-mentioned. Nevertheless, it was clearly expressed that others have high hopes for creative EFL teaching as well. A woman aged 20 brought up a point that may well have relevance in an EFL classroom:

Example 6

Opettajan luovuudella voi olla suurin vaikutus juuri niihin oppilaisiin, joilla on aiemmin ollut huonoja kokemuksia, asenteita ja tuloksia kielenoppimisessa. Luova opettaja voi auttaa tällaista oppilasta löytämään itselleen sopivat oppimistavat ja -tekniikat, luoda positiivisen käsityksen ja asenteet, motivoida ja kannustaa ja nostaa oppilaan itsetuntoa. Täten luovuudella voi saada oppilaitaan parantamaan tuloksiaan hyvin merkittävästi.

[The creativity of a teacher can have the greatest effect precisely on those pupils who have had bad experiences, attitudes and results in learning languages. A creative teacher can help a pupil like this to find suitable learning methods and –techniques, create a positive conception and attitudes, motivate and support and lift the pupil’s self-esteem. Thus, creativity can help students improve their results significantly.]

The answers under this section start to show some uncertainty in the teacher trainees’ views on creativity. Although they still see creativity mostly as something positive for both themselves as EFL teachers and the pupils, some of them show awareness of the possible problems that come with creative EFL teaching. For example, it might take some time to gather up material outside the textbook and even though extra material was introduced to the pupils, it might not suit the learning styles of every pupil in the classroom. Even though the very point of using varied teaching methods and extra material is to suit the learning styles of as many pupils as possible, it is impossible to please everyone. It is therefore useful to bear in mind that creative EFL teaching methods do not always work wonders for learning English. To conclude, the respondents seem to feel rather strongly that despite the possible problems connected to creative teaching methods creativity in EFL teaching has the potential to contribute to learning English and is something that can make their own teaching more enjoyable as well instead of just causing extra work.

4.3 The feelings caused by the concept of creativity in future EFL teachers

From the data collected from the questionnaires it becomes clear that creativity is mainly seen as a positive aspect in EFL teaching. However, the differences in the respondents’ opinions can be found in how they see creativity in a novice EFL teacher’s profession. Some were interested in trying out creative methods straight after graduation, some wanted to gain more teaching experience before experimenting with their teaching. The five rating scales under this part of the questionnaire examined the teacher trainees’ views on how important creativity is for a novice EFL teacher. There was no consensus when asked how important creativity is in a novice teacher’s profession. Likewise, the opinions differed when asked if creativity causes stress for novice EFL teachers. The participants even disagreed with each other when asked if a novice EFL teacher can be creative to begin with or does creativity come with experience. The only statement all 13 respondents agreed on mostly or completely was “It is important to provide novice EFL teachers with the opportunities to be creative”. This indicates that the teacher trainees feel it is important to have the opportunity to be creative straight

from the beginning of one's career but being creative is not necessary if it is outside one's comfort zone as an EFL teacher. In other words, the teacher trainees are still uncertain whether creativity will play a significant part in their early years as EFL teachers or not. Also, perhaps because of the complex nature of creativity and its definition, they have no strong opinion about the creative abilities of a novice EFL teacher. They do however believe it is important to give a novice EFL teacher the opportunities to be creative.

The open-ended questions helped to understand the rating scales better as the respondents were again able to express their feelings more accurately. When asked how it would feel like to be a creative EFL teacher, the answers pointed to a somewhat similar direction; all respondents did indeed want to be creative EFL teachers at some point of their career. However, there were apparent differences in how passionately they felt about creativity in their profession. These differences can be seen in the following extracts from women aged 19 and 21:

Example 7

Yksi syy miksi hain opekokoulutukseen oli juuri halu tuoda lisää luovaa opetusta kouluun. Olisi hienoa, jos koulujen luovuus lisääntyisi. Tottakai luovuus voi olla stressaavaa mutta itse koen sen enemmänkin motivoivana asiana. Luova opettaminen on jotakin hauskaa & yllättävää, ei sellaista, jota tarvitsee stressata.

[One of the reasons why I applied to teacher training was precisely the desire to bring more creative teaching to schools. It would be great, if the creativity in schools increased. Of course creativity can be stressing but I experience it more as a motivating factor myself. Creative teaching is something fun & surprising, not something that one has to stress about.]

Example 8

Tarve olla luova aiheuttaisi stressiä, koska en pidä itseäni luovana ihmisenä, mutta kokemuksen myötä se tekisi varmasti opettamisesta vaihtelevaa ja innostavaa.

[The need to be creative would cause stress as I do not consider myself a creative person but through experience it would certainly make teaching varied and inspiring.]

In the latter example the importance of the way a teacher trainee experiences his or her own teachership can be seen extremely well. There may be several reasons why this particular respondent does not see herself as a creative person. As Halliwell (1993: 70) points out, teacher trainees may not consider themselves creative on account of lacking artistic skills. Still, as already mentioned, artistic creativity and aesthetics are not necessary for a good teacher (Halliwell 1993: 69). The way teacher trainees experience their teachership can have significant effects on how they select their teaching methods despite their real skills. In any event, Example 8 shows well how even the most uncertain respondents wish to be creative EFL teach-

ers even though it would cause stress as they see creativity as an aspect that only becomes easier through time and experience.

One important aspect that arises from some of the answers is how the respondents see creativity as something unnecessary in their teaching such as in the following statement by a woman aged 19:

Example 9

Se ei aiheuttaisi stressiä, sillä luovuus ei ole mikään perusoletus, joka kaikkien opettajien tulee täyttää, vaan pikemminkin ”ekstraa”.

[It would not cause stress because creativity is not a feature which all teachers should have, it is more like something “extra”]

In fact, Halliwell (1993: 68) claims that teaching has been reduced to supervision as teachers are more likely to replicate ready-made material instead of teaching. She also adds that this is common for novice teachers who do not feel they need to be creative. Whether an answer such as Example 9 indicates Halliwell’s claim about teaching becoming supervision to be true or not, it is still important to understand that not all teacher trainees see creativity as a fixed part of their teaching. This is interesting to learn as it was stated already under the definition of creativity and teachership that there are a number of features in a teacher’s behaviour that cannot be isolated. However, some seem to see creativity as a sort of building block that can indeed be left out.

Finally the teacher trainees were asked if they would prefer experimenting with their teaching to using only textbooks if they had to plan an EFL lesson at this point of their studies. Eight of the respondents were in favour of the textbook and three were undecided as they agreed with the most respondents with the textbook being a safer choice but simultaneously considered to try something new. In fact, one respondent stated that even though ready-made materials are an easier choice it is more rewarding to go through some effort in teaching. Two of the respondents were ready to experiment with new ideas straight from the start with some restrictions:

Example 10

Kokeilen varmasti uutta ensimmäisen viikon aikana, ensimmäinen tunti keskittyisi oppilaisiin tutustumiseen.

[I'm sure to try something new during the first week, the first lesson would focus on getting to know the pupils.]

Example 11

Olisin innokas kokeilemaan uutta, jos tietäisin mitä voisin kokeilla (konkreettisia asioita).

[I would be keen to try something new, if I knew what I could try (concrete things).]

It would again seem that even though the teacher trainees see creativity as a positive aspect in their profession they disagree with how early they would feel comfortable in introducing creativity into their teaching. Interestingly enough, Numrich (1996: 146) states that working with ready-made material can be too demanding for novice teachers as they may find it difficult to choose which texts to use and which to exclude. The teacher trainees in the present study have probably not taken this into account as from their answers it would seem like they see the textbook as something safe and simple. Of course, this might be due to the phrasing of the questions as ready-made material is contrasted with creating and searching for material from scratch. Nevertheless, this raises the question whether working with textbooks and other ready-made materials is indeed the simpler choice for all novice EFL teachers. It is also interesting to learn how several respondents felt that they could not be creative EFL teachers as they lacked the experience. This could indicate that they do indeed believe that a novice EFL teacher cannot be a creative EFL teacher and that creativity comes with experience but another reason for this could be that, as actually mentioned in some of their answers, they would first wish to become more familiar with the classroom before trying a more creative teaching style. If this is the case, the creativity in their EFL teaching would not necessarily increase steadily alongside with experience but alongside with teaching a specific group.

4.4 Creativity in the teacher training programme

The final questions examined the teacher trainees' views of their own teacher training programme at the University of Jyväskylä. The first statement declared that creativity is not teachable and that a person either is creative or is not. None of the respondents felt strongly on the statement, though nine respondents disagreed slightly or mostly. Still, there were four respondents who felt that this was true to some extent. When stated that creative EFL teaching will be covered sufficiently during teacher training seven respondents disagreed slightly or mostly with the statement and six agreed slightly or mostly. Still, yet again there were no

strong opinions on the matter. The final statement claimed that there will be enough opportunities to be creative while learning EFL teaching. This was an interesting statement as all 13 respondents had earlier expressed that a novice EFL teacher should be provided with the opportunities to be creative. Only one of the respondents agreed mostly and another one disagreed mostly with the statement; the rest of the respondents did not show strong opinion though it is good to mention that nine respondents disagreed slightly. In other words, it seems that the majority is not certain whether they will get enough opportunities to be creative in the teacher training program or not. This indicates that even though they trust to receive some instruction in creative EFL teaching, they do not strongly believe to have the opportunities to be creative.

The final question of the questionnaire asked what sort of instruction the teacher trainees wish to receive on creative EFL teaching in their teacher training programme at the University of Jyväskylä. Based on the responses, they mostly wished to receive useful hints and ideas on how to be creative in practice and on what sort of material they should use. Two respondents stated rather clearly that there was no need for extensive instruction on creative EFL teaching and four others had only one or two examples of what they would like to learn about creative EFL teaching. At the same time, four respondents were certain that there should be as much instruction as possible. On one hand, they were interested in learning about creative EFL teaching methods in order to bring creativity into their own teaching. One of them wrote as follows:

Example 12

Mielestäni luovuutta tulisi käsitellä, ei ainakaan jättää käsittelemättä! Toivoisin kuulevani jotain vaihtoehtoisista tavoista opettaa kieltä, sillä haluaisin kuitenkin tavoitella luovuutta opetuksessani sekä itseni että oppilaiden vuoksi.

[I think creativity should be covered, at least not left uncovered! I hope to hear from some alternative methods of teaching a language, as I would however like to aspire creativity in my teaching for both my and the pupils' sake.]

On the other hand, they thought their time teaching would be better spent if they received instruction in creative EFL teaching and did not have to learn it through trial and error:

Example 13

Olisi mielenkiintoista tietää kuinka luovaa lähestymistapaa saisi järkevästi yhdistettyä valmiisiin materiaaleihin sopivassa tasapainossa ja niin ettei haaskaisi aikaa turhaan luovuuden tavoitteluun.

[It would be interesting to know how a creative approach could be reasonably connected to ready-made materials and so that one would not waste time in aiming for creativity unsuccessfully.]

To conclude, most of the teacher trainees are not sure how much instruction on creative EFL teaching they are going to receive from their teacher studies. At least none of the respondents see this as something probable. It can also be said that most of them, 10 out of 13, feel that they might not get many chances to be creative during the teacher training programme. This would indicate that they see creative EFL teaching as something they have to deal with on their own after graduation. Still, there is a small minority in this particular group of teacher trainees that do not wish to receive any more instruction on creative EFL teaching than the teacher training programme already has to offer. Next, the answers of particular respondents are examined keeping in mind this difference in their views on creativity in the teacher training programme.

4.5 Conceptions of creative teaching in relation to concepts of teaching creativity

Even though the views of the teacher trainees were seemingly similar, it was still possible to find opinions that differed surprisingly strongly from each other. Two teacher trainees, women aged 19 and 21, were chosen for this comparison to represent two different views on creative EFL teaching and its teaching in their teacher training programme. They are hereafter referred to as F19 and F21 with F19 being the 19-year-old woman and F21 the 21-year-old woman. They were chosen for this comparison on account of their repeatedly strong and differing views on creative EFL teaching.

When the teacher trainees were asked for a definition for a creative EFL teacher, F19 wrote an extensive list including approximately 10 different methods or materials a creative EFL teacher could use and even mentioned her old German teacher as an example of a creative teacher as already mentioned. In addition, she stated that a creative teacher does not rely solely on textbooks. F21 mentioned five teaching methods or materials shortly and did not mention the use of textbooks in any way.

The next difference can be seen when asked about the significance of creative EFL teaching for learning English. F19 was certain that creativity in EFL teaching motivates students and

can affect the pupils' attitudes significantly. In addition, she again mentioned several examples that might catch the pupils' interest during an EFL lesson and even gave an example that had been discussed in their teacher training programme. F21 on the other hand was not that certain about the effects of creative EFL teaching as she wrote rather shortly as follows:

Example 14.

Mahdollisesti oppilas voi innostua uusista menetelmistä jos ne sopivat hänelle paremmin kuin pelkkä kirjoihin perustuva opetus. Kaikilla on kuitenkin omat tyyliinsä oppia.

[A pupil can possibly get excited from new methods if they suit him/her better than teaching based solely on textbooks. Still, everyone has their own styles for learning.]

Stating that "The demand to be creative causes excess stress for future and novice teachers" had the two respondents disagreeing with each other yet again as F19 disagreed mostly and F21 agreed slightly with the statement. This particular difference in their views becomes emphasized in the following open-ended questions. F19 referred to increasing creativity in teaching as one of the reasons she applied to a teacher training programme to begin with and did not see creativity in EFL teaching as something stressing. On the contrary, she viewed creativity as something fun, surprising and motivating for herself. F21 felt creativity as something stressing as she did not see herself as a creative person. Still, she mentioned that being creative could get easier through time and experience. Both these answers can be read as direct quotes under section 4.3 (Examples 7 and 8).

The final and perhaps most important clear difference in their answers can be seen when asked what sort of instruction on creative EFL teaching they would like to receive in their teacher training programme. F19 had several different questions relating to creative EFL teaching she would like the teacher training programme to answer for her. According to her, creativity should be dealt with as much as possible within the limits of time and the teacher trainers' possibilities. F21 stated that creativity is covered enough already and gave an example of a creative exercise that had been introduced in the teacher training programme. She admitted how some concrete examples of creative EFL teaching could be useful but did not expand on the topic.

The answers of these two women clearly indicate that the attitude one has towards creative EFL teaching and towards one's own creative abilities can affect the way one sees the need of

instruction on creative EFL teaching in the teacher training programme. It would be interesting to see if the attitudes of these two respondents changes during the teacher training programme and especially during the early years of teaching EFL. However, only some assumptions can be made on the effects of their current attitudes on their teacher training and early years of teaching.

5 CONCLUSION

The aim of the present study was to learn about the conceptions a group of first year teacher trainees of English have on creative EFL teaching. It can be said that this aim was achieved as the results do give a better understanding of the way the teacher trainees view creative EFL teaching. Based on the results the teacher trainees see creative EFL teaching as a feature that contributes to learning English. Also, they all wish to include creative methods in their teaching at some point of their careers. However, there was also disagreement among the group on some matters: creativity in EFL teaching can mean variation and freedom but also stress and additional planning. The differences in their views can also be seen in how much creativity they plan to include in their teaching as some see creativity as more important in their teaching than others. Consequently, there are differences in how much instruction on creative EFL teaching they wish to receive during the teacher training programme. As the number of participants was relatively small, these results cannot be generalised. For the same reason they cannot affect the teacher training programme on a large scale and a further study concentrating on a larger group of teacher trainees of English is therefore needed.

Unlike the novice teachers in the diary study conducted by Numrich (1996), the teacher trainees participating in the present study did not expect to start using creative teaching methods straight from the beginning of their careers. Creative EFL teaching was important to all of the respondents to some extent but most of them wanted to gain experience in teaching before experimenting with more creative teaching methods. In the same way they did not seem to feel pressured to use materials outside the ready-made ones. In other words, being a creative EFL teacher did not seem to cause excess stress to the majority of the teacher trainees. Numrich's diary study (1996) could be used as grounds for further studies as it shows how important creativity can be for novice teachers. In this particular study several novice teachers counted on using creative teaching methods straight after graduation; some even felt burdened by the demand to be creative (Numrich 1996: 136). In other words, perhaps the need to be creative strengthens as the teacher trainees come closer to graduation and start planning their own lessons.

Similarly to previous studies such as Numrich's diary study (1996) and the follow-up study of the AinO-project (2006) the respondents seemed to be fully aware of the challenging and de-

manding nature of teaching. Even though creative EFL teaching was not their primary cause of concern, their responses showed that they had probably thought about the EFL teacher's profession quite extensively already. The responses also showed that all of the teacher trainees seemed to believe in the importance of time and experience in their teaching, which was an idea also expressed by the interviewees in Mikkonen (2006). Motivating and inspiring students was especially important to both the respondents of the present study and the respondents in Mikkonen (2006). In the present study the respondents disagreed on how strongly creative EFL teaching methods motivated the students in reality.

After learning the results of the present study one could assume that a person who has a positive attitude towards creativity might benefit from instruction on creative EFL teaching more than someone who has a neutral or even negative attitude towards it. Consequently, a person with a positive attitude might use creativity more in his or her teaching whereas a person who has not been interested in the same sort of instruction might not have the similar sort of willingness or even readiness to teach EFL creatively. Of course, this is all speculation and should be examined in a separate study. In order to get a more extensive view of the real effects of the teacher training programme on the teacher trainees' conceptions of creative EFL teaching, a long-term study focusing on a group of teacher trainees is needed. In addition, the effects of creative EFL teaching on learning English should be examined in a separate study. Examining creative EFL teaching from the pupils' perspective could give useful information for teacher trainers and EFL teachers themselves.

Using a questionnaire and analysing it qualitatively is always challenging in certain respects; firstly, a respondent can only answer a question in so many words and some thoughts and ideas are bound to be left unsaid. Secondly, there is always a possibility of misinterpretation as the researcher has to draw extensive conclusions from a small stretch of text. Nevertheless, the methods of analysis in the present study proved to be quite useful as it rarely happened that an answer was too ambiguous to be analysed reliably. Not leaving the respondents the possibility to answer neutrally in the rating scales was on the other hand perhaps not the best solution. Whenever a respondent had chosen to agree or disagree only slightly there was always the possibility that the respondent had not had any opinion on the matter and was left to choose between slight agreement and disagreement. Consequently, the choice could have been an arbitrary one. For this reason those particular answers were not taken strongly into account so that they would not distort the results. In general the questionnaire still proved to

provide enough usable data for the present study and the problem of the rating scales had minor effects for the study as a whole.

In addition to giving guidelines for future studies the results of the present study can give some suggestions to the teacher training programme as well. It is unavoidable for an EFL teacher to face creativity at some point of his or her profession and it is therefore important to discuss creativity in the teacher training programmes to some extent. The results of the present study indicate that the teacher trainees have thought about creativity in their future profession and have different opinions on the matter. Most importantly, the way how they view their own teachership and creativity clearly has an impact on the way they view creativity in their profession in general. For this reason the teacher trainees should be given a better picture of how creative teaching methods work in practice. This is also suggested by Halliwell (1993: 67) after giving two examples of teacher trainees who struggled with creativity in their own teaching. According to her, struggles as these prove that those training future teachers should advice what sort of creativity is expected from the teacher trainees. Based on the results of the present study it could be suggested that the teacher training programme discuss how an EFL teacher could benefit from creative teaching and not only feel pressured by it.

In conclusion, creative EFL teaching can be said to play an important role in EFL teaching and learning. Based on the findings of the present study it seems to be important for two main reasons. Firstly, EFL students might benefit from creative EFL teaching as it is believed to promote learning. Secondly, creative EFL teaching can affect the EFL teachers either by making teaching more varied and interesting or by causing excess stress. In addition, there are some future EFL teachers who are still uncertain of the actual effects of creativity in their future classroom. Whether these conceptions are universal among future EFL teachers or not and how strong an effect time and experience have on the thoughts of a future teacher are questions for future studies to answer.

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APPENDIX

The questions of the questionnaire in Finnish

Luovuus englannin opettamisessa

Kysely 1. vuoden englannin opiskelijoille

Kevät 2010

I. Taustatiedot

Ikä	Sukupuoli
Tämänhetkisten opintojen aloitusvuosi	Opintojen arvioitu loppumisaika
Pääaine	Sivuaine(et)
Aikaisemmat opettamiskokemukset (oppiaine, kesto ja ajankohta)	

II. Luovuus käsitteenä

1. Anna muutama esimerkki tavoista, joilla luova englanninopettaja opettaa (esim. kieliopin, tekstinyymmärtämisen tai kuullunymmärtämisen opettaminen, opetusmateriaalien ja -välineiden käyttö, oppilaiden huomioiminen). Jos sinulla on ollut joskus luova englanninopettaja/aineenopettaja, voit viitata asioihin, jotka tekivät hänestä luovan.
2. Miten luova (englannin)opettaja käyttäytyy yllättävissä luokkatilanteissa?

III. Luovuuden tärkeys englannin opettamisessa

1. Englanninopettajan luovuus edistää kielen oppimista.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
2. Ilmapiiri englannin oppitunneilla paranee luovan opettajan ansiosta.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
3. Luovuus englannin opettamisessa häiritsee oppimista ja vie aikaa itse opettamiselta.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
4. Englanninopettajan ei tarvitse käyttää lisämateriaalia, oppikirjojen seuraaminen riittää.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
5. Opettajan luovuus tuo mukavaa vaihtelua englannin oppitunteihin.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
6. Englanninopettajan luovuus motivoi oppilaita oppimaan englantia.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
7. Jokaisen englanninopettajan tulisi kokeilla vaihtelevia opetusmenetelmiä ja –materiaaleja.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä

Ole hyvä ja vastaa seuraaviin kysymyksiin lyhyesti omin sanoin.

1. Olisitko valmis käyttämään ylimääräistä aikaa tuntisuunnittelussa siihen, että englannin oppitunnit olisivat vaihtelevia ja sisältäisivät oppikirjan ulkopuolista materiaalia vai tukeutuisitko mieluummin pelkästään oppikirjaan opetuksessasi?
2. Millaisia vaikutuksia luovalla opettamisella on mielestäsi oppilaan englannin oppimiseen ja hallitsemiseen englannin kurssin aikana ja sen jälkeen? Mistä mahdolliset vaikutukset johtuvat?
3. Kuinka suuri merkitys englanninopettajan luovuudella on oppilaan menestymiseen englannissa? Voiko alhaisia arvosanoja saanut oppilas parantaa tuloksiaan englannissa luovan opettajan ansiosta ja jos voi, niin kuinka merkittävästi? Mistä tämä voisi johtua?

IV. Luovuuden aiheuttamat tunteet tulevissa englanninopettajissa

1. Aloitteleva englanninopettaja ei voi olla luova, luovuus syntyy kokemuksen myötä.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
2. Luovuus on tärkeää englannin opettamisessa heti opettajan uran alusta alkaen.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
3. On liikaa vaatia aloittelevaa englanninopettajaa olemaan luova, tärkeintä on kielen hallinta.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
4. Vaatimus olla luova aiheuttaa turhaa stressiä tuleville ja aloitteleville englanninopettajille.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
5. Aloittelevalle englanninopettajalle on tärkeää antaa mahdollisuus olla luova.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä

Ole hyvä ja vastaa lyhyesti omin sanoin seuraaviin kysymyksiin.

1. Miltä sinusta tuntuisi olla luova englanninopettaja? Aiheuttaisiko tarve olla luova lisää stressiä vai tekisikö se opettamisesta vaihtelevampaa? Vai kenties molempia?
2. Jos sinun pitäisi nyt suunnitella englannin oppitunti, olisitko innokas kokeilemaan heti jotain uutta vai tuntuisivatko oppikirjan valmiit tekstit ja tehtävät sinusta turvallisemmalta?

V. Luovuus Jyväskylän yliopiston aineopettajankoulutuksessa

1. Luovuutta ei voi opettaa, ihminen joko on luova tai ei.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
2. Opettajakoulutuksessa tullaan käsittelemään riittävästi luovuutta englannin opettamisessa.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä
3. Englanninopettajaksi opiskellessa opiskelijoille tarjotaan runsaasti tilaisuuksia olla luova.
täysin eri mieltä 1 2 3 4 5 6 täysin samaa mieltä

Vastaa vielä seuraavaan kysymykseen lyhyesti omin sanoin.

1. Millaisia ohjeita luovaan englannin opettamiseen toivot saavasi opiskeluaikanasasi? Miten paljon haluat luovuutta käsiteltävän opettajakoulutuksessa?