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**Universidad de Valladolid**

FACULTAD DE EDUCACIÓN DE SORIA

Grado en EDUCACIÓN PRIMARIA

TRABAJO FIN DE GRADO

**Creativity and English Language Learning:  
Roald Dahl's Matilda in the Primary  
Classroom.**

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Soria, 29 de Junio de 2015.

## **RESUMEN**

Recientemente varias propuestas de algunos renombrados psicólogos y educadores, han provocado un mayor interés por la creatividad en el ámbito educativo.

El objetivo del siguiente trabajo es mostrar la importancia de la creatividad en nuestra educación actual, así como analizar brevemente los beneficios y las dificultades que podría implicar el desarrollo de la creatividad en los estudiantes. Y por otro lado, analizar el papel del profesor para conseguir dar un significado a la educación, fomentando la creatividad de los estudiantes haciendo uso de la literatura inglesa, preparándolos así para la tan desconocida “educación del futuro”; y además, motivar a los alumnos hacia la práctica del Inglés.

Por tanto, teniendo en cuenta la información recopilada y lo dicho anteriormente, se propone una intervención didáctica para quinto curso de Educación Primaria; con el fin de satisfacer las necesidades en este campo ejercitando el pensamiento lateral, la motivación, y en definitiva, fomentando una actitud positiva hacia el Inglés.

## **PALABRAS CLAVE**

Creatividad, educación actual, motivación, aprendizaje del inglés, literatura.

## **ABSTRACT**

Recently, several proposals of some renowned psychologists and educators, have led to increased interest by creativity in education.

The aims of this work are show the importance of creativity in our current education, as well as briefly analyze the benefits and difficulties that would entail the promotion of creativity in students. And on the other hand, analyze the role of the teacher to give meaning to education, encouraging the creativity of the students using English literature, thus preparing them for the so unknown “education of the future”; and in addition, motivate to students towards the practice of English.

Therefore, taking into account information collected and what is said before, it is proposed an educational intervention for fifth grade of Primary Education; in order to satisfy the needs in this field exercising the lateral thinking, motivation, and ultimately encouraging a positive attitude towards English.

# KEYWORDS

Creativity, current education, motivation, English Language Learning, literacy.

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# 1. INTRODUCTION:

Currently, there are many studies about creativity. Recently, it is when really has been an evolution and when more importance is being given to the factor of creativity in the classroom, and even outside it. Increasingly teachers and authors which give relevance to creativity, but it is being given sufficient importance? Or should remain to be done?

As some experts declare, we live in a world full of changes, that is constantly evolving and in which progressively, we face challenges that require innovative responses to ensure that society can meet any situation that arises in the near future.

Creativity often is overlooked, but is of vital importance. Primary Education has as principle and aim the fostering of creative ability to make the student capable of strengthening the entrepreneurial spirit and initiative, to prepare them fully for their future. This process requires great effort and cooperation from all people involved in the education of students, but especially the teacher, who must be aware of the importance of the subject, and know some of the possibilities of action in the classroom to meet this need, which is the order of the day in many areas of life. To do this, we must reinvent education and rethink the educational system, which treats the development of creativity of people.

Once exposed the importance of creativity to the full development of our students, and all the aspects that we must bear in mind, we must insist on the long road that is ahead; Although there has been a significant increase in research in this field, in recent years, there are few existing education programs on creative thinking, and its application in the centers still lower, since despite attempts to carry out these programs into the classroom, they are not always effective due to lack of information or simply to routines created the traditional system.

Therefore, it is necessary to dedicate a space to these ideas in this document.

## 2. JUSTIFICATION:

The motivation behind this work and by those who encourage creativity through the teaching of the English language, are due firstly to the need to meet the objectives of the laws that govern the education system. Primary Education will contribute to develop in children the capabilities that allow them to, according to article 7 of the Royal Decree 126/2014, 28<sup>th</sup> February, which establishes the basic curriculum of Primary Education:

*“To develop habits of individual work and of equipment, of effort and of responsibility in the study, as well as confidence attitudes in yes same, critical sense, personal initiative, curiosity, interest and creativity in the learning, and enterprising spirit.”*

Secondly, by the constant transformation that is suffering society, as Moravec (2008) explains in his book *Invisible Learning*, we are in society 3.0. with globalization increasing and technological change advancing; i.e., much greater rhythm of growth of technological progress there, it is more difficult to predict or understand the progress of the future. It is there when it becomes visible again, the great relevance of creative thinking.

On the other hand, it is considered relevant to use a methodology that works through an element such as literature, since it is a good resource, as it is said by some authors, through which students will be able to be motivated towards the language, and at the same time, use it with several activities as a source of knowledge, allowing students to improve their language skills. Literature will become a source of knowledge of culture involving language and personal enjoyment.

Sánchez (2011) exposes the following:

Tales are an essential classroom tool, since they exercise the imagination and are motivators. Therefore, they generate a positive attitude towards the foreign language, English in our case. In addition, tales created ties with the real life and enable sharing in class because they develop affective engine. Children love to listen to stories and feel satisfaction when they checked who understand other

language which is not their mother tongue. Tales, source of rich and varied input, give access to the linguistic and conceptual world. (p. 30).

In addition, we live in a society in which education has traditionally focused on learning. By contrast now, more theories are being created and these argue that it is not so important what to learn, but if how to learn and teach; the theory is the basis of learning, but if you don't know how to make use of it, it ceases to be useful. It is why you can find studies (Ellison, 2010) arguing that a methodology in the classroom should include the development of all areas “in order to live and function in society”. I believe that this can be achieved, knowing correctly choose the channel that transmitted this knowledge, as it is the case of the story or literature. It is precisely the tale, which provides a natural access to the teaching of the language (grammar, pronunciation...), it is able to cause empathy and positive attitude towards other people and other cultures; as Fisher said: “...the practical wisdom that the Greeks called *phronesis*, that will help tackle the problems of learning and of life.” (1999: 17).

### **3. AIMS:**

The objectives being pursued at this work can be divided mainly into two.

On the one hand, the need to learn more about the concept of creativity arises, as it is required in the own educational laws, it is an issue that should be the norm; and what better way is there than asking how to take it to the classroom through innovative methodology. This is where it comes into play the second objective of the study; we want to give a greater prominence to the topic of literature, since it is something a bit forgotten in the settings of English Primary Education, that from my own experience I have been able to appreciate. Therefore, the possibility of creating a proposed didactic raised, which is useful for the teaching of Foreign Language English in the third cycle of Primary Education.

## 4. THEORETICAL FOUNDATION:

### 4.1. CREATIVITY: WHAT IS IT?

#### 4.1.1. Different definitions along the years (Historical review).

If we concentrate on the etymology of the word *creativity*, we can understand it since “to create, make”, because of it comes from the Latin term *creo*.

The majority of the cultures were not mentioning it, they were not thinking about the existence of this term. The Greek philosopher Plato was asked in one of his known works (The Republic) if the creation of a painter was a creative work; he answered that a painter does not “create” or he is not “creative”, simply imitates.

The western conception of the creativity is based on the Biblical history of the Genesis. Therefore, it is not up to the epoch of the Renaissance when it was the understanding of creation as the origin of something, as a result of the capacities of the persons and not as a God's divine work. Nevertheless, the concept of creativity that is alike more the current one, changed gradually and did not do his appearance as object of study until ends of the nineteenth century, approximately. (Extracted from Wikipedia, the free encyclopedia).

Some authors like Simonton (2001), exposed that the definitive appearance was owing to the impact of Darwin's theory:

Recognizing that each species spontaneously generates variation that these variants differ in their adaptiveness to a given environment, new species could emerge by the survival of the fittest variants. Not only was a divine being left out of the picture, but also the process had no direction or purpose, no grand plan or ultimate goal. The creativity of nature resulted from each organism's individualistic struggle to survive and reproduce, nothing more. (pp. 5-6).

Nowadays, the interest to know more brings over this concept, especially in education that is the area that concern us, has provoked an innumerable quantity of definitions. In spite of that all the theorists have not reached an agreement, it is possible

to say that all the definitions that we can find about creativity have common elements: innovation, change, originality, capacity...Some examples are shown below:

Thurstone (1952) understood creativity as: “A process to form ideas or hypotheses, verify them and communicate the results, assuming that the created product is something new”. (Esquivias, 2004: 4).

The American psychologist Ellis Paul Torrance (1976), defined this term as:

Creativity is the process of being sensitive towards problems, deficiencies, lack of knowledge, elements which had not been taken into account, etc.; summarizing the right information; defining the difficulties and identifying the wrong elements; searching solutions; making hypothesis about the drawbacks; examining as well as checking that hypothesis and changing them if it is necessary, improving them and finally communicating the results. (Esquivias, 2004: 6).

In 1999, De la Torre said that: “If define is to surround a field of ideas with a fence of words, creativity would be like an ocean of ideas flooded by a continent of words”. (Esquivias, 2004: 6).

In a more recent date, Goleman, Kaufman and Ray (2000), spoke about creativity in this way: “...contact with the creative spirit, that elusive muse of the good - and sometimes brilliant- ideas”. (Esquivias, 2004: 7).

And finally, one of the last definitions about creativity; Robinson understands creativity as: “The process of having original ideas that have value”. (The Element, 2009: 114).

For me, creativity is the skill which we use in some moments of our life, using imagination along with one or several of our personal intelligences (talents); in order to produce and evaluate ideas looking for an original and innovative solution.



#### **4.1.2. Misconceptions of creativity.**

The concept of creativity often has been understood as something distant, something that not everyone can have, understanding it as a condition of genius or very smart person. And on the other hand, there are people who believe that intelligence and creativity are totally different. Some experts say that intelligence and creativity go hand in hand. “I am convinced that you cannot be creative and not to act intelligently. Similarly, the highest form of intelligence is to think creatively”. (Robinson, 2009: 99).

In the book *The Element* (Robinson, K. and Aronica, L.; 2009) it concludes that at social level, many myths exist around the topic of creativity. Firstly, it is said that only special people are creative. Secondly, that creativity has exclusive relation to action fields, for example art, design or advertising. And the third myth, for which it is thought that persons are creative or they are not, as if it was a fixed feature and cannot do anything for changing it.

This array of myths or social beliefs, are denied by these authors, explaining and arguing that one person can be creative in anything that demands using the intelligence. The creative capacity is born with the person, only it is necessary to teach his application or develop it since it happens with reading, for example. “We assume that almost the whole world can learn to read and to writing. If a person cannot do it, you do not suppose that it is because it is incapable of it, or simply because he has not learned. With creativity the same thing happens...”. (p. 100).

And finally in this point, Robinson and Aronica (2009) make certain that:

The first critical step is for you to understand the intimate relationship between creativity and intelligence. This is one of the surest paths to finding the Element, and it involves stepping back to examine a fundamental feature of all human intelligence-our unique powers of imagination. (p. 101).

The mentioned authors are not only ones that express their conviction of creativity is something common in any person; also in this way affirms it De Bono. Creativity is not a question of quality or natural talent, temperament or luck, but a skill that we can cultivate and develop: “To regard insight and innovation as a matter of chance does not explain why some people are consistently able to generate more ideas

than others. In any case one can take steps to encourage a chance process.”(De Bono, 1970: 35).

#### **4.1.3. Characteristics of the creative person.**

To penetrate and to try to decipher the characteristics of creativity in the individuals would like to compile more information of other authors recognized in this field.

To speak about creativity, it is to speak about divergent thought. This term was coined by Edward de Bono, psychologist and Maltese writer, who was interested for this type of thought; it defined it in his work *Lateral Thinking* (1970) as the way to provoke a disintegration of the models and to restructure in new ideas.

Also he was speaking about the term “vertical thinking”, he separates it from the previous one, but without despising his usefulness. In fact, he was arguing that in spite of being totally different, both are necessary and complementary to each other. He was exposing it with great clarity in the appointment that is read later: “Lateral thinking is useful for generating ideas and approaches and vertical thinking is useful for developing them. Lateral thinking enhances the effectiveness of vertical thinking by offering it more to select from”. (De Bono, 1970: 37).

Teresa Amabile, Edsel Bryant Ford Professor of Business Administration in the Entrepreneurial Management Unit at Harvard Business School, was interested in the study of the creativity, and she concludes that it humanizes the components of the creativity they conform to the interaction of three elements that are defined later (extract from *The Sources of Innovation and Creativity*; Adams, K.; 2005):

- a. Knowledge: all the understanding that uses a person to bear on a creative effort.
- b. Creative Thinking: people capacity which allows them to face problems, being able to change according to the personality and personal thoughts.
- c. Motivation: intrinsic passion and interest in the work itself.

Gardner (1994), American developmental psychologist known for his theory of multiple intelligences, among other works; agrees with Amabile, since also he considers that thought is an essential factor in the creative process.

Adams, K. (2005) explains that Sternberg provides a description of the multitude of theories that have been interested in the relation between creativity and intelligence in his article “The Creativity and the Intelligence”. Sternberg promotes one theory called *Triarchic Theory*, in which he declares that exist three functions of intelligence that are very important to improve creativity. These cognitive functions about which he speaks in his theory are the following:

- 1) Synthetic: it is the most creative ability. We use it to create novel ideas, and redefine problems suitably, thought functions as distinguishing relevant from irrelevant information, combining bits of relevant information, and relating new information to old information in novel ways.
- 2) Analytical: this type of thinking is involved in creativity to judge the value of one’s own ideas, and evaluate and suggest ways to improve their weaknesses.
- 3) Practical: ability to apply cognitive skills in daily contexts and be able to achieve a creative adaptation.

Also Sternberg highlights in an article (2003), the importance of these types of thinking to achieve intellectual functioning and successful intelligence. He bases his affirmation on a few studies that indicate that when students were taught in a way that emphasized these three abilities, they significantly outperformed students taught in a way that emphasized only analytical abilities. He said that analytic and practical thinking are separate from the synthetic one, but they support it. (*The Sources of Innovation and Creativity*; Adams, K.; 2005).

About the third component of creativity according to Amabile, many theorists see motivation as the most important component of creativity. Much of Amabile’s work has focused on the intrinsic motivation and ways in which it can be enhanced in the classroom and workplace. According to Adams, K. (2005), Amabile explains in her book “Growing up creativity” what follows:

We have found so much evidence in favor of intrinsic motivation that we articulated what we call the *Intrinsic Motivation Principle of Creativity*: people will be most creative when they feel motivated primarily by the interest,

satisfaction, and challenge of the work itself-and not by external pressures. (p. 78).

Amabile theory of intrinsic motivation is reflected as well in Howard Gardner's research (1994) on the lives of successful individuals as Picasso, Freud and Einstein among others. One thing that all these creators that Gardner reviewed had in common was that they had sacrificed a great deal on a personal level and are completely consumed by their work dedicating all their time and effort to a problem, sometimes non-stop for days or weeks.

Finally according to the authors as Casal, I. (1999); Zaragoza, M. (2014); we can say that there are four creative processes or skills of divergent thinking universally accepted (Muñoz; 1994: 16):

- Fluency: ability of a person to produce large number of ideas.
- Flexibility: allows us to generate different responses for different domains.
- Originality: is the ability to produce ideas unusually.
- Elaboration: ability of an individual to develop, expand and improve the ideas.

To sum up and taking into account information collected from the issue of different authors, we could conclude with several features that probably would be a creative person; they are the following:

- Person of any age; the important thing is to learn to be creative, developing all your capacities. It does not matter when happens.
- A creative person applies cognitive skills to generate knowledge and adapts to different contexts of daily life.
- Creative person is able to create original ideas unlearning and relating new and old knowledge in novel ways.
- Person who judges himself and follows the less obvious ways to explore different approaches to those that already exist and is able to redefine problems successfully.
- Creative person has personal motivation toward the work itself.
- Person who has not got fear of failure. As Robinson (2009: 38) said: "...if you are not prepared to be wrong, you'll never come up with anything original".

## **4.2. CREATIVITY IN OUR EDUCATION:**

### **4.2.1. Current importance and situation of creativity.**

When we talk about society 3.0. (*Aprendizaje Invisible*, 2011), we are referring to society that brings us the future, where we will live in the near future. For those who lead the change, society 3.0. is considered the real world in which while we are living, we are building it.

According to recent studies for the proposal of a paradigm for educational change (Cobo, C.; Moravec, John W.; 2011), today's society is based mainly on a very fast social and technological change and also a constant globalization process.

Both the technological and social change is increasingly faster. It expected that this speedy change may affect the ability of human beings to predict their future. Cobo and Moravec (2011) mention authors as Vinge and Kurzweil, and rely on ideas from them to say that raised the hypothesis that the society will catch the moment referred to *technological singularity*: higher growth pace of technological advances, more difficult is to us predict or understand the progress of the future. (Vinge, 1995). The fast social and technological change has a huge impact on education that teachers and other educational staff should face. They must educate new generations, which somehow they are ready for a change.

On the other hand, constant globalization is allowing that knowledge is distributed horizontally, creating relations which until now did not exist and providing the possibility of that knowledge is applied in innovative contexts. In the field of teaching and learning, it is understood that all become learners and educators, as a result of the construction and collective application of new knowledge.

Another highlight in the book *Aprendizaje Invisible* is the reference made to the term: *knowmads*. It is important to mention this term, to understand the current utility of creativity. This is a neologism coined by the author who combines the words know and nomad, and represents the profile of the subject capable of being a nomad's knowledge. Today, the jobs associated with the knowledge and information's workers have become much less specific as to location and tasks. New technologies are responsible for this fact; and it is that workers can perform their work virtually from their home, in a

specific place, or both. Therefore, this should also have consequences on education; I say should because as these authors assert: “However, there are few existing indications that allow us to say that education is evolved towards the paradigm 3.0.”. (p. 56).

Sternberg (2000) that has already been mentioned above, in his article *Creativity as a Decision*, asserts that perhaps the best condition about successfully creative people is their decision to pursue a creative path:

People who create decide that they will forge their own path and follow it, for better or for worse. The path is a difficult one because people who defy convention often are not rewarded. Hence, at times, their self-esteem may be high, at other times, low...At times, they may feel curious, at other times, less so. But if psychologists are to understand and facilitate creativity, I suggest they must start, not with a kind of skill, not with a personality trait, not with a motivational set, and not with an emotional state, but rather, simply, with a decision...If psychologists wish to teach creativity, they likely will do better to encourage people to decide for creativity, to impress on them the joys of making this decision, and also to inoculate them for some of the challenges attendant on this decision.(p. 1).

In short, Society 3.0 students should be able to learn, work, play, and share in virtually any context. We must become our students into knowmads; imaginative, determined to be creative, capable people to work anywhere and with anyone, authentic jeeps of knowledge, because only in this way they can be a bit closer to what will happen in the near future. (Moravec, 2008b).

#### **4.2.2. Elements influencing creativity.**

As we have seen above, there are elements that are part of the person that influence positively or negatively, depending on the use the person of those aspects. However, cannot be said that the creativity of someone depends entirely on these personal factors. On the contrary, also the social element has a high level of influence on creativity.

Based on a study by the University of Oviedo: *creativity in the process of teaching-learning of ELE: characterization and applications* (Casal, I. I.; 1999), and collecting some data previously; we present some examples to contrast the influence of some actions in the development of the creativity of the people.

We are going to start with the positive actions towards creativity; some of these actions are:

- At personal level: tolerance, freedom, flexibility, search for something new, divergent thinking, playful capacity and risk capacity.
- At social level: the learning across mistake and success, the flexibility towards something innovative and an environment promoter of the creative exchange, where it is valued the intuition, imagination and the amusement.

And regarding actions that could affect negatively on creativity, we see some examples below:

- At personal level: fear criticism, fear of being wrong, the acceptance of stereotypes and fear to be different with regard to the others.
- At social level: the intellectual rigidity, exclusive support for the rational and pressure generated by disqualifications, ridicule or rejection.

These two areas (social and personal) that have direct influence on the development of creativity also are outlined in the book *The Element* (Robinson, K. and Aronica, L.; 2009). They explain that creativity is not only obtained from our personal resources, also from other people. In addition, to develop our creative skills is necessary to develop our skills in the medium that we use. The role of such external support, is described by these authors as the role of a mentor, which is split into four tasks: recognize the talent that that person possesses, stimulate recalling that person the skills available; facilitate, help direct to that person to the “element”; and demand, since our goal is to never be the average of our ambitions.

Another author, Muñoz, J. (1994: 24), focuses this topic in the academic field, and designated as negative factors authoritarian classroom attitudes, that they stifle the process of communication necessary for any learning and the rigidity of a teacher does not help to create an environment of participation and freedom fully necessary to

achieve our objective; as well as also mocking attitudes or the excessive demands of the truth, it may cause attitudes inhibited in the students, aside from creativity.

Nickerson (1998) explains that educational systems should also directly teach students about the field of creativity itself so they gain an explicit awareness of their own creative potential, as well as an understanding of methods of enhancement (extracted from *The Sources of Innovation and Creativity*; Adams, K.; 2005):

Students need to believe that creativity is determined by motivation and effort to a significant degree. They need to understand that creative products are seldom produced without intent and effort, that there is considerable evidence to support the belief that most people have potential they never realize and that persistent effort to develop that potential is likely to be successful.... Students need to know too that...truly outstanding creative works in science and art have often taken many years – sometimes the better part of a lifetime – to produce...They need to understand that if one really wants to be creative in a substantive way, one must be prepared to work at it, (p. 416).

Finally, we can say that a creative atmosphere requires an incentive of curiosity, encourage self-evaluation and the self learning, a climate of freedom, communication and affection in the classroom. Ultimately, promote the flexibility of thinking, motivate, and explore the various dimensions of situations.

### **4.3. AN EDUCATION FOCUSED ON *HOW TEACH*.**

In the industrial Age, the State dealt with manufacture loyal students trained to work as operators or officials. This model of compulsory education would gain popularity in Europe and would be imported in the Western world where today remains the main educational model. In the twenty-first century, these same States are leaving gradually industrial society model, evolving towards innovation and knowledge.

Therefore, it might be wondered what is the actual purpose of education. Are we educating the leaders of the society of innovation and knowledge? What is the true goal of our education?



Society 3.0 does not need an educational model based exclusively on giving information, should evolve into forms of learning in which spaces are used to build practical and valuable knowledge at personal and social level.

In their book *The Element*, Robinson and Aronica (2009) highlight how the interviewees, who have had great success, had identified what was their “element”. The secret of their success is that they enjoyed their work and were also good in it. Therefore, educational success could be based on giving each person a training and motivation, to make it able to pursue their personal and professional dreams.

Not only Robinson and Aronica (2009) express that the implemented educational model based on information and memorization, is detrimental to students because it required something totally different to what they are going to need soon or what society will requires them. Students in the new paradigm must act on their own knowledge, by applying what they have learned through the practical resolution of problems, including those that have not been previously resolved. (Meyer, 2010).

These writers point to the resurgence of the paradigm of “learning-by-doing” (invisible learning); since somehow it could be said that we are building the future as this is going on. And it is believed necessary to emphasize how learn more in which we learn. It is proposed that to get rid of evaluation based solely on results (in formal learning environments), we need to have faith and confidence in lifelong learning. This is not to say that it is simple, upside down, the difficulties are many because formal education is still very rooted; governments, for example, believe in this formal approach, an entire industry revolves around this theme (educational publishers, institutions dedicated to the evaluation of the school results, etc.).

In addition, the complex industrial system that makes up the formal education depends on influential figures, politicians and the observations of those who have particular interests. All this means that we ask ourselves on occasion if the system has become too large and slow and if it lacks clear objectives. In conclusion, as stated by Sir Ken Robinson, what we need is a revolution, not a reform (TED conference, 2010).

It also might be necessary to adopt an alternative approach, according to the authors Harkins and Moravec (2006), as it described in the book *Aprendizaje Invisible* (2011). In fact, there are people already involved in some kind of lifelong learning model that have created new schools (i.e. Schools Free Montessori) and/or learning networks alternatives (in Spain, the Common Knowledge Base) to learn, discover, innovate and share knowledge.

Van der Heijden (2002), according to information provided by the authors of the book mentioned on the previous occasion (Cobo, C. and Moravec, John W.; 2011), the planning of scenarios enables leaders redefine key processes for decision-making in their organizations through an adaptive organizational learning and contexts.

Each of us has the task of digging into the depths of our imagination to identify future scenarios and new paradigms of thinking and action. Once identified, we must act upon them.

#### **4.4. TECHNIQUES TO LET CREATIVE THINKING FLOW.**

In previous sections, we have seen the importance that implies the development of creativity, the factors that compose it and possible characteristics that a person would have to be considered creative. On this occasion, it would be interesting to see some general features about techniques and strategies to follow (in the classroom), to stimulate creativity or creative thinking.

De Bono (1970) explains the need to acquire some techniques that facilitate the application of lateral thinking to situations and problems, thus gradually developing the ability and habit in their use. Some initial practice which can then be completed using it with real problems can be purchased with these exercises. Some of those techniques which have been compiled in his work *Lateral Thinking*, are explained below:

- Geometric shapes: geometric figures are known ways that can be clearly defined with one or two words. And they serve to illustrate the search for alternatives. Developing class's teacher can proceed in the following way: firstly, the figure is represented on the board or is distributed to each student on a sheet of paper.

Then, calls on students that define the figure in different ways; and when the students have done, teacher will collect definitions and can read any option aloud and then ask that alternative definitions are formulated, or employs other sheets to read variants.

After that kind of activity, it would go to a second phase, in which instead of working the various ways of seeing the same thing, will try to see different ways of doing something. An example would be: "How can to split is a square cardboard without making more than two cuts, so that it has an L shape, and without altering your area? (Be used squares of cardboard or simply draw on a sheet of paper solutions)".

Then teacher can propose more complex exercises. In this occasion students have to look for alternatives created by attaching various elements of models: "How can be defined a bottle of milk of one liter containing half a litre of water? Alternatives: Average water bottle; a bottle of milk half full of water; half a liter of water in a 1 litre milk bottle empty".

- Images: these can be used in two ways; students can describe what they believe that it occurs in the image or can describe three alternatives of what happens. Thus, in the first case teacher must use an ambiguous image and ask the students that they interpret it in their own way. The diversity of interpretations highlights different approaches to thinking. Not shall state what is better or worse, since it could influence the interpretations' results. In the second case, if interpretations of students are few, due to the blockade by other more obvious alternatives, the teacher can add other possible explanations of the image, to demonstrate that the alternatives don't have to necessarily agree with common sense. Also, to counteract this effect of blocking and give a greater interest to the exercise (since there is the motivation to discover what is hidden), the teacher may alter photographs covering part of them.
  
- Narration: you can get it in newspapers and magazines, and even books. These stories may occur in order to generate different points of view or change a favorable description in unfavorable. Therefore this material, serves to understand the relative value of different concepts and different angles of view or approaches from which situation can be understood.

- **Problems:** actual situations be used as problems that required some improvement or that there is any real or imagined difficulties. The use of the material can be in two ways: find alternatives to the approach of the problem, or find alternatives to solve the problem. The important thing is to find different approaches, the solution would be indifferent.

The type of problem that you should select depends on the age of the students. For younger students, problems are as for example: “how to make larger ice cream”, “how to recover a ball hung in a tree”. While more complicated topics, be selected for a group of older students, such as: “enough low-cost housing”, “the world food problem”...etc.

On the other hand, we can indicate other techniques of general character, which proposes Casal (1999) through the ideas of the author Menchén Bellón (1998:164-165), so that it can develop teacher and encourage in this way creative thinking. These strategies are: creative writing, game, discrepancies, and paradoxes among others.

## **4.5. THE ROLE OF STORIES IN PRIMARY ENGLISH LANGUAGE LEARNING:**

### **4.5.1. Historical review.**

The literature and language are two cultural elements that have always been closely related. Because of this, the teaching of the language should also allow students to access literature belonging to that culture.

Literary texts at the beginning of the teaching of the language, were read and translated to be used as an example of writing and grammatical rules; this method then fell into disuse, due to not be considered literature with communicative function or be authentic example of language use. However, in the last decade, more or less it has rekindled interest. The new currents of the communicative approach to the teaching of the English language understand literature as a perfect resource for developing communicative competence, and provide authentic communicative situations. (Koutsompou, 2015).

### **4.5.2. Reasons to use literature in an English class.**

Literature provides as explained by Collie, J. and Slater, S. (1987), a rich context in which individual lexical or syntactical items are made more memorable. A text or

literary narrative, will allow students to gain familiarity with many of the features of the language they are studying; in this case with English language. Students can see through the literature features of written language, the variety of possible structures, ways to connect ideas and enrich their language skills.

A literary text can serve as a complement at the English class because students can learn and use all the basic skills of English language, in an atmosphere where they exercise the imagination and motivation; in other words, with positive attitude towards language.

Ellison (2010), in an investigation for University of Oporto, says that stories have a universal appeal and provide a rich source of language and imaginative input. Besides, give several categories of pedagogic reasons why literature should be used in a classroom of English. These pedagogic reasons are the followings:

- Attitudinal: developing positive attitudes to language learning, different cultures, self and others.
- Linguistic: natural exposure to the foreign language in context, lexis, grammar, discourse and pronunciation through patterns and repetitions in the narrative.
- Cultural and Intercultural: access to, and awareness and understanding of other cultures.
- Social and Moral: emotional development/consciousness, empathy, shared experiences.
- Cognitive and Creative: use of the imagination and thought processes, academic skills development to support other learning.

#### **4.5.3. How to know what literature we should choose?**

Literature in the classroom is chosen depending on the needs, interests and cultural background of students. Not all the stories are valid; it should be considered the age and interests of students, and also the type of language in the story (Sánchez, 2011).

Collie, J. and Slater. S (1987) in the book *Literature in the language classroom*, expose the same ideas. They speak mainly of two factors that must be considered when deciding what kind of literature is going to work in a classroom of English. One primary

factor to consider that they suggest taking into account whether a particular work is able to stimulate the kind of personal involvement by arousing the learners' interest and provoking strong, positive reactions from them. And the second factor, the language difficulty.

## **5. INTERVENTION'S PROPOSAL:**

This educational intervention proposal is mainly based on the development of the creative ability for students in the third cycle of primary education (fifth grade), through a work of children's literature which is part of English culture. This didactic proposal is intended to provide a material that helps students and teachers to promote flexibility of thinking, motivation and above all to encourage the search for a climate of freedom and comfort in the classroom.

Through activities and resources we stimulate students to develop or increase their level of creativity, thus achieving a balance between social and personal aspects, responding to the needs present in the society.

The proposal will develop mainly in school (during one of the three hours of English Foreign Language per week), but it may be required occasionally activities in non-teaching hours. This creativity project through English literature is going to have duration of a trimester approximately.

Note again the presence of creativity and English culture in the current law of education, to remember that this proposal is framed in several objectives that should be considered in the implementation of any didactic proposal. The article four of the order EDU/519/2014, of 17<sup>th</sup> June, which establishes the curriculum and regulates the establishment, evaluation and development of Primary Education in the community of Castilla and León, establishes an array of aims of stage in accordance with article 17 of the organic law 2/2006, 3 may, in education, in the community of Castilla and León; objectives that are take into account when this intervention is done, and these are the following (extracted from the regulations):

- a) To know and appreciate the values and norms of coexistence, learning to act in accordance with them, prepare for the active and critical exercise of citizenship and respect human rights, as well as the pluralism of a democratic society.
  
- b) To develop habits of individual work and team effort and responsibility in the study, as well as attitudes of self-confidence felt critical, personal initiative, curiosity, interest and creativity in learning, and entrepreneurship.
  
- d) To know, understand and respect different cultures and the differences between people, equality of rights and opportunities for men and women and non-discrimination of people with disabilities.
  
- f) To acquire in, at least a foreign language basic communicative competence that allows them to express and understand simple messages and engage in everyday situations.
  
- i) To engage in the use, for learning, of the information and communication technologies to develop a critical spirit to messages that receive and produce.
  
- j) To use different representations and artistic expressions and started the construction of visual and audiovisual proposals.
  
- m) To develop their emotional abilities in all areas of personality and their relationships with others as well as a contrary attitude to violence, prejudice of any type and gender stereotypes.

Focusing more on the area of knowledge that is incumbent upon us, i.e., First Foreign Language, we have also seen that the curriculum includes the following: “The main objective of the foreign language area is the active use of the language in a communicative context”. “Learning a language is always linked to the acquisition of cultural contents, therefore, the sociocultural and sociolinguistic aspects must go together and will encourage its use in students so that they are part of life and language in the classroom”.

They are also specified by specific content blocks, evaluation criteria and measurable learning standards. The contents (extracted from the regulations) that are approaching what is meant to work in this didactic proposal are:

- **ORAL COMPREHENSION (LISTENING):**
  - Distinction of types of understanding (general sense, essential information, main points).
  - Formulation of hypotheses about content and context.
  - Inference and formulation of hypotheses about the meanings from the understanding of significant, linguistic and paralinguistic elements.
  
- **ORALPRODUCTION (SPEAKING):**
  - Compression of the message clearly, distinguishing your idea or main ideas and its basic structure.
  - Expression of the message with clarity, coherence, structuring it properly and adjusting, if necessary, to models and formulas for each type of text.
  
- **WRITTEN TEXTS COMPREHENSION (READING):**
  - Reading for the understanding of narrative or informative, texts in different formats, adapted to the linguistic competence of the students.
  - Inference, formulation of hypotheses about the meanings from the understanding of significant, linguistic and paralinguistic elements.
  - Association of spelling, pronunciation, and meaning from written models, known oral expressions and establishment of analytical relations spelling-sound.
  
- **WRITTEN TEXT PRODUCTION (WRITING):**
  - Mobilization and coordination of own competences communication in order to efficiently perform the task and general (review what is known on the subject, what is or is meant, etc).
  - Reset task (taking a simpler version of the task) or message (make concessions in what would really like to express), after assessing the difficulties and resources.
  - Expression of the message clearly adjusting to models and formulas for each type of text.



## 5.1. METHODOLOGY:

The methodology that arises in this didactic proposal is going to respond to all styles of learning through activities and tasks adapted to the needs of the students, which promote active and communicative learning. To this end we are going to use the children's novel *Matilda*; in this way students will work structures, vocabulary, and new sounds in a context so fun and motivating. And also group work techniques, learning problems, etc.; enhancing skills as creativity and interaction and relationship with their classmates.

*Matilda* is a novel written by the British author Roald Dahl in 1988. In it the story unfolds in twenty-one chapters through a third person narrator, it is said that a five-year-old girl called Matilda who loves literature and is very intelligent, lives in a small town in the United Kingdom and she has a family whose members only cares about money and spend time watching television. Nobody cares about the capabilities of Matilda, until one day get to Miss Honey's classroom. Among them two there will be a great complicity and affection, that will help them to overcome the evil of Trunchbull Director, making her leave school and return to his niece (Honey) all it took from her. Finally, Matilda ends up deciding to live with the only one that has shown her affection and leaving his family go away.

I decided to choose the book of *Matilda* as material since it is a novel with a lot of positive values; from the figure of Matilda is weighted literature as a means through which the protagonist acquires a great wisdom and is able to see the benefit of the books. Also a characteristic feature of the narrative in this novel is the exaggeration of defects, which while they may seem unpleasant, help to see the student that precisely what should be done is the opposite, as it can occur for example in the talks of total contempt for education and feelings transmitting the principal of the school, and the parents of the main character. In addition, based on techniques to encourage the development of creativity, among them we could see the presence of the stories as one of these strategies.

And finally, it is necessary to explain that for the implementation of the activities that are listed in the following section, we have decided to employ a

methodology as creative as possible; and therefore it is not going to carry out a unique method of Foreign Language Teaching, or some Alternative Approaches. Throughout the book studied in Methodology of the English Foreign Language, entitled *Approaches and Methods in Language Teaching* (Richards C. J. and Rodgers S. T.; 2001) is possible to explain the emergence of this type of teaching methods; as it is read bellow:

The period from the 1970s through the 1980s witnessed a major paradigm shift in language teaching. (...) The communicative movement sought to move the focus away from grammar as the core component of language, to a different view of language, of language learning, of teachers and of learners, one that focused on language as communication and on making the classroom an environment for authentic communication.(p.71).

The innovative methods of the 1970s are Total Physical Reponse, Silent Way, Counseling Learning, Suggestopedia, and more recently Neurolinguistic Programming and Multiple Intelligences.

It is necessary to make a brief description of the characteristics of Suggestopedia and Multiple Intelligences, in order to show something more about the methodological basis of this didactic proposal and on the other hand, to justify the reasons for choosing these two English Language Teaching methods, instead of others.

The first method is **Suggestopedia**. The name of Suggestopedia is from the words “suggestion” and “pedagogy.” Suggestopedia is one of the teaching methods developed by Bulgarian psychotherapist and educator Georgi Lozanov. Lozanov claimed that by using this method one can teach languages approximately three to five times as quickly as conventional methods. Lozanov tries to harness these influences and redirect them so as to optimize learning. So, the main characteristics of Suggestopedia are the furniture and environment of the classroom, the use of music and relaxing exercises to use the unique potential of rhythm to energize and bring order. (Richards C. J. and Rodgers S. T.; 2001).

Bancroft, W. Jane (1995) in her article *The Two-Sided Mind: Teaching and Suggestopedia*, talks about the relations between functions of the two hemispheres of human brain and Lozanov's work:

The left ear, connected to the right hemisphere, is linked to music, in contrast to the right ear which is linked to verbal material. The right hemisphere does not move linearly; it processes information more diffusely than does the left hemisphere and it is more simultaneous in its mode of operation. The ability for creative-associative thinking is associated with the right hemisphere. (p. 4).

Also Bancroft (1995) said that Lozanov suggests a “powerful new role” for music in learning; “since music is processed by the right brain and language by the left, both hemispheres are activated during the suggestopedic concert session”. (p. 15). And therefore the role of the teacher in Suggestopedia method cannot be other than to encourage the creation of the atmosphere in class “to motivate and maximize their learning”. (p. 17).

The second method that I am going to use in the intervention is **Multiple intelligences**. M.I. refers to a learn-based philosophy that characterizes human intelligence as having multiple dimensions that must be acknowledged and developed in education. This philosophy is based on the work of Howard Gardner. (Richards C. J. and Rodgers S. T.; 2001).

In an article of the American Educational Research Association (1989), Gardner defined intelligence as: “the capacity to solve problems or to fashion products that are valued in one or more cultural settings and detailed a set of criteria for what counts as a human intelligence”. (p. 5). In contrast to the traditional tests that focused exclusively on assessing the intelligence rational or linguistic, he gives equal priority to other modes of thinking that correspond to a kind of intelligence:

This took into account a wide variety of human cognitive capacities, entailed many kinds of symbol systems, and incorporated as well the skills valued in a variety of cultural and historical settings. Realizing that he was stretching the word intelligence beyond its customary application in educational psychology,

Gardner proposed the existence of a number of relatively autonomous human Intelligence. (Gardner, H. and Hatch, T.; 1989: 5).

According to Gardner's Theory of Multiple Intelligences, each human being is capable to process information in relatively independent forms. He argues that all humans have seven intelligences (in different degrees of development); that intelligences are the followings:

- Linguistic: the sensitivity with sounds and other functions of language.
- Logical/mathematical: the ability to think rationally and to discern numerical and logical patterns.
- Spatial: the ability to perceive the visual-spatial world and create mental models of the world.
- Musical: capacity to appreciate the musical elements and produce music compositions.
- Bodily/ kinesthetic: having a well coordinated-body.
- Interpersonal: the ability to be able to respect the interests and needs of the other people.
- Intrapersonal: the ability to understand oneself and apply one's talent and criteria successfully.

Gardner believes (Richards C. J. and Rodgers S. T.; 2001), that all of them can be enhanced thought training and practice. Learners are viewed as possessing individual learning styles, preferences or intelligences and language is held to be integrated in all aspects of communication (music, interpersonal relationship...).

## **5.2. ACTIVITIES' PROPOSAL:**

The basis of the development of the activities is the reading of Matilda since it is the main material in our proposal, as we have said. In the majority of sessions, we are going to devote a time especially to read. This is a proposal which requires the commitment of students and their families; so the time not engaged in class reading, must be compensated with hours at home. Moreover, it is that the development of

Writing and Reading skills are essential in the late middle ages of Primary Education stage.

When we have read the first chapters (from the session 5) and having us familiar with the book and Suggestopedia method, we also interested in that instead of reading teacher, read students (students became to be teachers). That's why the children rotating and read each one day, of course with the help of the teacher (correcting them in terms of pronunciation or mistakes). In addition, when the "storyteller" reads, can put some standard wishing that his hearers (the rest of the students and teacher), met during the course of reading; any of these rules could be: "when you hear the name of the character Honey you have to rise up and return to sit down" or "you have to represent what I read with mimicry", for example.

Finally say that it is trying to introduce activities related to creative ability in the chapters that give us more possibility for this. The development of the sessions of this intervention is as follows:

- **Session 1:**

- a) Aims:

- To acquire basic communicative competence that allows them to express and understand simple messages properly.

- To formulate of hypotheses about content and context.

- To show interest and respect for peers.

- b) Contents:

- Formulation of hypotheses about content and context from the understanding of significant, linguistic and paralinguistic elements.

- c) Description:

- This activity will take place in the classroom during an English session. It is going to feature the reading material which is intended to work during a quarter approximately. It is going to show students the image of the cover of the book of Matilda, showing only the drawing and plugging the title. The intention of the activity is to create expectations before reading, and a motivation encouraged with several questions, which increase the curiosity of the history. Some of the questions that will be raised are the following: who is the girl we can see?, how

old is she?, why do you think that the author has decided to draw her on the cover of the book?, what might like to this girl?...etc. The children will be responding globally, in large group. Finally, insist on it risk imagining what will happen in the history or what it will be. If they cannot imagine anything, we could be read the title of chapters to help them.

- **Session 2:**

- a) Aims:

- To distinguish between different types of information and make brief presentations appropriate to the context and support that is used.

- To assess the foreign language as an instrument of communication with other people and as a learning tool.

- To show interest and respect for peers.

- b) Contents:

- Use of some phonetic aspects, rhythm, accentuation and intonation for the understanding of oral texts.

- The foreign language as a means of communication and learning.

- Respect and interest in other people.

- c) Description:

- For this activity, previously was asked students to form groups of four-five persons because of at the time of this activity, they have to seek information of Roald Dahl; in this activity they must do a presentation as they want, giving an idea or two (by group) of the book's author. In this way, all groups will bring something new and in the way that suits them. The only condition demanded of them is that when they would make the presentation, all the members had to talk at least once.

- **Session 3:**

- a) Aims:

- To use music and relaxing environment to increase concentration.

- To understand oral and written messages.

- b) Contents:

- Potential of rhythm to energize and bring order.

- The foreign language as a means of communication and learning.

-Respect and interest in other people.

c) Description:

This activity will be carried out in the classroom during a session of the English subject. It is going to begin with a musical setting of the Matilda: *Little bitty pretty one* of Clyde McPhatter or *Send me on my way* by Rusted Root. While listening to music students can close their eyes since they are still more relaxed and concentrated. When the song ends, the teacher begins to read the first chapter of the book with relaxing music background (could be classical music) and students continue the reading on their books. During the reading, students have to select those words of which the meaning is not known and will look for it, because they are going to need them in following activities. Once finished reading, students and teacher discuss the history and orally will solve any question such as: what is the book that most liked to Matilda? Finally, it will be again the background music so that they reflect on the read, and meanwhile teacher will give them a photocopy to make individually at home. The photocopy asks them the following:

***LET'S GO TO...***

Matilda said how you know about her favorite book *The secret garden*, that it: "Is a book full of mystery. The mystery of the room after the door closed and the mystery of the garden behind the high wall."

***...IMAGINE*** how still the story if that were the beginning of the book:

• **Session 4:**

a) Aims:

-To use music and relaxing environment to increase concentration.

-To understand and create oral messages properly.

b) Contents:

-Potential of rhythm to energize and bring order.

-Expression and comprehension of the message with clarity and structuring it properly.

-The foreign language as a means of communication and learning.

-Respect and interest in other people.

c) Description:

In this session, we will make the reading in the multipurpose room of the school. We are going to use the same reading system using Suggestopedia method, as it was done at the previous session; it will be ambience music, and turning down the sound the teacher is going to read them the second chapter. Finally, students must dramatize a short scene of purchase sale, in which they have to say the sentence of Mr. Wormwood: "No one ever got rich being honest, customers are there to be diddled". They should do this scene by groups of 4-5 people. It will leave them time to think and create dialogues or whatever they want to represent; while they are hearing background music. The session will end with the representations of the students.

• **Session 5:**

a) Aims:

-To be able to detect different ways and create solutions to change a given situation.

-To use music and relaxing environment to increase concentration.

-To understand and create oral messages properly.

b) Contents:

-The different points of view in a same situation or context.

-Potential of rhythm to energize and bring order.

-The foreign language as a means of communication and learning.

-Respect and interest in other people.

c) Description:

During this session we are going to read the third chapter. We will ask the students read the following chapters: "The ghost", "Arithmetic" and "The Platinum-Blond Man", for next week at home. We will remind them that during the reading, they will have to write down rare or curious words which they do not know, to later work in following sessions with them. In addition, after reading they will have to choose a situation of "Ghost" or "Platinum blonde man" and make it unfavorable for Matilda; and in the chapter "Arithmetic",



become an unfavorable into favorable situation for Matilda. These ideas will be comment orally in classroom with the rest of their classmates.

- **Session 6:**

- a) Aims:

- To express in a creative way through drawing.
    - To use music and relaxing environment to increase concentration.
    - To understand oral messages and represent it by mimicry.

- b) Contents:

- The drawing as a form of creative expression.
    - Potential of rhythm to energize and bring order.
    - The foreign language as a means of communication and learning.
    - Respect and interest in other people.

- c) Description:

- In this session we are going to work with the chapter: “Miss Honey”. Once we have finished that, we are going to dedicate time to do the following individual activity: “Do know any teacher like Honey? Draw it without a look at the drawings of the book”.

- Finally, we will send as duties (for the 7<sup>th</sup> session of the following week), the reading of the following three chapters: “The Trunchbull”, “The Parents” and “Throwing the Hammer”.

- **Session 7:**

- a) Aims:

- To use music and relaxing environment to increase concentration.
    - To understand oral messages properly.
    - To produce simple written messages.

- b) Contents:

- Expression of the message clearly adjusting to models for each type of text.
    - The foreign language as a means of communication and learning.
    - Respect and interest in other people.

c) Description:

In this session, we will work on the chapters: "Bruce Bogtrotter and the Cake" and "Lavender". In the case that we don't have time to finish the two readings, would not do the activity in class, and send as individual work at home.

The statement of activity is as follows: "Wormwood, Lavender, Honey, Bogtrotter. What is the meaning in English? Why do you think that the author called them in that way?"

• **Session 8:**

a) Aims:

- To find alternatives to the approach of the problem, and try to solve it.
- To use music and relaxing environment to increase concentration.
- To understand oral messages properly.

b) Contents:

- Expression of the message clearly.
- The foreign language as a means of communication and learning.
- Potential of rhythm to energize and bring order.
- Respect and interest in other people.

c) Description:

In this session, we will read in the classroom: "The Weekly Test". During this session, we are going to think about the treatment that students receiving of Matilda's class by the Trunchbull and the teacher Honey. At the end of the reading, students should try to think about the situation and find different alternatives to change it, as if you were creating the statement of a problem and its possible solution.

• **Session 9:**

a) Aims:

- To look for relevant information using technologies.
- To understand oral messages and produce it properly.
- To use music and relaxing environment to increase concentration.

b) Contents:

- Identification of main ideas and specific information in digital format.
- The foreign language as a means of communication and learning.

-Respect and interest in other people.

c) Description:

In this session we will work in the classroom again, and we are going to read: "The First Miracle" and "The Second Miracle" (on this occasion, reads the professor in order to not waste time to carry out activities at the end of the class). Then, the following questions arise: "What do think of the miracles which makes Matilda?" Are really miracles? And finally, we are looking for in internet what are the telekinetic properties and try to find original answers to how this happens.

• **Session 10**:

a) Aims:

- To apply graphic patterns and basic spelling conventions to write with reasonable correction words or short phrases.
- To use creative writing.
- To understand oral and written messages properly.
- To use music and relaxing environment to increase concentration.

c) Contents:

- Basic spelling for the writing of simple structures.
- Creative Writing: poem.
- The foreign language as a means of communication and learning.
- Respect and interest in other people.

c) Description:

In this session we are going to read the chapter: "Miss Honey's Cottage". Honey recites a Dylan Thomas' poem to Matilda; She wants to recite this because she often reminds it when walks to home. That is why it is going to propose students to do their personal poem; they have to perform the activity below:

"Would you be able to make a poem using the words that I am going to say you?  
I think yes! Follow the following instructions:

- 1) Verse ending with PEAR.
- 2) Verse which rhyme with first verse.

- 3) Verse ending with FOOT.
- 4) Verse which rhyme with third verse.
- 5) Verse ending with SHEEP.
- 6) Verse which rhyme with fifth verse.

Then, if you want you can read your classmates”.

\*At this time, it would be five chapters to finish the book. Due to the lack of time in the classroom, ask students a last effort reading at home until the penultimate session (until complete the quarter); taking into account that students could also read during the three hours of English: a half-hour within in two of the total sessions, and the whole hour in the third (which we have been used for this project).

- **Session 11-12:**

- a) Aims:

- To think in an original and creative way about particular themes.
    - To use written expression clearly adjusting to models of each type of text.
    - To respect the others.

- b) Contents:

- Reset task (taking a simpler version of the task) or message (make concessions in what would really like to express), after assessing the difficulties and resources.
    - Expression of the message clearly adjusting to models and formulas for each type of text.
    - Respect and interest in other people.

- c) Description:

In the last week we want to end the intervention of creativity, doing the following activities:

“Choose three words that you've been pointing during different readings. As we know the true meaning, I think now it would be fun to define these words, imagining what they are really for you, creating a false and funny meaning. In addition to the definition, you must put a sentence of example.”(Individual task).

“Do you know someone who is a genius (at something) like Matilda? What should someone do to consider him/her a genius? Explain it.”(Individual task).

“Invents a conversation between Matilda and Honey that you think that they had when their parents are gone forever”. (Small group task).

### 5.3. EVALUATION:

The process of student learning will be assessed through direct observation, scoring what will happen in the different sessions. For this purpose, daily class and checklists will be used. The evaluation shall be continuous, always taking into account the evolutionary characteristics of the students and getting direct information from your behavior to promote their social, personal, expressive and communicative development.

It is also necessary to assess the teaching process. See if the time spent on each activity is suitable, or if the methodology and resources used and adapted to the group have worked in a large majority of students achieving the objectives that we have proposed at the beginning.

To facilitate the collection of information, we are going to use in the course of the intervention some assessment items to collect the student's progress. These assessment items are the following:

CRITERIA	FREQUENCY				
	1	2	3	4	5
Shows the ability to use divergent thinking in some activities.					
Knows the name and characteristics of some elements of the book.					
Is able to look for specific information (in paper and digital sources).					
Is able to understand oral and written messages properly.					
Produces written and oral expressions as clear as possible, adjusting to models of each type of text.					
Has initiative and tries to solve her/his mental block in order to find original and creative ways.					
Has a good attitude towards the activities, classmates and the material.					

## **6. FINAL CONCLUSIONS:**

The study carried out has expressed a fact that seems paradoxical. Creativity, despite having a large social recognition, i.e., it is understood as a necessary value; at the same time it is criticized and attacked in our societies and schools. However, relativity has been increasing ground within of education. Creative abilities are no longer something external to the teaching-learning process, becoming a key element in the formation of people in society 3.0.

The benefits that really meet the creative dimension of people have been demonstrated. As we have seen, there are many experts and studies about the need of the presence of creativity in today's education; whether at a personal level as at the social level, to adapt to any situation, in order to not see the same things as most and be more critical of anything that is presented to us, and try to choose the best option although it is not logic. In short, be free of thinking; be more confident of yourself and capable of creating things that make you unique. We must not forget that it has been shown that creativity promotes the improvement of cognitive skills in any field since divergent thinking is intimately linked with the rational thinking, and this capacity makes creative people able to adapt to new contexts, integrating old and new information, and redefine the problems successfully.

Therefore, little by little is has been introducing creativity in schools programs, but still have a long way to go. If that is true, that almost all centers have in mind already, the development of creativity in their curriculums, but not all carry it effectively into practice. What we really need to get is that creativity is applied in a practical way, both in the classroom and in all areas of life.

As we have already mentioned several times during the work, the main objective of this work has been to increase our awareness about the creative processes in the classroom.

Along these lines, as future teachers we will have to help our students improve their creative potential designing proposals for activities and using resources which can help us to achieve this purpose; as for example reading, music, artistic creation or resolution of conflicts. Therefore, through this didactic proposal it is reflected the essential role that occupies these activities of expression and communication, and above

all of creation, in one of the first and very important educational stages: Primary Education.

Throughout the realization of this *Trabajo Fin de Grado*, has raised certain difficulties that are also convenient to leave reflected as reflection. The aspect that has motivated major difficulties is the fact of work with a different language of my mother tongue, and work on it with a time that most students consider limited.

Finally, for all the above and a final conclusion, we would like to say that creative-driven education is essential, and that it is not only necessary as it has been repeated before, an appearance of this in the general aims of an education law, must go beyond; it must be a real practice in which students and teachers are aware of this fact. It seems to me necessary to add a few words from the “best teacher of Spain”, César Bona García, nominated for *The Global Teacher Prize* this year; an English teacher of Primary, who mixes in his classroom discipline, creativity, sensibility and freedom. In an interview of the program *La Sexta Noche* (05/01/15), César said something which should serve as a reference for many teachers like him, who believe in change, and it is the one: “When you invite them to create things, they learn to read and then express also (...) It is a wheel, they create, they want to read, they want to understand what they read...”. “Teachers are privileged beings, they work with endless sources of imagination, and that is a luxury”.

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