



Universidad de Valladolid

ESCUELA DE EDUCACIÓN DE SORIA

Grado en Educación Primaria

TRABAJO FIN DE GRADO

Creativity and English Language Learning in Primary Education

(Everything can be taught)

Presentado por Carmen Gisbert Sodric

Tutelado por: Francisco José Francisco Carrera

Soria, 24 de julio de 2014

RESUMEN

En el siguiente Trabajo de Fin de Grado De Educación Primaria se expone un análisis de la evolución y características del término “creatividad” a través de las definiciones de diferentes autores. También se hace referencia a la importancia de la creatividad en la educación y las maneras en que ésta se puede desarrollar en el alumnado como un área más del currículo. A continuación, teniendo en cuenta la normativa educativa, se plantea la situación del área de lengua inglesa y la creatividad en el aula. Finalmente se presenta una propuesta didáctica que permite fomentar la creatividad del alumnado a través del aprendizaje del inglés.

PALABRAS CLAVE

Creatividad, innovación, educación, aprendizaje del inglés.

ABSTRACT

In this Final Project of the Degree in Primary Education an analysis of the evolution and characteristic of the concept “creativity” is presented through the definitions of different authors. The importance of the creative thinking in education and the diverse ways in which it can be developed in the students as another subject of the curriculum is also explained. Next, taking into account the educational laws, it is considered the situation of the English subject and the creativity in the classrooms. Finally it is suggested a didactic design that allows the promotion of children creative thinking through the English Language Learning.

KEY WORDS

Creative thinking, innovation, education, English Language Learning.

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CHAPTER I. FOREWORD

1. INTRODUCTION

Creative thinking is one of the most attractive fields in psychology, but at the same time, one of the most ambiguous. Psychology has been studying it, although nowadays there is not a clear definition and some of the questions about it are not answered yet. This is the main reason for what society talks about creativity, but not everyone talks about the same.

Creative thinking has really evolved along the years. At the beginning it was related with the art world; it was believed that only poets, painters, writers, etc. could be creative and that their works expressed their creativity. In the last years, the concept has been changing into an opener view. Not only “artist” can be creative, everybody and in every field can be: scientists, mathematicians, hairdressers, sellers, designers, etc. Now that we know that young and old are creative we have to teach it as well as help people to discover their potential skills. But for it, our education must be changed.

Most of the teaching done in formal education emphasizes mathematic and linguistic skills as well as abilities that do not allow the correct development of students, because the activities are very lineal and do not permit different points of view or solutions, what reduce children capacities. However, there is another way of teaching, one focuses on the likes and preferences of the students, which is favourable to explore, examine and generate diverse ideas; that search different right answers instead of one, this method is based on creative thinking. Intelligence is not enough for the progress of the world; it also needs some creative skills to discover wonderful theories like Einstein did about relativity.

Throughout this project an analysis of the most significant creativity definitions is proposed as well as the magnitude of the creative thinking in education and the ways to develop it. Moreover, it is also explained the situation of the English subject and creativity in the Spanish classrooms. To conclude, taking into account the educational laws, it is presented a creative approach related with the “market” in which all subjects take part to develop and increase knowledge and creative thinking of students.

2. JUSTIFICATION

I have chosen “Creativity and English Language Learning in Primary Education” for various reasons:

- It provides an analysis of different creativity theories and definitions. Thanks to that we can have a better idea of this term and realized of its importance.
- It can help teachers, especially English teachers, to discover the advantages of the creative learning as well as present them different ways to introduce it in their lessons.
- Because it is related with the English subject of Primary Education and I am studying the Grade in Primary Education of Foreign Language-English. This project it is directly connected with the competences of the Degree and particularly with the specialization.
- Since, as a future teacher, I have the curiosity of new learning methods and I try to know as much as possible to reach the best education for my students. Moreover, in my opinion, creativity is an important item in education nowadays and I want to be more informed about it.

3. OBJECTIVES

The objectives that have been proposed to reach in this Final Project are:

- To demonstrate the achievement of the aims established by the Degree and the capacities to practice teaching.
- To develop the abilities to select a matter; plan an analysis process as well as a study of the matter, establishing different objectives for it; offer and defend an appropriate and justify answer of the problems and situations that had been proposed.
- To know models of improvement to develop them in the educative centres and accomplish them correctly to face the challenges of the educational system as well as adapt the teaching to the new educational needs.
- To carry out a labour of initiation, closeness and learning in investigation related with the creativity and its influence and importance in the English Language Learning.

- To suggest different activities that permits the development of the creativity in the students in order to offer them the best education.
- To encourage creativity in education and give it the value that deserves.

4. HYPOTHESIS

It is usually assumed that creativity is an ability of some specific people that have the ability to create original and often strange things related with the art world (pictures, songs, poems, sculpture, etc.). In consequence, creative thinking is only present in our education system in Arts, because it cannot be developed in other subject.

CHAPTER II. THEORETICAL FOUNDATION

The main purpose of this second chapter is to carry out a scientific bibliography revision related with the creativity and its importance in education. This part gives the reader the theoretical basis of the work in order to provide it with credibility and accuracy.

1. WHAT IS CREATIVITY?

The term “**creativity**” has changed along the years and it also has been used in different ways as well as situations. It is not easy to define it because it is a broad word and it is applied in diverse contexts. In this section some of the most important definitions are offered so as to have an idea of its meaning.

In 2004, Esquivias organized and analysed different definitions of creativity which are going to be considered and explained in this part of the project:

Thurstone (1952), defined creativity as “the process to form ideas or hypothesis, verify them and communicate the results, supposing that the product is something new”. (Esquivias, 2004, pp. 4-7). In this case he emphasized the process of creativity, however Osborn (1953) highlighted the aptitude to represent and produce ideas using a wonderful imagination.

Some years later, Flanagan (1958) said that the important point was the novelty of the idea or the product. He added that discovering a solution for a problem and demonstrating the exceptional qualities in the solution, creativity was carried out.

Ausubel (1963) recognised that there are lots of ways to be creative, for example in science, art, politics, etc. There are a lot of alternatives to be creative, not only in arts as many people think. Limits do not exist for creativity, “it is just the ability of the human to create something new” as Barron affirmed in 1969 (Esquivias, 2004, pp. 4-7).

Oerter (1971) introduced that creativity should enrich the society and Arieti (1976) said that it is one of the most important medium that the human being has to be free. (Esquivias, 2004, pp. 4-7). Taking into account these definitions creativity is not for a private use, but at the same time, it lets people to be free and express them.

The American psychologist Ellis Paul Torrance (1976), known for his researches in creativity and author of the “Torrance Tests of Creativity Thinking” delimited the 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, pp. 4-7).

Another important psychologist is Mitjás (1995) who thinks that “the creativity is the process of discovery or production of something new that have a role in a particular social situation”. (Esquivias, 2004, pp. 4-7). As Oerter said in 1971, both consider important the society to define the creativity.

De la Torre (1999) used a metaphor to explain his particular point of view about creativity. “If define is surrounding a field of ideas with a fence of words, creativity will be as an ocean of ideas overflow for a continent of words”. (Esquivias, 2004, pp. 4-7).

To finish with the revision of Esquivias (2004), Gardner (1999) said that a person can be very original and imaginative only in one area. For being creative it is not necessary to be creative in all aspects, you can be just in mathematics, language, science, etc. and each one should find in which area is creative.

Some elements of these definitions can be emphasised as the most important of creativity:

- Aptitude and capacity of people.
- Invent as well as create something new. Originality and innovation.
- Identify, solve and check problems.
- Society and freedom.

Diverse concepts of creativity have been presented depending on the historical period in which they occurred as well as the authors approach. Nevertheless, there are much more definitions, but in a way, there is a constant in all of them: “novelty”.

Apart from these definitions, are quite interesting Teresa Huidobro conclusions in her Doctoral Thesis “Una definición de la creatividad a través del estudio de 24 autores seleccionados” (Huidobro Salas, 2002), in which she expounds that authors have defined creativity highlighting the object of their study: in some cases the person, in others the process, the product or the context.

- From the point of view of the **person**, she concludes that creativity is a combination of characteristics that qualify people for an optimal use of the metacognition.
- If we focus on the **process**, creativity is the cognitive process that starts with the necessity of interpret a fail in the operation or knowledge about something, then different solutions are suggested until the right one is found to solve the error.
- Taking into account the **product**, creativity is the production of something new and suitable, that solves a problem and supposes rarity and a transformation of the state before. The new product must have enough importance and produce and impact.
- If we pay attention to the **context**, Huidobro says that creative thinking is a series of circumstances that involve the person and the creative product, which are characterized by the availability of economic, formative and cultural resources, by the presence of imitation models, and by a favourable familiar and social environment.

Teresa Huidobro (2002) finishes her study with an integrated definition of creativity that includes the four objects mention before:

Concept which has emerged in the bibliography for the necessity of explaining the appearance of the products that suppose a radical transformation of a previous state, what demonstrate the existence of a person who have a combination of intellectual, personal and motivational skills that permit him/her use his/her metacognition in a correct way.

This optimal use let answer the fails in the knowledge. Moreover, this person must be in a context without obstacles that presents models and facilitates the necessary resources. (p.124)

At present, one of the most important creativity experts is Sir Ken Robinson (2009), who has revolutionized this field.

My definition of creativity is the process of having original ideas that have value. To be creative you actually have to do something. It involves putting your imagination to work to make something new, to come up with new solutions to problems, even to think of new problems or questions. Creativity can call on all areas of our minds and being”. (Robinson, 2009, p.114, 119).

Robinson (2009), in his famous book “*The Element*”, considers that to be creative we have to find what he calls “the Element”. For him this “Element” has two main features (aptitude and passion) and two conditions (attitude and opportunity). He organised them in a sequence: I get it; I love it; I want it; where is it?

- **I get it:** an aptitude is a natural facility for something, an intuitive feel of what something is, how it works and how it works. People should find and develop their creative strengths in order to discover who they really are.
- **I love it:** when people are in their Elements they need passion and take a pleasure in what they do.
- **I want it:** attitude is the personal perspective, the circumstances, the disposition and emotional point of view. Attitudes like perseverance, self-belief, ambition, optimism and frustration are common in high achievers.
- **Where is it?:** you need the right opportunities to know your aptitudes and how far they might take you. You should explore your aptitude in different fields to find your Element.

In conclusion, when your natural aptitude and your personal passion meet each other you find your Element. When this happens, you do the things you love, and in doing it you feel like your most authentic selves.

In his book, Ken Robinson also talks about the different processes that involve creativity: “generating new ideas, imagining different possibilities, considering alternative options; developing these ideas by judging which work best or feel right. Creative work is a delicate balance between generating ideas and sifting and refining them”. (Robinson, 2009, p. 121-122).

In 1926, Wallas previously did another division, more specific, of **the stages of the creativity process** based on the Poincaré ones. This is the classical division of stages in creative thought:

- **Preparation:** during this stage specific knowledge are acquired. Looking for information, approach of the problem and using of the knowledge.
- **Incubation:** separating from the problem to think about it. Possible solutions are created in an unconscious way. This period is more relax and calm than others due to the carelessness of the problem.
- **Illumination:** the moment of inspiration where the solution appears. It arrives unexpectedly, like a quick vision or intuition.
- **Verification:** the solution has to be elaborated, verified critically and checked.

Ken Robinson in an interview with Eduard Punset for the programme “Redes” (27th of March of 2011) affirmed that everybody has the ability of create and imagine, but we have to develop and learn to be creative. He suggests four elements that form the creativity:

- Choosing what motivates us the most, our Element.
- Connecting with the passion that I feel when I am in this Element. Because passion is the motor that moves our lives and the world where we live.
- Dedication, practice, effort and discipline to control the resources and materials of the work so as to obtain the effects that I prefer and continue in the fixed way.
- Putting at risk and dare since after falling down several times, you get what you want.

Taking into account all the definitions of the authors, the most important characteristics of creativity and its stages, I consider that it is quite difficult to establish a specific definition of creative thinking due to its breadth of vision and influence in social, cultural, emotional, affective factors and experiences. In my opinion *creativity is the natural aptitude and capacity of every people to invent and create something new, novelty and original in any field and has a value for the society. It implies a process of identification of the problem, look for possible solutions, choose the best and verify it. It can be improved through education.*

1.1. Characteristics of creative people

Everybody, with normal cognitive abilities, can be creative in some way and in a specific activity, even if they do not know. Sometimes, as Fromm said in 1959, people think that creativity is only for artist, but it is not true: “creativity is an attitude that each person can possess” (Esquivias, 2004, pp.4-7). Sillamy (1973) also emphasized this characteristic of creativity: “it is the disposition to create that exists in all individuals and in all ages”. (Esquivias, 2004, pp. 4-7).

It does not exist a stereotype of the creative human. Although, all of them show similarities when they are creative, as Robinson will say, when they are in their Element. Some of these similarities are:

- Great intellectual curiosity.
- Detailed observation.
- Wide information that they can combine, choose and compare to solve problems.
- Empathy towards divergent ideas and thinking.
- Redefinition capacity. They can redefine de ideas, concepts, objects, etc. to change their functions and use them in a different and new way.
- They do not mind what other people think about them so they feel free, without restrictions.

Logan and Logan (1980) define some characteristics of the creative student that teachers can observe daily:

- **Security and self-confidence:** children can start projects using their own ideas, without any help.
- **Interest for details:** young people normally can describe lots of characteristics from a simple object.
- **Variety:** they are able to use a broad variety of resources, materials, etc.
- **Clever and ingenious explanations:** students can surprise their teacher with the variety of explanations that they can offer.
- **Satisfaction:** children show happiness when they make the product, even if it was not they main worry.

2. CREATIVITY AND EDUCATION

Creativity is often thought, as a natural and limited capacity of especial people that cannot be taught, developed or improved through education, even some teachers believe it. But as Ken Robinson (2009) said in his book, “**everyone is born with tremendous capacities for creativity; the point is to develop them**”.

Creativity is very much like literacy. We take it for granted that nearly everybody can learn to read and write. If a person can't read or write, you don't assume that this person is incapable of it, just that he or she hasn't learned how to do it. The same is true of creativity. When people say they're not creative, it's often because they don't know what's involved or how creativity works in practice. (Robinson, 2009, p.100).

Being creative is a material process for which people need to acquire practice and skills, so it can be taught as meticulously as reading, writing or Maths is taught. In addition, creative thinking can be taught in all disciplines (Science, Humanities, Maths, Language, etc.), not only in Arts.

Ken Robinson (2009) talks in “The Element” about the Harvard psychologist Howard Gardner (1983) the author of the **multiple intelligences** theory, who considers that there are different types of intelligences and creativity is a way of being intelligent. According to this, different types of creative exist. They include linguistic, musical, mathematical, spatial, kinaesthetic, interpersonal, intra-personal, etc. Gardner affirms that each child has different strength depending on the intelligences and education must treat them equally in order to all students have the same opportunities to develop and improve their individual abilities.

Nowadays every education system throughout the world is being reformed. But the question is how is this going to be done? What education do we want for our children? Nevertheless, Robinson (2010, February) said in a TED conference that a reform is not enough, due to the fact that a reform “it is simply improving a broken model”. He agrees that education needs a revolution; it has to be transformed into something else. This transformation implies innovation in education. However it is quite hard since it means doing something new, changing what we take for granted as well as

obvious and there are lots of people who think that education cannot be done in any other way.

Although the revolution is difficult, we have to realize the number of people that are opting out of education as it does not feed their passions and energies. We must contemplate to change the education system. Robinson (2010, February) presented a model based on principles of agriculture.

We have to recognize that human flourishing is not a mechanical process, it is an organic process. And you cannot predict the outcome of human development. All you can do, like a farmer, is create the conditions under which they will begin to flourish [...] so when we look at reforming educations and transforming it, it is not like cloning a system [...] it is about customizing to your circumstances and personalizing education to the people you are actually teaching [...] it is about creating a movement in education in which people develop their own solutions, but with external support based on a personalized curriculum. (Robinson, February of 2010, TED conference: “Bring on the learning revolution”).

In conclusion, the key of this educational revolution is personalizing it in order to discover the individual talents of each student so they can discover their true passions as well as the advantages of learning. Sir Ken Robinson (2009) suggests in his book some ideas to achieve this system:

- **Eliminating the hierarchy of subjects:** elevating some disciplines like Language and Mathematics over the rest offends the principle of diversity.
- **Questioning the idea of “subjects”:** the idea of separate subjects that have nothing in common offends the principle of dynamism and comprehensive education. The school system should base the curriculum on the idea of disciplines which permits a dynamic curriculum and interdisciplinary.
- **Personalized curriculum:** learning should be a personal process which takes account individual learning styles and talents, as we said before. If it is not, it offends the principle of distinctiveness.

2.1. Ways to promote creativity in a classroom

Before developing the creative thinking in a classroom we need to embrace four aspects of life in order to our own creativity to flourish as Burstein said in a TED conference in 2012:

- First, we have to be open for this experience since it might change us.
- Second, we have to embrace different experiences and challenges that let our creativity flourish.
- Third, limitations are also needed to get it.
- Finally, the fourth aspect and the hardest one is loss. If we want to create we have to “stand in that space between what we see in the world and what we hope for, looking squarely at rejection, at heartbreak, at war, at death”.

Considering the investigations of Torrance (1972 and 1977) there are different ways to stimulate the creative thinking in the classroom, some of the ideas are:

- Encouraging new questions. Being respectful with children questions, in particular with fantastic and not often ideas and trying to keep a respectful environment between students.
- Valuing the ideas. Develop “multiple alternative” approach in which students can realize that all ideas and suggestions are valuable and every alternative is possible, as much as better.
- Introducing activities without evaluation, so they can feel more relax. Probably, they have better ideas than in other moments under the pressure of the marks.
- Letting students carry out their own evaluation with the supervision of the teacher. In this way, children learn values like responsibility, freedom and improve their self-fulfilment.
- Using the errors as experimentation and academic progress to learn through them.
- Rewarding the creative effort with new and creative ideas.

Clifford (2013) suggests 30 ways to promote creativity in the classroom, next the most relevant are explained:

- **Embrace creativity as part of learning:** create a classroom that recognizes and lets creative thinking. Teachers can prepare a bulletin board to show the diverse ways to solve a problem, create solutions for real situation, etc.
- **Use emotional connections:** the best way to teach creativity for students is based on their emotions. Finding the environment where they can express their feelings.
- **Use a creative model:** Ken Robinson (2009) named in his book “Reggio”, “Town of Grangeton” and “A+ Schools” approach, but the most accepted model is “The Osborne-Parnes” model. Education and business use it quite often. It starts with a divergent thinking and end with the opposite, convergent. It has six stages:
 - Mess-finding. Identify a goal or aim.
 - Fact-finding. Gathering data to solve the problem: sensations, feelings, perceptions, data, etc.
 - Problem-finding. Clarifying the problem and reformulating it.
 - Idea-finding. Generating ideas.
 - Solution-finding. Choosing, strengthening and evaluating ideas.
 - Acceptance-finding. Establishing a plan of action for implementing ideas.
- **Try the Incubation Model:** it was designed by Torrance and it involves three steps:
 - Heightening anticipation: create connections and relations between the classroom and the real life of the children to develop the desire to know.
 - Deepen expectations: take another point of view of the curriculum. Use brainstorm and group activities to solve problems.
 - Keep it going: continue the thinking beyond the lesson. Try to extend learning at home or in the community.
- **Establish expressive freedom:** student must feel the classroom as a comfortable and flexible place where they can share their ideas. And established rules to encourage creative approaches.

- **Allow room for mistakes:** errors are necessary to learn and find better solution. Students must know that be wrong is not bad and they need mistakes to improve. Ken Robinson said (2009) “if you are not prepared to be wrong, you will never come up with anything original”.
- **Allow space for creativity:** having different spaces in the classroom for the creativity of the children: thinking table, drawing table, drama stage, a place for group arguments, etc.
- **Encourage curiosity:** teachers should ask students about their likes, preferences and interests. Try to find what motivates them must be the point to start on what drives their thinking.
- **Explore different cultures:** cultures can inspire creative thinking.
- **Find ways to incorporate and integrate art, music and culture:** we should find the way to introduce this topic in our classroom. Because the society is enrich through the creative culture.
- **Use a collaborative creative thinking model to solve classroom problems:** for example, read a paragraph and then discuss different questions about it.
- **Design multidisciplinary lessons when possible:** try to join different subjects. Ken Robinson suggests using disciplines instead of subjects that allows interdisciplinary.
- **Tapping into multiple intelligences:** students should use different parts of their brains to elaborate new and creative concepts. Teachers must be in favour that children use their strengths to find novel way of approaching a topic or solving a situation.
- **Teach creative skills explicitly:** Collard proposes that creative skills should include five main areas: imagination, discipline and self-motivation, resiliency, collaboration and giving responsibilities.

Sir Ken Robinson (2009) proposes four **roles that teachers**, or “mentors” as he calls in his book, should carry out to develop creative thinking in their students.

The first role is recognition: identifying skills that others had not noticed yet. In order to guide children to the specific components of the discipline that match their capacities and passion.

The second role is encouragement: lead people to believe that can achieve something that seemed improbable or impossible before. Teachers should not allow their students to succumb to self-doubt for too long. Remind children the skills they possess and what they can get if they work hard.

The third role is facilitating. Teachers should guide children toward their passion (their Element) by offering advice and techniques. Even allowing them to fail and learn from their mistakes.

The fourth role is stretching. Great teachers try to break the limits that students have and prevent them from doing less than they can.

Another important characteristic of the creative thinking in the classroom is the group work. When people work in groups develop skills of responsibility, listening, self-confidence, they share their ideas and learn from each other. Ken Robinson (2009) also speaks about this in his wonderful book. He believes that creative groups should have three characteristics: diversity, dynamism and distinction.

- Creative teams are diverse: they are formed by different kinds of people and talents that complement the members of the group. “The differences of the members of the group make the creative work together greater than the sum of the individual parts”. (Robinson, 2009, p. 204).
- Great creative groups are dynamic: “Creative teams find ways of using their differences as strengths, not weaknesses. They have a process through which their strengths are complementary and compensate for each other’s weaknesses too”. (Robinson, 2009, p. 204-205).
- Creative teams are distinct: these teams only meet up to do something specific. They only come together for as long as they want to be or have to finish the work.

3. CREATIVITY AND ENGLISH LANGUAGE LEARNING IN PRIMARY EDUCATION

The educational laws of Spain do not contemplate the creativity as an important item such as Mathematics or Language. Along the normative, the creative thinking is hardly ever mentioned. Some references are found in the “Ley Orgánica 2/2006, de 3 de mayo, de Educación”:

- 2. “The purpose of the Primary Education is to provide all the children an education that lets them to [...] develop their social abilities, work and study habits, artistic sense, **creative thinking** and affectivity”. (Ley Orgánica 2/2006, de 3 de mayo, de Educación, Título I, Capítulo II. Educación Primaria, Art.16).
- B) “Developing individual and group habits of work, effort, study responsibilities, as well as [...] personal initiative, curiosity, interest, and **creative learning**”. (Ley Orgánica 2/2006, de 3 de mayo, de Educación, Título I, Capítulo II. Educación Primaria, Art.17).

These two references show the little importance that education gives to creativity. All the subjects have a detailed inform about their contents, aims, evaluation, etc. but creative thinking does not have it, just these mentions. Apart from that, in the majority of schools, creativity is only taught in Arts. Lots of teachers do not realize about the significance of this part of the education and they omit from their lessons. They do not know that it is quite determining for children to develop their creative thinking, and that probably help them in their learning.

On the contrary, since some years ago, English Language Learning has increased its presence in education. The improvement of the mass media and the development of the new technologies have increased the international relations. In consequence, the students must be prepared to live in a more international, multicultural and multilingual world. The aim of the contact and acquisition of a foreign language since the first years of education is strengthen the promotion of a multilingual as well as multicultural communicative competence that have to serve as a base of the European culture.

In addition, more and more schools are integrating bilingual programmes and offer different extracurricular activities in English to develop and improve their

competence. Parents are also very aware of it and spend time and money on academies as well as particular teachers to improve their children English knowledge. Now that the society has realize about the importance of a foreign language seems that some measures are taking to solve the deficiencies. The question is when are we going to do the same with creative thinking?

CHAPTER III. DIDACTIC DESIGN

1. INTRODUCTION

Primary Education is the first compulsory stage of the Spanish educational system; as a result it is “free” (excepting text books and school material). Students are from six to twelve years old and have to pass six years divided in three courses.

During this period the base of the learning is acquired in the different subjects and children adopt for the rest of their lives work habits, skills as well as abilities and necessary values to create a prosperous, dynamic and fair society. (Decreto 40/2007. Anexo: Principios metodológicos generales).

The purpose of these six years is to favour personal development and students capacities; acquisition of intellectual habits and work techniques; capacity for communication in their own language and in a foreign language; preparation for the active citizen; respect of the rights and liberties; education in individual responsibilities and formation for peace. (Ley Orgánica 2/2006, de 3 de mayo, de Educación, Título Preliminar, Capítulo I. Principios y fines de la educación, Art. 2).

Nobody learns if do not have a reason for it, for that, teachers must motivate their students in order to improve their academic results and favour the autonomous learning in a progressive way. Functionality, relevance and practice of the learnings must be explained. Children need significant and applied training that allow them to develop their abilities and strategies for the actual society. (Decreto 40/2007. Anexo: Principios metodológicos generales).

For all these reasons, this didactic design is based on “Reggio”, “Town of Grangeton” and “A+ Schools” approach and related with the “market theme”. Since this topic, varied activities are presented to develop a creative thinking in the 2nd year students of Primary Education in the different subjects of the curriculum.

2. CONTEXT

The state centre of Nursery and Primary Education “Duero River” is located in a small city of Soria. It is inscribed in the bilingual programme “British Council” with continuous work day. There is only one classroom per year, around 180 children. Moreover, socio-economic and cultural levels are medium.

This didactic design is for 2nd year students of Primary Education (7-8 years old) and there are 20 pupils in the classroom. The curricular level is medium-high and, in general, students are quite motivated as well as interested in the activities. There are not children with special education needs; everyone receives what he/she needs in each moment.

3. OBJECTIVES

The general objectives that students are supposed to reach through this didactic design are:

- To develop their creative thinking in different fields.
- To know English vocabulary and useful sentences related with the “market”.
- To improve oral, listening, written and reading communication as well as comprehension in English and Spanish.
- To reinforce mental calculation.
- To use correctly in a real situation the currency of Europe.
- To distinguish the different parts of a composition and to play a theatre according to it.
- To acquire as well as improve social abilities which allow team work and responsible behaviour.
- To use new technologies in order to obtain information and as a tool to learn and share knowledge.

4. CONTENTS

The main contents are:

- Food (meats, fishes, fruits, vegetables, milks, etc.) and healthy habits.
- Identification and representation of the different sounds and parts of a composition through the movements of the body.
- Playing a theatre according to the diverse parts of a piece of music.
- Operations of easy numbers and mental calculation.
- Approximating prices and value of currency.

5. METHODOLOGY

According to Decreto 40/2007, methodology is the combination of the actions that are developed in the classroom to allow the learning of the students. It is also the way in which the contents are organized and carried out to acquire the basic competences that let to integrate and apply knowledge.

Methodology is conditioned by some factors: physic and psychologit characteristics of the students (work rhythms, personal characteristics, previous knowledge, etc.); contents; the relationship between the members of the teaching-learning process; and the environment.

It must be orientated towards learnings that allow mobility, participation and training of European citizens, taking into account the objectives that are suggested by the European Union as well as the promotion of interdisciplinary learning.

Considering the premises of the educational regulations as well as the theoretical foundation of this project, the methodology that is going to be use is creative. In particular, it is based on “Reggio”, “Town of Grangeton” and “A+ Schools” approach in order to develop the creative thinking of the students.

Children are the main character of this process. They learn by discovery, experimentation and exploration of their mistakes as well as choices and the search of possible solutions for the problems. Students work individually and in small groups to flourish their creativity, social and personal abilities, develop the exchange of ideas,

promote cooperation and participation, and keep them motivated. Members of each group change in each activity so students can work with different classmates.

The teacher only guides the learning process and suggests activities for the pupils. He/she must be prepared to adjust the task depending on the skills of the children.

In this methodology is quite important the active communication between students and teachers. Motivation is also one of the keys of the process; thanks to it, children can improve their cognitive levels, academic results and learning.

6. TIMING

The timing of this project is about one week, but it can be more or less depending on the group of class. It can be carried out in every period of the year, but it could be recommended to develop it at the beginning because the contents have been studied in past years and it could be a review of them. Moreover, this project is carried out along the whole day, because it implicates all the subjects.

7. RESOURCES

- Personal: teacher of Primary Education with particular knowledge in English, Music, Art and Mathematics.
- Spatial: regular classroom and an auditorium or something similar to perform a theatre.
- Material: students can use all the materials and resources that the school offers. Some of the most important are: laptops, blackboard and whiteboard, different stationery, abacus, etc.

8. ACTIVITIES

Through these individual and group activities students are supposed to reach the objectives and contents that have been suggested.

In each task, the teacher as well as students choose the best student or group that will receive “extra money” for the last game “final shopping”, the others also receive

something but less, depending on their results. This extra money that children can earn is written in a table.

a) Flashcards game (English):

To introduce the vocabulary of the “market” students are divided in groups of five. Each team has flashcards with the image and the name of a product. One member of the group describes what he/she sees in the flashcard and transmits to the rest of the group mimicking, describing the object or the way he/she prefers. The others also have the same flashcards and have to choose the correct one. When every team finishes guessing all the vocabulary, teacher says the name of each product and children take the correct flashcard and repeat it to get to know the pronunciation. Finally, a brainstorm is done to add any new word that pupils suggest.

b) Taboo (English):

Using the flashcards of the previous activity, in pairs students have to write three or four words that describes the product and will be the “taboo words”. Next, in groups of five, they play the game “taboo”. One student explains the concept to his/her classmates but omitting the “taboo words”. In this case, the rest of the group only has as clue the words, not the images.

c) Prices hunt (English):

Individually, every child has to look for the prices of some of the products that have learnt in the activities before. They can use computers or magazines to know the common prices. When they find it, they have to write it in a piece of poster board. Then, in groups of four students have to guess which product goes with its price. As a clue they only have the pictures of the products that they have to join, not the rest.

d) My family (Spanish):

In this activity there are diverse groups that act like families, so there are different numbers of members in each team. Some of the students work individually, others in pairs and in small groups. Children choose the way they want to work according to the characteristics of the teams.

Once they are divided, they have to organize and create the family; they have to choose the members of it: father, mother, children, grandparents, etc. After that, they have to look for the jobs and the activities that the members do and approximate the money that the family can earn per month. This part is quite difficult and teacher should help students to orientate them about the salary of the jobs.

e) **The shopping list (English):**

Groups of the previous activity are kept. This task consists in organizing and preparing a shopping list with the products that the family will need for a week. They have to calculate the final figure of their shopping list using the prices that have been established in the other task and check if it is possible to buy everything with the money that they are supposed to have. Children probably have to change or add some products to adjust to their budgets.

f) **Move your body (Spanish):**

Students listen “*In a Persian market*” (1920) of the English composer Albert William Ketèlbey (1875-1959). This composition recalls the environment of an oriental market and has different parts that children must try to distinguish individually. First time, they just listening to the composition, but the second one they have to do different movements depending on the rhythm of the music, they have to change the movement when the rhythm varies.

Following this activity pupils have to form groups of four and discuss the number of parts that the composition has and if there is anyone which repeats and when. To help them, they can use their laptops, in which they can find the score and the audio.

Finally, one member of each group tells the rest of the classmates the conclusions about the composition. The idea is to paint with different colours the parts of the composition in a huge score which will decorate the class.

g) **Market gymkhana (English):**

Five activities are proposed in this case in order to review the vocabulary. Each exercise is carried out in a part of the class. In this case pupils play in pairs, so each activity it is twice, so everybody can play at the same time. In every task children have

to write correctly the results in a paper for the teacher, which will be used for the evaluation of the students, although they do not know it.

- **Word search:** children have to find twenty words related with the market.
- **Guess who?:** students take a flashcard with the image and the name of a product, and without seen, they show it to the other partner, the other do the same. They have to ask “yes/no” question to guess which product they have chosen. At least, they have to guess three products. If the teacher thinks that they spend too much time with one, they can change it and try with another one.
- **Word match:** in a worksheet there are different pictures of products on the left and the correspondent words in the right. Pupils have to match them.
- **Word mess:** there are twenty words whose letters are disorganized. Children have to organize the letters to find out the words.
- **Memory game:** there are ten pictures and their correspondent words, but in this case they are face down. Students have to play the memory game to join the images and the words.

h) Building a market (Spanish):

Students have to decorate the classroom as a market. They can design the different market stalls and the products that will be sold using diverse materials and resources to develop their creative thinking. Children are divided in groups of four, and each team is in charge of a market stall.

i) Theatre (Spanish):

Children have to invent a story and characters according to the composition “In a Persian market”. They should use the different parts in which they have previously divided the piece of music to represent it.

First, in small groups of four, they discuss the ideas and search information that can help them. After that, the representative of each group share the possible solutions with the class and everybody have to reach an agreement. The role of the teacher is quite important to control the situation and realize that all students participate in the theatre. Once they have prepared the stage play they will show the performance to the rest of the school.

j) Final shopping (English):

Students have to form the same groups as in the activities “my family” and “the shopping list”. First of all, each team calculate the final amount of money that has won along the activities. Now, they have to go to the “school market” and try to buy all the products that have chosen previously when they did the list.

Teachers are the sellers of the market stalls, and they can vary the prices of their products, they can propose offers and sales and children have to select the best option for their “families”.

9. EVALUATION

The evaluation is individual, personalized, continuous, global and formative, considering the progress of the student along the project. For it, everyday some notes about the attitude, behavior and work of the students are taken and written in a table for the teacher.

Each activity has a mark (1-10) with the same value; the average of them supposes 70% of the final mark. The rest 30% is divided between daily work (good presentation, cleaning, creative thinking, etc.) which supposes 20%, and the last 10% considers behavior, attention, interest collaboration and participation.

This didactic design has the same evaluation importance as the others. So at the end of the term the mark of all projects will be summed and divided by the number of them to obtain the average.

The most important evaluation criteria are:

- To improve creative thinking.
- To know English vocabulary and useful sentences related with the “market”.
- To develop oral, listening, written and reading communication as well as comprehension in English and Spanish.
- To know mental calculation.
- To use correctly in a real situation the currency of Europe.
- To distinguish the different parts of a composition and to play a theatre according to it.

- To participate in individual as well as group activities.
- To use new technologies in order to obtain information and as a tool to learn and share knowledge.

CHAPTER IV. CONCLUSIONS

In the last years new educational approaches have been proposed, some of them work but others not. Nowadays, they take part of the schools and influence in students education. Creative thinking is one of these and everyday its importance increase in the educational system. More and more teachers realize about its advantages and develop it in their lessons.

Along this Final Project Degree an analysis of the creative thinking has been done to know what it is, its characteristics and its relation and influence in education.

At the beginning of the project, it was assumed that creativity was an ability of some particular people who create original things related with the art world. But when different authors and theories have been investigated the conclusions are quite different: *creative thinking is the natural capacity of everybody to create something new that can be developed and taught in any field and has a value for the society*. This new definition implies that schools must educate children in creative thinking. Every child should find through education, as Sir Ken Robinson says; his/her “Element”.

Teachers must develop different activities that allow students to use their multiple intelligences as well as creativity so as to discover what they really love. Moreover, experimentation, participation, investigation, etc. should be part of this new approach. In this way, student learning is much more active because they like what they do. They are more motivated and the results are much better than if another approach is used.

Finally, the main purpose of this project has been improved students education, particularly in the English subject, trying to eliminate the obstacles that do not allow them to reach the objectives of the education and let them to discover their “Element”.

Taking into account that society continuously progresses and changes this approach is not for ever and it will be a huge error use it along the years. Society and education have to adapt to new situations if they want to be useful for their citizens.

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