Editor: Martin Cortazzi
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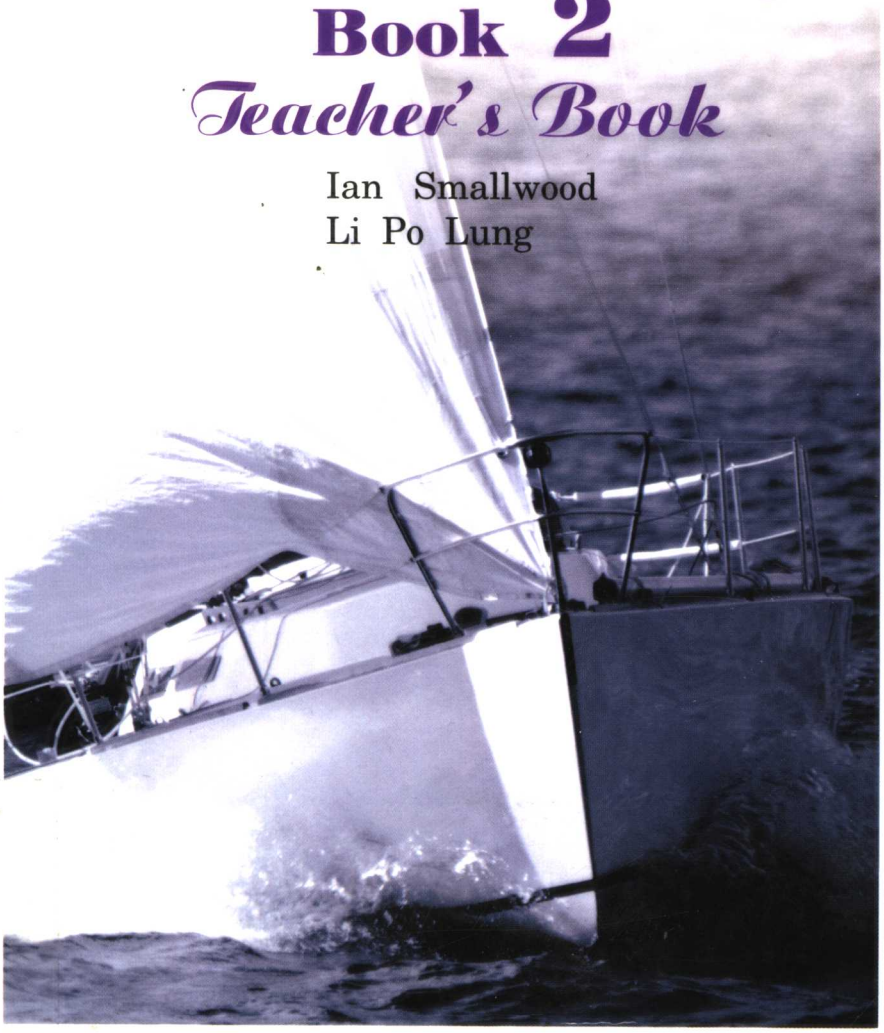
COLLEGE ENGLISH

Creative Reading

Book 2

Teacher's Book

Ian Smallwood
Li Po Lung



外教社 上海外语教育出版社

MACMILLAN

大学英语创意阅读

第二册

教师用书

Series Editor: Martin Cortazzi
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藏书章

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出版说明

新世纪的钟声催促着大学英语教学改革和提高的步伐，每一位教师都在寻求一套不落俗套而又能满足学生阅读需求的教材，各高校的莘莘学子也在找寻一套能通过阅读提高应用技能的书本。《大学英语教学大纲》(修订本)明确指出："阅读是掌握语言知识、打好语言基础、获取信息的重要渠道。阅读能力是大部分大学生今后工作所需的主要语言技能。"特别是在我国加入世界贸易组织以后，全面提高大学生的阅读能力，以及与之相辅相成的听、说、写、译等技能已越来越重要。外教社深深地认识到阅读在大学英语教学中的重要性，多年来一直朝着这个方向不断地发掘好的选题。我们知道，现在的老师和学生对阅读教材的需求不仅仅停留在传统的通过大量阅读，然后完成几个对文章内容理解性的问题上了；他们更需要的是通过使用教材培养学生的阅读技能，以及培养学生通过阅读获取信息、运用信息的能力。可以说国外在阅读教材的编写方面是走在我们前面的。

经过长时间的酝酿，在"大学生英语阅读教材"的开发上，外教社同世界著名的麦克米伦出版集团联手合作。这家以出版教材为主的跨国集团在2002年对中国15,000位大学非英语专业学生进行了一次广泛的调研，了解当今中国大学生最感兴趣的阅读话题。通过这次可能是迄今为止该类项目在中国境内最大规模的调研，筛选出了120个话题，作为合作项目的参考。在外教社的精心策划和麦克米伦的通力配合下，针对中国市场的全套一共6册的《大学英语创意阅读》终于问世了。

这套阅读教材具有以下一些特点：

- 每一单元选编的文章主题均是通过市场调研而得出的学生最感兴趣的话题；同时，鉴于现在很多高校学生人文知识相对贫乏，在编写上特别注重世界不同文化的对比，以唤起学生的本土文化意识、全球意识和跨文化交流意识
- 借鉴了国外优秀教材在练习设计上的多样性，力求以生动、有趣并富有挑战性的练习项目让学生学会如何更好地使用英语
- 在词汇编写设计上，一改以往在课文后利用词表形式罗列单词的传统方式，而设计为通过练习使学生掌握词汇用法，从而更好地记忆单词
- 力求培养学生学习的主观能动性，让学生从被动阅读转为主动猎取语言素材之外的多种信息
- 旨在让学生创造性地使用英语，从而培养他们的创造性

参加这套教材编写的专家均来自英国，他们不仅自己活跃在中国英语教学的第一线，同时也是英语教育研究领域内的资深研究者。

全套书共6册，每学期一册；还有与之配套的教师用书，可供教师参考或学生自学。相信这套教材的使用带给读者的必将是一次英语学习的全新体验。

在这套教材即将付梓之际，外教社的《大学英语》(修订本)和刚刚推出的《大学英语》(全新版)双双列选“教育部推荐使用大学外语类教材”。这套《大学英语创意阅读》正好可以作为以上两种教材的补充。

外教社编辑部

2002年夏

Introduction for Teacher's Book Two of College English Creative Reading

This introduction focuses on:

- developing students' vocabulary in English in relation to discourse;
- expanding students' creativity in English.

The introduction for **Teacher's Book One** of this six-volume series outlined the general aims and contents of all of the Teacher's Books, nothing the purpose and general content of each section of each unit. (That introduction is not reproduced here.) That general introduction emphasized that many activities have a range of answers and that teachers should be aware of alternatives, some of which are given in these books. The general introduction also stressed that these Teacher's Books are seen as having a useful function for teachers' development — specifically, each Teacher's Book introduces different aspects of current ideas about English teaching in TESOL contexts. The introductions to each Teacher's Book therefore build up a series of topics, each of which includes points based on the editors' research into Chinese classrooms and the teaching and learning of English in China. These points will help to meet the needs of current developments in English teaching in East Asia and they will support the creative teaching of English. Teachers will therefore find it useful to read these introductions cumulatively to pick up on the topics indicated below.

For **Teacher's Book One** the introduction has sections on the particular topics of:

- **discourse applications in English teaching**, where the structuring of ideas in texts was related to the use of diagrams and key visuals with students;
- **a participation-based approach to English teaching**, where principles of getting students to participate in different ways were illustrated with practical examples of techniques which can be used with the reading texts;
- **creativity**, where ideas about the meaning and significance of expanding students' creativity in English were discussed.

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For this book, **Teacher's Book Two**, the introduction below has sections on:

- **developing students' vocabulary in English teaching**, where some principles of vocabulary in discourse are illustrated in relation to some of the texts in Student's Book Two;
- **creativity**, where five aspects of the creative process are outlined, barriers to developing students' creativity are considered, and ways of encouraging creativity are listed.

In **Teacher's Book Three**, the introduction has sections on:

- **developing creative uses of key visuals in a discourse approach**, where the classroom uses of diagrams to show text meanings are further discussed and exemplified from Student's Book Three, together with links to developing students' creativity and the role of the teacher;
- **giving feedback on students' errors**, where the roles of the teacher in relation to errors are considered in a participation-based approach.

In **Teacher's Book Four**, the introduction has sections to show ways of:

- **developing narrative skills**, where the role of story-telling in developing oral and written fluency is considered in relation to Student's Book Four;
- **changing text modes**, where some ideas about getting students to actively use text meaning are suggested through transforming texts into other modes, such as conversations or dialogues;
- **developing students' thinking skills**, where some ways of getting students to think carefully about text content are presented, so that students can systematically develop their thinking skills in English.

In **Teacher's Book Five**, the introduction has sections on:

- **developing intercultural awareness**, where cultural aspects to English teaching exemplified in Student's Book Five are discussed in relation to developing students' intercultural awareness and skills in intercultural communication;
- **developing affective aspects of English learning**, where developing students' motivation and involving affective aspects of learning are discussed, with practical ideas about students' sharing and developing their personal opinions;
- **observing English classes**, where some ways for English teachers to develop their skills are suggested through observing English classes and reflecting on their observations; this is related to teachers' self-evaluation.

In **Teacher's Book Six**, the introduction has sections on:

- **developing students' thinking skills**, where further frameworks for this increasingly important aspect of English teaching are presented with practical illustrations from Student's Book Six;
- **developing students' learning strategies**, where frameworks for considering how to develop a range of strategies are considered, particularly in relation to more academic aspects of English such as English for Academic Purposes (EAP);
- **developing students' English skills in the real world**, where practical applications of some of the skills developed in these books are considered in relation to the real world of living and working and otherwise using English.

The points made in these specific sections of each Teacher's Book are illustrated with respect to the books in which they are presented; however, an important point is that the ideas and techniques suggested can be developed and used with any and all of these books, or indeed with other books.

Developing students' vocabulary in English teaching: some principles of vocabulary in discourse

In China, most students at university have quite a lot of experience of learning English vocabulary from their time in middle school. In this series systematic attention is paid to new words, with exercises to look at defining and using these in the *Words to note* and *Extending your vocabulary* sections. Beyond this, teachers can support students' learning of vocabulary by helping them to see patterns and systems of words and to be aware of how these work in texts. This discourse view of vocabulary can be seen in the following aspects of learning vocabulary:

- Many words in texts enter into lexical patterns. This means that they can be related to other words in the text or to words which are not actually used in the text but are part of the system of meaning in English which is potentially being drawn upon in the context. Such patterns include repetitions, synonyms, antonyms, hyponyms, semantic sets, morphological variants of the same basic vocabulary items, collocations, and so on. These are illustrated in the boxes below with reference to an extract from the text in Unit 5 of Student's Book Two.
- Word meanings depend on the context. Looking at the lexical patterns should help students appreciate how words have different meanings in different contexts. This meaning depends partly on what other words are also present in a particular context because words take their meanings from other words (as well as from their relationship with objects, events, people or concepts in the world).
- New words are often best learned in groups in which associated words can be

related together. If some of the words in a particular grouping are known, this helps students to relate new words to known words in patterns.

- Learning words is not simply a matter of learning new words; it is also a matter of learning new meanings to known words and of learning how either new or known words enter into discourse contexts with other words. Hence, in a discourse approach it is useful to show students some of the lexical patterns in a text.

A text extract from Unit 5 of Student's Book Two:

Perhaps the best example of sports for the disabled is the fact that hundreds of people are now proud winners of Olympic Games Gold Medals! There have been World Summer Olympic Games for disabled athletes since 1960 and Olympic Games for winter sports since 1976. Paralympians are simply Olympians with disabilities. They include a wide range of world record holders and they all have the same aims and goals as able-bodied athletes. They need to train just as hard and they compete just as fiercely. In fact, some of them even compete against able-bodied opponents — and frequently win! A good example is John Dowell, from New Zealand. He regularly competes against able-bodied athletes in the high jump competition — but he only has one leg. He does not see this as a disadvantage because, as he is quick to point out, everybody has to push off the ground from one leg. He hops up to the bar on his single leg instead of running up on two legs. At the actual point of take off, he believes he is the same as the other athletes — in fact, he says he may even have an advantage as the leg able-bodied athletes do not use to push off with frequently knocks the bar off. He does not have that problem.

A number of vocabulary patterns can be seen in this extract and similar patterns can be found on most of the texts in this series. Teachers could make a diagram linking the words to illustrate the discourse functions and ask students to find further examples.

- **Repetitions** — these are words or phrases which are repeated: *disabled (twice); able-bodied (three times); athletes (three times); push off (twice).*
- **Synonyms** — these are words of the same or very similar meanings at least in this context: *Paralympians/Olympians with disabilities; disadvantage/problem; one/single.*
- **Antonyms** — these are words of opposite or complementary meanings: *disabled/able-bodied; winter/summer; advantage/disadvantage; Olympians/Paralympians.*
- **Hyponyms** — these are words which have narrower meanings and which "come under" more general words: ways of moving by the legs include *jump/push off/ take off/hop/run;* people include *winners/athletes/Paralympians/Olympians/world record holders/opponents.*
- **Morphological variants** — lexical items in the same family but with morphological variations: *disabled/disabilities; win/winners; compete/competition.*

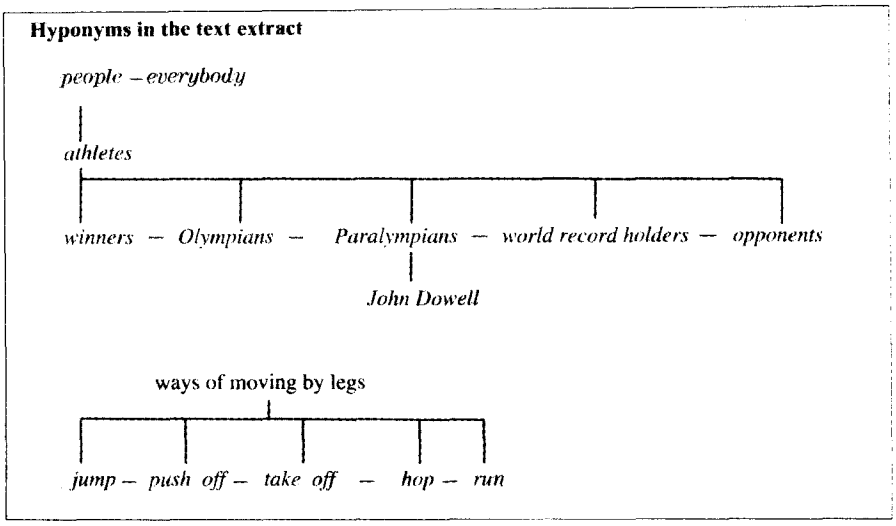
- **Semantic sets** — words belonging to a family of related meanings: *sports/games/competition; train/compete/win; athletes/winners/world record holders.*
- **Collocations** — words which are commonly associated together in the same context: *winners of ... Gold ... Medal; world ... record ... holder; have ... an advantage; train ... hard; compete ... fiercely.*

The point is that teachers and students can identify such patterns and students can be shown how the chains of related words in all these kinds of systems make up the vocabulary in the text; they have a discourse function because they are part of the creation of the texture of meanings. Some of these links and chains for repetition, synonyms, and antonyms are shown in the crisscrossing patterns in the box. Vocabulary learning, form a discourse viewpoint, includes understanding how these kinds of links work and learning to use them, for example in writing. From the illustrations in the boxes it is clear that the various chains interact with each other to form the texture of the extract, although only some of the lexical links are shown here.

Some discourse links in the text extract: repetition, synonyms, and antonyms

Perhaps the best example of sports for the **disabled** *is the fact that hundreds of people are now proud winners of Olympic Games Gold Medals! There have been World* **Summer** *Olympic Games for* **disabled athletes** *since 1960 and Olympic Games for* **winter** *sports since 1976.* **Paralympians** ~~**with disabilities.**~~ *are simply* **Olympians** *. They include a wide range of world record holders and they all have the same aims and goals as* **able-bodied** *athletes. They need to train just as hard and they compete just as fiercely. In fact, some of them even compete against able-bodied opponents – and frequently win! A good example is John Dowell, from New Zealand. He regularly competes against* **able-bodied athletes** *in the high jump competition – but he only has* **one** *leg. He does not see this as a* **disadvantage** *because, as he is quick to point out, everybody has to* **push off** *the ground from one leg. He hops up to the bar on his* **single** *leg instead of running up on two legs. At the actual point of take off, he believes he is the same as the other athletes – in fact, he says he may even have an* **advantage** *as the leg* **able-bodied athletes** *do not use to* **push off** *with frequently knocks the bar off. He does not have that* **problem.**

Students can appreciate hyponymy when they see tree diagrams and then find how these also have a linking function in discourse, as shown in the third box below.



More discourse links in the text: hyponyms

Perhaps the best example of sports for the disabled is the fact that hundreds of **people** *are now proud* **winners** *of Olympic Games Gold Medals! There have been World Summer Olympic Games for disabled* **athletes** *since 1960 and Olympic Games for winter sports since 1976.* **Paralympians** *are simply* **Olympians** *with disabilities. They include a wide range of* **world record holders** *and they all have the same aims and goals as able-bodied athletes. They need to train just as hard and they compete just as fiercely. In fact, some of them even compete against able-bodied* **opponents** *– and frequently win! A good example is* **John Dowell**, *from New Zealand. He regularly competes against able-bodied athletes in the high* **jump** *competition – but he only has one leg. He does not see this as a disadvantage because, as he is quick to point out,* **everybody** *has to* **push off** *the ground from one leg. He* **hops** *up to the bar on his single leg instead of* **running** *up on two legs. At the actual point of* **take off**, *he believes he is the same as the other athletes – in fact, he says he may even have an advantage as the leg able-bodied athletes do not use to push off with frequently knocks the bar off. He does not have that problem.*

ways of moving by legs

Creativity and expanding students' creativity in English

Most people think of creativity as "being imaginative" or "being original", perhaps in terms of generating new or different ideas or products. It is probably useful to think of creativity as a process, rather than as a product or an event. Arguably, the process of developing creativity is essential to language learning and an essential process in all kinds of education, not just important in developing English.

In this series, expanding students' creativity can be thought of in two ways: firstly, being creative with ideas and expressing these ideas in English, and, secondly, exploring new ways of saying things. The first may not necessarily involve original or innovative expression because it is the thinking which is new or different. The second may not involve original thinking but it would mean that students find interesting or innovative ways of saying what they think. Clearly sometimes, at least, developing students' creativity may involve both possibilities. Further discussion about creativity and expanding students' creativity in English is organized around five aspects of the process of creativity:

- to have a basis of relevant knowledge;
- to generate new ideas or ways of saying things, that other people have not thought of (as far as we know);
- to be able to recognize good ideas and ways of saying things;
- to be willing to take risks;
- to develop a group or community that encourages creativity.

To have a basis of relevant knowledge

This means that to be creative students need to have a basis of knowledge of relevant grammar, vocabulary or other relevant aspects of language on which to create new ways of saying. Alternatively, of course, they need to have some relevant knowledge of a topic before they can come up with new ideas. For teachers, this may mean making sure that students are aware of relevant grammar and vocabulary by referring to aspects which are highlighted in the unit.

To generate new ideas or ways of saying things

Students should try their best to develop their thinking and form their own opinions. They can make new associations and connections within a topic or word associations through collocations between words and phrases. It may also mean solving problems or recognizing and giving up unnecessary assumptions. An example of this last point, which may be usefully shared with students, is the development of powered flight with aeroplanes. For quite a long time people thinking about flying machines were thinking about how to make flapping wings which would give power because they saw that birds had wings which flapped; however, the Wright brothers and others realized that this wasn't necessarily the case. They understood that the wings could remain fixed and the forward movement could come

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from a propeller powered by an engine. That was how the first aeroplanes were developed.

One way in which teachers can help students to develop the skills of generating new ideas is to arrange a series of brief activities for students to see several meanings or to recognize ambiguities. Some classroom examples are given below.

- Recognizing ambiguities — find as many meanings as you can in these sentences:
  She can't bear children. (she can't have children/carry children/tolerate children.)
  She couldn't see the pattern for tears. (She was weeping and tears prevented her from seeing./ Tears had fallen on the pattern so she couldn't see it./ There were tears or rips in the cloth ["tear" is a homophone] so the pattern couldn't be seen./ The rips in the cloth were actually part of the printed pattern but the rest of the pattern couldn't be seen.)
- Use jokes or humorous situations in which students can think of different possibilities to give as many answers as they can:
  How can you get to the top of a tree? (Climb it./ Use a ladder./ Go down on a line from a helicopter./ Walk a tightrope from a nearby building./ Make friends with a big bird./ Sit on a seed for a few years./ Cut the tree down and jump on the top part.)
- Develop word associations or links between ideas:
  How can you link the word "cloud" *and* "coat"? (Both begin with the letter "c"./ Both contain the letter "o"./ A cloud might look like a coat./ A strange fashion coat might look like a cloud. / If it's cloudy it may be cold without the sunshine so people will wear coats. / "Every cloud has a silver lining" and coats have a lining too.)
- Develop the ability to see things differently and understand different meanings:
  Cross out six letters in this word without changing the sequence of the letters and make two familiar English words: BSAINXLEATNTEARS. ("LETTER" — you cross out B S A I N X, crossing out some letters more than once — or "BANANA" — you cross out "six letters" or the letters S I X L E T T E R S.)
- Think of imaginative solutions to a problem and play with ideas:
  How many ways can you think of to improve a coffee cup? (Put a lid on it./ Add a vacuum layers around it./ Put it on a tripod with a candle underneath./ Add wheels./ Add a drawer to it for sugar. / Add a music box so that you hear music when you drink. / Add a panel on the side with replaceable English vocabulary to help students revise. / Add a fan to cool hot coffee./ Plant a nice flower in it./ Add a health warning. / Write five ways to solve problems on the cup itself.)

To be able to recognize good ideas

The point here is that the development of creativity is not only a matter of having ideas but

of knowing which ones are good (for whatever purpose is relevant). This includes recognizing creativity in others. This is the evaluative element in creativity by which teachers can encourage students to engage in reflection. In this way teachers can help students to *think through* their ideas, *think over* their ways of expressing themselves creatively in English, and *think back on* the process by which they have generated ideas, decisions, or worked in a team. In the *Expanding your creativity* sections in this book criteria are sometimes suggested so that students can explicitly develop this aspect of creativity. In other units, the teacher can encourage students to think of their own criteria for judging the outcomes of the activity, knowing that developing such criteria is also part of the creative process.

This evaluation element in creativity means, of course, that students should be prepared for others to discuss their ideas. In such discussion others may point out difficulties or limitations; they may raise objections or criticisms. This is a normal feature of evaluating and recognizing good ideas; it gives the originator the idea of the opportunity to defend a point of view or to develop the idea further. However, the teacher needs to be sensitive to the timing of nay critique — at the wrong point, criticism can kill an emerging idea. The role of the teacher, therefore, is to recognize when ideas from students are emerging and encourage students to develop or extend them before the evaluation stage. The teacher may therefore use non-judgemental questions to extend students' expression of what they are thinking.

- *How could you extend that idea?*
- *What would be the consequences of that?*
- *What would be the implications of that?*
- *What else would happen?*
- *Can you tell us more about that?*
- *Is this an alternative possibility?*
- *Are there any other ways of saying that?*
- *How else could that idea be expressed?*
- *In other words ... ?*

To be willing to take risks

In both the generation of ideas and recognition of good ideas, students need to be willing to take risks. This means that in expressing themselves with new ways of saying things they should not be afraid of making mistakes; in being imaginative or thinking creatively they should not be afraid of appearing foolish. It is worth reminding students that both language learning and the development of creative thing take place through errors, as long as people realize what is wrong. In this context, teachers have a role in risk management; they should encourage students to express themselves in English and learn from their own mistakes. This may mean a careful approach to error correction — not correcting students' ex-

pression in English too quickly. It also means that teachers may emphasize that if students are going to be creative they are going to be wrong, sometimes, but that this is OK because if they keep trying they will also have good ideas; it is better to take risks than never to have a good idea!

To develop a group or community that encourages creativity

To be accepted, creativity needs to be recognized by others and, to develop creativity it is important to have a social environment that values creative expression and the generation of creative ideas. This means that teachers need to think not only of helping individual students to expand their creativity but also of developing an atmosphere in the whole class in which creativity is appreciated. Ultimately, developing creativity depends on the ability of members of a community or culture to recognize the potential value of new ideas and also on the ability of individuals or groups to persuade team members or the wider public of ideas and enlist their support or help to develop or practise it. The English classroom, therefore, needs to become a supportive environment in order to nurture creative expression. The teacher can encourage this through the development of team approaches by asking such questions as:

- *How did the group work together?*
- *How did the group respond to the ideas of individuals?*
- *Did the group help individuals to take risks in expressing themselves and in thinking of new ideas?*
- *How did members of the group encourage the development of the ideas?*
- *Is the group getting better at recognizing good ideas?*
- *How can all the members of the group support creative thinking and creative expression?*
- *How will the group work next time to improve the creative process in all its members?*

Teachers can also remind students that creative people pay attention to small ideas that might be worth developing; they do not only seek the really big ideas.

Barriers to expanding students' creativity

There are a number of barriers to creativity which may exist in some classrooms. Teachers (and students) may need to think about these in order to try to overcome them.

- **Disbelief**

  "I'm not creative." "It's difficult for me." "I have no imagination." "We're not used to this." "We don't have a tradition of being creative." If students have such comments teachers can reassure them that everybody has some creativity already; the point is to recognize it and extend it. Some aspects of creativity are quite sim-

ple and normal, like recognizing different meanings in a word or sentence or finding more than one way to solve a problem.

- **Not paying attention to creativity**

  The danger here is that if students have focused on other aspects of learning and using English in the past then they may not pay attention to creativity now because they have come to believe that the teacher (or tests and exams) do not put much value on it. Teachers can point out that creativity is valued now, not only in the English classroom but also in other classes and that is especially valued in the world of business, in most professions, and in research.

- **Getting negative reactions**

  Students may think that if they take a creative approach they will get negative reactions from the teacher or from their peers. Teachers can make sure students know that recognizing good ideas and evaluating creative output is part of the process but that this recognition stage should only come after ideas have been expressed; evaluation should not discourage or prevent the expression. Teachers should make sure they themselves give good opportunities for students to be creative (without correcting the English too soon).

- **Not valuing risk-taking**

  This barrier is essentially that students fear being wrong. Teachers can reassure them that good language learners do take risks, they are not afraid of making mistakes. Teachers would point out the value of any actual mistakes that are made, so that students understand that making mistakes is part of learning. Also, in creative contexts, there are frequently many possibilities or many answers. Therefore, students may understand that the risk is not whether a task outcome is right or wrong but rather a risk of giving better or more interesting or better expressed answers (or not); since one idea can lead to another and one person's suggestion can trigger off better thoughts in a group, all comments are potentially useful and hence it is worth sharing any comment.

- **Feeling under-prepared**

  Teachers (and students) may not feel prepared to be creative; they may feel they do not have enough training or background in this aspect of English. The notes in this Teacher's Book should help, of course, and teachers can plan for a creative task in a unit by thinking through several possible answers so that they are ready for different kinds of responses from learners. In one sense, teachers need to take risks in the language classroom, too; this means being ready to help students in creative tasks when the process and outcome cannot necessarily be predicted. Teachers need to feel comfortable with the fact that often there are many possible outcomes or answers — actually, this has always been the case in language classrooms, e.g. in open writing tasks or essays students may present a wide range of sentences with many different ideas, in fact this is expected.

- **Playing with words and ideas is not a serious activity**
  The barrier here is that students may feel that some humorous or light-hearted activities do not help language learning or the development of their creative thinking. However, playing with words, generating alternative ideas and associations, and thinking in lateral or unexpected ways are held by many front-line professionals as being a vital skill in exploring problems and in searching for solutions. This is part of learning: to think "outside the box" of routines, supposed limits, or common constraints. Teachers can reassure students that a "playful" approach can be interesting, fun and relaxing and that these aspects of a language learning context are also important for progress; play can have serious outcomes.
- **Not being able to express one's thinking in English**
  This barrier is the perception that you need an advanced level of English before you can express creativity in the language. However, many scientists, engineers, business people or philosophers have expressed complex or original ideas in simple language — in fact, they often have to do this because they need to inform non-specialists in their organizations, or among the public, about what they are doing. Teachers and students of English know that being able to use complex language is important but teachers can also reassure students that in expanding their creativity, they can keep their expression simple — it is the idea that counts. Teachers can help students say things in other ways, using paraphrases. They can reassure students that in expressing creative ideas in English it is OK to speak slowly, or to hesitate, or to be tentative.

Encouraging creativity

To develop the creative classroom for expanding students' creativity in English, teachers will find it useful to develop as many of the following characteristics, attitudes and behaviour patterns as possible:

- valuing creative ideas and creative expression;
- challenging students to try out ideas and different ways of saying things in an environment in which it is OK to take risks;
- using open-ended questions, rather than closed questions which have a single answer;
- focussing on students' thinking as well as on their language;
- allowing students to have sufficient time to think about, discuss and develop their ideas;
- deferring the expression of judgement on students' language expression and the expression of their thinking;
- active listening to students to understand what they are really trying to say;
- showing real interest in creative expression and in new ideas;

- seeing the possibilities of what students can learn through errors and risk-taking;
- assuming that all students can be creative and that it is possible to expand creativity in English.

Clearly, it is useful if teachers can make efforts to expand their own creativity; fortunately, many English teachers are, in fact, quite creative but some have not consistently thought of themselves as expanding the creativity of students in the English classroom.

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