

THE RELATIONSHIP BETWEEN CREATIVITY AND GRAMMATICAL ACQUISITION OF NEW FORMS OF VIETNAMESE EFL SECONDARY STUDENTS

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Received 21 July 2023

Revised 31 October 2023; Accepted 24 November 2023

Abstract: Creativity is a concept that has attracted researchers in applied linguistics recently (Dörnyei & Ryan, 2015). It has been proved to be associated with a number of variables in language learning such as the use of coordination (McDonough et al., 2015), communication strategies (Pipes, 2019), speaking performance (Suzuki et al., 2022). There seems, however, to be little research examining the relationship between creativity and other linguistic variables such as grammar or vocabulary. To fill in the gap, this study examined the association between creativity and grammatical acquisition of new forms. Eighty-nine secondary schools' students at elementary level were invited to complete two tasks: an alternative use task to measure creativity and a grammaticality judgment task to measure their grammatical acquisition of new forms. A Pearson-product moment correlation was used to analyze the data and the study reveals no relationship between creativity and grammatical acquisition of new forms. There is also no relationship between sub-measures of creativity and the grammatical acquisition. This study also argues that students who are not naturally creative can learn language effectively, which could be considered beneficial from pedagogical perspectives. The findings also show that creativity might not emerge in monologic tasks, suggesting the use of task-based teaching should be promoted in language classrooms to foster students' creativity and language ability. Some pedagogical implications were also offered.

Keywords: creativity, grammatical acquisition, English as a Foreign Language

1. Introduction

Creativity is a concept considered as most important in cognitive thinking and the highest level in Bloom's taxonomy. Creativity can be seen in a variety of aspects in our life. For example, a creative piece of art can be valued in museum or a novelty poem that have had an impact on our life. Creativity, according to Tin (2022), has emerged in a wide range of disciplines such psychology, business and not just only in forms academic texts but also in social genres such as YouTube. Creativity, therefore, has played an important role in our society.

In the field of language teaching, creativity has attracted more attention recently (Dörnyei & Ryan, 2015) when researchers consider it as one of the characteristics of learners that might have an impact on language learning. Dörnyei and Ryan (2015) also calls for further research to gain better insights into the dynamics between creativity and language use. More studies are, therefore, needed to address the issue of understanding creativity in language

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acquisition.

Previous studies begin to figure out its relationship and variables in language learning and teaching (e.g. Ottó, 1998; Pipes, 2019). The importance of creativity has been highlighted in previous studies. Ottó (1998) indicated a link between creativity and second language (L2) course grades, while Pipes (2019) showed a different finding, revealing no relationship between creativity and L2 course grades. She showed that there is a relationship between creativity and narrative and interactive tasks. Previous studies seemed to focus on creativity and communication strategies in language learning, but less attention has been given to the connection between creativity and other linguistic variables. According to Pipes (2022), no research has been published on the relationship between a person's creativity and their ability to learn grammar in a second language. Additionally, in the Vietnamese context, language teaching tends to focus on reading and grammar (Nunan, 2003) which English as a Foreign Language (EFL) teachers still mainly teach grammar by focusing on forms, helping students prepare for exams. Van (2023) adds that the language teaching and learning context in Vietnam is not realistic for adopting communicative approach as the needs for emphasizing the development of language accuracy to pass grammar-based exams are greater. This can be seen that grammar still plays a vital role in language teaching, which inspires the birth of this research to explore the correlation between creativity and grammar acquisition.

This study aims to bridge the gap in literature by exploring the relationship between creativity and grammatical acquisition of new forms. Only one research question was sought to answer: *Is there a relationship between students' creativity and their acquisition of new grammatical forms?*

2. Literature Review

2.1. Definition of Creativity

Creativity is a difficult term to define due to its complexity. While previous studies might either ignore or indirectly define creativity due its complexity (Plucker et al., 2004), some studies tried to shed light on the definition. Wallas (1926) outlined a four-stage process to understand creativity: preparation, incubation, illumination, and verification. Ellis (2015) showed that creativity involves novelty, imagination, adaptability, experimentation, and open-mindedness but acknowledged that it is difficult to stick to the fixed definition. Tin (2022) argues that creativity is a multi-faceted concept and has been viewed in different dimensions such as creativity as an “ability”, “a production”, “the quality”. There seems not to be an agreed definition on creativity due to the dynamics of the concept, but it seems that creativity is often related to something new and divergent from ordinary thinking. In this study, I focus on one aspect of creativity defined by Tin (2022), considering it as an innate ability.

2.2. Creativity in Language Teaching/Learning

Regarding creativity in language teaching/learning, we often think of a creative artifact that a teacher brings to the class or students create on their own when learning or in literature (Boden, 2004). However, creativity is more than that. Rhodes (1961) lists four main characteristics of creativity: *person, process, press and product*. The term person refers to personal traits, regarding creativity as an asset of creative people (Tin, 2022). The term process stresses the process of producing the creative products that a person goes through while press refers to as the relationship between creative person and the environment. The last term product focuses on creative products.

Tin (2022) draws a summary of views on creativity in language teaching/learning by using prepositions: creativity *through* language, creativity *of* language, creativity *with* language, creativity *and* language. Creativity *through* language implies language can be used to communicate four ideas: open knowledge, blind knowledge, secret knowledge, hidden knowledge. This view, according to Tin (2022), is extremely useful in language teaching when teachers could base on four views to design jig-saw activities. Creativity *of* language means the use of known language to create the original use of language for communication. Creativity *with* language refers to skillfully employing language, such as inventing new language based existing language rules. While the previous three views see creativity as an outcome, the view of creativity *and* language sees creativity as a predictor variable. This view considers creativity (as an innate trait) and language are separate variable. The view of creativity as a general ability of people would be the main focus throughout my study.

In person creativity, Sawyer (2006) identified the characteristics of creative people lie in their ability in the combination of convergent and divergent thinking. Guilford (1959) defines that while convergent thinking refers to the ability to find the right answer to the problem, divergent thinking compliments it, and is the most important factor in creativity. Cropley (2016) further draws a difference between convergent and divergent thinking characteristics in the table below:

Table 1

Characteristics of Divergent Thinking and Convergent Thinking (Adapted From Cropley, 2016)

Characteristics of divergent thinking	
Typical processes	Typical results
Thinking unconventionally	Alternative or multiple solutions
Seeing the known in a new light	Deviation from the usual
Combining the disparate	A surprising answer
Producing multiple answers	New lines of attack or ways of doing things
Shifting perspective	
Transforming the known	Opening up exciting or risky possibilities
Seeing new possibilities	
Characteristics of convergent thinking	
Typical processes	Typical results
Thinking logically	Generating familiarity with what already exists
Recognizing the familiar	Better grasp of the facts.
Combining what 'belongs together'	A quick, correct answer
Homing in on the single best answer	Improvement of existing skills
Reapplying set techniques	
Preserving the already known	Closure on an issue
Seeing accuracy and correctness	

Divergent thinking, which was classified as a part of Structure of the Intellect (SOI)

model by Guilford (1959), consists of four main groups: 1) Fluency: the ability to produce several ideas; 2) Flexibility: the ability to produce a wide range of ideas; 3) Originality the ability to produce unusual ideas; 4) Elaboration: the ability to extend and support ideas. Davis, Rimm, and Siegle (2011) describe the four main components of creativity in a more detailed way in the following:

Fluency: The ability to produce many ideas in response to an open-ended problem or question, either verbal or nonverbal ones. Fluency is considered as the foundation for designing activities to enhance divergent thinking as the more ideas you have, the more likely it is that at least one of them is a good idea (Starko, 2014). Fluency can be a count of the number of ideas that were generated within the specified time (Pipes, 2022). For example, if the student lists 25 uses of an object like a helmet, he will be awarded 25 points for fluency.

Flexibility: The ability to make different approaches to a problem, think of ideas in different categories, or view a situation from several perspectives. Pipes (2022) illustrates by giving an example that if the object is a cup, and the participants lists “pen holder”, “pencil holder” ..., they all fall into only one category “container”.

Originality: statistical rarity or uniqueness and nonconformity. Originality is determined based on statistical infrequency (Starko, 2014). For example, if only one student thinks of an idea that rarely or never appears in other students’ answers, he will be awarded for that idea.

Elaboration: The ability to add details, develop, and implement a given idea. For instance, “A lantern to carry in the Mid-Autumn festival” is more detailed than “a lantern”

In language learning, Ellis (2015) posed a question whether there is a positive relationship between personal creativity and language learning success. To fill in the gap, this timely study focuses on divergent thinking as a feature of creativity and used the scores of divergent thinking test as a tool to measure students’ creativity.

2.3. Grammar Acquisition in Language Learning

Grammar is a complex concept. Richards et al., (1992) narrowed down the definition of grammar as a structure of language. Ur (2003) referred to grammar as a collection of rules that define how words or parts of words are combined or changed to create acceptable units which can be used to communicate ideas. Larsen-Freeman and DeCarrico (2019) list that there are two types of grammar: prescriptive and descriptive. While descriptive grammar is more static and no value judgment is made, prescriptive grammar focuses on the accuracy and there is a clear boundary between correct and incorrect forms. This approach is judgmental to see whether the forms are acceptable or not. For example:

He ran quickly. (Correct)

He runned quickly. (Incorrect)

This study only examined the aspect of prescriptive grammar it has always prevailed in language teaching (Hinkel, 2018).

There is a clear distinction between acquisition and learning. Krashen (1982) clearly showed the differences between acquisition and learning. Acquisition implied the building of implicit knowledge, while learning meant the construction of explicit (and less useful) knowledge. Krashen (1982) also illustrates that acquisition is “picking up a language” and likened acquisition to the process children develop their ability in their first language, implying the incidental process of language learning. Additionally, acquirers, according to Krashen (1981), might self-correct their mistakes based on the “feel” for grammaticality. On the other

hand, language learning seems related to error correction, based on presenting rules explicitly, which can be considered as deliberate learning.

This research focused on students' acquisition or in other words, aiming to measure students' implicit knowledge of grammar.

2.4. Previous Studies in Creativity and Language Learning

A number of studies attempt to research the relationship between creativity and language learning. The very first study conducted by Ottó (1998). He used a creativity test which consists of four subgroups: fluency, flexibility, originality and elaboration and students' achievement test, showing that more creative students are expected to be more successful in language learning than less creative ones. One significant finding in his study is that students' fluency has a weak relationship with creativity scores. However, his small sampling size could affect his generalizability of his findings. Albert and Kosmo (2004) investigated the relationship between creativity and narrative task performance. Using a creativity test which measured three aspects of creativity namely: originality, fluency and flexibility and narrative tasks, they found that creativity fluency correlated with the quantity of talk. However, their study only investigated three aspects of creativity while the elaboration aspect seemed missing. McDonough et al., (2015) is another study examining the relationship between creativity and L2 language use during a problem-solving task. Their study found a significant relationship between students' creativity and their production of questions and coordination, but no relationship between creativity and other language features such as pronouns, subordinate reasoning clauses, conditionals, and stance. One limitation of their study is their small sample size (55 students), which might lead to lack of generalizability in findings.

Pipes (2019) examined the relationship between creativity and communication strategies. She invited 78 students to complete the Torrance Test of Creative Thinking, interactive and monologic narrative tasks in L2 speaking. Her study revealed relationships between creativity and use of direct/indirect communication strategies in the interactive and narrative task, but found no relationship between creativity and course grades and monologic narrative task. It was interesting to note that the course grades in her study included grammar component, which motivated this study to answer the question of the relationship between creativity and grammar acquisition. Most recently, Suzuki et al. (2022) also examined the role of creativity in second language speaking performance. Their study found that divergent thinking fluency contributes to the increase of information. Also, creativity was associated with discourse and syntactic complex.

From the literature review, creativity is an important characteristic in language learning success. While the previous studies attempt to figure out the relationship between creativity and language success, particularly speaking performance, little is known about the relationship between students' creativity and their grammar learning. To fill in the gap in literature, this study is conducted to seek the answer to the following question:

Is there a relationship between students' creativity and their acquisition of new grammatical forms?

3. Methodology

3.1. Participants

The participants were 89 secondary students (38 boys and 51 girls) at a public school in a northern province in Vietnam. They were in two intact classes in grade 7th with their English

proficiency ranging from A1 to A2 level. Specifically, sixty-nine of them are at A1 level while the remaining twenty students are at A2 level. They had three English lessons weekly. Prior to secondary schools, all of them had studied English at primary schools. They are all students in the same school since they entered grade 6th.

3.2. Research Design

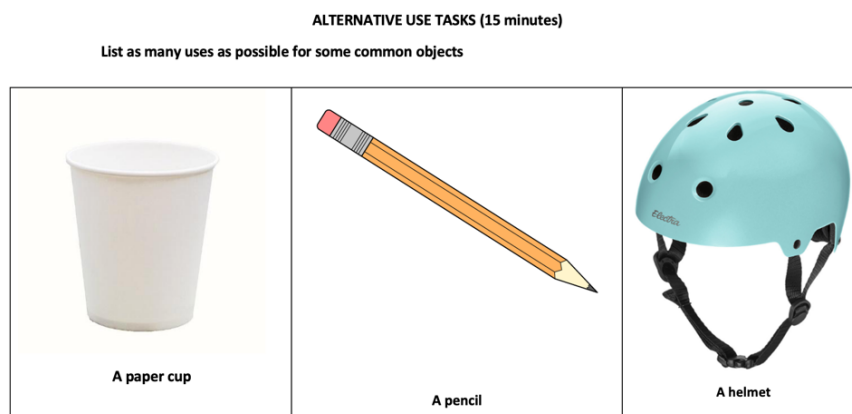
The purpose of this study is to examine whether students' creativity is associated with their ability to learn new grammatical forms. To address this aim, a correlational approach was adopted by measuring students' creativity scores and their grammar scores.

3.3 Research Instruments

Two instruments were used to answer the research question. To measure students' creativity, **an alternative use task** was employed. The reason for using this task is due to its being cost-effective and quick to measure creativity (Pipes, 2022). This is the most popular form of task to measure students' divergent thinking (based on the Torrance Tests of Creative Thinking; Torrance, 1966). As illustrated in the literature review, creativity, or divergent thinking was categorized into four main components: fluency, flexibility, elaboration, and originality. The task contained three pictures of three different objects: a brick, a paper cup, and a pencil. Within time limit (15 minutes), students were required to list as many uses as they can for the objects. After that, the students' answers were examined based on the four criteria (fluency, flexibility, elaboration, and originality).

Figure 1

Example of the Task



The second instrument to measure students' acquisition of grammatical forms is a grammatical judgment task. The task, which was designed by the researcher, consists of 28 items (14 distractors and 14 target structures). The rationale for creating the task by the researcher is that there is lack of existing grammatical judgment task that is appropriate in the research context to adopt. These items contain the grammatical forms that students were taught during the first term of grade 7th, namely: present simple tense, present continuous tense, infinitives, and gerunds. The participants were asked to judge whether the 28 sentences given were grammatically correct or not. For example:

Figure 2*Example of Grammaticality Judgment Task***GRAMMATICALITY JUDGMENT TASKS**

Sentence 1: She managed to download the file.

- a) Correct
- b) Not correct

Sentence 2: She do not sing well.

- a) Correct
- b) Not correct

Each sentence was rated as “Correct” or “Incorrect.” 50% of the sentences are grammatically correct and the remaining are not correct. The rationale for choosing this grammatical judgment task is to measure students’ implicit knowledge of new grammatical forms. Students completed the task within 12 minutes. Ellis (1998) stated that a timed judgment task helped to measure implicit knowledge rather than untimed one. However, one limitation of this task is that some students might have acquired some of grammatical items before. Moreover, some students might guess the answers or choose the answers randomly when answering the two-option task.

3.4. Procedure

At the end of the first term in grade 7th, 89 students were asked to complete a creativity test and a grammatical judgment task with an interval of 1 week. The creativity test lasted for 15 minutes while the judgment task was required to complete in 12 minutes.

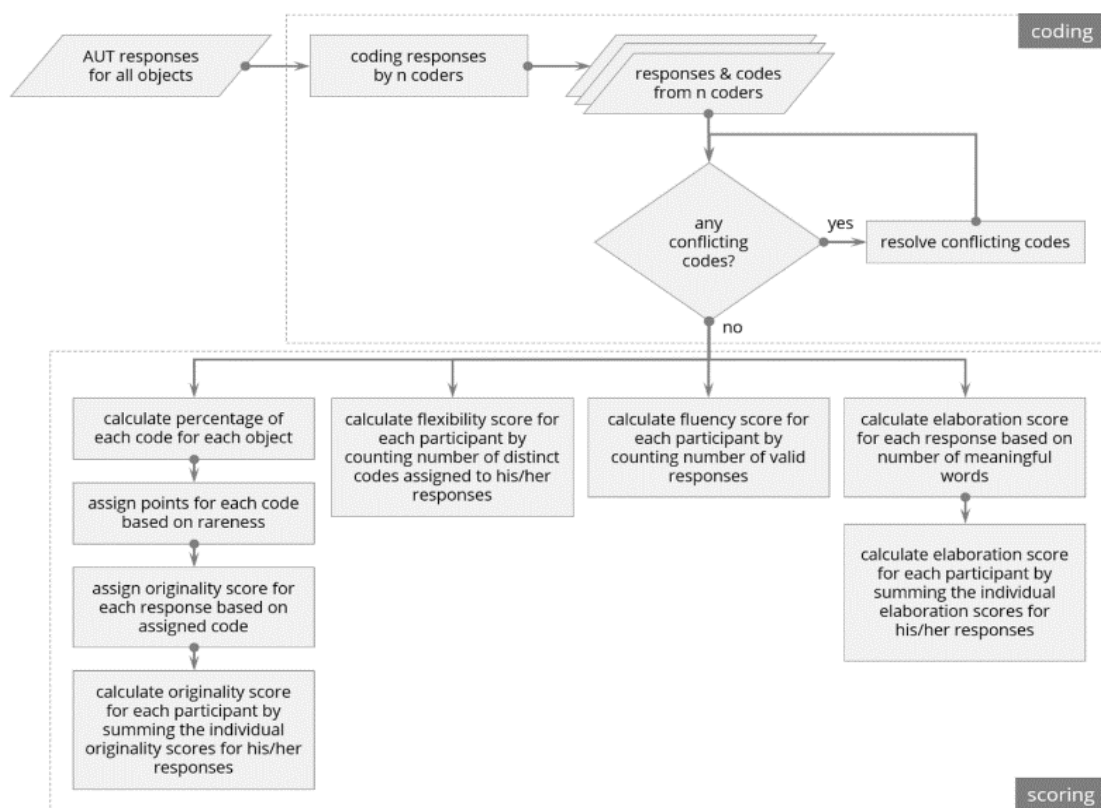
3.5. Data Analysis

After collecting the data, the two tasks were scored. In the grammatical task, binary judgment was adopted as it is the easiest way to score students’ responses (Spinner & Gass, 2019). Each correct answer was given 1 point while incorrect answer receives no point.

In the alternative use task to measure students’ creativity, four subgroups were examined namely: fluency (number of answers), flexibility (flexible use of objects), originality (novel use of objects), elaboration (extended answer). Each answer for the subgroups were given 1 score. The most commonly used dimensions to score responses are originality, or how rare the responses are; flexibility, or how different the responses are; fluency, or how many responses are generated; and elaboration, or how informative the responses are. My study followed Alhashim et al., (2020)’s scoring procedure in assessing creativity. The assessment process was illustrated in the following flowchart by Alhashim et al., (2020):

Figure 3

Flowchart of Alternative Usage Task Assessment Process



An example of scoring creativity for one participant was described below:

Table 2

Example of Scoring Creativity in Alternative Usage of Item: Paper Cup

Alternative usage ideas for: A paper cup	Code	Originality	Flexibility	Fluency	Elaboration
drink water	Container	0	Code 1	Idea 1	2
sell for money	Money	0	Code 2	Idea 2	3
To decorate	Entertainment	0	Code 3	Idea 3	1
To plant trees.	Container	0	Code 1	Idea 4	2
A toy	Entertainment	0	Code 3	Idea 5	1
A lantern to carry in the Mid-Autumn festival	Entertainment	1	Code 3	Idea 6	4
Net score for participant		1	3	6	13

Originality score was calculated based on the novelty of each usage. If the answer is rarely seen in other students' answer, in particular, the response appeared less than or equal to 5% of total responses of all students, the student would be given 1 point for their answer. In the

table, the student received 1 point for originality as the answer a lantern to carry in Mid-Autumn festival was rarely seen in other students' responses. Flexibility can be how many different classifications the responses fall into. For example, in the table, the participant lists paper cup as to decorate, to be a toy, they are all classified as *entertainment*. Fluency is the number of responses that were generated in the specified time. And the elaboration is the details for the response. A response received one point for each meaningful word it contained. For example, in the table, A lantern to carry in the Mid-Autumn festival, the participant received 4 points for 4 meaningful words he gave. After scoring, all data were computed and analyzed with the help of Statistical Package for the Social Sciences (SPSS).

3.6. Trustworthiness and Reliability

To ensure the reliability of the grammatical judgment task, a pilot stage was done with a similar group of participants. The Cronbach alpha was calculated to show the reliability of the task below. According to Spinner and Gass (2019), the Cronbach alpha score, which is most often used to measure internal consistency of judgment task, should be more than 0.7. Therefore, the task can be used for actual study.

Table 3

Reliability Statistics

Cronbach's Alpha	N of Items
.788	28

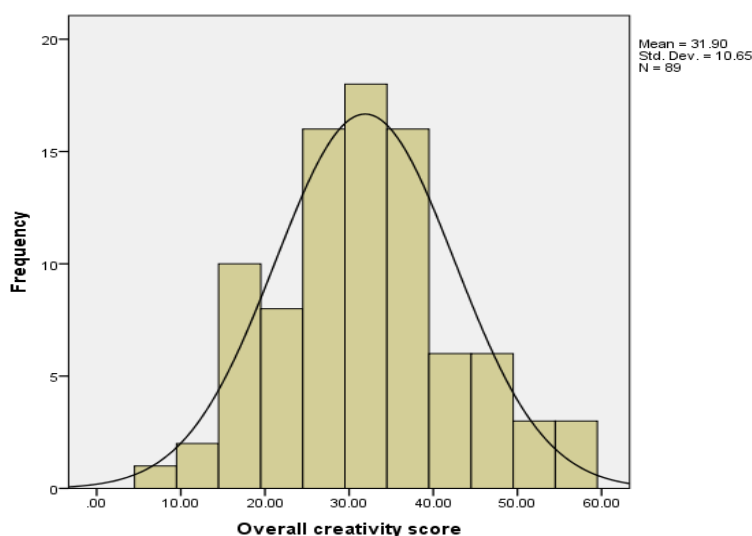
4. Findings

4.1. Descriptive Statistics

4.1.1. The Creativity Test Scores

Figure 4

Overall Creativity Score Histogram With Overlaid Normal Distribution



From the chart, the creativity score which is the sum of fluency, flexibility, elaboration, originality was calculated. The creativity score ranges from 7 to 57 (M= 31.90, SD = 10.85, N=

89). The skewness level of creativity score was .216, which is deemed to be sufficient for normal distribution as the acceptable skewness level is +/- 2 in the field of linguistics (Roever & Phakiti, 2017). Each subgroup of creativity scores was also described in the following table:

Table 4

Subgroups in Creativity Score

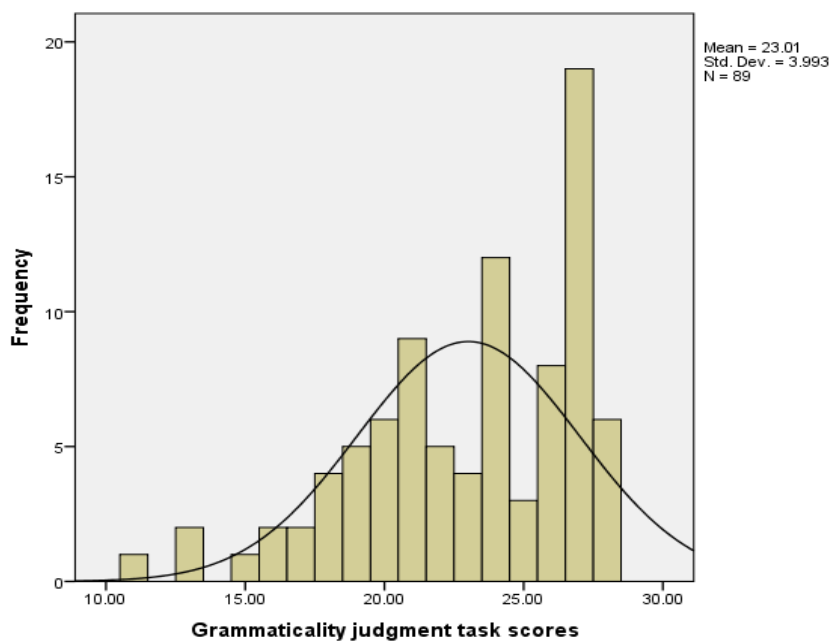
Measure	N	Mean	Std. Deviation
Fluency	89	19.59	7.72
Flexibility	89	8.76	2.56
Originality	89	.977	.99
Elaboration	89	2.56	4.17
N	89		

4.1.2. The Grammaticality Judgment Test Scores

The grammaticality judgment task scores were examined for normal distribution as below:

Figure 5

The Overall Grammaticality Judgment Task Scores



The grammaticality judgment tasks scores range from 11 to 28 (M= 23.01, SD= 3.99, N= 89). The skewness level of the grammaticality judgment task scores was -.775, which can be acceptable for normal distribution (Roever & Phakiti, 2017).

4.2. Research Question Results

Is there a relationship between students' creativity and their acquisition of new grammatical forms?

Pearson's correlations of creativity and grammatical judgment task scores were

calculated. It showed no relationship between sub-measures of creativity and grammaticality. For example, the relationship between grammaticality and fluency ($r=-0.08$, $p=0.94$), flexibility ($r=0.1$, $p=0.9$), originality ($r=0.01$, $p=0.9$), elaboration ($r=0.2$, $p=0.5$). Sub-measures which are fluency, flexibility, originality showed no relationship with creativity while elaboration showed negligible correlation.

Table 5

Correlations Between Sub-Measures of Creativity and Grammaticality Judgment Task Scores

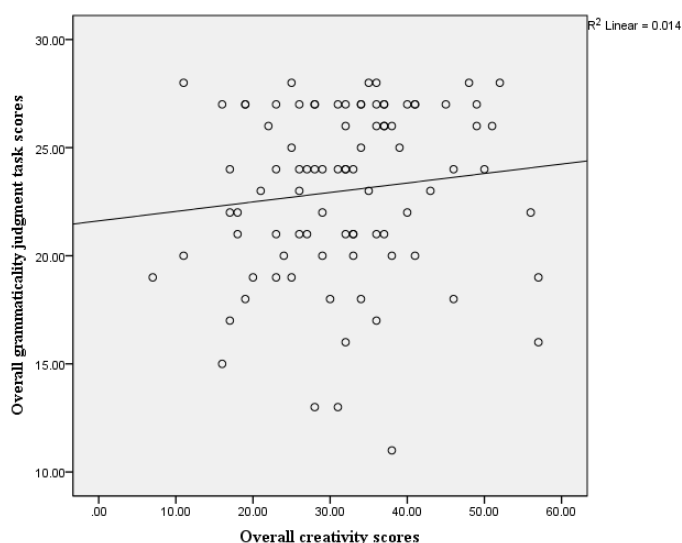
		Fluency	Flexibility	Originality	Elaboration	Grammaticality judgment task scores
Fluency	Pearson Correlation	1	.431**	.470**	.001	-.008
	Sig. (2-tailed)		.000	.000	.992	.941
	N	89	89	89	89	89
Flexibility	Pearson Correlation	.431**	1	.117	.049	.177
	Sig. (2-tailed)	.000		.273	.652	.098
	N	89	89	89	89	89
Originality	Pearson Correlation	.470**	.117	1	.319**	.011
	Sig. (2-tailed)	.000	.273		.002	.915
	N	89	89	89	89	89
Elaboration	Pearson Correlation	.001	.049	.319**	1	.201
	Sig. (2-tailed)	.992	.652	.002		.059
	N	89	89	89	89	89
Grammaticality judgment task scores	Pearson Correlation	-.008	.177	.011	.201	1
	Sig. (2-tailed)	.941	.098	.915	.059	
	N	89	89	89	89	89

** . Correlation is significant at the 0.01 level (2-tailed)

The research continued to compute the relationship of overall creativity scores and overall grammatical judgment task scores. The relationship of creativity and grammatical acquisition of new grammatical forms was visualized in scatterplot. The scatterplot showed almost no relationship between creativity and grammar acquisition ($r=0.11$, $R^2=0.01$).

Figure 6

Scatterplot of Overall Creativity Scores and Grammaticality Judgment Task Scores



5. Discussion

The study is conducted to figure out the relationship between creativity and grammatical acquisition. The findings indicated no relationships between creativity and grammatical acquisition. There is also no relationship between sub-measures of creativity and the grammatical scores. This means that students who are not naturally creative can become good language learners. Contrary to previous findings which underscore the association of creativity with a variety of linguistic variables, showing the relationship between creativity and course grades (Ottó, 1998), use of questions and coordination (McDonough, Crawford, and Mackey, 2015), communication strategies (Pipes, 2019), this study shows that creativity and grammar acquisition of new forms are not related to each other.

There are some plausible explanations for the current study's results. First, the study contrasts with Ottó (1998)'s study which indicates that creativity and course grades are positively correlated. One of the plausible explanations is the context of the study. While in Ottó (1998)'s context, the students mainly studied for mainly communicative purposes. Their course grades were based on their spoken and written assessment, which is different from my context where the teacher still teaches English mainly for focusing on forms. In the current study's teaching context, the teacher mainly adopts P (present)- P (practice) -P (production) approach, students are presented grammar rules, and through doing various types of exercises (repetition, question, answer) to acquire the rules. The use of P-P-P approach might not require much creativity as students mainly learn grammar solely through a process called habit-formation (Larsen-Freeman & DeCarrico, 2019). This results in the absence of creativity in terms of grammatical acquisition in this current study.

Another possible explanation for this result is the design of task. While previous studies (Ottó, 1998; McDonough, Crawford & Mackey, 2015) mainly use the interactive tasks to measure proficiency, my current study uses monologic task that is grammatical judgment task to measure students' grammatical acquisition. The rationale for choosing this monologic task is that the study would like to exclusively include only one monologic task which was inspired

by Pipes (2019)'s study, which used both interactive and monologic tasks to measure participants' creativity and communication strategies. She recommended that it is better to use only one task rather than combined tasks to measure students' creativity. She also states that the relationship between creativity and other language variables mainly emerges in interactive tasks as it requires more creative thoughts. In monologic task like grammatical judgment task, it might require fewer creative thoughts rather than interactive task that was reflected in previous studies. My study confirms Pipes (2019)'s results that the relationship of creativity and other variables seems to exist in interactive tasks. DeHaan (2009) also shows that creativity is a process that might be mediated through social interactions.

Additionally, while Pipes (2019)'s study shows that creativity can be correlated with communication strategies in interactive tasks, her study also reveals an absence of relationship between creativity and course grades which includes grammar component. My current study seems in line with Pipes (2019)'s result, contributing to the literature that creativity and grammar acquisition might not related. Those who are considered not naturally creative can still learn grammar effectively. This can be seen as a good thing. Pipes (2019) argues that the lack of relationship between creativity and course grades (including grammar) also gives equal chance for all students to acquire language when no one can be left behind by a perceived lack of creativity.

From the findings, this paper argues that students' creativity in language might be developed if there exists the implementation of interactive tasks in language classroom. If the relationship of interactive tasks and creativity emerges, Pipes (2019) also suggests that the use of task-based teaching needs to be promoted as it could help more creative students develop their creativity but not prohibit those less creative from improving language learning themselves.

Some pedagogical implications are made. Because creativity might emerge in interactive tasks, it is important for teachers to implement more communicative activities to improve students' language and creativity. This does not mean that the use of P-P-P approach is not beneficial, but it could be adapted to make it more communicative. Tin (2022) gives some demonstrations on how teachers can promote not only creativity but also language learning by converting form-focused activities into creative tasks. Also, teachers could consider adopting task-based teaching into language classrooms as the use of interactive tasks could promote students' language ability and creativity. This could achieve twofold purpose: improve students' language ability and creativity.

This study is not free from limitations. Due to small sampling size and intact classes, this might not be enough to generalize the findings. Further studies could be conducted with random sampling. Also, the proficiency of students might not be totally novice language learners, therefore might not capture their most foundational grammar learning, which could affect the reliability of this finding. This suggests further studies working on sampling at beginner level to confirm this result. Another limitation is that as there was no pre-test required, thus it is unclear whether the grammatical items in the judgment task were new to students or not. This might affect the reliability of the data as some students might have already acquired the grammatical forms before. Future studies could distribute a pre-test to measure the prior knowledge of students to ensure the reliability of the results. Experimental design would also be effective in investigating students' creativity and grammar acquisition. Another weakness of this study is that due to the two-option grammaticality judgment task, this can be subject to students' speculation in answers. It is recommended that studies which design a judgment task

with two options consider including confidence ratings (Spinner & Gass, 2019). Students could indicate how confident they are after judging each sentence, which helps to tackle the problem of guessing. However, this can also be a burden to participants, which needs careful consideration when implementing.

The current study only focuses on the relationship of creativity and grammar acquisition. Further studies could be conducted to figure out the relationship of creativity and other linguistic aspects of language learning such as vocabulary or writing, which could be a promising research area.

6. Conclusion

In conclusion, the study shows that students who are not naturally creative can become good language learners. There is no relationship between creativity and grammatical acquisition of new forms. One noticeable finding is that the relationship of creativity might not emerge in monologic task, therefore explains the absence of the relationship. These findings can be beneficial to both teachers and students as there is no need to be creative to learn basic grammatical forms more effectively. Obtaining foundational grammar could lay a foundation to become a creative thinker. Only by learning basic forms can students be able to think outside the box (Tin, 2022). Considering the importance of creativity in life, this study argues that teachers need to employ more communicative tasks in their grammar teaching to promote students' creativity and language ability.

Acknowledgement

My thanks go to Ms. Nguyen Thi Tra Giang for her generous support of data collection in this study.

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MỐI QUAN HỆ GIỮA SÁNG TẠO VÀ SỰ ĐẮC THỤ NGỮ PHÁP TRONG HỌC TIẾNG ANH CỦA HỌC SINH TRUNG HỌC CƠ SỞ Ở VIỆT NAM

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Tóm tắt: Sáng tạo là một khái niệm gần đây đang thu hút các nhà khoa học trong ngôn ngữ học ứng dụng (Dörnyei & Ryan, 2015). Sáng tạo được chứng minh có tương quan với các biến trong học ngôn ngữ như sáng tạo và sử dụng ngôn ngữ phối hợp (McDonough et al., 2015), chiến lược giao tiếp (Pipes, 2019), kỹ năng nói (Suzuki et al., 2022). Tuy nhiên, rất ít nghiên cứu điều tra về mối quan hệ giữa sáng tạo và các biến ngôn ngữ như từ vựng hay ngữ pháp. Đề lấp đầy khoảng trống này, nghiên cứu này tìm hiểu về mối tương quan giữa sáng tạo và sự đắc thụ ngữ pháp. 89 học sinh trung học cơ sở được mời tham gia nghiên cứu bằng cách hoàn thành hai nhiệm vụ: một bài nhiệm vụ về các cách sử dụng thay thế nhằm đo lường sự sáng tạo và một bài đánh giá ngữ pháp để đo lường sự đắc thụ ngữ pháp. Nghiên cứu sử dụng tương quan Pearson để phân tích số liệu. Kết quả chỉ ra rằng không có mối liên hệ giữa sáng tạo và việc học ngữ pháp của học sinh. Cũng không có bất kỳ mối quan hệ nào giữa các khía cạnh phụ của sáng tạo và sự đắc thụ ngữ pháp. Bài báo tranh luận rằng học sinh dù không có khả năng sáng tạo tự nhiên vẫn hoàn toàn có thể học ngữ pháp hiệu quả, điều này được cho là có lợi dưới góc nhìn giáo dục. Kết quả cũng chỉ ra rằng sáng tạo dường như không xuất hiện ở các nhiệm vụ đơn lẻ được thực hiện một mình, gợi ý rằng việc sử dụng phương pháp giảng dạy theo nhiệm vụ nên được khuyến khích hơn trong các lớp học ngoại ngữ để thúc đẩy sự sáng tạo và khả năng ngôn ngữ của học sinh. Một vài gợi ý trong giảng dạy cũng được đưa ra ở bài báo này.

Từ khóa: sự sáng tạo, sự đắc thụ ngữ pháp, tiếng Anh như một ngoại ngữ