



T.C.
UFUK UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE TEACHING
ENGLISH LANGUAGE EDUCATION PROGRAMME

**THE EFFECT OF ANIMATED STORIES ON THE
LINGUISTIC CREATIVITY OF THE LEARNERS IN ELT
CLASSES**

MASTER'S THESIS

FATMA HANDE ALPER

SUPERVISOR
ASSIST. PROF. DR. FARANAK ABBASZAD TEHRANI

ANKARA, 2022

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BİLDİRİM

Hazırladığım tezin tamamen kendi çalışmam olduğunu ve her alıntıya kaynak gösterdiğimi taahhüt eder, tezimin kâğıt ve elektronik kopyalarının Ufuk Üniversitesi Sosyal Bilimler Enstitüsü arşivlerinde aşağıda belirttiğim koşullarda saklanmasına izin verdiğimi onaylarım:

† Tezimin tamamı her yerden erişime açılabilir.

11.02.2022

FATMA HANDE ALPER

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ÖZ

ALPER,F.Hande.Animasyon Hikayelerin Dildeki yaratıcılığa Etkisi,Yüksek Lisans Tezi,Ankara,2022.

Yaratıcılıktan yoksun sınıflar, dil öğrenenlerin dil üretkenliğinde isteksizliğe yol açar. Günümüzde birçok sınıf ortamında, oyun dili ve dilsel yaratıcılık konusunda yetersiz uygulamalar vardır. Halbuki öğretmenler, sınıflarda animasyonlu hikayeler kullanarak, özgünlük ve dil oyunları ile bezenmiş daha iyi öğrenme ortamlarını başarabilirler. Bu çalışma, öğrencilerin dil kullanımındaki yaratıcılığı ile sınıfta sunulan animasyonlu hikayeler arasındaki olası bir ilişkiyi sorguladığı için dikkate değerdir. Durum analizi çalışma için en uygun desen olarak kabul edilmiştir. Araştırma, iki öğrenci grubu arasında dilde yaratıcılık ve öğrencilerin bu konu hakkındaki algılarını karşılaştırmak üzere tasarlanmıştır. Uygulama sırasında Lewis Carroll'un İngiliz Edebiyatı'na önemli katkısı olan Alice Harikalar Diyarında kitabının Tim Burton tarafından uyarlanan filminden bir kesit kullanılmıştır. Filozof ve aynı zamanda matematikçi olan Carroll'un edebi eserinde kullandığı dil oyunları, okuyucularını dil üzerinde düşünmeye teşvik eder niteliktedir. Deney grubuna animasyonlu hikayeler izletilirken, kontrol grubuna aynı hikaye sadece görseller yoluyla sunulmuştur. Ufuk Üniversitesi Sağlık Meslek Yüksekokulu öğrencilerinden toplanan bilgilerin doğrulanması için hem nicel hem de nitel araştırma yöntemlerinden faydalanılmış ve SPSS yazılımından elde edilen veriler çeşitleme yöntemiyle değerlendirilmiştir. Yapılan analiz sonuçları, animasyonlu hikayelerde bolca sergilenen oyun dilinin önemini vurgulamaktadır. Bu çalışmanın eğitim ortamında yaratıcılık hakkında yapılacak diğer çalışmalara rehberlik edebileceği ve insanların alışılmışın dışında düşünme biçimleriyle karşılaşabilecekleri yeni fırsatlara ortam yaratabileceği düşünülmektedir.

Anahtar Sözcükler: Yaratıcılık, Animasyonlu Hikayeler, Dilsel Yaratıcılık, Oyun Dili, Öz-Denetleme

ABSTRACT

ALPER,F.Hande. The Effect of Animated Stories on the Linguistic Creativity of the Learners in ELT Classes,Master's Thesis,Ankara,2022.

Classrooms lacking creativity lead to a reluctance in linguistic productivity of the language learners.Many casual classroom settings have inadequate practices of ludic language and linguistic creativity.By employing animated stories in the classrooms,teachers may succeed better learning environments donated with authenticity and ludicity.This study therefore worths attention as it seeks for any underlying reasons behind a correlation between learners' creativity in the use of language and the animated stories presented in the class.Regarding the limited time and opportunity allowed by the school regulations to implement the required procedures, mixed methods case study was deemed as the most applicable design.It has been conducted to compare the linguistic creativity and students' perceptions about their creativity in language use within two groups of learners.During the intervention, an extract from Tim Burton's animated film 'Alice in Wonderland' was used which originally belongs to Lewis Carroll's influential manuscript in English literature.Lewis Carroll with his reputation both as a philosopher and a mathematician,displays lots of ludic language in his literary work which trigger a critical attitude towards the language use.The intervention group was exposed to the animated stories whereas the non-intervention group was merely presented the story with the help of visuals.Multiple research methods including both quantitative and qualitative data were used to verify the information gathered from the learners of Health Services Vocational School in Ufuk University and results obtained from SPSS software were evaluated by triangulation method.The results tend to reveal instances which highlight the importance of ludic language displayed in abundance within animated stories.It is believed that this may pioneer further studies about creativity in the educational setting and provide more chances for people to encounter ways of thinking out of the box.

Keywords: Creativity,Animated Stories,Linguistic Creativity,Ludic Language,Self-Regulation

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LIST OF ABBREVIATIONS

AGFI:	Adjusted Goodness of Fit Index
CANCODE:	The Cambridge and Nottingham Corpus of Discourse in English
COVID 19:	Coronavirus Disease of 2019
EFL:	English as a Foreign Language
ELT:	English Language Teaching
I:	Interview
κ :	Cohen's Kappa(inter-rater reliability score)
L1:	native language
L2:	target language
M:	Mean
MOO:	Multi-User Domain Object Oriented
Mr:	Mean Rank
N:	Number
NFI:	Normed Fit Index
p:	p-value (a measure of the probability that an observed difference could have occurred just by random chance)
PhD:	Philosophiae Doctor/Doctor of Philosophy
Q:	Question
r:	Effect size
RQ:	Research Question
SLA:	Second Language Acquisition
SPSS:	Statistical Package for the Social Sciences
SRVoc:	Self-Regulatory in Vocabulary Learning
z:	a numerical measurement that describes a value's relationship to the mean of a group of values

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INTRODUCTION

Background of the Study

The term creativity has been connotated with such terms like ‘literature’ and ‘literary text’. These two words ‘creative’ and ‘literature’ show commonalities as they inspire such words like ‘extraordinary’, ‘unique’, ‘unusual’ or things that people do not usually encounter in daily lives. With this conventional perspective; creativity may be regarded as a trait not found in every human being or may not exist in everyday interactions. This traditional definition of creativity has created doubts for EFL(English as a Foreign Language) teachers as they suppose that their ultimate aim is to prepare their learners for real life purposes; like making a career or going abroad rather than becoming poets. However, more contemporary attitudes suggest that language learning is a creative process which makes learners’ attempts to practice the language in daily life quite meaningful and valuable.

The communicative approach in language teaching, which came into use by the end of sixties, gave plausible explanation for the creativity and uniqueness of individual sentences. The prior structural theories for language learning used to focus on the mastery of the structures rather than learners’ communicative proficiency. This new movement in language learning highlighted the interdependent association between ‘communication’ and ‘language’. Besides, Chomsky’s view on the theory of competence(1965) was broadened with Hyme and Halliday’s(1975) description which charges the same term with several other functions like instrumental, regulatory, interactional, etc. This interactional and functional approach led way to another multifaceted approach in ELT(English Language Teaching) called Task Based Language Teaching. The principles of task-based classroom settings; like communicative ones, involve meaningful learning processes and activities which prioritize communication and interaction. The tasks need to resemble real-life events which necessitate the use of authentic materials in such learning. The advances and changes in language learning theories led to a rethinking of the materials used in ELT classes.

With the emergence of these new approaches in language teaching, the perceptions about creativity in the language also began to shift. Language is intrinsically creative and it is an inevitable end of the unpredictable nature of communication. There are many features of language that make it creative, like language being ambiguous(pragmatic ambiguity),

its dialogic nature or language being situated. In addition; puns or jokes or the language plays used to add humour may be some manipulations of the language which can also be regarded as linguistic creativity. Language may be creative in many aspects; so underestimating its potential and regarding it just as a flavour to language learning is nothing more than a myth. Linguistic creativity is an indispensable part of language learning and exists in everyday communication.

These latest trends in language teaching and also information theory highlight linguistic creativity as well as the use of animated stories. But there is still a prominent method in language teaching which emphasizes the role of visual and audio components in ELT settings and emerged with the efforts of the United States government towards the end of 1950s to make teaching foreign language more effective as well as to keep track of the latest scientific advances in other countries. These attempts to refine the methodology used in language teaching led way to Audiolingualism. The term was coined first by Professor Nelson Brooks in 1964 which changed the perception of language as a science rather than a form of art. The theory behind the Audiolinguistic Approach is structural linguistics in which the primary medium of language is oral. Language is perceived as 'primarily what is spoken and only secondarily what is written' (Brooks, 1964) and speech is language. Language learning was regarded as a response to stimulus from a behaviorist stance which contradicts with the recent approaches mentioned previously in this chapter and repetitions, drills and pattern practices were among the typical language learning activities used.

In addition to the educational theories or changes in language learning approaches, familiarization with some of the communication theories may be helpful to have a better understanding of the description of linguistic creativity in the scope of this study. The manipulation of language in media and commercials is a remarkable example of such creativity and language play. Magic bullet theory; for instance, explains the impact of media messages in audience's mind and how audience react towards the message without any hesitation. Framing theory also tries to associate how something is presented to the audience called "the frame" with the choices people make about how to process that information. Cultivation theory, similarly proposes that people who are regularly exposed to media for long periods of time may show tendencies to perceive the world's social realities as they are presented by the media and this results in changes in their attitudes and behaviors.

The manipulation of language used in commercials is a distinctive example of creative language displayed in real communication. This sole incidence clearly implicates that creative language is not just confined to literary texts and is not much different than the ways people communicate in real life. People use similar strategies and play with the language in everyday communication. Exploiting effective strategies to tackle with daily communication tasks may be perceived as an art where students put creative efforts to learn the target language. 'Language is in its way a work of art, which has its own proper procedures and its professional secrets.' (Breal, 1990, p.95).

The EFL classrooms will be places where students discover those secrets and learn language in a way where they can adapt strategies to increase their productivity in the language use.

Statement of the Problem

Creativity in its contemporary definitions is not much prevalent in the casual classroom setting and most English language learning settings do not meet the demands of real life communication and there are few if any, and with many shortfalls regarding its application. The misconceptions about linguistic creativity are to blame for this gap in language learning settings. Many of EFL teachers tend to associate linguistic creativity with literary texts and poems and are more concerned with their learners' professional or occupational needs. However, linguistic creativity encompasses both literary texts and real life interaction. Creativity in language occurs whenever the learner is in interaction with the peers in the target language. All learner attempts to produce the language may be regarded as creative acts. However, most of the time the function of creativity in language learning is underestimated, students' productivity in the language is hindered and communicative aspects of language learning are put aside. The significance of linguistic creativity may be highlighted with the help of animated stories and consequently, real life communication and interest of learners may be boosted in the classroom setting. This study has therefore been designed to seek for any match between learners' creativity in the use of language and the animated stories presented in the class.

Aim of the Study

In brief; this study has been particularly designed to bring light to the correspondance between animated stories and linguistic creativity of the learners in addition to a touch

upon the neglected use of ludic language in the traditional language teaching classes. The multidimensional aspects of creativity is manifested throughout the study and the main intention is to break the boundaries of the conventional attitudes towards linguistic creativity and prove how language is inherently creative by displaying the ludic language in animated stories. This multi-dimensional manifestation may spark researchers' interest in other obscure aspects concerning creativity in the educational setting and enhance the language learning classes by sustaining more opportunities to employ ludicity and linguistic creativity.

Significance of the Study

The misconceptions about linguistic creativity both from the perspectives of teachers and students lead to hesitant language learners in producing the language. Creativity should be somehow integrated into ELT classes and learners should be given opportunities to reveal their innate capacities to produce the language. There are many ways to achieve it. Using animated stories which embody lots of creative components and ludic language may be one of these facilitators which enable learners' productivity in the language. This study therefore covers the concept of creativity and the literary texts from an unconventional attitude; highlights the more practical and daily connotations of creativity rather than the poetic or rhetoric language which is mostly reputed with the literary texts. Last not but least, while dealing with the tasks for animated stories, students' capacity to cope with the language and their creative efforts in language learning are also probed so as to make an overall evaluation of language creativity.

Research Questions

All the procedures and analysis were implemented to strengthen one basic assumption on the correlation between animated stories and linguistic creativity in English language learning. The sub questions determined the steps taken for these procedures and the validation of the data collected.

1. 'How do animated stories affect the learners' creativity in the language?'

- a.** How do learners perform in linguistic creativity when they are exposed to animated stories compared to another group of learners who are presented the same story with only visuals?

- b.** How do the students cope with language using strategies and creativity on vocabulary basis?
- c.** How do twelve learners perceive creativity and linguistic creativity?

Limitations of the Study

The study has been designed as a mixed-methods case study where multiple data collection instruments were applied. As for the restrictions of COVID 19(Coronavirus Disease of 2019),the time and effort put on those procedures took longer than the prospected time devoted for the study. During the application of the online data collection procedures; some technical problems occurred inevitably but technical assistance was provided to the students immediately as long as they were reported during the completion of the tasks.Besides these shortcomings, as the syllabus design for the Health Services Vocational School and university regulations didn't allow a larger scope of study, a single case study could only be conducted.The generalization to a larger population is also not much probable in this kind of research design.That's why various data collection instruments were used in order to strengthen the validation processes.

CHAPTER 1

LITERATURE REVIEW

1.1. Exploring Relevant Research

The notion of creativity in EFL classrooms is quite new and is such a broad concept which encompasses many features in it. That's why it's hard to find a study in one-to-one correspondence with the same qualifications of this topic. Some of the related articles were really comprehensive and included detailed content analysis; that's why just glimpses of those studies and how they contribute to language creativity or the lexical enrichment of the literary texts will be mentioned in this section.

One of the studies was conducted by Muldner et al (2017) to analyze the links between language and creativity during a collaborative task using human ratings of both traditional measures of as well as measures of linguistic creativity. The research questions concerning the study included whether linguistic features of language produced in divergent thinking tasks are associated with ratings of creativity and to what extent the variance in creativity ratings is accounted for by these linguistic features. Three divergent-thinking tasks from prior creativity research (e.g., Maimon & Horowitz, 1999) were used in this study. Data for this study came from computer-mediated conversations between sets of two participants (dyads). A total of 78 participants were recruited from a variety of different science, technology, engineering, mathematics, and arts disciplines, ranging from computer science to elementary education. Participants included 46 women, 31 men, and one participant who declined to identify gender. Fifty-five of the participants were enrolled in a 4-year undergraduate program, 17 were enrolled in masters or PhD programs, and six participants were recent graduates or nonstudents. Fifty of the participants spoke English as their first language. In total, 39 different dyads completed the three task. The results highlighted the correlation between linguistic texts and creativity.

The paper studied on the rationale for *Linguistic Creativity in Language Learning*, is a classroom-based research project. (Howfeber & Graham, 2017) The project investigated the impact of using literary texts on learners' second language literacy, motivation and linguistic and non-linguistic creativity. It also explored how different teaching approaches ('creative' versus 'functional') may modulate the effects of exposure

to texts. The participants in the study were learners of French and German in English secondary schools in Year 9 (age 14). The initial pilot study results suggested that learners view language learning as difficult but generally worthwhile, and express an interest in experiencing ‘real-life’ applications of the second language. The project aimed to address this need by generating practical advice for novel teaching methods using authentic text materials in the second language classroom.

Another paper presented and analyzed lexical and syntactic evidence from heritage Russian as spoken by bilinguals dominant in American English.(Rakhilina,2016) The data come from the Russian Learner Corpus, a new resource of spoken and written materials produced by heritage re-learners and L2 learners of Russian. The paper focused on lexical deviations from baseline Russian at a single- and multi-word level, which was divided further into *transfer-based structures* and *novel creations*, showing that the latter were used by heritage speakers, but generally not freely available to L2 learners. The data collected reveal that in constructing innovative expressions, heritage speakers follow general principles of compositionality. As a result, such innovative expressions are more semantically transparent than their correlates in the baseline or dominant language. We contend that semantically transparent, compositional patterns are based on structures that are universally available across languages. However, L2 speakers resort to these universal strategies for creating novel phrases much less often than heritage speakers. In their linguistic creativity, heritage speakers’ utterances seemed to parallel those of L1 child learners rather than L2 speakers.

In another master thesis, the development of Alice’s identity in selected adaptations of Lewis Carroll’s(1865) ‘Alice’s Adventures in Wonderland’ was analyzed and was compared to the original book and the three adaptations; Tim Burton’s Alice in Wonderland (2010),the videogame inspired by this movie (2010), and the videogame American McGee’s Alice (2000). Discourse theory, established by Ernesto Laclau and Chantal Mouffe, was applied to explore how the discourses, which Alice encounters on her side of the border and in Wonderland, shape her identity. Language, discursive articulations in the form of exposition, and bodily experience were agents in shaping Alice’s discourses. At the same time border theory was used to understand how crossing over to and from Wonderland can be seen as entering a new set of discourses. The paper concluded with the analysis of the adaptations in general how they maintain several important elements and scenes, which are presented in the book and are important for

Alice's developing identity. Depending on the type of medium, the adaptations implement technological tools, which are used in presenting this major theme. The focus on Alice's identity is maintained. However, the adaptations provide a modern perspective, compared to Carroll's books, which are based on Victorian ideals. (Johannessen,2011)

When creative uses of spoken language have been investigated, the main examples have been restricted to particular contexts;such as narrative and related story-telling genres. (Carter&.McCarthy,2004) Another paper reports on an initial investigation using the 5 million word CANCODE(The Cambridge and Nottingham Corpus of Discourse in English) corpus of everyday spoken English and discusses a range of social contexts in which creative uses of language are manifested. A main conclusion reached is that creative language use often signposts the nature of interpersonal relationships, plays an important role in the construction of identities and is more likely to emerge in social contexts marked by non- institutionalized, symmetrical, and informal talk. The paper also argues that different creative patterns of talk produced for different purposes, including the teaching of literature and culture, can benefit from closer scrutiny of such data.

Besides all these papers discussing the language in Alice in Wonderland,literary texts and linguistic creativity,the studies made on ludic language were also of great value while carrying out the study.One these prominent studies probed translation strategies involved in reproducing ludic effects in Russian and Ukrainian translations of Coetzee's novel Disgrace conducted by Natalya Izotova. (Izotova, 2021)The study asserts that the ludic language affected by human phsycology is clearly displayed in literary texts and understanding the mood and idiostyle may be regarded as a requisite for more precise translations.

Another study which treated the same topic with a different construct: the ludic language displayed in synchronous computer-meditated communication. (Warner, 2004) Particulary, it elaborated on the various playful uses of language that occurred during a semester-long study of two German language courses using one type of synchronous network-based medium, the MOO (Multi-User Domain Object Oriented).The results of the study reveal that large portion of the communication used in the online courses do not include standard referential definitions of communication,but rather can be named playful in nature. All in all, it proposes that many implications can be drawn concerning the incidences of language play in the online discussions and its functioning in language

education by means of research on SLA (Second Language Acquisition) and theories of social interaction.

Among these studies, Irena Snikhovska's claims about language play/creativity as a mental experiment is worthy of notice. The claim is that linguistic activity and creative ability of an individual are not only associated with a 'linguistic experiment' but also can be defined as a 'mental experiment' which necessitates the speaker to make use of strategies and is a deliberate divergence from the rules/norms to produce ludic language. This attitude towards ludicity is crucial; as it may very well explain how these heuristic strategies and self-regulation may bolster the students' linguistic creativity. (Snikhovska, 2018)

Assuming that learning strategies are creative in their nature and are closely associated with linguistic productivity, a self-regulation questionnaire was applied in order to identify how students cope with vocabulary learning in the intervention and non-intervention groups. (Bilican, 2012) It was the Turkish translated version of the SRvoc Scale (Self-Regulatory in Vocabulary Learning) validated by Recep Bilican in the supervision of Assist. Prof. Dr. Ayşegül Amanda Yeşilbursalı. The original study conducted by Tseng et al. clarifies the creative mental processes going on in the learners' mind during self-regulation and how the scale generated is effective as it serves as a psychometrically-based measure of second language learners' strategic learning. The results of the study reveal satisfactory psychometric characteristics and validate the transfer of the self-regulation construct from educational psychology to the area of SLA and may replace traditional language learning strategy scales. (Tseng et al., 2006)

Though some research has been made to explain linguistic creativity and its correlation to the literary texts, there is a shortage of evidence about how animated versions of these literary texts may boost learners' productivity in the language. These updated animated stories provide a source of authentic materials and sufficient amount of input to facilitate L2 acquisition and in consequence; linguistic creativity. Therefore in this study, the animated story 'Alice in Wonderland' has been used as it embodies many samples of linguistic creativity and language play. The updated version of the story produced by Tim Burton (2010) was used during the intervention processes for the study; as the animated visuals aided by modern technology more address to the tastes of the learners in terms of creativity. This modern version included modifications in the original literary text and a glossary concocted by Tim Burton though the main theme in the story

was kept almost the same. This manuscript created originally by Lewis Carroll (1865) reveals many aspects of creativity on its own as it aimed to shake the beliefs of those people in the obedient Victorian society and to break the norms which treated people as machines. The main character Alice and the struggle she gives as a teenager when she encounters the weird creatures in Wonderland exhibits the problems posed by the narrow-mindedness of the Victorian society. This critical stance of the author is revealed through the language employed within the book: the deliberate divergences from the conventions of language rules hinge on this satirical attitude towards the mechanization of the human beings. Though creativity in language and many aspects of creativity exploited in language learning may initiate such radical changes in social conventions as in this distinctive sample, the amount of research done concerning the topic is bewildering, and that's how this study may differ from the previous ones and that's why the correlation between the animated versions of the literary texts and linguistic creativity will be put under scrutiny in this paper.

1.2. Theoretical Background

1.2.1. Cognizance of Creativity

Creativity in the conventional sense, is associated with fine arts but more contemporary descriptions treat it as a term that can be applied in all walks of life. Many definitions made by different studies and a deeper analysis of the topic convey us this description of creativity in this broadest sense. There are two well-known descriptions of creativity as regards to education. One of them belongs to Arthur Koestler. In his 'The Art of Creation' (1964), creativity doesn't imply something completely new, it's the reorganisation or categorisation of existing elements. Thus, the more is the interaction between these elements, the more impressive the whole becomes. From a more realistic perspective; Plucker, Beghetto ve Dow (2004) defines creativity as an outcome of the interaction between aptitude, process and environment and a product which is unique, practical and compatible with the social context. (see Figure 1) Whenever these two descriptions come into a closer scrutiny; creativity can be considered as a more flexible term than its well-known connotations. Besides, as the effect of the interaction of the parts in the whole are taken into account, its role in education shouldn't be taken for granted. There may be many opportunities to observe reminiscences of creativity such as 'reading between the lines and thinking out of the box' in a classroom setting. In order to make the most of classroom practices where creativity is used, both teachers and learners need to

be aware of its contemporary definitions. This awareness is crucial as learning best takes place when you feel unbounded and turn the mind inside out. ‘That’s the moment you use your oceanic consciousness and what is within becomes with out’. (Silva, 2018)

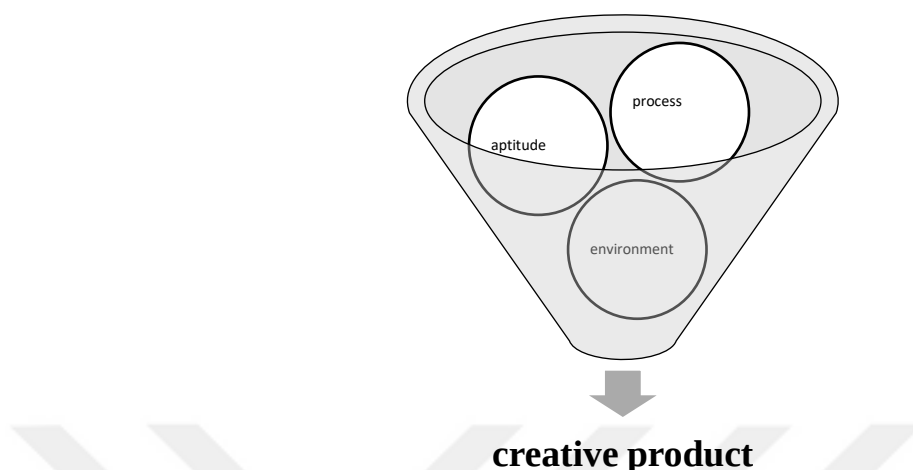


Figure 1. Components of Creative Product

1.2.2. Perceiving Creativity as a Product: Linguistic Creativity

The language learning process is universal and if this peculiarity of the language is ignored, its creative features may also be lost out. Herein, the assumptions of Noam Chomsky may deepen this issue. According to the ‘Universal Grammar’ description put forth by Chomsky; language is innate and due to this innate capacity, all the grammatical categories found in any language are determined by a set of highly abstract principles. Though a typical language learner has had access to a limited number of utterances, how can the same learner produce the indefinite number of utterances that are acceptable by the society? Hence, Chomsky (1975) from this innatist stance, makes inferences to the productive nature of language which, in a way, is an embodiment of creativity. Chomsky sets forth three different measures regarding his assumptions. The first one is that language may remain productive independent of the exogenous stimulus. The second one is that a language learner has capacity to produce an infinite number of structures within a restricted amount of vocabulary input. The third one is that in spite of its independency from the environmental factors, most of the time, these utterances are in concordance with that social context and are still meaningful. The idea of language productivity or linguistic creativity, had also been proposed by Descartes long before. Chomsky’s studies and assertions bolster the contemporary mindsets of creativity. Language cannot be restricted to particular people or communities, it’s a universal and

innate skill which has come into being throughout human history and all these features are eligible for second language learning. For this reason, language learning process provides a feasible environment for the researchers to conduct studies about creativity.

1.2.3. Modes Of Product Creativity

Product creativity is salient in language use in two different ways. The first one is language learner's making use of their linguistic resources in order to engage in communication. The second one is, as these language resources are most of the time limited, the learner language has a tendency to be creative in the sense that it does not comply with the patterns and rules of the target language. Herein, their creative acts are the outcomes of their desire to communicate. Also, creativity as a product of learner's deliberate attempts to manipulate language for fun or to add a special meaning is reputed as 'language play'.

Incidental creativity in communicative speech: Chomskian view propounded that language learners have innate capacity. Learners are creative in the language because they are obliged to communicate with very limited competence in L2. The language learner needs to be creative in order to compensate for this gap in L2 competence.

Creativity in language play: The incidences of language use to treat it as a tool used to deliberate efforts to make fun are named as 'language play'. Bushnell (2008) simplifies language play in how Japanese students made fun of the similarity in the sound between 'keego' (A Japanese word referring to honorifics) and the English word 'keg' (of beer) and how a dry class was converted into an amusing one.

Language play's key feature is creativity. In these deliberate acts for fun, learners establish a fictional world and hence become creative.

Bushnell (2008) expanded description of Broner and Tarone's (2001) functions regarding language play worths mentioning. He asserted that language play may enhance learning by various ways such as: lowering affective filter barriers, aiding memorability, developing the ability to speak in other 'voices', promoting destabilization and restructuring, coping with face-threatening acts in an acceptable manner, creating instances of multi-party interaction pivoting around the linguistic form, constructing a basis for the organization and engagement of social interaction.

1.2.4. Underpinnings Of Linguistic Creativity

The nature of language learning provides a feasible setting for linguistic creativity. This is not as a result of the haphazard occurrence of language but has a certain underlying basis which accounts for its creative essence. This basis is nourished by different sources.

- Language being rule-governed: The rules are renowned as a reference to conventions thereby this feature of language is believed to inhibit creativity. However, this is just a myth. Conventions make creativity possible in the first place. Though the language serves us various ranges of language within-reach it also allows us to build up many inventive utterances.
- Ambiguity of the language: the potential of people to use language to either under specify or over specify their actual meanings.
- Language being situated: the context it takes in determines the meaning of what we say. Intentions of the speakers may seem to be quite valid in some statements widely used in daily language such as 'I love you', 'check it out'. These may have different indications in varied circumstances. Creativity in this sense; implies the use of appropriate language use in these diversified contexts. The language also has a 'situating' property. Hence, we use language in order to create situations, which the interactional sociolinguists such as Deborah Tannen call as 'framing'. Framing is the way we describe 'what are we doing?' in our interactions. (quarrelling, shopping, complaining, etc.)
- Dialogic nature of the language: The unpredictable nature of the conversation occurs during interaction. Creativity is the outcome of this collaboration. People take turns to speak and each step followed in this sequence necessitates the creativity of the speakers. 'When I say something, I'm not just creating my own utterance, but I'm also creating a 'slot'. (Schegloff & Sacks, 1973). Regarding this unpredictable nature of language; it can be inferred that treating the utterances as isolated sentences may not be meaningful. In this way, as Bakhtin (1984) pointed out, the 'addressivity' of linguistic production is disregarded. The words spoken are either responses to

others' utterances or words waiting for reply. According to Bakhtin (1986) what makes language unique is its unexpectedness, surprisingness, absolute innovation and miracle.

1.2.5. Alice In Wonderland And Linguistic Creativity

McCrum et al embodied the language used in Wonderland as a search for nuance, rhythm, word-play and innovation and this quest accounted for her persistent divergent acts. (2002)

Lewis Carroll (1865) in 'Alice's Adventures in Wonderland' pondered the prevalent education system during Victorian time. Touching upon the problems a child experiences while growing up, Carroll ridicules the mechanization of the human beings and lack of imagination in the Victorian society. Furthermore, it relieves the story of a child's progression through life in an industrialized world and plots the setting in such a way that the child has to discover everything about real life on her own. In refining this satirical theme; he employs many language plays and manifests sufficient samples of linguistic creativity. Alice in Wonderland entails many opportunities for its audience to encounter creativity from multiple dimensions. The novelty in the language and theme of the novel made it significant and that's why after about a hundred and fifty years from the time it was written, it's still a popular story inspiring cinema industry.

Marcia Lemos (2009) in his journal about language games in Alice's Adventures in Wonderland claims nonsense words do have an effect on their audience. He elaborates on Alice's adventures and describes Alice as a character who is frequently astounded by the creatures surrounding her in the linguistic nonsensical wonderland. The context driven here creates an alternative reality where all the metaphorical things are displayed as reality resulting in a ludicrous language between Alice and the characters she encounters. The conversation between them is not an ordinary one-it is tool for the creative language used in Wonderland.

The unique language in Alice in Wonderland and the way it is delivered to its audience can be more transparently observed in its animated version. The animated story with more vivid figures reveal the imaginative scenes of the story even better. Such stories which may comprise a language peculiar to its own may increase learners' attention and involvement in the lesson. Consequently, the students may be more eager to produce the

language, thus ending up with more linguistic creativity. Though the language games encountered in Carroll's work are extravagant; most animated stories entail similar creativity in the language; like alliterations, rhymes, hyperboles, metaphors, etc. The linguistic creativity in this regard, is closely related to artistic creativity. Chomsky (2009) quotes Schlegel's view about this relation between two dimensions of creativity:

Language is the most wonderful creation of the human poetic ability...and, it is an always becoming, always changing, never complete poem of the whole human race. (pg.68)

Schlegel's attitude towards language takes us back to the contemporary descriptions of creativity. The language is likened to a poem and is viewed as a product of all human beings without any exception. Thus, linguistic and artistic creativity mentioned here is not peculiar to a special group; such as those with artistic talents but possessed by all people speaking languages. Herein, as the nature of language comprises many artistic figures and this kind of language is revealed more vividly in animated stories featuring imaginative characters; using such authenticity in the classroom setting may boost learners' productivity in the language use. Language play employed in such animated stories or literary texts cannot be confined to the language use of children, they encompass adults' language use as well. Cook asserts that the texts with language play are repeated in various contexts and these repeated language forms like the rhythm may inspire 'unusual affection'. Language play seems to comprise many redundant elements but that is just a myth. The experience of an imaginary world with unconventional uses of social structures; surpassing reality, the unpredictable tune in the context provides us what we need to be creative and we enjoy the play even if the social norms constrain them. (Cook, 2000)

Another reason for making use of language play is its capacity to produce a state of flow (Csikszentmihalyi, 1990). The randomness and irrationality that occur in language context may be essential in complex adaptive systems such as learning a language and this may have more prominence in the acquisition of a new language.

In addition to Lewis Carroll's manuscript 'Alice in Wonderland', there are many other pioneers of linguistic creativity in English language history and literature. Among the most influential and highly admired ones is William Shakespeare, who is also reputed with his contribution to the improvement in English language. (see Figure 2) Most of the

words used in modern English have its roots from Shakespearean time. Though many people can easily understand his plays and poems, when analyzed in depth, they imply different meanings as the words used reflect different beliefs, feelings and lifestyles of the Elizabethan time. Most people believed the mind and body worked differently than the way they are perceived now. King Lear when said 'Bless thy five wits', he meant more than the five senses; he implied the five mental faculties and wits; common sense, imagination, fantasy, estimation and memory. Also feelings or emotions were affiliated with different liquids, or humours. For instance, if a person had excess blood, s/he was thought to have a sociable character.

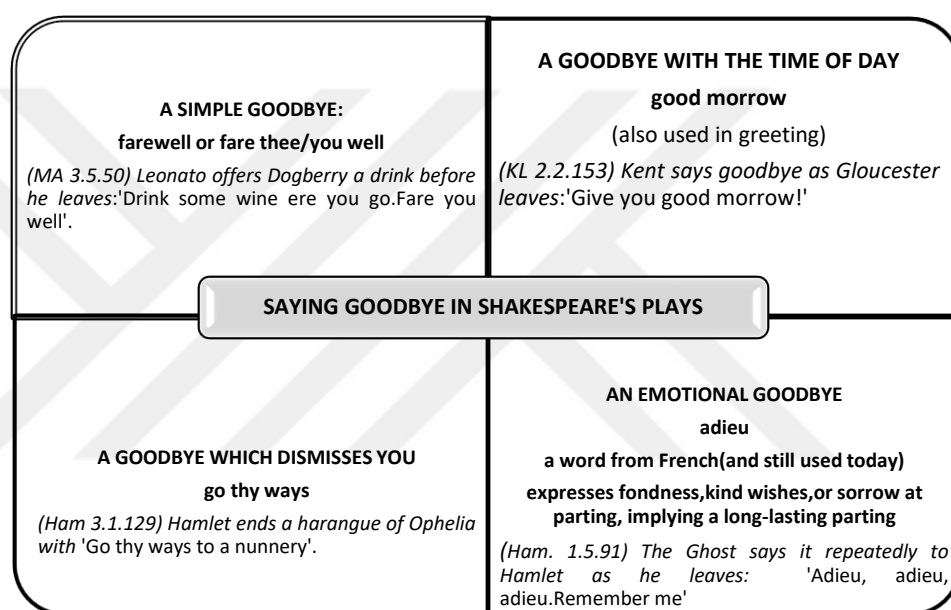


Figure 2. Linguistic Creativity in Shakespeare's Plays

Source: Adapted from Oxford Illustrated Shakespeare Dictionary(121), by Crystal, B&D, 2015, Copyright 2015; OUP

The language used in Shakespeare's plays or sonnets revealed many features of British culture in Elizabethan time but it's not just the context. The peculiar language Shakespeare used display unprecedented samples of ludicity. He was also well-known for his readiness to use words in new ways in addition to the words he invented and added to English language. Shakespeare's writing style also manifests the manipulation of language; how ambiguity in the sentences may lead to a thought-provoking practice for the audience; highlighting a heuristic attitude towards language learning accompanied by metacognitive awareness.

Besides the Elizabethan and Victorian models of ludic language, there are many illustrations of novel language use that emerged in accordance with the latest technological advancements. More recent examples are encountered in Asian culture. Features of such linguistic creativity are embodied in the language created by Hongkongers. Born as a language of protest, Kongish is a mixture of English and Cantonese words which mostly includes Cantonese sayings. One popular Kongish word 'add oil', which means 'keep it up', was added to the Oxford Dictionary in 2018 due to its widespread use among the Hongkongers in pursuit of their identities. This distinctive sample reveals how language play within its humorous nature may harbour social concerns like identity. (Yau, 2016)

The ludic linguistics was in fact coined by David Crystal and its origin comes from the Latin noun *ludus*, which embodies a variety of fun things such as games, sports, jokes, etc. The definitions in Oxford dictionary associate the word with fun and spontaneity. Ludicity may also be perceived as the construction of language that permits the learner freedom and choice. Learning and having fun co-exist which ultimately leads to learner satisfaction. (Bernardo, 2009). However, most people tend to confine the word 'play' into 'non-serious' and that's why it has been detached from many activities of adulthood. Play is mostly associated with the unnecessary or trivial matters of life whereas the vital ones are more concerned with labor. With this misperception, most adults tend to cut the games out of their daily activities and indulge in more serious issues concerning their survival. However, game is an intrinsic feature that exists in all human beings. It is a hidden impulse which urges the actions we take and an infinite source of our motives to tackle with the everyday matters.

The word 'play' may embody many different terms or meanings in its scope. Everyone knows what the word means and everyone almost feels more or less the same about playing but yet; when it comes to verbalize the theoretical assumptions about play, many scholars come up with confused ideas with little consensus. The term itself is ambiguous and the mystery behind the meaning of the word makes it so enticing that scholars have had many attempts to solve it. Classical scholar Michail Spariosu (1989) defines the term as 'amphibolous' which denotes something moving in two directions and also not clear. The anthropologist; Victor Turner (1969) names the word as 'liminal' or 'liminoid' which implies a bound between reality and unreality. Geoffrey Bateson (1956) a biologist; claims that the term play is a paradox as it both is and is not what it seems to

be. For example, while animals are playing, they know that nipping associates with the word bite but this connotation doesn't involve what bite all denotes. Many various perspectives about the ambiguity of play can be named, these scholars simply provide glimpses about how play can be ambiguous. This mysterious term is encountered in incidences belonging to everyday matters though most people are not even aware of its existence. The state of minds, activities or events that can be named as play can be listed as follows:

- *Mind or subjective play*: dreaming or daydreaming, imagination, playing with metaphors, etc.
- *Solitary play*: hobbies, collections, art projects, gardening, watching videos, reading and writing, novels, toys, music, reading, woodworking, astrology, bicycling, needlework, cooking, etc.
- *Playful behaviors*: playing tricks, playing around, playing down to someone, playing fair, etc.
- *Informal social play*: joking, parties, dancing, losing weight, speech play (riddles, gossip, jokes, nonsense), etc.
- *Vicarious audience play*: television, films, cartoons, concerts, fantasy-lands, theater, jazz, beauty contests, Renaissance festivals, comic books, folk festivals, virtual reality, etc.
- *Performance play*: playing the piano, playing, being a play actor, etc.
- *Celebrations and festivals*: birthdays, Christmas, Easter, Mother's Day, gifting, carnivals, Mardi Gras, etc.
- *Contests (games and sports)*: athletics, gambling, casinos, horses, lotteries, The Olympics, strategy, physical skill, chance, card games, board games, etc.
- *Risky and deep play*: Caving, rafting, skateboarding, mountain biking, sky jumping, bungee jumping, street luge, etc. (Sutton-Smith, 1997)

The variety in the play forms inevitably lead to diversity of the players. These players may be categorized according to their ages, such as infant, preschool, adult. Also

gender or occupation are the categories where such diversity may be observed.(male vs female players,gamblers,sports players,playwrights,etc). People carrying playful features in literature and arts are countless.In addition to these multiple kinds of play and players, variety of play equipment may be found such as balls, cards, checkers, toys, playpens, playrooms, playhouses, circuses, casinos.All these components indicate that though most people may not recognize how far playfulness dominates their lives; most of the daily activities,individual and social behavior and the state of minds revolve around this basic theme.

David Crystal(1998) has remarkable contribution to the theme with his book 'Language Play'. He sees language play as something which is natural,spontaneous and universal. In the first section of his book, he labels the playful users as Amateurs, Enthusiasts and Professionals. Amateurs employ language play in everyday interactions. He also presents a comprehensive list of instances where language play can be encountered:lost consonants,jokes exploiting sounds,word boundaries,grammatical structures,puns, dialect humour(like Strine),word boundaries,grammatical structures, puns,funny sounds and silly voices,nonsense words,playful definitions,sounds and spellings,comic alphabets,limericks and sheer nonsense. Enthusiasts are more 'serious' players.They engage in language games such as:tongue twisters,acrostics,lipograms,palindromes,anagrams, alphabetic sentences,grid games(e.g. magic squares) crosswords, etc. Finally, professionals make most of language play to earn money as it occurs in advertisements; headlines; comedians , editors of collection of graffiti;unusual names; ambiguous headlines, comic writers and authors or literary writers such as Joyce, Thomas or Carroll.Crystal (1998) witnesses during his studies that ' *a considerable proportion of the language used in literature is indeed ludic*'. To verify his claims; he propounds the fact that to play with the language by breaking the rules or conventions, metacognitive awareness (knowledge about the rules) is needed.

Crystal also probes the role of language play in the language acquisition of small children. He makes references to the work of Opies (1959) and their classic study of *The lore and language of schoolchildren* to show how central such language use is to the overall educational and linguistic development of children. He asserts that language play may help learners' pronunciation skills as they have to deal with properties of sounds and sound contrasts. While they are playing with word endings,word derivation processes in the riddles, they learn about grammar. Exchanging puns, guessing the meaning in the

nonsense talk, playing with words and names contributes to their semantic development. The dialogic language which comprises many chances of interaction aid their conversational skills. Finally, the most profound benefit learners get from language play is its metalinguistic awareness. It is boosted throughout the processes learners are involved in language games which enhance their language skills as well as their literacy skills. (Crystal, 1998).

Additionally, Crystal makes inferences to how it may facilitate young children's success in literacy if they encounter language play in earlier ages. He expostulates the current education system as it lacks sufficient amount of language play. Children imitate the older ones, teachers and the unimaginative textbooks so it is not plausible to expect learners to be linguistically creative in the prevalent education system. There are four benefits that children make most of from language play: It enhances the social interaction skills, it promotes the quality of life and boosts personal enjoyment, it adds up to language acquisition and bolsters creativity in everyday life and in the use of language. Keeping Crystal (1988)'s thumbnails about language play in mind, it is possible to conclude that preparing lessons with animated stories which embody lots of ludicity in its nature, will provide adequate incentives for the learners to be more productive and creative.

Creativity in language is not just restricted to the modifications in language use, but it also involves the learners' capacity to cope with the language, how effectively the learner develops strategies in order to produce the target language. This metacognitive phase which requires self-monitoring, encompasses all the creative efforts the language learner employs in order to maximise linguistic productivity and is regarded as 'self-regulation'. The strategic learning process is not ordinary learning, students make lots of choices during their learning procedures but only the ones that are applicable or appropriate can be named strategic. The creative efforts the learner puts on the improvement of their own learning and determining the strategies appropriate for the conditions make this distinction. All in all, the learner strategies should carry these features: goal-orientedness, deliberateness and effortfulness. (Tseng et al., 2006)

In the light of all this evidence gathered from many studies and linguists' works; it is obvious that creativity is beyond the common belief and entails many functions which serve to promote language learning. More than an artistic talent or a flavour, it should be perceived as a prerequisite; an indispensable part of the communication that takes place in language learning. More pertinently, the scarcity of creative language leads to

English language learners who hesitate to use the language in real-life settings. This vicious cycle can be eliminated by the use of animated stories displaying unprecedented samples of ludic language which in turn aid linguistic productivity. More enthusiastic learners may be attained with the embedment of such materials in English language teaching curricula where real-life communication tasks as well as more freedom in the use of language are presented to the learners.



CHAPTER 2

METHODOLOGY

2.1. Research Design of the Study

A mixed-study case design was conducted in order to probe how the animated stories have impact on the linguistic creativity of language learners. Various data collection instruments were used to get a better in-depth analysis as making generalizations from a single case may not provide sufficient details about the forementioned topic. In order to get a multi-dimensional analysis and to enrichen the data collected; an activity which evaluates performances in linguistic creativity as regards to the use of vocabulary, a questionnaire which seeks for students' perceptions on self-regulation and an interview where learners reflect on the semi-structured questions about different aspects of creativity were used as data collection instruments. As the nature of a case study allows a research on a small-scale and as a long-term study on the use of animated stories is not applicable according to university regulations and syllabus; the mixed-methods case study was considered to be the fastest and safest way to collect data. Both quantitative and qualitative data were gathered in order to verify the findings through triangulation method.

2.2. Settings and Participants

2.2.1. Participants

All the data collection procedures were applied to first grade English language learners of Vocational School of Health Services in Ufuk University. The population ranged between 18-37, with about 90% belonging to the age of 18-22. The students' level in the target language showed variations, as they belong to different departments in healthcare services and have different educational backgrounds. That's why the students' background knowledge couldn't be stabilized to a certain level. The ethical permissions from the university administrators and students' consent forms were maintained before all the interventions were put into practice. The contributors of each process ranged in size, 125 students participated to the vocabulary matching activity, 139 students gave responses to the questionnaires and 12 students' involvement in the interview could be attained on a voluntary basis. Purposeful sampling was chosen to determine the sample

size. The intervention would be applied on a pre-specified group of learners in Vocational School of Health Services and the participants from the group will attend to each procedure on a voluntary basis as in most case-study designs. According to Yin(2011); purposeful sampling is the determination of participants or the sources of data in a study based on their anticipated richness and relevance of information in relation to the study's research questions.

2.2.2. Research Setting

The study was conducted to a population of students studying Vocational School of Health Services in Ufuk University in Ankara. The study intended to collect some data from a group of English language learners in order to get a better understanding of the relation between animated stories and linguistic creativity. Due to the restrictions concerning COVID 19, all the interventions had to be executed online and through remote sessions in course of the syllabus of Vocational School of Health Services.

2.3. Data Collection Instruments

As a mixed method case study has been applied, it is designed in a way that makes most of different instruments to verify the data collected: a vocabulary matching activity, a questionnaire about self-regulation of learners on the basis of vocabulary and an interview probing learners' perceptions about linguistic creativity. Both quantitative and qualitative data were used in order to make the assertion stronger as generalization from a single case may be hard to validate. The verification process has been enabled by triangulation method to ascertain if any consensus among the outcomes of each process has been reached or to complement the data gathered from each instrument.

2.3.1. Data Collection Instruments for Research Question 1 (RQ1)

The data to carry out the study was collected by instruments like an in-class activity where students performance in linguistic creativity was evaluated in terms of vocabulary. Ten vocabulary matching questions which included odd words from the animated story 'Alice in Wonderland' were directed to students with the intention of testing learner's productivity in language on the basis of vocabulary. These vocabulary items were drawn out from the glossary belonging to the film directed by Tim Burton(2010) and revealed the features of the ludic language created by the film producer

as well as the original literary text by Lewis Carroll.(1865) (see Appendix A).The activity was prepared in Google forms and students participated online due to COVID 19.

2.3.2.Data Collection Instruments for Research Question 2(RQ2)

A SRVoc scale which explored students' perceptions about how strategic they are while tackling with vocabulary learning tasks was implemented in the second stage of data collection procedures. The original Self-Regulatory in Vocabulary Learning(SRVoc) questionnaire consists of 20 statements set on a likert scale. Students were asked to make self-evaluation based on each item on the scale and rank between the extreme points: 1=Strongly agree and 6=Strongly Disagree.(Tseng et al;2006).The items on the scale had a five-factor structure:commitment control,meta-cognitive control,satiation control,emotional control and environmental control.However,as the learners' proficiency level of English was not sufficient to fill in the questionnaire, The Turkish version of the same scale was applied among the same group of learners in Health Services Vocational School.According to the results of Scale-Free Least Squares method conducted to calculate the constructed validity of the Turkish adaptation of SRVoc, the values were above the suggested minimum cut off points for validation (Byrne; 2001)(GFI=.98,AGFI=.97,NFI=.98)(Bilican,2012) (See Appendix B and C)

2.3.3.Data Collection Instruments for Research Question 3(RQ3)

The third instrument used to collect qualitative data was an interview with the learners in Ufuk University Healthcare Vocational School.There were about seven semi-structured interview questions about creativity which probed learners' perceptions about different aspects of creativity.Turkish language was used as a means of communication as the topic requires higher levels of proficiency in the English language in order to depict their thoughts about the questions directed to them during the interview.(see Appendix D)

2.4.Data Collection Procedures

As for the limited time and opportunity allowed by the syllabus of the course and school regulations, a small-scale research design could only be applicable and case study was deemed to be the most convenient design for this reason.All the procedures have been executed online and this expanded the time and effort put on to accomplish each stage of the study due to the restrictions concerning COVID 19. The permissions

from the university ethical commission and university administrators were received before the implementation of all the procedures. In addition, all the interventions were applied on a voluntary basis and consent forms were obtained from the students in advance.

2.4.1. Data Collection Procedures for RQ1

The data to carry out the study was collected by instruments like an in-class activity where students' performance in linguistic creativity was evaluated in terms of vocabulary. The students were divided into two groups: Group A and Group B. Group A was presented the animated film 'Alice in Wonderland' while Group B listened to the same part of the story only with the help of visuals. 66 from group A and 59 of the students from Group B submitted their tasks on Google Forms. Each group's performance was evaluated with the same task. There were ten vocabulary matching questions which included odd words from the animated story 'Alice in Wonderland' and learners' language productivity in terms of vocabulary would be tested. These vocabulary items were drawn out from the glossary belonging to the film and revealed the features of the ludic language created by the film producer as well as the original literary text by Lewis Carroll. As the vocabulary items in the matching activity were peculiar to the story and was concocted by the author or the film producer, a pre-test was not used and a post-test-only design was applied to compare the scores of each group after the experience they had with animated and non-animated versions.

2.4.2. Data Collection Procedures for RQ2

A SRVoc scale which explored students' perceptions about how strategic they are while tackling with vocabulary learning tasks was implemented in the second stage of data collection procedures. The original SRVoc questionnaire consists of 20 statements set on a Likert scale. Students were asked to make self-evaluation based on each item on the scale and to rank between the extreme points: 1=Strongly agree and 6=Strongly Disagree. (Tseng et al;2006). However, as the learners' proficiency level of English was not sufficient to fill in the questionnaire, the Turkish version of the same scale was applied among the same group of learners in Health Services Vocational School. (Bilican,2012). The students worked in the same groups; Group A and Group B. Group A was presented the story: Alice in Wonderland with the animated film whereas Group B or non-intervention group just listened to the same story with the aid of visuals. 84 students

from Group A and 55 students from Group B responded to the questions on the scale and the data gathered from each group were compared using SPSS 25.(Statistical Package for Social Sciences).A post-test only procedure was applied to compare the attitudes of the learners in these groups.

2.4.3.Data Collection Procedures for RQ3

An interview was applied to twelve volunteering Health Services Vocational School students which intrigued their reflections on semi-structured questions about multiple aspects of creativity. There were about 7 questions where students would make comments with the guidance of the interviewer.Turkish language was used during the implementation of the interview because creativity is a broad concept and requires higher levels of competence in the English language and could lead to a lack of involvement in the interview. The interviews were recorded in Zoom.

2.5. Data Analysis

2.5.1. Data Analysis for RQ1

The first data collection instrument included a performance test or an in-class activity within two groups of first grade EFL learners in Health Services Vocational School.The ethical permissions for the interventions were attained from the university administrators and ethical commission in addition to the consentment of the students.Group A was presented the animated story of ‘Alice in Wonderland’ whereas Group B listened to the same part of the story only with the help of visuals. 66 students participated in group A while 59 of the students gave answers to the questions in group B. Each group’s performance was evaluated with the same test.The ten vocabulary matching questions which included odd words from the animated story ‘Alice in Wonderland’ aimed to assess learners’ language productivity in terms of lexis. These vocabulary items were drawn out from the glossary concocted by the film producer and were peculiar to the story.The results of the test from the intervention and non-intervention groups were analyzed within SPSS software and Independent Samples T-Test to detect any statistically significant difference in linguistic creativity of the learners and animated stories.However, the test results couldn’t reach to the minimum cut off points needed for Levene’s Test for the Equality of Variances, a non-parametric test was preferred.(Mann-Whitney U Test)

2.5.2. Data Analysis for RQ2

The second data collection instrument was a questionnaire which assessed learners' self-regulation capacity as regards to vocabulary. The original SRVoc Questionnaire consists of 20 statements set on a likert scale. Students were asked to make self-evaluation based on each item on the scale and rank between the extreme points: 1=Strongly agree and 6=Strongly Disagree.(Tseng et al;2006).The items on the scale had a five-factor structure:commitment control,meta-cognitive control,satiation control, emotional control and environmental control.However,as the learners' proficiency level of English was not sufficient to fill in the questionnaire, a Turkish version of the scale was used.According to the results of Scale-Free Least Squares method conducted to calculate the constructed validity of the Turkish adaptation of SRVoc, the values were above the suggested minimum cut off points for validation (Byrne; 2001)(GFI=.98,AGFI=.97,NFI=.98) (Bilican,2012).

The Turkish version of the scale was applied among the same group of learners in Healthcare Services on a voluntary basis.Group A were presented the story:Alice in Wonderland with the animated film whereas Group B or non-intervention group just listened to the same story with the aid of visuals.84 students from Group A and 55 students from Group B responded to the questions on the scale and the data gathered from each group were analyzed.

As for the ordinal measurement scale used in SRVoc (a likert scale) ; non parametric test was implemented.At the same time,the Q-Q plot(Quantile-Quantile Plot) indicated deviations markedly from the straight-line which displayed non-normal distribution of the data. The participants for control or experimental groups were independent from each other. As the data satisfied the assumptions for the Mann-Whitney Test,the non-parametric test was used to compare student responses from the two groups.Students' attitudes towards self-regulation and the use of strategies in vocabulary learning were intrigued and whether the experience with animated stories made a change on these attitudes was also probed during the analysis.

2.5.3.Data Analysis for RQ3

The third procedure in the study included an interview with the same group of learners from Vocational School of Health Services. Twelve learners voluntarily

participated to the applied procedure. There were about 7 questions concerning creativity which intended to explore their perceptions about different aspects of the aforementioned issue. Turkish language was used as a means of communication as the topic requires higher levels of proficiency in the English language in order to depict their thoughts about the questions directed to them during the interview. The gathered information for each question was analyzed using thematic analysis ((Braune&Clarke,2006)). During this procedure the steps for qualitative data analysis determined by Creswell(2009) were followed. The first step involves the organization and preparation of the data, getting the transcriptions. The second step is about familiarizing and gaining a general sense of the data. The third phase includes labelling the categories with a term and starts the coding processes. The fourth stage is the description of the themes and codings. The fifth stage is mainly concerned with the researcher's ultimate decisions on which of the descriptions and codings to use in the qualitative narrative. The last step is naturally the interpretation of the findings or results where the researcher evaluates the whole process and interrogates the lessons gained.

In accordance with the above guidelines determined by Creswell(2009), the responses received from the students were transcribed and categorized under a couple of themes and the codes were determined according to the subthemes under each category. (see APPENDIX F) The reliability of the codings were tested via a cross-coding procedure and the results yielded a satisfactory value for the verification of the process. After the specification of the themes and subthemes were completed, through SPSS multiple response analysis; the frequencies of student responses under each category were received. Thus, the qualitative data gathered from thematic analysis procedures has been redefined in terms of qualitative values which highly contributes to the reliability of the analysis implemented.

The thematic coding and SPSS analysis procedures were employed to seek for the correspondence between animated stories and linguistic creativity. The themes and subthemes determined will form the basis of the discussion as regards to the interview.

The various data analysis procedures determined in the scope of this study were designed to seek for the correlation between the animated stories and linguistic creativity in ELT classes. The quantitative data gathered from vocabulary matching activity, SRVoc scale and the qualitative data received from student interviews were put under scrutiny so as to catch any convergences with the basic assumption. The procedures were applied

online due to restrictions for COVID 19 and data gathering processes and receiving the ethical consents or ethical permissions from the administrators took longer than expected. The prolonged and intense period put much more burden both on the participants and the researcher. The study was in that sense new as the procedures carried out in face-to-face sessions were also transferred into a digital platform and this new and unexpected experience with procedures may be named as a creative process as it demanded flexibility and practicality.



CHAPTER 3

RESEARCH FINDINGS

3.1. Results

This chapter reveals the findings of data collection procedures and the statistical data documentation. The data gathered from the various instruments has been analyzed and results have been examined in accordance with each research question defined for the thesis.

3.1.1. Results for RQ1

“How do learners perform in linguistic creativity when they are exposed to animated stories compared to another group of learners who are presented the same story with only visuals?”

The first data collection instrument included a performance test or an in-class activity within two groups of first grade EFL learners in Health Services Vocational School. The ethical permissions for the interventions were attained from the university administrators and ethical commission in addition to the consentment of the students. Group A was presented the animated story of ‘Alice in Wonderland’ whereas Group B listened to the same part of the story only with the help of visuals. 66 students participated in group A while 59 of the students gave answers to the questions in group B. Each group’s performance was evaluated with the same test. The ten vocabulary matching questions which included odd words from the animated story ‘Alice in Wonderland’ aimed to assess learners’ language productivity in terms of lexis. These vocabulary items were drawn out from the glossary concocted by the film producer and were peculiar to the story. The results of the test from the intervention and non-intervention groups were analyzed within SPSS software and Independent Samples T-Test to detect any statistically significant difference in linguistic creativity of the learners who were presented the same story with the animated and non-animated versions. (see Table 1)

Table 1.
Levene's Test and T-Test Results (RQ 1)

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	T	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
SCORE	Equal variances assumed	10.811	.00	2.6	122	.009	10.632	4.033	2.649	18.616
	Equal variances not assumed			2.695	116.640	.008	10.632	3.945	2.819	18.446

a. Grouping Variable: GROUP

The p value for Levene's Test for the equality of Tests is .001($p < .05$) and it is below the values needed for the homogeneity of the variances. For that reason; a non-parametric test was applied in order to maintain the reliability of the analysis though the p value gotten from the Independent Samples T-test was .009 equal variances assumed.

The mean of the group who were exposed to the animated story outweighed the scores of non-exposure group according to Mann-Whitney U Test. The mean scores are given in detail in Table 2.

Table 2.
Comparing Means of Intervention and Non-intervention Groups(RQ 1)

	GROUP	N	Mean	Std. Deviation	Std. Error Mean
SCORE	1	66	21.67	25.636	3.156
	2	58	11.03	18.034	2.368

Table 3 shows the results of non-parametric Mann-Whitney U test and as the p value was smaller than .05; this value indicated a statistically significant difference between the two groups of learners.

Table 3.
Mann-Whitney U Test-Results(RQ 1)

<i>Test Statistics</i>	<i>SCORE</i>
Mann-Whitney U	1412.500
Wilcoxon W	3123.500
Z	-2.631
Asymp. Sig. (2-tailed)	.009

SPSS doesn't calculate the effect size for Mann-Whitney U Test, that's why the effect size (r) was calculated by using the z value. (See Table 3). The formula was used to evaluate how meaningful are the results of the T-test in real world:

$$r = z / \text{square root of } N \text{ where } N = \text{total number of cases. (Pallant, 2003)}$$

The result was $r = .02$. This indicated quite a small effect size according to Cohen (1988) criteria which defines .1= small effect, .3= medium effect and .5 large effect.

Though there was a statistical difference between the two groups in T-test, the value for the effect size fall behind the standards needed for making generalizations.

3.1.2. Results for RQ2

“How do the students cope with language using strategies and creativity on vocabulary basis?”

The second data collection instrument was a questionnaire which assessed learners' self-regulation capacity as regards to vocabulary. The original SRVoc questionnaire consists of 20 statements set on a likert scale. Students were asked to make self-evaluation based on each item on the scale and rank between the extreme points: 1=Strongly agree and 6=Strongly Disagree. (Tseng et al; 2006). The items on the scale had a five-factor structure: commitment control, meta-cognitive control, satiation control, emotional control and environmental control. However, as the learners' proficiency level of English was not sufficient to fill in the questionnaire, a Turkish version of the scale was used. According to the results of Scale-Free Least Squares method conducted to calculate the constructed validity of the Turkish adaptation of SRVoc, the

values were above the suggested minimum cut off points for validation (Byrne; 2001)(GFI=.98,AGFI=.97,NFI=.98) (Bilican,2012).

The Turkish version of the scale was applied among the same group of learners in Health Services Vocational School on a voluntary basis. The internal consistency of the scale was also measured through SPSS. The cronbach alpha for the questionnaire applied to the population was .94. Group A was presented the story: Alice in Wonderland with the animated film whereas Group B or non-intervention group just listened to the same story with the aid of visuals. 84 students from Group A and 55 students from Group B responded to the questions on the scale and the data gathered from each group were analyzed.

As the nature of the scale used in SRVoc did not allow a reliable outcome and the homogeneity of the groups could not be sustained according to the independent samples T-test results; a non parametric test was implemented. Mann-Whitney U test was used to verify the gathered results. The p value for each item mostly fell behind the required figures and was bigger than .05. But yet the difference in the mean ranks (Mr) for each statement on the scale may sustain plausible justification for the assertion. The mean ranks for the items in the questionnaire pertaining to each group are stated below and implications drawn out from these differences will be set forth in the discussion section.

3.1.2.1. Results for SRVoc Q1

‘Once the novelty of learning vocabulary is gone, I easily become impatient with it.’

The p value received from Mann-Whitney U test was .162 ($p > .05$) and the results of the SPSS analyses didn't signify any statistically significant difference. In addition, the mean rank of the first group which received the animated film was $Mr = 2.93$ whereas the mean rank for the second group exempted from the animation was $Mr = 3.16$. The results signified that more students in the second group tend to disagree with the first statement in the questionnaire though not statistically significant. (See Table 24) At the same time, according to the formula applied with the z value indicated in Table 4; the effect size for the same question was $r = .12$. This highlights a small effect size according to Cohen (1988) criteria.

Table 4.
Test Statistics(Q1)

	Q1
Mann-Whitney U	1999.500
Wilcoxon W	5569.500
Z	-1.398
Asymp. Sig.(2-tailed)	.162

3.1.2.2.Results for SRVoc Q2

‘When I feel stressed about vocabulary learning, I know how to reduce this stress.’

The p value was greater than .05 and the results obtained from the non parametric test could not detect any statistically significant difference. Mean rank for the first group with the animated film was 2.87 .On the other hand; the mean rank for the second group was 3.42. Though not statistically apparent; the students in the first group were more inclined to have positive attitudes about coping with the stress of language learning. (See Table 24) In accordance with the formula including the z value illustrated in Table 5, the effect size for the same question was $r = .16$. This value pinpoints to a small effect size according to Cohen (1988) criteria.

Table 5.
Test Statistics(Q2)

	Q2
Mann-Whitney U	1885.500
Wilcoxon W	5455.500
Z	-1.866
Asymp. Sig.(2-tailed)	.062

3.1.2.3.Results for SRVoc Q3

‘When I am studying vocabulary and the learning environment becomes unsuitable, I try to sort out the problem.’

The p value received from the SPSS analysis was .349 which is a p value greater than .05 and no statistically significant difference could be determined. The student answers

for the third question from the group intervened with animated story was $M_r=2.69$ and the mean ranks received from the non-intervention group displayed similar results, $M_r=2.98$. Yet, the intervention group has more positive inclination towards the use of strategies in terms of learning environment. (See Table 24) Besides, the effect size calculated for Q3 was $r=.07$. (See Table 6) According to Cohen (1988) criteria, this value is not satisfactory for a large effect.

Table 6
Test Statistics(Q3)

	Q3
Mann-Whitney U	2097.500
Wilcoxon W	5667.500
Z	-.936
Asymp. Sig.(2-tailed)	.349

3.1.2.4.Results for SRVoc Q4

‘When learning vocabulary, I have special techniques to achieve my learning goals.’

The Mann Whitney-U Test could not spot any statistically significant difference between the two groups; with a p value of .182. In accordance with the replies attained from the Group 1; the mean rank is 2.98 while the mean rank received from Group 2 is 3.31. The slight difference signals that more students in Group 1 think they make use of strategies while learning a language. (See Table 24) Also the effect size for the same question was $r=.11$ which reveals a small effect size according to Cohen (1988) criteria. (See Table 7)

Table 7.
Test Statistics (Q4)

	Q4
Mann-Whitney U	2007.000
Wilcoxon W	5577.0000
Z	-1.334
Asymp. Sig.(2-tailed)	.182

‘When learning vocabulary, I have special techniques to keep my concentration focused.’

The p value according to Mann-Whitney U test was .300 for question five. As the p value was greater than .05; the two groups were not statistically different in their strategies about keeping focused. The mean ranks for Q5 manifested similar results; Mr=3.21 for Group 1, Mr=3.49 for Group 2 consequently. The mean ranks remained between the interval 3-4 which conveyed that students in both groups made use of strategies to some extent in order to keep focused. (See Table 24) The effect size for the same question was $r=.08$. This value doesn't meet the standards of a large effect size according to Cohen (1988) criteria (See Table 8)

**Table 8.
Test Statistics(Q5)**

	Q5
Mann-Whitney U	2074.000
Wilcoxon W	5644.000
Z	-1.037
Asymp. Sig.(2-tailed)	.300

3.1.2.5.Results for SRVoc Q6

‘I feel satisfied with the methods I use to reduce the stress of vocabulary learning.’

In Q6 ; also the results revealed similar findings, p value was greater than .05($p=.272$) and Mr=3.01 for Group 1 and Mr=3.33 for Group 2 consequently. The figures affirm that students have resemblance in their attitudes towards the management of stress in vocabulary learning and no statistically significant difference could be determined. (See Table 24) The results calculated for the effect size indicated a value of $r=.09$. This also highlights a small effect size according to Cohen (1988) criteria.(See Table 9)

Table 9.
Test Statistics(Q6)

	Q6
Mann-Whitney U	2064.000
Wilcoxon W	5634.000
Z	-1.098
Asymp. Sig.(2-tailed)	.272

3.1.2.6.Results for SRVoc Q7

‘When learning vocabulary, I believe I can achieve my goals more quickly than expected.’

The analysis of student responses from each group showed mild discrepancies in question seven. The p value attained from non-parametric test did not indicate a statistical difference and is .207. ($p > .05$). The mean ranks for the intervention Group 1 were 2.90 meanwhile the ranks rose to 3.11 in Group 2. These figures indicated that the intervention group more agreed that they were more strategic about the determination of vocabulary learning goals though not statistically salient. (See Table 24) The effect size for the same question was $r = .09$ which is a quite small effect size according to Cohen (1988) criteria. (See Table 10)

Table 10.
Test Statistics(Q7)

	Q7
Mann-Whitney U	2076.000
Wilcoxon W	5646.000
Z	-1.043
Asymp. Sig.(2-tailed)	.297

3.1.2.7.Results for SRVoc Q8

‘During the process of learning vocabulary, I feel satisfied with the ways I eliminate boredom. ‘

The p value is .207 ($p > .05$) and no statistically significant difference could be attained from the groups as regards to their strategies about eliminating boredom. The mean ranks attained from question eight are quite close in Group 1 and 2; $M=3.02$ and $M=3.29$ respectively. The numbers expressed that learners’ perspectives about their capacity on the elimination of boredom in vocabulary learning looked alike. (See Table 24) The effect size for the same question was quite small, $r=.1$ according to Cohen (1988) criteria. (See Table 11)

Table 11.
Test Statistics (Q8)

	Q8
Mann-Whitney U	2028.500
Wilcoxon W	5598.500
Z	-1.261
Asymp. Sig.(2-tailed)	.207

3.1.2.8.Results for SRVoc Q9

‘When learning vocabulary, I think my methods of controlling my concentration are effective.’

The mean ranks received from each group highlighted a statistically significant difference with a p value less than .05 (.027 and .034 respectively). The learners from Group 1 expressed a higher positive inclination towards the strategies they used about the management of concentration with a mean rank; 2.96. Nevertheless, the students in Group 2 revealed less self-confidence with a mean rank; 3.53. (See Table 24) The effect size for the same question was $r=.17$ which pinpoints to small effect size according to Cohen (1988) criteria. (See Table 12)

Table 12.
Test Statistics(Q9)

	Q9
Mann-Whitney U	1855.000
Wilcoxon W	5425.000
Z	-2.013
Asymp. Sig.(2-tailed)	.044

3.1.2.9.Results SRVoc Q10

‘When learning vocabulary, I persist until I reach the goals that I make for myself.’

The p value determined by the non parametric test was .575 which was greater than .05 and no statistically significant difference existed between the results attained from each group. The difference in the mean ranks was also considerably slight; 2.68 for Group 1 and 2.80 for Group 2 respectively. The mean ranks from each group stayed in the same interval; yet Group 2 having more negative tendency for the proposition in the question. (See Table 24) The effect size was $r = .04$ which highlights a small effect size according to Cohen (1988) criteria. (See Table 13)

Table 13.
Test Statistics (Q10)

	Q10
Mann-Whitney U	2183.500
Wilcoxon W	5753.500
Z	-.561
Asymp. Sig.(2-tailed)	.575

3.1.2.10.Results for SRVoc Q11

‘When it comes to learning vocabulary, I have my special techniques to prevent procrastination.’

The results from SPSS analysis yielded a p value greater than .05 ($p = .115$) and highlighted a difference that wasn't statistically significant. The mean ranks from Group 1 and Group 2 were different, $M_r = 3.06$ and $M_r = 3.51$ for each group sequentially. But still Group 2 had more negative inclination towards the use of strategies to prevent

procrastination though statistically not apparent. (See Table 24) Moreover, the effect size for Q 11 was $r = .13$ and this indicates a small effect size according to Cohen (1988) criteria. (See Table 14)

Table 14.
Test Statistics(Q11)

	Q11
Mann-Whitney U	1955.000
Wilcoxon W	5525.000
Z	-1.578
Asymp. Sig.(2-tailed)	.115

3.1.2.11. Results for SRVoc Q12

‘When I feel stressed about vocabulary learning, I simply want to give up.’

The p value for question 12 was .632 which was quite higher than .05 and this indicated no statistically significant difference were detected. The mean rank from Group 1 was 4.02 whereas the mean rank in Group 2 remained slightly lower; 3.91. Though there was no statistical difference between the scores attained from the groups; learners in Group 1 had more tendency to give up vocabulary learning under stress. (See Table 24) The results of the calculations for the effect size was $r = .04$ which is a small value according to Cohen (1988) criteria. (See Table 15)

Table 15.
Test Statistics(Q12)

	Q12
Mann-Whitney U	2201.500
Wilcoxon W	3741.500
Z	-.479
Asymp. Sig.(2-tailed)	.632

3.1.2.12. Results for SRVoc Q13

‘I believe I can overcome all the difficulties related to achieving my vocabulary learning goals.’

The p value ($p=.389$) attained from SPSS analysis couldn't be defined in terms of a statistically significant difference. The nuance between the mean ranks of Group 1 ($M=2.90$) and Group 2 ($M=2.87$) also indicated that both the learners in the intervention and non-intervention groups almost had the same attitude towards overcoming the problems about vocabulary learning. (See Table 24) At the same time, the effect size was $r=.01$ which yields an insatisfactory value according to Cohen (1988) criteria. (See Table 16)

Table 16.
Test Statistics(Q13)

	Q13
Mann-Whitney U	2289.500
Wilcoxon W	3829.500
Z	-.091
Asymp. Sig.(2-tailed)	.928

3.1.2.13. Results for SRVoc Q14

‘When learning vocabulary, I know how to arrange the environment to make learning more efficient.’

The p value for question 14 was $.675$ which highlighted a statistically insignificant difference. The subtle distinction between Group 1 with a mean rank of 2.99 and Group 2 with a mean rank of 3.11 signified that the learners in Group 1 had more awareness about the organization of the learning environment though not statistically evident. (See Table 24) The effect size was $r=.03$, which revealed a small effect size according to Cohen (1988) criteria. (See Table 17)

Table 17.
Test Statistics(Q14)

	Q14
Mann-Whitney U	2215.500
Wilcoxon W	5785.500
Z	-.419
Asymp. Sig.(2-tailed)	.675

3.1.2.14.Results for SRVoc Q15

‘When I feel stressed about my vocabulary learning,I cope with this problem immediately.’

There was no statistically significant difference between the two groups as the p value was .389 and was greater than .05.Group 1 had a mean rank of 2,96 and Group 2 had a mean rank of 3.15 for question 15. Learners in the intervention group tended to feel themselves more capable of coping with the stress posed by vocabulary learning though statistically no significant difference had been detected. (See Table 24) The effect size for the same question was $r=.07$. This insufficient value for an effect size according to Cohen (1988) criteria.(See Table 18)

Table 18.
Test Statistics(Q15)

	Q15
Mann-Whitney U	2117.000
Wilcoxon W	5687.000
Z	-.862
Asymp. Sig.(2-tailed)	.389

3.1.2.15.Results for SRVoc Q16

‘When it comes to learning vocabulary, I think my methods of controlling procrastination are effective.’

No statistically significant difference could be attained from the results of SPSS non-parametric test. Nevertheless,in accordance with the mean ranks, the learners in Group 1($M_r=3.14$) were apt to find their strategies more effective when compared to the learners in Group 2($M_r=3.51$).But still the difference in the mean ranks did not have a statistically valid correspondence. (See Table 24) The effect size was $r=.12$ for Q16 and it is considered to be a small effect size according to Cohen (1988) criteria.(See Table 19)

Table 19.
Test Statistics(Q16)

	Q16
Mann-Whitney U	2035.000
Wilcoxon W	5605.000
Z	-1.225
Asymp. Sig.(2-tailed)	.220

3.1.2.16.Results for SRVoc Q 17

‘When learning vocabulary, I am aware that the learning environment matters.’

There wasn't any statistically significant difference between the two groups of learners when the Mann-Whitney U test results were taken into account.($p=.200$)The mean ranks attained from Group 1 and Group 2 were 2.56 and 2.65 respectively.The mild discrepancy between the mean ranks of the groups manifested that learners who received the animated story had slightly more awareness of the significance of a learning environment though it was not statistically evident. (See Table 24) The effect size was also $r=.12$. This revealed a small effect size according to Cohen (1988) criteria.(See Table 20)

Table 20.
Test Statistics(Q17)

	Q17
Mann-Whitney U	2021.000
Wilcoxon W	5591.000
Z	-1.281
Asymp. Sig.(2-tailed)	.200

3.1.2.17.Results for SRVoc Q18

‘During the process of learning vocabulary, I am confident that I can overcome any sense of boredom.’

The p value ($p=.729$) received from SPSS non-parametric test did not reveal any statistically significant difference for Q18.The mean rank was 2.94 for Group 1 and 2.96 for Group 2.This minor difference in the mean ranks signified that learners in each group

had almost the same degrees of self-confidence in overcoming a potential boredom in vocabulary learning and there was no statistically significant difference. (See Table 24) The effect size for Q18 was $r=.03$, which denoted a small effect size according to Cohen (1988) criteria. (See Table 21)

Table 21.
Test Statistics(Q18)

	Q18
Mann-Whitney U	2232.500
Wilcoxon W	5802.500
Z	-.347
Asymp. Sig.(2-tailed)	.729

3.1.2.18. Results for SRVoc Q19

‘When feeling bored with learning vocabulary, I know how to regulate my mood in order to invigorate the learning process.’

The responses gotten from each group for Q19, did not signal any statistical difference. ($p=.763, p>.05$). Accordingly, the mean ranks showed quite slight differences; yielding higher scores from Group 2 which meant the students in this group tended to disagree with the proposition. (See Table 24) The effect size received from the formula was $r=.02$. This highlights a small effect size according to Cohen (1988) criteria. (See Table 22)

Table 22.
Test Statistics(Q19)

	Q19
Mann-Whitney U	2242.500
Wilcoxon W	5812.500
Z	-.302
Asymp. Sig.(2-tailed)	.763

3.1.2.19.Results for SRVoc Q20

‘When I study vocabulary, I look for a good learning environment.’

The p values attained from the groups remained under .05 and revealed a statistical difference between student perceptions for question 20. The mean ranks for Group 1 was 2.38 whereas the mean rank for Group 2 was 2.78. The students in the second group had a higher negative inclination in their pursuit of a good learning environment. (See Table 24) The effect size was $r = .01$ leading to a small effect size according to Cohen (1988) criteria. (See Table 23)

Table 23.
Test Statistics(Q20)

	Q20
Mann-Whitney U	1737.000
Wilcoxon W	5307.000
Z	-2.553
Asymp. Sig.(2-tailed)	.011

Table 24.
Mann-Whitney U-Test(RQ2)

	GROUP	N	Mean Rank	Sum of Ranks
Q1	1	84	65.30	5569.50
	2	55	76.65	4160.50
	Total	139		
Q2	1	84	64.95	5455.50
	2	55	77.72	4274.50
	Total	139		
Q3	1	84	67.47	5667.50
	2	55	73.86	4062.50
	Total	139		
Q4	1	84	66.39	5577.00
	2	55	75.51	4153.00
	Total	139		
Q5	1	84	67.19	5644.00
	2	55	74.29	4086.00
	Total	139		
Q6	1	84	67.07	5634.00
	2	55	74.47	4096.00
	Total	139		
Q7	1	84	67.21	5646.00
	2	55	74.25	4084.00
	Total	139		
Q8	1	84	66.65	5598.50
	2	55	75.12	4131.50
	Total	139		
Q9	1	84	64.58	5425.00
	2	55	78.27	4305.00
	Total	139		
Q10	1	84	68.49	5753.50
	2	55	72.30	3976.50
	Total	139		

	GROUP	N	Mean Rank	Sum of Ranks
Q11	1	84	65.77	5525.00
	2	55	76.45	4205.00
	Total	139		
Q12	1	84	71.29	5988.50
	2	55	68.03	3741.50
	Total	139		
Q13	1	84	70.24	5900.50
	2	55	69.63	3829.50
	Total	139		
Q14	1	84	68.88	5785.50
	2	55	71.72	3944.50
	Total	139		
Q15	1	84	67.70	5687.00
	2	55	73.51	4043.00
	Total	139		
Q16	1	84	66.73	5605.00
	2	55	75.00	4125.00
	Total	139		
Q17	1	84	66.56	5591.00
	2	55	75.25	4139.00
	Total	139		
Q18	1	84	69.08	5802.50
	2	55	71.41	3927.50
	Total	139		
Q19	1	84	69.20	5812.50
	2	55	71.23	3917.50
	Total	139		
Q20	1	84	63.18	5307.00
	2	55	80.42	4423.00
	Total	139		

Table 25.
Cohen's Kappa for Inter-rater Reliability

	Value	Asymptotic Standard Error ^a	Approximate T ^b	Approximate Significance
Measure of Kappa Agreement	.849	.074	9.515	.000
N of Valid Cases	125			

a. Not assuming the null hypothesis

b. Using the asymptotic standard error assuming the null hypothesis

The thematic coding and SPSS analysis procedures revealed some useful findings which may highlight the correspondence between animated stories and linguistic creativity. The themes and subthemes determined during these procedures were the core of the documentation processes as regards to the application of the interview.

3.1.3. Results for Interview Question 1 (I(Q1))

What does creativity mean to you, can you briefly describe it?

The first question intended to probe learners' knowledge and awareness about creativity as a broader term than the one covered throughout the study. As regards to the description of creativity; the most frequent answers received from the students underpinned the individualistic aspect of creativity; which more broadly implies that among the learners; creativity is highly perceived as a feature that exists in every human being regardless of their education, occupation, etc. Imagination is another term that is highly connotated with creativity and is the second frequent word picked up by the students in their descriptions. The other words with less frequencies are extraordinary, unconventional, innovative, concretization and productivity respectively. (see Table 26)

Table 26.
Description of Creativity(RQ 3)

		Responses		Percent of cases
		N	Percent	
Description of Creativity	EXTRAORDINARY	3	13.6%	25.0%
	UNCONVENTIONAL	2	9.1%	16.7%
	INNOVATIVE	2	9.1%	16.7%
	INDIVIDUALISTIC	6	27.3%	50.0%
	IMAGINATION	5	22.7%	41.7%
	CONCRETIZATION	2	9.1%	16.7%
	PRODUCTIVITY	2	9.1%	16.7%
Total		22	100.0%	183.3%

Dichotomy group tabulated at value 1.

3.1.3.1. Results for (I) Q2

Can everyone be creative? Is creativity specific to certain occupational groups?

Q2 was in fact complementary of the first question and students responses revealed similar results with the word ‘individualistic’ leading the way. Daily life, arts, imagination and talent follow it subsequently. (see Table 27)

Table 27.
Creative Individuals(RQ3)

		Responses		Percent of cases
		N	Percent	
Creative individuals	TALENT	2	7.4%	16.7%
	INDIVIDUALISTIC	12	44.4%	100.0%
	DAILY LIFE	6	22.2%	50.0%
	IMAGINATION	3	11.1%	25.0%
	ARTS	4	14.8%	33.3%
Total		27	100.0%	225.0%

Dichotomy group tabulated at value 1

3.1.3.2. Results for (I) Q3

Can you name two in-class activities where you can use your creativity?

The question intended to seek for learners’ perceptions about the practice of creativity in the classroom setting. Watching films or videos and reading activities were among the most widespread responses regarding the practice of creativity in language learning settings. The other responses ranged between vocabulary learning activities, using visuals and music to promote learning and writing activities. (See Table 28)

Table 28.
Language Learning Activities(RQ3)

		Responses		Percent of Cases
		N	Percent	
LANGUAGE LEARNING ACTIVITIES	SPEAKING	5	19.2%	41.7%
	WRITING	2	7.7%	16.7%
	VISUALS	2	7.7%	16.7%
	FILMS	6	23.1%	50.0%
	READING	6	23.1%	50.0%
	MUSIC	2	7.7%	16.7%
	VOCABULARY	3	11.5%	25.0%
Total			100.0%	216.7%

Dichotomy group tabulated at value 1.

3.1.3.3. Results for (I) Q4

Is it possible to be creative in language? What factors affect us to be more productive in language?

The most widespread terms preferred by the learners are highly associated with the productivity of language learning. Vocabulary learning is among the most frequent words denoted by the participants in the interview. Watching films, reading activities and the use of imagination are other options presented by the learners as for the influential factors of linguistic creativity. (See Table 29)

Table 29
Linguistic Creativity (RQ3)

		Responses		Percent of Cases
		N	Percent	
LINGUISTIC CREATIVITY	VOCABULARY	7	25.0%	58.3%
	IMAGINATION	2	7.1%	16.7%
	READING	5	17.9%	41.7%
	FILMS	6	21.4%	50.0%
	PRODUCTIVITY	8	28.6%	66.7%
Total		28	100.0%	233.3%

3.1.3.4. Results for (I) Q5

Some advertising slogans used in the media have obvious mistakes in their use of language. Despite being against the rules of grammar, these slogans are very common and accepted by the society. Can you explain your views on the reason for this?

The students used a wider range of explanations for Q5. The most common response was the assimilation of the mistakes within the public. The other frequent answers claimed the lack of knowledge and negligence of the language users. Still some others assumed that mistakes in language use may sound appealing and may be fun for the public. The minor mistakes that can be ignored, commercial concerns of both parties, deriving new words or playing with words, contribution to the linguistic productivity and mistakes making the slogans more memorable were among the responses received from the participants with lesser frequency. (See Table 30)

Table 30.
Media and Linguistic Creativity(RQ3)

		Responses		Percent of Cases
		N	Percent	
Media and Linguistic Creativity	MEMORABILITY	1	3.6%	8.3%
	APPEALING	4	14.3%	33.3%
	ASSIMILATION	9	32.1%	75.0%
	ACCEPTABLE	2	7.1%	16.7%
	IGNORANCE	4	14.3%	33.3%
	COMMERCIALITY	2	7.1%	16.7%
	PRODUCTIVITY	1	3.6%	8.3%
	EUPHONY	3	10.7%	25.0%
	VOCABULARY	2	7.1%	16.7%
Total		2,8	100.0%	233.3%

Dichotomy group tabulated at value 1.

3.1.3.5. Results for (I) Q6

How do you evaluate the use of animated stories in foreign language education? Why do you think such materials may be needed in education?

When students were asked to evaluate the use of animated stories in language learning settings, a remarkable amount of participants pointed out the memorability of the language learning processes aided by such materials. The other participants in the interview tended to touch upon the appealing features of the forementioned materials. Many others proposed that animated stories can embody the productive components of the language and its impact on the efficacy of language learning with high frequency. The other responses which connote animated stories with imagination and ludicity, or which regard animated stories as a requisite for language learning are among the responses with a relatively less frequent demand. (see Table 31)

Table 31.
Language Learning and Animated Stories (RQ 3)

		Responses		Percent of Cases
		N	Percent	
Language Learning and Animated Stories	REQUISITE	2	6.9%	16.7%
	MEMORABILITY	8	27.6%	66.7%
	EFFECTIVE	5	17.2%	41.7%
	LUDICITY	2	6.9%	16.5%
	IMAGINATIVE	3	10.3%	25.0%
	APPEALING	5	17.2%	41.7%
	PRODUCTIVITY	4	13.8%	33.3%
Total		29	100.0%	241.7%

Dichotomy group tabulated at value 1.

3.1.3.6. Results for (I) Q7

Animated stories and creativity: what do they mean to you when you juxtapose those two terms? Can you sum up your views in five words?

In the summary section, the students were required to wrap up their opinions based on the two main themes specified: animated stories and linguistic creativity. Various responses were received, though a prominent figure pivoted around ‘visuality’ and ‘cognition’ which in a boader sense imply visuals triggering linguistic creativity and cognitive processes employed during the implementation of the tasks assisted by animated stories. Some others stroke on the effectiveness, memorability of animated stories, ludic language presented in animated stories, use of imagination, and its association with real life and productivity of the language in a relatively less frequent amount. (See Table 32)

Table 32.
Summary (RQ 3)

		Responses		Percent of Cases
		N	Percent	
SUMMARY	VISUALITY	8	25.0%	66.7%
	COGNITION	5	15.6%	41.7%
	EFFECTIVENESS	3	9.4%	25.0%
	MEMORABILITY	3	9.4%	25.0%
	PRODUCTIVITY	1	3.1%	8.3%
	LUDICITY	3	9.4%	25.0%
	IMAGINATION	2	6.3%	16.7%
	EXTRAORDINARY	5	15.6%	41.7%
	DAILY LIFE	2	6.3%	16.7%
Total		32	100.0%	266.7%

Dichotomy group tabulated at value 1.

All the data gathered from various instruments intended to reveal the impact of animated stories on linguistic creativity of ELT learners. The single case would predictably yield insufficient data that could be denoted in terms of statistically salient figures. Mixed-methods case study was applied to increase the credibility of the study and strengthen the assumptions concerning each research question. The case study allows the researcher to learn from the single case and transfer that knowledge into new cases or studies. Furthermore, a case study necessitates to set boundaries, and has a focus which lets the researcher to dive into more details on the topic. (Schoch, 2020) These features of

the case study design determined the route to follow during the determination of each procedure in the study.



CHAPTER 4

DISCUSSION

4.1. Discussion for RQ 1

’How do learners perform in linguistic creativity when they are exposed to animated stories compared to another group of learners who are presented the same story with only visuals?’

The post-test applied after the intervention of animated stories yielded quite satisfactory results which highlighted a salient statistical difference between exposure and non-exposure groups as it can be observed in Figure 3. Both the experimental group and the control group received the same task and the same story was also presented. The only divergence between the two groups was the use of animated film. As the participation in the tasks were on a voluntary basis, students gave the answers on their own will. Though the vocabulary items were unfamiliar and the language in the film and the activity was above their proficiency level, students' contribution to the animated version was higher.

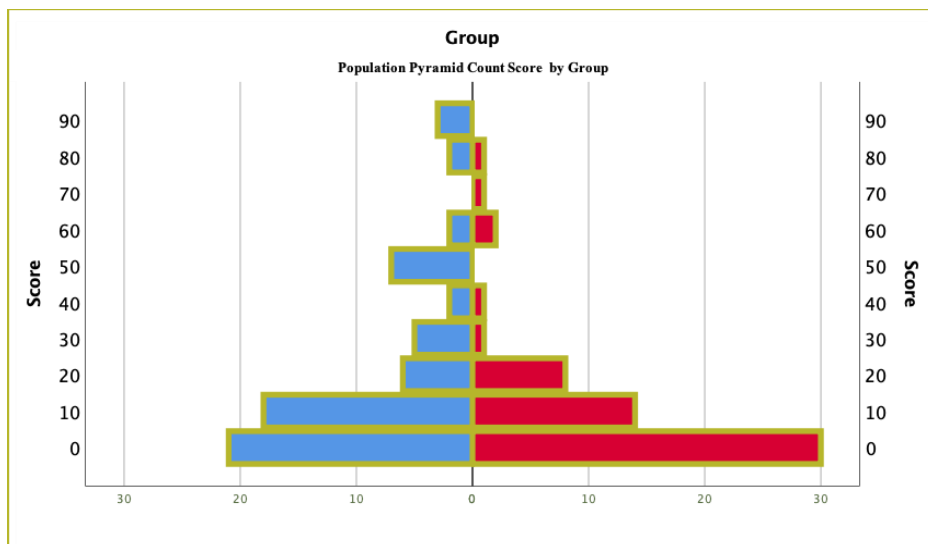


Figure 3. Comparing Means (Group 1 and 2)

Some technological problems were encountered during the submission of the completed tasks in vocabulary matching activity. As for the restrictions of COVID 19, the procedures had to be applied online, and such technological problems inevitably occurred as technological facilities could not be sustained equally by every participant. The results

gathered from the analysis may implicate how learners' performances and contributions in the tasks may be boosted with the use of animated stories. Furthermore, though the language used in such films may require higher proficiency levels, the way it is presented, the ludicity found in the nature of such literary texts may be the underlying causes of the shift in student performances.

Likewise, the study conducted by Howfeber & Graham (2017) pinpoints to the impact of literary text on linguistic creativity as well as other components of language learning. If 'authentic material' is regarded as an umbrella term, which encompasses both literary texts and animated stories within, both studies totally agree on the idea that novel teaching methods with such authentic materials are needed to increase learners' productivity in the target language.

4.2. Discussion for RQ 2

“How do the students cope with language using strategies and creativity on vocabulary basis?”

According to the Mann-Whitney U test results; most of the responses gathered from the students didn't reveal any statistically significant difference between the two group of learners who received the intervention. One of the underlying causes of this similarity may be students' tendency to answer the questions in accordance with their overall experience in English language learning rather than the one they had with animated/non-animated stories. This could have been avoided, if students were given more chances to experience the same procedures, that is; if the questionnaire was applied after multiple interventions, it would indicate more realistic results about the affect of the animation stories on students' self-regulation capacity. However, if the analysis is put under a deeper scrutiny; the differences in the mean ranks of the two groups; imply a more positive attitude of the students who were exposed to the animated film regarding their self-regulation capacity. For this deeper analysis, mean ranks from each group were compared and according to items on the likert scale, higher scores indicated disagreement whereas lower scores in the survey denoted agreement on the each proposed statement. Consequently; though the discrepancy between the mean ranks is slight and cannot be denoted in terms of statistical values, it still sustains valuable information about how linguistic productivity and the animated stories may be in mutual interaction. The replication of the procedures would not be possible in the course of the syllabus and this

fact had already been stated in the very initial stages of the study during the description of the limitations. That's why a case study was considered to be the most efficient design to validate the data gathered from different sources and whereby the asserted claims could be backed up by reliable outcomes.

4.2.1.Discussion for SRVoc Q1

‘Once the novelty of learning vocabulary is gone, I easily become impatient with it.’

The results of the SPSS analyses didn't signify any statistically significant difference between the experimental and control groups. The mean rank of the second group which were exempted from the animated film was higher than the first group who received the animation. The results signified that more students in the second group tend to disagree with the first statement in the questionnaire though not statistically significant. This implies that the students in the first group tend to have more eagerness to learn new vocabulary items though it couldn't be validated in statistical analysis.

4.2.2.Discussion for SRVoc Q2

‘When I feel stressed about vocabulary learning, I know how to reduce this stress.’

The mean ranks from the control group was lower than the mean rank of experimental group though it is not statistically apparent. The students who received the animated story seem to have more positive attitudes about coping with the stress of language learning when compared to the exemption group.

4.2.3.Discussion for SRVoc Q3

‘When I am studying vocabulary and the learning environment becomes unsuitable, I try to sort out the problem.’

Though it's a quite slight difference, the mean ranks received from the control group are a little bit higher. Though it's not statistically significant, the experimental group has more positive inclination towards the use of strategies in terms of learning environment and seems to be more confident in strategy use.

4.2.4.Discussion for SRVoc Q4

‘When learning vocabulary, I have special techniques to achieve my learning goals.’

The mean ranks for the control group is higher though it isn’t statistically significant. However, the mean ranks signal that students in Group 1 seem to be more apt at exploiting strategies while defining their learning goals. From the difference between the mean ranks, it may be concluded that the students working on the vocabulary items while watching the animated film tend to make use of textual clues in order to grasp the meaning of unfamiliar words and that’s why they have more agreement with statement above.

4.2.5.Discussion for SRVoc Q5

‘When learning vocabulary, I have special techniques to keep my concentration focused.’

The mean ranks didn’t signal much difference between the both group of learners and at the same time no statistically significant difference could be detected. This implicates that students in both groups made use of strategies to some extent in order to keep focused.

4.2.6.Discussion for SRVoc Q6

‘I feel satisfied with the methods I use to reduce the stress of vocabulary learning.’

The results obtained from the Mann-Whitney U Test do not sustain a statistically significant value and the mean ranks obtained from the non parametric test both confirm that students have commonalities in their attitudes towards the management of stress in vocabulary learning.

4.2.7.Discussion for SRVoc Q7

‘When learning vocabulary, I believe I can achieve my goals more quickly than expected.’

Though statistically couldn’t be validated, the mean rank for the intervention Group a lower than it is in Group B.A higher agreement to the proposed statement from the intervention indicated students in Group A are inclined to be more strategic about the determination of vocabulary learning goals though not statistically salient.

4.2.8.Discussion for SRVoc Q8

‘During the process of learning vocabulary, I feel satisfied with the ways I eliminate boredom. ‘

There was no statistically significant difference as regards to students’ strategies about eliminating boredom.The mean ranks attained from question eight are quite close in Group 1 and 2.The numbers expressed that learners’ perspectives about their capacity on the elimination of boredom in vocabulary learning looked alike and both groups seemed to partly agree with the proposed statement.

4.2.9.Discussion for SRVoc Q9

‘When learning vocabulary, I think my methods of controlling my concentration are effective.’

The mean ranks received from each group highlighted a statistically significant difference .The learners from Group 1 expressed a higher positive inclination towards the strategies they used about the management of concentration.Nevertheless, the students in Group 2 revealed less self-confidence about the same issue. This statistically evident difference may implicate the positive influence of animated stories on students’ use of strategies concerning their efforts in staying focused while vocabulary learning.

4.2.10.Discussion SRVoc Q10

‘When learning vocabulary, I persist until I reach the goals that I make for myself.’

No statistically significant difference could be revealed from the results attained for each group. The difference in the mean ranks was also considerably slight and the mean ranks from each group remained in the same interval; yet Group 2 indicates more reluctance to persist in their goals about vocabulary learning.

4.2.11.Discussion SRVoc Q11

‘When it comes to learning vocabulary, I have my special techniques to prevent procrastination.’

The results from SPSS analysis was unable to detect a statistically significant difference. However, the mean ranks from Group 1 and Group 2 revealed a slight difference between the two groups. Group 2 had more negative inclination towards the use of strategies to prevent procrastination though statistically not apparent.

4.2.12.Discussion for SRVoc Q12

‘When I feel stressed about vocabulary learning, I simply want to give up.’

The outcomes of the SPSS analysis for Q12 couldn't denote any statistically significant difference. The mean ranks from Group 1 was 4.02 whereas the mean ranks in Group 2 remained slightly lower; 3.91. Though there was no statistical difference between the ranks of the groups; learners in Group 1 had more tendency to give up vocabulary learning under stress. This may signify the learners exposed to animated stories seek for a stress-free classroom setting, and the experience they had with the animated stories may have slightly influenced their attitudes.

4.2.13.Discussion for SRVoc Q13

‘I believe I can overcome all the difficulties related to achieving my vocabulary learning goals.’

The non-parametric test couldn't yield an outcome that confirms a statistically significant. Difference between the two groups. The nuance between the mean ranks indicated that both the learners in the intervention and non-intervention groups almost had the same attitude towards overcoming the problems about vocabulary learning.

4.2.14.Discussion for SRVoc Q14

‘When learning vocabulary, I know how to arrange the environment to make learning more efficient.’

There was a statistically insignificant difference between the two group of learners. The slight distinction in the mean rank of between Group 1 and Group 2 may suggest that the learners who received the intervention may have more awareness about the organization of the learning environment.

4.2.15.Discussion for SRVoc Q15

‘When I feel stressed about my vocabulary learning, I cope with this problem immediately.’

There was no statistically significant difference between the two groups as the p value was .389 and was greater than .05. Group 1 had a mean rank; 2.96 and Group 2 had a mean rank; 3.15 for question 15. Learners in the intervention group tended to feel themselves more capable of coping with the stress posed by vocabulary learning though statistically no significant difference had been detected.

4.2.16.Discussion for SRVoc Q16

‘When it comes to learning vocabulary, I think my methods of controlling procrastination are effective.’

No statistically significant difference could be attained from the results of SPSS non-parametric test. Nevertheless, in accordance with the mean ranks, the learners in Group 1 ($M_r=3.14$) were apt to find their strategies more effective when compared to the

learners in Group 2($M_r=3.51$).But still the difference in the mean ranks did not have a statistically valid correspondence.

4.2.17.Discussion for SRVoc Q17

‘When learning vocabulary, I am aware that the learning environment matters.’

There wasn’t any statistically significant difference between the two groups of learners when the Mann-Whitney U test results were taken into account.The subtle divergence in the means ranks of the groups may signify that learners who received the animated story seem to have more awareness about the significance of a learning environment.

4.2.18.Discussion for SRVoc Q18

‘During the process of learning vocabulary, I am confident that I can overcome any sense of boredom.’

The SPSS non-parametric test results did not reveal any statistically significant difference for Q18. The mild difference in the mean ranks signified that learners in each group had almost the same degrees of self-confidence in overcoming a potential boredom in vocabulary learning and both groups express positive attitudes towards overcoming boredom.

4.2.19.Discussion for SRVoc Q19

‘When feeling bored with learning vocabulary, I know how to regulate my mood in order to invigorate the learning process.’

The responses gotten from each group for Q19, did couldn’t be defined in terms of a statistically different value. However,the mean ranks showed quite slight differences;gathering higher ranks from Group 2 which may signal that the students in this group tend to have more negative tendency towards controlling their moods to reset the learning processes while learning new vocabulary.

4.2.20.Discussion for SRVoc Q20

‘When I study vocabulary, I look for a good learning environment.’

The values attained from Mann-Whitney U Test revealed a statistical difference between student perceptions for question 20. The mean ranks also confirm this discrepancy. The students in the second group has a higher negative inclination in their pursuit of a good learning environment. This may imply that those students who were presented the animated story, has more interest in the learning environment and believe that it has impact on their learning.

On the whole, when the students responses from the experimental and control group are compared, there is no statistically significant difference between the learners’ reflections as regards to their self-regulation capacities. Bilican’s study on self-regulation also couldn’t attain statistically significant values even after a month of awareness-raising sessions about self-regulation. Though the aim of the study is different, the underlying reason for the insalient figures may be explained to some extent in the light of this study. According to Zimmerman(2001) students need preparation time, vigilance and effort to regulate their own learning. (Bilican, 2012) If more time had been devoted to the interventions with the animated stories, it would have been possible to increase their awareness and enable them to reflect more on that self-regulation process.

In spite of the statistical figures stated above, Snikhovska(2018) in her study on linguistic creativity associates linguistic activity and creative ability of the individual with ‘a mental experiment’. During this process, learners need to use heuristic strategies and intentionally manipulate the language and modify the rules/norms to produce ludic language.

4.3. Discussion for RQ 3

‘How do twelve learners perceive creativity and linguistic creativity?’

During the thematic coding analysis of the interviews applied to 12 EFL students in Health Services Vocational School, the themes and subthemes obtained implicate remarkable outcomes which may illuminate the mystery about the relationship between animated stories and linguistic creativity. The analysis for each question will be discussed one by one to get a wider scope of the interpretation of student responses.

4.3.1.Discussion for (I) Q 1

What does creativity mean to you, can you briefly describe it?

The most frequently used subthemes about the description of creativity are ‘individualistic’ and ‘imagination’ respectively as displayed in Figure 4. The less frequent mentioned aspects of creativity are extraordinary, unconventional, innovative, concretization and productivity. The sub-themes mentioned in the list are tightly associated with the descriptions included in the scope of this study. What it seeks for is the use of creativity in everyday communication and its being peculiar to each person and context. That’s why it’s heartening to see that subtheme on the forefront. The other common used theme is ‘imagination’ which is again very much linked to the contemporary definitions of creativity and lies beneath every dimension of this multi-faceted concept. The less frequent but still preferred items on the list also shed light on the perceptions of students about creativity. Extraordinariness, unconventionality, being innovative and concretization of ideas into actions highlight the productive aspects regarding creativity. Something can be accepted as creative if and only if it is both new and appropriate. Many of the student perceptions pivot around the first component; ‘newness’.

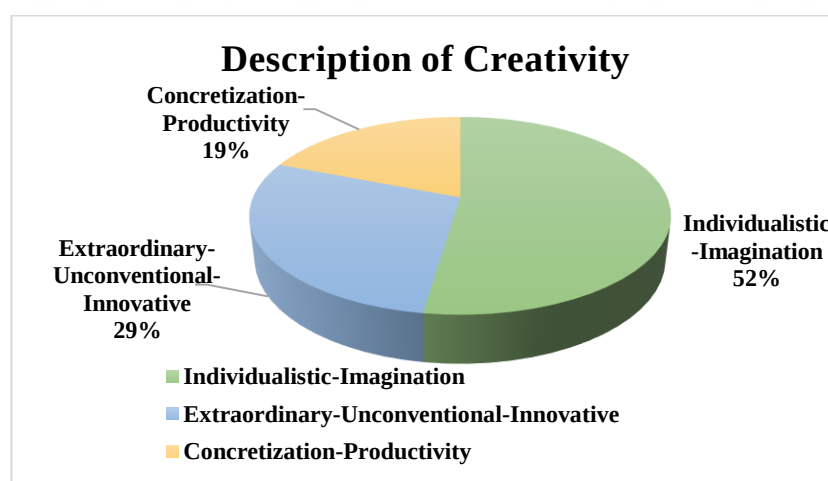


Figure 4. Student Responses(Q1)

4.3.2.Discussion for (I) Q2

Can everyone be creative? Is creativity specific to certain occupational groups?

The idea that dominated student perceptions about creativity agreed with the proposed question, a highly profound number of students illustrated in Figure 5 regard it as an individualistic property. Some others connotate the term with daily life while a minority associate it with ‘arts’ and ‘talent’. Though the study seems to be seeking for the creativity in everyday use, there’s nothing wrong about denoting the term as a talent ,skill or a component of art. Using effective skills and strategies appropriately in everyday communication can also be perceived as an art and the adaptation of the language in different contexts require very skillful language users who can be regarded as gifted and talented individuals. That’s why the student responses provide invaluable insights about the principles underlying linguistic creativity and how language users may be creative.

The individualistic feature of creativity was once studied in a research carried out by Izotova(2021).The study intended to underline the need to understand the ludic language affected by human psychology to make more precise translations. Familiarizing with the author’s idiostyle and ludic language was considered to be a must-have feature of effective translations.This assertion supports the idea suggested by student responses for question 2 on the individualistic and unique features of creativity and creative products.

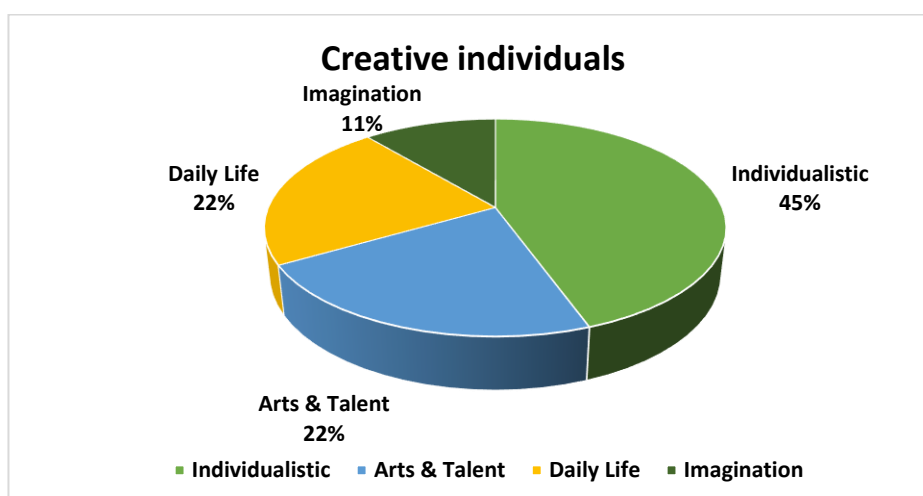


Figure 5. Student Responses(Q2)

In addition to the study on translations, Carter & McCartney (2004), after their investigation on 5 million word CANCODE corpus of everyday spoken English, found out that creative language mostly occurs in non-institutionalized, symmetrical and non-formal talk. The study highlights the notion of creativity existing in everyday life regardless of talent or occupation, in accordance with the suggestions made by students on the descriptions of creative individuals in the interview.

Another study conducted to examine the language in online courses revealed that students tended to use playful language during their interaction in those sessions. (Warner, 2004) This study implicates that ludic language or language creativity is an inevitable end of social interaction. That's why it can exist on any occasion that stems from communication.

4.3.3. Discussion for (I) Q3

‘Can you name two in-class activities where you can use your creativity?’

Reading activities and watching films or videos were among the most popular language learning activities where creativity may be used according to the results obtained from the analysis of student responses. The two options students presented highlight the effectiveness of animated stories where both appeals may co-exist. When the creative language used in the literary texts which hook the readers combine with the vivid visualizations of those literary texts during the scenes of the films; there is no doubt that the whole is better than the sum of its individual parts and ‘animated stories’ fulfill the potential of the ‘whole’ in that sense. The other less frequent terms obtained from the analysis are not much divergent from the central idea; vocabulary learning activities, use of visuals and music are all components of animated stories and have been enounced in student answers as for their contribution to creativity. (See Figure 6)

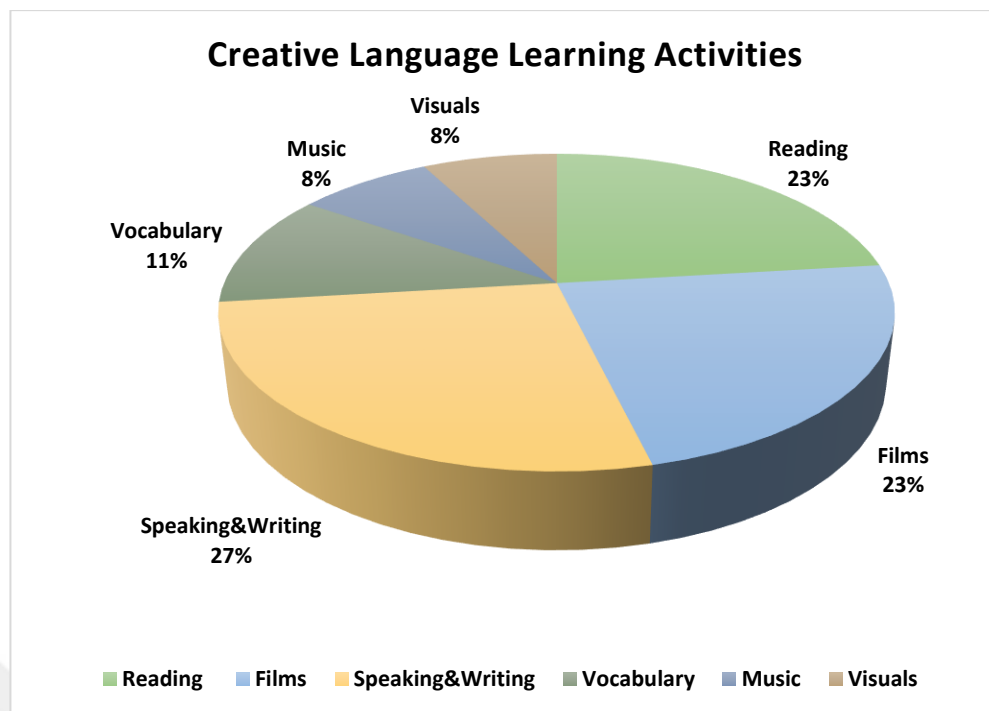


Figure 6. Student Responses(Q3)

4.3.4. Discussion for (I) Q4

‘Is it possible to be creative in language? What factors affect us to be more productive in language?’

The highest frequent term is productivity which indicates that a prominent figure regard linguistic creativity as linguistic productivity and agree with the assumption that it is possible to be creative in the language. This study is probing the ways to bolster creativity in this sense, and how learners may exploit language in unpredictable contexts which resemble real life incidences by means of animated stories. The other responses received also provide insightful ideas on the ways to improve linguistic productivity in EFL. Watching films, reading activities and use of imagination were other widespread uses of subthemes which are all relevant to the features of animated stories. It is possible to conclude that with the use of imagination and with its enriched lexicon adapted from literary texts, such materials may provide an enormous display of creative language and language patterns which ultimately contribute to the prolificity in the language use.

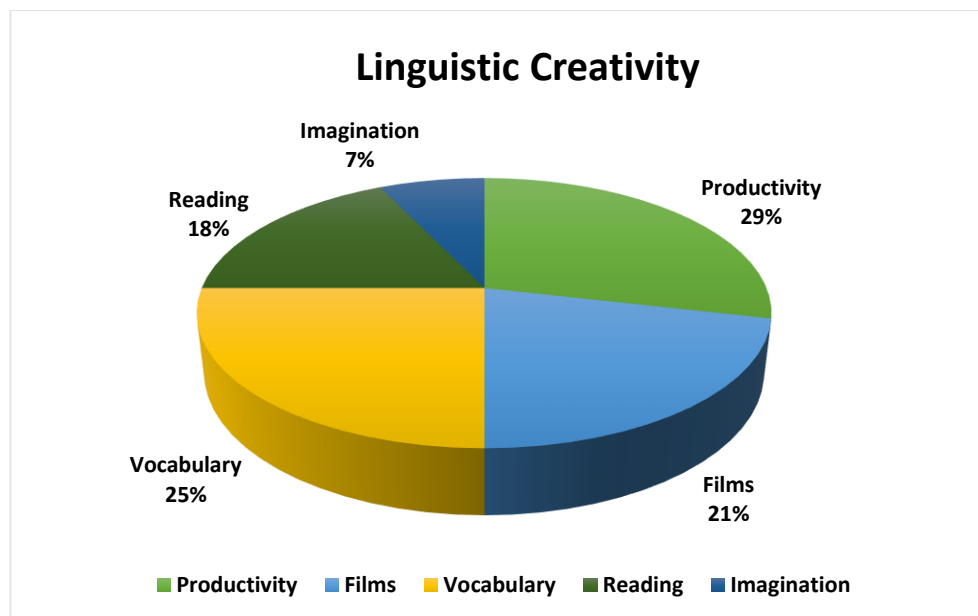


Figure 7. Student Responses(Q4)

4.3.5. Discussion for (I) Q5

‘Some advertising slogans used in the media have obvious mistakes in their use of language. Despite being against the rules of grammar, these slogans are very common and accepted by the society. Can you explain your views on the reason for this?’

Figure 8 displays how the student responses ranged on a wide scale; assimilation of the mistakes by the public, acceptance outweighed the other alternatives suggested by the learners. The other responses with higher frequency were lack of sufficient knowledge about the use of knowledge or negligence in language use ;especially in social media. Some other students with similar rates proposed that the mistakes may sound appealing to the customers. And another minority group suggested mistakes made in such slogans do not affect the communication and were acceptable. Still some believed commercial concerns of both manufacturers and consumers would remain another reason, some stated playing new words were fun and the mistakes made the slogans memorable which served to the ultimate aim of the companies. These responses though show variations in their frequency, provide delighting sources to observe that the use of ludic language in the commercial products are deeply concerned with linguistic creativity and language can be manipulated in order to have fun. Moreover, linguistic creativity can be displayed in many different contexts and creativity in the language gains acceptance as long as it adheres to the standards of appropriacy. Cook’s(2000) claims on language play

support students' responses about the manipulation of language by social media. The language play found in texts when repeated in various contexts and that repeated language may sound to the audience like a rhyme or a rhythm and subsequently may lead to an 'unusual affection' which definitely explains why the slogans used by social media sound appealing.

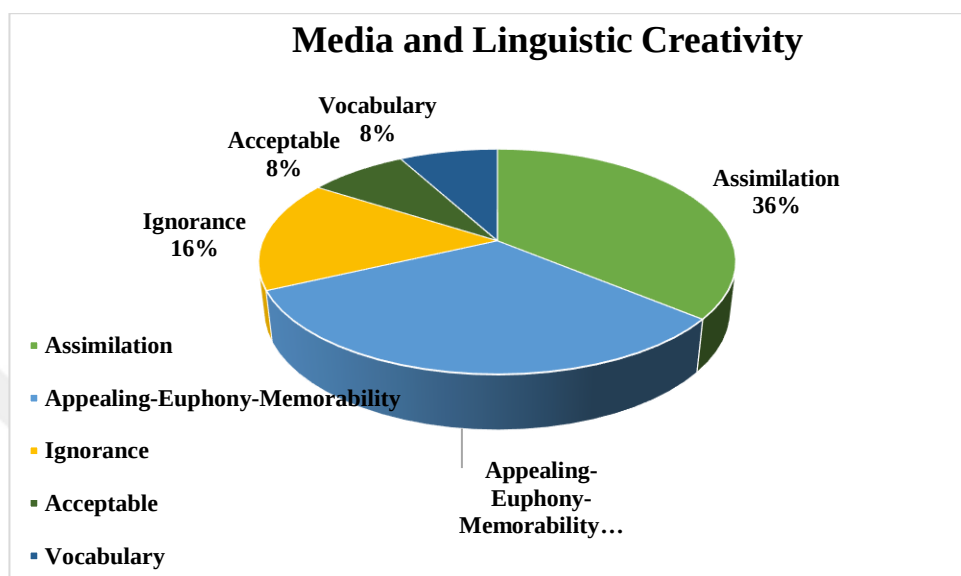


Figure 8. Student Responses (Q5)

4.3.6.Discussion for (I) Q6

‘How do you evaluate the use of animated stories in foreign language education? Why do you think such materials may be needed in education?’

Figure 9 shows that a highly prominent number of students denoted the memorability of the language displayed in animated stories; claiming that the language used in such films are plain and easy to remember. Some other students proposed that these materials may be appealing and attract the attention of the learners easily. Many students touched upon the impact of animated stories on linguistic productivity and how learning efficiency may be boosted. Some emphasized the use of ludic language and imagination within such films in addition to those students emphasizing the necessity of such materials in language learning rather than just add-ons. The results received after the analysis of Question 6; provide many incidences where the theoretical assumptions in this study are verbalized by the EFL learners, and many promising deductions can be made concerning the assertion of the thesis. The students do not just approve the contribution of animated stories to linguistic creativity, but also some students even regard them as a

requisite for language learning. These insights extracted from student responses totally matches with the main problem and the intentions in the conducted story which seeks ways to fill in the gap caused by the lack of materials which enable linguistic creativity in the current classroom settings.

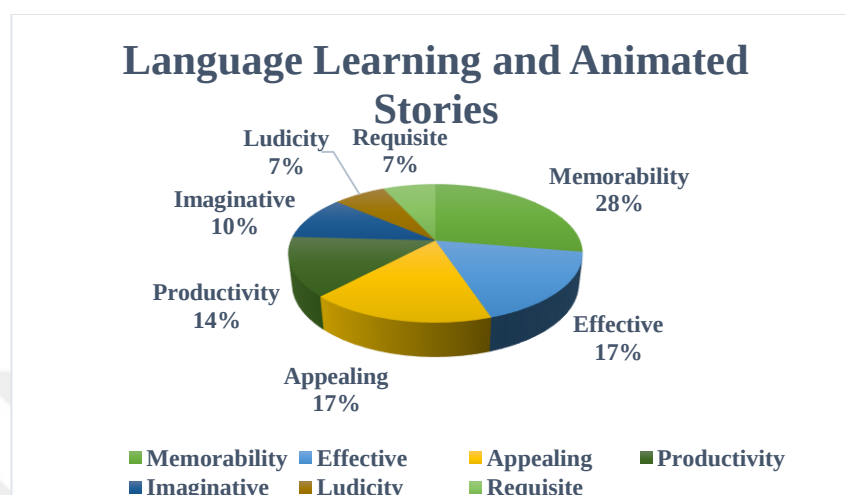


Figure 9. Student Responses(Q6)

4.3.7.Discussion for (I) Q7

Animated stories and creativity: what do they mean to you when you juxtapose those two terms? Can you sum up your views in five words?’

In the summary section, as it is demonstrated in Figure 10, the students made use of two main subthemes to wrap up their ideas on the main theme ‘animated stories and linguistic creativity’.The analysis of student results gathered around core concepts such as ‘visuality’ and ‘cognition’. These two concepts imply that most of the students associate the two terms with visualization and cognitive processes.Visualization ,which is an essential feature of animated stories, facilitates language learning and hence, linguistic creativity. Using the contextual clues to comprehend the language displayed in animated stories and coping with the vocabulary items necessitate cognitive processes which increase the efficacy of language learning experience.The memorability of the language used in animated stories, the ludic style displayed,the use of imagination and appealing to real-life interests and needs were among the connotations students made about linguistic creativity and animated stories.The final insights received from the students provide plausible reasoning for how animated stories may affect linguistic creativity and why it’s needed.

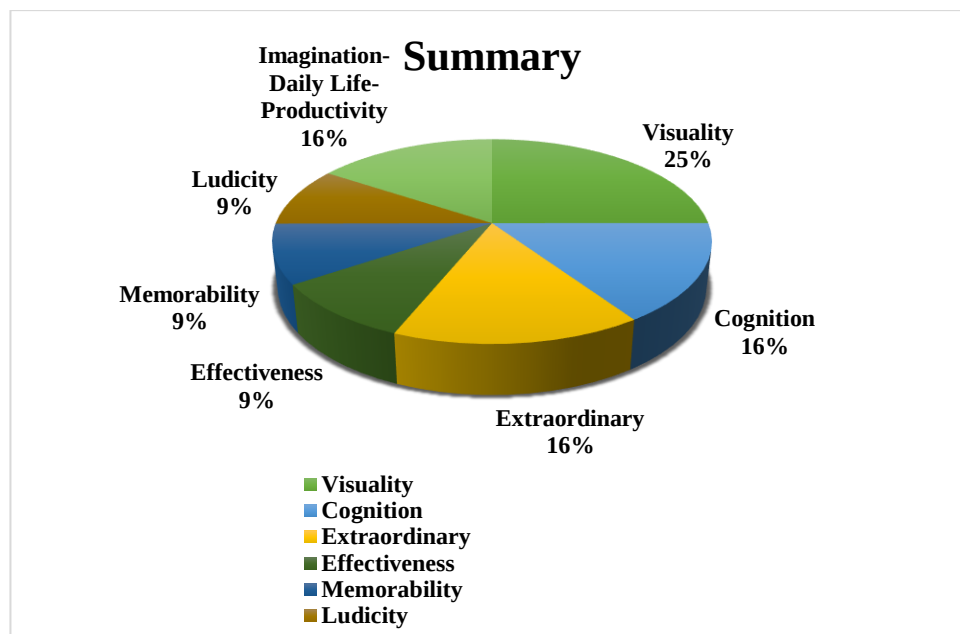


Figure 10. Student Responses(Q7)

Muldner et al(2017) tried to figure out the relationship between language and creativity in their study. They investigated whether the language used in divergent tasks have any triggering effect on language productivity of learners. This study, which included three divergent tasks from prior research, revealed a correlation between linguistic texts and creativity. The student responses about the correlation between the animated stories and linguistic creativity point to almost the same issue though not literally the same. Animated stories are usually adapted from literary texts and they reveal the language found in them but additionally there are also multi-media effects. The use of technology strengthens the impact of creative notions in such materials and language productivity is more likely to increase under those circumstances.

4.4. Discussing All at Once: Triangulation

After all the analysis has been made about each procedure; it's time to synthesize the gathered data and how these detailed-oriented processes in the study look like in the bigger picture. The concurrent procedures followed for the triangulation will yield helpful hints to get this whole image. The data gathered from each process does not have to be in full compliance; contradictions are also welcome in addition to convergences. The aim is to make most of all components of the data collection procedures and present an analysis which builds on the relevant literature and give a more open path to further studies about similar issues.(see Figure 11)

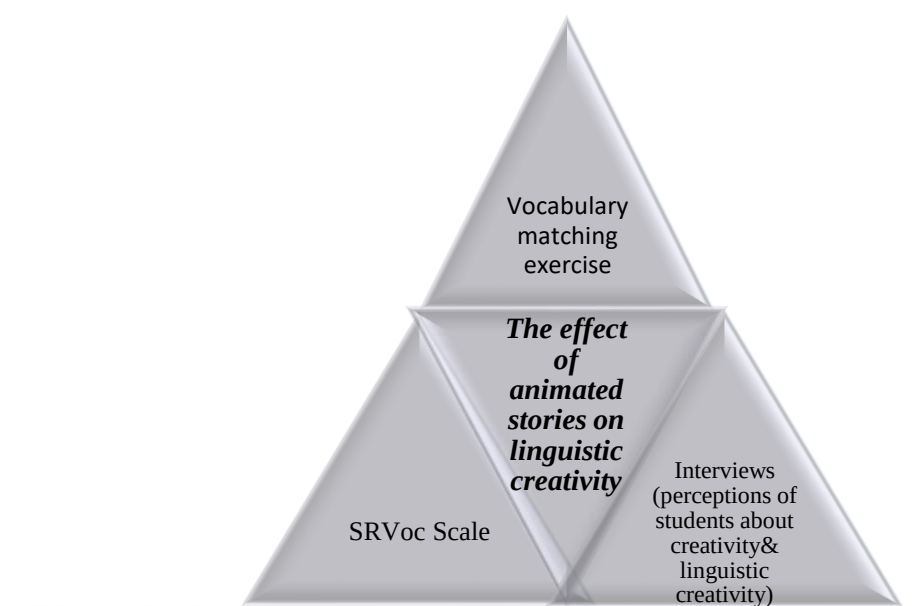


Figure 11. Concurrent Triangulation of Instruments

The two quantitative data collection instruments in the study provided helpful hints that may guide deeper studies about the same topic. Though the effect size in the results of these Mann-Whitney U tests do not yield any meaningful difference between the intervention and non-intervention groups in the real world, there is still a statistically significant difference between the performances of the two groups in the vocabulary matching exercise. These evidences are not solid, cannot be literally transferred into statistical terms, but still provide insights for further research. The downside of the study herein is the lack of multiple cases whereby the student performances in both interventions may provide more satisfactory results. However, as it has been figured out in the description of the limitations of the study; due to the restrictions of COVID 19 and in accordance with the English course syllabus of the Health Services Vocational School, the study couldn't be carried out in a wider scope. The subsequent applications would probably widen the interval between student performances and more promising results would be attained during a larger scope of study.

When it comes to the interpretation of the qualitative data, many implications may be drawn from the student responses analyzed by thematic codings. The students' perceptions revolved around more contemporary definitions of creativity and most student answers came up with the use of creativity in everyday matters. These insights received from the students very well fit to the overall aim of this study. The findings are also worth mentioning as the starting point for the study is the use of linguistic creativity

in daily interactions. There were many other valuable insights as regards to the manipulation of language in commercial products which highlight the humorous and joyful sides of language play. Last not but least, most student comments agree that animated stories are memorable and make the learning process easier and more effective.

When these insights and non-concrete findings from quantitative research are converged, in the bigger picture we have a stronger vision of the combined analytical processes. Though these individual procedures may not provide sufficient data on their own, the intertwined analysis at least presents an outcome that is worthwhile to go forward. The whole is always bigger than the sum of its parts, and that's how this small-scale research has been powered by different data collection procedures.

4.5. Conclusion

4.5.1. Overview of the Study

The study was conducted to a population of students studying Healthcare Vocational School in Ufuk University in Ankara. The population ranged between 18-37, a majority remaining between the interval 18-22. The students' proficiency level in the target language showed variations as they come from different departments of healthcare services and have different educational backgrounds. The study conducted was a mixed-study case study design which enabled data collection via various instruments on a small-scale. The overall intention to collect data from the group of English language learners was to get a better understanding of the effect of animated stories on linguistic creativity. Due to the restrictions concerning COVID 19, the interventions had been implemented online and in accordance with the syllabus of Healthcare Vocational School. The ethical permissions from the university administrators and students' consent forms were maintained before all the interventions were put into practice. The contributors of each procedure ranged in size, 125 students participated to the vocabulary matching activity, 139 students gave responses to the questionnaires and 12 students' involvement in the interview could be attained on a voluntary basis.

The research questions that form the basis of the study are as follows:

1.How do animated stories affect the learners' creativity in the language?

- a. How do learners perform in linguistic creativity when they are exposed to animated stories compared to another group of learners who are presented the same story with only visuals?
- b. How do the students cope with language using strategies and creativity on vocabulary basis?
- c. How do twelve learners perceive creativity and linguistic creativity?

The mixed case study design allowed the use of different instruments to verify the data collected to get the answers of these questions: a vocabulary matching activity,a questionnaire about self-regulation of learners on the basis of vocabulary and an interview probing learners' perceptions about linguistic creativity.By means of triangulation method;the convergences in the outcomes of each process has been sought for.

4.5.2.Pedagogical Implications

The findings of the three data collection instruments revealed striking features about the correlation between linguistic creativity and animated story though the multi-faceted analysis couldn't yield sufficient amount of data to make generalizations on the issue discussed throughout the study.But still,the data gathered from the vocabulary matching activity and the analysis of the interviews from the students pinpoint to the significance of the animated stories to boost linguistic creativity in EFL settings.The results about the vocabulary matching activity indicate that performance of the learners exposed to the animated stories are higher when compared to the non-exposure group and the difference is significant.Additionally, the thematic analysis about the interviews manifest remarkable incidences of the correlation between the two concepts.The depictions about creativity and linguistic creativity in student responses match with the contemporary perceptions on creativity and a majority regard it as a part of everyday interaction.The debate on creativity;whether it's the outcome of nature or nurture has been illuminated somehow; leaning towards the former. Imagination and novelty which are commonly used connotations about creativity have been denoted in students responses and match with the widespread affiliations; 'unrealistic,idealistic and impractical' and

‘first of its kind’. This signals that students are familiar with the contemporary definitions of creativity and believe in its impact on language learning. The animated film ‘Alice in Wonderland’ used in vocabulary matching activity, the SRVoc Scale used to enable students reflect on their own learning, the interview conducted with the volunteer students extraordinary and extracurricular activities where students had the chance to give their opinions about language learning, which in turn made them feel more confident and contributed to their metacognitive skills. Although these learners are used to vocabulary matching activities, the odd words in the film which required using appropriate strategies to cope with their meanings in the task increased their awareness about language learning. The learners found the task demanding, but at the same time, they admitted that it was fun and were very pleased after the interventions. For this reason, though it may seem challenging for both the learners and the teachers, in today’s communicative classrooms; students should be given chances to play with the language, take risks, engage imagination and make use of critical thinking skills to foster their productivity in the target language. The animated stories provide a fruitful source to sustain all these essential components of creative language. In that sense; linguistic creativity should be given its merit and the attitudes which underlook the use of creativity in the EFL settings should be left behind.

4.5.3. Limitations of the Study

Every research is scarce to a certain extent. Regardless of the efficiency of the methodologies and procedures used; all studies have some limitations. While trying to solve out a problem or finding correlations between the variables, unexpected problems may arise which leave question marks in its readers. However, these leakages in the studies may create issues for other researchers to seek for a solution. That’s why these inevitable incidences that prevented the study to move a step further will be frankly discussed in this section.

The research was designed as a mixed-case study where multiple data collection instruments were applied. As for the restrictions of COVID 19, the time and effort put on those procedures took longer than the prospected time devoted for the study. During the application of the online data collection procedures; some technical problems occurred inevitably but technical assistance was provided to the students immediately as long as they were reported during the completion of the tasks.

Due to the large number of participants chosen for the population with different backgrounds and different proficiency levels; the homogeneity of the variances and required values for the Levene's test of reliability couldn't be attained. For that reason, a non-parametric 'Mann Whitney-U Test' was applied to get a more reliable data analysis.

During the analysis of the data gathered from the SRVoc scale, in most of the student choices, no statistically significant difference could be detected though the mean ranks received from each group tended to give more positive attitudes towards using strategies in vocabulary learning among those who were presented the animated stories. Though it was applied concurrently with the first intervention, the students seemed to give answers according to their general tendencies and competencies in language learning. Thus, only a single intervention may not be sufficient enough for them to make that observation and the conclusions reached after multiple interventions will yield more satisfactory and informative data. The syllabus of the course and the school regulations did not allow to conduct such a long-term study and this was one of the reasons for selecting case study for research design in which many data collection instruments can be applied to verify the information gathered.

4.5.4. Suggestions for Further Study

As mentioned earlier in the previous chapters, creativity is a multi-dimensional aspect. In this study, the creativity concerning linguistic productivity and creative components in the animated stories were compared. However, there are many features of creativity which need to be explored. That's why, this unique study will hopefully spark interest in the researchers to seek out for any other correlations. In the light of the qualitative data gathered from the interview, one may question whether age is a factor in creativity. If so, what may be some underlying reasons; why people have tendencies to associate creativity with young learners or children? Is this a misperception or a reality? Which processes may be called creative in language learning? Are there any limits on creativity? How can teachers apply creative activities in classroom settings?

Creativity is uttered many times by the educators but rarely intrigued. Any trace that leads us to a new research is worthwhile that's why these obscure areas need to be illuminated so that teachers make most of creativity in their language classes.

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APPENDICES

APPENDIX-A. QUANTITATIVE DATA COLLECTION VOCABULARY MATCHING EXERCISE

A. ALICE IN WONDERLAND (post-test for assessing students' performance after lecturing)

Match the words/phrases with from Alice in Wonderland with their definitions.

1. shukm	a) The underlanders' dance of joy
2. Tweedledee and Tweedledum	b) The day Alice will return to Underland
3. Absolem	c) To excrete
4. off with their heads	d) The day Alice kills Jabberwocky and frees Underland from the control of the Red Queen.
5. Bandersnatch	e) A western land ,next to the mountain range seperating Underland from the Outlands
6. Frabjous Day	f) A calendar of all the days of Underland,from its beginning to end,each day having its own title and illustration.
7. Queast	g) a creature under the Red Queen's control with a large chest and dexterious fore-paws.
8. Jabberwocky	h) A pair of identical twins
9. Griblig Day	i) A caterpillar that appears both in real world and Underland
10. Oraculum	j) A phrase meaning to assassinate which is frequently spoken by Red Queen
	k) A land to the East,but not in the least
	l) The Day the Red queen took control of Underland
	m) Red Queen's champion/ultimate weapon looking like a dragon

KEY: 1. c 2. h 3. i 4. j 5. g 6. d 7. k 8. m 9. b 10. f

APPENDIX-B. QUANTITATIVE DATA COLLECTION INSTRUMENT II

SRVoc SCALE(original Questionnaire)

SRVoc SCALE (Tseng,Dörnyei and Schmitt, 2006)

(Assessing Learners' Self-Regulated capacity for Language Learning)

DEAR STUDENTS;

This is a questionnaire prepared to get your attitudes towards vocabulary learning and the ways you cope with it. It won't take much of your time and I'll really appreciate if you can spare about ten minutes on it. Participation is voluntary and the information gathered will be kept private.

PART A:

- 1. Name and Surname:**
- 2. School/department:**
- 3. Age:**
- 4. Gender: Male/Female**
- 5. How long have you been studying English?**
- 6. Have you been abroad for education?How long?**

PART B		Strongly agree	agree	partly agree	Slightly disagree	disagree	Strongly disagree
1	Once the novelty of learning vocabulary is gone, I easily become impatient with it.	1	2	3	4	5	6
2	When I feel stressed about vocabulary learning, I know how to reduce this stress.	1	2	3	4	5	6
3	When I am studying vocabulary and the learning environment becomes unsuitable, I try to sort out the problem.	1	2	3	4	5	6
4	When learning vocabulary, I have special techniques to achieve my learning goals.	1	2	3	4	5	6
5	When learning vocabulary, I have special techniques to keep my concentration focused.	1	2	3	4	5	6
6	I feel satisfied with the methods I use to reduce the stress of vocabulary learning.	1	2	3	4	5	6
7	When learning vocabulary, I believe I can achieve my goals more quickly than expected.	1	2	3	4	5	6
8	During the process of learning vocabulary, I feel satisfied with the ways I eliminate boredom.	1	2	3	4	5	6
9	When learning vocabulary, I think my methods of controlling my concentration are effective.	1	2	3	4	5	6
10	When learning vocabulary, I persist until I reach the goals that I make for myself.	1	2	3	4	5	6
11	When it comes to learning vocabulary, I have my special techniques to prevent procrastination.	1	2	3	4	5	6
12	When I feel stressed about vocabulary learning, I simply want to give up.	1	2	3	4	5	6
13	I believe I can overcome all the difficulties related to achieving my vocabulary learning goals	1	2	3	4	5	6
14	When learning vocabulary, I know how to arrange the environment to make learning more efficient.	1	2	3	4	5	6
15	When I feel stressed about my vocabulary learning, I cope with this problem immediately.	1	2	3	4	5	6
16	When it comes to learning vocabulary, I think my methods of controlling procrastination are effective	1	2	3	4	5	6
17	When learning vocabulary, I am aware that the learning environment matters.	1	2	3	4	5	6
18	During the process of learning vocabulary, I am confident that I can overcome any sense of boredom.	1	2	3	4	5	6
19	When feeling bored with learning vocabulary, I know how to regulate my mood in order to invigorate the learning process.	1	2	3	4	5	6
20	When I study vocabulary, I look for a good learning environment.	1	2	3	4	5	6

APPENDIX-C. QUANTITATIVE DATA COLLECTION INSTRUMENT II

SrVoc SCALE(Turkish adaptation)

(Self Regulated Capacity for Vocabulary Learning in Turkish High School Students: An experimental Study .Bilican,B. & Yeşilbursa,A.(2012))

DEĞERLİ ÖĞRENCİLER,

Bu anket sizin İngilizce ‘de kelime öğrenimine karşı tutumlarınız ve bu durumla başa çıkmak için izlediğiniz yollar hakkında bilgi alabilmek için hazırlanmıştır. Çok fazla vaktinizi almayacak yaklaşık 10 dakikalık bu anketi doldurursanız gerçekten memnun olacağım. Katılım gönüllüdür ve elde edilen veriler gizli tutulacaktır.

A BÖLÜMÜ:

1. Ad ve Soyad:
2. Okul/Bölüm:
3. Yaş:
4. Cinsiyet: Erkek/Kız
5. Kaç yıldır İngilizce çalışıyorsunuz?
6. Hiç yurt dışında bulundunuz mu? Ne kadar süre?

B BÖLÜMÜ		Kesinlikle Katılıyorum	Katılıyorum	Kısmen Katılıyorum	Kısmen Katılmıyorum	Katılmıyorum	Kesinlikle Katılmıyorum
1	Kelime öğrenmenin yeniliği kaybolunca, bu konu ile ilgili hemen sabırsızlanırım.	1	2	3	4	5	6
2	Kelime öğrenimi ile ilgili sıkıntı yaşadığımda bu stresi nasıl azaltacağımı biliyorum.	1	2	3	4	5	6
3	Kelime çalışırken öğrenme ortamı uygun değilse problemi çözmeye çalışırım.	1	2	3	4	5	6
4	Kelime öğrenirken öğrenme hedeflerimi gerçekleştirmek için özel tekniklerim var.	1	2	3	4	5	6
5	Kelime öğrenirken düşüncelerimi odaklamak için özel tekniklerim var.	1	2	3	4	5	6
6	Kelime öğrenimi stresini azaltmak için kullandığım metodlardan memnunum.	1	2	3	4	5	6
7	Kelime öğrenirken hedeflerimi beklenenden daha hızlı başarabileceğime inanıyorum.	1	2	3	4	5	6
8	Kelime öğrenme sürecinde bıkkınlığı gidermek için kullandığım yollardan memnunum.	1	2	3	4	5	6
9	Kelime öğrenirken konsantrasyonumu kontrol etme metodlarının etkili olduğunu düşünüyorum.	1	2	3	4	5	6
10	Kelime öğrenirken kendime belirlediğim hedeflere ulaşana dek azimliyimdir.	1	2	3	4	5	6
11	Mesele kelime öğrenmeye gelince işi sonraya erteleme eğilimini engellemek için özel tekniklerim var.	1	2	3	4	5	6
12	Kelime öğrenimi ile ilgili stres yaşadığımda basitçe vazgeçmek isterim.	1	2	3	4	5	6
13	Kelime öğrenimi hedeflerimi başarabilmek için tüm zorlukların üstesinden gelebileceğime inanıyorum.	1	2	3	4	5	6
14	Kelime öğrenirken öğrenmeyi daha etkin kılmak için ortamı nasıl düzenleyeceğimi biliyorum.	1	2	3	4	5	6
15	Kelime öğrenimi ile ilgili stres yaşadığımda bu problemin üstesinden hemen gelirim.	1	2	3	4	5	6
16	İş kelime öğrenmeye gelince işi sonraya erteleme eğilimini kontrol etme metodlarım etkilidir.	1	2	3	4	5	6
17	Kelime öğrenirken öğrenme ortamının önem arzettiğinin farkındayım.	1	2	3	4	5	6
18	Kelime öğrenme sürecinde herhangi bir bıkkınlık duygusunun üstesinden gelebileceğimden eminim.	1	2	3	4	5	6
19	Kelime öğrenmekten sıkıldığımda öğrenme sürecini canlandırmak için modumu düzenlemeyi bilirim.	1	2	3	4	5	6
20	Kelime öğrenirken iyi bir çalışma ortamı ararım.	1	2	3	4	5	6

APPENDIX-D. QUALITATIVE DATA COLLECTION INSTRUMENT

INTERVIEW QUESTIONS

1. What does creativity mean to you, can you briefly describe it?
2. Can everyone be creative? Is creativity specific to certain occupational groups?
3. Can you name two in-class activities where you can use your creativity?
4. Is it possible to be creative in language? What factors affect us to be more productive in language?
5. Some advertising slogans used in the media have obvious mistakes in their use of language. Despite being against the rules of grammar, these slogans are very common and accepted by the society. Can you explain your views on the reason for this?
6. How do you evaluate the use of animated stories in foreign language education? Why do you think such materials may be needed in education?
7. Animated stories and creativity: what do they mean to you when you juxtapose those two terms? Can you sum up your views in five words?

APPENDIX-E. INTERVIEW QUESTIONS (Turkish Version)

1. Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz?
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür?
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz?
4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir?
5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi anlatabilir misiniz?
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir?
7. Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağrıştırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz?

APPENDIX-F. INTERVIEW TRANSCRIPTS AND THEMATIC CODINGS

INTERVIEW-1

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Yaratıcılık olağandışı,alışagelmiş olmayan anlamına geliyor...hani yeni bir şey katacak...	yaratıcılık tanımı	olağandışı alışagelmiş olmayan yeni bir şey
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Yaratıcılık bence bir yetenektir.Yaratıcılık belli bir meslek grubundan ziyade insanlara özgüdür...kimisi yaratıcıdır, kimisi değildir, ben bunu meslekle bağdaştıramadım.Ressamlar yaratıcıdır, mühendisler yaratıcı değildir değil, yaratıcı bir mühendis de olabilir.Yaratıcı olmayan sürekli taklit resimler yapan bir ressam da olabilir.Bir meslek grubuna özgü değil bence...ama herkes de yaratıcı olamaz...kişinin kendini geliştirmesiyle biraz da alakalı....günlük yaşamda da yaratıcı olunabilir.	Yaratıcı bireyler	Yetenek Bireye özgü Kendini geliştirmek Günlük yaşantı
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? ... İngilizce dersinde speaking(konuşma)lerde olabilir. Mesela öğretmen bir konu verir; konuşa konuşa acaba neler yazabiliyoruz ya da writing lerde. Mesela bizim lisedeki İngilizce hocamız sınavlarda on soruluk sınavlar yerine tek bir paragraf cümlesi verirdi,paragraf konusu, hatta görsellerde getirirdi biz ful yazardık, girişi, gelişmesi sonucu olan paragraflar...hikayeler yazardık.O şekilde not alırdık....Üç tane konu olurdu, iki tanesini seçerdik, onlar hakkında bir paragraf yazılırdı....Bu bana yaratıcı gelen birşeydi, ben mesela hiç böyle bir sınav duymamıştım...	İngilizce etkinlik	Konuşma (speaking) Resimlerle hikaye yazma(writing)

4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Kesinlikle kitap okumak, kitap okudukça ancak dil anlamında yaratıcılığımız artar...Kurgu roman hikayeler...kurgu oldukça hayal gücü daha fazla kullanılır...bir gazete okumaya benzemez bence, günlük bir olayı takip etmeye benzemez...hayal gücümüzü kullanmak dildeki üretkenliğimizi artırabilir...İngilizce anlamında düşünürsek dinlemek de mesela şarkı sözleri,dinlemek böyle listening'ler...dinlemek de faydalı olur ama okumak daha baskın geldi bana...	Dilde yaratıcılık	Okumak Kurgu roman Hayal dünyası müzik
5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? Kendilerince akılda kalmaya çalışıyorlardır...bu şekilde akılda kalacağını düşünüyorlardır.Mesela ben Türkçede dil yanlışlarına çok takılırım ve beni irrite eder ama şimdiki gelen nesil pek öyle değil..günlük konuşmada daha değişik kelimeler katabiliyorlar, onların da o şekilde bir mantıkları olabilir...eskisi gibi dikkat yok...teknoloji ve sosyal medyadaki mesajlaşmalar...Nasıl akılda kalacak ve ilgi çekecekse...çünkü reklamın amacı ürünün satın alınsın...ne şekilde ilgi çekilirse o mübah şirketler için...doğrusu yanlışından ziyade...	Medya ve dilde yaratıcılık	Akılda kalıcılık Konuşma Kelime öğrenmek İlgi çekici olma Ticari kaygılar
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Bence kullanılmalı, İngilizce için konuşayım, sadece yazılarak ya da gramer öğrenilerek öğrenilecek bir ders değil, dinlemek, izlemek hatta söylediklerine göre mimiklerine bakabilmek gerekiyor...bence kullanılmalı,ihtiyaç da...Derste izlemiş olduğumuz animasyon hikayeye ait kelimeleri eşleştirmede çok zorlandım. Tekrar tekrar izlemek de faydalı olabilir.	Dil öğrenimi ve animasyon hikayeler	Dinlemek İzlemek İhtiyaç Tekrar izleme

7.Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağrıştırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? İkisi yanyana zaten...Yaratıcılık var çünkü orada çünkü oyuncuyu kendi kafamıza göre çizebiliriz mesela,çizim diyeyim...Beyin fırtınası var...Kafa yormak var...Mekanları kafamıza göre belirleyebiliyoruz.Gerçek hayatta bir kişi orda bulunamıyorken animasyon filmde bulunabilir.Aklıma bunlar geliyor.	Özet (animasyon hikaye-yaratıcılık)	görsel Beyin fırtınası Zihinsel Mekan belirlemek
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INTERVIEW-2

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Yaratıcılık her bireyde var olduğu kabul edilen,onu bir şey yaratmaya iten varsayım.	Yaratıcılık tanımı	Bireye özgü yaratmak varsayım
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Bence herkes yaratıcı olabilir,hayal dünyası geniş olan herkes yaratıcı olabilir, meslek gruplarına özgü değildir yani düşünebilen her canlı yaratıcı olabilir.Yaşamın her aşamasında günlük etkinliklerimizde yaratıcı olunabilir.	Yaratıcı bireyler	hayal dünyası bireye özgü günlük yaşantı
3. Yaratıcılığımızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? Ortaokulda öğretmenimiz İngilizce kitap okutuyordu,karşılıklı diyaloglar vardı içinde,keşke ben diyordum ki bunu canlı olarak okusam hani iki kişiyi seçseniz de karşılıklı olarak canlandırsam, yani kitap okumak yerine bunu canlı olarak göstersek.Şu an için aklıma başka bir şey gelmiyor ama...	İngilizce etkinlik	Okumak Diyaloglar Canlı okuma (konuşma)
4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Hocam dilde yaratıcı olunabilir çünkü dilde insan konuşurken ve yazarken ana dilininin söz varlığını ve dilbilgisi kurallarına uyarak yeni sözcükler üretebilir...dilde yeni sözcükler üretebilmek dilde yaratıcılık olmak...Yeni sözcükler türetmek...Daha çok okuyarak yeni sözcükler türetilir...	Dilde yaratıcılık	Dilbilgisi kuralları Kelime öğrenmek Üretkenlik Okumak türetmek

5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? Reklamlarda gösterilenler her zaman gerçek dünyanın temsili değildir bence...reklamlarda gösterilen öğeler reklam metniyle somutlaştırılır...orijinal olmalı ilk başta...basit,inanılır,hatırlanabilir olmalı ve marka ismini çağrıştırmalı...Hatalar tolere edilebilir bazen...insanlar hata yapa yapa bazı şeyleri öğrenir...hepsi değil belki ama hataların çoğunun iyi tarafları da vardır...hata yapmak bence kim olduğumuzu görmemizi sağlar...hedeflerimize ulaşmamız için bizi özgür bırakır...niteliklerimizi anlamamıza yardımcı olur...hata yaparken aslında kendimizle yüzleşiriz..illa ki bir daha o hataya düşmemek için ders çıkarmak gerekir...	Medya ve dilde yaratıcılık	Gerçek yaşam Reklam metni Somitlaştırma Hatalar Kabul edilebilir Öğrenmek Kim olduğunu görmek Özgür bırakmak Kendiyle yüzleşmek Tekrar hataya düşmemek
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Bence bir materyal kullanmak her zaman için öğrenci için de çok önemlidir...Materyal olursa öğrenciler o konuya daha hakim olur ve unutmaz...bu durumda her soruyu zemininde hayal edip çözmesi daha kolay olur...materyal olursa birebir gözünde canlanır bazı şeyler..ve daha iyi kavramasını sağlar...materyal önemlidir, materyal kullanımı...	Dil öğrenimi ve animasyon hikayeler	Materyal kullanmak Konuya hakimiyet Akılda kalıcılık canlandırma Kavrama becerisi önemli

7.Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? Canlandırma,birkaç resmin arka arkaya gösterilmesiyle elde edilen görüntü...Animasyon görsel, yaratıcılık soyut bir kavram zihinsel...ikisi farklı şeyler bence...bu kadar...canlandırma...şu anda bu geliyor aklıma...	Özet (animasyon hikaye-yaratıcılık)	resmin arka arkaya gösterilmesi soyut zihinsel farklı canlandırma
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INTERVIEW-3

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Bence yaratıcılık insanın kendi içinde oluşturduğu bir dünya,sadece kendinin görebildiği,kendinin yaratmış/yapmış olduğu bir dünya gibi geliyor, yani soyut bir kavram.Bunu somutlaştırmadıkça yalnızca kendimiz görebiliyoruz.İçimizde yarattığımız bambaşka bir dünya gibi geliyor bana.Herşeyi yaratabiliriz bu dünyada, bu bizim hayal gücümüze kalmış.	Yaratıcılık tanımı	Kendi içinde oluşturulan dünya Bireye özgü Soyut Bambaşka bir dünya Günlük yaşantı Hayal dünyası
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Bence herkes yaratıcı olabilir,sonuçta küçük birşeyi düşünerek bile onun üzerine bir yaratıcılık konuşturabiliriz bence,belli bir meslek grubuna özgü olduğunu düşünmüyorum ama sanatçı insanların diğer insanlara göre daha yaratıcı olduğunu düşünüyorum.	Yaratıcı bireyler	Bireye özgü Günlük yaşantı sanatçı
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? Ben resim çizmeyi çok seven bir insanım bu yüzden resim çizmede yaratıcılık benim için de çok önemli,resimlerde de genelde bir portre vs değil de kendi zihnimde yarattığım şeyleri çizmeyi daha çok seviyorum.Bunun dışında dans ediyorum ve genelde dansları da şarkıya göre kendi yaratmış olduğum, hayal gücümle bir koreografi yapıyorum ve bu da benim için gerçekten yaratıcılığı kullanabileceğim bir etkinlik diyebilirim.Dil öğrenimiyle ilgili şu anda aklıma hiçbir şey gelmiyor, İngilizce öğreniminde de buna benzer etkinlikler kullanabilinir ama nasıl bir şey olacağı aklıma gelmiyor....Derste kullandığımız animasyon hikayelerle ilgili etkinlik yaratıcıydı, sonuçta görsel bir şey üzerinden çalıştık...bilmediğimiz kelimeler vardı, animasyon üzerinde bildiğimiz şeylerin üzerine birşeyler üreterek soruları yanıtlamaya çalıştık.	İngilizce etkinlik	Resim çizmek Zihinde yaratılan resim Dans etmek Koreografi Animasyon hikayeler Görsel Kelime öğrenmek Üretkenlik

4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Dilde yaratıcı olunabilir. Belki bir cümle kurmayı ya da baştan başa bir dili tasvir ediyor olabilir.Sonuçta dil kendi kendine çıkmış bir şey değil,dili insanlar kendileri yapmışlar bence bu da bir yaratıcılıktır.Düşünmek ve bence çok fazla kelime bilmek ya da bir şeyleri daha iyi anlayabilmek daha fazla üretken olmamıza yardımcı olabilir diye düşünüyorum. Mesela derste yaptığımız Alice harikalar diyarında etkinliğinde bir şeylere bakarak dili üretmeye çalıştık, animasyonlar olmasaydı da etkili olacağını düşünüyorum ama izledikten sonra bu konuda daha fazla üretken olabildik çünkü aklımızda bir şeyler daha iyi canlanıyor.	Dilde yaratıcılık	Cümle kurmak Dilin tasviri Dili insanların yapması Düşünmek Kelime öğrenmek Animasyon hikayeler Akılda kalıcılık
5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? Bunun en büyük nedeni büyük firmaların bunu kullanması ve firmaların birbirinden etkilenmesi. İnsanların birbirine özenmesi diyebilirim....Hata yaparak yaratıcı olunabilir. Hata da olsa çok kişi tarafından benimsenebiliyor ve düşünülerek yapılmış bir şey.	Medya ve dilde yaratıcılık	hataların kullanılması özentilik hataların benimsenmesi
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Ben kendimce konuşuyorum, ben bir şeyleri görerek daha iyi anlıyorum, gördüğüm şeyler kafamda daha iyi canlanıyor.Mesela bir İngilizce kelimedede onu bana yazsak,yani Türkçesiyle İngilizcesini yanyana yazsak o benim aklımda daha az kalıyor ama görselini gördüğümde aklımda daha iyi kalıyor ve aklımda daha çok yer ediyor.O yüzden dil eğitiminde kullanılmasını gerçekten çok isterim.Aklımızda kalması biraz da insan yaratıcılığına bağlı diye düşünüyorum,onu görüyoruz, gördüğümüz şey aklımızda kalıyor ve birşeyler üretebiliyoruz aklımızdakiyle,yaratıcılığımızı kullanabiliyoruz,bu yüzden olabilir diye düşünüyorum.	Dil öğrenimi ve animasyon hikayeler	akılda kalıcılık canlandırma üretkenlik yaratıcılığı kullanmak

7.Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağrıştırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? Direk aklıma görsel zeka geliyor, ben animasyon filmleri çok seviyorum...birçok animasyon filmi bence çok yaratıcı, ikisi yanyana geldiğinde bir mesaj verme eğilimi aklıma geliyor....Animasyon hikayelerin dil öğrenimini daha kolaylaştıracağını ve görsel şeylerin insan hafızasında daha kalıcı olduğunu ve daha iyi şekilde öğreneceklerini ve dil konusunda etkili olacağını düşünüyorum.	Özet(animasyon hikaye-yaratıcılık)	Görsel zeka Mesaj verme Kolay öğrenme Akılda kalıcılık İyi öğrenme Etkili olmak
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INTERVIEW 4

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Bir kişinin kendi hayal dünyasında olan bir şey...Hayal kurmazsak hiçbir şey yapamayız ki...	Yaratıcılık tanımı	Hayal dünyası
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Herkes yaratıcı olabilir, bir mesleğe yönelik olsa daha iyi olur ama herkes yaratıcı olabilir...bunu fırsata çevirebilmek çok önemli...Bazı meslek gruplarında yaratıcılık daha öne çıkabilir...her türlü şeyde,günlük yaşantıda da yaratıcı olunabilir...yeter ki ne yaptığımızı bilelim yani...en basit yaptığımız işte bile ne yaptığımızı bilmek lazım.	Yaratıcı bireyler	Bireye özgü fırsata dönüştürmek ne yaptığını bilmek
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? Kitap okuyup,alt yazılı film izleyip,yabancı bir ülkede yaşarsak İngilizcemizi ilerletebiliriz. Yapacağımız şeylerin günlük yaşama yönelik olması gerekli. İngilizce film izlemenin İngilizceme çok katkısı oldu, çok çabuk unuttum.	İngilizce etkinlik	Okumak Yabancı ülkede yaşamak Günlük yaşantı İngilizce film
4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Bir kişinin bizi yönlendirmesi lazım...ama iletişim kurarken tamamiyle İngilizce konuşacak...ama İngilizce filmin Türkçe alt yazılılarını izlerken da rahat takip edebiliyorum.Internette kelimenin okunuşuna bakıyorum, cümle içinde kullanımına bakıyorum, farklı kullanımlarına bakıp, altyapı oluşturup kendi cümlelerimizi yazıyoruz...	Dilde yaratıcılık	Yönlendirme Altıyazılı film İnternette kelime telaffuzu-kelime öğrenmek Farklı kullanımlar Cümle kurmak

5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? Apple anlam olarak araba demek ama adam araba üretmiş.Çok alakasız bir kelime gibi ama araba üretiyor ve arabının adı da apple...Çok ciddi bir hata değilse yapılabilir...Bir İngiliz gelse bana ‘apple’ dese elme veririm. Ama bir bilgisayar, araba olduğunu düşünemem.	Medya ve dilde yaratıcılık	Kelime öğrenmek Kabul edilebilir Hatanın benimsenmesi
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Bir film izlemek zaman kaybı ama daha iyi öğrenmek için olabilir. Film izlerken 1000 kelime öğreniyorsanız, belki derste hoca size 1500 kelime öğretecek.Etkisi var ama biraz da zaman kaybı, günde iki saatten üç film izlese 6 saat;ama bazı bölümleri izleyebiliriz.Cümleleri nasıl kullanacağımı animasyon hikayelerden öğrenebilirim...Alakasız da olsa aynı Apple örneğinde olduğu gibi kelimeleri aklımızda tutmamıza yardımcı olabilir.	Dil öğrenimi ve animasyon hikayeler	İyi öğrenme Cümle kurmak/ üretkenlik Akılda kalıcılık
7.Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağırıştırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? Yaratıcı olmazsak hiçbir şey yapamayız.Her işte, her alanda yaratıcılık...1700 li yıllarda elektrik bile yokken günümüzde cep telefonlarına olan süreç örneğin...bir düşünceyle tüm bunların temelinin atılması...300-350 sene önce elektrik icat edilmeseydi,bugünkü teknolojinin olması mümkün değildi. Bir düşünce başka düşünceleri ortaya çıkarabilir...Yaratıcı düşünce rekabeti de beraberinde getirir. Opel firması bence firma yaratıcı çünkü fiyat konusunda çok daha iyi fırsatlar sunabiliyor bu bakımdan yaratıcı, çünkü kullanıcıların öncelikle bütçelerine hitap ediyor.Animasyon hikayeler bir ton şeyi aklına getirebilir ama hikaye tek başına çok şey ifade edemeyebilir. Animasyon hikaye ve yaratıcılık bir düşünceyi akla getiriyor bende...	Özet (animasyon hikaye-yaratıcılık)	Günlük yaşantı İcat etmek Teknoloji Rekabet Fırsata dönüştürebilmek Düşünce

INTERVIEW-5

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Yaratıcılık denince aslında çocukluktan beri hayal gücümüzle geliştirdiğimiz,hem çevremizen gördüğümüz, hem okuyarak öğrenerek kendi bilgimizi kattığımız ve hayal dünyamızla beynimizde aslında yer edinen bir ögedir.Bunu dışarıya vurmak için farklı yöntemler olur.Bazen çizgi fim izlerken, bazen resim çizerken hemen bir müzik duyduğumuzda hemen bir hayal kurabiliyoruz ve bunun yaratıcılık olduğunu düşünüyorum.	Yaratıcılık tanımı	Hayal dünyası Öğrenilenler ve kişinin kendi bilgisi Dışarı vurmak Film izlemek Müzik Resim çizmek
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Aslında herkesin içinde yaratıcılığa dair bir yatkınlık olduğunu düşünüyorum.Bazıları başka şekillerde vurgularken bunu bazıları gizlemeyi tercih ediyor.Farklı meslek gruplarında düşündüğümüz zaman bu en çok müzisyenlerde bulunabilir, ressamalarda bulunabilir,grafik tasarımcılarda,mimarlarda bulunabilir ve hatta matematikçilerde bile yer edinebilen bir konu aslında ama herkeste olduğunu düşünüyorum.Günlük yaşantıda da yaratıcı olabiliriz...Bunları bazen farketmeden yaptığımız anlar da oluyor, bazen farketmeyerek istemeden yaptığımız anlar da oluyor.	Yaratıcı bireyler	Bireye özgü Vurgulamak Gizlemek Müzisyenler Ressamlar Grafik tasarımcıları Mimarlar Matematikçiler Günlük yaşantı İstemli/istemsiz
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? İngilizce’de animasyon hikaye örneği izlettiğinizde bize daha sonrasında kendim bu konuda ilerleyiş gösterebilmek adına bir uygulama buldum.Ordan kendimi geliştirmek adına bazı çalışmalarda bulunuyorum.Dil konusunda ilerlemek amacıyla materyallerin görsele dayanması gerçekten çok iyi ilerleyiş sağlıyor.Aslında bütün derslerimiz görsel duyulara dayalı, hepsinde biraz içeriği var diyebilirim buna.Görsel unsurlar bulunduran öğeler daha yaratıcı olabilir.	İngilizce etkinlik	Mobil uygulamalar Görsel materyaller,resim

4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Bu konuda düşüncem şu yönde ilerliyor. Ben daha çok videolarla ilerlediğim zaman hem işitsel hem görsel yönde duyduğumda daha fazla anlıyabiliyorum.Bazı instagram sayfalarında ya da dediğim uygulamada baktığım zaman hepimiz için farklı animasyonlardan, videolardan, vs. kareler gösteriyorlar.Ya da bizim dilimizde bu nasıl söylenir, yabancı dilde nasıl söylenir diye ifade ediyorlar.Dilde yaratıcı olunabilir ve hatta bunu dili yönlendirme açısından kullandığımızda karşımızdaki kişiye daha iyi aktarılabilirdiğini düşünüyorum.2014 yılında yapılmış bir araştırma var,ilkokul ikinci sınıf öğrencileri üzerinden yapmışlar bunu ve bu görsel, işitsel hafıza üzerinde ilerleyerek çocukların daha iyi öğrendiklerini ve yazmada daha iyi ilerlediklerini tespit etmişler.	Dilde yaratıcılık	Film izlemek İşitsellik/görsellik Kavrama becerisi İyi öğrenme
5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? Halk ağızına daha uygun olduğu için olabilir, günümüzde toplum bilinçlenmeden kulaktan dolma bilgilerle biraz hareket etmeyi seviyor, biraz daha yatkın.Slogan onlara çekici geldiği zaman doğru olduğunu kabul edip benimsiyorlar. Aslında dilbilgilerine dikkat edip kullandıkları zaman bunları kendileri de düzeltme ihtiyacı hissediyorlar.Bu konuda kendimizi biraz geliştirmeye ihtiyacımız var.Slogan ortaya çıktıktan sonra halkın benimsediklerini gördüklerinde bunları düzeltmeyip devam ettirmiş olabilirler.	Medya ve dilde yaratıcılık	Hataların benimsenmesi

6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Bize şimdi ilkokul dördüncü sınıftan beri İngilizce eğitimi veriliyor ama sadece kitap üzerinden ya da söylem üzerinden ilerlettiğimiz zaman pek etkili olduğunu düşünmüyorum. Günümüzde artık ilerleyen teknoloji ile beraber çocuklar olsun, yetişkinler olsun, kendinizi yetiştirmek adına televizyon üzerinden ya da internet üzerinden sağladıkları ve kendilerini geliştirebilmek için kullanabilecekleri uygulamalar elde ediliyor, birkaç uygulama sistemi var, birkaç sanal asistan olarak gösterilen var, bu konuda aslında baktığımız zaman görselliğin iletişimde çok fazla etkili olduğunu düşünüyorum. Sonuçta insanlar dümdüz yazılara bakılarak sıkılıyorlar ama birşeyi izlerken onu farkında olmadan hafızaya atıp, kalıcı hafızada daha sonra önlerine getirebiliyorlar.	Dil öğrenimi ve animasyon hikayeler	Teknoloji İyi öğrenme İnternette uygulamalar Görsellik Akılda kalıcılık
7. Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? Çocukluğumuzu çağırıyor, aslında belirli bir yaşımızda bu tarz animasyonlarla çizgi filmlerde tanışıyoruz ve bu filmlerde eğlenerek öğrenme yöntemleri kullanılıyor. Bunları şu andaki halimizde de uygulamaya başladığımız zaman hem kendi bilgilerimizi arttırarak çocukluk yaşantımızda geçirdiğimiz o eğlenceli zamanları tekrar edebiliyoruz. Bu yüzden animasyon hikayeler ve yaratıcılık dediğimiz zaman çocukluk dönemleri diyebilirim. Ama çocuklukta bu dil oyunlarını ileriki yaşlarda da kullanabiliriz ve hatta bunlara eklemeler ve yenilemeler yaparak daha etkili hale etirebileceğimizi düşünüyorum....Çocukluk, hayal gücü, dramatize edilmiş daha çok tiyatrosu olaylar, ve bir nevi oyun kısmı.	Özet (animasyon hikaye-yaratıcılık)	Çocukluk Çizgi filmler Eğlenerek öğrenme Dil oyunları Yenilikler Hayal dünyası Drama(konuşma) Oyun

INTERVIEW-6

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Bence yaratıcılık insanın içinden geldiği bazı şeyleri böyle kolaylaştırmak için yapılan objeler olduğunu düşünüyorum ben.Hayatı kolaylaştırmak için düşüncelerini somutlaştırmak.	Yaratıcılık tanımı	İçten gelen şeyler Kolaylaştırmak Düşünceleri somutlaştırmak
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Bence herkes yaratıcı olabilir,bu hayal dünyasıyla alakalı insanların. Yaratıcı bence her meslekte olabilir.İyi meslek yapmakla kötü meslek yapmak arasında farklar var.Bu sevmekle de alakalıdır, bir insan 2000TL maaş da alıyordur ama işini severek yapıyordur.Yaratıcılık katması önemli bence sevdiği işe...Yaratıcılığı kullanmak bir işi sevmekle alakalı olduğu için herkes de olabilir.	Yaratıcı bireyler	Bireye özgü Hayal dünyası İyi meslek/kötü meslek Yaptığı işi sevmek
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? Daha önce okuduğum okulda İngilizce dersinde şarkıyı dinleyip şarkıda duyduğumuz kelimeleri yazmamız isteniyordu,listening açısından.Bunu yaparken aynı zamanda ritm duyduğumuz için aynı zamanda daha kolay öğrendiğimizi ben düşünüyorum,benim kendi açımdan söylemek gerekirse.Bir de telaffuza çok önem veriyorum İngilizce’de.Mesela ben Cambridge dictionary kullanıyorum, mesela bir kelimeyi araştırdığımızda baktığımızda hem Amerikan aksanında hem de İngiliz aksanında o kelimeyi telaffuz ediyor.Öyle olunca o bile benim açımdan bir yaratıcılık, onu başka şekillerde kendinize katabiliyorsunuz, dili üretmenize yardımcı oluyor.	İngilizce etkinlik	Müzik Ritm duygusu Kelime öğrenmek (Dilde) üretkenlik

4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Dilde yaratıcı olunabilir.Bir şey üzerinde düşünüyorum, bir şey araştırıyorum İngilizce’de şu an.Ben İngilizce’de kendim bir araştırma için Türkçe’de kullandığımız yaklaşık 1000’den fazla kelimeyi çıkardım.Çünkü hem Fransızca’dan hem de Latin ailesinden üretilmiş bir sürü dil var Türkçeye giren.En azından Türkçe’de kullandığımız bu kelimelerin bile telaffuzunu öğrensek, İngilizce’ye de katkısı olabileceğini düşünüyorum ben.Türkçe dublajlı filmlerden çok hoşlanmıyorum ben dizi izlemeyi de sevmem.Ben genellikle akşamları 8.00-9.00 gibi İngilizce film açıyorum Netflix’den, kullandığım bir program var Netflix learning diye, o replik konuşurken altında da Türkçesi yazıyor aynı zamanda. Ben bu şekilde öğrenmenin daha kolay olduğunu düşünüyorum.Ama şu şekilde düşünüyorum, iyi bir altyapınız varsa insanların filmi izleyebileceğini düşünüyorum.İngilizce’yi biliyorsa insan çocuk filmleri ya da animasyon filmler daha yaratıcı olabilir diye düşünmekteyim.Animasyon filmlerde daha yalın bir dil kullanılıyor çocuk animasyonlarında...Kelimeler üzerinde çalışmanın dildeki yaratıcığa etkisi olduğunu düşünüyorum...Bir kelimeyle ilgili kendi aklımızda bir cümle kurduğumuzda daha iyi öğrenebileceğimizi düşünüyorum ben.Bir kelimeyi gördüğümde bunu ben de kullanabilir miyim?Kendimle ilgili cümle kurduğumda daha iyi öğrendiğimi düşünüyorum.	Dilde yaratıcılık	Film Netflix learning Animasyonlar (film izlemek)-yalın dil Cümle kurmak
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5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? Herhalde artık kalıplaştığı içindir, Türkçe’de de aynı şeyi yapıyoruz. Birşeyi kusursuz yapmayacaksın, birşeyi kusurlu yaparsan yanında bir kusur bırakacaksın ki arkandan konuşulsun.Ağızdan ağıza dolaşsın, böyle daha çok reklamım olur gibi...herhalde öyle birşeydir diye düşünüyorum.Halk tarafından benimsenmesinin nedeni biraz da hatalı oluşu...Reklam olsun gibi herhalde konmuş olabilir.	Medya ve dilde yaratıcılık	Sloganların kalıplaşması Hataların benimsenmesi
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Bence olumlu. Çocuklar için de materyaller var, yetişkinler için de. Bunlar seviye seviye zaten, dil seviyeleri...Bir şey öğrenmek için hem daha kolay, hem de bilgi dağılcığı geliştiği için hayal gücü de gelişiyor bence insanların.Bence olumlu hocam... ‘Just’ kelimesi de sadece anlamına geliyor; ‘only’ kelimesi de. İkisinin de farklı kullanıldığı yerler olabilir..Dilde daha zenginleşmeye yol açabilir bence...	Dil öğrenimi ve animasyon hikayeler	Değişik seviyede materyaller Kolay öğrenme Hayal dünyası (Dilde) üretkenlik
7.Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağırıştırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? Animasyonlarda görsel kullanıldığı için daha iyi öğrenilir. Animasyonlarda daha sade bir dil kullanılıyor, bu da bence kafa karışıklığına neden olmadığı için daha kolay öğrenildiğini düşünüyorum.Yaratıcılık ön plandaydı ve görsel bir şölen olarak ilerliyordu Alice harikalar diyarı filmi izlediğimizde. İnsan kolay kolay unutamaz diye düşünüyorum görsel olarak öğrendiği bir şeyi...okumaktan ziyade...	Özet(animasyon hikaye-yaratıcılık)	Görsellik kolay öğrenme iyi öğrenme Yalın dil Akılda kalıcılık

INTERVIEW- 7

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Bence yaratıcılık kişinin kendine özgü, kendi zevk ve düşüncelerine göre var olmayan birşeyi ya da olan birşeyi kendine yönelik tasarlaması ya da var etmesi ya da daha güzel şeyler meydana getirmesi, kendi öz duygu düşünce ve iradelerine göre sanırım...	Yaratıcılık tanımı	Bireye özgü Kişisel zevk,irade ve düşünceler Yeni bir şey Varolanı geliştirmek
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Herkes yaratıcı olabilir ama birbirlerinden ayrılır.Herkes yaratıcı olamaz.Benim var ettiklerim başkasına yaratıcı da gelebilir.Herkesin kendine özgü bir şeydir, meslek gruplarına özgü değildir.	Yaratıcı bireyler	Bireye özgü
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? Herhangi bir konu hakkında diyalog hazırlamak, sunu yapmak,bir diyalogun üzerinden sonuçlar çıkarabilmek sanırım olur yaratıcılık olarak.Cümleler konusunda ya da diyalogun içindeki kişi karakterleri konusunda, geçecek konu konusunda yaratıcı olunabilir bence	İngilizce etkinlik	Konuşma Cümle kurmak Karakterler Konu/içerik
4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Yaratıcı olunabilir ama belli kurallar da var tabii, hani kişi kendine göre daha kolaylaştırabilir öğrenim şeklini, daha kendine göre kodlamalar ya da bir sistem oluşturabilir,bu şekilde yaratıcı olunabilir ama belli kuralları da vardır illa ki.Kendine yönelik bir öğrenim yöntemine dönüştürebilir yaratıcılığı kullanarak.Belli başlı kelimeler, cümleler onu farklı şekilde ifade ettiğinde hani kodlama yöntemi deniliyor ya biliyorsunuzdur hani o şekilde daha da kolaylaştırabilir.Dilde yaratıcılık bu şekilde olur, onun dışında belli başlı kuralları vardır dilin,o kuralların dışına çıkmak biraz sıkıntı olabilir ama kendi öğrenim yöntemlerinin dışına çıkarak belli gruplamalar, kodlamalar yapabilir.	Dilde yaratıcılık	Kolay öğrenme Bireye özgü Dil kuralları Olağandışı Kelime öğrenmek

5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? İnsanlar belli başlı şeyleri görmeye alıştıktan sonra onu normal karşılamaya başlıyorlar, bu onun için normalleşmeye başlar bu durum, o kelimeyi öyle görmek daha normal olurken doğrusunu görmek daha tam tersi olabilir çünkü öyle adapte olmuştur.Bence böyle yapma sebepleri de insanlara daha hoş gelecek şekilde kelimeleri bir araya getirmek. Belki doğruyu yazsa daha dikkat çekici olmayacak ama farklı değişiklikler yaparak daha göze çarpıcı ve dikkat çekici hale getirebiliyorlar bence.	Medya ve dilde yaratıcılık	Hatanın benimsenmesi Kulağa hoş gelmek İlgi çekici olma
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Hem öğrenim açısından kolaylık, hem de farklı şekilde önümüze geldiği için beynin daha dikkat çekici olarak algılaması ve daha kalıcı hale gelmesini sağlar bence böyle şeyler.Kitaptaki şeyi animasyon şeklinde izlediğimde daha iyi anlıyorum, o bende daha kalıcı oluyor mesela....Hem konuşma dilinde olduğu için aksanlarını da tam olarak kavrayabiliyoruz bence çok gerekli yani eğitimde bu şekilde ilerlenmesi daha uygun olur.	Dil öğrenimi ve animasyon hikayeler	Kolay öğrenme İlgi çekici olma Kavrama becerisi Akılda kalıcılık Konuşma Aksanları kavrama
7. Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağırıştırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? Eğitici, eğlenceli, güzel/olumlu sonuçlar,daha üretkenliğe yönelik, daha kalıcı etki/bilgi;hep olumlu ve iyi şeyler aklıma geliyor.	Özet (animasyon hikaye-yaratıcılık)	Eğitici Eğlenceli Güzel/olumlu sonuçlar (Dilde) üretkenlik İyi öğrenme Akılda kalıcılık

INTERVIEW- 8

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Bence yaratıcılık; olan durumlardan daha farklı şekilde düşünmek, hayal gücümüzü kullanarak cümlelerimizi zenginleştirerek, kendi tavırlarımızla kelimelerimize, cümlemize, hayat şeklimize birşeyler katmak, farklı şeyler tatmak... Yani yaratıcılık normalden farklı olan şeyler, sıradan şeyler değil.	Yaratıcılık tanımı	Olağandışı Hayal dünyası (Dilde) üretkenlik Yeni bir şey Alışagelmiş olmayan
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Bence meslek gruplarına özgü değildir çünkü insanlar illa ki meslek gruplarıyla hayatları sürülmüyor, onlar kendi hayatları ile ilgili de yaratıcı olabiliyorlar, ilgi alanları doğrultusunda da yaratıcı olabiliyorlar, yani meslek gruplarıyla alakalı bir durum değil bence.	Yaratıcı bireyler	Bireye özgü İlgi alanları
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? Okuduğumuz bir kitap hakkında olabilir ya da izlediğimiz bir film hakkında, bir film üzerinden düşüncelerimiz olabilir...film hakkındaki görüşlerimiz farklı olabilir...insandan insana değişebilir...bu yüzden yaratıcılığımızı kullanabileceğimiz güzel bir etkinlik olabilir. Film veya kitap okumak(ince kitaplar olabilir)	İngilizce etkinlik	Okumak Film izlemek
4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Dilde yaratıcı olunabilir yine söylüyorum, izlediğimiz filmler, bu çizgi fimler ya da animasyonlarla dilimize de yansiyabilir yaratıcılık.Çünkü hayal gücümüzü genişletiyor, önyargılarımızı siliyor bence bu tarz şeyler..yeni şeyler gördüğümüz zaman daha yaratıcı düşüncelere hayal gücümüze etki ettiği için daha üretken olabiliyoruz bu konuda...insanlar konuşurken, kendimizi insanlara anlatırken daha sıradan değil de, bir şekilde cümleleri süsleyerek karşımızdakilere aktarabiliriz bence...iletişimize yansıyor...	Dilde yaratıcılık	Film izlemek çizgi film, animasyonlar Hayal dünyası Önyargıları yok etmek (Dilde) üretkenlik Cümle kurmak Sıradışı cümleler/ Cümleleri süslemek

5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? Satış yapıldığı sürece bence insanların ne öğrendiğinin ya da ne düşündüğünün bir önemi yok.Sadece para kazanma amaçlı bu tarz şeyler...O yüzden karşı tarafta ne gibi bir etki bıraktığının bir önemi yok çünkü sonuçta sonu paraya gidiyor ve ben çok ciddi anlamda ilgilendiklerini düşünmüyorum.İnsanlar da etkileniyorlar çünkü bunun altındaki gerçeği araştırma gereği duymuyorlar yani sonuçta onlarda da alma şeyindeler...yani reklamı güzel buldukları için sadece telefonun üzerinden düşünceye şey yapıyorlar...ona ne yazdıklarının bir önemi yok...yani karşı tarafın ne yazdığının hiçbir önemi yok...sadece satmak ve satın almak yani...Farklı olması ve dikkat çekici olmak için...İnsanlar belki çekindikleri için firmaya karışmak istemiyorlardır...bazı insanlar da vurdum duymaz olabiliyorlar...o tarz şeyleri çok görmüyorlar...görmezden geliyorlar bence...bazı insanlar da o ayrıntıyı farkediyordur belki hoşlarına bile gidiyordur.	Medya ve dilde yaratıcılık	Ticari kaygılar Önemsememek/ göz ardı etmek Hataların benimsenmesi Bilgi eksikliği Kulağa hoş gelmek Farklı olmak İlgi çekici olma Vurdum duymazlık Çekintiler
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Merak uydurması için bence iyi olabilir, öğrencilerin dikkatini bence sade şeyler yerine cıvıl cıvıl belki süslü şeyler dikkatini çekiyor olabilir hani belki dikkat çekme amaçlı dersi daha çok kendisini vermesi amaçlı, merak uyandırması için gerekli olabilir.Bir sıradanlıktan çok o animasyonlar ilgi çekici, bence ilgi çekici geldiği için derse katkısı var , onlar olmasa biraz sade olması öğrencilerin dikkatini dağıtabilir,odaklanmaları zor olabilir.	Dil öğrenimi ve animasyon hikayeler	Görsellik Merak uyandırıcı İlgi çekici olma Odaklanma Olağandışı Sadelik/sıradanlık -dikkat dağınıklığı

7.Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? Etkileyicilik,dikkat/ilgi çekici, merak uyandıran, hayal gücünü zenginleştiren/konuşma dilini süsleyen sıradan daha çok süslü cümleler kurmak, sade bir dil yerine daha cazip sıradan olmayan daha cazip merak uyandıran, basit bir konuşmadan çok daha ilginç bir konuşma olabilir.	Özet (animasyon hikaye-yaratıcılık)	Etkileyicilik ilgi çekici olma Merak uyandırıcı Hayal dünyası Üretkenlik Dili zenginleştiren Olağandışı
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INTERVIEW- 9

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Yaratıcılık insanların daha içerikli düşünmesi bence...olmayan şeyleri düşünme gibi...	Yaratıcılık tanımı	Daha içerikli düşünme Olmayan şeyleri düşünme Olağandışı
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Bence belli meslek grubuna özgü değildir.Her insan yaratıcı olabilir her meslekte...Ressamlar mesela, resimlerinde daha yaratıcılığı kullanırlar...Resimlerini çizerken insanlara anlatabileceklerini daha güzel anlatmaya yönelik olabilir...İnsanlara daha farklı şekilde gördüklerini iletebiliyorlar.	Yaratıcı bireyler	Bireye özgü Ressamlar düşünceleri daha güzel ifade etmek farklı gördüğünü dışavurma
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? Daha etkin konuşma, anlatacaklarımı tek seferde ve daha etkileyici söyleyebilirim.Animasyon hikayelerle ilgili derste yaptığımız etkinlik bence yaratıcıydı, çünkü bilmediğimiz kelimeleri öğrenmeye çalışıyorduk o videoda...Hem öğreniyorduk ama ilerki zamanda Türkçeye bağlı kalmayarak yabancı dilde de bir şey yapabiliriz...kendimizi geliştirmek açısından...	İngilizce etkinlik	Konuşma Öz ve etkileyici ifade Animasyon film-yabancı kelimeler-kelime öğrenmek
4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Hangi dilde olursa olsun anlatacaklarını daha az, öz ve kısa biçimde anlatırsan daha etkili olur bence.Dilde yaratıcılık bu...Daha çok kitap okursak,kelime haznemizi geliştirirsek, dil öğrendiğimizde yanımızda daha çok sözlük,daha çok kelime öğrenirsek bizim için daha çok bilgi olur....Yaratıcı olmamız için kelime dağarcığımızın gelişmiş olması gerekli.	Dilde yaratıcılık	Düşünceleri öz ve etkileyici ifade etme Okumak Kelime öğrenmek

5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? İnsanlar kelime dağarcığı geniş olmadığı için ve konular hakkında bilgisi olmadığı için insanlara normal geliyor.Yalnız şeyler bile doğru olarak gözüküyor onlara...Yanlış olan birşeyi görmek bilgi gerektirir....hataları görüp düzeltmek bizim yaratıcılığımızı arttırabilir çünkü insanlara doğru şeyi öğretmek hepimizin görevi diye düşünüyorum ben...yabancı dile insanların ilgisini daha çok arttırmak istiyorlar bence...veya belki onlar da iyi bilmiyorlardır...,	Medya ve dilde yaratıcılık	Bilgi eksikliği hataları düzeltmek-yaratıcılık ilgi çekici olma
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Bence kullanılabilir bence insanlar görsel öğeleri daha çok zihinde tutabiliyorlarmış bir yerde okumuştum...görsel şeyler insanların zihnini daha dinç tutuyor ve insanların zihninde kalıcı yer bırakıyor...	Dil öğrenimi ve animasyon hikayeler	Görsellik Akılda kalıcılık
7.Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağrıştırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? Resim, görsel, hikaye, zihin bir de çizgi...	Özet (animasyon hikaye-yaratıcılık)	Resim/görsellik Hikaye Zihin Çizgi

INTERVIEW-10

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Hayal dünyasının çok geniş bir kapsamda kullanmak anlamına geliyor.	Yaratıcılık tanımı	Hayal dünyası
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Bence herkes yaratıcı olabilir, çünkü hayal dünyası çok geniş olan insanlar kullanabilir çok geniş kapsamlarda kullanabilir...birisinin aklına gelen diğerinin aklına gelmeyebilir...bence belli meslek gruplarına ait değil, herkes yapabilir.Herkes kendine göre yaratıcı,herkesin hayal dünyası farklı olduğu için...Müzik anlamında daha ön plana çıkıyor, resim daha ön planda çıkıyor yaşadığımız dönemde...Yaşamın her alanında yaratıcı olunamaz bence...olunabilir ama şöyle bir şey var mesela bir insanın düşünceleri çok doluysa, mesela o anda farklı bir şey düşünüyorsa aklına hiçbir şey gelmeyebilir ama beyni boşsa, düşünceleri boş bir şekildeyse o zaman gerçekten kullanabilir yaratıcılığını...beyni boş derken zihni dinlenmiş kişiler...	Yaratıcı bireyler	Bireye özgü Hayal dünyası Müzik/resim Zihnin dinlenmiş olması
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? Bildiğimiz konuda onu daha üstün bir seviyeye taşıyarak olabilir...eksik olduğumuz konuları düşünerek seviyeyi yükseltmeye yönelik yapacağımız etkinlikler...müfredat hazırlıklarında bizim istediğimiz etkinliklerin de kullanılması...bence derste izlediğimiz Alice harikalar diyarında çok yaratıcıydı.Bence izlediğimiz filmin dilinin İngilizce olması bile bir yaratıcı bir şey çünkü kendi dilimiz dışında farklı bir dili öğrenirken geniş kapsamı alıyor,düşüncemizi farklılaştırıyor,dil öğrenmek de yaratıcı animasyonda da farklı farklı şekiller zaten animasyonlar kurgu tarzındaydı...bence güzeldi yani...Alışkın olmadığımız şeydi bence...görsellik...	İngilizce etkinlik	Öğrencilerin katılımı olan etkinlikler Yabancı dil-farklı düşünme Farklı olmak-kurgu-animasyon hikayeler

4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Bence dilde yaratıcı olunabilir aslında...İnsanlar çok kitap okuyarak, kitaptan kastettiğim, kitap,gazete eline ne geçerse, her türlü yazılı bir belgeyi okuyarak da bence daha üretken olabilir.Üretken olmamız için okumamız ve bilmemiz gerekiyor...Önce okuyup, anlayıp, onu bir bilgi süzgecimizden geçirmemiz lazım, ancak öyle üretken olunabileceğini düşünüyorum ben...	Dilde yaratıcılık	Okumak Okumak-öğrenmek ve sentez
5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? İnsanlar bence kulağa hoş geldiği için benimsiyor olabilir.Firmalar da toplumun benimsediği şeyleri kullandığı için ya da ürünlerini onlara göre uyarladıkları için bunu kullanıyor ve kendi üretimini daha da fazlalaştırıyor diye düşünüyorum.Dildeki hatalar ve oyunlar zaman zaman kulağa hoş gelebiliyor.Özellikle bazı bir kitle var ki bunu daha çok benimseyebiliyor.	Medya ve dilde yaratıcılık	Kulağa hoş gelmesi Hataların benimsenmesi (Dilde) üretkenlik
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Bence bu tarz şeyler daha çok insanların hayal dünyasını genişletmek için kullanılabilir.Kullanıldığı tür, animasyon türüne göre de değişebiliyor,insanların yabancı dili öğrenmeye yönelik istekleri çok artıyor.Eğlence ve zevk verdiği için de olabilir bence...Bilim kurgu olması bir istek arttırıyor ve göze hitap eden eğlenceli farklı bir etkinlik gibi geliyor...en önemlisi farklı geldiği için daha çok tetikliyor insanları.	Dil öğrenimi ve animasyon hikayeler	Hayal dünyası Eğlenceli/zevkli oluşu Bilim kurgu Farklı olma

7.Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? Zevk uyandırması,eğlenceli gelmesi, insanlara farklı gelmesi,merak,uyandırması,sürükleyici/akıcı olması,alışılanın dışında olması...	Özet (animasyon hikaye-yaratıcılık)	Zevkli/eğlenceli İlgi çekici olma Sürükleyicilik/akıcılık Olağandışı
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INTERVIEW-11

GÖRÜŞME (SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Yaratıcılık bence üretkenlik,var olan birşeylerle ortaya bir iş çıkarmak...	Yaratıcılık tanımı	Üretkenlik Varolanı kullanarak bir şey ortaya çıkarma
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Beceri,gayret, genetik faktörlerin de etkisi olabilir...bilgi,zeka...Sadece meslek gruplarına özgü değil.Mesela, bir ev hanımı da yaratıcı olabilir,bir çocuk da yaratıcı olabilir...ama yine de belli bir yetenek lazım.	Yaratıcı bireyler	Bireye özgü Yetenek(beceri) Gayret Bilgi Zeka Günlük yaşantı
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? Şöyle bir şey mi mesela İngilizce alt yazılı filmler izlersem daha yaratıcı olabilirim...İngilizce müzik dinlersem,kitap okursam...	İngilizce etkinlik	Film izlemek Müzik dinlemek Okumak
4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Dilde yaratıcı olunabilir, o da az önce söylediğim gibi çok kitap okursak dilimizi daha iyi geliştiririz,kelime dağarcığımız daha çok genişler...ya da İngilizce müzikler dinlersek aynı şekilde dilimizi geliştirebiliriz.Dilde yaratıcılık aynı dili kullanmakla ve kelime dağarcığımızla ilgili...	Dilde yaratıcılık	Okumak Kelime öğrenmek Müzik Dili kullanmak-dilde üretkenlik
5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? Bence insanların yadırgamama sebebi çok fazla bilgiye sahip olmadıkları için İngilizce hakkında.Çoğu kişi aslında sıfatın, özenin, yüklemın aynı anda kullanılıp kullanılmadığını zaten bilmiyorlar...Ya da zaten bizim markamızın bir adı var, biz bunu yanlış da kullansak,her şekilde satış yapabiliyoruz, önemsemiyor da olabilirler...Herkes farketse de mesela bu telefonu alırla nasılsa...alışveriş yaparlar, önemsemezler diye düşünüyorum.	Medya ve dilde yaratıcılık	Bilgi eksikliği Önemsememek/özensizlik Ticari kaygılar Hataların benimsenmesi

6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Bence görsel zeka türünde şeylerin eğitimde kullanılması insanda daha fazla algı yaratır...Mesela cansız bir hayvanı animasyon şeklinde karşında konuşuyor görürsen,daha akılda kalıcı olur.Görsel anlamda daha çok ilgilimizi çeker,bu nedenle daha çok dinlemek,izlemek isteriz...Mesela bir köpeği konuşturuyoruz, o an o köpeğin konuştuğu dil,kelimeler bize daha büyük katkı sağlar...ve herhangi bir ortama girdiğimizde aklımızda kaldığı için...mesela bir hayvan ya da insan nasıl konuşuyorsa biz de ona göre konuşabiliriz, biraz taklit yapabiliriz çünkü karşımızda görüyoruz ya nasıl konuşup edildiğini...özellikle küçük çocuklar için bu tarz animasyonlar daha yaratıcı olur, hayal gücü genişler.	Dil öğrenimi ve animasyon hikayeler	Görsel zeka-algının atması Akılda kalıcılık İlgi çekici olma Taklit yapmak Çocukluk/oyun-eğlence Hayal dünyası
7.Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağırıştırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? Görsellik,konuşma,hayal gücü,yetenek,beceri,gayret olabilir.	Özet (animasyon hikaye-yaratıcılık)	Görsellik Konuşma Hayal dünyası Yetenek Beceri Gayret

INTERVIEW-12

GÖRÜŞME 12(SORULAR)	TEMA	KODLAR
1.Yaratıcılık sizce ne anlama geliyor, kısaca tanımlayabilir misiniz? Bir insanın keşfedebilme gücü gibi birşeydir...hayal gücüyle birşeylere imkan kılma gibi bir şey diyebilirim şu an...hayalimizdeki şeyleri somutlaştırma...	Yaratıcılık tanımı	Keşfedebilme gücü Hayal dünyası Hayalleri somutlaştırma
2. Herkes yaratıcı olabilir mi? Yaratıcılık belli meslek gruplarına özgü müdür? Herkes yaratıcı olabilir, her konuda yaratıcı olunabilir diye düşünüyorum.Her insana hatta her mesleğe özgü birşeydir diye düşünüyorum.Günlük yaşantıda yaratıcı olunabilir.	Yaratıcı bireyler	Bireye özgü Günlük yaşantı
3. Yaratıcılığınızı kullanabileceğiniz iki tane ders içi etkinlik sayabilir misiniz? İngilizce kitaplar okuyarak ya da İngilizce filmler izleyerek,resim yaparak...Konuşma metinleri oluyor ya İngilizce, onları resimleyerek daha da yaratıcılığımızı geliştirebiliriz.Alt yazılı filmler olabilir.	İngilizce etkinlik	Okumak Film izlemek Konuşma metinlerinin resimleyerek betimlemek-yazma(writing)
4. Dilde yaratıcı olunabilir mi? Ne gibi faktörler dilde daha üretken olmamıza etken olabilir? Yabancı kelimeleri Türkçe’de günlük hayatımızda kullanıyoruz ya...yabancı dilden dilimize bir çok yabancı kelime giriyor, birçok insana yanlış geliyor ama gayet mantıklı bir şey...daha yaratıcı ve daha iyi...Mesela yerel dillerimiz var ya...hani mesela yabancı kelimeleri günlük hayatımızda kullanıyoruz, yabancı kelimeler, latince oluyor ya da İngilizce oluyor...farklı dillerin birbiriyle olan etkileşimi yani....Mesela kelime haznesi genişleyebilir...bir kelimeyi veya cümleyi, bir durumu analiz ederken konuşuyoruz ya bazen uygun olan kelimeleri bulamıyoruz...mesela o uygun kelimeleri bulmamıza yardımcı olabilir. Kitap okumak mesela kelime haznemizi çok geliştiriyor, bilmediğimiz kelimeleri öğreniyoruz orda. Merak ediyoruz, merak uyandırıyor.	Dilde yaratıcılık	Yabancı kelimelerin yaygınlaşması-dillerin etkileşimi-dilde zenginlik-yaratıcılık-üretkenlik Okumak Kelime öğrenmek Merak uyandırma

5. Medyada kullanılan bazı reklam sloganları dil kullanımları ile ilgili bariz hatalar içerebiliyor. Dilbilgisi kurallarına aykırı olmasına rağmen, bu sloganlar çok yaygınlaşıp, toplum tarafından benimsenebiliyor. Bunun gerekçesi hakkındaki görüşlerinizi paylaşabilir misiniz? Günlük hayatımızda da çok kurallara uygun konuşmuyoruz...insanların zaten bu konularda çok eksiği var o yüzden yadırgamıyor olabilir...Dünya çapında bir marka olduğu için olabilir mi?Firma bunu hem iyi niyetle hem de kötü niyetle yapıyor olabilir.Kelimeleri bozmak ya da yabancı kelimeleri dilimize yerleştirmek gibi...Kendi benimsedikleri şeyleri bize aşlamak istiyor olabilirler...düşüncelerini empoze etmek için bir nevi...	Medya ve dilde yaratıcılık	Konuşma Bilgi eksikliği Hataların benimsenmesi Düşünceleri başkalarına aşlamak
6. Ders içinde kitap dışı kullanılan animasyon türündeki materyallerin yabancı dil eğitiminde kullanılmasını nasıl değerlendiriyorsunuz? Sizce neden böyle materyallere eğitimde ihtiyaç duyulabilir? Bence kullanılabilir çünkü sadece çocuklar değil, ilgi çektiği için ve bütün kitlelere uyarlanabilir olduğu için bence kullanılabilir.Hani kitle meselesi...Günlük hayata uyarlanan şeyler veya hayal gücü çok geniş olunca, hani bütün herkesin dikkatini çekebilir...olağan şey değil de olağanüstü bir şey olunca daha çok dikkat çekebilir...Sonuçta eğitime küçük yaşlarda başlıyoruz...birinci sınıf olmak üzere veya anaokulu ve kreşler oradan başladığı için küçüklükten beri ders içerikli ya da sosyal mesaj içerikli animasyonlar olduğu sürece, animasyonlu hikayeler olunca, bence olabilir, daha yardımcı olabilir diye düşünüyorum. Mesela küçüklerde, bebeklerde falan hiç bilmedikleri halde İngilizce şarkılar,İngilizce ninniler söylenmeye başlandı günlük hayatımızda şu vakitlerde..hani kulak aşinalığı gibi bir şey olabilir.Erişkin yaşlarda şöyle bir şey ;İngilizce öğrenmek bir eğlence, bir oyun değil bir zorunlulukla başlıyor büyüklerde.İngilizce öğrenmesi lazım daha başarılı daha iyi kariyer sahibi olabilmek için, bir zorunluluk binince daha da zorlaşıyor bence.Zorunluluk binince bazı önyargılar oluşuyor.Ben öyle düşünüyorum.	Dil öğrenimi ve animasyon hikayeler	İlgi çekici olma Her kitleye hitap edebilme Olağandışı Küçük yaş grupları-Kulak aşinalığı Kolay öğrenme İleri yaş grupları-zorunluluk-kariyer gereksinimi- öğrenme kaygısı- önyargı

7. Animasyon hikayeler ve yaratıcılık: bu iki terimi yan yana düşündüğünüzde size neleri çağrıştırıyor? Aklınıza gelenleri beş kelimeyle bize özetler misiniz? İhtiyaç(yaratıcılık) animasyon(sosyal içerik, bütün kitlelere uygun), gündelik yaşam, hayal gücü...	Özet (animasyon hikaye-yaratıcılık)	İhtiyaç Sosyal içerik Farklı kitlelere hitap edebilen Günlük yaşantı Hayal dünyası
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APPENDIX-G. ETHICS COMMITTEE APPROVAL

	
T.C. UFUK ÜNİVERSİTESİ	
SOSYAL VE BEŞERİ BİLİMLER BİLİMSEL ARAŞTIRMA VE YAYIN ETİKİ KURULU	
Karar Tarihi	24.12.2020
Toplantı Sayısı	2020/8
Karar Sayısı	2020/74
İngiliz Dili Eğitimi Yüksek Lisans öğrencisi Fatma Hande ALPERın, Dr. Öğr. Aysel Faranak Abbaszad TEHRANI'nın tez danışmanlığında devam ettirdiği <i>"The Effect Of Animated Stories On The Linguistic Creativity Of The Learners In ELT Classes"</i> başlıklı tez çalışmasına ilişkin başvurusu görüşüldü. Yapılan incelemeler sonucunda hazırlanan tez çalışmasının bilimsel araştırma ve yayın etiği açısından uygun olduğuna karar verildi.	
ETİK KURUL ÜYELERİ	
Prof. Dr. Semih BÜKER	
Prof. Dr. Cennet ERDEMİR	
Prof. Dr. Emel ERDOĞANBAKAR	
Prof. Dr. Orhan AYDIN	
Prof. Dr. Mehmet TOMANBAY	
Prof. Dr. Türlükmen DERDİYOK	
Prof. Dr. C. Sencer İMER	

APPENDIX-H. RECTOR'S APPROVAL



T.C.
UFUK ÜNİVERSİTESİ

05.03.2021

DAĞITIM YERLERİNE

İlgi : 22.02.2021 tarihli ve E-96064710-044-11918 sayılı yazınız.

Enstitünüz Yabancı Diller Eğitimi Anabilim Dalı İngiliz Dili Eğitimi Programı tezli yüksek lisans öğrencisi Fatma Hande ALPER'in Dr.Öğr.Üyesi Faranak Abbaszad TEHRANİ'nin danışmanlığında yürüttüğü **"The Effect Of Animated Stories On The Linguistic Creativity Of The Learners In ELT Classes"** konulu tez çalışmasını elektronik ortamda yapma isteği hususundaki ilgi yazınız incelenmiştir.

Söz konusu tez çalışmasını Üniversitemiz Sağlık Hizmetleri Meslek Yüksekokulu önlisans öğrencilerine gönüllülük esasına uyulması koşuluyla yapılması uygun görülmüştür.

Bilgilerinize saygılarımla rica ederim.

Prof. Dr. Tevfik TEZCANER
Rektör

DAĞITIM:

Gereği:
Sosyal Bilimler Enstitüsü Müdürlüğüne

Bilgi:
Sağlık Hizmetleri Meslek Yüksekokulu
Müdürlüğüne

APPENDIX-I. ETHICAL CONSENT FORMS FOR THE INTERVIEW

GÖNÜLLÜ KATILIM FORMU(GÖRÜŞME)

Bu araştırma, Ufuk Üniversitesi İngiliz Dili Eğitimi Bölümü Yüksek Lisans öğrencisi F.Hande Alper tarafından Öğretim Üyesi Dr. Faranak Abbaszad Tehrani danışmanlığındaki yüksek lisans tezi kapsamında yürütülmektedir. Bu form sizi araştırma koşulları hakkında bilgilendirmek için hazırlanmıştır.

Bu çalışmada animasyon hikayeler ve yaratıcılık arasında ilişkiye dair görüşlerinizi içeren görüşme yapılması planlanmıştır. Bundan ötürü söz konusu ölçeğin uygulanması sırasında bu araştırma kapsamında katılımcıların ses/görüntü kaydı alınabilecektir. Bu bağlamda yaklaşık 20 dakikanızı alacak görüşmede size yaratıcılık ve dildeki yaratıcılık üzerine sorular yönlendirilecektir. Bu sorular asla sizin bilgilerinizi sinama veya yoklama değil, sadece konulara yaklaşımlarınız hakkında fikir sahibi olmak amaçlı düzenlenmiştir. Katılımda gönüllülük esastır. Araştırmaya katılmaktan istediğiniz zaman vazgeçebilirsiniz ancak ölçeklerin eksiksiz ve samimi bir şekilde yanıtlanması araştırmanın etkin olabilmesi için gerekli ve önemlidir. Elde edilen veriler gizli ve çalışma kapsamı sınırları içinde tutulacak, bu veriler yalnızca bilimsel makalelerde kullanılacaktır.

Daha fazla bilgi edinmek ya da soru sormak için iletişim adresleri; Ufuk Üniversitesi Balgat Kampüsü:Mevlana Bulvarı(Konya Yolu) No.86-88 Balgat-Ankara mail adresi:

Bu çalışmaya katılım sağladığınız ve vakit ayırdığınız için şimdiden teşekkür ederiz. Yukarıdaki bilgileri okudum ve bu çalışmaya tamamen gönüllü olarak katılıyorum.

İsim/Soyad

Tarih ----/----/----

İmza

APPENDIX-J. ETHICAL CONSENT FORMS FOR QUESTIONNAIRE AND VOCABULARY MATCHING ACTIVITY

GÖNÜLLÜ KATILIM FORMU(ANKET)

Bu araştırma, Ufuk Üniversitesi İngiliz Dili Eğitimi Bölümü Yüksek Lisans öğrencisi F.Hande Alper tarafından Öğretim Üyesi Dr. Faranak Abbaszad Tehrani danışmanlığındaki yüksek lisans tezi kapsamında yürütülmektedir. Bu form sizi araştırma koşulları hakkında bilgilendirmek için hazırlanmıştır.

Bu çalışmada animasyon hikayeler ve yaratıcılık arasında ilişkiyi ölçen videolu ders anlatımı ve anket gibi bir veri toplama yöntemleri kullanılmıştır. Bundan ötürü söz konusu ölçeklerin uygulaması sırasında bu araştırma kapsamında katılımcıların ses/görüntü kaydı alınabilecektir. Uygulamaya dahil olan 10 dakikalık bir ders sonrası etkinliğe katılımınız ve bunu takiben 10 dakikalık kelime öğrenimi ile ilgili bir öz-denetim anketini bilimsel makalelerde kullanılacaktır.doldurmanız beklenmektedir. Katılımda gönüllülük esastır. Araştırmaya katılmaktan istediğiniz zaman vazgeçebilirsiniz ancak ölçeklerin eksiksiz ve samimi bir şekilde yanıtlanması araştırmanın etkin olabilmesi için gerekli ve önemlidir Elde edilen veriler gizli ve çalışma kapsamı sınırları içinde tutulacak, bu veriler yalnızca bilimsel makalelerde kullanılacaktır.

Daha fazla bilgi edinmek ya da soru sormak için iletişim adresleri; Ufuk Üniversitesi Balgat Kampüsü:Mevlana Bulvarı(Konya Yolu) No.86-88 Balgat-Ankara mail adresi:

Bu çalışmaya katılım sağladığınız için şimdiden teşekkür ederiz. Yukarıdaki bilgileri okudum ve bu çalışmaya tamamen gönüllü olarak katılıyorum.

İsim/Soyad

Tarih ----/----/----

İmza

APPENDIX-K. ETHICAL PERMISSIONS FOR THE TURKISH VERSION OF SRVOC SCALE

Aysegul Amanda Yesilbursa @

19 November 2020 14:24



To: Fatma Hande Alper

Dear Fatma Hande,

I'm so sorry for not responding earlier. Feel free to use the Turkish version of SRVoc. It's in the appendices of Recep Bilican's thesis, which I have attached to this mail.

Best wishes for your thesis studies.

Kind regards,



APPENDIX-L. PLAGIARISM REPORT

The Effect of Animated Stories on the Linguistic Creativity of Learners in ELT Classes

ORJİNALLİK RAPORU

% 13	% 11	% 7	% 6
BENZERLİK ENDEKSİ	İNTERNET KAYNAKLARI	YAYINLAR	ÖĞRENCİ ÖDEVLERİ

BİRİNCİL KAYNAKLAR

1	acikbilim.yok.gov.tr İnternet Kaynağı	%2
2	link.springer.com İnternet Kaynağı	%1
3	munin.uit.no İnternet Kaynağı	%1
4	www.tandfonline.com İnternet Kaynağı	%1
5	docplayer.net İnternet Kaynağı	<%1
6	centaur.reading.ac.uk İnternet Kaynağı	<%1
7	academic.oup.com İnternet Kaynağı	<%1
8	Guy Coulthard, Carl Baxter, Tu Van Binh. "chapter 12 Improvement of Resource Utilisation Through Forecasting, Planning, and Information Flow", IGI Global, 2022 Yayın	<%1

CURRICULUM VITAE

Personal Information

Name & Surname : Fatma Hande ALPER

Education Status

Undergraduate Education : ODTÜ İngilizce Öğretmenliği

Graduate Education : Ufuk Üniversitesi İngiliz Dili Eğitimi Yüksek
Lisans Programı

Known Foreign Languages : İngilizce (Full fluency)

Work Experience

Worked Institutions : Ankara Üniversitesi Vakıf Koleji
Yüce Koleji
Ankara Üniversitesi Yabancı Diller Yüksekokulu,
İngiliz Kültür Derneği,
Ufuk Üniversitesi Yabancı Diller Bölümü