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**Bridging the Gap between Theory and Practice: An attempt to Boost  
Creativity in EFL classroom**

**The case of Algerian EFL Secondary School Teachers in the Region of Skikda**

**Dissertation Submitted to the Department of English as a Partial Fulfillment of the  
Requirements for the Master's Degree in Didactics**

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## **Abstract**

In the last decades, creativity has become highly valued, a core for most 21st century teaching challenges. Algerians secondary schools hope to integral this part of creativity in their teaching policy as well in teaching English as a foreign language. This study is an attempt to improve creativity in the EFL setting. It tends to explore the strategies that need to be followed in order to create creativity environment. It aims also to shed the light on the importance of creative practice with a relation to the existing gap between theory and practice in EFL teaching .The present research is a case study. Research instruments used in this study were teachers' questionnaire and inspectors' interview. Collected data was analyzed quantitatively and qualitatively. The results were presented through the form of descriptive analysis. The findings revealed that teaching strategies which support the creation of creative environments are problems solving, creative and critical thinking, motivation, questioning, and imagination, re-word assignments and the use of authentic materials. Results also showed that using a variety of creative strategies help achieve successful learning and teaching.

**Key words: EFL, creativity, environment, teaching strategies, practice**

## **Declaration**

I declare that, except where explicit reference is made to the contribution of others, that this dissertation is the result of my own work and has not been submitted for any other degree at this or any other institution.

Bouteina NAKIB

## **Dedications**

In the Name of God, Most Gracious, Most Merciful All the Pries is due to God alone,  
the Sustainer of all the worlds,

This humble work is dedicated to:

- My dear parents whom I owe my success
- My beloved husband
- Those who care and truly listen

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## **List of Abbreviations**

**CP:** Critical Pedagogy

**EFL:** English as a Foreign Language

**ELT:** English Language Teaching

**HOTs:** Higher Order Thinking Skills

**L2:** Second Language

**TEFL:** Teaching English as a Foreign Language

**TTCT:** Torrance's Tests of Creative Thinking

**ICTs:** Information and Communication Technologies

## **Chapter1**

### **Introduction**

While the recent interest of the newest twenty- first century pedagogy has emphasized the highest form of didactics and methodological applications of teaching; Algerian schools are challenging to achieve this goal. It becomes important to remove any confusion at their teaching methods .However, the realistic view on the pedagogic dimensions of Algerians teaching assumed that the process of teaching have been conducted under an only smallest area of the theoretical implementations .Apparently the twenty-first century skills among them creativity should extended to improve an excellent language practice and to develop acceptable curriculum. The replacement of conventional form of classroom teaching with a progressive modern teaching will overcome the traditional teaching problems; problems like: teacher-centering, memorizations; passive feedback; exist in all Algerians context. Creative teaching is one of the main concerns to bridge the theory-practice gap in foreign language teaching due to its beneficial implementations of foreign language educational policy as it has a positive impact on English language skills. Creativity should integrate with English as foreign language (EFL) teaching classrooms to develop pedagogical aims and to engage active classroom atmosphere in the teaching-learning process.

#### **1.1.Statement of the Problem**

Linking theory to practice has been the primary concern of many teacher educators for decades (Ching, 2013) .There exist a gap between the complex reality of classroom life and the theoretical principles taught in the curriculum. (Monroe, Blackwell & Pepper, 2010) Therefore, encouraging a suitable creative practice in EFL classroom is the underlying responsibility in all teachers' professions. This research will have a clear view on the ways EFL teachers at secondary schools implement a creativity environment, and to address the significance of creativity in minding the theory practice gap in EFL classroom.

One of the challenges in teaching English as a foreign language (TEFL) lies in generating creative classroom environment 'creativity environment' i.e., to provide foreign English classrooms with the best shoes unfortunately, in the Algerian context, a generic course is generally presented to all teaching methods a "one-size-fits-all" philosophy is imposed with little or no regard for practice creativity .Such a lack of regard for creative implementation of teaching strategies in the EFL courses has caused disappointment among learners which, in turn, has hampered the learning development.

### **1.2.The Purpose of the Study and Research Questions**

The overall purpose of this research is to improve creativity in EFL setting. Explicitly, this research aims to uncover the best creative teaching strategies and methods employed by creative teachers in order to put the theory into practice, this research also intended to gain a better understanding of the importance of creativity in English teaching development, of the impact of classroom atmosphere on EFL teaching and learning, and of the challenges it has posed for teachers, with a view to improving language education in Algeria.

In this study, I addressed two main research questions:

1. Which teaching strategies are best adopted to implement a creativity environment?
2. What importance do these strategies have in EFL classroom?

#### **To this questions the following points are hypothesized**

- Creative teachers will make use of varieties of appropriate teaching strategies but, the implementation of well critical and creative thinking strategies can help to solve problems faced in EFL classroom.
- Teaching creatively can bridge the theory practice gap in EFL classroom.

### **1.3.Tools of Investigation**

The researcher has conducted investigations during the academic year 2019-2020, with a representative sample of EFL teachers and inspectors of secondary schools level. The survey is based on questionnaire and semi structured interviews, they are administered to fourteen teachers and two national educators' inspectors. It is estimated that the testing of these hypotheses can lead the researcher to uncover the appropriate teaching strategies that foster creativity in the EFL classroom and then suggest convenient remedies in how exactly creativity environment may contribute to a better EFL teaching. The questionnaires involve close and open-ended questions as well as Likert type scales.

### **1.4. The Significance of the Study**

- To help the teachers of English diagnosing the gaps of their teaching , and to find some remedies such as implementing creative teaching strategies to make learners at secondary schools practice English effectively.
- To see the worthy of creativity in teaching EFL classrooms in order to develop the right consideration on the effective methods for teaching.

### **1.5.The Context of the Study**

Creativity has been a field of study ever since Graham Wallas proposed a five stages model of creative process (Wallas, 1962). The role that creativity plays in education has been discussed extensively (Craft, 2006; Cachia & Ferrari, 2010). Some researchers believe that the believe the integration of creativity is a key tool for enhancing both learning and teaching as long as educators recognize its value and its role in classroom environments. The way creativity understood and nurtured by teachers should lead to informed decision in terms of accurate implementation of creativity learning in the classroom. The learning environment, in which learning and creative activities take place, should then provide students the ground on

which creativity can more readily flourish (Hasirci & Demirkan 2007). Otherwise, the platform of learning can be failed.

According to Rhodes (as cited in Firestien, 1993) creativity stands for four dimensions: the creative person, the creative process, the creative product, and the creative environment, these points were discussed and explained by psychometric approaches which have been a base for most research on creativity (Runco, 1994; Ward, Finke, & Smith, 1995) Those who take a psychometric approach develop tests of creativity as well as methods for improving creativity. One of the main contributors of the psychometric approaches was Paul Torrance. He developed tests for creative thinking called Torrance's tests of creative thinking (TTCT); in his study, he validated instruments that measured individual creative talent. He found out that creativity involved simple tests of divergent thinking , those tests were typically based on the theories of Guilford .To him creative thinking is generally circle around the axis of the abilities of specific thinking, that is, originality (novelty), flexibility (number of categories or types of ideas), fluency (number of ideas ) and elaboration ( the amount of details.

A similar conception of creativity can also be found in pragmatic methods, which aim to develop creativity using a series of techniques. Osborn (1953) proposed the way brainstorming developed. His technique focused on a group generation of ideas or solutions to a problem and is based on the principle that a constructive atmosphere leads to the development of new ideas and solutions. Guy Aznar (1970) wrote about problem-solving, idea-generation and other methods and techniques to foster individual creativity. In his books, he emphasized the role of creativity techniques and different methods in encouraging original thought and divergent thinking.

It is important to consider creativity as the major source in any kind of thinking, and as inseparable from life itself (Bono, 1993). It can be accepted that the creativity is an

important aspect of teaching and learning process . Creative thinking is necessary to search for solutions to all kinds of problems that are encountered in daily life and to make new products.

### **1.6.Organization of the Study**

This study is comprised of five chapters that collectively describe the research conducted. Each chapter begins with an overview of what is included in that particular chapter. Chapter One describes the context of the study and the organization of the dissertation. Chapter Two provides a literature review on creativity and its implementation in EFL teaching, a description of the role of creative teaching, an overview of employed methods to creativity environment to guide the research. Chapter Three discusses the research methodology employed in this study. A detailed Description of sampling techniques, instrument development, data collection procedures, and data analysis for each component of the research is included. Chapter Four presents the research findings and their interpretation in relation to the specific research questions raised in the study. Chapter Five discusses the findings of the study. Limitations of the study and future directions for research are addressed before conclusions are made. The next chapter, Chapter Two, will provide a literature review within which the present study is grounded.

## Chapter 2

### Review of Literature

This chapter attempts to review the relevant literature and research related to creativity. It seeks to explore creativity in foreign language teaching. It discusses first the definitions and descriptions of creativity, and then it followed by the role of creative teaching in learning development. It also discusses the characteristic of creative teachers and creative environment, and it focuses on the relationship between theory and practice.

#### 2.1. Definitions and Descriptions of Creativity

In the current trend of language teaching, the field of creativity as it is known today has been developed basically by outstanding attempts made by Guilford and Torrance (Sternberg, 2009). Many studies attempted to conceptualize the notion of creativity but failed to attain consensus on how to describe it accurately (Sternberg, 2005). Creativity is complex in nature and one of the complexities in defining the concept of creativity is the existence of different relevant notions such as the creative performance or product, the creative person, the creative situation, the creative process, and creative potential (Albert & Kormos, 2011). For Mednick and Mednick (1965) as cited in Dacey and Madaus (1969) creativity is an excellent example of emphasis on process ‘Creative thinking consists of forming new combinations of associative elements which combinations either meet specified requirements, or are in some way useful ’ (p.56) . Sternberg (2001) stated that creativity is a cluster of skills that are needed to produce ideas that are both original and valuable. The Creative Partnerships programme established in 2002 by the government) asserts that ‘‘creativity is the wider ability to question, make connections, innovate, problem solve and reflect critically’’ (2007, p. 4). Moreover, the latest 21’ century description of creativity assisted with teaching means simply originality, i.e. as Runco and Jaeger(2012) defined ‘‘Creativity requires both originality and effectiveness’’ (p. 92).

Throughout all these definitions, it is clear that there is no single definition of creativity instead; creativity was associated with several attributes mainly as Sternberg and Lubart (1999) describe their approach to creativity and name 6 resources, namely intelligence, knowledge, thinking skills, personality, motivation and environment. In hence, Torrance et al. (1990, In: Baker, Rudd, Pomeroy, 2001) also enumerates the following creative attributes: fluency, flexibility, originality, elaboration, abstractness of the title, resistance to closure, emotional expressiveness, articulateness, movement or action, expressiveness, synthesis or combination, unusual visualization, internal visualization, extending or breaking the boundaries, humor, richness of imagery, colorfulness of imagery, and fantasy.

According to Steyn, Badenhorst and Yule (1991, p. 14) creativity is characterized by a number of components as follows:

- 1 - Creativity requires mental abilities to recognize the problems and the flexibility of how to focus towards the goal.
- 2 – Creativity is a process with multiple stages resulting in new thought.
- 3 –Creativity is not necessarily to be materially significant, it may be in the form of an idea or a vision or product.
- 4 - Creativity is not an individual phenomenon; it can be practiced at the level of the individual, the community and the organization.
- 5 - Everyone has the creative ability embedded in his/her behavior and everyone has specific way of thinking.
- 6 - Creativity is a general human behavior and not specific to a particular group of people but it is a potential construct shared by all people in a varying degree.
- 7 – Creativity can be managed, improved and developed.

## 2.2.The Role of Creative Teaching in Learning Development

Several researchers in creativity had summarized three main aspects about creativity in the classrooms. They are creative teaching, teaching creativity, and creative learning Norfishah and Mohd (2016) .According to Craft (2006), teaching creatively means using imaginative approaches to make learning interesting and effective. Teachers play vital role in encouraging students' creative thinking through suitable approaches in the classroom (Livingston and Boyd, 2010). Teachers must not only know creative teaching approaches but also create creative learning environment.

Teaching creatively has been defined as teachers using imaginative approaches to make learning more interesting, exciting and effective' (Nacce, 1999). It requires both the 'right' set of skills and dispositions. One way to teach more creatively is to look at teaching as a problem-solving activity and to adopt a growth mindset as defined by Dweck (2007). Mia O'Brien (2012) lecturer at Queensland University, posted knows about the importance of teaching creatively. This excerpt is from her study fostering a Creativity Mindset for Teaching and Learning ‘’ In order for creativity to be a priority within schooling, we need teachers who understand the nature of creativity and appreciate its pedagogical value. However, creativity is not usually high on the list of reasons for choosing teaching. ‘’p. 315

It is understandable that the adaptation of creativity is not something at ease. Teachers have to be unique in the way they teach and to hold full responsibilities to be creative. Joubert (2001) observes’’ creative teaching as an art, one cannot teach teachers didactically how to be creative; there is no fail-safe recipe or routine. Some strategies may help to promote creative thinking, but teachers need to develop a full repertoire of skills which they can adapt to different situations.’’ (p.21)

### 2.3. Creativity in Foreign Language Teaching

The status of creativity in language education has become an increasingly important concept. Many researchers have discussed and argued the importance of creativity in language teaching. Accidentally they point out the intertwined relationship between creativity and language. Learning a language may be a creative exercise by its very nature. This process requires a strongly use of our conscious knowledge since knowledge is a mean not an end. Expressing and combining many ideas in different ways provoke the internal imagination in humans mind. Eventually, Person can recreate or innovate what in his or her attention was.

Experts in language teaching reported about the importance of creativity in a second/foreign language and language use. Ivana (2014) claimed that teaching foreign languages gives opportunities to create free and safe learning environment while teachers are supporting students' creative activity so in return ,The student's creativity depends on how creative teacher is, how creative task is and mainly how much creativity does the teacher allows or accepts. Hadley also maintains that students, who hope to make progress in their language skills beyond the elementary phases, must learn to create with the language, or in other words make use of language creatively. In the same line of thought, Lightbown and Spada (2006) justified the role of language teaching in the learning process saying "it should be built primarily on creating opportunities for students to express and understand meaningful language. However, this proposal is based on the hypothesis that form-focused instruction and corrective feedback are also essential for learners 'continued growth and development'".

What Lightbown and Spada meant to say is that language teaching should adapt some of creative manners that is to build the students freely mantel which foremost has been linked to critical and creative thinking. Again, to establish a creative environment , Creative teaching seems necessary to meet the students' complex mental. It is also important for

teachers to create an environment that allows students to take risks. According to Bonwell& Eison (1991) as cited in Wrenn and Wrenn (2009, p.259) this environment includes:

- Being strongly interested in students as individuals;
- Acknowledging students' feelings about an assignment or other pertinent items;
- Encouraging students to ask questions;
- Communicating both openly and subtly that each person's learning is important; and
- Encouraging students to be creative and independent and form their own views.

### **2.3.1. Characteristics of creative teachers.**

Creative teachers are noted by many writers to be comfortable with risk-taking in both their private and professional lives (Craft, 2001). In Smith, Nerantzi and Middleton (2014); Jackson (2006) offers a set of characteristics for creativity, including in being: imaginative; original or inventive; able to adapt and improvise; curious and resourceful; and able to see things differently. To be a creative teacher, creativity must be inculcated. This is explained by Sternberg (2006) that educational programs should not only focus at enhancing creativity but also focusing at students' existing potential creativity. Craft effectively argues that any ordinary person can be creative (Craft, 2002). Robinson (2009) also believes that it is a common myth that only special people are creative. He says everyone has the capacities for creativity, but such capacities should be learned and developed. In other words, creativity is not a static personal trait, but rather a fundamental feature of every human being. He also notes that people can be more creative in some areas and less creative in others. When someone is not creative in something, for example, in language learning, it often means that he or she does not know how creativity works in practice in that specific context.

According to Starko (2014), creativity is seen in a creative individual and products that show creative characteristics. In this case, firstly, creativity involves new product (idea, arts products, innovation and others). To be creative, the idea and product

must be something new. Secondly, creativity should include suitability of resource or idea that can be referred to in the cultural context. Csikszentmihalyi (1996, pp. 58 – 73) defines the characteristics of the creative personality as follows:

1. Most creative persons are very passionate about their work, yet they can be extremely objective about it as well.
2. Creative individuals tend to be smart, yet also naive at the same time
3. Creative individuals alternate between imagination and fantasy on one end, and rooted sense of reality at the other.
4. Creative people seem to harbor opposite tendencies on the continuum between extroversion and introversion.
5. Creative teachers look for every available opportunity to increase student learning

### **2.3.2. Creative learning environment.**

Many researchers agree that successful second and foreign language learning requires an appropriate learning environment and is dependent on personal psychological variables such as creativity (Lightbown & Spada, 2013). According to Torrance (1981) as cited in Kyung (2011), the purpose of creative teaching is to create a “responsible environment” through appreciation of individual differences, high teacher enthusiasm, and so on. Treffinger (1980) and Davis (1991) also believed forming a “creative climate” was vital to inspire creative thinking (p. 18). In this context, successful teaching should foster creative environment in classroom; ask questions and act creatively about ideas and issues across a range of disciplines. Jeffrey and Woods (2003) emphasize the teacher’s creativity and ability to offer a creative learning environment with creative experiences. The learning environment at school can either support or limit creativity.

Developing a creative classroom environment conducive to learning can be achieved through effective classroom organization, interactive and whole school displays and a climate

of innovation. This creative learning environment helps to develop creative potential of the students. It helps to protect and support students' intrinsic motivation as well as, to establish supportive relationships. Feldhusen and Treffinger (1980) have provided several recommendations for establishing a classroom environment conducive to creative thinking:

1. Support and reinforce unusual ideas and responses of students.
2. Use failure as a positive to help students realize errors and meet acceptable standards in a supportive atmosphere.
3. Adapt to student interests and ideas in the classroom whenever possible.
4. Allow time for students to think about and develop their creative ideas. Not all creativity occurs immediately and spontaneously.
5. Create a climate of mutual respect and acceptance between students and between students and teachers, so that students can share, develop, and learn together and from one another as well as independently.
6. Be aware of the many facets of creativity besides arts and crafts: verbal responses, written responses both in prose and poetic style, fiction and nonfiction form. Creativity enters all curricular areas and disciplines.
7. Encourage divergent learning activities. Be a resource provider and director.
8. Listen and laugh with students. A warm, supportive atmosphere provides freedom and security in exploratory thinking.
9. Allow students to have choices and be a part of the decision-making process. Let them have a part in the control of their education and learning experiences.
10. Let everyone get involved, and demonstrate the value of involvement by supporting student ideas and solutions to problems and projects.

(As cited in Fasko, 2001, p. 32)

## 2.4.Strategies for Employing Creativity in the Classroom

Relaying on the right strategy or method that will certainly stimulate and attracts student's creativity is what most creative teachers care about. In sense, improving creative practice in their classroom not only requires variety implementations of teaching strategies, but also, appropriate use of creative-thinking process that involves a number of skills, such as being aware of information problems, reconstructing data, and providing solutions (Torrance,1973). However, most researchers in the field of creative thinking believe that this type of thinking is a set of elements and skills can be presented as follows:

- **Skill Fluency:** This is the ability to produce ideas, images and expression in an appropriate unit of time as much as possible.
- **Skill Flexibility:** the ability to generate a variety of ideas is not the kind of ideas usually expected, and directing the course of thinking with change of reinforcement, or the requirements of the attitude.
- **Skill Originality:** the ability to produce ideas, or structures, or new distinct unique images, each new and appropriate method in fact produces authentic and creative behavior, the idea is new if it does not already exist. The originality can be measured by an individual's ability to produce ideas previously unfamiliar. Whenever, the degree of an idea decreases, the degree of its originality increases.

Additionally, as Craft (2003) has called for the need for teachers to know what creativity is all about, so that they know how to teach for creativity and the best ways to teach for its growth, others have highlighted important strategies such as the creative thinking, critical thinking and creative problem solving. According to Jeffrey and Craft (2004), the effective teaching strategies influencing creativity are: student-centered activities, link between teaching contents and real life, management of skills in class, open-ended questions,

encouragement of creative thinking and use critical thinking in student learning. Braskamp (2000) also highlights the use of the results of the assessment and self evaluation to develop and improve the teaching effectiveness.

These results indicate that there are some important components to be considered to hold effective teaching. For Collard (2016): ‘Creative skills are not only good ideas, they are also about having the knowledge to make good ideas appear’. Collard suggests that creative skills should include five main areas: (a). imagination, (b) discipline and motivation, (c) flexibility, (d) collaboration and (e) responsibility which allow students to develop their own projects . Nold (2017) claimed that critical thinking skills involve identification and analysis of informational sources for credibility, indicating previous knowledge and making connections and deducing to conclusions.

## **2.5.Creativity as Problem-Solving**

Bridging the theory practice gap in English language teaching (ELT) is performed. Over decades, educators have faced the struggling into this connection. Consistently, the process directions happened only through the integration of language abstraction and application in teaching classroom. The concept of practice can perhaps be best translated as ‘professional situation.’ It is a learning environment with materials, tools and actors, or simply, a realization of a theory. Dewey pointed to the gap between theory and practice about a century ago (Korthagen, 2010).He discussed possible approaches to bridging this gap (Shulman, 1988). To illustrate, teachers should link their teaching to everyday life and interest i.e., teachers have a responsibility not only to comprise their teaching into a real life practice but also to adjust and connect their knowledge with. The only way that seems accurately to bridge the gap in ELT is through creative education.

The adaptation of the new paradigm in teaching should necessary adjust with the modern establishments of pedagogy because pedagogy, by the nature of its meaning, brings

together theory and practice. Critical pedagogy was viewed as the analytical tool of critical theory applied to pedagogy, according to Freire 1970 as cited in Aliakbari and Faraji (2011) CP proposed as the problem posing education in which a teacher poses a relevant problem and students are allowed to express their ideas and have their voice in the classroom. In essence, CP adopts the principles of Frankfurt school in order to create a more just society and highlights students' empowerment to assist them think and act independently with the aim of changing their life conditions for the better (Aliakbari & Faraji, 2011).

As Morgan (2004) stated CP leads to cultivate a more democratic culture, encourage critical thinking and creative learning rather than memorizing materials, and incorporate cultural aspects of L2 into language instruction. Gilligan (1999) maintains the critical pedagogy must be creative and that critical consciousness must also be creative consciousness. Such a pedagogical proposition is based on the realization that creative learning is primarily about 'how' all people need to find and devise holistic ways of coming to terms with their world through 'felt experience' and 'intuition'. Where situations are unfamiliar (Tudor, 2008)

It is important to use creativity as problem solving to match the theory practice gap in ELT because, through creativity people are self-aware, self-confidence, and self-criticism. Practice then can perform over more than their own knowledge.

### **Conclusion**

This chapter has focused on the description of the main concepts related to creativity. It has dealt with the significance of creativity have in learning development and in foreign language teaching. In addition to this, this chapter shed some light on how to generate creative classrooms based on the fundamental role of creative teachers and their practice in

EFL classroom. The next chapter is devoted to introduce the research methodology used in this study.

## **Chapter 3**

### **Methodology**

This chapter presents the practical part of the research as it introduces the research design. It attempts also to describe and analyze qualitatively and quantitatively data from the obtained results from the teachers' questionnaire, and the instructors' interview about the content. Data has been collected by means of tables and figures in order to facilitate the analysis phase coming in the next chapter.

#### **3.1. Research Design/Methods/Procedures**

##### **3.1.1. The Aim of the research.**

The need for this study arises from a desire to encourage the use of creative practice in EFL classroom .This research aimed to reveal the strategies EFL teachers at secondary schools to implement creativity environment in their teaching. The gathered information from the data aimed at finding out the following:

- Whether or not the implementation of well creative and critical thinking strategies that have the potential in increasing practice so that will reflect on the theory-practice gap in English language teaching
- Whether or not Algerian EFL secondary schools teachers give importance to creativity in their teaching

The results of the research may address to identify some hindrances that do not allow for the implementation of well creative and critical thinking. It may also identify some effective teaching methods for better teaching of creativity

### **3.1.2. Sampling.**

Researcher has chosen representative sample for the study. A sample is defined as being the group of participants or informants whom the researcher actually examines in his empirical investigation, and the population is that group of people whom the study is about (Dörnyei, 2009,p. 96). Yet, to avert the impact of bias and buttress the objectivity, sampling shouldn't be an arbitrary process. For the purpose of this study, Cohen (2000) clarifies that “a valid sample is very important as it represents the whole population in question”. For that reason, the study includes a random sample of fourteen Algerian secondary school EFL teachers at the region of Skikda who contributed greatly in highlighting the best creative teaching strategies to implement creativity environment as well as two national educational supervisors. The participants were chosen randomly, i.e. men and women of different ages. They are all from different educational background.

### **3.2. Data Collection Methods**

Data consist with a collection of information, facts, or evidence from which the researcher can draw conclusions. In this part of methodology, a systematic explanation of data and the methods by which they were obtained should occur.

As far as this research is concerned, the researcher tries to be aware of the instrument's capabilities so as to provide usable and useful data. In order to find answer to the research questions, questionnaires and interviews were both used as a means of data collection. This process forms an important measure of the integrity and validity of the research.

#### **3.2.1. Instrument (1).**

##### *Questionnaire.*

This section describes the questionnaire and its validation procedures. It discusses also the rationale for utilizing a questionnaire in the study.

The instrument of research to be applied in this work is the questionnaires. They are recognized as the primary source for obtaining data in any research endeavor which can be used as an effective way to get the required information from a large number of individuals (Alreck & Settle, 1995). Along with, questionnaires are useful tool ‘...which translate research hypothesis into questions.’ Richterich & Chancerel (1980, .p.59), sequentially, this method is best described as time consuming and effort saving, especially if the questions are usually set out in a very systematic way.

As far as the use of the questionnaires in our investigation is concerned, they were administered to the Algerian EFL teachers of secondary school at the region of Skikda in order to obtain a clear account on the importance of creativity in EFL classroom and which methods teachers use so as to implement creativity environment and interests for an effective EFL teaching.

The teachers’ questionnaire (see Appendix A) consists of ten (10) questions; put forward to help a researcher a lot in collecting relevant information about the problem .The importance of using a questionnaire is stressed by Wilson and McLean who state that ‘The questionnaire is a widely used and useful instrument for collecting information, providing structured, often numerical data, being able to be administered without the presence of the researcher and often being comparatively straightforward to analyze.’ (Wilson and McLean, 1994, p245)

Thus, the secondary schools teachers’ questionnaire is organized under three (03) types of questions: open and close-ended questions as well as five-point Likert scale .Although open questions can be difficult to answer and time-consuming. It was necessary to incorporate both types for the sake of collecting as much information as possible. Moreover the respondent may draw our attention to some aspects or characteristics may have been unintentionally left out. The designed questionnaire is intended to investigate the effective

creative strategies and if EFL teachers at secondary school are considered or taken into consideration the importance of creativity while teaching

### **3.2.2. Instrument (2).**

#### *Interview.*

Two formal interviews were held with two EFL secondary school supervisors who belong to the sample of this study. They all took place between May and June 2019. The Two of them were took place rapidly and in open space that only notes were taken. The interviewee' time was managed accurately between all the questions, The overall time took an half hour .The interview was semi-structured interviews even though globally speaking many of the questions were asked .Relying on semi-structure was more of a meanwhile decision, i.e. some questions were meticulously prepared beforehand; yet, it was preferred to let it to the flow of talk and the emerging line of thought to lead the interview. Sometimes, this was done because what was brought forth by the interviewee was gauged to be more valuable, relevant, novel, or interesting. The purpose of the interview was explained beforehand to inspectors. Interviews were basically employed for the wealth of information and views they breed. The purpose of conducting a personal interview survey is to explore farther responses and to gather more and deeper information.

### **4.3.Data Analysis Procedures**

This section describes quantitative data analysis of teacher surveys first, and then followed by the qualitative data analyses of interviews with inspectors.

Data acquired by dint of the two instruments were analysed manually. Every question's reply was examined and put together with other respondents' replies to the same question. Questionnaire answers were treated individually whereas notes from personal interviews were classified together. A database was developed, numbers were aggregated, and percentages counted. The close-ended questions (yes/no) were stocked quantitatively whereas replies to open-

ended questions, where participants had to provide their own views and practices, were treated qualitatively. All replies, akin and distinct, were collected, numbered, and counted. Even incomplete replies were included. Quantitative and descriptive statistics were achieved. Therefore, the findings will be presented in tabular forms mostly. Lists are used in data demonstration, too. All of the statistical data are delivered in tables. Some of the collected descriptive data are classifiable, so they will be displayed in a tabular form. The unclassifiable descriptive data, however, will be filed in lists.

### **Conclusion**

This chapter has discussed the research methodology I used in the current study. First, I described the overview of the research design, method and producer employed in this study; I then discussed the sampling strategies in the selection of participants and described the profiles of the participants. I have also explained the instruments used in the questionnaire surveys and the personal interview. To conclude, I provided a detailed explanation of data collection procedures and a discussion of data analysis methods for interviews, surveys, and observations. The next chapter, Chapter Four, will focus on the presentation of the research findings. It will include the results of interviews with policymakers which were conducted to ascertain the intended curriculum and results of administrator interviews which were conducted to discover their perceptions of the intended curriculum. It also includes teacher survey, classroom observation, and follow-up interview results to explore how closely the curriculum is enacted.

## Chapter 4

### Research Findings

This chapter reports on the research findings and the interpretations of the results of the present study. It aims at processing the data obtained from each tool used during the empirical study, namely: teachers' questionnaire, and inspectors' interview, which will be discussed and interpreted after being analyzed qualitatively and quantitatively. At this point, the investigator may gain insights in the context of the research problematic.

#### 4.1. Analysis of the Teachers' Questionnaire

As it has been mentioned in the previous sections (section3.2.1), a questionnaire was administered to fourteen EFL secondary school teachers who taught in different regions in Algeria. These teachers have different gender, and years of teaching. The main objectives of this research instrument were to define the statue of implementing some creative strategies and to emphases on well creative and critical thinking application with reference to secondary school teachers and to elicit information about their perceptions and views concerning the importance of creativity in bridging the theory practice gap in English foreign language classroom. It seems therefore essential that teachers reflect on their practice and their assumptions on EFL creative skills. The questions through which we collected the data were designed out of both open-ended and close-ended; each according to what we exactly call for. We have also chosen not to categorize our questions in other words; not to analyze them in terms of sections, but by doing so one question at a time.

The whole questionnaire intended not only to discuss the questions of this study but also, to address other issues related to the status of creativity and its promotion in the EFL context. The technique taken to examine our data is that of tables and graph illustrations for each question. And it is the common technique through which descriptive data can often be presented. Before starting analyzing the results, we should break down the information

The questionnaire consists of two parts. The first is a biographical section which includes two basic questions about respondents' profile; gender, and experience of teaching (look at tables 1 and 2). The second part of the questionnaire (questions from 1 to 10) explores the implementation of specific teaching strategies in classroom practice. Teachers were asked to implicit their understanding related to the importance of critical and creative thinking and to mention their own strategies. In the following section, the questions are going to be analyzed one by one.

#### **4.1.1 Profile analysis.**

The main aim of the first rubric in teachers' questionnaire was to gather general information about secondary schools EFL teachers. For that reason, to draw a clear profile for those teachers being involved in this work information such as: Gender and teaching experience have constituted a great help for the researcher.

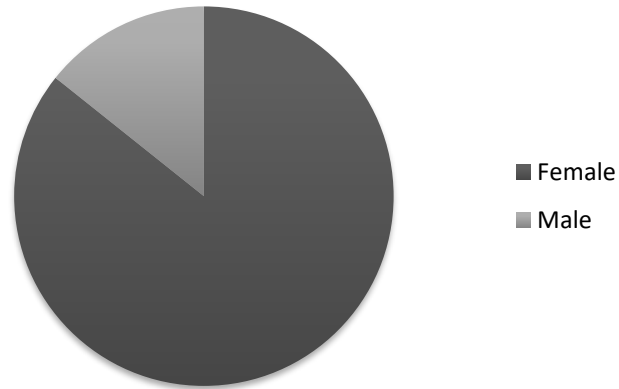
#### **Teachers' profile**

The table below demonstrates the teachers' gender

Table 1

#### *Teachers' Gender*

Gender	Male	Female	Average
Respondents	2	12	7
Percentage	14.3%	85.7 %	50%



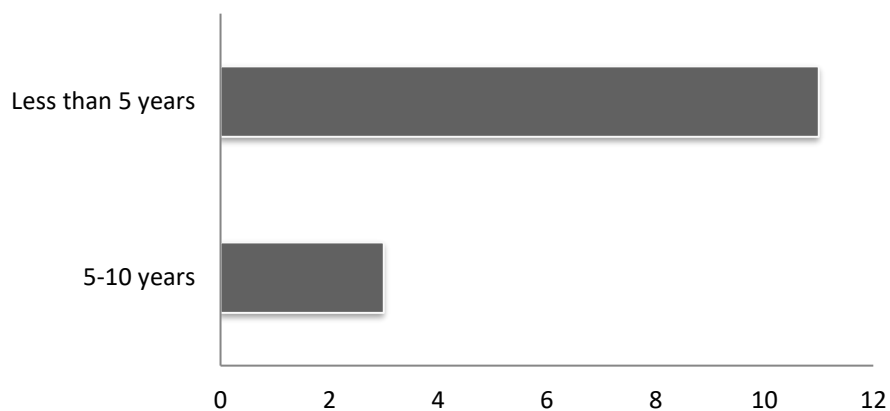
*Figure 1.* Pie chart describes Teacher's gender

What characterizes these teachers is that most of them are female teachers whereas only 14.3 % percent are male teachers.

Table 2

*Teachers' Experience*

Experience	Numbers	Percentage (%)
Less than 5 years	11	78.6%
5 to 10 years	3	21.4
More than 10 years	0	0
Total	14	100%



*Figure 2.* Teacher's experience

The results obtained show that the majority of 11 of 14 teachers have less than 5 years in term of teaching experience at secondary school where they taught English during. Whereas, we've got the 2 other teachers taught there for long periods of time between 5 to 10 years). Those two teachers are serving as experienced teachers .So; we're dealing with the right sample and having exactly the needed responses from both teachers who taught for long and others who are still experienced teaching.

#### 4.1.2. Specific teaching strategies.

*Question 1.* Do you implement a creativity environment in your classroom?

- a. Yes
- b. No

This question was addressed to secondary school teachers to know their opinion of the actual implication of creativity environment. Finding out if the creativity environment is taking place in EFL classroom. The question typed as direct question to which the respondents would answer positively or negatively. It See the graphic below:

Table 3

#### *Teacher's Response about the Implementation of Creativity Environment*

Suggestions	Frequency	Percentages
Yes	14	100%
No	0	0%

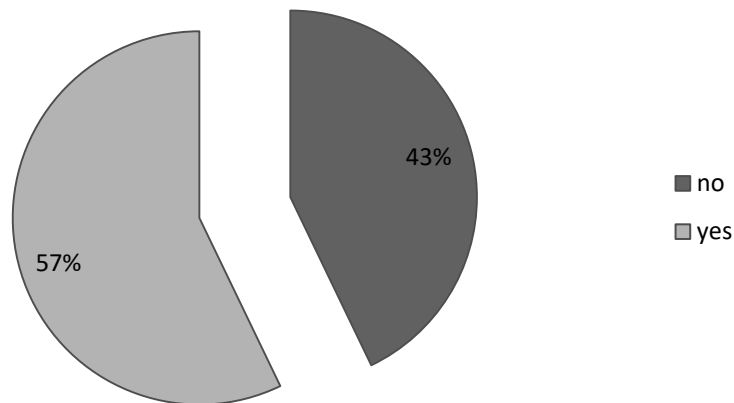
The whole number of teachers' answers positively to the implementation of creativity environment .the answers of this question reveal the confidential of being creative teachers and the responsible they have about their own teaching. . This question was designed to trick down any confusion about the understanding of creativity environment .the absence of a negative response confirms that teachers certainly aware about their own creativity.

**Question 2.** Does your teaching instruction impose creative ways for teaching?

- a. Yes
  - b. No
- If yes, which teaching strategies or methods do you see as offering the best opportunities for creativity? Put them in order with the best first.

.....  
 .....

This is a close ended question with a justification option if the respondents would answered by yes. This question asked teachers about their teaching instructions to declare if the teaching instructions impose creative methods or not the teachers’ responses to this question yield the results displayed in the following table.



**Figure 3.** Pie chart Teacher’s opinions about their teaching instruction

As indicated in the above table, above a slight of the half of the respondents 57% reacted positively whereas 43% of the respondents reacted negatively to the questions. One additional remark was taken from the descriptions of the answers is that the percentages were

very close which means there is a huge distribution of certainty; some believes and trusts their curriculum instructions and others found it as a gap that challenge their teaching instructions. The justification that teachers have given for their positive choice were to illustrate some strategies or methods that would foster creativity in their teaching. As a result, the majority of teachers under investigation agree on the following strategies:

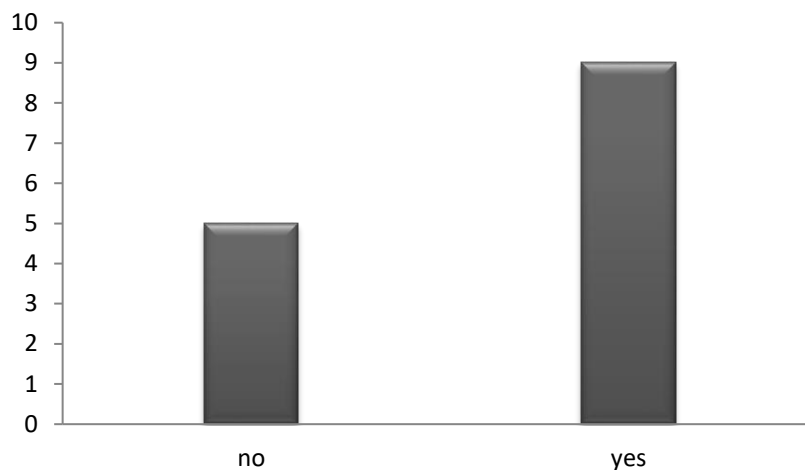
- Visual thinking strategy : encourage their thinking abilities
- The use of assignments : classroom tasks ; homework
- The four skills activities ( debates, conversations , games , role plays, reading novels , listening tasks , writing essays )
- Task-based strategies ( motivate more learner-centered)
- Problem solving strategies : guessing activities , puzzles
- The use of Authentic materials in classroom such as PowerPoint presentations , visual aids ( pictures , data show ) and audio scripts ( record taping , videos)

**Question 3.** Do you see problem solving techniques as being related to creativity?

- a. Yes
- b. No
- If Yes, in what way?

.....  
 .....

This question has two formulas; it contains a direct statement and also explanation of the importance of problem solving techniques to creativity if only the participants viewed them as relating to creativity. This yes/no type of questions directed to understand teacher's views about problem solving techniques. The following figure characterizes this idea:



**Figure 4.** Teacher's perception about problem solving techniques

Nine (9) teachers out of fourteen (14) agree on the interrelationship between problem solving techniques and creativity. On the other hand, five (05) only considered them unrelated. Based on these results, it can be concluded that the concept of creativity is still crucial because, teacher's answers to the first question and this question are contradictory. They should at least trust their first intention and have an idea about the field they are taking part in. Gaining some knowledge about creativity will, in all probabilities, help them, in a way or in another, better deal with those situations. This is mainly for the sake of better classroom practice, selecting suitable techniques and adjusting best tools for teaching creatively.

Those who weren't mistaken about creativity were given an opportunity to add other information that might justify their opinions. In justifying their points of view, the vast majority of teachers holding a positive attitude towards problem solving techniques advanced the following reasons:

- Problem solving is HOTS (higher-order thinking skills) that goes hand in hand with creativity. In order to create or be creative, you have to pass through analysing, evaluating, comparing and contrasting; all are considered problem solving skills.
- Problem solving techniques give the chance for students to create more solutions
- They develop critical thinking that cannot come out of the blue.

- Chasing the best ways to solve problems may almost realize on generating something absolutely new ; to draw a conclusion and to find solutions depends generally on great creative efforts such as creative thinking
- As long as the teacher does not limit learners to restrictive problem-solving models, learners often come up with creative solutions. ; Different problems have more than one solution. This diversity calls, naturally, for the creative resources of inquirers (at one condition thought, students need to be trained and encouraged to practice critical and creative thinking.)
- Many students are interested in problem-solving activities, they think critically and induce solutions to those problems
- As learners are heavily influenced by their mother tongue, initially, they would rely more on transfer. In this sense, the learner is going through the process of language learning by means of comparison. It is, therefore, imperative for them to be familiar with problem-solving techniques as to ensure that the transfer they're implementing is positive.
- It improves the capacity of thinking in different dimensions and strategies to find the solutions.
- They enhance the fact that pupils give their own answers and express their ideas using English language.
- Learners use their best to find solutions; sometimes create the unusual.

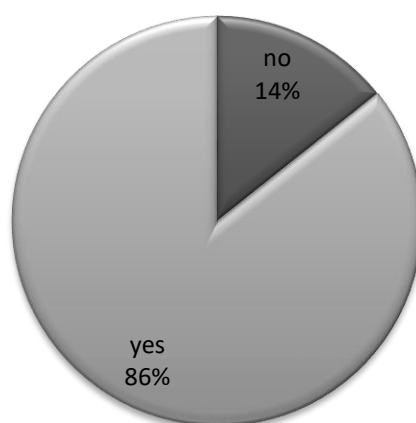
**Question 4.** Suppose you had to teach Critical and Creative thinking skills in English lesson. Are there opportunities for creativity in it?

- a. Yes
- b. No

- If yes, what are they?

.....  
 .....

This question is high leveling our research problematic. Knowing the setting of teaching creativity and the necessity in acquiring critical and creative thinking skills allows us to prove that our recommendation to improve creativity in EFL classroom is of such an importance that is not just something that we can step beyond.



**Figure 5. Teaching Critical and Creative thinking skills**

Teachers' answers conveyed the claim of the adaptation of well creative and critical strategies in EFL classroom is essential to solve the traditional teaching challenges. This is shown by the numbers resulting from the survey. In fact, only **14%** of the respondents neglected any chances of creativity in teaching those skills. However, the major part of the respondents: **86%** answer positively. This suggests that the majority of teachers aware about the importance of implementing such skills in creative environment and the way they would like to be taught in. Those who ticked the Yes box report about the importance of teaching critical and creative thinking the informants provide different arguments.

Table 4:

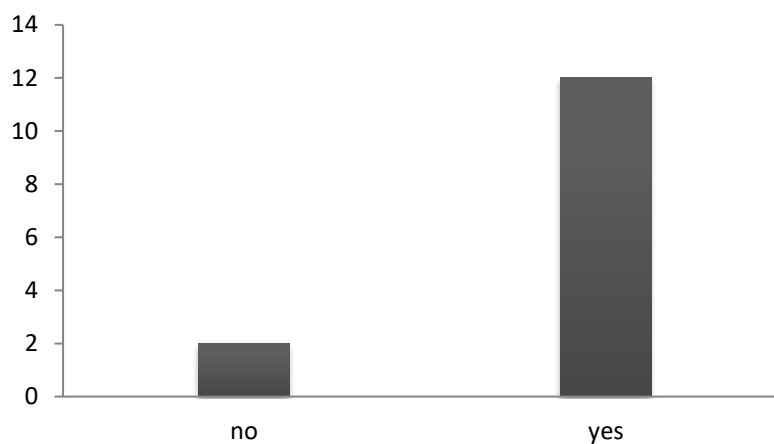
*Teachers' Explanation of the use of critical and creative thinking in teaching creativity*

<p>Agree &amp; Strongly agree</p>	<ul style="list-style-type: none"> <li>• The critical thinking makes the students think how to find the better choice for the criticized theme. So, by this method the students will create their own visions of the theme.</li> <li>• It help pupil to be creative</li> <li>• It frustrate creative actions and activities</li> <li>• Speaking deliberately and providing more chances for pupils to take part on class.</li> <li>• It help generate and discover new ideas</li> <li>• Enhancing procedures.; Developing personal performance</li> <li>• Give opportunities for learning and practicing thinking skills.</li> <li>• Eliminate the linguistic obstacles</li> <li>• Build learners' linguistic competence</li> </ul>
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**Question 5.** Does stimulating intrinsic motivation generate effective creative thinking?

- a. Yes
- b. No

This simple question was addressed to identify teacher's knowledge about creative thinking skills. Having the answers to this question provides us with the different teachers' views concerning the depth of understanding the way creativity it should be occurred.



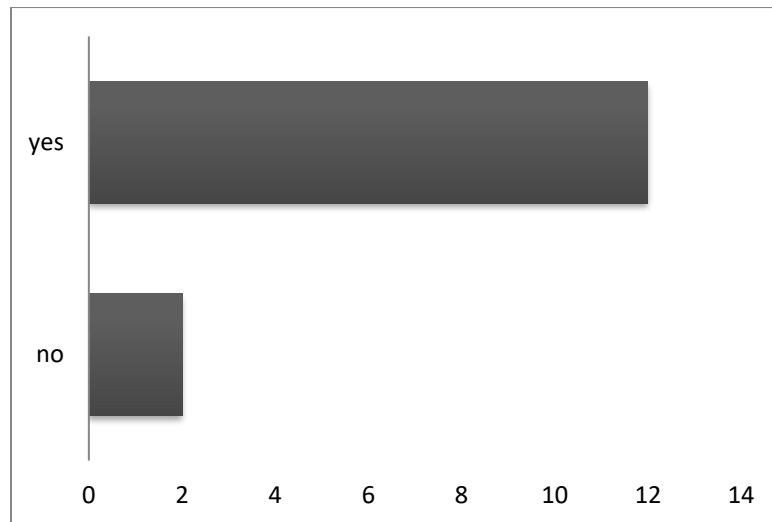
*Figure 6.* Teachers' response toward intrinsic motivation

12 out of 14 teachers know that stimulating intrinsic motivation generates effective creative thinking. Regards was for the two others teachers who indicated that intrinsic motivation is not helpful in generating creative thinking.

**Question 6.** Are re-word assignments a method to promote creative thinking?

- a. Yes
- b. No

Like the previous question, the purpose of this question is to assess teacher's awareness about re-word assignments methods. If these methods are used by EFL teachers to develop creative thinking, Most of them believed the value of re-word assignments in promoting creative thinking, from the results it can ensure that the majority of teachers

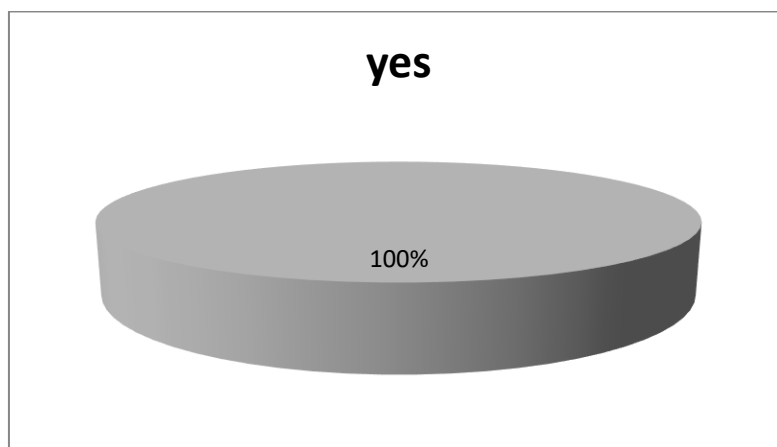


*Figure 7. teachers response toward re-word assignments*

From the results it can ensure that the majority of respondents 12 answered by yes. it means that most of teachers believed the value of re-word assignments in promoting creative thinking, the remaining teachers answered by no. their response can be associated by two interpretations . First, they can't perceive the importance of linking re-word assignments with creativity. Second, they may lack of subtlety to do so. This can be especially true for novice teachers, those who have not yet established.

**Question 7.** Does critical thinking means promoting Self-evaluation?

- a. Yes
- b. No



*Figure 8. pie chart describes teachers altitude toward critical thinking*

**Question 8.** Does creative strategy require a critical mind and does teaching creatively require creative teachers?

a. Yes

b. No

For the eighth question, it is a close-ended one. It is a yes/no question where the teacher is supposed answer whether creative strategy requires a critical mind and teaching creatively requires creative teachers. This question aims to see if the teachers take into account both critical thinking and creative thinking skills in their teaching application.

Table 5

*Teacher's knowledge of critical and creative thinking*

Suggestions	Frequency	Percentages
YES	12	86%
NO	2	14%
NO ANSWER	0	0%

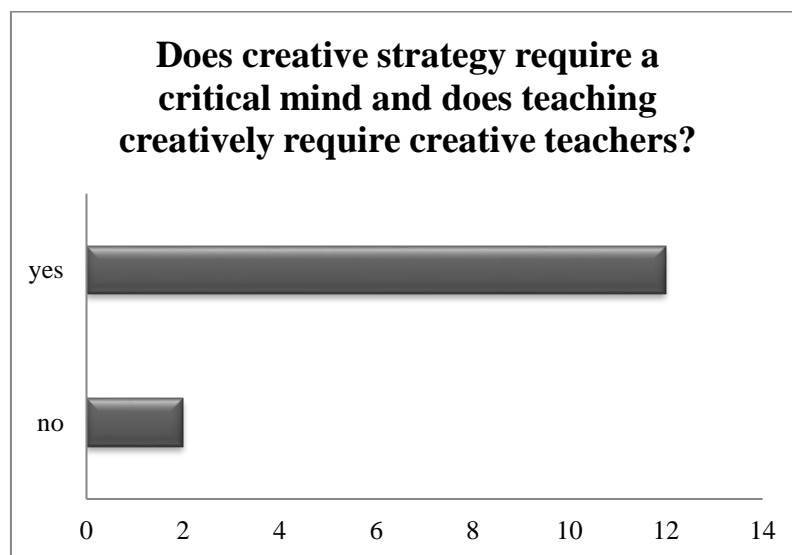


Figure 9. Teacher's knowledge of critical and creative thinking

The majority of 86 % of participants indicated that both creative strategy and teaching creatively depends on the two types of thinking critical and creative. In contrast, the 14 % of participants ‘only 2 teachers’

**Question 9.** How often do you use the following strategies and how important are they to you?

The main purpose of this part of the questionnaire is to see the extent to which teachers incorporate the main features in teaching creativity. In fact, the results show that the overriding majority of respondents use more or less of some creative thinking techniques. Unlike the other parts of questionnaire, this question is using a system of ranking that would define and also measure the quality of each separately and precisely. Rating the frequency and numbers of uses among a selected group will help to identify the major difficulties in implementing some creative thinking tools and also the probabilities of each one can take. Certainly, it will help the research to reveal the gaps in EFL teaching; the subject on which we’ve previously based our statement of the problem. It is by this question that we assure the essential need existing to bridge up between theory and practice.

Table 6

*Description of key codes*

<b>W</b>	Weighting
<b>SD <math>\sigma</math></b>	Standard deviation
<b>m</b>	Arithmetic average

a. Weighting ‘W’

A weighted average is a type of average where each observation in the data set is multiplied by a predetermined weight before calculation.

b. Mean 'average'

The arithmetic mean, more commonly known as “the average,” is the sum of a list of numbers divided by the number of items on the list. The mean is useful in determining the overall trend of a data set or providing a rapid snapshot of your data. Another advantage of the mean is that it's very easy and quick to calculate. (Dillard, 2015)

c. Standard Deviation

The standard deviation, often represented with the Greek letter sigma, is the measure of a spread of data around the mean. A high standard deviation signifies that data is spread more widely from the mean, where a low standard deviation signals that more data align with the mean. In a portfolio of data analysis methods, the standard deviation is useful for quickly determining dispersion of data points. (Dillard 2015)

	Never (1)		Rarely (2)		Sometimes (3)		Often (4)		Very often (5)		Arithmetic average ( $\emptyset$ )	$\pm$	W
	$\Sigma$	%	$\Sigma$	%	$\Sigma$	%	$\Sigma$	%	$\Sigma$	%			
Imagination	-	-	1x	7.14	6x	42.86	5x	35.71	2x	14.29	3.57	0.85	67%
Motivation	-	-	-	-	-	-	12x	85.71	2x	14.29	4.14	0.36	82%
Mind Mapping	-	-	5x	38.46	4x	30.77	3x	23.08	1x	7.69	3.00	1.00	61%
Torrance tasks	3x	23.08	4x	30.77	4x	30.77	2x	15.38	-	-	2.38	1.04	47%
Brainstorming / Idea Genera...	-	-	2x	15.38	1x	7.69	7x	53.85	3x	23.08	3.85	0.99	72%
Autonomy	1x	7.69	4x	30.77	2x	15.38	4x	30.77	2x	15.38	3.15	1.28	56%
Visualization	-	-	-	-	6x	46.15	5x	38.46	2x	15.38	3.69	0.75	78%
Curiosity	-	-	2x	15.38	1x	7.69	5x	38.46	5x	38.46	4.00	1.08	78%
Fluency, Originality, Flexibi...	-	-	1x	8.33	4x	33.33	4x	33.33	3x	25.00	3.75	0.97	79%
Questioning	-	-	-	-	1x	7.69	3x	23.08	9x	69.23	4.62	0.65	85%

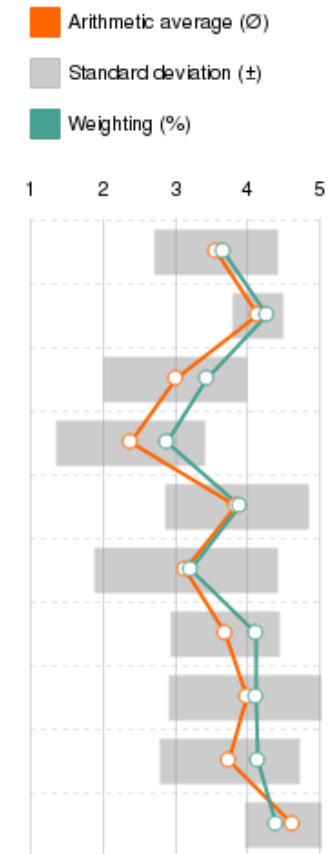


Figure 10. Matrix table that shows the frequency and the weighting of creative tools. Adapted from *Survey Creator*, by Enuvo GmbH, 2019,

Retrieved from <https://www.esurveycreator.com/>

As could be observed in figure 10, there were ten columns; each of one specifies a single item that categories one or more strategies related to the use of creative thinking in classroom practice. To know the satiability of each one, a weighting score method has been applied. Statistical data shows the highest ranks of the frequency of the usage balances between {3 'Sometimes' to, 4 'Often'} and to small extent in box 2 'Rarely'. These results indicate that the major 7 out of '10' creative thinking strategies used by teachers were above the median range (3.00, 4.62). However, the amount of use of one item can be assessed also by their standard deviation which shows how much variation exists from the average. It is noticeable that the overall extent in this case can located from {0.62 to 5} if the calculation prediction will over than > of 14 'participants '. More precisely, the results demonstrate that strategies like questioning and motivation are well implemented, and have a high level of both stability average score (4.62; 4.14) and accessibility weighting score (85%, 82%).

This reveals teachers' ability of understanding the implication of such strategies in their teaching, unlike some others such as Torrance tasks, mind mapping and autonomy were less chosen and have a wide range of quality in their standard deviations. That reveals unclear understanding of these creative strategies and less usage in teaching classroom. Teachers 'ambiguity of using such tools indicate a poor knowledge about creative thinking which inhibit effective integration of creativity strategies into their language classrooms. While the rest of others strategies, their means were recorded mainly between a range of (3.15, 3.57, 3.69, 3.85, and 4.00); could be banned to say they ranked the totally average. They seems adequate when it came to the preferability of the use .Again; the results demonstrate that the whole numbering of teachers succeeded to reveal which types of strategies are well implemented and which types of them are less convincing, the centered types could viewed as the successful creative implementation in EFL classroom because it represented the total 5 out of 10 items.

**Question10.** Do you see that implementing creative environment has fruitful outcomes on bridging the gap between theory and practice in language teaching?

- a. Yes
- b. No

This last close-ended question was attributed in order to confirm the assumption of creativity within the process of bridging the theory practice gap in language teaching especially in our EFL classrooms. Since the Algerian teaching generally devotes a creativity environment that possess all effective teaching strategies from its real application. It is widely acknowledged by EFL teachers that are possible to give a chance for creative teaching in the classroom settings. In this regards, we saw of vital importance to know whether the teachers agreed about consequences of implementing creativity environment or not.

Table7  
*Teacher's attitudes toward implementing creativity environment*

	Frequency	Percentage
Positive attitudes	14	100%
Negative attitude	0	0%

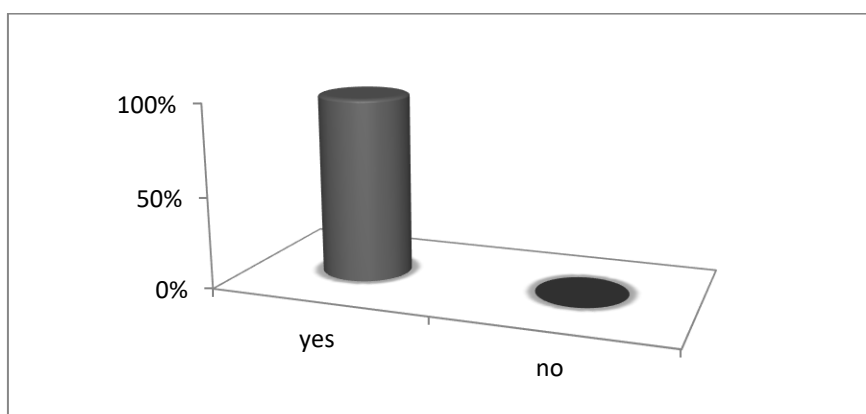


Figure 11. *Teacher's attitudes toward implementing creativity environment*

As it was expected all the respondents agreed that implementing creative environment has fruitful outcomes on bridging the gap between theory and practice in language teaching. In fact, they showed their welcome in the following item where they have another open-ended question to explain how they believed it would help minding the theory practice gap. The table below summaries all the responses taken from the teachers in order to justify the impact of implementing a creativity environment on the liking of the theory-practice gap

Table 8

*Teachers Explanation about bridging the theory practice gap through creative environment*

<b><i>The beneficial of Implementing</i></b>	
<ul style="list-style-type: none"> <li>• A Creative Environment</li> </ul>	<ul style="list-style-type: none"> <li>- is beneficial for the students to have an available environment to practice and use the language freely</li> <li>- helps learning to happen in a natural and effective way</li> <li>- helps to reach better teaching practice.</li> <li>- makes students eager to study, active and enjoy the lessons.</li> <li>- affects the learning process</li> <li>- encourages learners to participate in the lesson and to practice more activities.</li> <li>- leads them to think critically</li> <li>- helps the learners practice the language.</li> <li>-The trend is all about learner-centered approaches, implementing a creative environment is an integral part.</li> </ul>
<ul style="list-style-type: none"> <li>• A Creative Strategy</li> </ul>	<ul style="list-style-type: none"> <li>- is the best way to attract pupil's attention because they are bored from the ancient methods</li> <li>- The critical thinking method helps the learner to get self evaluated as well as the teachers' competence. The more the teacher is creative the more his/ her learner is active</li> <li>-Language learning theory has reached a point where it</li> </ul>

	<p>turns to the science of meaning: the theory of Semiotics to understand how creative and critical thinking are used in language class and for what purposes.; The question is not much whether the implementation of creative environment for language learners may have positive effects on the learning and teaching enterprise, as much as: What is the practical effects of thinking skills on language comprehension and acquisition.</p> <p>-Implementation of creative strategies for EFL learning opens opportunities for empirical studies on language learning mechanisms on a deeper level. These future studies may provide bigger and more specific corpus and examples of critical, creative and learning in action (future research will be better equipped for the analysis of dynamic language use in education. A fact that may lead educational research in our country to look into more pertinent and practical issues that are encountered in the everyday life of education practitioners.)</p> <p>- Theory and practice are parallel lines, the environment of teaching should be creative in language teaching because the spelling of languages is a practice itself and the delivery of a language from a person to another needs creativity to make the understanding goes well, so the teacher should be creative and use methods like miming and drawing and songs to deliver the language in an adorable way and be absorbed by students rapidly. it captivate learners' interest and thus make them eager to learn and acquire new things It's through it that we can put theory into practice.</p>
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#### 4.2. Analysis of inspectors' interviews

This section will report the results of the personal interviews that have been conducted with the two National Education inspectors (secondary school level) qualitatively, and will discuss farther information about the developing of creativity in EFL Setting. The aim of this interview is to confirm the results gained from other sources while using other tools, fundamentally, teachers 'questionnaire. Importantly, is to have a broad scope of our research.

#### 4.2.1. Basic Demographic Information on Interviewees

The interview began with the question that asked the basic demographic information about the interviewees. The focus of the interview was an exploration of the views and experiences of the inspectors. The two informants stated that they were working as inspectors about 3 years ago while they have already experienced teaching at secondary school level; they were basically teachers with significant experience. IN 1 said that he had 30 years working as a teacher and IN 2 said she has been a teacher for 20 years ago.

Table 4.34 below displays the five interviewees' demographic information based on their gender, qualification, and experience. The two inspectors worked in the public education sector as inspectors during.

**Table 9**  
*Interviewees' demographic information*

<b>Inspector</b>	<b>Gender</b>	<b>Qualification</b>	<b>Teaching experience</b>	<b>Years of experience as inspector</b>
IN 1	Male	License Degree	30 years	3 years ; since 2016
IN 2	Female	License Degree	20 years	3 years ; since 2016

#### 4.2.2. Effective materials to reach creativity

The interview continued with the question that asked the importance in developing effective materials to reach creativity. Inspectors noted that the use of creative materials is much helping to engage the learners in their study. It helps them to get involved in their learning. Thus teachers need to facilitate the teaching cycle and learning process as well. Moreover, they believed that teachers' consideration in recognizing effective instructional materials will help in better implicit teaching resources and strategies used to maximize students' language learning. Both inspectors agree on the idea of enhancing creative materials will reflect on teachers' pedagogical practices and also teachers' development. For this purpose, the teachers are recommended to be flexible and decisions making; they should

improve their teaching performance, and to be innovative in their classes. This way, learning becomes more meaningful and purposeful for students. Inspector 1 and inspector 2 added that such materials will attract students' curiosity so as creativity. To say, language learning materials constitute a key factor in creating effective teaching and learning environments. Following Tomlinson (1998), these materials could be considered effective if they facilitate the learning of a language by increasing learners' knowledge, experience and understanding of it and, simultaneously, helping learners learn what they want and need to learn.

#### **4.2.3. Suggested Creative Materials**

The third question asked about the suggested materials to foster creativity in EFL classroom. The interviewees 'IN 1', 'IN2' validated that usage of authentic materials promotes students 'creativity; thus, they improve students' thinking skills. Authentic materials such as internet, data shows, videos, recordings and online records reported as being significant in all conditions. Similarly, both inspectors agree also on the use of ICTs (information and communication technologies) as effective, appropriate, and flexible materials for students and teachers.

#### **4.2.4. Statements of Claim**

The last question was about inspectors' responses about two general statements that will afford better explanations how creative teaching can farther contribute to bridge the theory practice gap in EFL teaching. Initially, both N1 and N2 agree on the importance of creativity environment and how much beneficial is training teachers for creativity.

- a. The interviewees stated that the purpose of implementing creativity holds a great importance in teaching environment which means putting in practice the theory wouldn't be easy if we don't call our creativity and make lessons which could be assimilated and achievable by learners. Creativity as they reported is a key to the enigma of theory; it makes it talk and concrete.

- b. The interviewees also noted about their intentions of training EFL teachers. Saying as N2 claimed “ It is true that teachers' creativity helps learners to grasp what they are being taught. Therefore, it's very important to train teachers on such aspect to make learning funny and catchy” N1 added that “ teachers training will help them to learn the skills which are related to creative thinking and how to further it in the classroom “ It seems that these comments were based on the teachers’ own views of the value and application of creativity.

### **Conclusion**

In this current chapter, the researcher has attempted to analyze, present and discuss the findings of the main data gathered through different tools. First, exposing the data collected from teachers’ questionnaire, and finally ending with those deepen insights gained from inspectors’ interview. Based on the main findings of this chapter, it could be possible to draw conclusions, as well as propose some hopefully beneficial recommendations.

## **Chapter 5**

### **Discussion**

The purpose in conducting this study was to identify the statue of implementing creativity and its importance in EFL classroom; therefore, we consider the adaptations of creative strategies should be absolute in Algerians faculties. This chapter provides a general discussion of the research findings; it also provides recommendations and limitations of the study. We also would like to provide some suggestions for farther research implications and conclusion for the research work

#### **5.1.Summary of the major finding**

After analyzing data in previous chapter, the researcher here has attempted to provide the reader with a summary of the major findings of this research work in form of a table:

Table 10

<i>Summary of the Main Findings</i>			
		The importance of use of creative strategies	Best strategies adopted
Finding from questionnaires	teachers'	<ul style="list-style-type: none"> <li>• In learning               <ul style="list-style-type: none"> <li>➤ Develop students' creativity</li> <li>➤ Help students to solve problems</li> <li>➤ Improve learners communication skills</li> <li>➤ Creating creative learning environment</li> <li>➤ Approaching learner-centered</li> </ul> </li> <li>• In teaching               <ul style="list-style-type: none"> <li>➤ Foster dynamic and active classroom</li> <li>➤ Create Creative teaching environment</li> <li>➤ Enhancing teaching procedures</li> <li>➤ Develop useful materials</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Teaching strategies               <ol style="list-style-type: none"> <li>1. Visual thinking strategy</li> <li>2. The use of assignments</li> <li>3. The four skills activities</li> <li>4. Task-based strategies                   <ul style="list-style-type: none"> <li>• Critical and Creative strategies                       <ol style="list-style-type: none"> <li>1. Problem solving strategies</li> <li>2. Motivation</li> <li>3. Questioning / curiosity</li> <li>4. Visualization</li> <li>5. Brain storming /idea generation</li> <li>6. Imagination</li> <li>7. Fluency, originality, flexibility</li> </ol> </li> </ul> </li> </ol> </li> </ul>
Finding from interviews	inspectors'	<ul style="list-style-type: none"> <li>➤ facilitate the teaching cycle and learning process</li> <li>➤ bridge the theory practice gap in English language classroom</li> <li>➤ create creative teachers</li> <li>➤ improve classroom practice</li> </ul>	<ul style="list-style-type: none"> <li>➤ Authentic material</li> <li>➤ ICTs</li> </ul>

## 5.2. Discussion of the findings

In the present section, the results of teachers' questionnaire and inspectors' interviews are interpreted and discussed in the light of some previous studies. These results provided answers to the following research questions and hypothesis through the collection of data.

RQ 1: Which teaching strategies are best adapted to implement creativity environment?

- Creative teachers will make use of varieties of appropriate teaching strategies but, the implementation of well critical and creative thinking strategies can help to solve problems faced in EFL classroom.

RQ2: What importance do they have in EFL classroom?

- Teaching creatively can bridge the theory practice gap in EFL Classroom?

### ❖ Teaching strategies

The first research question aims at exploring teachers' practice when they implement a creativity environment. Data from the open-ended question and teachers' interview responses provided insights into the reasons underlying the findings generated in quantitative items of the questionnaire.

The implementation of well critical and creative thinking is a key point to reduce remaining problems from traditional way of teaching, from the results obtained from the data analysis of the teachers' questionnaire; it is evident that the Algerian educational institutions moves toward creative teaching to reform creative classrooms due to the positive impact has on learners . Teachers are capable to understanding creative conceptions and to relate some necessary elements to both creative and critical thinking application in classroom. Their views concerning their teaching instructions reveal adequate balance of certainty of textbook confidential. As well as, the satiability of being creative and more knowledgeable encourage and develop classroom practice. The value of teachers' efficiency then is to assess the extreme extent they have in doing right things. Regarding the analysis of specific behaviors

or the importance of theories, the following strategies are typically employed: (1) problem-solving techniques; (2) motivation; (3) questioning; (4) the use of authentic material; (5) brain storming and idea generation (6) visualization;(7)imagination .For the purpose of the study, progress in investigating the usage of creative strategies is very important .Generally; because teachers can adapt the best teaching strategies to stimulate creativity and to develop themselves toward creativity . The process of adaptations creative strategies cannot be happened only through the adaptation of creative skills. For the sake of the research problem and with respect to these findings, it is important for us to stress the following:

The total majority of teachers declare the significant of implementing a creativity environment; they propose different types of creative strategies, which are mainly linked to those who are most familiar with in their teaching such as stimulating creativity through the use of pictures and videos. Deppeler (2000) suggests that the teachers would be able to change their teaching practices when they would reflect upon them and engage themselves in examining their own theories of teaching practices. Beside, this electric approach, creativity for many teachers depends more on the use of creative and critical thinking in teaching classroom. critical thinking will help to self evaluate the procedure and the knowledge while jumping to conclusion depends on the novelty of produce new things, creative and critical thinking are both collaborated to make the creative process successful. Moreover, this updated view of language classroom teaching incorporate different advanced solutions for replacing the conventional form of education. It shifts the interest from the teacher's role to the learner's role which basically is our interest to emphasize on learner-centered. It appears that teachers are aware about the significance of teaching creative and critical thinking in classroom. They admitted that they needed them to support learners' curiosity as also to give them effective feedback. Teaching creatively does not only give opportunities to support the creative work and to empower the learner-centered as well as opens insights to bridge the

theory-practice gap in EFL classroom. Yet, the research curiosity drops farther considerations to ensure successful implementation of creative thinking instructions.

The findings of this part of study are consistent with studies conducted by Craft (2003) Ivana(2014), Lightbown and Spada (2013) ,Torrance (1981), Davis(1991) ,Jeffrey and Craft (2004), Braskamp (2000) .All these studies showed that using creative and critical thinking as effective strategies promote creativity in EFL classroom .Therefore, These results confirm the researcher's hypothesis which states that : the implementation of well creative and critical thinking can solve the problems in EFL classroom.

#### ❖ **Bridging the theory practice gap in EFL classroom**

The second research question aims to stress out the importance of implementing creative strategies. In fact the whole study aims to reveal this importance in order to improve creativity in EFL setting.

According to the findings of this section from teachers questionnaire and inspectors' interviews which emphasizes on knowing how creativity can bridge the theory practice gap in EFL teaching, teachers and inspectors manifested positive attitudes towards creative environment . Their responses seem satisfying with this view. They highlighted the reasons behind implementing creative actions .And once again; it seems that most teachers and even inspectors agree on the benefit of upholding creative practice. As results, bridging the theory practice gap is possible through creative education. Practically, implementing creative environments help facilitate the teaching cycle and learning process. It create more creative teachers .Teachers' ability to be creative is referenced to the findings and to Boden (2001); Craft (2001) .Jackson (2006) definitions of creative persons. In this study, it is important to the teachers to take the responsibility for their own teaching, bridging the existing gap between theoretical conceptions and the implementation of real situations requires accessibility, risk taking and imaginations. Little (1996, p85) explains:

It is not easy for teachers to stop talking: after all, if they stop talking they stop teaching, and if they stop teaching, their learners may stop learning. And it is not easy for teachers to let learners solve problems for themselves, for that takes time, and there is always so much ground to cover.

In this point, our investigation into this matter accepts the following:

- Teachers have to implement more practical side in language classroom.
- Teachers need to adapt the creative skills and the creative practice.
- Thinking creatively and critically helps to create the 21st century classroom.

### **5.3.Limitation of the study**

I believe the conducting this study has helped me to have a better understanding of the notion of creativity and creative teaching as perceived by practicing teachers. I think that looking at this approach through the eyes of different teachers with different perceptions and different levels of creative implementation in classroom has provided me with insight about the issue. Apart from this personal gain in insight, the finding of the study can be very helpful for teachers and teachers' educators. However, there are some limitations to this study. One of the limitations the study is about the sampling and the participants of the study. In my study I had twelve female participants and only two male participants. Consequently, our finding may not be generalized to EFL population. So, this study could be replaced with a large sample including both female and male teachers. Moreover, the study took place in secondary schooling I have not a chance to expand it into different levels such as universities or middles schooling. The results might also change at these different levels in order to tickle the issue at a bored scene. Final limitation that I have been noticed from the finding of the study is time. I believe conducting the study for longer duration can enhance more credible data.

#### **5.4. Pedagogical Implications and Recommendations**

Throughout the current research, we attempted to shed some light on the creative practice in EFL classroom with highlighting the best creative strategies used by secondary school EFL teachers. Likewise, the findings revealed how the implementation of creative and critical thinking can help improve the teaching and learning process. As such, we would like to recommend other relevant areas worthy of research and investigation.

Further investigations can devote a work on providing tools and training to educators to enable creativity. It should focus on the creative pedagogical practice using technology and it should emphasize the way teachers integrate it into classroom activities and gain benefits from doing so. Loveless (2007) stated that “digital technologies can be tools which afford learners the potential to extend or enhance their abilities, allow users to create novel ways of dealing with tasks which might then change the nature of the activity itself, or provide limitations and structure which influence the nature and boundaries of the activity” (p. 64)

Future studies could hold also an investigation on reducing mandates that hinder creativity. The findings of this study revealed that teachers challenged in implementing some strategies such as Torrance tasks and autonomy but it didn't show why. It is essential for future researchers to know more about the causes and to give effective solutions by making creativity integral with the curriculum.

The research perspectives in this domain in this specific field are still unexplored. The researchers willing to conduct further research should be aware of the problem of accessing data from the population at Algerian secondary school. The author of this study recommends strongly using field observation as a research tool. Using questionnaire is a means to access to easily quantifiable data however the observation is still the most reliable tool in this research situation.

## Conclusion

The central issue addressed in this study is the place creative practice hold in EFL classroom. More specifically, a questionnaire and interviews were designed to investigate teachers practice for creative and critical thinking strategies regarding their importance in bridging the theory practice gap in EFL teaching. The obtained results revealed that teachers implement creativity in their teaching. Most of them reacted positively to the importance creative teaching has in relation to the process of teaching and learning.

This study enabled us to draw significant conclusions regarding the creative teaching skills in the Algerian secondary schools. To this regard, a great work is still to be done to make the implementation of creative environment as fruitful as expected and to make the conditions for better education more favorable. The finding revealed that the implementation of well creative and critical thinking needs creative teachers who are required to widen their knowledge about creativity and how to be a creative person. It is surely that classroom practice is very important to creative teachers because teaching requires both proficiency and creativity. Unlike the tradition method where it was expected from teachers to be the central of their own teaching neglecting creativity. If we consider our self to be one of those who hold this opinion, our work has been a modest attempt to prove it. Yet, in the field of education and scientific research the reader remains the best judge.

This research hoped to give a clearer view on how creativity employed all in all in EFL teaching. The importance of creative practice that has been stressed by the teachers and inspectors help progressive education to manage more practice in nearly future and to expand creativity to every teaching and learning classroom.

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## Appendices

### Teacher's Questionnaire

**Dear Teachers,**

This questionnaire is a data collection tool that seeks to define the status of the implementation of creativity and its importance in EFL secondary schools' classroom. You are kindly requested to respond to the following questions as accurately as possible.

**Your collaboration will be of a great help to make the research work achieves its objectives.**

#### Section 1; Teacher's profile

Gender: Male  Female

Teaching Experience:

Less than 5 years  5 - 10 years  more than 10 years

#### Section 2: Specific teaching strategies

1) Do you implement a creativity environment in your classroom?

a. Yes

b. No

2) Does your teaching instruction impose creative methods for teaching?

a. Yes

b. No

o If yes, which teaching strategies or methods do you see offering the best opportunities for creativity? Put them in order with the best first.

.....  
 .....  
 .....

3) Do you see that problem-solving techniques are related to creativity?

a. Yes

b. No

- If Yes, in what way?

.....  
.....

4) Supposed that you had to teach Critical and Creative thinking skills in an English lesson. Are there opportunities for creativity in it?

a. Yes

b. No

- If yes, what are they?

.....  
.....

5) Does stimulating intrinsic motivation generate effective creative thinking?

a. Yes

b. No

6) Are re-word assignments a method to promote creative thinking?

a. Yes

b. No

7) Does critical thinking mean promoting Self-evaluation?

a. Yes

b. No

8) Does creative strategy require a critical mind and does teaching creatively require creative teachers?

a. Yes

b. No

		Frequency					Weighting			
9) Please rate each strategy based on each criterion shown using the scale on the right side of the table. Place an x in the box that best describes the frequency and the importance of implementing those strategies in your class.		never	Rarely	sometimes	often	Very often	Not important	Somehow	important	Very important
	Imagination	①	②	③	④	⑤	①	②	③	④
	Motivation	①	②	③	④	⑤	①	②	③	④
	Mind Mapping	①	②	③	④	⑤	①	②	③	④
	Torrance tasks	①	②	③	④	⑤	①	②	③	④
	Brainstorming / Idea Generation	①	②	③	④	⑤	①	②	③	④
	Autonomy	①	②	③	④	⑤	①	②	③	④
	Visualization	①	②	③	④	⑤	①	②	③	④
	Curiosity	①	②	③	④	⑤	①	②	③	④
	Fluency, Originality, Flexibility, and Elaboration	①	②	③	④	⑤	①	②	③	④
	Questioning	①	②	③	④	⑤	①	②	③	④

10) . Do you see that implementing creative environment has fruitful outcomes on bridging the gap between theory and practice in language teaching?

- a. Yes
- b. No

○ If yes, how?

.....

.....

.....

.....

○ If no, why?

.....

.....

.....

.....

**End of the questionnaire.**  
**Thank you very much for your help.**

### Interview

1. How many years of experience do you have?
2. Do you think that developing effective materials to reach creativity is important in foreign English language Classroom?
3. Which types of materials do you suggest?
4. How much do you agree with these statements?
  - Bridging the gap between theory and practice in EFL teaching requires creativity environment.
  - Training EFL teachers to teach for creativity will improve classroom practice.