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**Investigating the Effectiveness of Project-Based Learning in Enhancing
EFL Learners' Creativity**

Case Study: Second Year scientific Stream Pupils at Bouraoui Laaridi Sadek Secondary School

-El Taref-

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of the M.A. Degree in “*Didactique de L'Anglais*”

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DEDICATION

This work is dedicated to all my family members and people I know.

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First and foremost, my deepest gratitude and thanks to Allah the Almighty, who strengthened me to accomplish this work.

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ABSTRACT

One of the most critical problems in teaching and learning English at the secondary school is the students' passivity and lack of interest .In an attempt to deal with this challenging problem, this study aims at investigating the effectiveness of project-based learning(PBL) in engaging the English as a Foreign language pupils in the classroom by enhancing their creativity. This study involved 40 second year scientific stream pupils at Bouraoui Laaridi Sadek Secondary school aged between 16 and 18. In order to confirm or reject the formulated hypotheses, a pre-experimental static group comparison research was used along with a learners' questionnaire. Accordingly, the data supplied insights about the efficiency of using the PBL in the EFL classrooms and its impact on fostering the learners 'creativity .The findings revealed that : 1)after the treatment ,the experimental group showed a very positive attitude towards English learning ,2) the control group made works of similar contents and planning compared to the experimental group whose works were various, innovative, creative and even unexpected . 3)the learning atmosphere within the experimental group was more exciting, challenging, and fun. In the light of the obtained results ,the EFL teachers need to implement the PBL not only to involve learners but also to develop their creativity skills.

Keywords: Project Based Learning (PBL) ,creativity, engaging ,enhancing

ملخص

واحدة من أكثر المشاكل انتشارا في تعليم وتعلم اللغة الإنجليزية في الطور الثانوي هي سلبية التلاميذ وقلة اهتمامهم. في محاولة للتعامل مع هذه المشكلة ، تهدف هذه الدراسة إلى التحقق من مدى فعالية التعلم القائم على المشاريع (PBL) في إشراك طلاب اللغة الإنجليزية كلغة أجنبية ثانية في الفصل من خلال تعزيز مهارة الابداع لديهم . تضمنت هذه الدراسة 40 طالب من طلاب السنة الثانية شعبة علوم تجريبية لثانوية بوراوي لعريضي الصادق بالطارف والذين تتراوح أعمارهم بين 16 و 18 عامًا. من أجل تأكيد أو رفض الفرضية المصوغة ، تم استخدام بحث مقارنة مجموعة ثابتة قبل التجربة مع استبيان موجه للتلاميذ. وبناءً على ذلك ، قدمت البيانات رؤى حول فعالية استخدام التعلم القائم على المشاريع في اقسام اللغة الإنجليزية كلغة أجنبية وأثرها في تعزيز إبداع المتعلمين ، وأظهرت النتائج ما يلي: (1) بعد العلاج ، أظهرت المجموعة التجريبية موقفًا إيجابيًا للغاية تجاه تعلم اللغة الإنجليزية ، (2) قامت المجموعة الضابطة بأعمال ومشاريع ذات محتويات وتخطيط متشابهين مقارنة بالمجموعة التجريبية التي كانت أعمالها متنوعة، مبتكرة، خلاقية وحتى غير متوقعة (3) كان جو التعلم داخل المجموعة التجريبية أكثر إثارة، تحديًا ومتعة. في ضوء النتائج التي تم الحصول عليها ، يحتاج مدرسو اللغة الإنجليزية كلغة أجنبية ثانية إلى تطبيق التعلم القائم على المشاريع ليس فقط لإشراك المتعلمين ولكن أيضًا لتطوير مهاراتهم الإبداعية.

الكلمات المفتاحية: التعلم القائم على المشروع (PBL) ، الإبداع ، الانخراط ، التعزيز

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LIST OF ABBREVIATIONS AND ACCRONYMS

App	Applications
The 6 A's	Authenticity, Academic Rigor, Applied Learning, Active Exploration, Adult Connections, and Assessment Practices
The CLA	Creativity Learning Assessment
The 4 C's Model of creativity	Mini-creativity ,Little-creativity ,Pro-creativity ,Big-creativity
The 4 C' s Century Skills	Collaboration, Critical thinking ,Communication, Creativity
EFL	English as a Foreign Language
PBL	Project- Based Learning
PBL	Problem-Based Learning
The 3 R's	Reading, wRiting , aRithmetic

General Introduction

Introduction

Today's world is changing at an unprecedented rate and for millions of educators around the world it is high time the educational systems kept pace with these changes through adopting appropriate teaching methods which are believed to involve student-centered, interaction-based, and open-ended elements, and are therefore in principle ideally suited to fostering creative thinking of learners.

Unfortunately, there are classrooms in which the students only sit and listen passively to the teacher. They are required to memorize words and grammar rules. Brown (2006, p.26), in this context, states that language “was taught by means of what has been called the Classical Method : focus on grammatical rules, memorization of vocabulary and of various declensions and conjugations, translation of texts, doing written exercises” and so on. This kind of teaching before the twentieth century, Brown said, has been practiced in language classroom worldwide, even up to the present time.

And though the ability to be creative is said to be the most crucial skill today's learners need in order to cope in a highly unpredictable world. The problem is that, according to Goodwin and Miller (2013) many schools do not encourage creative activities: “teachers might turn a problem that could be creatively challenging into a procedural chore” (p. 81).

The current education system not only stifles creativity, it “drains the creativity out of our children” (Robinson, 2009, p.16). In other words, instead of schools' pursuit of creating active members of society they seem to do the opposite, making them passive and disengaged. Therefore, they become ill-equipped for a life in society.

Based on the reasons above, this study attempts to explore the effectiveness of PBL in developing and fostering the EFL learners' creativity .It also explores the learners 'opinions

about the importance of project works and creativity in their engagement and commitment to English language learning. This study may encourage other teachers to adopt PBL and to focus their teaching and lesson planning on the component of creativity.

1. Statement of the Problem

Creativity is defined as the ability to make or do something new that is also useful or valued by others (Gardner, 1993 .p, 49). The “something” in Gardner’s definition can be an object (like an essay or painting), a skill (like playing an instrument), or an action (like using a familiar tool in a new way).This creativity seemed to be stifled ,devalued, and even neglected by EFL teachers and learners .It is also ignored by the traditional learning approaches which focused rather on memorization and recitation techniques. Therefore, there should be a way to reconsider its significance through the adaptation of the project based learning which prioritizes student centeredness, the authentic integration of language skills, and problem solving situations.

2. Aims of the Study

The main aim of this research study is to explore the effectiveness of project based learning in enhancing second year scientific stream EFL learners 'creativity at Bouraoui Laaridi Sadek Secondary School in El Taref. As far as its specific objectives are concerned, we aimed at:

- 1) Engaging the EFL learners in the learning process
- 2) Enabling the EFL learners to acquire lifelong skills and knowledge.
- 3) Raising the teachers’ awareness of the usefulness of integrating project works to avoid passivity in their classes .
- 4) Highlighting the importance of fostering EFL learners’ creativity.

3. Research Questions

This work attempts to find out whether adopting PBL can foster the second year scientific stream EFL learners' creativity at Bouraoui Laaridi Sadek Secondary School. This can be done only through answering the following questions:

Q1: How does the project based learning enhance second year scientific stream learners' creativity at the secondary school?

Q2-To what extent learners are involved in the EFL classroom through the approach of PBL?

4. Hypotheses

On the basis of the questions formulated earlier, our research assumes that:

H1-The Project-Based Learning plays a significant role in enhancing EFL learners 'creativity.

H 2-The Learners are much active and engaged in the learning process.

5. Research Design and Data Gathering Tools

The present study investigated the effectiveness of Project Based Learning in enhancing EFL learners 'creativity. It adopted a pre-experimental static group comparison design which was in fact a quasi-experimental design in which the outcome of interest was measured only once, after exposing a non- random group of participants to a treatment, and comparing them to a control group.

To conduct the study effectively, it was also necessary to design and administer a questionnaire to these pupils to ask them about their perspectives concerning the Project Based Learning and its effectiveness to enhance their creativity.

The target population of this study is second year scientific stream pupils at Bouraoui Laaridi Sadek Secondary School in El Tarf. The participants were 40 pupils who were divided into experimental group (n=20) and control group (n=20).

6. Significance of the Study

Teachers often struggle with the notion of creativity. After all, they are given a syllabus of some kind to follow. Some teachers follow it blindly from cover to cover; others including the researcher believe that it will be necessary to change things round and switch them up to make them more interesting and engaging. Since this work stems from the researcher 's belief as a teacher that no teaching method is as effective for today's learners as PBL, it may provide a clear understanding and an insight to EFL teachers in the same or other schools into how PBL can appropriately be adopted and how well creativity can be taught, learnt, and fostered.

7. Structure of the Study

This dissertation is divided into a general introduction, four main chapters and a general conclusion. Chapters one and two represent the theoretical part of the study, while chapter three represents the practical part, and chapter four includes some general recommendations. Chapter one will deal with the importance of the integration of the Project Based Learning in the secondary school EFL classrooms. It will also focus on its contribution to develop the 21st century skills. In chapter two, we will deal with creativity as a significant component in the teaching learning process. Specifically, we will shed light on how it can be taught and learnt. Chapter three is devoted to the analysis and discussion of the experiment results in addition to pupils' questionnaire. Chapter four addresses some recommendations the researcher thinks to be of extreme importance and a general conclusion in which the **final part of this study is**

8. Limitations of the Study

This study is limited in the sense that it was not based on randomization which means that the results would not be the same with other groups whose attitudes about EFL learning are negative. In addition, despite the fact that it was easy to carry out as an experiment, it

lacks the rigor of true experiment since no measurements were used before the intervention, and both control and experimental groups were tested at the same time.

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Chapter One

Project- Based Learning (PBL)

Introduction

The current chapter deals with Project Based Learning (PBL) which has recently become a major interest for most educators and teachers all over the world as it meets the needs of both teachers and learners in teaching and learning a foreign language effectively . This chapter deals mainly with the historical foundation of PBL, main definitions, and the reasons behind implementing it in EFL classrooms .In addition to its objectives and various benefits in EFL settings .It also provides information about its different types of assessments and main challenges.

1.1.The Concept of Project

Project is usually described as an interesting opportunity for individuals or organizations to achieve some objectives effectively allowing changes to take place either in the field of business or any other field .It is only through these changes that they can reduce the possibility of failure and increase that of success.

One of the most common and reliable definition of project is that which defines it as “specific, finite activity that produces an servable and measurable result under certain preset requirements.”(Anonymous,).

1.1.1.A Project Key Characteristics

Using projects ,we can plan and do our activities, for example: build a garage, run a marketing campaign, develop a website, organize a party, go on vacation, graduate a university with honors, or whatever else we may wish to do.

According to My Management Guide (2021),A project is often characterized by the following:

- Temporary which means that every project has a limited time to be achieved within, a finite start, when the project is initiated and the concept is developed, and a finite end, when all the objectives are met.
- Unique deliverables which may take different forms including a product, a service, or any other result. Before implementing them, a problem should be addressed and analyzed.
- Progressive Elaboration which implies that in order to have a more accurate plan, continuous investigation and improvements should exist and finally result in developing more effective solutions to progress and develop projects.

In addition to the listed characteristics, a conventional project is:

- Purposeful as it has a rational and measurable purchase
- Logical as it has a certain life-cycle
- Structured as it has interdependencies between its tasks and activities
- Conflict as it tries to solve a problem that creates some kind of conflict
- Limited by available resources
- Risk as it involves an element of risk

1.1.2. Types of Projects

Projects can also be varied in terms of data collection techniques as shown in the following three project types (Stoller, 1997)

1- Manufacturing Projects where the final result is a vehicle, ship, aircraft, a piece of machinery, etc.

2-Construction Projects resulting in the erection of buildings, bridges, roads, tunnels etc. Mining and petro-chemical projects can be included in this group.

3-Management Projects include the organization or reorganization of work without necessarily producing a tangible result. Examples would be the design and testing of a new

computer software package, relocation of a company's headquarters or the production of a stage show

4- Research Projects in which the objectives may be difficult to establish, and where the results are unpredictable.

1.2. The Concept of Project - Based Learning

The project method is considered as an educational enterprise in which learners solve a practical problem over a period of several days or weeks. It may involve building a rocket, designing a playground, or publishing a class newspaper. The projects may be suggested by the teacher, but they are planned and executed as far as possible by the students themselves, individually or in groups. Project work focuses on applying, not imparting, specific knowledge or skills, and on improving student involvement and motivation in order to foster independent thinking, self-confidence, and social responsibility.

Project-based instruction is an authentic instructional model or strategy in which students plan, implement, and evaluate projects that have real-world applications beyond the classroom (Blank, 1997; Dickinson, et al, 1998; Harwell, 1997).(as cited in Railsback ,J, 2002.p7)

PBL is also defined as a holistic approach that has emerged to put constructivism into action which also infuses technology into learning activities in a very natural way. Experts in this field aim to cultivate the life of the learner' mind in a way that develops not only cognitive processes but also emotional, aesthetic and spiritual contexts, as well as social relationships (Katz, 2000).

Primarily, PBL was widely implemented in science education (Kalvu, 2015). Projects are commonly used and have been extensively researched (Marx, Blumenfeld, Krajik, &Soloway, 1997; Krajik, Blumenfeld, Marx, Bass, Fredricks, &Soloway, 1998). However, PBL has also

been incorporated into language education along with an increased interest in student-centered learning, autonomous learning, and collaborative learning (Hedge, 1993).

PBL is different from traditional instruction because it emphasizes learning through student-centered, interdisciplinary, and integrated activities in real world situations (Solomon, 2003; Willie, 2001).

More importantly, PBL is both process- and product-orientated (Stoller, 1997). Students have opportunities to use several skills (e.g., problem-solving, creativity, teamwork,...) at different work stages, so the work and language skills are developed (Brunetti, Petrell, Sawada, 2003; Solomon, 2003). Since PBL is potentially motivating, empowering and challenging to language learners, it usually results in building learners' confidence, self-esteem, and autonomy as well as improving students' language skills, content learning, and cognitive abilities (Fried-Booth, 1997; Simpson, 2011; Solomon, 2003; Srikrai, 2008; Stoller, 1997; Willie, 2001). Learning becomes fruitful for learners because they exhibit their abilities to plan, manage, and accomplish projects through their content knowledge and language skills (Kloppenborg ,&Baucus, 2004)

1.3.Historical Foundation of PBL

Project based instructional strategies have their roots to Confucius and Aristotle who were the early proponents of learning by doing. Socrates modeled how to learn through questioning; inquiry, and critical thinking, all strategies still remain very relevant in today's PBL classrooms .Later, evolved from the work of psychologists, and educators such as Lev Vygotsky, Jerome Bruner, Jean Piaget and John Dewey. Constructivism views learning as the result of mental construction; that is, learners learn by constructing new ideas or concepts based on their current and previous knowledge .

1.3.1. John Dewey

John Dewey is considered as one of the early proponents of project-based education through his idea of "learning by doing" in which he believed that instead of learning by passively receiving; learners are encouraged to learn through experience and get practical results. In his book 'My Pedagogical Creed (1897)', he enumerated his beliefs including the view that "the teacher is not in the school to impose certain ideas or to form certain habits in the child, but is there as a member of the community to select the influences which shall affect the child and to assist him in properly responding to these.

Among Dewey's principles ,we can mention the following:

- learners can learn by participating in relevant learning experiences. He believed that students could learn an enormous amount by participating in relevant experiences. Educators also recognize that people learn in different ways, what is known today as multiple intelligences.
- learners can develop their problem-solving skills, clarify the learning and apply the lessons in their daily lives. He asserted that "Only in education, never in the life of farmer, sailor, merchant, physician, or laboratory experimenter, does knowledge mean primarily a store of information aloof from doing ."John Dewey (2015,p.189). He inspired many educators to explore and develop the concept of experiential learning.
- learners can follow their vocation and develop the habit of life-long learning; they can express it through various vehicles and do valuable work. Dewey was against the concept of vocational training being used to serve industry. Students were being prepared for jobs in which they might be trapped for life.
- Learners can also take responsibility, think for themselves and take an active role as citizens: Dewey declared in My Pedagogic Creed: "I believe that education is the fundamental method of social progress and reform" (1972, p.93).Schools could, for

example, encourage students to take charge of their learning and make informed decisions, and play a more active part in the wider community

1.3. 2. Jean Piaget's Cognitive Theory

Jean Piaget, the Swiss developmental psychologist, helped to understand how we make meaning from experiences at different ages. His insights laid the foundation for the constructivist approach to education in which students build on what they know by asking questions, investigating, interacting with others, and reflecting on these experiences.

Piaget believed that children take an active role in the learning process, acting much like little scientists as they perform experiments, make observations, and learn about the world. As kids interact with the world around them, they continually add new knowledge, build upon existing knowledge, and adapt previously held ideas to accommodate new information.

(Cherry,2020)

1.3.3. LevVygotsky's Social Constructivist Theory

In contrast to the Piagetian thesis, which suggests an individual conception of learning, Vygotskian theory views learning as the production of a new knowledge through developing the social interaction with others. It is called social constructivist because in Vygotsky's opinion, the learner must be engaged in the learning process through the physical interaction and the assistance of other people including the parents, caregivers, peers and the wider society. Vygotsky believes that only through negotiating between first, learners and themselves, then, learners and their parents or teachers, and later between learners and other humans that they construct knowledge about the world (Driscoll, 1994)

1.4. The Major Characteristics of PBL

There are several key characteristics of PBL which are generally agreed upon by researchers which Legutke and Thomas (1991) summarize in the following eleven points:

1. Themes and target tasks are derived from life.
2. The educational value of project learning is fostered through the process of discussion, experimentation, reflection, and application of new insights to new cycles of experimentation.
3. Plan of action is jointly constructed and negotiated. Project ideas become operational tools which define sub-topics, problem areas, and predict outcomes derived from hypotheses.
4. Project learning is investigative and follows a cyclical model of experiential learning.
5. Project learning is learner-centered. It has a great variety of modes of operation which allow learners to discover their specific strengths, interests, and talents.
6. Successful completion of project tasks depends on the cooperative abilities of small groups of learners. Group members are accountable to their team and group.
7. Project work assumes a basic ability for self-direction and learner autonomy in the learning process itself.
8. Project learning takes a broader view of product or outcome, as products can appear in a great number of representational forms, represent the holistic and multi-sensory nature of learning, and are integral parts of the process because of their use value.
9. Project work necessitates an interdisciplinary approach to learning.
10. Project work increases roles for teachers and learners. Teachers may act as manager, facilitator, researcher, participant, or monitor. Learners may also act as manager, actor, writer, secretary, teacher and researcher.
11. "Learners as partners, who are provided with the space and skills to contribute to the content and process of learning, and allows for an open, process-orientated curriculum". (Legutke ,& Thomas, 1991, pp.158-160).

1.5. The Difference between Problem-Based Learning and Project Based Learning

Project-Based Learning is often confused with Problem-Based Learning because they have the same acronym PBL and share some common features. Project based learning overlaps with problem-based learning in many points, according to Schneider and Synteta (2005): First, both PBLs are collaborative, learner-centered instructional approaches where students work in groups to construct their knowledge and gain mastery of the course content . In addition, both approaches encourage the teacher to serve as the facilitator.

As far as the differences are concerned, Project-based learning is often multidisciplinary and longer, whereas problem based learning is more likely to be a single subject and shorter. Generally, project-based learning follows general steps while problem-based learning provides specific steps. Importantly, project-based learning often involves authentic tasks that solve real-world problems while problem-based learning uses scenarios and cases that are perhaps less related to real life (Larmer, 2014)

In conclusion, it is probably the importance of conducting active learning with students that is worthy and not the actual name of the task. Both problem-based and project-based learning have their place in today's classroom and can promote 21st Century learning.

What's the Difference?

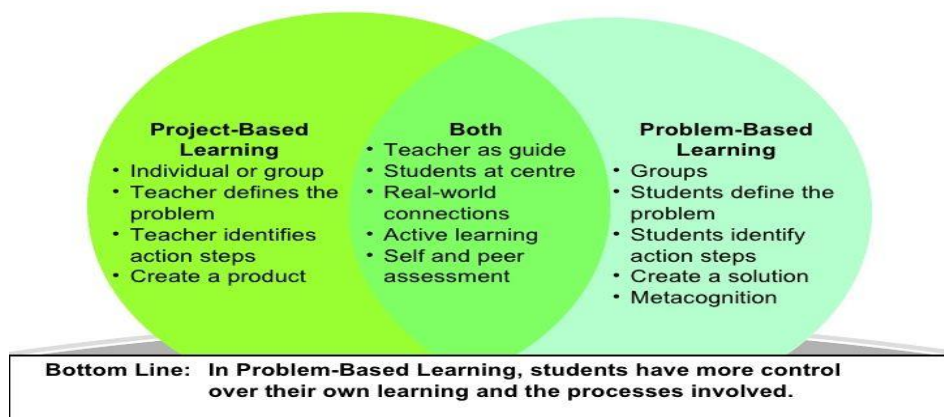


Figure 1. The Difference Between Project Based Learning and Problem Based Learning

<https://images.app.goo.gl/7ghm1tudd7JhXuGq9>

1. 6.The Rationale for Implementing the PBL

The old-school model of passively learning facts and reciting them out of context is no longer sufficient to prepare students to survive in today's world .Project-Based Learning with the integration of the 21st century skills including teamwork, problem solving, research gathering ,time management ,information synthesizing and utilizing high tech tools is believed to do .One of the major advantages of project work is that it makes school more like real life. It is an in-depth investigation of a real-world topic worthy of children's attention and effort.

The 6 A's of PBL Project Design are the heart and soul of Project Based Learning Units. They focus on the qualities that truly define PBL: Authenticity, Academic Rigor, Applied Learning, Active Exploration, Adult Connections, and Assessment Practices.

1.6.1. The Four C's of the 21stCentury

There is a common belief that the 21st century students need to be taught skills which are different from 20th century students .These skills should reflect the specific demands of this complex, knowledge- based, information age, and technology -driven society. According to King and Schinkten (2019), the four most needed 21st century learning skills are critical thinking, communication, collaboration and creativity (the four C's).

1. Critical Thinking

Critical thinking is a term used by educators to describe forms of learning, thought, and analysis that go beyond the memorization and recall of information and facts. Critical thinking occurs when students are analyzing, evaluating, interpreting, or synthesizing information and applying creative thought to form an argument, solve a

problem, or reach a conclusion. Today's students need to develop Critical Thinking skills by learning to:

- use different kinds of reasoning, such as deductive and inductive, to understand a situation.
- analyze complex systems and understand how their interconnected parts support the systems.
- gather relevant information. Ask important questions that clarify points of view and help solve problems.
- make decisions by selecting appropriate criteria and identifying alternatives to make reliable choices. (Southwest Charlotte STEM Academy ,n.d.).

2. Creativity

Creativity is the ability to produce new, diverse, and unique ideas. Thinking creatively means looking at things from a different perspective and not be restricted by rules, customs, or norms .Students can learn how to be creative by solving problems, creating systems, or just trying something they have not tried before. To build effective Creative Skills students must learn to:

- use a wide range of idea creation techniques (such as brainstorming)
- create new and worthwhile ideas (both incremental and radical concepts)

elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts, act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur. (Southwest Charlotte STEM Academy ,n.d.).

3. Collaboration

This 21st- Century Skill, is the practice of working together to reach a goal. As the world goes more interconnected, collaboration will become a more and more essential skill than it actually is. Collaboration is important because it helps students understand how to address a

problem, pitch solutions, and decide the best course of action. It is also helpful for them to learn that other people do not always have the same ideas that they do.

To build good Collaboration Skills, students must learn to:

- Work effectively with different groups of people, including people from diverse cultures.
 - Be flexible and willing to compromise with team members to reach a common goal
 - Demonstrate responsibility as a team member working toward a shared goal.
- (Southwest Charlotte STEM Academy ,n. d.).

4. Communication

Communication is the practice of expressing thoughts clearly, crisply articulating opinions, making coherent instructions, motivating others through powerful speech.

It is crucial for students to learn how to do that among different personality types which have the potential to eliminate confusion in a workplace, which in turn makes students valuable parts of their teams, departments, and companies.

To build effective Communication Skills students must learn to:

Communicate using digital media and environments to support personal and group learning,

- Share information efficiently and effectively using appropriate digital media and environments.
- Communicate thoughts and ideas clearly and effectively to different audiences using various media and formats(Southwest Charlotte STEM Academy ,n.d.).

The four C's of 21st Century skills let students create a whole that is greater than the sum of its parts.

- Critical thinking teaches students to question claims and seek truth.
- Creativity teaches students to think in a way that is unique to them.

- Collaboration teaches students that groups can create something bigger and better than they can on their own.
- Communication teaches students how to efficiently convey ideas.

Combined together, the four C's empower students to become one-person think tanks. Then, when those students get together, they can achieve almost anything.

(Southwest Charlotte STEM Academy ,n.d.).

1.6.2. The Six A's Of PBL

The Six A's of Project-Based Learning Checklist (adapted from Steinberg's Six A's of Successful Projects in Steinberg, 1998) can be used throughout the process of PBL to help both teacher and student plan and develop a project, as well to assess whether the project was successful in meeting the instructional goals.

1) Authenticity

- Does the project stem from a problem or question that is meaningful to the student?
- Is the project similar to one undertaken by an adult in the community or workplace?
- Does the project give the student the opportunity to produce something that has value or meaning to the student beyond the school setting?

2) Academic Rigor

- Does the project enable the student to acquire and apply knowledge central to one or more discipline areas?
- Does the project challenge the student to use methods of inquiry from one or more disciplines (e.g., to think like a scientist)?
- Does the student develop higher order thinking skills
- (e.g., searching for evidence, using different perspectives)?

3) Applied Learning

- Does the student solve a problem that is grounded in real life and/or work (e.g., design a project, organize an event)?
- Does the student need to acquire and use skills expected in high-performance work environments (e.g., teamwork, problem solving, communication, or technology)?
- Does the project require the student to develop organizational and self-management skills?

4) Active Exploration

- Does the student spend significant amounts of time doing work in the field, outside school?
- Does the project require the student to engage in real investigative work, using a variety of methods, media, and sources?
- Is the student expected to explain what he/she learned through a presentation or performance?

5) Adult Relationships

- Does the student meet and observe adults with relevant experience and expertise?
- Is the student able to work closely with at least one adult?
- Do adults and the student collaborate on the design and assessment of the project?

6) Assessment Practices

- Does the student reflect regularly on his/her learning, using clear project criteria that he/she has helped to set?
- Do adults from outside the community help the student develop a sense of the real world standards from this type of work?
- Is the student's work regularly assessed through a variety of methods, including portfolios and exhibitions?

1.7.The PBL Components

PBL model needs the combination of three components of the teacher, the learner , and technology so that it can be successfully implemented

1.7.1 The Teacher Role

In PBL, the teacher’s role moves from “content expert” to “supportive coach” during the project work. Teachers play the role of facilitators, working with students to assist with complications and lessons learned (Bell, 2010;Kokotsaki et al., 2016). They do not relinquish control of the classroom or student learning, but rather develop an atmosphere of shared responsibility. In each classroom, the success of PBL lies upon the ability of a teacher to effectively construct learning, as well as support, motivate, and guide students (Kokotsaki et al., 2016). The instructor must structure the proposed question/issue so as to direct the student's learning toward content-based materials. He also needs to regulate student success with intermittent, transitional goals to ensure student projects remain focused and students have a deep understanding of the concepts being investigated. The students are held accountable to these goals through ongoing feedback and assessments.

According to Andrew Miller of the Buck Institute of Education (2013), "In order to be transparent to parents and students, you need to be able to track and monitor ongoing formative assessments that show work toward that standard." Once the project is finished, the instructor evaluates the finished product and the learning that it demonstrates.

1.7.2. The Learner Role

Fleming (2000) argues that in PBL, the student’s role shifted from “knowledge recipient” to “meaning maker”. Similarly, Schneider (2005) states that the structure of PBL changed from “teachers telling” to “students doing”, students become problem-solvers, decision and meaning makers rather than passive listeners. Thereby, the students' role is to ask questions,

build knowledge, and determine a real-world solution to the issue or question presented. Students must collaborate, expanding their active listening skills and being engaged in intelligent, focused communication, therefore allowing them to think rationally about how to solve problems. PBL forces students to take ownership of their success.

1.7.3. The Technology Role

When students use technology as a tool to communicate with others, they take on an active role unlike a passive role of transmitting the information by a teacher, a book, or broadcast. The student is constantly making choices on how to obtain, display, or manipulate information. Technology makes it possible for students to think actively about the choices they make and execute. Every student has the opportunity to get involved, either individually or as a group. Many digital tools are available now either on the web or as apps .These can teach learners technology skills that can be used in other classes like creating multimedia presentations, problem solving and critical thinking, accessing resources easily ,in addition to giving them more control of the learning process.

1.8. Stages in Project Work

The following general stages can be used for successful project implementation .They constitute a practical guide for the sequencing of project activities for teachers who want to implement projects in their classrooms (Kriwas, 1999).

Stage 1: Speculation

This stage includes choice of project topic and sensitization about it, aiming at arousing interest and developing a climate conducive to speculation and investigation that will lead smoothly to the research process. Topic is chosen after a dialogue among all members of the group, and the teacher. The initial stimulus may emerge from the curriculum, or after a discussion about a contemporary local or wider topic of interest, or from reading a newspaper or magazine article (Brinia, 2006,p.79).

Stage 2: Designing the project

This stage includes formation of groups and assigning of roles, decisions concerning methodology, sources of information, activities that will take place, and places outside the classroom that students will visit. The better organized and more analytical the structuring of the activities, the easier and faster the research will be conducted (Fragoulis,2008).

Stage 3: Conducting the project activities

At this stage the groups implement the activities designed in the previous stage. Students gather information, process and categorize it. If deemed necessary, there may be intervals of information and feedback, in which students discuss issues related with cooperation among group members, problems of personal relations, and possible changes in group composition. The next phase is synthesis and processing of information gathered. The final products are displayed in the school or the wider community, and become a stimulus for thought and action for other students, teachers and local community. The project moves away from school and becomes social intervention, connecting the school with the community and real life (Fragoulis, 2008,p.35).

Stage 4: Evaluation

Evaluation refers to the assessment of the activities from participants and discussion about whether the initial aims and goals have been achieved, implementation of the process, and final products (Brinia, 2006,p.82). Evaluation also entails assessment of the experience at individual and group level, identification of errors and problems, but also appraisal of the rich cognitive and experiential material gathered. Evaluation includes evaluation from others, as well as self-evaluation.

1.9. PBL Goals and Objectives

Before the project is started, teachers should identify the specific skills or concepts that the student will learn, form clear academic goals, and map out how the goals tie into school, state,

and/or national standards. Herman, Aschbacher, and Winters (1992) have identified five questions to consider when determining learning goals (pp.25-26)

1. What important cognitive skills do teachers want their students to develop? (e.g., to use algebra to solve everyday problems, to write persuasively). Use state or district standards as a guide.
2. What social and affective skills do they want their students to develop? (e.g., develop teamwork skills).
3. What metacognitive skills do they want their students to develop? (e.g., reflect on the research process they use, evaluate its effectiveness, and determine methods of improvement).
4. What types of problems do they want their students to be able to solve? (e.g., know how to do research, apply the scientific method).
5. What concepts and principles do they want their students to be able to apply? (e.g., apply basic principles of ecology and conservation in their lives; understand cause-and-effect relationships).

Teachers must be as specific as possible in determining outcomes so that both the student and the teacher understand exactly what is to be learned.

Other things that teachers and students need to consider

- Do the students have easy access to the resources they need? This is especially important if a student is using specific technology or subject-matter expertise from the community.
- Do the students know how to use the resources? Students who have minimal experience with computers, for example, may need extra assistance in utilizing them.
- Do the students have mentors or coaches to support them in their work? This can be in-school or out-of-school mentors.
- Are students aware on the roles and responsibilities of each person in a group?

1.10. Benefits of Project Work in Second and Foreign Language Settings

Many benefits of incorporating project work in second and foreign language settings have been suggested. Among them, we can mention the following:

The process leading to the end-product of project-work provides opportunities for students to develop their confidence and independence (Fried-Booth, 2002). In addition, students demonstrate increased self-esteem, and positive attitudes toward learning (Stoller, 2006,p;27). Students' autonomy is enhanced (Skehan, 1998), especially when they are actively engaged in project planning (e.g. choice of topic).

A further frequently mentioned benefit relates to students' increased social, cooperative skills, and group cohesiveness (Coleman, 1992; Papagiannopoulos et al, 2000,p. 36)

Another reported benefit is improved language skills (Levine, 2004). Because students engage in purposeful communication to complete authentic activities, they have the opportunity to use language in a relatively natural context, and participate in meaningful activities which require authentic language use. (Haines, 1989)

In addition, project-based learning provides opportunities for “the natural integration of language skills” (Stoller, 2006,p.33).A further benefit is that because project work progresses according to the specific context and students' interests(Kriwas, 1999,p.149), students have enhanced motivation, engagement and enjoyment (Lee, 2002). From a motivational perspective, projects being authentic tasks, are more meaningful to students, increase interest, motivation to participate, and can promote learning (Brophy, 2004). Enjoyment and motivation also stem from the fact that classroom language is not predetermined, but depends on the nature of the project (Larsen-Freeman, 2000, p.149).

Another set of reported benefits pertains to the development of problem-solving and higher order critical thinking skills(Allen, 2004). These skills are very important, since they are life-long, transferable skills to settings outside the classroom.

Finally, according to Dornyei (2001,pp.100-101), among other potential benefits, project work encourages motivation, fosters group cohesiveness, increases expectancy of success in target language, achieves “a rare synthesis of academic and social goals”, reduces anxiety, increases the significance of effort relative to ability, and promotes effort-based attributions.

1.11. Project Assessments

Project Assessments are often considered an alternative to tests or final traditional exams, which means that instead of just studying theories, students in PBL are asked to apply what they have learned to deepen their understanding of a particular topic. Projects become a part of the ongoing learning process and PBL assignments are considered as a component of the PBL.

Assessment is an opportunity for students to see their own progress, set goals for the future, and determine next steps. In a PBL unit, the teacher does not need to stop the project to take an assessment. Students don't need to take a weekly quiz. Instead, they can engage in self-assessment, peer assessment, and teacher-directed assessment.

Spencer (2018) believed that the assessment should be happening all over the place. Here, the students are judging the quality of their product while also reflecting on the process and determining their mastery of the standards. So, here is what he thinks project based learning assessment looks like.

1.11.1. Self-Assessment

Self-assessments have a very powerful effect on the learners' progress .It is the result of their hard work and efforts. They grow more self- directed and independent instead of relying on the teacher of feedback. Student centered assessment boosts meta cognition because when students own the assessment process, they will be able to figure out.

- What they have already known (prior knowledge)
- What they do not know (areas of improvement)

- What they want to master (their goals)
- What they will do to improve (action plan)

It takes one or some of these forms:

a)Tracking Goals: Students create their own goals either quantitative or qualitative. Then they keep track of the progress using: a graph, a progress bar, or simply a description of progress.

b)Self-reflections: Here students answer reflective questions about what they are learning, where they are struggling, and what they need to do next. Some of the questions might be specific and concrete while others are broad and abstract.

c)Student Surveys: Sometimes students struggle with open-ended self-reflection questions. Surveys provide a blend of the objective and the subjective. So, they might use a Likert scale, selecting specific words from a bank, or ranking items. This added structure helps students make sense out of something that can feel abstract.

d)Self-Assessment Rubrics: Students are able to look at the progression from emerging to mastering with specific descriptions in various categories. They are able to gain an accurate view of how they are doing, while also having a clear picture of where they need to be.

e)Checklists: These can be a powerful diagnostic tool that students use before, during, and after a task. Pilots, doctors, and engineers all use checklists as a way to determine whether their work has fit specific criteria. When students use checklists, they are learning how to make sense out of systems.

1.11.2.Peer Assessment

Sometimes critical details may be missed in self-assessment, so the need for peer feedback becomes a necessity for learners to see a new perspective. The same is true of entire groups in the midst of a project. This will help them get fresh ideas and avoid tunnel vision. And when trust and transparency are present between peers, critical feedback can fuel creative

thinking. As Catmull puts it “We believe that ideas and thus, films only become great when they are challenged and tested.”

1.11.3. Teacher Assessment

Although the students’ self-assessment is critical, teachers still play a vital role in the assessment process. One of the favorite methods is through student-teacher conferences. The concept is simple. The teacher plans out three to four mini-conferences per class period each class period. Each conference lasts about five minutes. This generally allows the teacher to meet with each student individually once every two weeks. In a PBL unit, the teachers are spending less time in direct instruction and guided practice, which frees the teacher up to have richer feedback conversations with

1.12. Potential Pitfalls When Implementing PBL

There are some possible problem areas to be aware of when undertaking project-based instruction (Harwell, 1997; Moursund, Bielefeldt, & Underwood, 1997; Thomas, 1998):

- Projects can often take longer than expected.
- Projects often require a lot of preparation time for teachers.
- Teachers sometimes feel a need to direct lessons so students learn what is required.
- Teachers can give students too much independence, students have less than adequate
- Teachers without experience using technology as a cognitive tool may have difficulty incorporating it into the projects.
- Non-traditional assessment may be unfamiliar to some teachers.
- Arranging parents and community members to be important parts of the project is not easy to arrange and can be time-consuming.
- Intensive staff development is required; teachers are not traditionally prepared to integrate content into real-world activities.
- Resources may not be readily available for many projects.

- There might be a lack of administrative support—the district focus is covering the basics and standards in traditional curriculum methods.
- Aligning project goals with curriculum goals can be difficult.
- Parents are not always supportive of projects.

Conclusion

To conclude, the current chapter attempted to provide an overview of the project-based learning (PBL). It began with the introduction of the concept of project ,its main characteristics and types .Then , it dealt with some definitions of the key concept in this study which “the project based learning” , its historical foundation , followed by its main components and stages. Moreover, this part of the study offered a list of similar -based approaches and provided a distinction between project based learning and problem based learning. More importantly, this chapter emphasized the learning objectives and the benefits of implementing PBL in foreign language classes. Besides, it suggested the optimal strategy through which project work can be assessed. Finally, it was necessary to mention the common confronted pitfalls when adopting PBL in foreign language classes .

CHAPTER TWO: CREATIVITY

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Chapter Two

Creativity

Introduction

The present chapter deals mainly with the usefulness of the component of creativity in EFL teaching and learning processes .It first defines the concept and its types with a main focus on its use in the field of education and precisely in EFL settings .Moreover, it tackles the qualities which make creative teachers, learners and tasks .In addition ,it draws attention to the benefits which can be generated and the obstacles which often hinder both teachers and learners to develop their creative thinking .Finally, dealing with assessing creativity was of an extreme importance.

2.1. The Concept of Creativity

Creativity is regarded as one of the most complex of human behaviors. It can be influenced by a wide array of social, developmental and educational experience that leads to creativity in different ways in a variety of fields (Runco and Sakamoto, 1999, pp. 62-92).

Creativity is a quality which manifests itself in many different ways, and this is one of the reasons it has proved so difficult to define. It is a complex and mysterious concept, and therefore it is difficult to define because of the ambiguity about the concept and no accepted definition for it in general (Andriopoulos, 2000).

The Oxford English Dictionary for example, defines creativity as: “the use of the imagination or original ideas, especially in the production of an artistic work”. Similarly, business dictionary.com gives a more precise definition of creativity: “a mental characteristic that allows a person to think outside of the box, which results in innovative or different

approaches". Moreover, Franken (1994, p. 396) believes that creativity is "the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others".

Creativity is also defined as "the production of novel, appropriate ideas in any realm of human activity, from science, to the arts, to education, to business, to everyday life"(Amabile, 1997, p.40), thus the ideas have to be new and appropriate to the opportunity or problem presented.

2. 2 .Creativity dimensions

Rhodes (1961) defined four separate strands which have influenced the occurrence of creativity and which represent the essential cornerstones for any kind of creativity research; these are: Person, Process, Press and Product.

- "The term person, as used here, covers information about personality, intellect, temperament, physique, traits, habits, attitudes, self-concept, value systems, defense mechanisms and behavior." (p. 307).
- "The term process applies to motivation, perception, learning, thinking, and communication." (p. 308).
- "The term press refers to the relationship between human beings and their environment" (p. 308). This notion and the word "press" are rather common in the field of education.
- "The term product refers to a thought which has been communicated to other people in the form of words, paint, clay, metal, stone, fabric, or other material. When an idea becomes embodied into tangible form it is called a product" (p. 309).

According to (Fisher 2004, p. 8), creativity is usually described as having a number of different dimensions:

-the ability to solve problems in original and valuable ways that are relevant to goals;

- seeing new meanings and relationships in things and making connections;
- having original and imaginative thoughts and ideas about something;
- using the imagination and past experience to create new learning possibilities.

However, we readily recognize creativity when we meet it even if we cannot define it precisely. For all practical purposes this is enough, and we do not need to spend too much time agonizing over a definition.

There are of course, some features which are almost always present in a creative act. The core idea of 'making something new' is at the heart of creativity. But novelty is not alone sufficient for something to be recognized as creative. It is also necessary for creative acts to be recognized and accepted within the domain in which they occur. They need to be relevant and practicable, not just novel.

Among the earliest modern attempts to understand creativity were Wallas' ideas (1926, p.10) who outlined a four-stage process: Preparation, Incubation, Illumination, and Verification. Given a 'problem', 'puzzle' or 'conceptual space', the creative mind first prepares itself by soaking up all the information available. Following this first preparation stage, there is a stage of incubation, in which the conscious mind stops thinking about the problem, leaving the unconscious to take over. In the third stage, illumination, a solution suddenly presents itself. In the final verification stage, the conscious mind needs to check, clarify, elaborate on present the insights gained.

(Koestler1989,p.38), suggested that the creative process operates through the bisociation ('bisociative' thinking) of two conceptual matrices, not normally found together. He believed that putting together two (or more) things that do not normally belong together can facilitate a sudden new insight.

2. 3. Critical Thinking Vs. Creative Thinking

There are two kinds of thinking: creative thinking and critical thinking. According to Kamylyis and Berki (2014, p. 6), creative thinking is defined as “the thinking that enables students to apply their imagination to generating ideas, questions and hypotheses, experimenting with alternatives and to evaluating their own and their peers’ ideas, final products and processes”.

Critical thinking has been described as an ability to question; to acknowledge and test previously held assumptions; to recognize ambiguity; to examine, interpret, evaluate, reason, and reflect; to make informed judgments and decisions; and to clarify, articulate, and justify positions (Hullfish,& Smith, 1961; Ennis, 1962).

Although creative and critical thinking may very well be different sides of the same coin they are not identical (Beyer, 1989, p. 35). The key differences between the creative and the critical thinking are the following:

- Creative thinking tries to create something new, while critical thinking seeks to assess worth or validity of something that already exists.

- Creative thinking is generative, while critical thinking is analytical

- Creative thinking is divergent, while critical thinking is convergent

- Creative thinking is focused on possibilities while critical thinking is focused on probability.

- Creative thinking is accomplished by disregarding accepted principles, while critical is accomplished by applying accepted principles.

The Peak Performance Center (2016) summarized the differences between both types of thinking as follows:

Table 1 .

The Difference Between Critical and Creative Thinking

<https://thepeakperformancecenter.com>

Critical Thinking	Creative Thinking
Analytical	Generative
Convergent	Divergent
Left brain	Right brain
Logical	Intuitive
Sequential	Imaginative
Objective	Subjective
Reasoning	Speculating
Reality Based	Fantasy Based
Vertical	Lateral
Probability	Possibility
Judgmental	Non-judgmental
Verbal	Visual
Hypothesis testing	Hypothesis forming
Closed-ended	Open-ended
Pattern Users	Pattern Seekers

In an activity like problem solving however, we can see that both kinds of thinking are important to us. First, we must analyze the problem; then we must generate possible solutions; next we must choose and implement the best solution; and finally, we must evaluate the effectiveness of the solution. As we can see, this process reveals an alternation between the two kinds of thinking, critical and creative. In practice, both kinds of thinking operate together much of the time and are not really independent of each other.

“The Critical and Creative functions of the mind are so interwoven that neither can be separated from the other without an essential loss to both.” - anonymous

2.4 .Types of Creativity

Kaufman and Beghetto (2009, p. 6) developed four categories of creativity known as The “four c” model of creativity:

1. “Mini-c” Creativity which is defined as the ‘novel and personally meaningful interpretation of experiences, actions, and events’ (Beghetto & Kaufman, 2007, p.73). It involves personally meaningful ideas and insights that are known only to the self.

2. “Little-c” Creativity is about ‘acting with flexibility, intelligence and novelty in the everyday’ (Craft, 2005, p. 43). This results in creating something new that has ‘originality and meaningfulness’ (Richards, 2007, p. 5). This type of creativity helps people think about and solve everyday problems and adapt to changing environments.

3. “Pro-C” Creativity is this type of creativity which has involved time (usually at least 10 years) of effort to develop .It takes place among professionals who are skilled and creative in their respective fields but do not achieve eminence for their works.

4. “Big-C” Creativity sometimes called ‘high’ creativity involves creating works and ideas that are considered great in a particular field. Some examples are Einstein’s theory of relativity, Darwin’s theory of evolution, and works of art such as Picasso’s Guernica, Jane Austen’s novel Emma. This type of creativity leads to eminence and acclaim and often leads to world-changing creations such as medical innovations, technological advances, and artistic achievements.

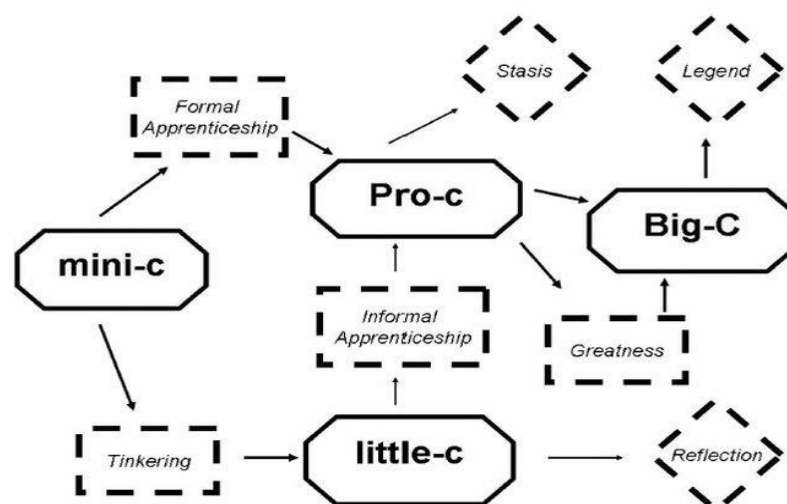


Figure 02 .Types Of Creativity

<https://www.semanticscholar.org/paper/Beyond-Big-and-Little>

There are two types of creativity that have been identified in an educational context: big ‘C’ and little ‘c’ creativity (Craft, 2005).

In EFL classrooms, big ‘C’ creativity refers to the new and original learning outcomes for a learner in terms of their current age, stage of development and level of English, and are valued as such by the teacher. This may take a wide variety of forms such as poetry, riddles, stories, role plays, sketches, dances, posters, paintings, videos or multimedia project presentations.

While little ‘c’ creativity refers to the learners’ process of creatively constructing and communicating meaning in the everyday, interactional context of the classroom using the foreign language repertoire that they currently have available. This kind of creativity involves learners in predicting, guessing, hypothesizing and risk-taking as well as using nonverbal communication, such as mime and gesture. This helps to develop their fluency and self-confidence.

In order to have a fruitful classroom environment, providing opportunities for both kinds of creativity is a necessity.

2.5 .Creativity in Education

‘Education is the manifestation of perfection already existing in man’ Swami Vivekananda (2010) Swami Vivekananda rightly said that good education is necessary for a person to stand on his feet, build his self-confidence and earn his living, but the role of education institutions has been questioned (Craft, 1999) and blamed for “spoon feeding” (Parnes, 1970) and “killing” creativity (Kaila, 2005).

The increased pressures to gear education towards the “3 R’s”(Reading, wRiting , aRithmetic) and meeting the requirements of national curriculum, inspections and monitoring has led to the feeling, for some, that creativity in teaching and learning has ceased to exist and this will prevent governments from achieving a “creative society” . One of the reasons why

education systems have been regarded as barriers to developing and “releasing creative potential in the economy” is that the teaching focuses on “knowledge acquisition” (Davies, 2002).

In education, creativity is important because it can improve academic attainment. Fisher (2004, p. 11) reports: “Research...shows that when students are assessed in ways that recognize and value their creative abilities, their academic performance improves. Creative activity can revive the interest of students who have been turned off by school, and teachers who may be turned off by teaching in a culture of control and compliance.

Fostering creativity in education is intended to address many concerns. This mainly includes dealing with ambiguous problems, coping with the fast changing world and facing an uncertain future (Parkhurst, 1999). Perhaps the most dominant current argument for policy is the economic one. The role of creativity in the economy is being seen as crucial (Burnard, 2006) to assist nations for attaining higher employment, economic achievement (Davies, 2002) and to cope with increased competition. This is why creativity cannot be “ignored or suppressed through schooling” (Poole, 1980) or its development be left to “chance and mythology” (NESTA, 2002). It is predominantly for this reason that there is a call for its inclusion in education as a “fundamental life skill” (Craft, 1999) which needs to be developed to prepare future generations (Parkhurst, 1999).

In a recent review of Australian education, Ewing (2011) drew attention to possible benefits of creative pedagogy for traditional school achievement ;she listed benefits such as better grades and higher overall test scores. O’Brien (2011) concluded that children benefit in multiple ways. These include personal benefits such as becoming more well-rounded and possessing better life skills (e.g., conflict resolution, stress management and empathy).In addition to creativity-facilitating, cognitive processes such as combining elements, lateral

thinking, problem definition, idea generation, and an emphasis on personal properties such as imaginativeness, willingness to take risks, or openness to the new.

According to Robinson (2011) there is a need to change the very foundations upon which education is built, that is transforming the education system. However, there are several examples in both the USA and the UK which confirm that when schools decide to tackle the issue of negative school results by adopting a deliberate and large-scale creative approach, it does not only lead to higher achievement scores on standardized tests among the students (Birkmaier, 1971), but also provides them with meaning and satisfaction (Robinson, 2009).

These changes produced positive school results and, possibly because of this, led to more active, engaged children (Robinson, 2009). These schools incorporated creativity from top to bottom in the school system in a deliberate way and, the teachers started to provide numerous opportunities for their students to develop creatively – every day in every subject (Jackson & Raiber, 2010).

2.5.1 Characteristics of Creative Teachers

As a foreign language, English is neither easy to learn nor to teach. For some learners, it is a very complicated and hard task and this explains their demotivation and passivity. With respect to teachers, as frontlines working directly with pupils, they need to be creative in an effort to deal with these problems. The act of teaching needs those creative teachers who before starting to plan their lessons, look for new ways to engage their learners. So, one may ask: what are the characteristics of a creative teacher?

In fact, there is no such thing as perfectly creative teacher or non-creative teacher (Bramwell, Reilly, Lilly, Kronish & Chennabathni, 2011, pp.228-238.). Though there is a perception that some teachers are gifted with natural creativity, and the rest of them are not, all teachers can use a dose of creativity to liven up the learning and their teaching as well.

Richards (2005, pp.19-43) thinks that creative teachers may possess the following qualities:

1. Creative teachers are **knowledgeable** : teachers must have a solid knowledge base about their subject: English, teaching English, and learning English and they draw on their subject matter knowledge in building creative lessons; the rationale as well as the purpose of the activities chosen.
2. Creative teaching requires **processing confidence** : the knowledge of the subject matter can provide a sense of confidence that enables the teacher to be original and creative. This enables him or her to be in control of and makes a difference in the classroom which neither the book nor the curriculum does.
3. Creative teachers are **committed to helping their learners succeed**: they are constantly adjusting their teaching in order to better facilitate learning by enabling learners to meet their needs and develop their self-confidence. Self-assurance can inspire second language learners to pass through the door of the world of English especially those who do not believe in themselves.
4. Creative teachers are **non-conformists**: conformity is the enemy of creativity. Bruner (1962) defined creativity as an act that produces effective surprise. According to Fisher (2004.p, 9), it is originality that provides effective surprise. Creativity is about thinking and doing things differently and effectively by creating effective surprises and avoiding repetitions.
5. Creative teachers are **familiar with a wide range of strategies and techniques** :they constantly vary the activities and tasks chosen from brainstorming to mind mapping, from individual to collaborative work, from oral to written activities, etc.
6. Creative teachers are **risk-takers** :they always trying to innovate, experiment, take risks, revise and rethink which leads to changing or abandoning the original plan and this, of course, is by no means considered a failure but a part of the learning and a teaching experience.

7. Creative teachers seek to **achieve learner-centered lessons** :they enable learners to take responsibility and control of their learning. The lessons must connect with the learners personal experiences.

8. Creative teachers are **reflective** :they review and reflect upon their practices and ways of teaching. This can be done, for examples, by writing journals or getting feedback from the learners, etc.

2.5.2. Characteristics of Creative Learners

Creativity in classroom can be seen as potentially disruptive or a kind of negative deviance (Beghetto, 2008; Plucker & Beghetto, 2004; Westby & Dawson, 1995) and teachers tend to dismiss unexpected and novel ideas from students (Kennedy, 2005). However, there are studies that indicate the opposite. Runco, Johnson and Bear (1993) verified that teachers and parents described the creative learner favorably and the non-creative learner unfavorably. Rieck (2009) suggested eleven highly creative traits that learners need to develop. According to him, creative learners:

1. Have the **courage** to try new things and risk failure. This does not mean the learners should constantly go off the deep end, just that they should balance their routine with the new and the untried. Over time, the risk is usually worth the reward.

2. Use **intuition** as well as **logic** to make decisions and produce ideas. They must keep it simple, small, fast, and perhaps ugly and primitive. But it works for them.

3. **Like to** play, since humor and fun are the ultimate creative act. This is to say learners have just to lighten up. When they enjoy themselves, their brain relaxes and becomes able to produce more and better ideas. One of those ideas may be just what they are looking for.

4. Are **expressive** and willing to share what they feel and think; to be themselves. People are emotional creatures and respond better to people who appear real, honest, and open. Not only is it more interesting, it can also be more persuasive.

5. Can find order in confusion and discover hidden meaning in information. **Research** and **critical thinking** are key tools for the creative person. Information is to the brain what food is to the stomach.

6. Are **motivated** by a task rather than by external rewards. They must like the challenge of writing, explaining, teaching, and persuading. Sure, you can make money along the way, but if you are in it just for the money, you're not going to be a fountain of new ideas.

7. Have a need **to find solutions to challenging problems**. Even the most creative writers will not have a solution for everything. If they claim to, they've stopped thinking. Highly creative people are those whose eyes light up at a question they cannot answer. That is the opportunity to learn something new and produce remarkably creative content.

8. Will **challenge assumptions** and **ask hard questions** to discover what is real. If you want to wield true creative power, you will always take what others advise with a grain of salt. If you do not know something from personal knowledge or experience, you do not know it at all.

9. Can **make connections** between old ideas to produce new insights. A new approach to explaining things to people in a way they can easily understand. Sometimes the best solutions are simply two old ideas jammed together.

10. Will push the envelope in order to **expand the boundaries of what is possible**. Instead of dividing the world into the possible and impossible, it is better to merely divide it into the tried and the untried

11. Are **willing to test new ideas and compete with others** based on results. If you're afraid of being wrong or losing, your creativity will suffer.

2.5.3 Characteristics of Creative Learning Tasks

Teaching creatively means assessing activities and materials for their potential to support creative teaching. Researchers have identified a number of dimensions of creative tasks: they

are said to involve open-ended problem solving, to be adapted to the abilities of the participants, and to be carried out under constraints (Burton, 2010; Lubart, 1994).

Some of the features that Dörnyei (2001) identifies as productive language learning tasks can also be seen to promote creative responses:

- **Challenge:** tasks in which learners solve problems, discover something, overcome obstacles, or find information
- **Interesting content:** topics that students already find interesting and that they would want to read about outside of class, such as stories we find about sports and entertainment personalities we find on YouTube and the internet
- **The personal element:** activities that make connections to the learners' lives and concerns.
- **The novelty element:** aspects of an activity that are new or different or totally unexpected
- **The intriguing element:** tasks that concern ambiguous, problematic, paradoxical, controversial, contradictory or incongruous material stimulate curiosity .
- **Individual choice** :when teachers look for tasks which give students a personal choice. For example students can choose their own topics to write about in an essay or choose their own topics and group members in a discussion activity.
- Tasks that encourage **risk taking** ,since teachers don't want their students to be so worried about making mistakes that they feel reluctant to take part in activities, rather reward them for effort and not only for success.
- Tasks that encourage **original thought** including activities that require an original response. So instead of comprehension questions after a reading passage that test recall, teachers seek to use tasks that encourage a personal and individual response to what the student has read.

- The **fantasy element** which implies activities that engage the learners' fantasy and that invite the learners to use their imagination for creating make-believe stories, identifying with fictional characters or acting out imaginary situations

2.6. Creativity in EFL Classrooms

“Language is creative by its very nature. We can express or communicate one idea in many different ways. Furthermore, every expressed or communicated idea can provoke many different reactions. Every single sentence, phrase or word we say or write is created in a unique moment of communication and can be recreated, reformulated, paraphrased or changed according to the goals of the speaker or writer.” Libor Stepanek (as cited in Maley & Peachey ,2010,p.98)

Linguistic creativity in particular is so much part of learning and using a language that we tend to take for granted. Yet from the ability to formulate new utterances, to the way a child tells a story, to the skill of a stand-up comedian, to the genius of a Shakespeare, linguistic creativity is at work. In Carter’s words (2004), “linguistic creativity is not simply a property of exceptional people but an exceptional property of all people” (p 13).

In the ELT classroom, creativity implies that the students create something new by making use of all the language they have at their disposal by for example, writing a poem, making a comic, or creating a blog. The little ‘c’ definition is more about creative thinking and the process we all undergo to solve a problem and achieve a task. It is about personal breakthroughs and in the ELT classroom, it might be that moment when a student writes a short poem using the language they have learned or when a group of students discuss and solve a problem. In the case of the poem, it should be viewed as a major achievement for the student. In the case of problem-solving, we are thinking in terms of creative thinking as a twenty-first-century skill and the students’ ability to ‘innovate’ (Trilling and Fadel, 2009).

In language teaching, Maley's (1997) work has emphasized a focus on creativity through the use of texts drawn from a variety of different literary and non-literary sources that can be used to elicit creative thinking and foster the ability to make creative connections.

Creativity has also been linked to levels of attainment in second language learning. Many of the language tasks favored by contemporary language teaching methods are believed to release creativity in learners, particularly those involving student-centered, interaction-based, and open-ended elements, and are therefore in principle ideally suited to fostering creative thinking and behavior on the part of learners. Creative intelligence seems to be a factor that can facilitate language learning because it helps learners cope with novel and unpredictable experiences. Communicative teaching methods have a role to play here since they emphasize functional and situational language use and employ activities such as role-play and simulations that require students to use their imaginations and think creatively.

Suwartono(2016) wrote that “Creativity in English Language Teaching can find itself expressed with regards to methodology, media, resources, material, classroom activities, or in some combination of these. Nowadays ,with the rapid advancement in ICT's, teachers are challenged to make use of computer and internet in ELT. Research has reported that English teaching and learning has become more practical, “appetizing”, efficient, and effective with technology. However, it requires a lot of open-mindedness and curiosity on the part of teachers. Besides open-mindedness and curiosity, at times, creativity needs imagination and/or problem-solving skill too.” (p.3)

2.7. Benefits of Creativity in EFL Classrooms

Creativity is often described as thinking ‘out of the box’, coming up with fresh, divergent responses, original ideas and objects, new solutions to problems, or ways of looking at problems. Learners who are beginners in learning English as a foreign language may have limited language skills but they come to class loaded with creative potential. By establishing a

classroom environment in which the development of creativity is fostered from the start, the experience of learning another language is considerably enhanced.

Through the integration of creative thinking in English lessons, learners develop relevant cognitive skills, such as observing, questioning, comparing, contrasting, imagining and hypothesizing, that they need in all areas of the curriculum. They also develop metacognitive skills, such as an ability to evaluate and reflect critically on their own performance and learning outcomes. In line with this (Read 2015,p.29) believes that, the development of creativity in ELT classrooms:

- increases learners' engagement and motivation in studying a foreign language,
- makes language learning enjoyable and memorable,
- gives learners a sense of ownership and a feeling of success,
- allows for divergent responses and, for learners who may be strong in other areas of the curriculum, e.g. art, music or dance, to use these to support their learning,
- promotes the learners ability to think in a flexible way,
- provides a personalized challenge,
- develops qualities such as patience, persistence and resourcefulness, and
- provides a basis for the development of more sophisticated, conceptual and abstract creative thinking in future.

2.8 .Obstacles to Creativity in EFL Classrooms

For all its apparent benefits, it is largely undisputable that creativity is not taken for granted in education. Over the past few years ,There are a number of factors that have worked together to rob teachers as well as learners of their passion to be creative.

2.8.1. Obstacles Which Hinder the Learners' Creativity

There are also some obstacles to the development of the learners' creative thinking. Some of them are:

- The tendency to conformism or the desire to be the same as everyone else;
- Internal censorship which is the fear of expressing one's idea and showing it to others for appreciation.
- Rigidity which is a commitment to stereotypes and previously received ideas without the ability to recycle them.
- The desire to find a solution immediately ,but as practice shows the act of creativity requires a special kind of concentration and does not tolerate haste. Even the notorious brainstorming can sometimes take several hours to find a solution to one problem.

2.8.2 Obstacles Which Hinder the Teachers' Creativity

The teachers' over reliance on methods; i.e., that blind faith in methods in addition to the belief that lessons can be reduced to planned mini- sections have always been an obstacle to more experimentation and creative approaches to teaching because according to Pugliese (2016, p.21) "teaching is stochastic in nature, and as such, ruled by a series of events that cannot be predicted, or anticipated. There are no certainties, only possibilities and failures can make useful starting points."

Furthermore, excessive testing becomes a barrier to creativity because teachers feel pressurized to believe preparing students for tests is their primary pedagogical goal. As a society, we seem to have lost any sense of education as an opportunity to expand and develop minds. We want to prepare our students for work, when we should prepare them for life instead. For example some teachers' mythical deeply rooted views that creativity is genetic so it cannot be taught or learned (It can) and that creativity is only limited to artistic areas because they simply fail to recognize the importance of smaller levels of creativity," mini - c" and "little .

In contexts where convergent thinking is predominant, like the chemical reactions in a scientific experiment, it seems obvious that there is little room for creativity.

Finally, even though teachers may be persuaded of the value of creativity in their practice, they refrain from using it because they work in environments that are unsupportive.

Conclusion

The current chapter highlighted the usefulness of the creativity component in EFL teaching and learning .It is worth saying that being a creative teacher will certainly make the learning atmosphere a fun for learners to acquire, develop, innovate and make use of as many ideas and sources as possible. The chapter started with some definitions of the concept of creativity followed by its main types with a focus on those which occur in the field of education. It also dealt with the main characteristics of creative teachers, learners and tasks . The chapter finally emphasized the benefits of creativity in EFL classrooms and the main obstacles often hinder the component of creativity from taking place appropriately .

CHAPTER THREE: FIELDWORK AND DATA ANALYSIS

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Chapter Three

Fieldwork and Data Analysis

Introduction

The present chapter presents the fieldwork of this study. It attempts to gather data in order to investigate the main research questions. Additionally, it searches for analyzing and discussing the attained findings and use the conclusions to validate the research hypotheses that the implementation of PBL enhances second year scientific stream learners' creativity.

3.1. Research Location , Population and Sampling

The present study adopted a pre-experimental static group comparison design which was a quasi-experimental design in which the outcome of interest was measured only once, after exposing a non- random group of participants to a treatment, and comparing them to a control group.

The target population of this study is second year scientific stream pupils at Bouraoui Laaridi Sadek Secondary School in El Taref aged between 16 and 18 years old. The participants were 40 pupils who were divided into experimental group (n=20) and control group (n=20).

3.2. The Research Instruments

In order to consolidate the findings, the technique used to collect data is a questionnaire addressed to pupils.. A qualitative approach was employed in this study because the phenomenon being studied is mainly about opinion. A quantitative tool was used in order to represent qualitative data.

3.3.The Research Design

The present study investigated the effectiveness of Project Based Learning in enhancing EFL learners 'creativity. It adopted a pre-experimental static group comparison design which

is in fact a quasi-experimental design in which the outcome of interest was measured only once, after exposing a non- random group of participants to a treatment, and comparing them to a control group.

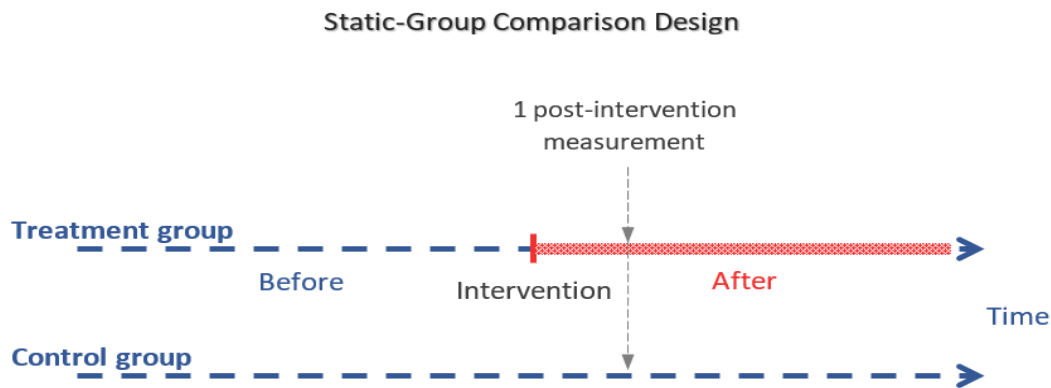


Figure 3. A Pre-experimental Static Group Comparison Research

<https://quantifyinghealth.com/static-group-comparison-design/>

3.4.The Research Procedures

The assignment was given on February 03th,2021 and asked to be submitted by the end of the month when all the unit lessons were covered.

The control group was asked to carry out the project work keeping the same textbook proposal while the experimental group was given the instruction but with the teacher's intervention making some changes and modifications which are supposed to focus on and develop the learners' creativity. The aim of this experiment was to find out the extent to which learners can be creative by means of the PBL .At the end of the learning process, and the project presentation, the two groups were post-tested.

A Statement of Achievement

Can be replaced by

- singing a song
- acting out a dialogue
- acting out a play
- delivering a speech
- or any other form

will be about Noble Peace Prize:

peace, war, UNO, racism, tolerance, violence, bullying,....

Note: any topic which is related to the theme of the unit is welcomed.

Will be presented in the form of a small sketchbook:

↓

will be presented orally accompanied with a written form of the learners' own choice

Figure.4. Control Group V.s Experimental Group Instruction

Taken from: The Algerian Textbook Getting Through Secondary Education Year 2

3.4.1.Steps of the Project Work:

One way to maximize the potential benefits of project work is to follow the ten-step process advocated by Stoller (1997) and Sheppard and Stoller (1995). The ten steps are summarized below.

Step 1 : The students and instructor agree on a theme for the project The students and instructor come to an agreement on a project theme.

Step 2 : The students and instructor determine the final outcome of the project (e.g., bulletin board display, written report, debate, brochure, letter, handbook, oral presentation, video, multimedia presentation, theatrical performance). At this point, the students and instructor

negotiate the most appropriate audience for their projects (e.g., classmates, other students, parents, program director, city mayor, a local business).

Step3: The students and instructor structure the project .They work out project details that guide students from the opening activity to the completion of the project. In this step, students consider their roles, responsibilities, and collaborative work groups. After negotiating a deadline for project completion, students reach a consensus on the timing for gathering, sharing, and compiling information, and then presenting their final project.

Step 4 :At this stage, the instructor prepares students for the language, skill, and strategy demands associated with information gathering. With student ability levels in mind, the instructor prepares instructional activities for each of the information-gathering tasks. For instance, if students will be conducting interviews to gather information, the instructor may plan activities in which students have to form questions, ask follow-up questions, request clarification, and take notes. If students are expected to write letters, the instructor might review the format and language of formal letters. If they intend to conduct an Internet search, the instructor may review search procedures and introduce useful note-taking strategies.

Step 5: The students gather information .After practicing the skills, strategies, and language needed for gathering information, students are ready to collect information using methods such as interviewing, letter writing, and library searches. Whenever possible, the instructor brings in relevant content resources to get students started on their information quests.

Step 6 : The instructor prepares students to compile and analyze data At this stage, students need to master the language, skills, and strategies needed to compile, analyze, and synthesize the information that they have collected from different sources. The instructor prepares students to do much of this on their own through tasks that involve, for example, categorizing, making comparisons, and using graphic organizers such as charts and time lines. Numerous training sessions might need to be planned, depending on the types of information collected

and the ways in which it was collected (e.g., taped interviews, brochures received in response to letters, library research, and note-taking).

Step 7: The students compile and analyze information. After engaging in teacher-guided preparatory activities, students are ready to tackle the demands of compiling and analyzing the gathered information. Working in groups, students organize information and then discuss the value of the data that they have collected, keeping some and discarding others. The goal is to identify information that is critical for the completion of their projects.

Step 8 : The instructor prepares students for the language demands of the final activity .As in Steps 4 and 6, the instructor designs language-improvement activities to help students successfully present the final outcome of the project. Those activities may focus on skills for successful oral presentations, effective written revisions and editing, persuasive debates, and so forth. Some focus on form might be greatly appreciated by students at this point.

Step 9 :The students present the final product ,outcome of their projects, as planned in Step 2.

Step 10: The students evaluate the project .In this last, often neglected stage of project work, students reflect on the language mastered and the subject matter acquired during the project. In addition, students are asked to make recommendations that can be used to enhance similar projects in the future. It is during this stage that teachers provide students with feedback on their language and content learning.

3.5. Data Analysis

After the fieldwork phase, the collected data was analyzed, organized and arranged to be treated statistically.

2.5.1. The Analysis of the Pupils' Questionnaire

Section One: General Information

Question 01: Please, specify your gender.

Table.2.

Learners' Gender

Option	Number	%
Male	10	25 %
Female	30	75%
Total	40	100%

This question is meant to determine the participants' dominant gender in the English class. As the table displays, the questioned participants represent more females (75%) than males (25%) at Bouraoui Laaridi Sadek secondary School .

Question 2. Students' Age

Most of the students questioned are aged between 16 and 17 years old which means that there is no age gap between learners but rather a closure .This has a direct , positive impact on fostering the students collaborative, communicative skills in addition to the effective , harmonious ,and successful learning atmosphere

Question 3: Do you enjoy the English Class?

Table 3.

Pupils' Attitudes of The English Class

option	number	%
yes	40	100%
no	00	0%

All subjects are important and students should embrace them all, but according to our findings, all of the 40 learners questioned replied that they enjoyed the English class. This reflects that there is a special aspect of an English class as a more flexible course that incorporates the learners voices and choices.

Question 4: How do you evaluate your level in English.

Table 4.

The Learners Self-Evaluation

Option	Number	%
excellent	1	2.5%
very good	10	25%
good	19	47.5%
average	6	15%
weak	3	7.5%
very weak	1	2.5%
total	40	100%

As far as this question is concerned, its major aim is to elicit the respondents' level in English. The participants were offered a scale containing six levels ranging from "excellent"

to “very weak”. As the rates denote, the majority of respondents 47.5% regarded their ability in English as “good” followed by “very good” with a percentage of 25% and 15% as “average”. Additionally, 7.5% of them believed that their level in English is “weak”. Surprisingly , (2.5%) of them considered their potentialities to be either “excellent” or “very weak”. These statistics showed that the level of a large number of the participants stretches from very good, good ,to average.

Question 5:How is your relationship with your teacher of English?

Table.5.

The Teacher -Learners Relationship

Option	Number	%
good	40	100%
Not bad	00	0%
bad	00	0%
total	40	100%

As far as this question is concerned, we believe that a good relationship with the teacher will certainly motivate students to attend the English class if they know their teacher cares about and helps them to succeed. Hopefully and as the table shows all the students indicated to have a good relationship with their teacher .This leads to improving school engagement , academic achievement and create a positive, comfortable learning atmosphere .

Section Two: Pupils Attitudes Towards the PBL

Question 6: Do you like learning English through making projects?

Table .6.

Learners' Attitudes Towards PBL

Option	Number	%
Yes	38	95%
No	02	5%
Total	40	100%

A starting point of this investigation is to check whether the learners really like learning through making projects .The vast majority (95%) expressed their like while only (5%) expressed their dislike .These results showed the positive attitudes the participant learners have about PBL and how motivated they are about it.

Question 7: To what extent you are interested in doing project works?

Table.7.

The Learner' Interest in Doing Project Works

Options	Number	%
very interested	25	62.5%
interested	14	35%
disinterested	01	2.5%
total	40	100%

This question is made to ask about a very crucial factor in the learning process which is that of interest as it energizes learners, and guides them to academic success. About 62.5% of the respondents reported that they are very interested in doing projects in English and to a less

extent, about 35 % expressed that they are interested ,while only 2.5% that is one learner expressed his disinterest in project works.

Question 8:Do you prefer working?

Table.8.

The Learners' Favourite Mode of Interaction

Option	Number	%
individually	14	35%
in pair	05	12.5%
in group	21	52.5%
Total	40	100%

This question is designed to figure out the participants' preferred mode of interaction during project work. As it is stated by some educators ,projects ought to be taught through organizing groups in order to facilitate pupils' interaction , collecting data and sharing responsibilities to successfully achieve the objective of the project work. The statistics above showed that more than half of the respondents (52.5%) preferred working within groups to carry out the projects, while about (12.5 %) opted for pair work and surprisingly (35%)for individual work. The conclusion that can be drawn is that a good number of second year pupils at Bouraoui Laardi Sadek Secondary School are favoured to interact and communicate in groups through project work

Question 9:Project presentation is an opportunity for you to show:

Table.9.

The Learners' Perceptions of Classroom Project Presentation

Option	Number	Percentage
a- how well you understand your lessons	02	5%
b- practice and develop your skills in English	17	42.5%
c- introduce new and different ideas	13	32.5%
d –others	02	5%
- b+c	06	15%
Total	40	100%

Some teachers read the project documentation first, then evaluate the project presentations. Others, rather give too much importance to the presentation, and in this case, it is up to the learner to make best of it. It was extremely important for the researcher to ask the pupils about their perception of project presentation including the creativity element .

The researcher found out that 42.5% of the students considered the project presentation as an opportunity to practice and develop their skills in English, about 32.5% thought it an opportunity to introduce new and different ideas. About 15% believed it was an opportunity for both practicing and developing their skills in English and introducing new and different ideas. Only 5% of the respondents regarded it as an opportunity to show how well they understood their lessons .Another 5% of the learners mentioned other advantages like being an occasion to learn how to be confident, get rid of their shyness and fears to face people, communicating ideas and increasing self -development ,while others thought about getting good marks . From these results ,we can conclude that learners possess creative thinking and mindful about incorporating it in their works.

Question 10:What obstacles do you often face when doing projects?

Table.10.

Learners 'Obstacles in Project Making.

Option	Number	Percentage
a - disagreement between the members of the group	02	5%
b - not enough feedback from the teacher	03	7.5%
c - difficulty to choose from a wide range of sources	29	72.5%
d - others	02	5%
a+ c	02	5%
none	02	5%
total	40	100%

Designing and carrying out a project work is not without difficulties and obstacles. For this, it was crucial to know the respondents' answers so that more guidance from the part of the teacher or classmates can be provided. The great majority 72.5% revealed that their major trouble was the difficulty to choose from a wide range of sources, while about 7.5% expressed that there was not enough feedback from the teacher. Surprisingly about 5% revealed that they faced no trouble at all. Other 5% mentioned the existence of some other obstacles like getting tired when working individually, being afraid not to perform well during the presentation session, or getting nervous and afraid not to have enough time to complete the project work.

Section Three: The Effectiveness PBL in Enhancing EFL Learners ' Creativity

Question 11:How do you find the English project themes?

Table .11.

Project Works Themes

Option	Number	%
a- motivating	29	72.5%
b- boring	01	2.5%
c- interesting	17	42.5%
d-challenging	03	7.5%
e- others	00	00%
Total	40	100%

This question sought to find out whether the English project themes can foster the learners' creativity. Some of adjectives chosen represent the qualities of creative tasks mentioned in the theoretical part .The majority of the learners found the English project themes motivating, and about 42.5% regarded them interesting and only 7.5% found them challenging and a minority 2.5% regarded the English project themes boring .Therefore and from these findings, we can conclude that the project works themes have the characteristics that can enhance creative learning.

Question 12: Which of the following best describes your teacher of English?

Table .12.

The Teacher 's Qualities

Option	Number	%
a -confident	10	25%
b -knowledgeable	9	22.5%
c-committed to help you succeed	12	30%
d- risk taker	02	5%
e -others	03	7.5%
a +c	4	10%
Total	40	100%

The primary role of a teacher is to educate children and guide them towards the pursuit of knowledge .A teacher can also be a role model and an inspiration to go further and to dream bigger by expanding students' limits and pushing their creativity .In order to check if the teacher had some of these qualities ,we provided the learners with a list of characteristics .Our findings showed that 30% of the respondents regarded their teacher committed to help them succeed.25% considered their teacher confident, and to a less extent 22.5 % considered their teacher knowledgeable, while 10% regarded their teacher as confident and committed to help them succeed . Only 5% believed their teacher was risk taker . Finally 7.5% chose to describe their teacher differently being cheerful ,helpful, and beautiful .From these results ,we can conclude that the teacher had some of the qualities which allow him to teach and enhance creativity.

Question 13: Which of the following forms of projects you can successfully do?

Table 13.

The Learners 'Favourite Type of Project

Option	Number	Percentage
a- singing a song	05	12.5%
b- writing a poem	01	2.5%
c -delivering a speech	04	10%
d -acting out a play	06	15%
e- exposing facts or phenomena	13	32.5%
f- others	00	00%
a+ c+ d	01	2.5%
Total	40	100%

Most classrooms are filled with students of varying academic abilities and in order to meet each student's individual needs ,differentiation is key .In addition, giving the learners the choice of the project work form will make them feel at ease and hence perform better than being forced to do what they do not really like or enjoy . The results showed that 32% of students preferred exposing facts or phenomena. About 15% opted for acting out a play ,and to a less extent about12.5% chose singing a song.10% regarded delivering a speech a favourite option, 2.5% chose writing a poem and other 2.5% opted for a combination of forms singing a song, delivering a speech ,and acting out a play. These results indicated that the process of learning becomes challenging and help combat the learners apathy ,in addition to the learners having more autonomy ,power ,and control over the work which boosts their intrinsic motivation.

Question 14: Innovation and imagination are highly valued and appreciated by your teacher of English.

Table 14.

The Learners' Imagination and Innovation

Option	strongly agree	agree	Neutral	disagree	Strongly disagree	Total
Number	12	19	06	3	00	40
Percentage	30	47.5	15	7.5	00	100%

This question is meant to find out if the teacher takes into consideration creativity skills when evaluating his learners' project works. These two key elements innovation and imagination are the core of creative works. If they are encouraged and appreciated by the teacher, creativity is to be fostered and developed. If not, it is going to be stifled. Our findings showed that 47.5% of learners agreed that innovation and imagination are highly valued by the teacher, and about 30% strongly agreed with the statement, while about 15% remained neutral and only 7.5% disagreed. Therefore, the teacher, according to the learners' answers does give special attention to creativity when assessing his learners project works.

Question 15:What does creativity mean for you?

Table 15.

The Concept of Creativity

Option	Number	Percentage
a- making something new	10	25%
b-Expressing different and new ideas	10	25%
c- using imagination to improve our learning	13	32.5%
d- others	04	10%
a+ b +c	03	7.5%
Total	40	100%

Dealing with creativity in PBL necessitates asking the learners 'perceptions about the concept of creativity. 32.5% of learners regarded creativity to be the use of imagination to improve learning, while 10% of them believed it was about expressing different and new ideas. Other 10% believed it was about making something new .Only 7.5% considered that creativity was a combination of the three previously stated statements. Other 4 learners defined creativity as the following: One pupil linked the concept with fluency in language, another said it was about invention . One other reply indicated a more specific definition saying it was about bringing up a unique and original idea by a pure imagination .Another learner chose to use a quite different answer which we regarded creative itself ,it was trying the best to shine the brightest.

Surprisingly and in the light of these responses ,we can say the learners questioned had a clear vision about creativity ,and this could ,in fact, be appropriately invested and demonstrated in their works .

3.5.2. Analysis of the Pre-experimental Static Group Comparison Research Design:

After the treatment was made, the researcher found that:

- 1) The control group made project works with similar content and planning , the only difference was about the choice of the winners ,candidates and the nominees 'lists of the Noble Peace Prize. Learners worked individually or in groups. Collaboration and communication are achieved to some extent.
- 2)The experimental group made a variety of works characterized by innovation , creativity and fun. Composed of 20 pupils ,the experimental group students carried their works individually , in pairs or in groups .The project works were presented this way:
- 3) the learning atmosphere within the experimental group was more exciting, challenging, and fun.

Individual works: (self-autonomous works generally chosen by bright learners).

Rayen: a very energetic learner who chose to make a power point presentation about nuclear weapons , exposed facts , gave statistics ,and illustrated with an example of the nuclear experiment in the Algerian Sahara .She showed a total control and responsibility of her work .

Rafik : a very skilled ,fluent ,and committed learner made something very special when he spoke about a movie he appreciated about racism .It was entitled “twenty years a slave” .He talked about the suffering of the blacks and the oppression of the whites. He mentioned the most dramatic scenes and how bad he felt about.

Sara :a very special native learner born in the USA insisted too much on giving her enough time to speak up about racism. From the historical background , to its different types and effects till its new forms and the world’s frequent calls to put an end to it ,Sara was more than a learner.

Anis : a learner with a very limited level at English ,was creative enough to choose a short poem entitled “colour” ,written by an African child that was nominated to be the best poem for 2005 , to a make a song with the help of an app .It was unique and unexpected from his part.

Iskander: an average learner who chose to sing a famous song entitled “tell me why” . Though it was not his own creation , it was enjoyable discovering that he could sing quite well in English with an outstanding voice.

Fadila : an excellent learner who masters the language perfectly well was able to deliver a speech in which she imitated Martin Luther King address “I have a dream” to deal with a topic that is complicated and beyond expectations .It was about “feminism”.

Pair works is the choice of the best friends and close classmates

Ghofran and Amani : two shy and good students brought a recording in which they made a dialogue about “bullying at the school ”.They took turns to complain about this prevailing bad

practice and suggested solutions on how to fight it. (One imagined herself being bullied by another girl and complained about and the other comforted her and suggested ways to deal with the problem). The girls chose to record because they were shy and lacking confidence not to present in front of the classmates.

Achref and Akram : close friends who chose to speak about the Noble Peace Prize dealing with its historical background , its categories and famous winners with their achievements.

Group work is the favourite choice of lazy ,shy and reliable learners , it can be very fruitful when teachers trust their students' abilities and foster them .

Widjen ,Haithem, Khairo, Meriem and Anfal :these five with different levels and learning styles, acted out a very moving play . Each one of them acted the role of a hot spot of the world : Palestine ,Iraq ,Syria , Libya and the narrator .The work was really appreciated by the teacher as it was totally creative :from the writing of the play which relied mostly on translating from the mother tongue to English and expressing their feelings sincerely to noticeably improving their speaking skills.

Norhen,Aya,Hadil,Amal ,and Loubna sung a very meaningful, soft song entitled “Light a candle for peace” .Their singing made the classroom atmosphere delightful.

3.6.Discussion of the Findings

3.6.1 Discussion of the Findings of the Pupils' Questionnaire

Through the analysis of the data gathered from the pupils' questionnaire, we have obtained precious responses about the pupils' attitudes towards the integration of PBL in enhancing their creativity , as well as the degree to which they are involved in the learning process.

First of all, the results revealed that the majority of pupils preferred to study the English language as a subject incorporated in their academic programs of secondary school and viewed their relation with their teacher of English as good . This certainly leads to their educational as well as social progress.

Concerning the integration of project-based approach into English learning, the vast majority of pupils showed a positive attitude and interest towards learning through making projects . Furthermore, the analysis of the results revealed that the majority of pupils opted for cooperative work and to a less extent for individual works when undertaking projects, which is a strong indication that PBL facilitates cooperative work, as well as self –autonomy .As far as the project presentation phase is concerned ,many pupils regarded it as an opportunity not only to practice and develop their skills in English but also to introduce new and different ideas which clearly indicates that the PBL does enhance the learners ‘creativity. On the other hand, the difficulty to choose from a wide range of sources was the main concern which hinders the accomplishment of their project works .

The last section was devoted to the component of creativity and whether it could be fostered through PBL .The results showed that the respondents had a clear vision about the concept of creativity and were aware of the significance of its incorporation in their project works. Additionally ,they regarded their teacher and the project themes as components which have the qualities of creativity .The results also showed that choice and differentiation in the project works are keys which boost the learners intrinsic motivation as well as creativity.

3.6.2.Discussion of the Findings of the Pre-experimental Static Group Comparison Research

Through the experiment we did with the second year learners at Bouraoui Laaridi sadek Secondary School , we came out with considerable remarks about how creativity can be fostered through PBL . First, we divided 40 pupils into one experimental group (=20)and another control one(=20) ,Then, the control group students were given the same project instruction of the textbook whereas, the other experimental group students were given the instruction with more options and freedom to work .Both were given a month time for preparation .

It has already been mentioned in the theoretical part that PBL enables learners to develop certain skills known as the 4 Cs of the 21st century skills including collaboration , communication, critical thinking and creativity . Indeed ,we noticed that learners belonging to both groups were able to think critically by inquiring, using and analyzing relevant information .In addition to developing communication skills by sharing and communicating their thoughts effectively with the audience using different digital media .As far as collaboration is concerned ,we observed that it was the choice of many learners .Similarly ,a great many of them did prefer working individually and it was the choice of the most competent, knowledgeable and confident learners especially with the experimental group .

Our major focus was ,in fact, the creativity component and to what extent it can be exhibited in the students 'works .Little creativity if any could be generated with the control group as we kept the textbook proposal as it is .It was much more about gathering information and giving examples .So creativity skills could not appear nor be fostered , the other skills collaboration and communication slightly appeared .

As teaching creatively requires giving choices and leaving the door open for any new , innovative ,and imaginary ideas ,the results of the experimental group were really satisfying and highly appreciated. The learners made ,various project works with different language skills and topics .Some works were really unexpected ,new ,innovative ,and very relevant to the theme of the unit “Make Peace”. Learners were really confident, enjoying presenting their works and enthusiastically waiting for their teacher and mates' comments and assessments. Something else worth mentioning is that creativity was not restricted to good ,intelligent or gifted learners ,rather and as the results showed even passive ,shy , learners with a limited - level could be creative .Some learners had the courage to do things for the first time in their lives as singing or acting out a play .They expressed very well ,freely without being afraid to

be evaluated or negatively judged or seen as weak or silly .Concerning the learning atmosphere ,it was a real fun .

To sum up, and in light of the above comments ,the gathered findings from this classroom experiment confirmed our hypothesis that PBL can enhance EFL learners 'creativity and therefore successfully motivate and involve the students in the learning process.

Conclusion

This chapter was an attempt to discuss the fieldwork of the present research study. A pre-experimental static group comparison design was used along with a pupils' questionnaire. The experiment took place at Bouraoui Laaridi Sadek Secondary School with a sample of 40second year learners who were divided into two groups ,experimental group =20 and a control group= 20 .Additionally ,The pupils' questionnaire was designed and administered to the same learners in order to find out their' attitudes towards the implementation of PBL project work and its effect in enhancing their creativity .

CHAPTER FOUR :RECOMMENDATIONS

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Chapter Four

Recommendations

Introduction

This chapter is addressed to pupils, the administration and especially teachers who would like to refresh their knowledge and improve the way they teach EFL by implementing PBL approach with a focus on the skill of creativity .It includes some general recommendations in addition to drawing the instructors 'attention to the usefulness of "the Seven pillars of creativity" which provide examples and illustrations from different experiences in the field and finally introducing some initiatives on how creativity can be assessed.

4.1 .General Recommendation:

Based on the analysis and discussion of the research findings, some recommendations can be drawn:

4.1.1. Recommendations for Pupils

- Pupils have to recognize the importance of being creative and its benefits on their learning experiences and the development of their language proficiency.
- Pupils should do their best to commit to all the teachers instructions for better academic results.
- Students need to learn how to accept constructive criticism and their classmates' multiple perspectives when doing or presenting their project works.
- They must develop strong critical thinking and interpersonal communication skills in order to be successful in an increasingly fluid, interconnected, and complex world.

4.1.2. Recommendations for the Administration

The administration should provide the required teaching and learning materials in order to facilitate the integration of PBL, and to help pupils practice the language through

appropriate exposure to different authentic recordings and videos.

4.1.3. Recommendations for Teachers

Here are some ideas the teachers need to take into consideration to prevent pitfalls from occurring:

-It 'high time some teachers abandoned the traditional and classical teaching methods, simply because they are dealing with 21st century students who are smarter, live in more sophisticated world, and use more advanced technological items.

- Make sure the project's purpose is tied to the curriculum or performance standards.

- Provide sufficient time for students to learn new skills or technologies, such as learning to use software programs or designing Web sites.

- Set up timelines and project deadlines in advance to provide a structure for project activities.

- Work together with other teachers to share resources .Cross-classroom projects. (Bottoms & Webb, 1998; Thomas, 1998) may help.

-Before seeking for the students 'creativity, teachers should themselves be creative. They need to adopt a specific definition of creativity and be clear about its implications.

-Students can change and grow .So, no assessment is entirely free of error; the teacher needs to remain flexible in making decisions especially avoiding labeling students as "creative" or "uncreative". Similarly a direct feedback should be given about creativity.

- Teachers often skip the step of reflecting . They are happy when the projects are complete, and they give the grades. Instead ,they should ask questions like what they would do differently, what obstacles they faced, and what were the highlights of the process. This should be a relaxed, insightful discussion that will help them do better with future projects.

4.2. The Seven Pillars of Creativity

The seven pillars are rooted in educational literature on creativity (Craft, 2005; Fisher, 2005a; Fisher, 2005b) but above all based on many years of classroom experience.(Reap 2015,pp.30-35). These are a series of generic considerations, which enable teachers to develop creativity in their classroom whatever age and level of learners they teach, and whether or not they are using a course book and digitally sophisticated materials or no technology at all.

Pillar One: Build up positive self-esteem

Self-esteem is characterized by five components: a sense of security, a sense of identity, a sense of belonging, a sense of purpose and a sense of personal competence (Reasoner, 1982).By building up learners positive self-esteem through recognizing their individual strengths, valuing their contributions, and respecting divergent views, learners are more likely to engage in the kind of fluent and flexible thinking, as well as the willingness to take risks, that characterize creativity.

Pillar Two: Model Creativity

In order to encourage learners to see things in new ways, explore ideas and come up with original outcomes, it also helps if teachers model creative processes in the way they teach. These can be reflected in many ways, for example, how they motivate and engage students, the kinds of tasks and activities they offer, how they respect individual differences and diversity, and the way they manage and organize their class. It is often useful to think about how they can be creative in small ways in the routine aspects of teaching.

Pillar Three: Offer Learners Choice.

By offering them choice, learners learn to take responsibility for their decisions. They also begin to develop autonomy and have control of their learning. This leads to a sense of

'ownership' and motivation .They can offer learners choice in a range of ways from micro- decisions, such as who to work with, to macro- decisions such as choosing topics to study.

Pillar Four: Use Questions Effectively

The way they use questions to engage learners and lead them to think creatively is an essential skill. The stereotypical initiation-response-feedback (IRF) can close down thinking. It is important to ask questions which interest learners and open up, probe and extend their thinking. They also need to give learners sufficient thinking time to answer questions and provide opportunities for them to construct and ask interesting and challenging questions themselves. Below is an example of how teachers can plan questions and scaffold thinking skills based on a story.

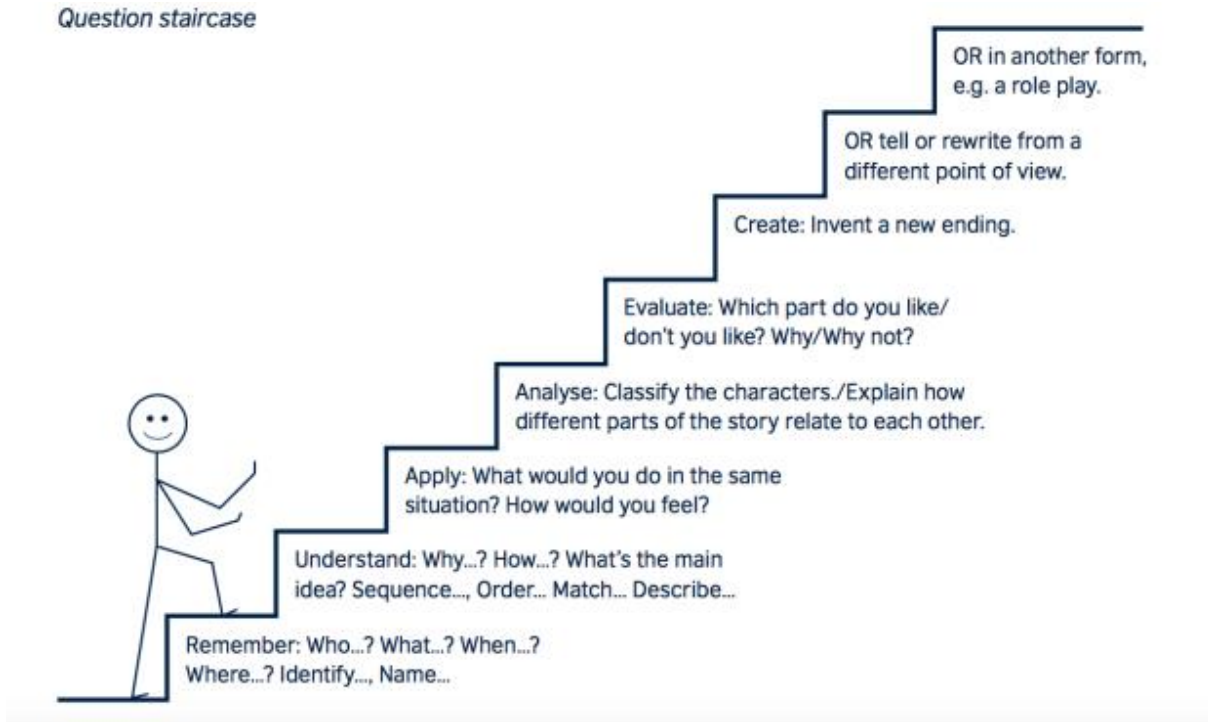


Figure. 5. Buliding on a creative story based on questions

<https://meliciahewitt.wordpress.com/>

Pillar Five: Make Connections

It is helpful to encourage learners to make connections between home and school as well as between subjects across the curriculum. Similarly, learners can be encouraged to make connections between present and previous learning, between experiences inside and outside the classroom, and between ideas learned from different sources such as books and the internet. They can also make connections between English and their own language and culture, and between skills which may be developed in one context or subject and transferred and used in another. The awareness of connections between different areas of their lives helps to build learners' confidence and provides the foundations for them to become increasingly adventurous and creative in work they produce.

Pillar Six: Explore Ideas

In order to foster an open, creative mind-set, teachers need to regularly provide frameworks and stimuli that encourage learners to explore, experiment and play with ideas. Brainstorming techniques, problem-solving tasks and activities in which learners consider issues from different points of view all encourage exploration and lead to creative thinking.

Pillar Seven: Encourage Critical Reflection

Teachers need to train learners to evaluate and reflect critically on their own ideas, performance, actions and outcomes. As well as being an integral part of developing learner autonomy, it is only through critical reflection that learners can assess the validity and value of their own creative work. Teachers can do this by reviewing learning outcomes against success criteria at the end of activity cycles and lessons, and through the regular use of learner diaries or self-assessment sheets.

4.3. Assessing Creativity in EFL Classrooms

As Rachel Logan, Product Manager for Art and Design at Cambridge explains: 'We are assessing how well they have thought "around" a problem, not necessarily how well the

solution works.’ She adds: ‘It is vital that learners have critically evaluated their outcomes, but in the end it is mostly about the process that they went through to get there’.(as cited in Maley, 2015, pp. 6–13).

In the same context ,Villalba(2009,p.6) states that “different initiatives that exist to measure creativity at the aggregate level are, indeed, not measuring creativity levels per se. They are measuring the contextual characteristics that could be associated with creativity, or the different aspects in society that can be regarded as the output of a creative process (such an innovation). The different sets of indicators, therefore, constitute pointers of aspects that can be related to creativity.”

4.3.1 The CLA (Creativity Learning Assessment)Observation Framework

One of the most remarkable initiatives was that of the CLA(Creativity Learning Assessment) observation framework. The CLA Creative Learning Continuum, with cross-curricular and cross-age dimensions of learning, proved a clear, informing and open structure for reflecting on progress. Based on CLPE’s Patterns of Learning continuum (1990),.Ellis and Barrs (2008, p.78) have developed a generic rubric to informally assess creative learning. Rubrics are designed to clarify criteria and standards against which students ’work can be assessed. This focuses on the processes involved in creative work, including investigation, skills, discussion, evaluation and reflection. The rubric is intended for use in a primary classroom, but could be adapted for any level.

“The CLA observation framework allows teachers’ space to record what they are noticing children able to take risks and experiment in their learning?’, ‘Do they generate ideas, questions and make connections?’, Are there examples of responding to and commenting on their own and other people’s work?’ (Ellis 2009, p.319)

Ellis(2009,p.318) provides an example observation grid including each of the six creativity contexts. If we understood right, these items are not standardized and can be expanded or adapted to context.

Table 16

The CLA Observation Framework

(i) confidence, independence, enjoyment	E, g -developing pleasure and enjoyment -engagement and focus -empathy and emotional involvement -self-motivation
(ii) collaboration and communication	E ,g -contributes to discussion, makes suggestions -listens and responds to others - perseveres, overcomes problems - communicates and presents ideas - works effectively in a team
(iii) creativity	E. g -is imaginative and playful -generates ideas, questions and makes connections -risk-takes and experiments -expresses own creative ideas using a range of artistic elements
(iv) strategies and skills	E.g. -identifies issues and explores options -plans and develops a project -demonstrates a growing range of artistic/ creative skills -uses appropriate subject specific skills with increasing control

(v) knowledge and understanding	E.g -awareness of different forms, styles, artistic and cultural traditions, creative techniques -uses subject specific knowledge and language with understanding
(vi) reflection and evaluation	E.g -responds to and comments on own and others' work -responds to artistic/creative experiences -analyses and constructively criticizes work.

4.3. 2.The CLA scale

Level 1: learners play with creative materials and elements and use them to express feelings and ideas. They practice simple skills, exploring possibilities. Learners begin to recognize and describe some creative effects. They describe what they think and feel about their own. (Ellis, 2009b)

Level 5: Children are increasingly conscious of the imaginative possibilities in a particular creative medium. They select and organize their material to express their ideas and intentions, making choices for different purposes and to create different effects. They use skills with precision, control and fluency, combining them appropriately and effectively. Children analyze how meanings are conveyed, with increasing critical awareness, drawing on their knowledge and understanding of an art form and using appropriate vocabulary. They reflect critically on their own and others' work and show awareness of purpose and context in refining. (Ellis, 2009b)

Conclusion

In this chapter ,the researcher provided some recommendations for the pupils , the administration and especially for teachers, in an attempt to foster the implementation of PBL , and the incorporation of the creativity component in it .The researcher also suggested some ideas ,and considerations based on field experiences of other teachers on how creativity can be taught, developed and assessed.

General Conclusion

This research study was based on the problematic of EFL secondary school pupils' passivity and disengagement in the learning process. Accordingly, this work represents an attempt to investigate the significance of integrating Project-Based Learning (PBL) to foster EFL learners' creativity and thus their involvement in the language classroom.

Teaching by implementing PBL is not an easy task for most EFL teachers especially that it takes too much preparation and planning but if given enough time, and being supported by the administrators, they can excel and obtain very satisfying results when doing their job. They can as well encourage their learners to take initiatives of their learning.

To our surprise, during the fieldwork experiment, we realized how remiss some EFL teachers are and how deprived some Algerian EFL secondary school learners are. After all, learners are the product of their parents', teachers', environment's and administration's commitment and responsibility. They can make of them the most brilliant pupils or the most senseless ones.

Eventually, the researcher believes that more research is needed on the connection between creativity and PBL. Unless educators, policymakers and the general public fail to see the links between creative practices and PBL, barriers to creativity in the classroom will continue to exist.

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Appendix A

Pupils' Questionnaire

This questionnaire is a part of a research work which attempts to collect important information about the importance of adopting the Project- Based Learning to promote EFL learners' creativity. We would deeply appreciate your collaboration .

Please, put a(×) tick in the appropriate answer and give full statements where necessary.

Section One :General Introduction

1)Gender: male female

2)Age: years old

3) Do you enjoy the English class?

yes no

4)How do you evaluate your level in English?

Excellent very good good average weak very weak

5) How is your relation with your teacher of English?

good not bad bad

Section Two: Pupils' Attitudes Towards the PBL.

6)Do you like learning through making projects?

yes no

7) To what extent you are interested in doing project works?

very intersted interesed disintested

8)Do you prefer working :

individually in pair in group

9) Project presentation is an opportunity for you to show:

- how well you understood your lessons
- practise and develop your skills in English
- introduce new and different ideas
- Others

.....

10)What obstacles do you often face when doing projects?

- disagreement between the members of the group
- not enough feedback from the teacher
- difficulty to choose from a wide range of resources
- others

.....

Section Three: The role of PBL in Enhancing EFL Learners 'Creativity

11)How do you find the English project themes?

- motivating
- boring
- interesting
- challenging
- others

.....

12)Which of the following best describes your teacher of English?

- confident
- knowledgeable
- committed to help you succeed
- risk- taker

-others

.....

13) Which of the following forms of projects you can successfully do?

-Singing a song

-Writing a poem

-Delivering a speech

-Acting out a play

-Exposing facts or phenomena

-Others

.....

14) Innovation and imagination are highly valued and appreciated by your teacher of English when presenting the project works.

strongly agree agree neutral disagree strongly disagree

15) What does creativity mean for you ?

-Making something new

-Expressing different and new ideas

-Using imagination to improve your learning

-Others

.....