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« Language and Communication »

**Creative Teaching And Teaching Creativity How
To Foster Creativity In The Classroom**

Case study : first year middle school pupils
at Aoun Ahmed school, Kedadra – Mostaganem

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DEDICATION

To my lovely mother , my sister , my brother .

To my fiance mimo who support me and help me a lot.

To all my friends with whom I shared the university life with.

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ABSTRACT

Thanks to technology today's generation has become digital natives. So teachers must move from the traditional way of teaching to the creative one in order to be able to meet all the pupils' needs and cover all the different learning styles. This research aims at fostering creativity in the classroom to help the flexibility of both teachers and learners and to attract the pupils' attention during the session. To this end a mixed method was used to gather data about the research topic. This research provides results about the pupils' engagement, interaction, and content understanding. Pupils were able to interact and express their ideas comfortably during the creative session.

Key Word : Creativity , content understanding , engagement, interaction .

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General Introduction

General Introduction

Creative teaching is an art where teachers inspire learners' interest to learn in a creative way. As Chunfang Zhou stated : " creative teaching focuses on both the methods a teacher us to deliver learning and the overall effects those methods have on students and the outcomes produced" . When fostering creativity in the classroom , it opens a wider opportunities for learners to be able to use their critical thinking in order to develop their ability to find various solutions to a problem ,and when they use the content in creative ways learn the content well. Therefore, we will attempt to investigate the importance of creative teaching and fostering creativity in the classroom.

Foster creativity in the classroom could be helpful for learners to understand the lesson more effectively depending on their preferred learning style; furthermore, it facilitates interaction between teachers and learners, but unfortunately it is neglected by the education sector.

This study aims at identifying the main factors behind the creative teaching and fostering creativity in the classroom, also, to give teachers some creative ideas, which they can use in order to foster innovation in their classes and help their students to grasp knowledge easily. The following questions were formulated to investigate how creative teaching and fostering creativity in the classroom could help both teachers and learners:

- 1- To what extent is creativity beneficial in fostering students' content understanding?
- 2- Does creative teaching keep the students engaged?
- 3- Does creativity help students to express their ideas freely or not?

The hypotheses that were formulated for this study are as following: if teachers adopt the idea of creativity and work with, they can choose, plan lessons and select materials way, that foster students' understanding of the content. Also, we speculate that students interact and understand better when fostering creativity in the classroom .In order to investigate, three data collection instruments will be used: questionnaire, experiment and observation. The questionnaire was handed to students. Its aim is to know pupils' point of view concerning the

research topic . An experiment will be conducted to find out whether the learners will like the creative teaching or not.

The present dissertation is divided into three chapters .The first chapter presents the overview of our research topic , its' definition , the importance and the behaviours of creative teachers . As for the second chapter describes in detail the method we used when collecting data . As for the third chapter , we will discuss the feedback of the participants and the results attained.

Chapter One

1-Introduction

This part of the research provides the reader with the theoretical framework of our study. It intends to help us think through the basic questions: What is creativity? How can teachers be creative? How can we foster it in the classroom? What is its importance? Therefore, we will introduce to our readers the controversies and mysteries faced by researchers and theorists alike concerning this key concept. This theoretical background will allow us to have an idea about creative teaching process, and how to foster creativity in the classroom.

2-Defining creativity

Creativity is often defined as the entire process by which ideas are generated, developed and transformed into values. Creativity scholars and researchers have put four definitions of creativity that seems to serve in specific purposes at specific times. For example, Mihaly Csikszentmihalyi ,a professor of psychology and management at Claremont graduate university,defines creativity in two ways ; first as " A process by which symbolic domains in the culture is changed ",and second as " Any act , idea ,or product that change existing domain ,or that transform an existing domain into a new one (Csikszentmihalyi p28).R. Keith Sawyer, explaining creativity as :the science of human innovation , admits that creativity cannot be defined by one definition but will differ based on one's analytic focus ; for Sawyer , the individualist approach to creativity defines creativity as "A new mental combination that is expressed in the world" ,and the Sociocultural approach to creativity define creativity as "the generation of a product that is judged to be novel and also to be appropriate, useful, or valuable by a suitably knowledgeable social group. "(sawyer p8). This definition comes from an abstract view point and appears to leave out what could be could " normal imagination". For Ruth Richards, the leading research on creativity in everyday life, everyday creativity is the originality of everyday life. It represents " the phenotypic plasticity" which enables human being to adapt to changing environment and humanistic strength in continuous growth. Personal growth, and even transcendence(Runco and Pridzker). Creativity is a common part of every one's mental process .

In fact, to the question” what is creativity?” The answer should be broad enough to include both spontaneous expressiveness and original thinking as manifestations of creativity. Here is a definition: Creativity is the process of producing a new whole out of existing elements by arranging them into a new configuration.

This definition is broad enough to include discovery, imagination and invention of all types and theories: political, religious, scientific, and psychological as well as literary works, sculpture, painting, and great performances so often associated with creativity. According to the National Advisory Committee on Creative and Culture Education (NACCCE,1999), creativity can be defined as ' imaginative activity , fashioned so as to produce outcomes which are original and of value' (p.29).

3-The Importance of creative teaching

A journey of a thousand miles begins with the first step, says a Chinese proverb. To teach creatively, one should begin by recognizing that you have hidden creativity, that you want to explore it, and that you want to help young people do likewise. Creative teaching is a complex skill and cannot be learned in a short time. There are three steps to teaching creatively as indicated by Copley(2001) :

Step 1: Understand the nature of creativity.

Step 2: Practice your own creativity.

Step 3: Use teaching strategies that nurture creativity in your students.

It is essential to encourage creativity in schools because teachers are responsible for creating places in which students learn to think, and places in which thinking can be joyful. A few critics would argue that schools should teach students to think critically and understand deeply. However, they should take into consideration also that the strategies that support creativity like solving problems, exploring multiple options, and learning inquiry, also support depth of understanding. But in addition, joy matters. We do not believe that any good teacher can limit his or her responsibility to the transmission of content. It goes without saying that creative teaching (or any other teaching methodology) is no substitute for knowledge in a subject area. Being an expert in a subject area does not automatically make an individual a

good teacher; on the other hand, one cannot be an effective teacher unless he or she is knowledgeable in their subject area. Creative teaching allows people to realize their full potential as a teacher, but only if they have mastered that subject area yourself.

"We want our students to have zest for life and hope in their capacity and we want them to have those things in school" (Starko, 2010p5). It is no coincidence that in an article titled, "Joy in School" (2008), Steven Walk cited: "Let students create things" and "Take time to tinker". Lemman further illustrate by saying: " In schools, we aren't punching out widgets; we are nurturing young people"(2000) . An important part of preparing students for life is getting them to see that life is fascinating and full of joy. when we try to do that we are going to help them to understand innovation.

It would seem if we want our young people to be successful in the world they will work in , they will need more than the knowledge we can measure on traditional tests. They will need the skills, attitudes, and habits required for solving problems unimaginable today.

They will need to see varied viewpoints and understand people across the globe. They will need to think flexibly and with imagination. They will need to be creative.

4. Fostering creativity in the classroom

Most of teachers and parents feels an comfortable about fostering creativity in the classroom , they define is as if all misbehaviour will be accepted and promoted , while others see that the demand of innovation in the classroom will neglect all the basic skills and values such as : " reading , writing etc."

It is also important to recognize from the start that the desire to foster creativity is a part of a tradition in educational thinking going back at least to the Ancient Greeks. In this tradition, all children should be given the opportunity to develop their potentials to the fullest, and education should help prepare young people for the richest and most productive life possible. The promotion of creative potentials brings benefits to the individual in terms of better learning (e.g., Schubert, 1973) and improved mental health (e.g., Cropley, 1990), as well as benefits to the society (see Walberg & Staniha [1992] for a comprehensive review).

5-Creativity fostering teachers

Cropley (1997) identifies nine behaviours of teachers who foster creativity:

- Encourage students to learn independently.

- Have a co-operative, socially integrative style of teaching.
- Motivate their students to master factual knowledge so that they have a solid base for divergent thinking.
- Delay judging students' ideas until they have been thoroughly worked out and clearly formulated.
- Encourage flexible thinking.
- Promote self-evaluation in students.
- Take students' suggestions and questions seriously.
- Offer students opportunities to work with a wide variety of materials and under many different conditions.
- Help students learn to cope with frustration and failure so that they have the courage to try the new and unusual.

These nine creativity-fostering behaviours parallel many of the recommendations provided by prominent authors in the area (Beghetto & Kaufman, 2010; Runco, 2007; Panagiotis, Saariluoma, & Berki, 2011; Piiro, 2010; Sternberg & Williams, 1996). Overall, there is a great deal of convergence on what behaviours foster creativity. Some of these include tolerance for mistakes, nurturing independence, mastery of factual knowledge, and providing emotional support for students experiencing frustration or failure, Cropley's (1997) nine behaviours provided an ideal measure to use as an observation guide in the classroom.

5- Creativity's Usefulness and Acquisition in Children

When thinking about creativity, Mark Runco, E. Paul Torrance Professor of Creativity at the University of Georgia, Creativity Researcher, and Cognitive Psychologist; claims that the concept of creativity has traditionally been accompanied by two biases: an art-bias and a productivity-bias (Michelle A. Morrell, 2015). The art-biased view of creativity would claim that creativity is largely the domain of artists, for example painters, photographers, dancers, musicians. Because artists can express creativity through their outputs, for instance a painting, photographs, or performances. Similarly, productivity is

based only on what was produced and has social significance, so only inventors belong to this category (creative persons) . Looking at creativity through these biases is convenient in that it generally provides a tangible which can be counted, examined, compared to, and evaluated. Runco notes that all of the forms of innovation , based on success or production , do not consider creative talent and therefore underestimate a young person who has not yet had the opportunity to create. when young people's creativity is considered. Runco urges educators to reject both art and creativity biases actively and therefore to be open to artistic potential in its many forms.

In order to move past productivity-biases, Runco suggests defining creativity or creative thinking as the “original interpretation of experience”. “Original” is diction commonly used in association with creative. Adding the “interpretation of experience” moves away from a dependence on a tangible product and opens the possibility for creativity that has not yet found an expression or outlet. Runco refers to this as a process view of creativity and adds the qualifiers that the original interpretation should also somehow be effective, appropriate, fitting, or useful to distinguish from unrealistic or even psychotic original, but not creative, ideas (Michelle A.Morrell, 2015).

Alfonso Montuori , professor and scholar . who focuses on the role of innovation in the field . changing the world find imagination its self to be a process of transformation. Traditionally ,creativity was summed up by the three ps- person , method and product .

A more contemporary definiton of creativity would consider the three Cs, collaboration , meaning and complexity (Montuori, 222). Montuori draws on the traditional view of the individual genius who experiences the light-bulb, ah-ha moment that inspires the invention of a societal-changing product or concept and contrasts that to creativity as the culmination of collaborative efforts of organizations or communities. This shift in the character of creativity can be attributed to the complexity and global nature of economies and societies in the present and in the future. Organizations and systems are valued and innovation is highly relational, requiring flexibility to address complex challenges and employing expertise in specific content areas (223). Montouri refers to a participatory culture where group participation is favoured over individual speech . With less focus on the individual or on the contribution of only one person,The capacity for creativity as a regular occurrence becomes greater an less reliant or rare moments of inspiration or an uncommon phenomenon (223).This participatory culture requires participatory skills for engaging with the world

critically and creatively, according to Erin Reilly, Creative Director for the Annenberg Innovation Lab at the University of Southern California. Reilly, like Montuori, sees collaboration and collective meaning making replacing the individual achievement model of creativity (Reilly 7).

Likewise, education is becoming more of a shared responsibility where teachers and students pool their collective knowledge to tackle real-world, authentic-learning situations that are relevant to students' realities and interests. William Shaffer and James Paul Gee, Professors and Researchers in Educational Psychology and Curriculum and Instruction respectively, would agree that authentic-learning situations are the answer to teaching students to be innovative and equipping them to be capable of rigorous learning and thinking (Shaffer & Gee 9). These authors espouse teaching students through project-based computer games, helping students to learn in the context of real-life situations and in a way that matters because the students are actively involved and can see the applicability of their evolving knowledge.

Active involvement in the form of pretend play aids children in developing creativity, according to Psychology Professor Sandra W. Russ and Research Assistant Claire E. Wallace (Russ & Wallace 136). Similar to animals whose play prepares them for future adult activities, Russ says that childhood play in humans provides practice in 1. problem-solving and 2. processing emotions, both skills that foster creativity in adulthood (139). Other cognitive abilities identified as being important to creativity development, such as divergent thinking, broad associative skills, insight, cognitive flexibility and perspective shifting, are also characteristic of pretend play (137). Lawrence Baines and Ruslan Slutsky, both Professors and Researchers at the Judith Herb College of Education at the University of Toledo, agree that play is important for children and they promote play and competitive games in the classroom as a means of garnering student engagement and participation. These authors quote researchers who have found that play enhances creativity and helps develop divergent thinking (Baines & Slutsky 100). They contend that, by bringing fun into the classroom, students are intrinsically motivated to participate and motivation is necessary for academic achievement (Michelle A. Morrell, 2015, p 6).

7-Cognitive Development in Children- Where Creativity Fits:

How children acquire and develop creativity can be considered in terms of children's

cognitive development. Jean Piaget’s Theory of Cognitive Development in children suggests that children gain knowledge through their individual understandings of experiences in the world (Hassett and White 341). As a child grows, his or her capacity to understand and gain knowledge from experiences changes and develops. According to Piaget, an individual will advance through four developmental stages based on the interaction between his/her experiences and his/her rate of maturity (341). Piaget outlined the four distinct stages and believed that a child will experience the stages sequentially but not necessarily at the same age. These stages relate to the kind of information an individual is capable of accommodating. For example, a child in Piaget’s first stage of cognitive development (roughly from birth to age 2), the sensorimotor stage, will grasp information through sensory stimulation or motor experiences. A child in stage 2 (ages 2 to 7 approximately), the preoperational stage, has the ability to deal with symbolic information. In the concrete operational stage (roughly ages 7 through 11), the third stage a child will progress through, an individual has developed logic but only dealing with concrete information. The fourth stage (which can begin as early as age 11) which Piaget outlined is the formal operational stage where a child, or young adult can deal logically with hypothetical and abstract information. The difference between stages is determined by what information an individual can use in his thinking and what information that individual is capable of developing into knowledge. “Children in different stages require different kinds of experiences” based on the kind of information those experiences communicate (Runco and Pritzker 538). A child will benefit only from the information that she is capable of assimilating. This information will be original and useful to that individual as she will create knowledge and understanding from it. Runco’s process view of creativity claims that creativity is an original and useful interpretation of an experience. In a process view of creativity, children are experiencing creativity through each of the stages of cognitive development as they gain knowledge from new information and new experiences(Michelle A. Morrell , 2015 , p 7)

8-Main characteristics of well-known creativity programs

Program	Age Level	Material	Aimed at Promoting
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<p>Imagi/ Craft.</p>	<p>Elementary school.</p>	<p>Dramatized recordings of great moments in the lives of famous inventors and discoverers .</p>	<ul style="list-style-type: none"> - The feeling that their own ideas are important . -widened horizons . - career aspiration of a creative kind.
<p>Creative problem solving .</p>	<p>All levels</p>	<p>No special material-makes great use brainstorming .</p>	<ul style="list-style-type: none"> -Problem finding . -Data collection. - Idea finding. - solution finding. - implementing of solutions.
<p>Talents Unlimited .</p>	<p>All levels</p>	<p>Workbooks based on idea of "inventive thinking" aimed at problem solving - emphasis on brainstorming.</p>	<ul style="list-style-type: none"> -Productive thinking . -Communication. -Decision making . - Forecasting .
<p>Productive thinking program.</p>	<p>Fifth and Sixth grade pupils.</p>	<p>Booklets containing cartoons .</p>	<ul style="list-style-type: none"> -Problem-solving abilities . - Attitudes towards problem solving.
<p>Purdue creative thinking program.</p>	<p>Fourth-grade pupils.</p>	<p>Audiotapes and accompanying printed exercises.</p>	<ul style="list-style-type: none"> - Verbal and figural fluency, flexibility , originality , and elaboration.

Osborne-Parnes program	High school and college students.	No special materials .	-Getting many ideas . -Primary emphasis on brainstorming, with separation of idea generation and idea evaluation.
Myers-Torrance workbooks.	Elementary school pupils.	Workbooks containing exercises.	-Perceptual and cognitive abilities needed for creativity.
Khatena training Method.	Adults and children.	No special materials ; simple teacher-made aids are employed.	-Ability to break away from obvious . -Transposing ideas. -Seeing analogies. -Restructuring information. -Synthesis of ideas.
Clapham-Schuster program.	College students (engineering).	No special materials; -Relaxation exercises definition of creativity as involving combining ideas .	-Getting ideas. -Understanding creativity. - Metacognitive techniques (setting goals, expecting

		-various exercises (brainstorming, synectics,etc).	success, coping with failure).
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Table 1:General principles of fostering creativity in the classroom(Cropley, 1997).

9- Conclusion

This chapter highlighted the notion of creativity and its perspective in teaching, ways to fostering creativity, and stressed its importance within the framework of teaching. As it has shown, creative teaching is of a great deal creative and demands an effort to bring out the most creative energies in the class. Creativity is not the only required element for creative instructors. They must also know their fields and know how to create an appropriate learning environment. Therefore, that’s why it is notably clear how much creative teaching is needed and should be reconsidered and given further importance for its infinite and unavoidable importance in EFL classes.

Chapter Two

2.1 Introduction

This chapter highlights the important component of the research design and methodology that we followed to gather data for this study . Furthermore , it delineates , the procedure ,the context and the sample of our study . It also covers the data collection tools which consist of questionnaire , observation and an experiment practiced in Aoun Ahmad Middle School . As last part a full description of data collection tools is provided .

2.2The research methodology

Research, as defined by Saini , is a systematic methodological approach to collecting and analyzing data in order to create new knowledge. Highlighting the aim of the research, collecting data, and discussing the results are the processes that make of the research a systematic one. In the current research, our aim is to examine how teachers and students perceive the importance of creativity in the classroom . Our research is based on a mixed methodology relying on both quantitative and qualitative methods. (Saini, 2010)

2.3. Research Methodology

According to Kothari (2006), research is a pursuit of truth with the help of study, observation, comparison and experiment, the search for knowledge through objective and systematic method of finding solutions to a problem. A research work is “an ongoing activity which is never totally completed because each piece of research raises additional questions for more research.” (Helbert W.Seliger.2000).

2.4. Procedure

We have conducted an experiment with first grade middle school at Aoun Ahmad middle school; the experiment took place during the second semester and lasted one week. One observational session was preceded. In due time , a questionnaire was distributed to the pupils as a concluding phase .

2.5. Context

This study was conducted at Aoun Ahmad middle schools- kdadra -Mostaganem . We chose to accumulate the data required from this specific middle school for the sake of an accurate completion of the study. The reason that lies behind our choice was that this educational institution is where learners start to construct their critical thinking, but the lack of some substantial facilities and materials lead to hindering creative teaching and fostering creativity in the classroom . Furthermore, the atmosphere of this kind of institutions may influence the creative development of the pupils as it imposes some restrictions and etiquettes on them.

2.6. Participants

The present study took place in Aoun Ahmad middle school-Kdadra-Mostaganem. The participants as previously stated, first grade middle school pupils. First grade learners required dealing with innovative teaching in order to foster their creative thinking.

2.7. Data collection instruments

Over the course of conducting this study, three different data collection instruments were employed. The tools are as follows: a classroom observation , a one week experiment , and pupils' questionnaire .

2.7.1. Observation

Conducting the study without performing the observation part seemed preposterous considering how this kind of topics requires thoroughness and attention. the observation as a research tool is fundamental to the start and progress of the research through which various elements of the study were joined together to complete the study . “Observation fosters an in depth and rich understanding of a phenomenon, situation and/or setting and the behaviour of the participants in that setting” (Cohen D, 2006). This part was vivid to the process because we had the chance to attend the lesson and witness how the teaching experience was performed. We had the chance to see if the teachers implement in their lesson plans any

creative strategies in order to foster creativity in both the pupils' thinking and the classroom, also take a general look into how a middle school classes actually looks like, and observing if it's innovative or not .

2.7.1.1. The Pre- Experiment observation

In this phase ,Structured observation was used as method for data collection we have attended one session of grammar lesson . The aim was to determine whether the instructional practices of the teacher fit the description of creative teaching as shown in the first chapter or not . accordingly, the observing standards included: references to pr-class preparation , creative materials or tailor-made materials to facilitate learning , and the types of the in-class activities.

2.7.1.2. The during - experiment observation

During the experiment, the concentration was centred on students' engagement ,content understanding and their immediate creative answers . After-that, the observer has attempted to determine whether the pre-class preparation could motivate them to be more engaged in the following in-class processes. We decide to compare the event of the experiment with the remarks that have been observed in the one session that preceded it . Comparison has also extended to include students' understanding of the content . To orient the observation for this, we have used learners' output, during the discussions and the activities and the collaborative work. Furthermore, the observer remained focused to the participants' reactions, comfort level, satisfaction, quality of performances, and responsiveness to her attempt at utilizing strategies that addressed their needs and preferences.

2.7.2. Questionnaire

A major data collection tool used in this research is a questionnaire given and translated (in to Arabic) to the first grade middle school pupils , the objective of pupils' survey is to obtain several and different responses and reflection regarding the experience of fostering creativity in the classroom , the questionnaire aims at asking the students about their opinion about the creative teaching and how to foster creativity in the classroom .

2.7.2.1. Description of the students' questionnaire

The questionnaire of students is the third tool used in this dissertation . It aims to explore minutely what students think of creative teaching and fostering it in the classroom and how much does it help in their learning process. the survey is made up of questions numbered from 1 to 10 . this questions are composed of 9 closed questions and 1 open-ended question. It consists of one part deals with the students' perceptions and attitude towards the creative teaching and fostering creativity in the classroom.

Question (01) seeks to know the background knowledge of the participants about the general idea of the topic .

Question (2) direct question to determine whether the learners are enjoy creative classes or not. the suggested responses includes a direct yes , a direct no .

Question (3) proposes two choices regarding the preference of being work either with creative teacher or non creative one.

Question(4) intends to explore to which extent creative teaching was helpful to improve the learners' creative thinking .

Question (5) puzzles out whether the participants are interested about teachers way of teaching or not .

Question (6) verify participants' evaluation about their teachers inventiveness during the lesson .

Question (7) varying multiple choices are given to the participants to discover the type of activities selected by their teachers to explain and facilitate the lesson.

Question(8) seeks to discover what used by teachers to make the learners atmosphere comfy.

Question (9) pinpoints if teachers encourage their students creativity , using motivational comments .

Question (10) inquires into the participants if the teachers teaching methods, helps all learners with their different learning style grasping the knowledge .

2.7.3 Experiment

In order to pinpoint the learners' point of view about fostering creativity in the classroom and creative teaching , a well designed experiment is needed . as Darcy states "Experimental research seeks to determine a relationship between two (2) variables—the dependent variable and the independent variable. After completing an experimental research study, a correlation between a specific aspect of an entity and the variable being studied is either supported or rejected".(Darcy, 2014) .

Our experiment comes after the one observational session. At the beginning of our research, a set of specific hypothesises are prepared that help as tackling the issue highlighted in our study. The pupils' engagement and understanding are taken into consideration; before starting our experiment, we have explained our experiment to the learners in order to avoid ambiguity.

The experiment goes through three phases : pre-experiment phase , during experiment phase , post-experiment phase .

2.7.3.1. The pre-experiment stage

We conducted our experiment in the vocabulary development lesson; students therein try to acquire and memorize knowledge or concepts of the given topic and then applied it in activities followed. Before starting our practical part, we have followed the following conditions :

1. Understanding the content of the target topic.
2. take a look about the students "readiness" level .
3. precision select of the-to-be selected materials to fit into the allocated time for our participation.(the time was so limited because of the corona confinement).

Taking into consideration these requirements ,we have selected two materials that are relevant to the topic which are : tailor- made-material and a video selected from you tube videos .

2.7.3.2. During the experiment phase

This phase is divided into two part .Before starting our experiment , we have rearranged the structure of the classroom sitting , students were gathered into groups of five students . In first part, we chose a topic was entitled " colours names " . Although, the students study this lesson before, they don't recognize it . We have select a video from you tube videos as mentioned before entitled : kids vocabulary-colour-color mixing-rainbow colour - English educational video which was created and published on 30 Joan 2016 by Amanta Inc . this video ought to foster the creativity in the classroom .

The video that we have chosen shows the information in a creative way; firstly the colours appear alone and after testing the learners knowledge, it shows the names, The language is formal and intelligible uttered at an average pace. The duration of the video is 4:39 minutes in which in which all the name of the hues are demonstrated also the names of the blended colour and the rainbow hues' name. we have shown the video more than once, For adequate preparation for the discussion phase.

In the second part, our point was entitled " which shading am I ?" ; in this stage, students are given a lot of hued pieces of paper to test their securing of the data. We requested that they pick the proper shading when they hear the word we state . The classroom phase for this lesson, which lasted 39 minutes, is similar in procedures to the first one. We focused on content retention and understanding regarding the topic. After that, the experimenter stimulated competition among the participants and contributes when necessary as a partner.

2.7.3.3. The post-Experiment phase

According to the current situation (corona confinement) , it was not possible to interact with students, so we did not handed them the questionnaire during the experiment, because it was the concluding stage of the experiment. After one month, we gathered ten

students from our neighbourhood and handed them the questionnaire . The questionnaire was created on Microsoft word and translated in to Arabic in order to help students to understand it and to answer correctly to the questions. The survey was one of the tools from which we have been able to gather data regarding the samples' attitudes towards the creative teaching and fostering creativity in the classroom as well as enhancing the students' creativity.

2.8. Conclusion

Through this chapter, we have uncovered the main objectives of this investigation, and we have explained the methodology and the framework which were carefully designed and followed . This chapter gave details about the research method, the context, the data collection instruments, and the participants who took part in the probe of the present study . We have explained the students ' questionnaire in detail .In addition to that ,we have explained the steps and parameters of both the experiment and the observation procedures . The three data collection tools helped a lot in maintain the intactness of the whole structure . The information gathered through these instruments will be analyzed, deciphered and discussed in chapter three.

Chapter Three

3. Introduction

In this chapter, we will discuss and analyse the data that we collected through the three research tools: Observation, Experiment and questionnaire. This chapter contains two sections : the first section analyses the findings while the second section deals with the general discussion of the results related to our topic, that is creative teaching and fostering creativity in the classroom. By the end of this chapter, we shall validate or reject the hypotheses we mentioned earlier in this work.

3.1 Data analysis

The present section analyzes the several responses that we have presented in the second chapter .We will start with analyzing the observational stage of our study to determine if teachers try to foster creativity and are creative when teaching and to what extent it helps to develop the learners' creative thinking. Second, we move to analysing students' questionnaires and its results . In the last part, we will analyse the experiment stage and its findings.

3.1.1 Observation analysis and results

3.1.1.1 Analysis of the pre-experiment observation

Because of the current situation (the Covid-19 and the quarantine), as stated before, we had the opportunity to attend just one session to observe the teacher's way of teaching , how he reacts with his pupils and if he tends to include some methods or techniques to promote creativity in the classroom. During the observation, we noted that the learning atmosphere was not comfortable at all; pupils were afraid of answering or interacting with their teacher. In fact, the methodology with which the process of teaching was carried was traditional . Furthermore, no authentic or modern materials were included. The rapport that he established with his pupils did not help in the interaction nor in motivating his pupils .

3.1.1.2. Analysis of the during experiment stage

The perspectives of the during experiment observation was mainly focused on pupils' reactions , participation and content understanding . This stage was divided on to two part:

Part one (video entitled :kids vocabulary- colour mixing)

Pupils' reactions

After watching the video several times and while watching it, pupils became more interested in both the topic and the session ; we recognized that they started exchanging simple ideas between each other , touching things that have similar colour as shown in the video . The pupils' reaction was totally different from what we have noticed in the pre-experiment stage.

Content understanding

It was easy for us to stop the video at any moment and ask pupils different questions to examine their understanding of the topic , without our help . We have observed that pupils started repeating what they hear from the video , and translated it into their native language ,that's leads as to note out that the majority of pupils were able to absorb and memorize the concepts mentioned in the video.

Participation

In this section, we targeted the pupils' engagement during our experiment . In the previous observation (the pre- experiment observation), the teacher did not take into consideration the pupils' participations , that's way the class was so passive . During our experiment, pupils exhibited eagerness to participate and exchange ideas about the topic shown; this means that the video material motivated both their communicative skill and participation.

Part two (Tailor made materials)

Students' reactions :

Students' reaction in this phase was more energetic than in the first part . Since most of pupils are kinetic, they felt free to react the way they like in this part. After handed them coloured pieces of papers, we explained how the activity is going to be. Pupils seemed happy and motivated to start the work .

Content understanding

As opposed to the first part activity, the " which colour am I" activity was completely a new exercise . When we have explained how the activity is going to be , we received some comments from the pupils regarding the topic which says that : " we will practice what we have seen in the video", and indeed it was similar to the topic of the video but in a creative way . Pupils started interacting with us , and answering the questions that we have asked; as a consequence, the discussion was successfully made and we have noticed that pupils understood the lesson.

Participation

Participation is the most important element in this part; all pupils participated and felt comfortable while interacting with us . Furthermore, they brought new creative ideas to the teacher; unlike what we have observed in the pre- experiment observation , pupils were satisfied and happy for being part of this experiment .

3.1.2. Students questionnaires' analysis

This questionnaire aimed at collecting answers which describe the pupils attitudes' towards their teacher's way of teaching (if they foster creativity in the classroom , and which type of teaching they are interested about).

Question 1: Do you know what creativity is?

Option	Number	Percentage
Yes	03	30 %
No	07	70%

This question is concerned with knowing if pupils have an idea about the topic or not . It is commonly known that creativity is not dealt in middle schools .

Question 02 : do you have an idea about creative teaching ?

Option	Number	Percentage
Yes	01	10%
No	09	90%

This question clarifies if the pupils have an idea about creative teaching , 10% answered positively to this question, while 90% of them answered ‘no’.

Question 03: What kind of teachers do you prefer to work with?

Option	Number	Percentage
An ordinary teacher	0	0%
A creative teacher	10	10%
An effective teacher no matter his or her way of teaching is .	0	0%

All of the participants prefer to work with creative teachers , 10 % of the students chose a creative teacher . Through their answers, we can conclude that creativity helps teachers to keep their students engaged.

Question 04 To what extent do you think that creative teaching is helpful to improve your creative thinking?

Option	Number	Percentage
Very much	08	80%
Somewhat	02	20%
Not very	0	0%
Not at all	0	0%

This questions aims at knowing to what extent creative teaching was helpful to improve their creative teaching, the majority was satisfied about the creative teaching method because they found themselves free to interact and present their ideas .

Question 05 : do you like your teachers' way of teaching ?

Option	Number	Percentage
Yes	03	30%
No	07	70%

This question was concerned with knowing if pupils like or dislike the way of teaching of their teachers. Two of the students answered yes, we think that they answered yes just to not show their real opinion because their teacher's method was not acceptable at all , but the majority expressed their opinion freely .

Question 06 : how do you define your teacher ?

Option	Number	Percentage
Creative	01	10%
Not creative	09	90%

Nine out of Ten answered that their teacher was not creative when delivering the lesson. only one student answered yes considering the printed grammar rules and verbs conjugation papers as a creative tool used by his teacher .

Question 07: what kind of activities are used by your teachers to explain the lesson ?

Option	Number	Percentage
Group work	02	20%
Role play	0	0%
Conversation and discussions	0	0%
Problem solving	0	0%
Fill in the gap	05	50%
Choose the right answer.	03	30 %

The above table shows the type of activities that used by the teacher to explain the lesson. the teacher uses only two activities "fill in the gap and choose the right answer" which are not creative. Because pupils could choose or fill randomly just to avoid punishment.

Question 10 : does your teachers' way of teaching fit all your learning style ?

Option	Number	Percentage
YES	04	40%
No	06	60%

Through this question, we noticed that the teacher's way of teaching does not suit all learning styles; some pupils declare that they can even understand what the lesson is talking about; others said that they face some difficulties in grasping the lesson .

3.1.3. Discussion of the results

Through our findings, we recognized that creativity and creative teaching are totally neglected in Middle schools system. We have noticed that teaching English in Aoun Ahmad-middle school is too teacher-centered ; no opportunity was given to pupils to express their ideas the way they want . Creativity helps teachers to be more flexible in the classroom. Furthermore , it helps them to be aware of the different learning styles in their classes , and provides different techniques and programs which leads to a successful discussion with their learners. Through our observation, we noticed that it is the teacher who always starts the discussion , explains the lesson , and the only one who moves in the classroom; pupils were so passive: just sitting and waiting for their teacher to provide them with information. Indeed, the engagement of pupils was absent. The teacher keeps following the traditional way of teaching , No modern materials were used;, they use only the existing materials , for example : textbook , course book etc . Pupils were not satisfied with the teacher's way of teaching; they said that : " most of the time we cannot understand the lesson or even know what the lesson is talking about ." but when they contributed in our experiment , they were motivated and excited , because we gave them the opportunity to be free when expressing their point of view . Adopting creativity and fostering it in our classes take the instructional system to the a better level , where both teachers and learners can be free and flexible during the class, thanks to the multiple choices that are provided by creativity programs.

3.1.4 Conclusion

Throughout the present chapter, we have discussed and analysed the results that we have obtained through data collection . We have seen the pupils' point of view concerning creativity and creative teaching and if they feel comfortable when interacting with their teachers. An observation revealed the teachers' way of teaching and their attitudes towards the students; furthermore, it showed the pupils' reactions during our experiment .

General Conclusion

General conclusion

Teachers' way of teaching is already a slow process that takes a long time in delivering the lesson to the learners, and the obstacles preventing them from implementing creative teaching are even greater. This gives us indication of how much the creative teaching is neglected in the educational system. In order to enhance the education in Algeria, creativity must be included in the curriculum. That is way it is important to understand and investigates , how creative teaching and fostering creativity in the classroom can be more widely adopted and effectively used by teachers in order to help learners to be more comfortable when express their ideas .

The study was carried using three data collection. The questionnaire was handed to learners to extract information about the research topic . An experiment was used to help the fluency of our observation process before the experiment and during the experiment . The per-experiment was used to have an insight look about the teacher way of teaching and their attitudes towards their learners . While the during experiment observation focused mainly on the students behaviour during the experiment .

The present study is divided in to three chapters . the first chapter provides to the reader the important information about the current topic . The second chapter explained our choice of the data collection instruments that have been used along the way accumulating the data for the study . In the last chapter , we have analysed the students questionnaire and the data observation . also a general detailed discussion of the results was provided .

The proposed hypothesises was proved and supported , we did expect that if teachers includes creativity in both their teaching and classes , it will help them to manage their classes more effectively , As for the students , they understand an interact better in the creative classes .

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Appendices

Dear learners

This questionnaire aims at collecting data for investigating the importance of creative teaching and teaching creativity, and how to foster innovative learning in the classroom so as to increase students' motivation in the classroom .

- Q1 : Do you know what is creativity?

Yes

No .

- Q2 : do you have an idea about creative teaching ?

Yes

No

Q3: What kind of teachers do you prefer to work with?

An ordinary teacher.

A creative teacher .

An effective teacher no matter his or her way of teaching is .

- Q4: To what extent do you think that creative teaching is helpful to improve your creative thinking?

Very much

Somewhat

Not very

Not at all.

- Q5: do you like your teachers' way of teaching ?

Yes.

No.

- Q6 : how do you define your teachers ?

creative.

not creative.

.

- Q7: what kind of activities are used by your teachers to explain the lesson ?
Group work
Role play
Conversations and discussions
Problem solving .
fill in the gap .
choose the right answer .
.
- Q8: what do your teachers do to create a good and comfortable learning atmosphere ?
your answer...
- Q9: do you receive good comments and support from your teachers when you answer correctly ?
Yes
No
- Q10: does your teachers' way of teaching fit all your learning style ?

Yes
No

Thank you .