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***Creative Teaching  
To Increase Students' Achievements in  
Speaking***

**The Case of Oral Expression Teachers at the Department of English,  
University of Biskra.**

**Dissertation submitted in partial fulfillment of the requirement for the Master  
Degree in Science of the language.**

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## Dedication

*To the memory of my grandmother Fatima*

*To the dearest persons to my heart*

*My parents who were very enthusiastic, proud and supportive*

*To my sisters and brothers for their love and kindness*

*To my dearest nieces and nephews especially Rached*

*To all my friends with whom I shared the university life with  
its lights and shadows.*

*To all those who love me*

*Fatima*

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## **Abstract**

Without creativity we have no art, no literature, no science, no innovation, no problem solving, and no progress. And it is, perhaps, less obvious that creativity has an equally essential role in education. That's why it is of utmost importance to enhance creativity in teaching in order to promote students' learning skills especially speaking, through the use of authentic activities, teaching for understanding and pleasure and this requires engaging students in a flexible and innovative ways. This study aims at identifying common factors responsible for teachers' creative teaching .Hence; the understanding of the influential aspects of teachers' creative teaching should provide us a better insight into how to further improve the effectiveness of creative teaching .For this reason we hypothesize that if teachers understand the creative process; they can choose content, plan lessons, organize materials, and even grade assignments in creative ways that help students develop their speaking skills. This study is based on two questionnaires administrated to both third -year LMD students and teachers of Oral Expression at the English Department to get information about the impact of creative teaching on developing the learner' speaking skill.The analysis of the questionnaire showed that both learners and teachers consider the role and the need for the implementation of creative teaching as an important aspect in enhancing students speaking skills.

## **List of Abbreviations**

EFL: English as a Foreign Language

LMD: License Master Doctorate

OE : Oral Expression

TT : Teacher's Talk

NSF : National Science Foundation

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# **General Introduction**

**1. Statement of the Problem**

**2. Significance of the Study**

**3. Aims of the Study**

**4. Research Questions**

**5. Hypothesis**

**6. Methodology**

**7. Structure of the Study**

## **Introduction**

Teaching is an art form. It depends not only on knowledge and understanding of the core areas of learning, but also the ability to teach these creatively, effectively, and also foster learners' creativity in the process. As Guilford stated (1950:444) "a creative act is an instance of learning [...] and that a comprehensive learning theory must take into account both insight and creative activity".

When talking about creative teaching of the speaking skill, teachers of Oral Expression in this case are supposed to enhance their students' learning abilities and essential skills in learning EFL and speaking it so as to make them better practise the language, improve their oral productions and reach the attained goals and objectives from learning with the highest levels of fluency and proficiency in mastering the foreign language. Thus necessarily of course requires engaging students with content in flexible and innovative ways because learners who use content in creative ways learn the content well. Therefore, this clearly puts on view the main intent of this study which is the investigation of the impact of creative teaching on improving students' speaking skills through identifying the main factors responsible for teachers' creative teaching and determining the obstacles that prevent them from implementing the later in their daily life teaching activities of Oral Expression.

### **1. Statement of the Problem**

In order to be an effective teacher, teachers of different modules and in different fields should display a readiness to use adequate and creative strategies to raise learner's interests to the lesson or more precisely to the content of the lesson. And consequently, this will lead to creating a good learning atmosphere where students feel motivated to do their best and make superior achievements in learning EFL and speak it as well. However, what we have noticed is that teachers in general and of Oral Expression especially; because they are the ones who need most creativity in their classes to encourage the students practice the language being taught, lack this feature of combining the two i.e. delivering the content but at the same time in a very joyful and innovative way to help promote the development of students' speaking skills and creativity as well. And through investigating the main factors affecting teachers' creative teaching process and determine the degree to what extent

creative teaching is implemented and the need to put it on light by the teachers themselves we can come to make some decisions concerning this matter.

## **2. Significance of the Study**

The development of teachers' creativity in teaching and the implementation of creative teaching has been a subject that education sector always neglected even if it plays a great and crucial role for the developmental growth and the enhancement of the educational system as well. Moreover, it deserves much attention from decision makers responsible for the promotion of creative teaching and of all teaching practitioners when designing learning activities. This is why it is of utmost importance to investigate and understand how creative teaching can be more widely adopted and effectively used by ordinary teachers especially the ones of Oral Expression. And analyzing the main factors behind the lack of implementing such beneficial and successful kind of instruction to help the development of students' oral productions and creativity in oral classes as well.

## **3. Aims of the Study**

This study aims at:

- Identify the main factors behind teachers' creative teaching behaviours.
- Helping Oral Expression teachers' incorporate aspects of creativity in the daily activities of teaching, through the use of various types of creative strategies.
- Developing pedagogical understandings of teaching creatively and effective teaching for creativity.

## **4. Research Questions**

This research study is motivated by the following questions:

1. How can teachers successfully develop their students' achievements in Oral Expression classes?
2. What effect does the use of creative teaching has on improving students' speaking skills?
3. What are the influential factors responsible for teachers' creative teaching?

## **5. Hypothesis**

This research consists of one major hypothesis which is:

If teachers understand the creative process, they can choose content, plan lessons and organize materials in creative ways that foster students' achievements in speaking EFL.

## **6. Methodology**

### **a) Method**

The main intent of this research study calls for a descriptive method, since it better suits the outlined objectives set here in this study. And a quantitative method is considered to be the appropriate one for collecting data and analyze them lately; using numbers in the statistical interpretation of the results.

### **b) Data Gathering Tools**

The data will be collected through teachers' and students' questionnaires. The teachers' questionnaire, intended for the teachers of Oral Expression, aims at investigating the influential aspects of creative teaching for teachers and the factors responsible for creative teaching behaviours that influence the way they deal with their students in the classroom. The students' questionnaire, intended for third year LMD (License, Master, Doctorate) students to find out whether the learners value their teachers' current method of teaching and do they feel satisfied or not and what about the application of new and creative strategies. The analysis of the collected data aims at determining the influential factors for creative teaching that will provide the basis for knowing the reasons behind the lack of implementing creative teaching by OE teachers.

### **c) Population**

#### **Teachers**

Oral Expression teachers at the Department of English at the University of Biskra are chosen here as a population, and a sample of seven (07) teachers is chosen randomly from the entire population of about fifteen (15) teacher of Oral Expression.

## **Students**

Thirty (30) students were chosen randomly among the total number of third year LMD students' population (385) at the English Department at the University of Biskra.

## **7. Structure of the Study**

The present dissertation is basically divided into four main chapters. The first three chapters are devoted to the literature review, and chapter four is concerned with the analysis of both teachers' and students' questionnaires.

Chapter one deals with the concept of creativity, its nature, and its types with making comparisons between both notions of teaching creatively and teaching for creative teaching.

The second one is devoted to the skills and tools needed for creative teaching and stages of creative instruction.

The third chapter deals with the speaking skill and the way it should be taught creatively, using different creative strategies and techniques.

The whole study design procedures and findings are presented in the fourth chapter where there is a description of the questionnaires' findings of both teachers and students.

# **CHAPTER ONE**

## **Creative Teaching**

### **Introduction**

1. Teaching Creatively
2. The Importance of Creative Teaching
3. Definition of Creative Teaching
4. Types of Creativity
  - 4.1. Artistic Creativity
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5. The characteristics of a Creative Person
6. Teaching for Creativity versus Creative Teaching

### **Conclusion**

# Chapter One

## Creative Teaching

### Introduction

This part of the research provides the theoretical framework for the whole research. It is intended to help us think through the basic questions: What is creativity? What does it look like? How will I recognize it? Where does it come from? We will be introduced to the controversies and mysteries faced by researchers and theorists alike. This theoretical background will allow us to look at the teaching processes and make professional decisions based on the ideas that make the most sense for us. Along the way we will consider other important questions. How might this operate in students? How might it vary in different subjects? Can we teach creatively while also teaching the essential content? I think the answer to the last question is, “Yes, absolutely, and students will learn more than ever.”

### 1. Teaching Creatively

Creative teaching is an art. One cannot teach teachers didactically how to be creative; there are no fail-safe recipes or routines. Some strategies can help to promote creative thinking, but teachers need to develop a full repertoire of skills, which they can adapt and apply to different situations. Explicit knowledge, which is conveyed as information, should be internalized before it can be brought back to life as personal knowledge (Leadbeater, 1999, p. 29). This involves training, practice and reflection. But as a Chinese proverb says a journey of a thousand miles begins with the first step. To teach creatively, begin by recognizing that you have hidden creativity, that you want to explore it, and that you want to help your students 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 Downing (1997:3):

Step 1: Understand the nature of creativity.

Step 2: Practice your own creativity.

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

Of course, 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 you a good teacher; on the other hand, you can't be an effective teacher unless you are knowledgeable in your subject area. Creative teaching allows you realize your full potential as a teacher, but only if you have mastered that subject area yourself.

## **2. The Importance of Creative Teaching**

It is essential to encourage creativity in schools because teachers are responsible to create places in which students learn to think, and places in which thinking can be joyful. 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 don't believe that any good teacher can limit his or her responsibility to the transmission of content. "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, 2010:5). It is no coincidence that in an article titled, "Joy in School" Steven Walk (2008) cited "Let students create things" and "Take time to tinker" among the key elements of a joyful school life. Leman further illustrate by saying: "In schools, we aren't punching out widgets; we are nurturing young people"(2000). In our view, an essential part of preparing students for life is helping them see that life is interesting and filled with the potential for joy. One way we do that is to help them experience creativity.

It would seem if we want our young people to be successful in the world they will inhabit, 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.

### 3. Definition of Creativity

There are many definitions of creativity (e.g., Sternberg, 1995; Russ 2003). Some definitions focus on characteristics of individuals whose work is determined to be creative (What is a creative person like?), whereas others consider the work itself (What makes this creative?). In either case, most definitions have two major criteria for judging creativity: novelty and appropriateness. For example, Perkins (1988:311) defined creativity as follows: “(a) a creative result is a result both original and appropriate. (b) A creative person—a person with creativity—is a person who fairly routinely produces creative concepts of creative people and creative activities in a neat practical package. Even so, results”. Although Perkins’ propositions are broad, they tie together the concepts of creative people and creative activities in a neat practical package. Even so, each aspect of this simple definition poses questions. Novelty and originality may be the characteristics most immediately associated with creativity. Works of literature that imitate those before them or scientific discoveries that are merely a repeat of earlier work are seldom considered creative. To be creative, an idea or product must be new.

To a degree, creativity is a natural part of everyone's mental process, though creativity differs, of course, in type and amount from person to person. There is no such thing, however, as a totally uncreative person. Any act of producing something new, even something as simple as a sentence that has never been spoken before, is an act of creation.

The answer to the question what is creativity? It should be broad enough to include both spontaneous expressiveness and original thinking as manifestations of creativity. Here is a working 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, invention of all kinds and theories: political, religious, scientific, and psychological as well as literary works, sculpture, painting, and great performances so often associated with creativity. Creativity can be subdivided into several categories according to Downing (1997:4):

- 1-Artistic creativity
- 2-Inventive creativity
- 3-Theatrical creativity
- 4-Constructive creativity
- 5-Interpersonal creativity

## **4. Types of Creativity**

Learning to use all aspects of one's creativity is part of becoming a fully functioning person. Because creativity is a normal part of everyone's feeling, expression, and thinking, making creativity the centrepiece of an instructional model is totally appropriate. Creative teaching involves all five types of creativity:

### **4.1. Artistic Creativity**

Teachers with a special talent in one of the arts, such as photography, music, writing, acting, drawing, or painting, can usually employ this talent in their teaching. At the very least, sharing these talents helps build rapport. Yet, as far as teaching is concerned, artistic talent is the least useful form of creativity because it places the students automatically in the role of audience. No matter how great the artistic talent of the teacher, it should not be allowed to reduce place in the school, but this form of creativity is less useful than the other four types.

### **4.2. Inventive Creativity**

Bower delves into this concept of inventive creativity when he said that meeting the demands of an increasingly complex and rapidly changing society requires flexibility. People and societies that can adapt readily to changing conditions survive and prosper while those that cannot fall by the way side (2000). Inventive creativity results from divergent thinking, which can be enhanced, as research has shown, through practice. To teach adaptability is to teach inventive creativity and creative problem solving. Because no one can predict the future even 10 years in advance, creative problem solving and designing can and should be taught in school, in addition to factual content.

### **4.3. Theatrical Creativity**

A teacher who skilfully employs theatrical devices will capture and hold the students' attention better than the same teacher using plain vanilla methods (Lazurus, 1991). Students' attitudes and task commitment improve when their assignments allow for some degree of self-expression. Otherwise, schooling is an unnatural, distasteful affair that turns students off to future learning and dissuades them from pursuing a subject on their own. Theatrical creativity introduces levity, a sense of fun, compassion, and a deeper contact

with emotions. A high school literature teacher who puts on a colonial costume and reads a sermon of Jonathan Edwards in dramatic style turns potentially dry material into an event. A history teacher who can tell, indeed, *enact* history's important moments will help students make connections, especially emotional ones, where, before, there were none. A science teacher who illustrates the recipe for making a planet by having students wear large names tags identifying them as quarks, protons, and atoms and bunching them together in different groups will leave a more lasting impression of the structure of matter in the students' minds than the transparency-flipping stooge who drones on and on. There is an inherent joy to the creative process that does not exist in rote learning. Classrooms should be humane and engaging centres of learning rather than the drudge shops we call classrooms in many schools.

#### **4.4. Constructive Creativity**

True learning, as opposed to mere training or mimicry, requires the construction of meaning and inherently involves an act of creation. Creativity is required for any type of synthesis because a unified whole must be constructed where none existed before. Students cannot make copies of the teacher's knowledge; they must build up their own understanding brick by brick, concept by concept. Students need activities that evoke a response and engage their whole capacity: heart, hands, and head. The result of true learning is a sturdy but flexible mental scheme, a large cognitive-affective framework that organizes and links knowledge, motives, and feelings into a meaningful whole. Creative activities such as reconstructive writing, flowcharts, invention grids, scripts, choice mapping, and interviews require a greater degree of constructive thinking than mere memorization.

Teachers today face a challenging task in motivating students to do their best work. This task is made easier when the lessons provided are interesting and meaningful. And creativity, if used effectively, enhances students' motivation to learn because they have the opportunity to achieve a synthesis where none existed before. The result? A deeply satisfying, personally meaningful learning experience. True learning satisfies the inner longing of the human being to discover meaning and make sense out of information and experience.

#### **4.5. Interpersonal Creativity**

Learning and teaching involve a high level of interpersonal interaction. Building a rapport, sensing the students' feelings about a lesson or assignment, and solving discipline problems without leaving a residue of bitter feeling are valuable skills some people naturally have in abundance. Any creative endeavour in the classroom requires both the inborn talent possessed by the teacher and techniques understood and practiced over time. Interpersonal creativity comes into play in engaging students one to one and in reading the mood of the day. Sensitivity to other's feelings not only prevents emotional blocks in students, but contributes to making learning an enjoyable process. Starko (2000) noted that the best classroom climate is one that inclines a student toward wanting to learn more about the subject rather than less. Emotional climate is a big part of achieving this goal.

### **5. The Characteristics of a Creative Person**

Creativity is not an isolated characteristic, found in some people and absent in others, but a constellation of traits that all come to bear at once. Though creativity cannot be reduced to a single equation, a variety of writers and researchers frequently identify the same handful of factors that contribute to creative acts as widely diverse as writing poetry and devising mechanical inventions (Abram 1988; Amiable and Hennessey 1988; Tardif and Sternberg 1988). Creativity involves:

A gift for associating thoughts and feelings in unusual combinations;

An attitude of playfulness, openness, and flexibility;

Knowledge of how the creative process works;

Skill in using the tools of the trade;

Persistent effort to keep trying until the result is satisfactory; and

A favourable setting in which creativity can find free expression.

#### **gift**

Extraordinary creative ability seems to be specific to a given domain such as music, mathematics, or writing. Although certain people may be endowed with multiple gifts, creativity does not give the gifted person the Midas touch in any and all fields.

### **An effort**

"Genius is one percent inspiration and 99 percent perspiration," said Thomas Edison. Task commitment is as important to creative productivity as gift and skill. Confidence and attitudes that affect effort and willingness to keep trying are two of the easiest things that can be changed to improve output.

### **Knowledge and Skill**

Many creative products require knowledge and specialized skills. These skills, along with sets of defined symbols and images, will make up an artistic craft.

### **Attitudes**

Ego defense mechanisms develop naturally in human beings as a response to threatening circumstances. These psychological mechanisms. Becoming more creative involves re-discovering unproductive attitudes with habits of mind that support, rather than block, the flow of creative juices.

### **A Favourable Setting**

If creativity is role-modeled, valued, and encouraged, young people will become more creative; if fault-finding criticism is replaced by the suggestion of alternatives, creativity will flourish in the classroom. As the ancient philosopher Plato put it, "What is honored in a country will flourish there."

## **6. Teaching for Creativity versus Creative Teaching**

Structuring teaching for creativity can be an easy goal to achieve. Smith mentioned that a teaching activity that produces an enjoyable, or even creative, outcome does not necessarily enhance creativity unless the students have the opportunity for creative thinking (2000). However, creative teaching (the teacher is creative) is not the same as teaching to develop creativity. In some cases, the illustrations are adorable and the activities unusual, but the input from students is fairly routine. O'Keefe gives some examples about the so called creativity books, like for example a colour-by-number dragon filled with addition problems may have been an original creation for the illustrator, but completing the addition problems and colouring as directed provide no opportunities for originality among the students. A crossword puzzle in the shape of a spiral was an original idea for its creator, but it still requires students only to give accurate responses to the clues and fill in the correct spaces (1988). In these cases, those who created the materials had the opportunity to be creative. The students do not. In other cases, university teachers may use

enormous personal creativity in developing activities that allow few opportunities for students to be original. Teaching to enhance creativity has a different focus. The essential creativity is on the part of the students. If the students develop a new form of crossword puzzle, they have the opportunity to exercise creative thinking. Creativity also can be developed as students devise their own science experiments, Stenberg gave a great example about discuss Elizabethan England from the point of view of a woman at court or a farm woman, or rewrite “Snow White” as it might be told by the step mother(1995). When teaching to enhance creativity, we may well be creative as teachers, but we also provide students the knowledge, skills, and surroundings necessary for their own creativity to emerge. The results may not be as flashy as those in the parachute story, but they include real problem finding, problem solving, and communication by students.

SoasThe NACCCE report distinguishes between teaching creatively and teaching for creativity. Teaching creatively is defined as 'teachers using imaginative approaches to make learning more interesting, exciting and effective' and teaching for creativity as 'forms of teaching that are intended to develop young people's own creative thinking or behaviour' (NACCCE, 1999;in Craft,2001). The former is regarded as a key component of all good teaching, but it does not guarantee that the children are learning or developing their own creative potential. Teaching for creativity cannot be achieved without creative teaching, but it goes one step further by also developing the creative abilities of all children.

## **Conclusion**

This chapter highlights the notion of creativity and its perspective in teaching, and stresses its importance within the framework of teaching and becoming with the notion of what we call creative teaching. As it has shown, creative teaching is of great deal creative and demands an effort to bring out the most creative energies in the class. Of course, 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**

## **Skills and Tools for Creative Teaching**

### **Introduction**

1. Creative Teaching Aspects

2. The Creative Teacher at Work

2.1. Some Things Poor Teachers Do That Good Teachers Don't

2.2. What Good Teachers Do That Poor Teachers Don't

3. Stages of Creative Instruction

3.1. Designing the Unit of Instruction

3.2. Immersion

3.3. Construction of Knowledge

3.4. Culmination

### **Conclusion**

# Chapter Two

## Skills and Tools for Creative Teaching

### Introduction

*Can Anyone Who Wants to Teach Creatively, Do So?*

As Garden indicates, like needlepoint or archery, teaching creatively depends on natural ability, self-perception, and commitment to practice (1993). Of course, not everyone has the ability and the keen eye it takes to become an expert at needlepoint or archery. But needlepoint and archery are only two of the many ways the creative process manifests itself. Detectives, architects, and government policymakers, too, exhibit the kind of divergent thinking that is central to the capacity to come up with something new. As we have already seen in chapter one, creativity is not rare. The average person possesses hidden or suppressed creative abilities, which makes everyone capable when given the right setting, training, and encouragement. Virtually any teacher already possesses sufficient creativity to do quite a good job of creative teaching.

In becoming good at something, it is often necessary to become "not bad" at it first. In other words, the first and immediate goal for improving performance is to avoid the pitfalls that subtract from performance. As political pollsters say, to have "low negatives" is positive.

### 1. Creative Teaching Aspects

*- The six resources of Sternberg's investment theory of creativity:*

In a broad sense, there is considerable overlapping between "instructional innovation" and "creative teaching", only that the former stresses more on the use of new instructional concepts, methods or devices that others have developed while the latter focusing more on teachers' developing and use of new instructional methods of their own. The difference between teaching of/for creativity and creative teaching is more straightforward. Starko (2010) referred to the former as teaching implemented for the purpose of cultivating students' creativity while the latter as applying creative instructional

methods to achieve the teaching goals. ERIC (1966) Thesaurus also made a specific remark when defining the concept of creative teaching: “Creative teaching refers to teaching that results from the teacher’s creativity, not to teaching that is intended to develop the learner’s creativity.” In this study, we refer to creative teaching as teachers utilizing their own creativity to design systematic teaching solutions, adopt appropriate teaching techniques, and change teaching methods or arrange reasonable and effective teaching activities while teaching.

For successful implementation of creative teaching, the environmental factors that need to be taken into consideration include expectations and interactions as well as teachers’ teaching experience and beliefs (Hart, 2000; King, 2001). Alderman (1999) pointed out those teachers’ self-beliefs are the single biggest influential factor of students’ learning effects. Despite constant changes in student-teacher interaction and continuous innovations in teaching methods, some obstacles remain for the implementation of creative teaching. Tiberius (1999) for instance, named six major problems relating to creative teaching. From the perspective of per formative learning, O’Keeffe (1988) also offered some guidelines. Csikszentmihalyi (1996) also pointed out that the provision of a congenial environment by teachers and parents is of great importance to students’ learning, and that the environment should not be built for the cultivation of highly creative geniuses but rather to allow every individual learner to generate some ideas. In other words, in this new era of creative teaching, teachers too must adjust their knowledge and attitude toward teaching.

Weiss & Raphael (1996) studied the U.S. NSF (National Science Foundation) Presidential Awardees in Excellences in Math and Science Teaching and identified the following influential factors as having practical implications on teachers’ teaching: 1) Teacher’s professional development; 2) Attitude toward the curriculum and teaching; 3) Utilization of teaching strategies; 4) Teacher’s decisions; and 5) Professional development activities. Petrowski (2000) once commented after reviewing a number of research studies on creativity that most of the creative people are basically self-motivated. For instance, a person who does not enjoy teaching is unlikely to generate any creative ideas in the field of teaching. Therefore, it is clear that a further understanding of the educational background, teaching styles, teaching beliefs and professional activities of teachers will facilitate the design and development of teachers’ professional growth courses. It is also clear that in the

process of role change between students and teachers during creative teaching, it is necessary to develop a supervisory plan according to the respective school development objectives, class or group learning progresses, and individual learning abilities and motivations. This plan should serve as a guiding principal for the implementation of various teaching tasks, and the teaching tasks should then be based upon for the conducting of learning activities to help build students' problem discovering and solving abilities. Throughout the process of the learning activity, teachers and students must examine whether their capabilities match the activity requirements, such as their language ability, to make sure that the learners can grow and improve their problem discovering and solving skills through the process, and that a value of learning can be created for students. It is only then will the effectiveness of creative teaching be truly enhanced. Some researchers surveyed the behaviours of masters in order to understand the nature of creativity (Csikszentmihalyi, 1996; Gardner, 1993).

Sternberg & Lubart (1995) on the other hand embraced the masses and used ordinary people as research subjects. They believed creativity is like wisdom, which is an ability that every human being is born with and can be developed to a certain extent. Sternberg & Lubart (1995) argued that creativity is the product of the six resources that everyone possesses in them, namely, intelligence, knowledge, thinking style preferences, personality, motivation, and environmental context. In addition, individual creators buy low and sell high in the market of creativity. Good creators are like good investors who buy low and sell high in the stock market. And this is the only way to ensure successful creative performance.

## **2. The Creative Teacher at Work**

### **2.1. Some Things Poor Teachers Do That Good Teachers Don't**

According to student surveys provided by Torrance and Paul (1967), teachers are not good when they:

Lose their temper; are cross, crabby, or grouchy; never smile; nag; use sarcasm; do not provide help with schoolwork; do not explain lessons and assignments clearly; Plan task sequences poorly; Exhibit partiality; have "pets" and pick on others; Maintain an air of

superiority; are "snooty," overbearing; "do not know you outside of class»; exhibit futility, impatience, and frustration, and verbalize this frustration in such ways as "Aren't you ever going to learn this?" and "No, wrong again!"

There's no secret to being a "not bad" teacher: Simply don't be impatient, aloof, sarcastic, disorganized, unhelpful, or condescending, and you'll be a "not bad" teacher.

## **2.2. What Good Teachers Do That Poor Teachers Don't**

Being a "not bad" teacher is a gigantic first step for a novice teacher, but it is clearly not enough. To become a good teacher, one must adopt gradually, through feedback and practice, new behaviours, skills, and attitudes. Having a pleasant appearance, a kindly nature, and a good deal of patience are personal prerequisites to good teaching, but these are not part of the craft of teaching. The craft of teaching focuses on teaching behaviour, which is something a willing person, can change if necessary. Research has identified some of the behaviour patterns present in good teachers but lacking in poor teachers (Hart 2000, 10). Good teachers: exercise flexibility; see the world from students' viewpoint; personalize teaching; engender willingness to experiment, try out new things; ask questions skilfully; possess a broad knowledge of the subject; exhibit skill in definite, regular assessments; provide study helps; act in a manner appropriate to the situation, both on a verbal and nonverbal level; employ a conversational manner and a relaxed, informal attitude; maintain the belief that everyone can learn this subject; are genuinely concerned about the students' growth; use constructive, not critical feedback.

## **3. Stages of Creative Instruction**

Creative teaching is not really spontaneous though skilled teachers make it appear so as indicated in the Alderman book Motivation for achievement. The creative teacher establishes an environment where creativity is a normal part of learning. Units of study unfold at a brisk pace with a great variety of learning activities designed to produce a higher level of understanding and personal appreciation of the topic (1999). Generally, the organization of the instruction for a unit proceeds in four stages:

1. Designing the Unit of Instruction
2. Immersion

3. Construction of Knowledge

4. Culmination

### **3.1. Stage 1: Designing the Unit of Instruction**

The teacher lays out a unified block of instruction that will last about three weeks or so. The teacher's goal is to engage every student fully in meaningful learning for the whole unit. This is accomplished by examining the material to be studied, identifying curiosities and interesting questions, and formulating a central problem to work on. In teaching the material, the teacher will employ a variety of formats such as role-playing, games, dramatic readings, fictional narratives, case studies, seminars, scripts and story writing, and performances by individuals, small groups, or the teacher. The tasks selected require that students use various forms of creativity: artistic, constructive, theatrical, inventive, and interpersonal.

A unit should be designed with the understanding that learning does not occur instantaneously. True learning occurs only when the student has constructed a meaningful network that ties together facts and ideas with personal interests and concerns of the student. A model called the Learning Cycle, proposed by Russ (2003) divides learning into three repeating stages: exploration, invention, and application. During a unit of study, the teacher should provide activities and materials that guide students through the three stages of the Learning Cycle, first on a simple, observational level, then on a more detailed and abstract level.

The atmosphere of the creative teacher's classroom is one of positive energy and success, of people respected for their individuality, yet able to work together for the common good. Tension is absent. The mood is light; if fun isn't happening right then, it may break out at any moment. Students enjoy their relationships with the teacher and each other. Learning is a joyful enterprise. The feeling is that students are eager to share what they've created because they believe that it will be respected. Students know what is expected of them and willingly produce a tangible product containing their own self-expression or original thinking, which is appreciated and encouraged.

It is a technique which most of researchers focused on, and considered it an essential one that must be used by readers to achieve comprehension when reading. Smith (1988) is

one of those researchers who stressed the importance of predicting and claimed that it is the core of reading comprehension.

Prediction takes one common notion among researchers as well as psychologists. They almost agree that prediction refers to the use of prior knowledge about a topic and combine it with the new material in the text i.e.; readers use what they know before and relate it to the material at hand. In their words, (Sternberg, R. J., & Lubart, 1995 : 3) assumed that “before reading a passage, we usually sub-consciously ask ourselves what we know about the subject matter. This makes it easier to see what information you already know about as you read the passage”. Therefore, predicting is very effective technique to promote readers’ activation of their prior knowledge, which plays a very important role in reading process.

### **3.2. Stage 2: Immersion**

Immersion puts students in direct contact with exploration, the first and most often neglected stage of the Learning Cycle. The immersion phase may last a quarter hour to several days. The students are exposed to the central problem via a demonstration, a mystery, an observation, a photograph, a case study, a poem, or some other means of piquing students' interest. (This stage goes away beyond Madeline Hunter's anticipatory set because it is interactive and raises more questions than it can answer at that time. Also, the anticipatory set is a brief interlude in a teacher-driven process, whereas the immersion phase of the creative teaching process draws students into a topic to explore, investigate, analyse, and link to other knowledge.) The immersion stage presents the central question, mystery, or major issue that will serve to anchor the entire unit. The point of the immersion phase is to arouse curiosity, anticipation, and the personal need to know, and to provide a focus for primary data to be analysed and extended later. If the immersion phase does its job, it will leave the students wanting to know more about the topic presented and eager to pursue solutions to the central problem.

Students must be given time to develop an interest in the material, not have it handed to them. The immersion phase of creative instruction ignites the creative process, which begins by sensing dissonance or a felt need. Without a discrepancy to resolve or a personal felt need, motivation will be less than 100 percent. Immersion also initiates the pooling stage. No conclusions are drawn; no overview is given yet.

### **3.3. Stage 3: Construction of Knowledge**

Construction of knowledge is the heart of the learning process. This phase begins with the identification of learning goals and lesson objectives. Initially, these objectives may be chosen by the teacher, but after several units, students will participate in determining some of them. Once the learning goals and lesson objectives are determined and presented, an approximate timetable is established and notice is given in writing of the unit's written and reading assignments.

A well-defined structure in a classroom focusing on creativity. After all, isn't creativity connected to freedom? Maybe so, but creative work demands a lot of concentration. The purpose of having a study guide containing the unit goals and lesson objectives is to free the students' minds from "housekeeping" chores and reduce one of the main sources of background anxiety: worry over "What am I supposed to do?" Maria Montessori found that when the structure of learning is managed efficiently by the teacher, the total energy of the students can be used for creative tasks. In Montessori's words, it is the perfect organization of work, permitting the possibility of self-development and giving outlet for the energies, which procures for each child the beneficial and calming satisfaction. And it is under such conditions of work that liberty leads to a perfecting of the activities, and to the attainment of a fine discipline which is in itself the result of that new quality of calmness that has been developed in the child (Montessori [1915] 1965: 187).

The creative teacher uses a broad selection of activities and assessments of learning on a continuous basis. Students are asked to reflect on their own learning and perhaps periodically record self-observations of their level of cooperation and contribution to the class's climate and progress. During the construction of knowledge phase of the learning process, the creative teacher uses three overlapping and concurrent classroom skills: questioning on many levels, presenting tasks and material, and running activities.

#### **Questioning**

A creative teacher is most easily recognized by the manner in which he or she asks questions. The creative teacher asks more questions than a traditional teacher; inquires about students' suppositions and previous knowledge; follows through by asking students

to elaborate on their reasoning after both correct and incorrect answers; asks open-ended questions such as "What is music?" » Asks students to link one bit of knowledge to another; asks more higher-order questions such as classify, analyse, design, and rearrange rather than just who, what, when, where; and Inquires about students' feelings and calls for individual reactions to what is presented.

### **Presenting**

The creative teacher's presentation of new material is clear and lively, maintaining a balance on the work-play continuum. Students and the teacher laugh occasionally, and between laughs, the mood is one of levity, the readiness to laugh. Laughter is never at anyone's expense unless the humour is self-deprecating. Tasks are presented clearly with sufficient instructions so there are few procedural questions. Tasks to be assessed or scored are explained clearly with written guidelines to refer to as the project proceeds. Sufficient guided and independent practice is provided before any scored assignment, graded test, or performance in front of the class. Students expect to be held accountable for all work they've done and realize that some type of assessment is part of all learning.

### **Running Activities**

The creative teacher runs activities smoothly, always with an end purpose in mind. Rather than developing a capacity to parrot what the teacher or textbook says, activities should deepen the child's understanding, make connections to what is already known, identify suppositions and misconceptions, present the material from another viewpoint, and allow students to appreciate wonder and beauty contained in what is studied and build a meaningful personal understanding of the material.

### **Relating to Students**

While interacting with students, the creative teacher's caring way of relating to them is evident. The teacher openly values individual uniqueness, makes eye contact generously and democratically, jokes with students, encourages and assures students, praises their efforts (not products) lavishly, and smiles a lot. When speaking to a student one to one, the teacher positions himself or herself at or below the student's eye level, listens attentively, and may call for a clarification of the question before giving an answer. The teacher might touch students lightly in the neutral zone from wrist to shoulder as he or she interacts with them.

The creative teacher uses a wide variety of work formats: large group, team, pair, and solo. The teacher engages students in dialogues about their learning and their feelings. To keep students on task, the creative teacher keeps an alert eye on the whole group and does not "write off" any student. Sometimes the creative teacher acts more like a shepherd or a coach, keeping the group working on the task at hand. When discipline is necessary, the creative teacher intervenes early. The interaction is private, calm, and corrective rather than punitive and judgmental. The teacher asks the student to reflect on the problem behaviour as it affects the other students and him or herself. The focus stays on behaviour that needs to change and not on the many side issues in which the unwanted behaviour is embedded.

### **3.4. Stage 4: Culmination**

With the teacher's help, students in the culmination phase of learning will unify, consolidate, and reflect on the learning that has taken place. Students will Review the central problem and list and compare the solutions found; Look back over the unit to identify themes and large ideas it contained; Review concepts and vocabulary; Produce a tangible product to demonstrate that learning has taken place; reflect on what and how they learned.

### **Conclusion**

Creative teaching seems to promote a better and more varied learning and teaching experience. It can increase the variety and diversity of learning opportunities. The amount and variety in types of instructions accessible via teachers' creativity in the process of teaching encourage both learners and students to experiment more with language, explore various roles and acquire more skills.

# **CHAPTER THREE**

## **Creative Teaching of the Speaking Skill**

### **Introduction**

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# Chapter Three

## Creative Teaching of the Speaking Skill

### Introduction

The skill of speaking is as crucial as any other language skill. The four skills (Reading, writing, speaking and listening) naturally appear together in every English class, Even in the EFL context even they are taught separately. As Shumin (1997) states that learning to speak a foreign language requires more than knowing its grammar and vocabulary. Learners should acquire the skill through interaction with each other. And this is the role of the creative teacher who should enable his students to do so and communicate effectively through oral language and by applying different and various kinds of activities and strategies suitable to his learners' needs and interests.

In this chapter, we will deal with general issues about speaking; definitions of speaking, the nature of oral communication, its importance in learning EFL, and the role of motivation in speaking. Then, we will discuss the so called creative strategies and techniques for teaching speaking. And finally considering the roles or the teacher in the process of teaching and assessing speaking are also considered

### 1. Definition of Speaking

The aim behind learning a foreign language is to speak and communicate in that language. We speak for many reasons-to be sociable, because we want something, because we want other people to do something, to respond to someone else, to express our feeling and thoughts, to exchange information, to refer to an action or an event in the past, present, or future, etc. Speaking is said to be an active or productive skill. Widdowson (1978: 57) suggests that:

Although it might be convenient to represent the language skills in this way when considering usage, it is not especially helpful, and indeed might be positively misleading to present them in this way when considering use.

What has been said about speaking was conceived to the knowledge of linguistic rules i.e. language ‘usage’ rather than to the way it is realized in communication i.e. language ‘use’. By language ‘use’ is meant the ability to use the language to achieve communicative purposes. With reference to ‘usage’, it is absolutely true that speaking is an active or productive skill. If we think of speaking in terms of ‘use’, “it involves putting a message together, communicating the message, and interacting with other people.” (Lindsay and Knight, 2006: 57)

### **1.1. The Nature of Oral Communication**

The speaking skill involves a communicative ability of producing and receiving information. Byrne (1981:70) states that:

Oral communication is typified as an activity involving two (or more) people in which the participants are both hearers and speakers having to react to what they hear and make their contributions at high speed. Each participant has an intention or set of intentions -goals that he wants to achieve in the interaction. Each participant has to be able to interpret what is said to him, which he cannot predict exactly either in terms of form or in terms of meaning, and reply with what language he has at his disposal in a way that takes account of what has just been said and which reflects his own intentions at this point in the interaction.

Because oral communication involves the negotiation of meaning between two or more persons, it is always related to the context in which it occurs, including the participants themselves, their collective experience, the physical environment and the purpose for speaking. Both speaker and listener have a role to play, because speaking is an interactive process of constructing meaning that involves producing, receiving and processing information. For Kramsch (1983: 367) speaking involves

Anticipating the listener's response and possible misunderstanding, clarifying one's own and the other's intentions, and arriving at the closest possible match between intended, perceived and anticipated meaning.

The interaction between speaker and listener is a complex process. The speaker has to encode the message he wishes to convey in appropriate language, while the listener (no less actively) has to decode (or interpret) the message. However, the listener's interpretation does not necessarily correspond to the speaker's intended meaning. The speaker's message usually contains more information that is redundant. At the same time, the listener is helped by prosodic features, such as stress and intonation as and bodily movements such as gestures. However, speech is often characterized by incomplete and sometimes ungrammatical utterances and by frequent false starts and repetitions. Inside the classroom, speaking and listening are the most commonly used skills. They are recognized as critical for functioning in an English language context by teachers and learners. Thus speaking in a classroom entails interacting with the teacher and peers, depending on how classroom activities are organized. It follows that teachers who do more oral interaction activities in the classroom will have more opportunities to develop students' oral fluency.

Brow and Yule(1983:19-20):

[...]The teacher should realize that simply training the students to produce short turns will not automatically yield a student who can perform satisfactorily in long turns. It is currently fashionable in language teaching to pay a particular attention to the forms and functions of short turns ...It must surely be clear that students who are capable of producing short turns are going to experience a lot of frustration when they try to speak the foreign language.

## **1.2. The Importance of Speaking**

Today, speaking is given much importance and priority by second and foreign language learners in their learning, because if they master this skill then they will be considered as if they have mastered all of the other skills. Furthermore, the main question often given to foreign language learners is “do you speak English?” or “do you speak French?” but not “do you write English?” We understand that most of people take speaking and knowing a language as synonyms. Celce-Murcia (2001: 103) argues that for most people “the ability to speak a language is synonymous with knowing that language since speech is the most basic means of human communication.”

The importance of speaking is more revealed with the integration of the other language skills. For instance, speaking can help students to develop their vocabulary and grammar and then improving their writing skill. With speaking, learners can express their personal feeling, opinions or ideas; tell stories; inform or explain; request; converse and discuss, i.e. through speaking, we can display the different functions of language. Speaking is very important outside the classroom as well. Many companies and organizations look for people who speak English very well for the purpose of communicating with other people. So, speakers of foreign languages have more opportunities to get jobs in such companies. Baker and Westrup (2003: 05) support that “a student who can speak English well may have greater chance for further education, of finding employment and gaining promotion.”

## **2. Motivating Students to Speak**

Affective factors are the most important issues that may promote students’ speaking. Affective factors include self-esteem, emotion, attitude, anxiety, and motivation. Shumin believes that “L2 or foreign language learning is a complex task that is susceptible to human anxiety, which is associated with feelings of uneasiness, frustration, self-doubt, and apprehension” (1997: 2). These are the factors that affect students’ speaking in most EFL contexts and there are other issues as well. For example, the language level may be too difficult, or too much is given at once and the amount of the language the teacher gives the students in each session may be too much, according to Shumin (1997).

To motivate students in EFL contexts, teachers should include many activities and strategies that attract students' attention and make them interested in the lesson. As Peck states (Peck, 1978; in Celce-Murcia, 2001:139), "Activities need to be child centred and communication should be authentic. This means that children are listening or speaking about something that interests them, for their own reasons, and not merely because a teacher has asked them to" Also, Peck outlines some points that the teacher should consider in the activities: a focus on meaning and value, not correctness; a focus on collaboration and social development; the provision of a rich context, and teaching the four skills through a variety of activities. A superior teacher encourages her/his students to speak English as much as possible inside and outside the classroom. (Peck, 1978; in Celce-Murcia, 2001:139)

EFL teachers must encourage students to use language for social interaction in the classroom. Brown (1994) advocates that students get enough opportunities to practise the language. This helps them to acquire the language in more natural contexts.

Through interaction, students can build their own conversations and create meaning that they understand, and that supports and helps them. Krashen&Terrell find that communication provides students with opportunities for them to focus on using the language rather than talking and learning the structure of the language (in Lightbown&Spada, 1999). Therefore, the topics or themes around which students learn language should capture their attention and encourage them to interact more with each other. Teachers' emphasis should be on making meaning, not on error correction.

### **Creating a Positive Environment for Speaking Skills**

The key to encouraging speaking skills in the classroom is creating the proper environment. Students should feel relaxed, and social interaction with peers should be encouraged. One teacher suggests these goals:

- to speak clearly with proper pronunciation in order to communicate with others
- to speak expressively with feeling and emotion and avoid the monotone
- to speak effectively in different situations: with individuals, small groups, and the whole class
- to utilize speaking in all the communication arts and content areas to further learning

To achieve these goals, the teacher organized her instructional program around two criteria: a positive, receptive teacher attitude and a physical environment conducive to language use.

### **3. Creative Teaching Strategies for Oral Proficiency**

Effective and creative teachers should use different types of strategies such as group work, role-play, problem solving and discussion-which encourage students to take part in Oral Expression classes. Thus, they can provide them with a wide and richer experience of using the language as much as possible and improve their oral skills as well.

#### **3.1. Group Work**

Despite the need for whole-class teaching and individual work, or “seat work” in language classroom, the use of group work has been emphasized as another interactional dynamics of language classroom. A group work is a classroom situation where students are working within smaller units or groups. Through interacting with each other in groups, students can be given the opportunity to oral exchange. For example, the teacher might want students to predict the content of reading a text of five paragraphs. Then, they are divided into five groups. Each group selects a paragraph of the text just reads and prepares to answer the questions put by the other groups. Each group has to scan a paragraph of the text for detailed comprehension and formulate questions to test the comprehension of the other groups. The aim is to get the students involved in oral interaction: asking and answering questions, agreeing and disagreeing certain points of paragraph and proposing modifications. Indeed, it is through this kind of tasks that researchers believe many aspects of both linguistic and communicative competence are developed (Bright & McGregor, 1970). Oral interaction, in group, is based on a real attempt to find a collective solution to problems. Group work is a meaningful activity because the students need on meaningful negotiation and information exchange. For this reason, students should be familiar with the discussion topic. The main concern of the teacher is, of course to get the students to talk and to stimulate their interest and imagination. In addition to the benefits of group work activities, it has a number of additional advantages:

- It reduces the dominance of the teacher's talk (TT) over the class.
- It increases the opportunities for students to practise and to use new features of the target language.
- It increases the opportunities for authentic negotiation.
- It promotes collaboration among students. They do not simply throw words to each other; they interact orally with a purpose.

To conclude, group work involving communicative tasks is essential to develop oral proficiency because it demands maximum student's participation in an orally purposeful activity.

### **3.2. Role-play**

The term "role-play" denotes activities where learners are asked to adopt a specific role and act accordingly in the given setting and situation, using language suitable for this context. As Harmer indicates, "students "simulate" a real-life encounter as if they were doing so in the real world, either as themselves or taking on the role of a character different from themselves..." (Harmer 2001: 274). The theme of role-play may include anything from a simple situation, e.g. meeting a friend in the street or an interview, to a more complex simulation with several stages, e.g. a meeting of school committee solving a problem concerning misbehaviour or a television show.

Many students derive a great benefit from role-play. It can be used either to encourage general oral proficiency or to train students for specific situations especially where they are studying English for specific purposes (ESP).

A role-play is usually performed in pairs or groups, with students creating the interaction themselves on the basis on their roles and the imaginary setting. They are expected to behave as real participants in the given situation when they act simultaneously without audience. Revel sees role-play as: "an individual's spontaneous behaviour reacting to other in a hypothetical situation." (1979:16) .This implies that role-play invites students to speak through a fictitious identity in an imagined situation to present the view of a person without necessarily sharing them.

Role-play has many advantages. In the first place, it can be a direct interactive method. It is an authentic technique for language use in interactive contexts to train students for specific interactive skills of arguing, information, persuading, discussing, or complaining...etc. It promotes spontaneous oral exchanges between participants instead of

reciting already memorized stretches. Indeed, as Dickson (1981: 382) puts it: «learners say what they want to say and not what someone has told them to say.»

Second, role play allows hesitant students to be more forthright in their opinions and behaviour than they might be when speaking for themselves, since they do not have to speak the responsibility for what they are saying. Third, by broadening the world of the classroom to include the world outside, role play allow students to use a much wider set of language use. Role-play is an effective technique when it is open-ended so that different people would have different views of what the outcome should be and consensus has to be reached. There is a dynamic movement as the role-play progresses with students who lack self-confidence or have lower proficiency levels. To succeed with role-pay, the teacher has to give each student who does not play his role appropriately a card that describes the person or the role played. The teacher needs not only to identify the situation which will stimulate the discussion but also give them the role that matches the requirements of their personalities. Topics for role play should be taken from students' current interest and anticipated experiences. This will contribute the student's self -confidence as a speaker and his motivation to participate more.

### **3.3. Problem Solving**

Barker and Gaut (2002: 160) defined problem solving as follow: “a problem-solving group is a group of people who work together to solve a problem by collecting information about the problem, reviewing that information, and making a decision based on their findings”.

The label has been used to group together a range of activities which require the learners to find solutions to problems of different kinds. Duff (1986; in Nunan, 1989: 44) discovered that problem solving tasks prompted more interaction than debating tasks. The problem tasks range from the imaginary to the more realistic. The latter involves processes which have some kind of realistic application in which the students become involved in an effort to achieve a goal. In problem solving, students are involved in pooling information to solve a problem through oral expression and negotiation of meaning. For instance, the teacher describes the task to the students: „you are stranded on a desert island a long way from anywhere. There is a fresh water spring on the island, and there are banana trees and coconut palms. The climate is mild. Make a list of eight to twelve things which you think are necessary for survival. Apart from the activities focusing on the likes and dislikes of individual learners, which therefore need a initial phase where each student works on his

own, most of the problem-solving tasks require pair or group work throughout. Thus, students can be asked to solve the problem individually or collectively. The latter is calling for cooperative negotiation. Problem solving activities demand that the learners themselves make suggestions, give reasons, accept, modify or reject suggestions and reasons given by others.

Problem solving can be of two kinds: short-term task and long-term task or project. The former can be done in course of one class session while the latter is more time consuming that may take many sessions and longer. An example of a short-term problem-solving task includes putting items in categories. For this kind of activities, the students have either to classify items according to categories given by the teacher or to identify them by themselves, The students are given a list of 10-15 items, such as occupations (bank clerk, truck driver, policeman, teacher lawyer ,etc...) and asked to locate them under heading according to different features ,like physical/mental work, indoors/outdoors, with people/ about etc...Such short-term activities are task-centred and can be presented in a relatively simple way (i.e. they do not require a lot of explanation in order to set up; nor do they generally need any support materials). It can be comfortably done in one class session of 20 -30 minutes. However, some teachers regard any activity which involves individual or group research over a period of time as project work. Very often this kind of activity is topic-centred and results in the production of a piece of written oral report or both. For example, the teacher often asks students to develop a presentation on a particular historic period and to generate written products appropriate to the period. Students might conduct diagrams or realia to support the project. This example shows that teachers attach more importance to activities which get the learners out of the classroom, particularly those that involve the collection of data through information search, information exchange and information synthesis. In some way, these activities provide a framework language use in a range of communicative function that is likely to occur. Learners also develop greater skills for managing the interaction, e.g. signaling disagreement or interrupting without offence.

### **3.4. Discussion**

Discussion is any exchange of ideas and opinions either on a class basis with the teacher's role as a mediator and to some extent as participator, or within the context of a group, with the students talking among themselves. It may last for just a few minutes or it may continue for a whole lesson (in case of advanced learners who have a good command of foreign language) as it may be an end in itself. Learners are encouraged to speak about a range of topics including their preferences, opinions, interests, and experiences. In this way students see how language may be used to express their "own" meanings and ideas.

While discussion has many advantages, some benefits for second language learners include: increased comprehension levels; opportunities to improve listening skills and develop spoken language proficiency; increased participation of quiet and shy students and more time for teacher observation of students learning.

There are at least two requirements for discussion to be successful (Ur 2006:4). The first is full participation on the part of learners, as is illustrated by Ur's comment: "...a discussion that works is primarily one in which as many students as possible say as much as possible". Learners' high motivation constitutes the other. Learners' motivation to participate in discussion, more precisely the extrinsic component of motivation, may be generated and increased in some ways.

One of the efficient ways is the supplying of an interesting topic. However, the topic is not all that is needed. In the first place, as Ur points out, students need a reason to speak at all. "In short, students need a reason to speak more than they need something to speak about; once they have such a reason, however, the fact that the topic is stimulating will make the whole discussion more interesting". With regard to the first requirement of successful discussion, i.e. full participation, a careful thought has to be given to its organization. If a teacher does not want discussion to be dominated by a few confident speakers with the rest of the class "sitting back" or preoccupied with something else, it would be useful to plan the procedure beforehand. One of the possible solutions, nowadays widely recommended, is to divide students in groups. This organization has its indisputable advantages. Ideally, if each member of a group contributes to the discussion, the participation will increase and "talking time" will be fully exploited.

Moreover, this kind of organization makes speaking activities less stressful for students who are shy of speaking in front of the full class. Talking in “buzz groups”, as Harmer calls them, give students a chance to think of ideas and how to formulate them before they are asked to report to the class(Harmer 2001:272). Teachers have to keep in mind that topics for discussion are not selected at random. The first step toward successful discussion is that the teacher has to respect the following:

- Provide the students with a variety of sources of input (both topical information and language forms), newspapers, video-recording, or simply text so that they can have something to say and the language with which to say it.
- Offer choices relevance to professional / educational level of the students to feel comfortable with the topic chosen from several choices. Discussion does not always have to be about serious issues. Students are likely to be more motivated to participate if the topic is television programs rather than how to combat pollution.
- Set a goal or outcome of discussion as group product, such as a letter to the editor.
- Use small groups instead of large groups or whole class discussion as, large groups can make participation difficult.
- Give 8-15 minutes, for discussion. Allow them to stop if run out of things to say.
- Allow students to participate in their own way. Do not expect all of them to contribute to the discussion, some students may feel uncomfortable to talk about certain topics.
- Do “report back” session to report the main results of their discussion
- Do linguistic follow-up at the end of the discussion; give feedback on grammar or pronunciation problems.

Through well-prepared discussion, the teacher’s role is not to force his opinions on the students but rather to encourage them to express theirs. The teacher’s opinion, if offered at all, should only serve to stimulate further ideas on the part of the students, not to inhibit them. Secondly, the teacher should appear more interested in the ideas at least in the beginning. Sometimes, of course, the teacher may have to help students to get their

message across, or make their meaning clear. Also the teacher also has to keep the channels of communication open not of course by doing all the talking himself, but by stimulating students talks through questions which server as stimuli for discussion as long as they generate controversial opinions amongst the students.

### **3.5. Brainstorming**

One of the best ways to generate a number of ideas in a short amount of time is through the brainstorming strategy. Brainstorming helps to stretch a student's imagination, encourages group cooperation, and leads to creative thinking through spontaneous contributions by all group members. Key principles of brainstorming include the following:

- Select a problem or topic and react to it quickly.
- Designate one person in the group as the recorder of ideas.
- Accept and record all ideas or suggestions.
- Build on other people's ideas.
- Do not criticize anyone else's ideas.
- Remember that, initially, quantity of ideas is more important than quality.

Many teachers are familiar with brainstorming but do not utilize it effectively or frequently enough. Plan to make the brainstorming strategy part of your teaching practices. Model the process for students:

- Begin with a whole-class brainstorming session where each student records his or her own ideas.
- Provide a problem question as a stimulus and a time limit to eliminate frivolous ideas and daydreaming.
- When time is called let each student share his or her list. Second, open up the brainstorming session to everyone.
- The teacher records the ideas for the whole class at the chalkboard to model the role of the recorder.

- You may begin to evaluate some of the ideas in terms of their effectiveness in solving the initial problem.

### **3.6. Drama and Oral Language Development**

Drama is truly one of the great oral communication forms. And it is a convenient umbrella term for activities which involve an element of ‘let’s pretend...’. These can include role –playing and simulation and also some language games. For the present purposes, however, drama can be said to cover all those activities in which students

- a) Play themselves in in an imaginary situation.
- b) Or play an imaginary person in an imaginary situation. (Byrne, 1981: 131)

Both these definitions of drama suggest an element of imagination, and this is its value in education and in language teaching in particular. It can stimulate the imagination and motivate the student to use and experiment with the language he has already learned.

Drama can take many forms in the classroom, from the simple dress-up play of pre-schoolers to full-blown theatrical productions with costumes, scenery, and memorized scripts. Whatever the form, the objectives of drama in the classroom remain the same:

- to encourage creative and aesthetic development
- to improve children’s abilities to think critically
- to create an environment in which social and cooperative skills flourish
- to improve the general communication skills of students
- to enhance the individual child’s knowledge of self

#### **Pantomime**

Pantomime is the art of conveying ideas without words and incorporates gestures and expressions. It is more like theatre acting in the sense that an entire story can be told through the movements of the characters. Props and simple costumes can be used, but no speaking is allowed.

In preparing for their skit, students plan and talk among themselves. They choose parts; decide on the movements they will use to convey their story; and make simple props,

signs or costumes, if necessary. This aspect of the preparation involves verbal communication. But once the group gets onstage (the front of the class), no talking is allowed. This is the real challenge of pantomime. Another kind of group pantomime skit can be based on a familiar story that the class has heard or read.

### **Storytelling**

Storytelling is one of the oldest forms of entertainment. Teaching students to tell stories to their classmates is one of the most effective ways to develop speaking skills in students.

To teach storytelling to students, it is not necessary to be a great storyteller yourself. It is helpful, however, if you can demonstrate to students some of the characteristics of an effective storyteller. A good storyteller should do the following things:

- Select a story that he or she really enjoys and that is appropriate for the audience.
- Be thoroughly familiar with the story; memorize only key phrases, not the entire story.
- Be imaginative and include gestures and facial expressions to convey meaning.
- Speak with expression, feeling, and emotion.
- Look directly at the audience; gaze about so that everyone feels involved in the story.

After you have demonstrated storytelling techniques, divide your class into small groups and have students practice telling stories to one another. Storytelling is an art form that develops through practice. When ready, the children can share their stories with the entire class.

### **Improvisation**

In improvisation, the dialogue of the various characters is improvised by the actors as the story unfolds; however, an improvisation is not totally unplanned. Generally the story is known in advance, and the actors alter the dialogue as they see fit. In improvisation, unlike theatre acting, a script does not have to be memorized. However, simple props, costumes, and even scenery can be used, and students enjoy creating these in class.

## **Theatre Acting**

Theatre Acting includes many of the previously described oral language activities. It also adds perhaps the most difficult aspect of acting: the memorization of a script. It is recommended that theatre acting come after students are already familiar with the other forms of oral expression.

Theatre acting represents the culmination of a dramatics unit. It brings together and integrates listening, speaking, reading and writing skills like no other single activity. It gives students a heightened awareness of the power of literature to evoke emotions from an audience. It engages youngsters in critical thinking and discussion. However, choosing to do a full-scale play production in your class means a commitment of time and energy. You cannot squeeze it between spelling tests, worksheets and basal reader lessons. The sacrifices you make, however, are balanced by the excitement, enthusiasm, and genuine learning that takes place when students discover their talents as actors.

## **4. Using Audio Visuals**

The use of visual aids appear to be one of the most efficient ways to stimulate the learner's imagination, enliven his interest and participation in the lesson and help him to memorize words and structures "The memory of a picture lasts much longer than that of a word".(Skzypczyńska,1990:46). It also helps the teacher to create the language context.

### **4.1. Classification and Presentation of the Visual Aids**

The term "Visual Aids" refers to anything that goes through the learner's sight during the lesson, either inside the classroom or outside it, not just pictures. This term, however, may include "Audio-Visuals" such as: video, TV and overhead projector.

The contribution of visual materials to language learning is growing. And it has become demonstrably clear that their contribution is relevant to all ages, aims and proficiency levels; although visual materials can be talked about quite usefully the most telling role is when they affect the student in some way and cause him or her to want to listen or to speak. When someone wants to listen or to speak there is likely to be a close

match between thought and language. The closer this match is the more likely that the language used will be understood and retained.

The great variety of visual aids used by the teacher to develop the semantic skill is classified by Corder (1977:34) as follows:

- a-Real things, people and events normally present in the classroom.
- b- Real things, people or events especially introduced into the classroom for the language lesson.
- c- Simulated or pictorially represented things, people and events.
- d- Purely visual materials, materials which may be accompanied by language and materials which are always accompanied by language(audio-visual aids).

To deal with the presentation of visual aids, we have based ourselves on the above classification referring to “a” and “b” as “Realia”, “c” as “The Pictorial Element” and “d” as “The Audio-Visual Aids”.

#### **4.1.1. Realia**

It consists of ordinary objects or people, whether naturally found in the classroom such as: the teacher, the board, tables, chairs, books, pens, pupils, etc...,or brought purposefully into the classroom like: clocks, calendar, medicines, stamps, tools, etc... .

In the classroom, the uses of such concrete visuals contribute to the reinforcement and stimulation of both oral and written production. They add for the teacher and learners alike a good deal of interest and amusement to the lesson.

In class hour, regardless the emphasis of the lesson, the teacher and the board are considered as primordial visuals upon which the success of the lesson is based, since the learner’s focus of attention is constantly on them.

#### **a) The Teacher as a Visual Aid**

The teacher should be a valuable visual aid in each class hour. He can perform many actions and express different feeling through body movements, gestures and facial expressions; the teacher can act any role from a dialogue or short story for example: a football player, a doctor or a boxer, etc... .He can use his arms and hands when he talks to describe and shape, a movement, etc..., or to begin and to control the timing of drills. Through his facial expressions, the teacher may explain the meaning of such words as: sad, happy, angry, etc....

## **b) The Board**

It is essential for the teacher to accustom himself to organize the board in his lesson plan in order to obtain its maximum effect. He should consider the three prerequisites: a cleaned board, a legible writing and a good quality and a right colour of chalk. He has also to decide which part of the board he is going to assign for the following categories classified by Crower and Walters (1983:159-160).

### **4.1.2. The Pictorial Element**

What gives importance to pictures in a foreign language class is their unlimited use: a wide variety of situations and circumstances can be recreated inside the classroom through pictures, thus helping the learner to associate the new words or structure to what they represent in real life. It is obvious that this will help the teacher save time and effort in giving explanations to any concepts to the language, "A picture is worth a thousand words". In addition, pictures increase the learners' motivation and provide meaningful planning is required to achieve their maximum effectiveness.

Within the pictorial elements, we can list some visual materials such as: photographs, and drawings including stick figures, charts and maps, etc....

### **4.1.3. The Audio-Visual Aids**

Television, video and the overhead projector have the advantage of combining image to sound. This makes it possible to achieve a considerable degree of contextualisation, i. e. presenting the cultural setting of the language. They take the learner with his imagination into the native speaker's everyday life. Where these materials are available there should be advice for teachers about their use as an integrated part in teaching programmes.

While selecting his material, the teacher has to take into account the learner's age and level; it is more likely for a film to be simple in order to attract the attention of learners, this will be achieved through the teacher's explanation of different words. Also, the time of the projection should not last for a long period; otherwise, the learners will feel bored by. When viewing is completed, it will be followed by some communicative activities to test how much this material could give practice in understanding the spoken language.

## 5. The Roles of the Teacher

The primary role of the teacher in EFL classes is to create the best conditions for learning. The teacher needs to play a number of different roles during classroom procedures. However, Harmer (2001: 275-6) suggests three roles if the teacher is trying to get students to speak fluently:

- **Prompter:** the teacher should become a prompter when students get lost, stuck and cannot think of what to say next, or in some other ways lose the fluency the teacher expects of them. The teacher, in this role, should be very careful not take initiative away from the students. He can leave them to struggle out of such situations on their own, and indeed sometimes this way is the best option. However the teacher may offer discrete suggestions. This will stop the sense of frustration that some students feel when they come to a „dead end“ of language or ideas.

- **Participant:** in any part of the lesson there is always a chance for the teacher to participate in discussions, as an equal not as a teacher. In this way the teacher can prompt covertly, introduce new information to help the activity along, ensure continuing students involvement, and generally maintain creative atmosphere. However, the teacher should be very careful of participating too much, thus dominating the speaking and drawing all the attention.

- **Feedback provider:** the teacher should be very careful of when and how to give feedback in the speaking activity, over-correction may inhibit them and take the communicativeness out of the activity. On the other hand, positively and encouragingly correction may get students out of difficult misunderstanding and hesitations. Everything depends upon teacher tact and the appropriacy of the feedback provided.

## **Conclusion**

Throughout this chapter we have focused on the fact that for the creative teaching of speaking, teachers should provide learners with different kinds of effective oral practices and activities, clearly teachers have to adopt a wide range of creative strategies and use as much possible technological equipment to make the learning phase more funny and attractive and through which the students' oral proficiency can develop.

# **CHAPTER FOUR**

## **The Field Work**

### **Introduction**

#### **1. The Students' Questionnaire**

##### **1.1. The Simple**

##### **1.2. Description of the Questionnaire**

##### **1.3 The analysis of the students' questionnaire**

#### **2. The Teachers' Questionnaire**

##### **2.1. The Simple**

##### **2.2. Description of the Questionnaire**

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#### **3. Discussion of the Results**

##### **3.2. Discussion of Teachers Questionnaire**

##### **3.2. Discussion of Teachers Questionnaire**

#### **4. Suggestions and Recommendations**

### **Conclusion**

# **Chapter Four**

## **The Field Work**

### **Introduction**

As it was mentioned in the introduction to this study, the latter aims at investigating the main factors responsible for and affecting teachers' creative teaching of speaking through identifying students' weaknesses and disabilities in Oral classes. Since the teachers and the learners are the main variables of this study. Their views and opinions are very crucial to test the stated hypothesis and the most appropriate tool to investigate that is through addressing a questionnaire to both learners and teachers. A questionnaire was employed in this study to gather data. Questionnaires, among other data collection instruments, are an easy and practical means to gather data from the intended population. The collected results will help us confirm or disconfirm the hypotheses stated in the introduction.

The students' questionnaire aims at investigating students' opinions and attitudes about their Oral Expression teachers' of styles in teaching, and whether they are implementing any creative strategies and seeking improvements in terms of teaching them speaking.

The teachers' questionnaire is intended to shed light on the influential aspects of teachers' creative teaching and to provide us with a better insight into how to further improve the effectiveness of creative teaching.

### **1. The Students' Questionnaire**

#### **1.1. The Sample**

The thirty (30) students who responded to the questionnaire were chosen among the total number of the third year LMD students' population at the University of Biskra. The selection of such sample was based on the consideration that third year LMD students at this level are considered to be advanced learners and they have been studying Oral Expression for three years and this reflects their actual level in speaking plus the ability to judge their teachers' ways and styles of teaching . Moreover, those students are supposed

to graduate this year and therefore if they happen to teach in the future they will accordingly know about the importance of creative teaching.

## **1.2. Description of the Questionnaire**

This questionnaire consists of fifteen (15) questions which are arranged in a logical way. They are either closed questions requiring from the students to choose “yes” or “no” answers, or to pick up the appropriate answer from a number of choices or open questions requiring from them to give their own answers and justify them.

### **Section One: Background Information**

This section is devoted to students background information; these latter are asked to specify their gender, and evaluate their level in English.

### **Section Two: Students Attitudes about Creative Teaching**

This section is devoted to determine students’ attitudes and perceptions about creative teaching; they are asked if they are familiar with this term and identifying its role in oral classes.

### **Section Three: Student’s Perceptions of Teachers’ creative Practices**

Section three is devoted to demonstrate students’ perceptions about their teachers’ creative practices and how do they find it.

### **Section Four: Students’ Perceptions of the Speaking Skill**

Section four consists of determining students’ perceptions also but this time about the speaking skill .This section seeks information about some aspects of the speaking skill and related aspects concerning the creative teaching in oral expression classes

## **1.3. Analysis of the Students’ Questionnaire**

### **Q1: Gender**

Gender	Number	%
Male	2	6.66
Female	28	93.33
Total	30	100

**Table1: Students’ Gender**

As indicated in the table above, the results reveal that the highest majority of students are females and that female student outnumber male. In fact, we have recorded just 2 male subjects out of total thirty three 30(6.66 %), whereas the rest is of a female sex, that is twenty eight 28(93.33%) are female students. This indicates that in the field of foreign languages (e.g. English) the percentage of girls is higher than boys, which is not the case in the scientific fields.

**Q2: How do you find speaking in English?**

Options	Number	%
a-Very easy	2	6.66
b-Easy	17	56.66
c-Difficult	11	36.66
d-Very difficult	0	0.00
Total	30	100

**Table 2: Students’ Attitudes towards Speaking**

Concerning students’ attitudes towards speaking in English and whether they find it easy, very easy, difficult or very difficult. The majority of respondents 17 or about (57%) believe that speaking in English is easy, about (6.66%) said it is very easy, against (36.66%) who find it difficult and no one find it very difficult. All in all and For ranking speaking by difficulty, most students found that speaking is easy. This, however, does not necessarily mean that they are good speakers. Those who find speaking difficult might represent the proportion of students who never participate in the classroom and who don’t feel motivated enough by their teacher.

**Q3: What does creative teaching mean to you? Do you have any idea about it?**

Options	Number	%
Yes	15	50
No	15	50
Total	30	100

**Table 3: Students’ Familiarity with Creative Teaching**

The table (3) shows that half of the students (50%) have heard and are aware of the notion of creative teaching while the other half (50%) are not and still have some ignorance about it. And those who answered positively when asked to determine a brief definition to what they know as creative teaching gave different responses like teaching using different kinds of creative techniques and materials and get rid from the ordinary and traditional ways of teaching, others said teaching in a funny and enjoyable way, also the teacher having his own attractive way to catch his students' attention to the lesson and always finding new ways and strategies suitable for their needs and interests besides motivating them to learn more.

**Q4: What kind of teacher do you prefer to work with?**

Options	Number	%
a-An ordinary teacher	5	16.66
b-A creative teacher	19	63.33
c-An effective teacher no matter his way of teaching	6	20
Total	30	100

**Table 4: Students' Preferences about the Teachers They Like To Work With**

When asked about the kind of teacher they like to work with, the majority of students almost (64%) prefer the creative teacher since they are aware of its effectiveness, then comes the effective teacher whether being creative or not with(20%),and only (16.66%) have chosen the ordinary teacher. And this indicates that students are conscious when it comes to creative teaching and valorise its importance and the need to have as much as creative teachers in their educational career at university.

**Q5: To what extent do you think that creative teaching is helpful to improve your achievement in oral classes?**

Options	Number	%
a-Very much	26	86.66
b-Somewhat	2	6.66
c-Don't know	2	6.66
d-Not very much	0	0.00
e-Not at all	0	0.00
Total	30	100

**Table 5: The Role of Creative Teaching in Improving Speaking**

This item sheds light on students' attitudes toward creative teaching and to what extent does the later help improve their speaking achievements. Twenty six respondents (86.66%) have indicated that creative teaching is very helpful in improving their oral performance; (6.66%) of the students said that it improve somewhat their oral performance. And we have recorded the same result (6.66%)for students who have opted for don't know.

**Q6: What would be in your opinion, the characteristics of a good and effective teacher?**

The students' responses on question '6' about what they think could be the characteristics of a good and effective teacher were varied but all fall within the scope of a creative and extraordinary teacher. Almost all of them described him as a good communicator especially with his students, and demonstrated a caring attitude when the teacher truly cares for them and of what they need most. Another characteristic is always looking for and creating new and better teaching strategies and applying them using different materials to make them more interested to the lessons. The last quality is always playing the role of a motivator and encourage them all the time so that they learn more than they ever thought possible.

**Q7: How would you describe your attitudes towards your teachers' method of teaching?**

Options	Number	%
a-Favourable	24	80
b-Unfavourable	6	20
Total	30	100

**Table 6: Students Attitudes about Their Teachers' Method of Teaching**

As the table (6) shows, the big majority (80%) of students seem to be satisfied about their teacher's method of teaching even if they do not show their keenness towards it. While only (20%) claimed the opposite and said that they don't find favourable that much.

**Q8: How do you find your teacher?**

Options	Number	%
a-Creative	10	33.33
b-Uncreative	20	66.66
Total	30	100

**Table 7: Students' Attitudes about Their Teachers' Creativity**

In this question students when asked to say whether they consider their teacher to be creative or not. Only 10 respondents (33.33%) reported that they find it creative, against 20 respondents (66.66%) who find it uncreative. This is mainly because teachers lack creativity and innovation in their classroom instructions and still sticking to old and ordinary ways of teaching.

**Q9: Are you satisfied with your Oral Expression classes?**

Options	Number	%
Yes	13	43.33
No	17	56.66
Total	30	100

**Table 8: Rate of Students' Satisfaction about OE Classes**

It is always important to know about the satisfaction of students as it plays a major role when it comes to measuring their teachers' effectiveness. When students are satisfied, this means that they are happy and feel contented of what their teacher gives them and they are accepting it. And when they are not it means that the teacher is not effective that much and there is an abundant need to change. And results here show that 43.33% of the students are satisfied while 56.66% are dissatisfied, which indicates what has said before about the need for some creativity and change in terms of methods and ways of teaching.

**Q10: Why do you think it is essential for teachers to use creative and strategic activities to improve your speaking skill?**

When asked this question the majority of students said that this type of activities can help the teacher brick the routine and changing methods by bringing new ideas and materials may stimulate their learning . Also this enables them to communicate with their peers, exchange ideas and opinions. In addition, these activities help them to practise whatever they have learnt, use the language, improve knowledge and keep them always motivated to learn.

**Q11: Do you feel comfortable using those techniques?**

Options	Number	%
Yes	28	93.33
No	2	6.66
Total	30	100

**Table 9: The Use of Creative Techniques**

The vast majority of students (93.33%) says yes and find themselves comfortable using those techniques. Against only two Students who respond by no (6.66%).

**Q12: Do you speak English in the classroom?**

Options	Number	%
Yes	12	40
No	18	60
Total	30	100

**Table10: Rate of Speaking in the Classroom**

Concerning the answers of question twelve, the majority of students 18 students (60%), reported that they don't speak and participate in class and when asked to determine why, they had many reasons. Some said because they lack the ability to talk; they lack motivation from the part of their teacher. Others claimed that they feel shy and fear making mistakes. Students who answered yes 12 students (40%) had different reasons, some said because they feel attracted and they need to practice the language, while others see themselves competent enough and capable to speak the English language.

Many students do not contribute to language input partly because the courses are not interesting enough to stimulate their verbal participation and communication. It goes without saying that if the courses are motivating enough, students are seen struggling to express themselves using the language to express their ideas.

**Q13: Do you enjoy your Oral Expression classes?**

Options	Number	%
Yes	06	20
No	20	80
Total	30	100

**Table 11: Students' Attitudes about O.E Classes**

This item of information sheds light on students' attitudes toward Oral Expression classes. Almost the majority of them (80%) have indicated that they do not enjoy oral courses and they feel dissatisfied with what their teacher offers them ,while(20%) of the

respondents said that they enjoy and they like Oral courses. And those who enjoy that seem to be the most who talk in class and get the chance to participate.

**Q14: What kind of activities is used by your teacher in Oral Expression classes?**

Options	Number	%
a-Group work	18	63.33
b-Role-plays	11	36.66
c-Conversations and discussions	25	83.33
d-Problem solving	6	20.00
e-others	0	00.00

**Table 12: Kinds of Techniques Used for Teaching**

The present item of information is intended to ask students about the kind of techniques that are used most frequently by their teacher of Oral Expression in order to carry out a speaking activity. As can be noticed in table N°12, there are no major differences between the percentages of group work and conversations and discussions. In the first place comes conversations and discussions with (83.33%) followed by group work with (63.33%). Not surprising, we have recorded 11 cases who consider role play as the technique which is used and only (20.00%) answers opt for problem solving. This indicates that in the first place, that the teacher is somehow varying in terms of types of activities but not that much to fulfil his students' needs and desires.

**Q15: What does your teacher do to create a good learning atmosphere?**

Teachers can do so many things in order to create a good learning atmosphere in the classroom depending on their knowledge as well as their students' needs, he can provide the lesson with multiple modalities and learning styles. Some students claimed that their teacher tries to praise them and tells them that they are doing well in a given task as a form of encouragement and support. And keeps on reminding his students of their capacities as a way of making them believe that they can do a lot of things to enhance their language learning. Another part of students state that their teachers check that they are comfortable with learning. Finally, he tries to establish a good relationship with his students in order to assure them and make learning fun to them. And the majority indicates that some teachers

do not use any of the techniques suggested here. It is possible that they use other ways. Another explanation is that these teachers teach without taking into account the learning situation or what their students feel in the classroom.

## **2. The Teachers' Questionnaire**

### **2.1. The Sample**

The questionnaire is administrated to seven (07) teachers of Oral Expression at the Department of English at the University of Biskra. The selection of such sample was based on the consideration that the teachers of OE will benefit us more than other teachers since they teach students how to develop the oral skills which are our concern.

### **2.2. Description of the Questionnaire**

The teachers' questionnaire consists of 26 questions which were divided into two main sections. The questions are either closed questions, requiring from the teachers to choose "yes" or "no" answers, or to pick up the appropriate answer from a number of choices, or open questions where teachers are requested to give explanation or suggest other alternatives.

#### **Section One: Background Information**

This section is devoted to get background information about the chosen sample of teachers. They are asked about their age, gender, and the degree(s) held to see if the high degrees are needed or it is sufficient to be a fluent speaker with a first degree. Teachers are also asked about their work experience and the number of years they taught.

#### **Section Two: Creative Teaching Aspects**

This section contains 26 questions. And it is divided into six main parts; they're entitled as follows:

- 1- Motivation
- 2-Intellectual ability
- 3- Knowledge
- 4- Thinking style
- 5- Personality

## 2.3. Analysis of the Questionnaire

### Section One: Participants' Characteristics (Background Information)

To gather clear information about the participants' characteristics, they were asked to respond to questions related to their educational level, age, experience, and sex. Table 13 recapitulates the detailed findings.

Educational level	N°	Ages	N°	Experience	N°	Sex	N°
Bachelor's level	01	23-29	01	1-5 years	01	Female	05
Magister level	06	30-39	05	6-10years	04	Male	02
Doctoral level	00	40-49	01	11-20years	02		
Totals	07		07		07		

**Table 13. Descriptive statistics on Teachers' Degrees, Ages, Experience and Sex**

#### 1. Teachers' Age

Among the seven participants there were only one teacher who has her age between 23-29 years old, 06 teachers which represent the majority range their age between 30-39 years old, and one respondent whose age is between 40-49 years old.

#### 2. Teachers' Gender

As for teachers' gender and as it is indicated in Table.13. The majority of informants are female (72%) and only (28%) are males.

#### 3. Teachers' Educational Level

The majority of teachers have Magister degree (86%), and only one (14%) has BA, and no one from the respondents has the doctorate.

#### 4. Teachers' Experience

The majority of informants' experience ranges between 6-10 years (04 teachers), then comes a category of 11-20 teaching years (02 teachers). And only 01 informant has an experience ranging between 01-05 years.

## Section Two: Creative Teaching Aspects

The second part of the questionnaire deals with the teachers' experiences and factors that are responsible for teachers' creative teaching behaviours, which were grouped into six main categories: motivation, intellectual growth, knowledge, thinking style, personality, and environment.

### 1. Motivation

#### Q1: What motivates you to implement creative teaching?

Options	Number	%
a-To help students learn effectively	04	57.14
b-To help students learn happily	00	00
c-Both	03	42.85
Total	07	100

**Table14: Motivating for the Implementation of Creative Teaching**

The majority of teachers (57.14%) opted for the first choice that is, teaching effectively is what motivates them most to do their job and implement for the creative teaching, but not for the second. And the rest of teachers opted equally for *a* and *b* (42.85%). That is, teaching effectively but at the same time make the learners enjoy what they are learning, to make them more interested to the lessons.

#### Q2: Do you feel that teaching students will fulfil your sense of achievement?

Options	Number	%
Yes	07	100
No	00	00
Total	07	100

**Table15: Teachers' Sense of Achievement**

The common shared answer between all the teachers is that teaching does really accomplish their sense of achievement .Therefore, a person can have all the knowledge ability, and style in the world, but he still has to be motivated to make something happen. And having that sense does contribute in this, besides encouraging them to accomplish their work in a very joyful way and making it a happy experience ever.

**Q3: Do you accept comments and suggestions about your creative teaching?**

Options	Number	%
Yes	07	100
No	00	00
Total	07	100

**Table16: Teachers’ Open Mindedness**

All the teachers in this question reported that they all have an open-minded thinking and accept with an open heart any suggestion and comments related to their way of teaching. And this indicates that having that flexibility in thinking plays an important role in motivating teachers to teach creatively and ameliorate their ways in teaching.

**Q4: Is your language of teaching widely considered as having a great sense of humour?**

Options	Number	%
Yes	03	42.85
No	04	51.14
Total	07	100

**Table17: Teachers’ Sense of Humour**

Almost all teachers agreed on the irrelevance of senses of humour in class (51.14%), while the rest of them (42.85%) consider it as having a good impact on students and keep them interested without fear. Even though, people are generally creative only in pursuits

they enjoy. If you don't enjoy an activity, you won't invest the often incredible amounts of time and energy necessary to succeed in it. Probably the single most important thing a teacher can do to encourage creativity while giving a lecture is to make it a fun experience for both himself and for the learner.

## 2. Intellectual ability

**Q5: Whenever you encounter a problem, do you always ask yourself “why” to get the bottom of the phenomenon?**

Options	Number	%
Yes	05	71.42
No	02	28.57
Total	07	100

**Table18: Rate of Solving Problems**

As the table indicates, most teachers (71.42%) say that they do always try to solve and redefine problems when they face any of them; whether has it a relation with their students or not, and to do that they attempt to solve it by getting the roots of the problem. While the two remaining teachers who said No seem to be completely unwilling and incapable to solve problems and lack this ability required during the stage of teaching.

**Q6: Do you pay attention to students needs' and provide appropriate assistance?**

Options	Number	%
Yes	06	85.71
No	01	14.28
Total	07	100

**Table19: Teachers Perceptions of Students Needs'**

The majority of teachers when asked if they take into consideration their students needs' and supply for the suitable help required responded positively(86%), this clearly indicates that teachers are aware of the importance given to students' requirements and interests because they believe that those things determine what they are about to teach their students and the way they do that. Only one teacher answered by No (14.28) and this teacher seem to have a lack of deep understanding and ignorance of this important step in the teaching process.

**Q7: Do you feel confident of your own teaching and your ability in solving problems?**

Options	Number	%
Yes	07	100
No	00	100
Total	07	100

**Table20: Teachers' Self Confidence**

What we can notice from the table above, is that all teachers (100%) here seem to be confident of their own potentials in teaching and their capabilities in solving problems that confront them while teaching. And having this confidence clearly proves how much intellectual growth do they boast, in addition to the willingness and readiness to face all relative matters that prevent them from doing their job, and stands against the accomplishment and implementation of creative work.

**Q8: How do you like to apply new things and try out new functions and usages?**

Given the participants responses, teachers' preferences when it comes to the application of new things and practicing new functions and usages seem to be varied. Some teachers said that they like doing that by testing; check from time to time if the actual practices are functioning or not, and make sure that they bring some innovation to classroom practices and motivate students to perform better. One another teacher said that she does that whenever possible when she get the chance to, because this give students

more opportunities and chances to deal with different methods and subjects to enrich their vocabulary ladder scale.

The other remaining teachers, however, left this question unanswered. This can be explained by the fact that they haven't experienced this and they do not practice new things and they feel satisfied with what they have and give it to their students.

**Q9: Do you consider innovation and creativity in the process of learning a happy experience?**

Options	Number	%
Yes	07	100
No	00	00
Total	07	100

**Table21: Innovation and Creation in the Process of Learning**

As indicated in the table, all teachers in this question seem to be aware of the role of innovation and creation in the teaching process which is very expected at this level. And this clearly indicates how teachers regard them as having a great impact on students' achievements and improving their essential skills.

### 3. Knowledge

**Q10: How do you try to get your knowledge in teaching?**

Options	Number	%
a-You try to master the core knowledge in your primary area of teaching	03	42.85
b-You try to explore all general knowledge related to your area of teaching	01	14.28
c-You try to integrate all relevant fields in teaching to help students gain a better understanding of the content of the subject being taught.	01	14.28
b/c	01	14.28
a/b/c	01	14.28
Total	07	100

**Table22: Ways of Getting Knowledge in Teaching**

This item provides three ways of how could teachers get their knowledge in their teaching fields. The majority of respondents almost (43%) claimed that they try to do that by the mastery of the core area of their field but nothing else. Another teacher reports all the three ways we mentioned. And only one teacher opted for *b* with another one who adds to it exploring all knowledge related to their field.

Generally speaking and as far as teachers' knowledge is concerned, teachers' knowledge seem to be very limited. Since they concentrate on only one way to gain it, while creativity involves more than this and combining all unrelated things to this; to gain better insights about everything and non for one rather than another.

**Q11: Do you often collect, manage and apply information and data?**

Options	Number	%
Yes	04	57.14
No	03	42.85
Total	07	100

**Table23: Rate of Collecting, Managing and Applying Data**

As the results indicate, more than half of the teachers (57.14%) claimed that they do manage and collect data all the time along their educational career at the university and about different didactical matters, while (42.85%) responded negatively and said no, they don't do that.

**12: Do you use non-formal ways to help yourself grow professionally, such as reading and travel?**

Options	Number	%
Yes	06	85.71
No	01	14.28
Total	07	100

**Table24: Rate of Using Non-formal Ways for Growing Professionally**

When asked about using different ways and non-formal ones like reading and travel, the majority of respondents answered positively nearly (86%), whereas only one (14.28%) answered negatively. This indicates that teachers are open-minded and they are flexible concerning different ways and channels of growing professionally and developing their teaching skills. And the one who answered negatively seem to have certain ignorance of the important role this kind of ways or maybe he has got no time for doing this and the will also.

**Q13: Do you usually spend more time and effort than others in developing teaching plans?**

Options	Number	%
Yes	03	42.85
No	04	57.14
Total	07	100

**Table25: Teachers Attitudes towards Developing Teaching Plans**

More than half the teachers (57.14%) claimed that they do not spend much time and extra effort to develop the teaching plans and programs. This can only be interpreted by the fact that they are ignorant about the necessity of providing more efforts and searching for connections between all fields, to come up with the intended results to plan the lessons. Moreover, 3 teachers only reported that they do that and spend enough time and provide enough efforts to organize lessons' plans.

**2. Thinking Style**

**Q14: Do you enjoy using different channels and sources for learning?**

Options	Number	%
Yes	07	100
No	00	00
Total	30	100

**Table26: Teacher' Use of Different Channels and Sources for Learning**

All teachers state that they do like applying and using different kinds of resources and preferences in their teaching to get a wider range of activities and practices for learning. This means that teachers have all the predispositions to vary in the ways they use their intellectual abilities and perform it later in terms of tasks with different situations and with different type of students. Hence, this will undoubtedly lead to establish a good learning atmosphere and the students more interested.

**Q15: Do you use formal ways to help yourself grow professionally, such as attending seminars and in-service training programs?**

Options	Number	%
Yes	07	100
No	00	00
Total	07	100

**Table27: Rate of Using Formal Ways for Growing Professionally**

Besides the usage of non-formal ways as indicated previously, all teachers here tend to exploit all the relevant formal sources and ways necessary for their intellectual and professional growth. And this clearly indicates how it is essential and necessary for teachers to vary in the ways they depends on in their teaching process and how aware the teachers are concerning this matter.

**Q16: Learning through new technologies and equipment is more useful and joyful?**

Options	Number	%
Agree	07	100
Disagree	00	00
Total	07	100

**Table28: Teachers Perceptions about the Usefulness of Technologies and Equipment**

The majority of teachers here seem to agree about the value and effectiveness of integrating technology and utilizing different kind of materials in teaching, because of the role it plays in enhancing and supporting language learning besides raising students' interests and motivation in the class and most of all it helps achieve affective objectives for teaching and learning alike.

**Q17: How often do you make hypothesis and conduct tests for verification?**

Options	Number	%
a-Always	00	00
b-Very often	01	14.28
c-Sometimes	04	57.14
d-Rarely	03	42.25
e-Never	00	00
Total	07	100

**Table29: Rate of Making Hypothesis and conducting tests**

A clear majority of teachers (57.14%) claim that they sometimes make hypothesis and conduct tests for verification. On the other hand only 3 teachers said that they rarely do that and check for verification (42.25%). And only one teacher said (14.28%) very often. The results reveal that teachers are accustomed to always test hypothesis related to their teaching and check whether those hypothesis feat with what they want to investigate and confirm it by the end.

**Q18: Even under resource (manpower, budget, time) constraints are you still willing to implement creative teaching?**

Options	Number	%
Yes	07	100
No	00	100
Total	07	100

**Table30: Teachers' Attitude and Willingness to Implement Creative Teaching**

Supposing that all constraints are preventing the implementation of creative teaching do you still committed to implement it. All the respondents when asked this showed a strong belief and commitment to put into action creative teaching, despite the lack of time, human support and budgets.

## 5. Personality

**Q19: What makes you still committed to the implementation of creative teaching?**

Options	Number	%
a-Moral encouragement (e.g. public commendations)	04	57.14
b-Material encouragement(e.g. cash rewards)	00	00
c-Both	02	28.57
Total	07	100

**Table31: Teachers' Commitment to the Implementation of Creative Teaching**

When asked what would encourage them and make them still committed to implement creative teaching. More than half of the teachers (57.14%) mentioned that moral encouragement is what most motivates them, no one opted for *b* alone, and 2 (29%) mentioned both of them moral and material encouragement why not.

**Q20: Would you tune yourself to the best mental and physical conditions for learning?**

Options	Number	%
Yes	07	100
No	00	00
Total	07	100

**Table32: Teachers' Beliefs about the Best Conditions for Learning**

All teachers reported that they have all the predispositions and willingness to tune themselves and adjust their teaching to fit with the best conditions for learning. The answers clearly show teachers' awareness about the need of risk taking. Consequently, they make their effort to make improvements whenever they can.

**Q21: What would be the reason that you are implementing creative teaching?**

Options	Number	%
a-Is that you wish to pass on good knowledge to the next generations	04	54.14
b-Is that you want to meet your students' needs and seek improvement	02	28.57
c-Other reasons	01	14.28
Total	07	100

**Table33: Reasons of Implementing Creative Teaching**

Most teachers (54.14%) opted for the first choice that is, passing on good knowledge to the next generations is what they wish to accomplish from the implementation of creative teaching. Next come two teachers who opted for the second choice, they claimed that meeting students' demands is really important too, because it plays the role of a trigger to implement for creative teaching. One another teacher opted for *c* and gave another different reason, which is to make up for the lost opportunities when he used to be a student, that is comprise what his teacher missed when he was teaching.

**6. Environment**

**Q22: Has the community at the University of Biskra an easy access to resources that facilitate creative teaching?**

Options	Number	%
Yes	02	28.57
No	05	71.42
Total	07	100

**Table34: Rate of Access to Resources by the University Community**

The majority of teachers nearly (72%) reported that the university community doesn't provide them with an easy access to resources and materials that helps them and facilitate for them the creative process. While only (29%) claimed the opposite and said that they feel provided and have an easy access.

**Q23: Does the University of Biskra provide good administrative support (human, material, and financial resources) for creative teaching?**

Options	Number	%
Yes	04	57.14
No	03	42.85
Total	07	100

**Table35: Rate of Providing Administrative Support by the University Community**

More than half of the teachers (57.14) seem to be satisfied with the administrative support (human, material and financial materials) especially the human factor provided by the University staff. While the remaining ones (42.25) seem to disagree and feel unsatisfied and discouraged about what the administrative staff of the University provide them with.

**Q24: Do you feel that the University of Biskra has provided you with enough room for creative teaching?**

Options	Number	%
Yes	01	14.28
No	06	85.71
Total	30	100

**Table36: Enough Room of Creative Teaching**

As indicated in the table, the majority of teachers (86%) admit that they were not provided and supported enough by the university staff to accomplish for the creative work. This clearly indicates the ignorance given to creative teaching by our universities. And this proves the reason behind the lack of implementing it by our teachers and instructors. Only

one teacher (14.28) claimed that *yes*, and said that it really provide them with enough room for creativity.

**Q25: Do your teaching colleagues at the University of Biskra often share ideas and thoughts about creative teaching with each other?**

Options	Number	%
a-Always	01	14.28
b-Sometimes	04	57.14
c-Rarely	02	28.57
d-Never	00	00
Total	07	100

**Table37: Frequency of Sharing Ideas and Thoughts about Creative Teaching**

The majority of teachers (57.14%) reported that they sometimes share ideas and thoughts with each other concerning creative work. 2 (28.57%) said that they rarely do that and discuss matters related to it. While only one teacher said he always does it. This indicates at the first place, they are aware of it and second, they don't feel encouraged enough.

**Q26: Is your family open-minded and supportive of what you want to do?**

Options	Number	%
Yes	07	100
No	00	00
Total	07	100

**Table38: The Family Factor**

The respondents' families seem to be open-minded and supportive. All teachers claimed that their relatives encourage them all the time and sustain them in all what they want to achieve. And this clearly depicts the effect of the environmental factors and the role they play in influencing the creative teaching.

### **3. Discussion of the Results**

#### **3.1. Discussion of Students' Questionnaire**

Teaching is not merely a process of transforming knowledge, but one which creates situations where students interact and express their thoughts freely in a joyful way. And this is the teachers' role to provide this.

From analysing students' answers concerning their attitudes about creative teaching, and the extent to which their teachers are implementing it or not, it is apparent from the first sight that students seem to be aware of the importance and the necessity of creative works and the role it plays in improving their speaking. Nevertheless what we have noticed is that teachers are not teaching creatively using interesting activities and adopt for the suitable techniques which encourage and let their students practice speaking and enjoy it. As a result students perform badly in this skill and feel unmotivated and uninterested to talk in the classroom. Students showed their dissatisfaction from their teachers' methods of teaching and insisted on the need to ameliorate the teaching practices through the implementation of different kind of supposed creative activities to help them develop their oral skills. Students also displayed their readiness to opt for those techniques and tasks because they really suffer when it comes to expressing their thoughts and beliefs and share them with their colleagues. And this is the role of the teacher who has to encourage his students by creating a good and relax able learning atmosphere.

#### **3.2. Discussion of Teachers Questionnaire**

After analysing the answers of the teachers of Oral Expression, we identified six dimensions that can affect their creative teaching behaviours' in teaching speaking which are categorized as follows:

##### **Motivation**

A person can have all the knowledge ability, and style in the world, but he still has to be motivated to make something happen. The amount of motivation needed is important as well. The years that take to build up the necessary knowledge to make a major contribution in a field like high education, is not spent in passive learning, but rather in constant experimentation, revising, discarding and playing. Edison for example learned 1,800 ways not to build a light bulb before he got it right.

### **Intellectual ability**

Creativity often involves making new connections seeing things in new ways and redefining problems. Although synthetic, analytical, and practical talents are necessary for any creative teacher, the mix and weight of talents needed change over the life cycle of an idea.

### **Knowledge**

Knowledge is necessary because creativity has been shown to be fairly domain specific, meaning that people are not generally creative in every field but rather in specific areas. While knowledge is important, there can be too much. Often creative ideas involve combining seemingly unrelated things. If a person is so knowledgeable about a specific area, he knows more and more about less and less until he knows everything about nothing (Copley, 2001). His mind is closed to making these “unrelated” connections. He thinks he “knows” that a given idea won’t work.

### **Thinking style**

To some extent, our thinking-style preferences follow the reward structure of our environment. We prefer the style that gets rewarded. The best thing a teacher can do to encourage an inventing style is to serve as a role model and use that style himself. Style preferences can also be understood as habits or practice with a particular intellectual ability. If a person habitually criticizes the ideas of others without practicing the generation of his own ideas, his analytical ability will become dull from lack of use.

### **Personality**

Creativity requires a risk-taking personality, someone who can take a stand and is a contrarian. People who have their own way of thinking and doing things often appear strange to people who are more conventional. They often become outcasts. Schools need to be concerned with keeping sufficient diversity inside the school. If we have only people similar to ourselves in a school environment, we will all be tuned to the same channels and miss the rest of the world. So, we need those outcasts to provide those other channels we are missing.

### **Environment**

It is the environment that determines how large the risks appear to the creative teacher. However, people fear change. Despite the fact that many people claim to value novel ideas, there is strong evidence that they don’t like them.

## **Conclusion**

This study has identified through the questionnaire six dimensions that can affect teacher's creative teaching which are categorised as follows: personal quality, thinking style, education experience, teaching belief, motivation, professional knowledge, and environment factor and that they are interrelated with each other.

#### **4. Suggestions and Recommendations**

It is acknowledged that teaching must meet the needs of social development, bring modern technology into action, use electronic whiteboards to solve teaching problems, and be able to bring teachers' creativity into play, to elevate the students' learning satisfaction, so that the students' speaking can be enhanced. Therefore, the following methods have been proposed as a recommendation to instructors in the construction of teaching Oral expression:

- Educators are urged to renew their concepts, and create new models to meet the requirements. The innovation of a teaching model occurs only after the innovation of the teaching concept.
- Teachers must adjust their knowledge and attitude toward teaching.
- Educators must continue to enrich and to enhance their teaching ability, so that they can constantly adapt to the requirements raised by changing educational developments, thereby satisfying the needs of their students.
- To increase student interest and enhance learning effectiveness, the teaching methods must be innovative to broaden the students' thinking space as much as possible. This should merge knowledge, liveliness, and fun.
- Educators should use a variety of strategies that encourage the students to speak in the classroom.
- Teachers should encourage students to work collaboratively on speaking tasks and consider implementing different strategies and techniques to promote students' speaking skills.
- Using creative works in the classroom facilitates the process of teaching and establishes a positive rapport between teachers and their students and make students more concentrated and active.
- It is very important that teachers adopt as many ways as possible to encourage their students to practice English in the classroom.
- Teachers must play an important role in making the class lively and active. Students' initiatives should be encouraged and respected, but it does not mean that there is no guidance or assessment by teachers. If teachers try to encourage them to speak by using as many ways as possible and by creating a good language speaking environment, students will speak actively, willingly and naturally.

-The training programs for university teachers should focus more on the enhancement of understanding and of promoting and prohibiting factors of creativity so as to help them develop the necessary skills and abilities to create a culture conducive to the creativity cultivation in both teachers and students.

## **General Conclusion**

Teachers' professional growth is already a slow process that takes a long time and the obstacles preventing them from implementing creative teaching are even greater. This gives us some indication of how much creative teaching is neglected in the system of education. That is why, it is of utmost importance to investigate and understand those factors and how creative teaching can be more widely adopted and effectively used by Oral Expression teachers in order to help to promote the development of students' oral skills in EFL classes and help them overcome their fears and weaknesses.

Therefore, understanding the aspects influencing teachers' creative teaching behaviours is not only necessary for the enhancement of creative teaching effectiveness, but also an essential issue that deserves the attention of every decision maker responsible for the promotion of creative teaching and of all creative teaching practitioners when designing learning activities. This is particularly true here in Algeria. If the curriculum is to be fully materialized and to make an impact, the implementation of creative teaching is requisite.

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# Appendices

## Appendix A: Students' Questionnaire

Dear Students;

I would be so grateful if you could answer the following Questions about your attitudes towards the implementation of creative teaching to increase students' achievements in speaking.

Please, tick the box that corresponds to your answer.

### Section One: Background Information

1-Sex:

- a- Male
- b- Female

2-How do you find speaking in English?

- a- Very easy
- b- Easy
- c- Difficult
- d- Very difficult

### Section Two: Students Attitudes about Creative Teaching

3-What does Creative Teaching means to you? Do you have any idea about it?

- Yes
- No

If yes, what is it?

.....

.....

.....

.....

4-What kind of teacher do you prefer to work with?

a-An ordinary teacher

b-A creative teacher

c-An effective teacher no matter his way of teaching

5-To what extent do you think that creative teaching is helpful to improve your achievement in oral classes?

a- Very much

b-Somewhat

c-Don't know

d- Not very much

e- Not at all

6-What would be in your opinion, the characteristics of a good and effective teacher?

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**Section Three: Student's Perceptions of Teachers' creative Practices**

7-How would you describe your attitudes towards your teachers' method of teaching?

a- Favourable

b- Unfavourable

8- How do you find your teacher?

a- Creative

b- Not creative

9-Are you satisfied with your oral Expression classes?

Yes   
No

10-Why do you think it is essential for teachers to use creative and strategic activities to improve your speaking skill?

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11-Do you feel comfortable using those techniques?

Yes   
No

**Section Four:Students' Perceptions of the Speaking Skill**

12-Do you speak English in the classroom?

Yes   
No

Whatever your answer, please explain

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13-Do you enjoy your Oral Expression classes?

Yes   
No

14-What kind of activities are used by your teacher in Oral Expression classes?

- a- Group work
- b- Role-plays
- c- Conversations and discussions
- d- Problem solving

e-Other, please specify

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15-What does your teacher do to create a good learning atmosphere?

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**Thank you!**



**2-Intellectual ability:**

Q5: Whenever you encounter a problem, do you always ask yourself “why” to get the bottom of the phenomenon? YesNo

Q6: Do you pay attention to students needs’ and provide appropriate assistance? YesNo

Q7: Do you feel confident of your own teaching and your ability in solving problems? YesNo

Q8: How do you like to apply new things and try out new functions and usages?

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Q9: Do you consider innovation and creation in the process of learning a happy experience? YesNo

**3-Knowledge:**

Q10: How do you try to get your knowledge in teaching?

- a-You try to master the core knowledge in your primary area of teaching
- b-You try to explore all general knowledge related to your area of teaching
- c-You try to integrate all relevant fields in teaching to help students gain a better understanding of the content of the subject being taught

Q11: Do you often collect, manage and apply information and data? YesNo

Q12: Do you use non-formal ways to help yourself grow professionally, such as reading and travel? YesNo

Q13: Do you usually spend more time and effort than others in developing teaching plans? YesNo

**4-Thinking Style:**

Q14: Do you enjoy using different channels and sources for learning? Yes No

Q15: Do you use formal ways to help yourself grow professionally, such as attending seminars and in-service training programs?

Yes  No

Q16: Learning through new technologies and equipment is more useful and joyful?

Agree  disagree

Q17: How often do you make hypotheses and conduct tests for verification?

a- Always

b- Very often

c- Sometimes

d- Rarely

e- Never

Q18: Even under resource (manpower, budget, time) constraints are you still willing to implement creative teaching?

Yes  No

**5-Personality:**

Q19: What makes you still committed to the implementation of creative teaching?

a- Moral encouragement (e.g. public commendations)

b- Material encouragement (e.g. cash rewards)

c-Both

Q20: Would you tune yourself to the best mental and physical conditions for learning?

Yes  No

Q21: What would be the reason that you are implementing creative teaching?

a-Is it that you wish to pass on good knowledge to the next generation

b-Is it that you want to meet your students' needs and seek improvements

c-Other reasons

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**6-Environment:**

Q22: Has the community environment at the University of Biskra an easy access to resources that facilitate creative teaching?

Yes  No

Q23: Does the University of Biskra provide good administrative support (human, material, and financial resources) for creative teaching?

Yes  No

Q24: Do you feel that the University of Biskra has provided you with enough room for creative teaching? Yes  No

If yes how?

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Q25: Do your teaching colleagues at the University of Biskra often share ideas and thoughts about creative teaching with each other?

- a- Always
- b- Sometimes
- c- Rarely
- d- Never

Q26: Is your family open-minded and supportive of what you want to do?

Yes  No

**Thank you for your collaboration**

## Résumé

Sans créativité, nous n'avons pas d'art, pas de littérature, pas de science, pas d'innovation, pas de résolution de problèmes, et aucun progrès. Et c'est peut-être moins évident que la créativité joue un rôle tout aussi essentiel dans l'éducation. C'est pourquoi il est d'une importance capitale d'améliorer la créativité dans l'enseignement afin de promouvoir les compétences et les capacités d'apprentissage des étudiants et particulièrement la capacité rhétorique, grâce à l'utilisation d'activités authentiques, l'enseignement de la compréhension et de plaisir et cela requiert de faire participer les étudiants d'une manière flexible et novatrice. Cette étude vise à identifier les facteurs communs responsables pour l'enseignement créatif; La compréhension de ces aspects influents de l'enseignement créatif devrait nous fournir une meilleure idée de la façon d'améliorer encore l'efficacité de l'enseignement créatif. Cette étude est basée sur deux questionnaires administrés aux étudiants de troisième année LMD et aux enseignants de l'expression orale au département d'Anglais à l'Université de Biskra, pour obtenir des informations sur l'impact de l'enseignement créatif sur le développement de la capacité rhétorique des apprenants. L'analyse du questionnaire a montré que les apprenants et les enseignants considèrent le rôle et la nécessité de la mise en œuvre de l'enseignement créatif comme un aspect important dans l'amélioration des compétences des étudiants.