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**Enhancing EFL Students' Creativity in Writing through  
Independent Learning.**

**The Case study of Third Year EFL Student in Mohamed  
Khider University of Biskra**

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Fulfillment of Master Degree in English

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## **Dedication**

I dedicate this research to my parents, my father Djamel and my mother Hamida, who have supported, helped me in all my life, and devoted their lives to see me succeed, to my sister Firdouse, my brothers Saif Eddine and Mohammed, my uncles Alaich, Abd Errazek, Abd Arrahim, Soufian, Haider, Badr Eddin, Khalil, Taher, Abd Almajid, Naji, and Moussa. I also dedicate this research to my aunts S, S, F, Dj, my grandmothers Aicha and Djannet and my grandfather Mostafa. It is also didecated to my cousins Manel, Alaa, Ikram, Anwar, Mouhamed Nidhal, Arwa, Salsabil, Karim, Amin, Aiman, Dhiyaa Eddin, Aridje, and Djinan. This work is dedicated to my friends Imen and Fatima. Special dedication is devoted to my future partner Khaled. This dissertation is dedicated also to all my teachers from the primary school to the university and to all my pupils, study mates, and colleagues.

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## **Abstract**

Recently, the creative writing approach is not well used in our university though it is beneficial for students' critical thinking and mind development. This research is concerned with the evaluation of the major contribution of the independent learning in promoting students' creative writing. The study contains three chapters. A descriptive case study is used in this research; it includes data collection from two questionnaires that have been conducted; one is addressed to fifty third LMD students, and the second questionnaire is administered to teachers who are in charge of teaching writing in the same university. The first questionnaire shows that students perform better when they choose the written topics. An addition, most of students get the most effective feed backs from their peers and themselves. Creative writing is considered as a skill developed by practice and reading. Furthermore, learners prefer the independent learning strategy. Teachers' questionnaire presented that most of teachers do not use creative writing approach in teaching writing. The independent learners perform better in writing. Finally, according to them independent learning have a role in enhancing students' creativity in writing because when students write alone (independently) they can create a lot of ideas and thoughts without berry on obstacles. They can expose and even make mistakes and learn from all this points, independent learners rely on themselves; they are autonomous and they learn things in a better way, they already developed their own styles and ways of writing; they rely on their own to cover all the angles of the writing process, independent learners are autonomous in nature they develop their skills on their own including writing, and they practice different topics of their own choice.

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#### **Introduction**

Creative writing is one of the skills of language which is considered as a means of communication. The first chapter is outlined to introduce a literature review for the concept 'creative writing'. It a definition of writing and the different teaching writing approaches which include the controlling to free writing approach, the free writing approach, the power writing approach, the product-oriented approach, the process approach and the genre approach. Then it shifts to the main focus of the study which is creative writing. It gives its definition, its history as an academic pursuit, creative writing strategies that is subdivided into introductory strategies and advanced strategies. In addition, it presents the personalities of creative writers, creative writing in the university. Then, it deals with the description of creative writing instruction and its benefits. And finally, it concludes the review with a short conclusion.

#### **1.1 Definition of writing**

Writing is one of the four skills, and it is not acquired, so we learn to write while schooling. It is the productive skill that has many contributions for our life in different disciplines as in written essays, lectures, dissertations, and fiction written types; that is why; we have to develop this skill. Harmer (1998, p. 97) mentions the reason of teaching writing to EFL student include reinforcement. Most of students acquire language purely in oral way, but most of us benefit greatly from seeing the written one. According to Linse (2005) "writing is the act or the art of forming letters and characters on paper in form of printing or cursive. It may be called an arranging text" (p.98). It is also defined as a process of creating, organizing and polishing; you first create ideas, organize them, and write a rough draft, finally, you polish your rough draft by editing it and making revisions (Oshima and Hogue, 2006, p. 265). It is a way by which we transfer ideas and thoughts in a

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piece of paper. Writing can be one of the most deeply satisfying acts as it gives the others the opportunity to exhibit such an ownership. It also provides the other with an outlet for creativity and personal expression, a chance to learn about who they are as an individual. Although students will not always have the opportunity to write about things that interest them, when at all possible, writing instructors must allow this to be the case as a means instilling within the student a motivation to write (Urquhart, 2005).

Some students find it difficult so they need to feel safe physically and emotionally. Writing is one of the most powerful forms of communication. However, even expert writers will struggle with effectively expressing their ideas. Zimmerman and Reiserberg (1997) explain that many students struggle with the writing process as it is often times difficult to correctly plan, compose, evaluate, and revise their composition. Moreover, many students believe that a good writing is related to form and mechanics only (Santangelo, 2008). According to Dorret writing involves self-expansion and creativity. Since it is a way for students to express their inner, it can be taken very personally. It means that each student has his own way of presenting his thought. This creativity will rise up in a supported writing class situation, and the way teachers teach them make it easy for them to transfer their ideas (Dorret, 2001).

### **1.2 Teaching writing approaches**

Teaching writing has seen number of approaches since the eighties. The focus has faced a shift from sentence structure to text organization to the sentence understanding and use (Nemouchi, 2014). Teachers and student became aware that writing takes different forms according to the change of the context. Raimes (1983) discussed six different approaches to teach EFL writing: 1) the controlled-to-free approach, 2) the free writing approach, 3) the power writing approach, 4) the product-oriented approach, 5) the process

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approach, 6) the genre approach. However, “none of these approaches can be considered as ideal” (Nemouchi, 2014 p.32). It means we cannot consider one of them better than the others because each one of them has its benefits and its outcomes.

#### **1.2.1 The controlled to free writing approach**

This approach deals with the sentence structure: grammar, syntax, phonology, and mechanics. It appears during 1950s and 1960s when the Audio-lingual approach was the dominant. Writing was taught to reinforce speech; it was believed that mastery of grammatical rules lead to the mastery of foreign languages, especially in spoken form. Teaching writing first involves sentence exercises then paragraph manipulation. Most of these exercises are controlled by having students change words or clauses or combine sentences, and when they achieve the mastery of those rules in advanced level of proficiency, they will be able to engage in “autonomous writing” (Thomson, 1996 p.145). The belief leads to the teaching of grammar at the same time of teaching writing, that’s why, this approach was known as controlled-to-free approach. In this approach teacher’s guidance raises from the first exercise to the last. Abbot and Wingard (1992) comment on this shift and they point out that: “The important thing is to adjust the exercise to the class so as to strike the right balance between predictability and unpredictability” (p. 228). In other words, when guiding the students while doing an exercise, we must give them amount of information, but if we do not achieve our expectation in free work we try to understand the risk that makes confusion (Nemouchi, 2014). This method is concentrating in accuracy rather than fluency. It focuses on sentence structure and neglects communicative aspect. Raimes (1983) wrote: “This approach stresses three features: grammar, syntax, and mechanics” (p.76).

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#### **1.2.2 The free-writing approach**

For this approach the teacher's role is only concerned with correcting mistakes in some parts of students' writing. So, students are free to choose the topic and to write on it. According to this method the focus was on content and fluency and they give little attention to form. They believed that when students wrote freely, they improve their ability to master the target language. For Peyton and Staton (1996):

Learners write for a period of time in class on a topic of interest to them. This writing can take many forms, including quick writings, which are time-limited, done individually, and not always shared; and dialogue journals, written to a teacher, a classmate or another partner who then responds (p. 16).

On the other hand such writing "may be kept in a notebook. From these pieces, themes may emerge that can act as a facilitator for more extensive writing that is discussed, revised, edited, and published" (Peyton and Staton, 1996, pp. 16- 32). Free writing answers a topic proposed by the student himself. The teachers role is limited he just gives his instruction first then let the students write.

This approach has been criticized in many points. It makes a big pressure to the content of text being written and they neglect the form, so that, it does not give at good written material all the time as Anderson (1992) wrote, "Free-writing makes a mess, but in that mess is the material you need to make a good paper or memo or report."(p. 200)

#### **1.2.3 The power writing approach**

According to Nemouchi (2014) "the origin of this approach draws back to 1989 when Sparks (1989) of the University of Southern California published his book entitled Power Writing"(p. 36). According to spark, it is based on numerical approach to the

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structure of writing. It replaces the ambiguity of writing words with a numbered structure which could be understood easily by the student. This numerical structure is a basic for all written forms: expository, persuasive, narrative, and descriptive. Students are taught how to organize their thought before they start writing. These concepts are taught with specific exercises that are appropriate for students' age in order to develop their skills to expand complexity in their thinking and writing (Sparks 1989, cited in Nemouchi, 2014, pp. 36-37). Students have been taught in a manner that demonstrate rich word choice, sentence fluency, ideas and content, organizational structure voice and convention.

Bellow is an introduction to the numerical structure of Power Writing as stated by Poulton (2004)

Power 1	Focus main idea, topic, sentence, or thesis statement
Power 2	Major supporting ideas (“talk” about the power one)
Power 3	Details, elaboration, examples (“talks” about the power 2s
Power Zeros	Voice or extra information

**Table 1.1 Numerical structure of power writing (Poulton, 2004, cited in Nemouchi, 2014, p. 37).**

Poulton (2004) investigated that once the structure is mastered, the writers can create competent writing. “They also will become proficient in each type” (cited in Nemouchi, 2014, p. 37).

#### **1.2.4 The product-oriented approach**

This approach emphasizes in the mechanical aspects of writing, such as focusing on grammatical and syntactical structure and imitating models. For example in one product-oriented classroom, the students are given a standard sample of text and they are expected to follow the standard in for constructing a new piece of writing. It is concerned with

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correctness and form of final product. In such an approach the model comes first then the product one at the end.

Product Approach model comprises of four stages (Steel, 2004; cited in Hasan and Akhan, 2010). Stage one: students study a modal text then they highlight the features of genre. Stage two: this stage consists of controlled practice of the highlighted features, usually in isolation. Then, stage three: in this stage the ideas are organized. Those who favor this approach believe that the organization of ideas is more important than the ideas themselves. In addition stage four: this is the end product of the students. For showing what they can be fluent as possible students individually use the skills, structure and vocabulary they have been taught to produce the product, so in this approach the students need to become familiar with the model to produce new piece of writing (Steel, 2004; cited in Hasan and Akhan, 2010).

As any other approaches, the Product –Oriented approach has been criticized. Escholz (1980) criticized the model-based approach investigated that “models tend to be too long and too remote from the students’ own writing problems”.

#### **1.2.5 The process approach**

This approach has been occurred during the early 1980s; that period saw a shift from product-oriented to process approach. The emphases had no longer been on the writing product but it was on the process and the steps that students go through to have their final piece of writing, so they cannot reach that latter without going through certain stages Kroll (2001) defines process approach as follows:

The process approach serves to days as an umbrella term for many types of writing courses... What the term captures is the fact that student writers engage in their writing tasks through a cyclical approach rather than a



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single-shot approach. They are not expected to produce and submit complete and polished responses to their writing assignments without going through stages of drafting and receiving feedback on their drafts, be it from peers and/or from their teachers, followed by revision of their evolving text” (pp.220-221).

Hayes and Flower's (1980) in their original description of the process divided it into three sub-processes: planning, translating, and reviewing. Nemouchi (2014) has stated the main objectives of this approach “The objective of the process approach is to make the student aware of, and gain control over, the cognitive strategies involved in writing” (p. 41).

Students in the process approach go through several stages. First, prewriting is when the writer gathers information. Then, drafting is when the writers develop their topics in papers. Next, revising is when the writers make some changes. They may add what is necessary or omit what is not. Next, editing is when the writers pay attention to the different mistakes they have done, and they do correction. The last stage is publishing, and it is the last stage. It is “the delivery of the writing to its intended audience.” (Nemouchi, p. 43).

It is criticized in sense that it helps the students to be as much as possible fluent, it neglects being accurate.

#### **1.2.6 The genre approach**

This approach considered writing as a social practice. For them teachers should provide student with specific genre that are appropriate for students to succeed in particular situation. The term genre is defined as “abstract, socially recognized ways of using language” (Hyland, 2003, cited in Kamrul and Akhand, 2010, p.81). For them writing is a

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functional product that needs to be suitable for particular audience of particular context. The emphasis is on the reader and the conventions that the writer need in order to be successfully accepted by its readers (Munice, 2002). Swales (1990) referred to genre as “a class of communicative events, the members of which share some set of communicative purposes” (p. 58). This definition refers to the idea that there are certain conventions or rules which are linked to the writers’ purpose. Traditional views of genre were fixed on teaching the rules that govern each type of development (Freedman and Medway, 1994).

This approach has been criticized in the sense that it combines the knowledge of text as well as the social, cultural aspect for student; as a result, it becomes a difficult job because we cannot make specification of the either (Paltridge, 2001). It also pays attention to the reader more than the writer (Swales, 2000).

### **1.3The definition of creative writing**

It is defined as: “writing, typically fiction or poetry, which displays imagination or invention (often contrasted with academic or journalistic writing” Oxford dictionary. It is an imaginary form of writing that goes outside the bounds of normal, academic and journalistic forms. It is identified by an emphasis on fiction writing, novels, short stories, poems. English Grammar Rules and Usage defines it as: “writing that express ideas and thoughts in an imaginative way. The writer gets to express feeling and emotions instead of just presenting the facts”.

Harper (2010) defines Creative Writing as: “when speaking about ‘creative writing’ it is sometimes the case that we are speaking about two things, that is the activities of creative writing and the finish works that emerge from the activities of creative writing” (p.2). The term creative writing is used to refer to the activities we engage in, and the result

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of these activities are referred to by their 'artefactual' names (Harper, 2010) for example: the poems, stories, novels that appeared from the act of creative writing.

It can be defined as: "having the power to create an imaginary, original literary production or composition" (Ramet, 2007, p. 13). According to this researcher, creative writing is an act of art or product of imaginary work.

According to Duke University "Creative writing is a form of writing focused on students' self expressions; an artistic form which draws on the imagination to convey meaning through the use imagery narrative, and drama" (cited in, Elizabeth and Rice, 2008).

Norman (2005) believed creative writing to be a formable art in which all students are capable of participating rather than a talent that only a select few possess. Consistent guidance and encouragement from the teacher will provide all students with the confidence they need to succeed. For him all students have the opportunity to be creative writers by the guidance of their teacher since it is not considered as talent. Thus, the students will be motivated to write in order to succeed. We must be aware to present clear expectations for students as we guide them through their writing experiences. Without such guidance from the teacher, students will struggle with gaining confidence as a writer (Norman, 2005).

It is also defined as an artistic ends through the written word. It may be fiction, non-fiction, poetry, creative non-fiction, prose poem, memoir. As creative writer you should be aware of how to develop your final product in order to convey your message successfully.

#### **1.4 The history of creative writing as an academic pursuit**

Creative writing becomes part in the curriculum of the higher education "creative writing is now an established part of the curriculum in higher education, and most English

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departments have a poet, fiction writer, or playwright on their rosters” (Earnshaw, 2007, p. 01). According to Gradschools.com, a comprehensive site on graduate programs worldwide, the UK, Australia, Ireland, and Canada all have universities offering university and graduate programs leading to degrees with an emphasis in creative writing. Korea, Mexico, Spain, Norway, and the Philippines also support such programs. Even high school students in both the US and the UK are often offered the opportunity for creative writing as part of their English studies (cited in Earnshaw, 2007, p. 01)

Imaginative writing has been emerged in Iowa City during the twenties. Iowa’s creative writing program began to gain in status and prestige. The first creative writing master’s thesis approved by the university was Mary Hoover Roberts’s collection of poetry, *Paisley Shawl*. It was followed by other writers as Wallace Stegner and Paul Engle. Engle’s thesis, *Worn Earth*, became the first poetry thesis at the University of Iowa to be published (Wilbers, 1980.cited in, Earnshaw, 2007, p. 12).

Engle possessed the early vision of both the writers Workshop and the International writing program. He first introduced programs where writers can receive criticism of their work. He was dissatisfied with a regional approach, and he defined that in a letter to his university president in 1963 as a desire to ‘run the future of American literature and a great deal of European and Asian, through Iowa City’ (Wilbers, 1980, cited in, Earnshaw, 2007, p. 12).

“Throughout the years, Engle brought to campus the hottest literary names of the time including Dylan Thomas, W. H. Auden, and Robert Frost. Engle then went on to found the International Writing Program where he poured this same kind of energy into spreading his literary enthusiasm around the globe. Engle’s model of rigorous, genre-based

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workshops, close-knit communities formed around mentors, and highly respected visiting writers became the standard in the field” (Earnshaw, 2007, p. 12).

The Iowa writers’ workshop MFA (Master of Fine Art) graduate spread across the US, and English Department started opening their doors for creative writers. The era during the late 1960s and the early 1970s saw an establishment of creative writers in academe. Not only that, but students were demanding for relevant course work (Earnshaw, 2007, p. 12).

They set up their writing programs at other universities and produce their own graduate students. In UK, academic creative writing began to take the interest. In 1969, the first university that offers MA (Master of Art) in creative writing was Lancaster University. (Earnshaw, 2007).

From the fall of 1996 to 2001, according to Andrea Quarracino’s report in the AWP Job List (2005), the number of tenure-track academic job openings listed with the Association of Writers and Writing Programs (AWP) ranged from forty-six to seventy-two but later jumped to more than 100 twice, in 2002 and 2004. In 2005, AWP listed over 300 graduate and 400 undergraduate programs. The literary community at large has grown to the point that it touches almost every city in the States. In 2005 in the UK, creative writing has become the fastest growing and most popular field in higher education, with nearly every college and university offering creative writing courses at the undergraduate and graduate levels (Beck, 2005. cited in, Earnshaw, 2007, p.13).

During the twenty-first century there has been specialization within MFA creative writing programs. In 2004, Seattle Pacific University launched an MFA programs, it was writing about spirituality. In 2006 both Chatham College and Iowa State University decided to offer MFA degrees in creative writing and the environment. In UK, students

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have the opportunity to earn MAs, MPhils, and PhDs with an emphasis in creative writing in the tradition categories of poetry, fiction and playwriting. They also can link creative writing with science, critical theory, journalism or the teaching of creative writing (Beck, 2005. cited in, Earnshaw, 2007, p. 14).

In US and UK, many workshop faculties have adopted the Engle's model and they create new approaches to teaching creative writing. In 2004 Green Harper published "the International Journal for the Practice and Theory of Creative Writing" by Multilingual Matters, includes peer-reviewed pedagogy articles as well as shorter creative work (Earnshaw, 2007, p. 14).

Nowadays, writer can go off for a summer to study creative writing in a number of international cities including Dublin, Paris, and Prague. The University of Iowa's Nonfiction Writing Program now offers its writers study abroad trips to the Philippines. In 2005, Iowa State University set up the first international writers in the schools program – a form of service learning – in Trinidad 14 The Handbook of Creative Writing and Tobago, where Iowa State graduate students taught creative writing in K-12 schools in a Caribbean country with virtually no creative writing curriculum. Now that creative writing has established itself as an academic pursuit, its program are expanding, especially as academic options expand more generally (Earnshaw, 2007, p. 15).

### **1.5 Creative writing strategies**

Smith in his book 'The Writing Experiment: strategies for innovative creative writing (2005) divides creative writing strategies into: 1) introductory strategies which include: playing with language, running with referents, genre as a moveable feast, working out with structures, writing as recycling, narrative, narratology, and power, and dialoguing. And 2) advanced strategies that are divided into postmodern fictions, postmodern poetry,

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avant-garde poetics, the invert, the cross-dresser, the fictocritic, tongues, talk and technologies, new media travels, and mapping worlds, moving cities.

### 1.6.1 **Introductory strategies:** they are presented as follows

- **Playing with language, running with referents:** in this strategy you construct your own words, i.e. you are not obliged to have an idea to start writing, but you build ideas by manipulating words. When playing with language you are engaging with language-based strategies which are based in the idea that words suggest other words. When you manipulate a word other word comes to your mind until you have the complete text ( Smith, 2005)

Smith (2005) made a distinction between Language-based and referent-based strategies; this latter helps the writer to build a text up on an idea, a particular subject or a theme. Language-based strategies sharpen sensitivity to language and help to be imaginative and unconventional in the way you use it. It also helps the writer to exploit the relationship between signifier and the signified.

Smith (2005) considered Language-based and referent-based strategies as the two most fundamental approaches to writing. All writing engages with one of them, so both beginners and advanced writer go through those approaches while starting writing.

- **Genre as a moveable feast:** first of all, we are going to define the term genre. It “is the French term for a type, species or class of composition. The term genre is used to distinguish a broad range of different kinds of writing from the non-literary to the literary” (Smith, 2005, p.27).

To show how genre is a moveable feast, Smith (2005) starts his work by first building a short realistic prose passage, and then he renovates it in surrealist and satirical modes. In the second part of his work, he converts a single sentence to poem and looks at

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many different ways in which that sentence rearranged and transformed to emphasis its poetic qualities. After his work, he concludes that genre is a moveable feast because changes in language cause shifts in genre. His work has given a sense of the flexibility of genre.

- **Working out with structures:** the structure is the relationship between the elements of the text, and the type of patterns they form. Structures normally are originated with one of more Structuring principles or method of organization. So, writers are free to choose which structuring principles to use in their writing. Such an approach enhances control and flexibility. It allows the writers to organize their ideas in suggestive way, and creates complexity by combining principles. It also helps them to design their work in unusual or unexpected way that makes their text stimulating to read and more original (Smith, 2005)

Working out with the structure means rearranging the ideas to have “maximal formal and cultural impact” (Smith, 2005, p.62).

- **Writing as recycling:** it means enriching one’s own writing by incorporating text by other peoples. Writing can be considered as recycling paper; therefore, writers give the text they have read another life by reshaping it in another way. Recycling text is the relationship between the text that one creates and other’s texts. It is way of producing ideas without depending only on the writer’s own thought (Smith, 2005).

Smith stated different strategies for recycling texts, including making collages which means the combination of ‘extracts’ from text written by different authors. “It is bringing together textual fragments from unrelated sources. These fragments are removed from their original contexts and pieced together into new formations” (Smith, 2005, p. 67).



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Discovering founds text is the second strategy of recycling that is pre-existent piece of writing with a non literary function. The writers find a non literary text and make the readers receive it as a literary one. When creating a found text, writers leave it as it is or make some changes to emphasize its literary potential. The other strategy is rewriting classic fictions from other point of view this is when a writer takes a text as Hamlet, and rewrites it in new perspective. In rewriting strategy the writer can bring out elements from the original text if it is important for the original one (Smith, 2005).

- **Narrative, narratology and power:** Narrative texts are important in our life. They take the form of stories, and they are also an important aspect of creative writing such as: novels and short fictions. Smith's (2005) approach involves analyzing the dynamics of narrative and applying them to creative practice.

Narratology is a theory of narrative, and it was an outgrowth of structuralism. It is an analytical system for understanding narrative structure. It is concerned with the function of the aspects of fiction in narrative. Power is the level of the narrative text.

- **dialoguing:** it is a fundamental aspect of communication. It can be part of any writing, and writing can be 'construed' as dialogue, even if it is not written in dialogue form. It can be presented by directly writing or indirectly.

#### 1.6.2 **Advanced strategies:** they are presented as follows:

- **Post modern f(r)ictions:** friction is a word created in postmodern fiction. The term friction is applied to certain social and cultural trends since 1945. "The fallibility of historical truth is also a central issue in postmodern/post-structuralist theories" (smith, p.143). They employ f(r)ictional techniques to suggest alternative narratives about the world and its histories building on the narrative strategies.

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- **Postmodern poetry, avant-garde:** poetics in his work, he presents the varied 'terrain' of postmodern poetry, for challenging the lyric and the free-verse traditions. It was emerged the political and literary context within contemporary experimental poetry movement.
- **The invert, the cross-dresser, the fictocritic:** the title is a metaphor to transformed sexual identities. The invert means the identity of the opposite gender, and the cross-dresser means put on the clothes of the opposite gender. Smith states:  

“This analogy is appropriate because much postmodern writing mischievously subverts generic identities. It turns them upside down (inverts them) as in the synoptic novel and discontinuous prose, or mixes (cross-dresses) them as in mixed-genre writing and fictocriticism” (smith, 2005, p. 192).

This process may give new ways of thinking about sexual or racial identity, power or disability.

A fictocritical approach to creative writing tends to make intellectual ideas more overt than in fiction or poetry. In fictocritical work, intellectual ideas are addressed directly within academic writing. It embraces mixed-genre writing discontinuous and linguistic play.

- **Tongue, talk and technologies:** it means writing for performance. It is about the various ways in which one can make his text 'talk', and explores different voices. In his work Smith presents the importance performance.

According to him, performance creates a live situation in which the writer and the audience interact in the same place. The creation of a talk poem will create surprises in the

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writer's writing because he works with language in ways which are more oral, theatrical or intermedia (Smith, 2005).

- **New media travels:** Smith (2005) has described writers as 'cyborgs' which is half-human, and half-machine: it is the era of cyberwriters, digital writers or technowriters. New technologies can transform textuality through hyperlinking, animation of text and interactivity. The new media also presents opportunities for intermedia work, as it gives the opportunity for images, sound and language to be interwoven in the same environment. It facilitates ways of writing that are not possible on the page, such as the animation of words. Fundamental techniques to new media writing, such as the use of split screens, animation and hyperlinking, results in promoting the reading practice (Smith, 2005). It becomes possible for writers to use computers.
- **Mapping worlds, moving cities:** Smith (2005) in his book focuses firstly on ideas about place and space. The different ways of representing places, writing a city as a site of difference, the city as walk poem, and how to shift a text between disparate time and space, are all ways of both mapping and moving place, that is, representing it, making it dynamic and changing our conceptions on it.

In order to write about place, one has to research it as historical and theoretical topic, and to explore literary approaches to the subject and the way ideas about place have changed over time, or to research specific places and their histories (Smith, 2005).

### **1.6The personalities of creative writers**

Many studies have emphasized that successful creators in all domain have a certain personality attributes in common (Feist, 1999.cited in; Kaufman and Kaufman 2009). This

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attributes makes the base of the model and rest on the foundation of genes. Among these are the following: “androgyny, creativity, imagination, insight, intuition, introversion, naivete, or openness to experience, overexcitabilities, motivation or passion for work in a domain, perceptiveness, persistence, preference for complexity, resilience, risk taking, self-discipline, self-efficacy, tolerance for ambiguity, and volition, or will (Kaufman and Kaufman, 2009, pp. 3-4). This list shows that creative adults achieve effectiveness by personality force.

The creative writers have these generic personality attributes found in creators. There has been administered the Myers-Briggs Type Indicator (MBTI) test to a group of fifteen women writers and to a comparison group of fifteen females. The result was that seventy-five percent of women writers prefer Intuition Feeling (IF) or IT (Intuition Thinking). This research what was found by Barron (1986) who indicated that the writers he studied also preferred Feeling and Intuition: the writers were more introverted than extroverted, more feeling than thinking and more intuitive than oriented to sense experience (Kaufman (2009).

It was also another Institute for Personality Assessment and Research study (IPRA) included more men than women writers; the study has shown that there is no greet gender differences in personality type preferences (Kaufman, 2009).

Kaufman and James C in their book ‘The Psychology of Creative Writing’ have also discussed the following personality attributes of writers that may or may not be present in other creative people of other domains.

- a) Ambition/Envy: the high rate of rejection that creative writers experience as they try to publish their work may lead to feeling envy paired with intense ambition.

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b) Concern with Philosophical Issues: Aesthetics and Ethics: since many writers are concerned with the meaning of life and with search for truth and beauty, they behave in an ethically consistent fashion. Writers search for beauty and truth is not surprising because this is the purpose of literature.

c) Frankness often expressed in Political or Social Activism: writers attract the interest of others, for they are able to say what they think. The Barron study found through psychological testing and interviews that “the writers were frank and needed to communicate their political views and were likely to take risks in doing so” (Kaufman, 2009, p.10).

d) Psychopathology: some creative writers may be mad and angry. In study of thirty-nine British writers and eight artists, Jamison found that thirty eight percent had been treated for affective illness (Kaufman, 2009, p . 12).

e) Depression: writers have faced some problems in their life caused depression. As an example on the topic of depression is a book wrote by Styron (1990), ‘Darkness Visible’. Styron stated that he had fallen into deep depression after stopping drinking alcohol (Kaufman, 2009.p15). The sad end of suicide resulting from depression is a reality for many writers.

f) Empathy: The diaries of Dutch writer Etta Hillesum from 1941 to 1942 (published in English in 1985) are illustrative of the empathy that writers, indeed any artists, seem to feel for others’ struggles; perhaps this deep empathy contributes to the deep depressions. She said that writers often feel for the rest of the world; they take on the troubles of the rest of the world. Hillesum said she thought she understood why creative artists and writers become lost in drink, for one must have a strong sense of self not to go under morally, not to lose a sense of direction (Kaufman, p.17).

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g) Sense of Humor: writers see the humor in melodrama, the humor in making sly titles, and the humor of sentimentality. The humorist Calvin said “I actually think of being funny turned of mind, like a mild disability, some weird way of looking at the world that you cannot get rid of” (cited in Kaufman, p.18).

Creative writers are similar to other creators of other fields in term of personality attributions, but they also may show other attribution which other creator may not have. Those attributions are important reasons that make them creators.

#### **1.7 Creative writing in the university**

Practice, research and pedagogy define Creative Writing as a subject in universities around the world. Writing is considered as an art and attendant critical understanding about how to communicate the “intricacies of specific disciplines followed on the heels of their introduction into the academy at all levels” (Harper and Kroll, 2007, p. 01). In his book ‘Creative Writing Studies: *Practice Research and Pedagogy*’ Harper explores three areas of interest: practice, research and pedagogy for the field creative writing in the university.

Creative writing ‘practice’: the term practice here means to practice writing creatively. Under this practice, a number of practices reformed as some simple acts of inscription, of recording, invention, interpretation or distillation, some acts of revising, rewriting, or editing.

It is also considered as an approach to a subject based on acquired knowledge from the act of creating. And this knowledge is a result from serious examination of writing from the individuals’ different activities. According to Harper and Kroll (2007) the knowledge results from:

Sustained and serious examination of the art of writerly practice and might include not only contemporary theoretical or critical models but the writers’

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own past works as well as predecessors and traditions. In some incarnations, practice as research functions as the formal autobiography of an individual's craft, taking into accounts the significant influences and methods. Even the relationship between a doctoral student and supervisor can be understood in this manner (p 04).

Within the academy, writers function in the private life of their own practice, but they also may function in institution as teachers or in other places as authors. All these identities are reflected back upon practice. Harper (2007) also describes it as active engagement with knowledge producing creative results that embody levels of understanding and modes of communication. Creative writing practice is undertaken in the university by individuals with a range of background and expectation.

With the growth of the communication industries, fed by new technologies and underpinned in the Western world by increased leisure time, opportunities for creative writers in the media-related sector, or more broadly in the Creative Industries, have never been greater. Creative writing graduates thus have acquired knowledge important to economies increasingly interested in the promotion and economic potential of creative endeavor. Creative writing is used as economic and social practices (Harper and Kroll, 2014, p.09). It is used as a means for making their product attractive to consumer. Educational condition was more located in completing something tradable than in the experiences contained within the arts practices. It is simply to say that industry influencing knowledge in higher education; Harper claims:

“worked to represent the human practice of creative writing in certain distinctive and curious ways, not least through the end products that were traded between us in its name, and that, in doing so, a great deal of the

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character and importance of creative writing was disguised, though not lost”  
(Harper and Kroll, 2014, p.09).

In a higher education students deployment has often been accompanied by critical investigation of such teaching strategies. The push to do so has come from many directions, driven not only by pedagogical interest but by the need to develop individual practice and also, on occasion, to generate publishing opportunities focused on creative writing teaching (Harper and Kroll, 2014, p.09)..

In the university the role of teaching as a method of testing ideas and practices as well as of developing new research directions has been strong. In the academy, some of the writing produced by teachers and their students will remain within the university, some will be disseminated among other academics and some will reach a wider public through a variety of media in the form of books, films, plays, websites, and so on. These different forms of discourse for variety of audiences present how creative writing as university discipline resists ‘departmentalisation’ as it moves into new territory in an effort to define itself in the 21st century (Harper, 2007, p. 09).

### **1.8Description of creative writing instruction**

It was described as an art form that should be integrated across the curriculum. In addition, it is important to connect creative writing to all other academic disciplines (Marlow, 1995). Many teachers feel that they do not have the time to include creative writing instruction in their teaching classes. Manning (1995) encouraged teachers to place writing at their top of their daily priority list. He promoted a regularly scheduled block of time for writing workshop, and discourages changes in such a schedule. It is imperative for teachers to understand that creative writing is not an extra subject to be tacked on at the end of the day.



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### **1.9The benefits of creative writing instruction**

It teaches the human being critical thinking and organizational skills that carry over other subject (Schreengost, 2001). As the student learns to organize their thoughts carefully, and then elaborate creatively, they embark on an incredible adventure known as the writing process.

It is also considered as an assessment tool, and an intellectual exercise that benefits both the teacher and the student (Urquhart, 2005). With writing, teachers will be able to identify how they think, and imagine.

Writers will benefit from creative writing in long-term goals. Students must understand that a strong writing ability will not only aid them in performing well in their schooling, but it will also be an appropriate asset in the work place. Being able to write well is more important than ever, regardless of one's field (Urquhart, 2005).

### **Conclusion**

This chapter has basically reviewed the theoretical framework of creative writing, including first the definition of writing and its teaching approaches to introduce the study. Then it has provided the main idea of the study which is creative writing; it dealt with its definition and history as an academic pursuit, the variety of personalities that differentiate the creative writers from other creators. It has also presented the concept creative writing in the university. And finally it has introduced the term creative writing instruction in which it gave its description and benefits.

## Chapter two

A general over view about independent learning

### **Introduction**

The second chapter is outlined to introduce a literature review for the concept 'independent learning'. It provides the definition of independent learning. And because the autonomy was used instead of the word independent learning, this chapter deals with the definition of learner autonomy. Then, the study states the different teaching approaches for the development of autonomy. Next, it presents the dominant philosophies of learning for autonomous learner. It also studies the levels of autonomy, the main version of autonomy in EFL context. It gives the main reasons for the independent learning. In this chapter, we will see how the independent classrooms are. The study focuses also in the raise of autonomy (independent learning) in language education and the independent learning and language proficiency. It states the conditions for independent learning. It presents the different roles and strategies in promoting independent learning as: teachers' roles and the school strategies in promoting independent learning. Then, it presents the benefits of independent learning. The study is concluded with the impact of independent learning on creative writing, and with a short conclusion.

### **2.1 Definition of independent learning**

Many studies were carried out to prove the importance of independent learning. It is presented as something of a value that is expected to take place at university (Northedge, 2005). According to knight (1996), independence is a goal. To help students achieve this goal Race (1996) suggested a variety of independent learning practices, both formal and informal which can take place at university. Students in higher education are being criticized for not being independent (Shepherd, 2006), so they start asking questions about what is meant by the concept independent learning.

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Academic discourse stated synonyms to describe 'independent learning': 'autonomous learning, independent study, self-directed learning, student initiated learning, project orientation, discovery and inquiry, teaching for thinking, learning to learn, self instruction and lifelong learning' (Kesten, 1987), but these synonyms as candy (1987) states are made worse because many authors may use the same concepts to mean variety of things, and they also may use different terms to use the same thing. The confusion exists due to the number of terms and possible interpretation of those concepts (Broad, 2006). Knight (1996) identified the key problem for the term independent. For Knight, the concept independent learning means 'going it alone' without being aided by someone else. As Biggs (2003) noted that all learning is relational involving learners relating to new information, concept, process, and people within the social context of the educational environment.

Meyer et al (2008) suggested that "independent learning is often linked with other approaches to learning such as a personalization, student-centred learning and ownership of learning" (no page). Meyer et al (2008) also suggested that "successful independent learning depends on a number of external and internal factors" (no page). External involves the relationship between teachers and students; while, internal factors related to the skills that each student has to acquire such as: cognitive skills, an understanding of how learning occurs, and affective skills related to feeling and emotions.

It is defined to be an isolated activity, in practice selfish and self-centered and undertaking without support (Allan et al., 1996). Learning independently is linked to adult students in higher education. Cannon (2001), for example argued that the principles of the andragogical model of adult education are more applicable to higher education practices that seek to promote independent learning, and he is not alone in suggesting that the

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‘distinctiveness’ of the higher education context may require different methodologies to be considered (Stierer and Antoniou, 2004). The literature of adragogy has a proven record of contesting the term ‘independent learning’, favoring instead use of the terms ‘self-directed’ and autonomous learning (Knowles, 1975; Boud, 1988).

### **2.2 Definition of Learner Autonomy**

Learner autonomy is a consensual concept in the literature of foreign learning and teaching. It’s basically derived from the Greek term “autonomia”, that was particularly directed for the domain of politics. At that time, this term highlighted the perspectives of different parties of the Greek parliament. Aristotle and Socrates are two of the Greek philosophers who claimed for citizens’ right to self-government. Cities were governed according to citizens own laws. In this sense, individuals were free in commanding themselves and not subjected to other authorities. The term autonomy was devoted in education by the foundation of “le Centre de Recherches et d’applications Pédagogiques en Langues (CRAPEL), at the University of Nancy in the 1970’s. It is agreed that concept of autonomy first entered the field of learning and teaching through the council of Europe’s Modern Languages Project which was founded in 1971.

Autonomy in second and foreign language learning has been originated in Holec’s *Autonomy and foreign language learning* first published in 1979, where he provided a definition of learner autonomy as “to say of a learner that he is autonomous is to say that he is capable of taking charge of his own learning and nothing more ...to take charge of one’s learning is to bear responsibility for all the decisions concerning all aspects of this learning” (Holec, 1981, p. 03). According to Holec the first step that learners take towards autonomy when they understand that they are responsible to take control over their own learning, and self-assessment.

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Dickinson (1987) viewed autonomy as “a situation in which the learners are responsible for their decisions concerned with their learning, and the implementation of this decisions” (1987, pp. 11-81). This indicates that learners have to be self reliant, decide about what to learn, and how to be assessed. Most of definitions are agree on the responsibility assumed by the learner.

Benson and Voller (1997) classified learner autonomy for language learning into two perspectives (technical, and psychological).

1. Technical perspective: it symbolizes an adequate framework, which serves to develop the learners’ meta-cognitive processes. A consensual description of this concept affirms the teachers’ tools given through the learning training. Such technique also reflects the implementation of a self-regulated climate in the classroom setting.
2. Psychological perspective: Deci and Ryan (1996) stated that “in order to have a sense of self fulfillment we need to be autonomous or volitional in our actions” (p. 35). They explained the role of internal abilities and their relation to independent learning. In order to make learners autonomous, an image can be drawn to increase their motivation and self belief in their capacities.

Dickinson (1987) and Benson (1996) identified different terms in literature on autonomy, some of which are used as synonyms and some of which have been ascribed a number of separate meaning:

1. **Individualized instruction:** designed to meet the need of individual learners, but teachers prepare materials, set objectives and evaluate the learner’s ability to perform required skills (Logan,1980)

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2. **Flexible learning:** the teacher or department provides materials and activities; the learner has some choice over what to do and when, but there is usually little negotiation about learning goals or evaluation.
3. **Self-Access learning:** learning from materials and facilities that are organized to facilitate learning. The term is neutral as to how self-directed or other-directed the learners are (Dickinson, 1987).
4. **Self-direction:** a particular attitude to the learning task, where the learner accepts responsibility for all the decisions of his learning, it is: “the process or the techniques used in directing one’s own learning”. (Dickinson, 1987, p 168).
5. **Distance learning:** involves a teacher who, though physically removed from the learners, still oversees their learning. Distance teachers and learners traditionally communicate by post and telephone, but now e-mail and web contact is more common.

Mayer et al presented that there was a study made by Edgbaston, High School for girls, made a distinction between non autonomous (dependent) learners and autonomous (independent) learners. It is stated in the table below:

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<b>Dependent learners</b>	<b>Independent learners</b>
Rely heavily on the teacher.	Self reliant.
Cannot make decisions about their learning.	Can make informed decisions about their learning.
Do not know their strength and weaknesses.	Are aware of their strengths and weaknesses.
Do not connect classroom learning with the real world or other subjects.	Connect classroom learning with the real world and other subjects.
Think that the teacher is wholly responsible for their learning.	Take responsibility for their own learning know about different strategies for learning.
Do not know the best way to learn something.	Plan their learning and set goals.
Do not set learning goals. They will only work when extrinsic motivators such as grades or rewards are offered.	Are intrinsically motivated by making progress in learning.
Do not reflect on how well they are learning and the reasons for their lack or improved progress.	Often reflect on the learning process and their own progress.

**Table 2.1: The difference between the dependent and the independent learner**

(Mayer et al,2008, no page).

### **2.3 Teaching Approaches for the Development of independent learning (autonomy)**

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Several teaching approaches of independent learning have been emerged, and they are stated as follows:

#### **2.3.1 Individual-centered approach**

This approach is linked to the tenet of “individuality”. Knowles and his associates (1986) worked on this term by the focus on the role of the individuals themselves. Teachers are often in charge to help their students identify their goals. They tended to provide assistance and support, but generally they serve no specific role. A typical example can be shown through giving individual assignments, through which learners can be engaged in learning as “self-participants”. Moreover, they perform their tasks under the supervision of the teachers who are in a good position to assess their own progress.

#### **2.3.2 Group-centered approach**

In this approach individuals are tend to interact between each other under the dimension of ‘collectivity’. The principles of any group are measured according to the skills of each individual. Herons (1974, p. 2) acknowledged that the materials taught during the lectures should meet the learners’ individual needs by trying to unify them into one single dimension; that is the notion of group.

#### **2.3.3 Project-centered approach**

It denotes a practical involvement and orientation in learning. In practice, project work is said to be one of the basic activities undertaken in most of disciplines. As pointed out in Morgan (1983, p. 66). Morgan clarified the importance of project work by acknowledging the possible issue that can be dealt with, in harmony with the impetus of learning.



## **2.4Learner autonomy and dominant philosophies of learning**

The notion of autonomy in learning has long been part of a wide range of educational philosophies and has recently been identified in educational policy as crucial to the development of lifelong learning. Three dominant philosophies of learning connecting up with learner autonomy have been discussed. They are: positivism, constructivism, and critical theory. But before dealing with those theories, it is necessary to refer learner autonomy to its biological background. One may understand here man passed through stages before being autonomous learner. Varela in his book *Biological Autonomy* says: “Scientists would benefit if they take a look at principles of biological autonomy before doing research in cognition and social sciences.” (Maturana and Varela, 1979, p. 55).

Biological autonomy is a global characteristic of what is to be human. For Ushoda (2001) human beings in the biological concept are autonomous in two senses. The first one is one’s own laws which are encoded in our genes we grow. Our personalities and abilities are not those which our parents and teachers decide to impress on us. The second one humans are autonomous is in the sense that they can express themselves and communicate ideas to each other where each one uses different strategies. That does not mean that the human being is cut off from his environment. Little put: “human beings do not produce themselves in vacuum....growth depends on nurture -the provision of physical or emotional care- with a particular environment.” (Little, 2002, p.08). Thus, the child while acquiring a language is influenced mainly by the speech of his mother, and the learner while learning starts by over-reliance and tries gradually to be independent from the teacher. The theories are presented as follows:

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### **2.4.1 Positivist learning theory**

It emerged in the twentieth century. It is built upon the assumption that knowledge reflects objective reality. If teachers can grasp that objective reality learning can only be “consist in the transmission of knowledge from one individual to another” (Benson and Voller, 1997, p 20). This view is a basic for traditional classrooms where teachers are the ones who have the knowledge and learners are considered as passive, and they just receive the knowledge. Learners have been seen as "containers to be filled with the knowledge held by teachers” (Benson and Voller, 1997, p 20). It does not stop in that assumption, but it also supports the widespread notion that knowledge is attained by dint of the ‘hypothesis-testing’ model. This is more effectively acquired when “it is discovered rather than taught” (ibid). Thus, positive learning theory has a role in the development of learner autonomy; the latter refers to a shift from conventions and restrictions to self direction and self evaluation.

### **2.4.2 Constructivist learning theory**

This view considered learning as an active and constructive process In other words people actively construct or create their own knowledge. According to the supporters of this view knowledge cannot be taught but only learnt (that is to say constructed). In other words, knowledge is built up: “by reflecting on our experiences, we construct our own understanding of the world we live in” (Thanasoulas, 2000, p.20). According to von Glasersfeld and Smock (1974) constructivism “leads directly to the proposition that knowledge cannot be taught but only learned, because knowledge is something built up by the learner” (cited in Candy, 1991, p. 270). In contrast to positivism, constructivism posits the view that, rather than internalizing or discovering objective knowledge (whatever that might mean), individuals reorganize and restructure their experience. Richardson (1997)

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argued that from the constructivist perspective, learning is not a stimulus-response phenomenon. It requires self-regulation and the building of conceptual structures through reflection and abstraction (Richardson, 1997, p.14). Constructivism supports, and extends to cover, psychological versions of autonomy that appertain to learners' behavior, attitudes, motivation, and self-concept (Benson and Voller, 1997, p. 23). Thus, constructivism view supports and promotes self-directed learning as a necessary condition for learner autonomy.

#### **2.4.3 Critical theory**

Such an approach shared with constructivism the view that knowledge is constructed rather than discovered or learned. It argued that knowledge comprises "competing ideological versions of that reality expressing the interests of different social groups" (Benson and Voller, 1997, p. 22). Within this theory learning was seen as a process of interaction with social context, which can bring about social change. Certainly, learner autonomy assumes a more social and political character within critical theory. When learners become aware of the social circumstance where learning occurred, they gradually become independent. They may also create myths and convey a variety of ideas and meaning corresponding to different situation.

#### **2.5 Levels of autonomy**

There are several models of autonomy (independent learning) levels. First Nunan's (1997) attempt involved a model of five levels of autonomy in the learner action: awareness, involvement, intervention, creation and transcendence. At the awareness level, for example, learners would be made aware of the pedagogical goals and content of the materials. In the involvement and the intervention levels learners identify strategy implications of pedagogical tasks. Then identify their preferred learning styles and

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strategies. At the transcendence level, learners would make links between the content of classroom learning and the world beyond.

Second, Littlewood (1998) stated three levels of autonomy that involves first autonomy as communicator which is an ability to operate independently with the language and use it to communicate personal meanings in real, unpredictable situations. The second level is autonomy as a learner that means; in the context of classroom organization, it involves learners' ability to take responsibility for their own learning and to apply active strategies. The third one is autonomy as a person; in a broader context, it involves a higher and a greater generalized autonomy as individuals.

Third, Macoro (1997) model was proposed by autonomy of language competence, autonomy of language learning competence, and autonomy of choice and action, and finally, according to Scharles and Szabo's (2000) there are three models involving first, raising awareness that is when the teacher stimulates his students to be critical thinkers and get out the concept of passivity from their repertoires. Then, the aims are settled after showing what coverall endings can be expected by being independent learners. In this respect, Santrock (2006, p. 315) agreed that "teachers serve as facilitators and guides rather than directors and moulders of learning". This definition denotes the teacher's functions in learning. Moreover, the students need to be fully aware of their own responsibilities. Second, changing attitudes, as Little (1991, p. 07) suggested "autonomy is not a synonym of self instruction; it is not limited to learning without a teacher". For him, the teacher remains the map designer; inspirationally, his collaboration mirrors the insights of assistance, leadership and more importantly a source of motivation. The last one is transferring roles Dam (2003, p. 136) claimed "learner autonomy develops in the teacher's own development and awareness, as regard to his or her role in the whole process".

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Clearly, the teacher's awareness about his /her roles, determines a spiral approach in harmony with self related learning and its marshaling characteristics.

### **2.6 Main Version of Autonomy in EFL Context**

The terms 'technical', 'psychological' and 'political' are used to describe three major versions of autonomy in language education which are firstly introduced by Benson (1997). Other writers introduce a distinctive ways. For example, smith (2003) made a distinction between 'weak' and 'strong' pedagogies for autonomy. While other researchers differentiate between 'narrow' and 'broad' views of autonomy. These models are related to the movement of the idea of autonomy in language education. Smith (2003) associated weak pedagogies with the idea of autonomy

As a capacity which students currently lack (and so need 'training' towards). Strong pedagogies' on the other hand, are based on the assumption that students are 'already autonomous' to some degree and focus on 'co-creating with students optimal conditions for the exercise of their own autonomy (Smith, 2003, p. 131)

According to Smith (2003) stronger versions are more legitimate than the weaker ones. From this perspective a gradual step by step approach may foster the development of autonomy.

### **2.7 Reasons for independent learning (learner autonomy)**

Many scholars and researcher in the discipline of language teaching believe that autonomy is an essential feature of successful learners. Independent learning (autonomy) has become a desirable goal for three reasons as suggested by Cotterall (1995, p.219):

- I. Philosophical reason:** the belief that the learners have the right to be free to make their choices in their learning. Knowles (1975) stated that societies are healthier

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and successful with individuals who have not become victims of choices made by social authorities. According to him, it is important to prepare learners for changing future where independent learning is the dominant in the society. Societies should make their learners autonomous and independent in their learning. Since they develop their independence as a learner in a later stage they develop their autonomy as citizens.

**II. Pedagogical (psychological) reason:** Candy (1991, p. 24) claimed that “When learners are involved in making choices and decisions about the content and the mode of what they are studying, learning is more meaningful, and thus, effective”. Learners learn better when they are in charge in their own learning and feel motivated. Moreover, when students are motivated, learning will be successful. Proactive learners (independent learners) learn better than reactive learners (passive learners who are waiting to be taught); they are also with greeter motivation (Dickinson,1987).

**III. Practical reason:** learners need to be able to learn on their own because of the problem that faces teachers that is in the classroom the teacher may not be able to fit all the needs of learners due to the large number of them. The society also may not provide the necessary resources as, computers and internet, to all learners in every area of learning, so learners need to obtain their own needs (Hadi, 2012, p. 15).

Other justifications for promoting learner autonomy have also been proposed by many scholars:

I. A resulting increase in enthusiasm for learning (Littlejohn 1985).

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- II. Independent attitude to learning that undertaken for a learning task is to learning; personal involvement in decision making leads to more effective learning (Dickinson 1995, p.165).
- III. When responsibility for the learning process lies with the learner, the barriers to learning and living that are often found in traditional teacher-led educational structures need not arise (Little 1991; Holec 1981; Dickinson 1987).
- IV. Without such barriers, learners will be useful members of society and “more effective participants in the democratic process.” (Little 1991, p.8).

### **2.8 Independent learning in the classroom**

Learners need to be independent of the teacher whose role is facilitator. Teaching methodology must be a process of promoting the skills of informed learning rather than of content of that learning. For Allwright (1988) teachers can identify and encourage the autonomous classroom behavior of their students. He points out that individual learning agenda that all learners bring to the classroom is a form of individualization of the learning experience, and that all learners’ errors and questions can be seen as (autonomous) moves that have the potential of individualizing instruction. The classroom is the most important place that helps learners in enhancing their autonomy. Nunan (1997, p.201) saw language classroom as the best place for encouraging learners towards autonomy.

Little (1995, p.176) claimed that learners do not always accept responsibilities in formal contexts, and they do not almost find it easy to reflect on the learning process. That makes it obligatory for the teacher to provide learners with appropriate tools and opportunities to practice using them. Dickinson (1987) argued that allowing the development of learner independence is through providing explicit opportunities for the learner to take on responsibility for learning. He identified six ways in which teachers can

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promote greater learner independence shows that teachers approve and encourage the students to be independent, give them successful experiences of independent learning, help the learners to exercise their independence by promoting their learning strategies, give them opportunities to exercise their independence, make them aware of language as a system so that they can understand many of the learning techniques available and learn sufficient, and share with them something of what the teachers know so they become more aware of what to expect from the language learning task and how they should react to problems that erect barriers to learning (Dickinson, 1992, p.2). Littlewood, defined the goal of all education as “to help people to think, act and learn independently in relevant areas of their lives” ( 1996, p.434); he proposed a framework for developing autonomy in foreign language learning, based on the need to develop autonomy as a communicator, as a learner, and as a person.

Cotterall (2000) presented five principles which help students and teachers attempt the transfer of responsibility for decision-making which promotes autonomous learning: the course reflects learners’ goals in its language tasks, and strategies, course tasks are explicitly linked to a simplified model of the language learning process, course tasks either replicate real-world communicative tasks or provide rehearsal for such tasks, the course incorporates discussion and practice with strategies known to facilitate task performance, and the course promotes reflection on learning (Cotterall, 2000, pp.111-112).

In order to create the real autonomy of the classroom we must foster a truly learner-centered philosophy of education. Benson (2007) discussed the implications of the raise of ‘classroom autonomy’ by arguing that it has led to a re-conceptualization of autonomy from a theory or a philosophy to a usable construct for teachers who want to help their learners develop autonomy. Learners change from being as passive participants to



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collaborators with teachers as it was mentioned by Reinders and Lamb “While introducing autonomy in the classroom teachers consider students as collaborators in the learning process” (Reinders and Lamb, 2006, p.47). Teachers and learners as collaborators and partners means they share responsibilities in language learning.

Autonomy can be manifested in the classroom in three distinct ways: organizational autonomy support as allowing students some decision-making role in terms of classroom management issues, procedural autonomy support such as offering students choices about the use of different media to present ideas, and cognitive autonomy support example affording opportunities for students to evaluate work, correct their mistakes, and correct each other’s mistakes.

Table Three displays what an autonomous and non autonomous classroom look like:

<b>Autonomous classrooms</b>	<b>Non autonomous classroom</b>
<ul style="list-style-type: none"><li>_Decision are made with much reference to students.</li><li>_Teacher introduces range of activities by taking students’ needs.</li><li>_Students are allowed to reflect on, assess; and evaluate their learning process.</li></ul>	<ul style="list-style-type: none"><li>_Teachers make all decision about content and classroom norms.</li><li>_Students are exposed to the activities they are expected to perform.</li><li>_The assessment and evaluation part are structured in a traditional manner in a way that tests and exams are carried out.</li></ul>

**Table 2.3: A comparison between autonomous and non autonomous classrooms (Nunan, 1996, p.21).**

### **2.9The Raise of autonomy in language education**

The word autonomy was firstly used in the domain of language learning at the beginning of 1970’s. Benson (2001) stated “the idea of autonomy first appeared in language learning along with the establishment of Centre de Recherches et d’Applications

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en Language (CRAL), which was aimed at adult education” (Benson, 2001, p.8). The word autonomy became important in language learning since that time. The raise of autonomy (independent learning) in language learning in 1970’s and 1980’s was connected to behaviorist assumptions about the nature of second language acquisition. Individuals learn to express themselves as members of their social group. The communicative approach emphasized on communicative functions of language, individuals’ needs, social norms, and autonomy. During the nineties century several researchers concerned with the development of the communicative approach presented the relationship of autonomy to their work (Littlewood, 1998, 1999; Nunan, 1995).

The idea of autonomy and self-direction are beneficial in second language acquisition as it is argued by researchers of the fields of sociology and psychology of education. Such as, Little who claimed:

Over the past twenty years or so, the concept of autonomy together with related concepts such as independent learning, self-direction and self-regulation, has become increasingly important in the educational literature, where it has been viewed as both a desirable goal of education and a constituent element of good teaching and learning (Little, 1991, p.04).

### **2.10 Independent Learning and Language Proficiency**

Independent learning influences learning better then the dependent one. Researchers concentrate on the development of autonomy which implies better language learning. Benson (2001, p. 189) stated that many advocates for autonomy are concerned with the ability to learn effectively in term of personal goals, although autonomy may lead to great proficiency in language use. In recent years, the contribution of practices associated with autonomy to language proficiency has become a critical issue for two

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reasons. One reason is that researchers increasingly start understanding that there is a relationship between autonomy and effective learning. However, to date this relationship has fundamentally been surveyed at level of theory and lacks empirical support. Another reason is that wide-reaching concern with responsibility in education obliges teachers to exhibit the efficiency of their practices in term of proficiency achieves.

Researcher on proficiency gains faces two additional problems. The first related to the selection of appropriate measures of proficiency. The second problem concerns the life set of programs aiming to promote autonomy (Benson, 2001, p. 191). Researchers that are able to document changes in the quality of learning in such programs will contribute a great deal to our understanding of the relationship between the development of autonomy and the development of proficiency.

Among the researchers who explore the link between learner autonomy and language proficiency Corno and Mandinach (1983, p. 89) who proposed that autonomous learners are with a higher language proficiency than the non autonomous ones, so for them independent learning can improve the language proficiency of learners. Ablard and Lipschultz (1998, p. 97) found out that students who applied different autonomous strategies have different high-achievement. Risenberg and Zimmerman (1992) in the other hand stated that learner with a higher degree of autonomy score and achieves better then learners with a low degree of autonomy.

Deng Dafei a Chinese EFL teacher, built a study in 2004 to examine the relationship between learner autonomy and English proficiency in a sample of 129 secondary pupils in different schools in China among which 42 are male and 87 are female. They have studied English for seven years by (means of a questionnaire, proficiency tests

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and an interview). The results of the study indicate that the students' English proficiency is significantly and positively related to their learner autonomy (cited in Hadi, 2012, p. 29).

### **2.11 Conditions for independent learning (learner autonomy)**

Researchers state different conditions that lead to independent learning. The following conditions are some of them:

#### **2.11.1 The relationship between learners' attitude and motivation and autonomy (independent learning)**

Wenden defines attitudes as "learned motivations, valued beliefs, evaluations, what one believes is acceptable, or responses oriented towards approaching or avoiding" (Wenden, 1998, p.52). Under this definition one may understand that there are two types of attitudes: attitudes learners embrace about their role in the learning process and their capability as learners; she stated "learner beliefs about their role and capability as learners will be shaped and maintained by other beliefs they hold about themselves as learners" (p.54). Attitudes are form of metacognitive knowledge.

Positive and negative attitudes have an effect on learners' motivation which is considered as basic condition for autonomous learning. The more motivation they have, the more they make effort in leaning foreign languages. So it is necessary to motivate learners for learning foreign language. Dickinson concludes: "Enhanced motivation is a conditional on learners taking responsibility for their own learning, noticing that their successes or failures are related to their own efforts rather than to the factors out of their control" (1995, p. 14).

Autonomous learners have intrinsic motivation that is a personal desire to achieve a goal. According to Ryan and Deci (2000), intrinsic motivation decreases as autonomy

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decreases. So autonomous learners are highly motivated and autonomy leads to better and more effective work.

Self-esteem is one concept that is related to attitude and motivation of the learner. It is defined as the evaluation that learners make of themselves with regard to the target language or learning in general. Coopersmith (1967) described it as a personal judgment; it is the different attitude that the individuals carry out towards themselves. It is the personal image that learners take toward themselves. It may also be defined as a way of how learners see their capabilities of learning (cited in Brown, 1987, pp. 101-102). A lack of self-esteem is likely to lead to negative attitudes towards his capability as a learner. Thus, learners with positive self-esteem will be more autonomous than learners with negative self-image.

#### **2.11.2 Language learning strategies and learner strategies for independent learning**

Researchers start dealing with language learning during the sixties. The studies were concerned on identifying what good language learners do to learn a second or foreign language. Rubin (1975) defined learning strategies as any sets of operations, steps, plans, routines used by the learner to facilitate the obtaining, storage, retrieval, and use of information. Similarly, Wenden (1998) saw them as: “mental steps or operations that learners use to learn a new language and to regulate their efforts to do so” (Wenden, 1998, p.18). Language learning strategies had been classified by many scholars as Rubin (1975), R.Oxford (1990), O’Malley and Chamot (1990), R.Oxford (1990), and Stem (1992).

Rubin (1975) had focused on the strategies of successful learners. Rubin (1975) classified strategies in terms of contributing directly or indirectly to language learning.

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According to Rubin they are classified in term of three components, learning strategies, communicative strategies, and social strategies;

For O'Malley and Chamot (1990) learning strategies are thought or behaviors that individuals use to help them comprehend, learn, or retain new information. They state three different strategies:

- ✓ Metacognitive strategies: used for planning, monitoring, and evaluating the learning activity such as: directed attention which is deciding in advance to concentrate on general aspect of a learning task. Selective attention is deciding to pay attention to a specific part of the language input. There is also self management; it is trying to arrange the appropriate conditions for learning. Moreover, there is advanced preparation such as planning the linguistic components of the language task. In addition, there are self-monitoring (checking one's performance), self-evaluation (checking how well one is doing) and self-reinforcement (giving oneself rewards for success) (O'Malley and Chamot, 1990, p. 44).
- ✓ Cognitive strategies used for manipulating information to be learned in ways that enhance learning, as examples of these strategies: resourcing (making use of language materials such as dictionaries), deduction (conscious application of rules to processing the L2), translation (using the first language as a basis for understanding and producing L2), note taking (writing down details of a text), key word (using key words memory techniques), transfer (using previous knowledge to help language learning, and referencing: guessing meaning of a word from the context) (ibid).
- ✓ Social affective strategies used for controlling emotional reactions, and to reduce anxiety and promote self-motivation and for cooperating with others as:

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cooperation (working with fellow –students on language), and question for clarification (asking a teacher or native for explanation and help) (ibid).

According to Oxford learning strategies are “specific actions taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more effective, and more transferrable to new situations" (1990, p. 08). Foreign language teaching and learning is based on learner centered instruction. The strategies are stated as: direct strategies: memory, cognitive, compensation, and indirect strategies: metacognitive, affective and social. According to Oxford (1990) the choice of strategies used among students learning a second language differs according to certain factors such as: motivation, age, and gender.

Stem (1992) in the other hand illustrated five language strategies. They are: management and planning strategies, cognitive strategies, communicative-experiential strategies, interpersonal strategies, and affective strategies.

Researchers had also been concerned with the strategies that would enhance learner autonomy to learn independently such as: Rubin and Thompson (1982), Oxford (1990) as it has been mentioned the previous paragraphs, and Wenden (1998).

According to Rubin and Thompson (1982) there are set of strategies that make language learners more autonomous:

- Self-management Strategies: key strategy recommended by Rubin and Thomson, they include the identification of one’s successful learning experiences and organizing one’s study approach.
- Planning strategies: students are provided with suggestions on how to plan and get a general idea of the content.

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- Monitoring strategies: students are advised to use their own errors in the language to identify their areas of weakness, what is referring to as “self-evaluation”.

Wenden (1998) illustrated five strategies to help learners enhance learner autonomy:

- Directed attention, when deciding in advance to concentrate on general aspects of a task.
- Selective attention, paying attention to specific aspects of a task.
- Self-monitoring that means, checking one's performance as one speaks.
- Self-evaluation means appraising one's performance in relation to one's own standards.
- Self-reinforcement is rewarding oneself for success.

#### **2.11.3 Skills for Engaging in Independent Learning**

Mayer et al (2008) identified different skills that are needed by students in order to successfully involve in independent learning, they are as follows:

- Cognitive skills: This refers to a learner’s mental ability. Thus it includes a learners’ discovering how people think and learn; how they can improve their memory and their attention, effective ways of acquiring and understanding information. they also able to solve problems, classify objects according to different criteria, and be logic in formulating hypotheses and reason. For them, these skills are important for creating “learners’ readiness”. They have concluded that by the age of seven with the right assistance, students are generally able to hold an internal dialogue using ‘thinking language’ (Mayer et al, 2008).
- Metacognitive skills: this refers to learners’ ability to reflect on and assess their own thinking. It involves reflecting on their strengths and weaknesses generally and



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within a particular task, as well as thinking about how this can be improved. Mayer's et al (2008) review suggested the evidence that by the year six learners will be able to identify how they learn; they can also identify the basic activities that are essential for learning; example, listening, remembering, applying previously learnt knowledge and using formal strategies. As it was cited in Mayer (2008) "Other studies highlighted the importance of students being able to reflect on what they had done, monitor their progress and use self-assessment in order to take responsibility for their own learning". In this stage, learners may identify that they are responsible for their own learning.

- Affective skills: refers to the learners feeling and emotion which motivate them to learn though the difficulties they may face. Mayer et al (2008) claimed that the effective skills "are related to managing feelings". Motivation is considered as the most important affective attribute in relation to independent learning. Mayer et al suggested another important affective skill, related to motivation, is delay of gratification which refers to the ability to wait for achievement outcomes. Studies mentioned other skills as persistence; seeing themselves as a competent learner; and understanding that a person's attitude can affect their ability to succeed and learn (Mayer; Haywood; Sachdev; and Faraday, 2008).

### **2.12 Materials for enhancing independent learning**

The availability of authentic material may be a condition for learning autonomy which enables the students to work independently away from the teacher. As it is mentioned in Khaira Hadi dissertation (2012, p. 37-38) there are many materials that may enhance independent learning such as:

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- ✓ Monolingual and bilingual dictionaries that help learners finding the meaning of words, they build learners' confidence and benefit them greatly while reading and writing.
- ✓ Grammar books make students more responsible for their learning, and since not all activities can be done in the classroom because of the lack of time, learners can consolidate the knowledge acquired in the classroom and do further practice, they can as well prepare the next grammar lesson. Thus, learners can be autonomous and independent and get away from the idea that the teacher knows best.
- ✓ Homework allows learners to check their understanding and progress in learning and rely on themselves to solve activities (Hadi, 2012).
- ✓ Computer-Assisted Language Learning (CALL) is a form of computer-based learning.
- ✓ The Internet also may be an excellent source of authentic listening and reading texts, blogs, and chat rooms (ibid).
- ✓ Authentic reading and listening texts provide opportunities to develop reading and listening strategies. Navarro and Brady note that authentic texts: "can play a key role in enhancing positive attitudes to learning, in promoting a wide range of skills, and in enabling students to work independently of the teacher" (Navarro and Brady, 2003, cited in Hadi, 2012, p 38)

### **2.13 Teachers' roles in promoting independent learning**

Many scholars have stated the teachers' roles in enhancing education and independent learning. For them the success of attempts to empower learners to become actively involved in their learning depends on the teacher's ability to state roles (Hill 1994, p.214). Wright summarized teachers and learners roles as a complex set of interacting

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factors, both interpersonal (social role, status and power, attitudes, beliefs, personality, motivation) and task-related (the extent to which any learning task activates individual's personal goals, and how it stimulates their affective and cognitive faculties) (Wright, 1987, p. 45-6). According to Wright (1987) teacher's roles are defined as having two functions: a management function (the social side of teaching), and an instructional function (the task-oriented side). Dickinson (1987) saw the teacher just as helper, counselor, learning adviser, and learning resources; for him the learner should take on responsibilities previously "owned" by the teacher. In this view teachers become skilled managers of human beings with access to a body of language and learning knowledge (Hunt, Gow and Barnes 1989, p.211).

In order to make their roles successful, teachers should develop professional knowledge and skills in every aspect of learning as it was outlined by Dickinson (1987, p. 123):

1. The learners' mother tongues: in order to be able to communicate with the learners without difficulty and with a minimum risk of misunderstandings (Dickinson, 1987, p. 123)
2. The target language: in order to help the learner with all or most of items.
3. Needs analysis: to help the learners to identify and describe their needs in language learning (ibid).
4. Setting objectives: in order to help the learner to break down these needs into achievable objectives (ibid).
5. Linguistic analysis: in order to identify for the learner the key learning points in authentic texts in subject areas relevant to learners with specific language requirements (ibid).

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6. Materials: in order to help the learner to find appropriate materials from the resources of the institution (including published materials) (ibid).
7. Materials preparation: in order to prepare appropriate materials from authentic texts, and in order to adapt published and in-house materials for self-instruction (ibid).
8. Assessment procedures: in order to help learners to assess their proficiency and to develop self-assessment techniques.
9. Learning strategies: in order to advise learners about the best ways for them to go about their learning, and in order to be able to recommend alternatives to learners who are not succeeding.
10. Management and administration: in order to maintain lists of native speakers of the target languages.
11. Librarianship: in order to establish, maintain and run the self-access resources centre. (Dickinson, 1987, p.123).

Hunt, Gow and Barnes (1989, p. 212) also offered guidelines for the “enhancement of self-management skills”:

1. Encourage the students to decide their own goals.
2. Intervene only when necessary.
3. Teach general rules and principles and when to apply them.
4. Invite students to take responsibility in the key areas of their learning.
5. Enhance motivation by:
  - ✓ Selecting topics of intrinsic interest.
  - ✓ Minimizing external rewards.
  - ✓ Ensuring active participation.

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6. Ensure ecological validity of tasks and settings
7. Give explicit feedback on the purpose and usefulness of cognitive strategies. (Hunt, Gow and Barnes 1989, p.212).

Mayer and his colleagues (2008) stated that the teacher's role is assisting students to become independent learners by ensuring that students were actively involved in learning. They conclude that the teachers' role have shifted from being an expert transmitting knowledge to that of a 'coach' helping students to acquire the strategies necessary for learning. For them there have been number of strategies that supported students' independent learning including:

- a. Scaffolding: refers to the supportive structure provided by teachers to aid student in their learning. The objective is the gradual transfer of responsibility from the teacher to the student step by step, the teacher responding flexibly to students' responses rather than following a predetermined teaching path.
- b. Providing students with opportunities to self-monitor: Mayer suggested that self-monitoring is depending on two processes of establishing goals and receiving feedback from others and from oneself. Teachers' role here is helping student to use internal and external feedback to see whether the strategies they were using were effective for achieving learning goals.
- c. Offering models of behavior: encouraging students to model the behavior of their teachers.
- d. Developing communication that included language focused on learning: this helped students become more aware of the steps involved in learning, understand their own learning styles and helped students and teachers share their thinking.

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- e. Providing feedback on homework: by providing feedbacks on homework teachers improve students' confidence in working independently and to help them develop the reflective aspect of independent learning learn (Mayer; Haywood; Sachdev; and Faraday, 2008).

Many researchers noticed that developing learner autonomy is connected to how well teachers are autonomous. They have claimed that learner autonomy and teacher autonomy are interdependent; in order to promote greater learner autonomy “teachers need to start with themselves, reflecting on their own beliefs, practices, experiences and expectations of the teaching/learning situation” (Little, 1995, p.47). Teacher autonomy has been generally referred to as teachers' control over their own teaching (Smith 2003). Little (1996) described teachers with autonomy as having a strong sense of personal responsibility for their teaching, with continuous reflection and analysis for better control of the teaching process, and exploring the freedom that this discusses.

Users of the term ‘teacher autonomy’ have focused on different dimensions, as it is clear from the following examples (Little, 1995):

1. Self-directed professional action: Teachers may be autonomous in the sense of having a strong sense of personal responsibility for their teaching, exercising via continuous reflection and analysis, and affective and cognitive control of the teaching process (Little, 1995).
2. Self-directed professional development: one who is aware of why, when, where and how pedagogical skills can be acquired in the self-conscious awareness of teaching practice itself (ibid).
3. Freedom from control by others over professional action. Undoubtedly this is the most widely accepted sense of the term ‘teacher autonomy’ in the general

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educational literature. In this sense the term means freedom from external control.

The freedom here does not mean to be in the choice of content, but it means that teachers are free in the choice of techniques (Little, 1995).

One may conclude that teaching learners how to learn is just a first step in the process of promoting learner autonomy, and later they will be gradually independent as McDonough (1999) claimed “every learner-trainer’s dilemma is how to best help learners discover their most satisfactory way of learning without stifling the very independence they are trying to develop” ( McDonough, 1999, p.12).

#### **2.14 Schools strategies in promoting independent learning**

Mayer et al (2008) said “promoting independent learning flourished in the context of a whole-school approach, including appropriate guidance and support for head teachers and strategic managers”. In their review they have stated the aspects of whole-school policy and practice which helped support independent learning included:

- Support for teachers: several authors noted that school support for teachers promoting independent learning was a significant factor (Mayer; Haywood; Sachdev; and Faraday, 2008).
- Study support: the review identified study support as an important way in which schools can promote independent learning. Study support involved a range of learning activities taking place outside school hours. Findings indicated that there was a strong connection between independent learning and study support since it enabled students to voluntarily choose their learning activities and set their own learning goals (ibid)
- Empowering students to use self-regulation: studies from the US found some evidence that whole-school policies which taught students to regulate their own

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learning behavior were effective in supporting independent learning. These approaches offered students learning strategies, showed students how to use them, gave students the opportunity to use them and then evaluate them (ibid)

- Student voice: the review suggested that this gave students the opportunity to influence school strategies and therefore gave them some ownership of new approaches to learning (Mayer; Haywood; Sachdev; and Faraday, 2008).

### **2.15 The benefits of independent learning for students**

The review that was made by Mayer et al (2008) illustrated the benefits of independent learning. First, it improves academic performance: one example from the UK they refer to is from Thomas Telford School, the first comprehensive school in which 100% of students gained A–C grades in at least five GCSEs. The school claimed that one of the reasons for this success was the development of independent learning skills across the school. There has been a study made by the Netherlands suggested that “Students in self-regulated learning environments are more motivated to learn, report more enjoyment of the material and are more actively involved in their learning than those who study in more restrictive environments” (cited in Mayer; Haywood; Sachdev; and Faraday, 2008). Second, it leads to increased motivation and confidence: as it was mentioned by the review of Mayer claimed that there have been two studies suggested that students who are independent learners work to higher standards, are more motivated and have higher self-esteem than other children. The students develop skills that help them further their own learning by using their own ideas to form opinions; solving problems and using a range of strategies in their learning (Mayer; Haywood; Sachdev; and Faraday, 2008). It also leads to greater student awareness of their limitations and their ability to manage them: supporting students in self-regulation, providing feedback and helping them highlight progress was



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found to be especially important among remedial readers and other students with special educational needs (ibid). Moreover, it enables teachers to provide differentiated tasks for students: studies in Mayer et al (2008) found that using independent learning approaches enabled teachers to organize a wider range of activities in their classrooms and to focus more on teaching and learning than on organization or behavior. For example it enabled teachers to work with specific groups while other groups worked independently (ibid). Furthermore, independent learning fosters social inclusion by countering alienation. (Mayer; Haywood; Sachdev; and Faraday, 2008).

### **2.16 The impact of practicing autonomy (independent learning) on creative writing proficiency**

According to brown (2001) teaching writing in ESL and other foreign languages are focusing in how to take advantage of learners' intrinsic motives to learn. Writing is an essential ingredient in critical thinking instruction, since it promotes greater self-reflection and the taking of broader perspectives than does (Wade, 1995). According to cf. White and Mc Govern (1994, cited in Bagheri, and Aeen, 2011), creative writing especially within the process approach is by nature “a self-critical one. It lends itself to the kind of introspection that would prompt students to reflect on their understanding, and to communicate their feelings about what they know, what they are doing, what they are struggling with, and how they are experiencing their learning” (cited in Bagheri and Aeen, 2011).

There had been conducted a study by Lavasani (2008), cited in Bagheri, and Aeen, (2011) work ,’The impact of practicing autonomy on the writing proficiency of Iranian intermediate EFL learners. A Journal of Pan-Pacific Association of Applied Linguistics’, in order to identify whether independent learning may influence writing. The study was made by giving a test for learners who were separated into two groups, one as an

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autonomous group and the other as a non-autonomous group. Each group contained 30 learners. Both groups were given some writing activities as writing a composition, picture story writing, describing a view and reporting a book that last for ten weeks. Each group contains thirty learners divided into six groups and each one contains five students. The autonomous learners worked together in their groups and decided on their favorite subjects, pictures, views and books to write about. To have the peer-correction, the last ten minutes, the paper of each group was distributed randomly among all the six groups. In this way, the teacher felt sure that the learners experienced the sense of autonomy and independence in the groups. At the end of each session, to check each individual's work, the teacher collected all the papers and corrected them, herself. For the non-autonomous group, the activities were done by the teacher, and any problem they faced as error correction was solved by the teacher.

Lavasani (2008) concluded that for the dependent group: the writing proficiency of learners improved, the sense of creation in learners was promoting by setting up their own goals and plans for self-directed learning, learners' face of fluency in writing was also increased, the learners were practicing depending on themselves and creating different materials, the practice promoted learners' transcendence so they would move beyond classroom and set for their independent learning.

Unlike the autonomous group for the non-autonomous one the stories were corrected after the learners had finished them, and if they had any problems in writing they received help from the teacher (cited in Bagheri, and Aeen, 2011).

Autonomous learners develop a sense of creation and fluency in their writing. So, one may conclude that independent learning has an impact in promoting students' creative writing.

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### **Conclusion**

This chapter has basically reviewed the theoretical framework of independent learning, including its definition, the definition of learner autonomy and its different teaching approaches. It has also stated the dominant philosophies of learning for autonomous learner, the levels of autonomy, and the main version of autonomy in EFL context. In addition to the main reasons that promote independent learning and how the independent classrooms are, the study has also focused in the rise of autonomy (independent learning) in language education and the independent learning and language proficiency. It has presented the conditions for independent learning. Furthermore, the different roles and strategies in promoting independent learning as: teachers' roles and the school strategies in promoting independent learning had been stated in current study. Finally, it has presented the benefits of independent learning, and the impact of it on creative writing.

## Chapter three

### Data collection and interpretation of the results

#### **Introduction**

The present chapter is a practical framework for the current study which is concerned with the research design and methodology. In this chapter we have tried to gather data that enable us to investigate our research that is promoting creative writing through independent learning. In order to do so, two questionnaires have been administrated for both teachers and students that are used as a research instrument, to gather the needed data and the necessary information. For answering the researcher's inquiries, it has been conducted with third year students and written expression teachers at the Department of English in Mohamed Khider University.

#### **3.1 Research methodology**

##### **3.1.1 Research design**

The nature of this research is merely a case study, known as "a monograph". It indicates a straightforward investigation of an entity, a group, a definite process, organization and also a phenomenon. The case study is defined as "It's an empirical inquiry that investigates a contemporary phenomenon within its real life context using multiple sources of evidence". (Yin, 1993, p. 11).

The present investigation is a descriptive case study. It focuses on the concept of creative writing and the current perception of both teachers and students towards it. In addition to which extent independent learning can promote students creativity in writing.

##### **3.1.2 Participants**

In this current research, a sample was chosen from third year license students at the department of English in Biskra University, basically mirrored up through the use of a questionnaire as a research tool, in parallel, another one was addressed teachers of written expression of the same university.

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#### 3.1.2.1 Students

We have selected 50 students out of 307, which is the equivalent of % from the whole students' number of third year license degree. Thos student have been taught written expression courses for three years, so they experienced it enough.

#### 3.1.2.2 Teachers

The questionnaire has been conducted with eight teachers of written expression, who are concerned with teaching the three license level.

### **3.1.3 Instrumentation: Questionnaire**

In this research, we have made use of a questionnaire for both teachers and students. It is designed to meet certain goals. It is a set of written questions that symbolize a definite inquiry sought after, in order to reach the participants' perspectives and standpoints. It is easier to be designed and it gathers a large amount of data. As Dornyei (2001, p.101) pointes out "the popularity of questionnaires is due to the fact that they are relatively easy to construct, (.....), quickly in a form that is readily possible". Questionnaires are popular in use due to their easier design and formulation. In addition they can truly sum up a considerable bunch of questions and items.

### **3.2 Data analysis**

Data analysis is sifting, organizing, summarizing and synthesizing the data collected to reach results and draw conclusions. Both qualitative and quantitative methods are used so as to treat the data collected. The first involves the use of descriptive statistics that reflect percentages, frequencies, tabulations and graphic representations. While, the second denotes a realistic background of all answers required, and more importantly the content they provide.

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In this research; quantitative analysis has been used for analyzing results of students because we have conducted closed-ended questions. While, combination of quantitative and qualitative analysis has been used for analyzing results of teachers since semi-structured questions have been conducted.

#### **3.2.1 Students' questionnaire**

The present questionnaire contains fourteen items, classified in terms of rubrics. It consisted of closed-ended (yes/no) and multiple choice questions that gives the respondents a variety of choices that are already designed by the investigator. It is divided into two sections; the first one is titled “strategies for promoting creative writing” and the other one entitled “the impact of independent learning on creative writing.

##### **3.2.1.1 Questionnaire procedure**

The questionnaire aimed at collecting students' attitudes and perceptions towards the independent learning in being creative writer .Additionally, the questionnaire was particularly addressed to fifty third year EFL students. We gave them the questionnaire when they were in amphitheatre under the supervision of their teacher during their official session. We waited them until they finished to be sure of gathering the total number of questionnaires.

Purposefully, the questions designed have been conducted for the contribution of the independent learning in the promotion of creative writing, and what perspectives could be cleared up in order to gain evidence and weighted information as well. The questionnaire used shaped a set of objectives that were interpreted, through the items already designed.

### 3.2.1.2 Results

After collecting data through administering the questionnaire to students, it comes the phase of analyzing and interpreting the collected data through tables and statistics.

#### Section one: strategies used for promoting creative writing.

##### Question 1: Where do you practice writing?

Students are asked about where they practice writing the followed table shows that just 40% of students who practice writing at class where as others 14% practicing it at home without being asked by the teacher. While, 46% students are practicing it when they are asked to do so by teachers and they practice it independently without the demand of their teachers.

place	number	percentage
classroom	20	40%
home	07	14%
both	23	46%
Total number	50	100%

Table 3.1: Writing is generally practiced.

##### Question2: How do you evaluate your level in writing?

This question is basically interested in getting students evaluation of their writing skill, by choosing whether their level in writing is good, average or poor. A great number of students that is 78% of them evaluate their level in writing as average. Additionally, about 12% have chosen the first position that is good. Moreover, the remaining students 10% evaluate their level as poor.

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### Data collection and interpretation of the results

level	number	percentage
good	6	12%
average	39	78%
poor	5	10%
Total number	50	100%

Table 3.2: Students' level in writing.

#### **Question 3:** What are the difficulties you face in writing?

Students are asked about the difficulties which they face in writing. The majority of them about 54% chose unfamiliar and complex topics. The other 16% of students chose grammar. Whereas, 30% of them chose the second position that is vocabulary. The following table shows the results.

difficulty	number	percentage
grammar	8	16%
vocabulary	15	30%
Unfamiliar and complex topics	27	54%
Total number	50	100%

**Table 3.3: Writing difficulties that students face.**

#### **Question 4:** From whom do you get the effective feedbacks?

This question attempts to know whether students consider the teacher as the first provider of the most effective feedbacks. The results were as follows: 38% of students regard the teacher as the provider of the effective feedbacks, 22% of them get the feedbacks from their peers; whereas, for the remaining number consider themselves as the provider of the effective feedbacks.



Person	number	percentage
Teacher	19	38%
Peers	11	22%
Oneself	20	40%

**Table 3.4: The effective feedbacks for promoting student writing.**

**Question 5:** Which written topic do you prefer to write about?

The following table shows which written topics that students prefer. The results indicate that 44% of students prefer written topics provided by teachers. While, the majority 56% of them prefer written topics that is chosen by themselves.

Written topics	number	percentage
Provided by the teacher	22	44%
Students' choice	28	56%
Total number	50	100%

**Table 3.5: The preferred written topics for students.**

**Question 6:** In which do you perform better?

Students were asked in which written topics they perform better, topics provided by teachers or topics chosen by them. According to most of students about 70%, they perform well when they are free in choosing the topics. Additionally, about 40% of students perform better when the teacher provides them with written topics.

Written topics	number	percentage
Provided by the teacher	15	30%
Chosen by students	35	70%
Total number	50	100%

**Table 3.6: The written topics in which students perform better.**

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#### **Question 7:** In your opinion what is the nature of creative writing?

Students are asked whether creative writing is an innate talent or a skill which is developed by practice. Only 8% who see it as an innate talent. Moreover, about 92% of students consider it as a skill developed by practice. According to the majority of students, anyone can promote his/her creativity in writing through practicing it. The following table shows the nature of creative writing for students.

Nature	number	percentage
An innate talent	4	8%
A skill developed by practice	46	92%
Total number	50	100%

**Table 3.7: The nature of creative writing.**

#### **Question 8:** Does your teacher of writing gives you tasks which require creative writing?

This question is assigned for students; it is about whether their writing teachers used to give them creative writing tasks or not. The aim of this question is to understand if creative writing is used in our university. The results shows that 72% from the whole number of the asked students choose yes; however, 28% of them choose the second position that is no.

Teachers' availability of creative writing tasks.	number	percentage
Yes	36	72%
No	14	28%
Total number	50	100%

**Table 3.8: Teachers' availability of creative writing tasks.**

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#### **Question 9:** Which creative writing kind is the most appealing to you?

Students have being asked about which creative writing kind is the most appealing to them. The aim of this question is to have a look about if they really know what is meant by creative writing tasks. They have chosen a variety of types. About 30% of students have stated descriptive essays. Additionally, narrative essays have been chosen from about 12%. However, about 22% of them have chosen stories. 34% of students chose memories. Whereas, only one student who has chosen poems that.

Creative writing kind	number	percentage
Descriptive essays	15	30%
Narrative essays	6	12%
Stories	11	22%
Memories	17	34%
poems	1	2%
Total number	50	100%

**Table 3.9: The appealing creative writing kind for students.**

#### **Question 10:** How does your teacher enhance your creative writing?

This question emphasizes in how teachers enhance learners creativity in writing. The aim of this inquiry is to know which teaching strategy is the most used by written expression teachers in order to promote learners' creative writing. About 42% of students state that their teacher uses collaborative group work. Furthermore, 38% of them state that their teacher encourages them to work independently. Furthermore, about 20% stated that their teacher controls and corrects their works that is their teacher who gives them feedbacks about their works. The following states the finding.

The strategies	number	percentage
Using collaborative group work	21	42%
Encouraging students to work independently	19	38%
Controlling and correcting students work	10	20%
Total number	50	100%

**Table 3.10: Strategies used in enhancing creative writing.**

**Section two: the impact of independent learning on creative writing.**

**Question 11:** What type of learning do you prefer?

The question tends to know which type of learning, independent (student-centered learning) or dependent learning (teacher-centered learning) students prefer. About 68% of student prefer the independent learning; whereas, about 32% of them prefer the dependent one. The results are as follows:

Learning type	number	percentage
Independent learning	34	68%
Dependent learning	16	32%
Total number	50	100%

**Table 3.11: Preferred learning type for students.**

**Question 12:** Can independent learning develop your performance in writing?

Students are asked whether independent learning can enhance their writing performance. The aim of this question is to know students attitudes toward independent learning. Most of students about 74% have answered yes it can, whereas; on only

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13 students about 26% who have answered no, independent learning cannot promote writing.

Developing writing performance through independent learning	number	percentage
Yes	37	74%
No	13	26%
Total number	50	100%

**Table 3.12: Developing writing performance through independent learning.**

**Question 13:** Does your teacher of writing encourage you to be autonomous writer?

Students are asked whether their teacher of writing encourages them to be autonomous writers. The aim of this enquiry is to make out whether learner autonomy is used in teaching writing for third year license classes. Around 80% of the answers have been directed toward yes, teachers encourage student to be autonomous writer. However, 20% of them are the opposites

Teachers' encouragement for being autonomous writer	number	percentage
Yes	40	80%
No	10	20%
Total number	50	100%

**Table 3.13: Teachers' encouragement for being autonomous writer.**

**Question 14:** May independent learning develop your creative writing?

This question inquires about the contribution of the independent learning to promote creative writing. It is emphasized on students' perspectives toward promoting

creative writing by independent learning. For the majority of students 92% independent learning may develop their creative writing. However, for the remaining four students, it cannot do so. The following show students' answers:

Learners perspectives toward developing creative writing through independent learning	number	percentage
Yes	46	92%
No	04	8%
Total number	50	100%

**Table 3.14: Learners attitude toward developing creative writing through independent learning.**

### **3.2.2 Teachers questionnaire**

The present questionnaire contains twelve items, classified in terms of rubrics. It consists of closed-ended (yes/no), multiple choice questions that give the respondents a variety of choices that are already designed by the investigator, and there are two open questions where teachers have to write something. It is divided into two sections; the first one is titled “strategies for promoting creative writing” and the other one entitled “the impact of independent learning on creative writing. It is mainly addressed to eight written expression teachers in Mohamed Khider University.

#### **3.2.2.1 Questionnaire procedure**

The questionnaire is addressed to ten teachers who are in charge to teach written expression courses to EFL student. We have given them the questionnaires after their sessions in order to explain the rationale of the research. In a part, we tried to bridge our attention at the different answers in order to evaluate the under-testing hypotheses.

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Purposefully, the questions designed have been conducted for the contribution of the independent learning in the promotion of creative writing, and what perspectives could be cleared up in order to gain evidence and weighted information as well. The questionnaire used shaped a set of objectives that were interpreted, through the items already designed.

#### 3.2.2.2 Results

This questionnaire fruitfully aims at collecting the basic information about the independent learning in relation to creative writing. The questionnaire was distributed to ten teachers, but only seven teachers who have given back their questionnaires. One teacher has refused to answer, and other two teachers have not given us back their questionnaires. We tried to gather the variety of answers that may be effective in the data analysis phase.

#### **Section one: strategies used for promoting creative writing.**

##### **Question 1: What is your graduate level?**

This question is about teachers' graduate level the; results were as follows: two teachers have a master degree, three teachers have magister degree, in addition to, two teachers who have doctorate degree.

Graduate level	number	percentage
Master degree	02	28,57%
Magister degree	03	42,85% %
Doctorate degree	02	28,75%
Total number	07	100%

**Table 3.15: Teachers' graduate level**

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### Data collection and interpretation of the results

#### **Question 2:** How many years have you being teaching English?

This inquiry is concerned with their experiences in order to have the necessary answers to our study. Three teachers are new teachers, and they are not experienced enough; they are teaching it between one and three years. In addition, one teacher is teaching English for more than three years. Moreover, one teacher is teaching it for more than seven years. Furthermore, to teachers are well experienced, and they have been teaching it for more than ten years. The results are as follows:

Year of experience	number	percentage
One and more	03	42,85%
More than three	01	14,28%
More than seven	01	14,28%
Ten and more	02	28,57%
Total number	07	100%

**Table 3.16: Teachers' experiences in teaching English.**

#### **Question 3:** What are the difficulties that your students face in writing?

In this question teachers have been asked about the difficulties that their students face in developing a piece of writing. Teachers have chosen more than one possibilities. Three teachers have chosen grammar difficulties. Four teachers chose vocabulary. Unfamiliar and complex topics have been chosen by seven teachers. The table bellow shows the results:



The difficulty	number of choice	percentage
Grammar	03	21,24%
Vocabulary	04	28.57%
Unfamiliar and complex topics	07	50%
Total number of choice	14	100%

**Table 3.17: Difficulties that students face in writing.**

**Question 4:** Which strategy do you use in correcting students compositions?

This question inquires the strategies teachers use in correcting their students' compositions. In order to see whether they use the explicit strategy or they use the implicit one where they just show them where the fault is and let them understand and correct it by themselves. Five teachers use the explicit strategy; while, only two teachers uses the implicit one.

**Question 5:** How do you respond when your students are not familiar with the writing topics?

Teachers are asked how they respond when their students are not familiar with the writing topics. Five teachers use classroom discussion, but two teachers let their students understand it by themselves.

**Question 6:** Do you use creative writing approach in teaching writing?

Teachers have been asked whether or not they use creative writing approach and why they do or do not. According to the providing answers the majority of teachers, four teachers, do not use this kind of approaches the answers, as teachers answer, are: because I am not familiar with such topic, the process approach is more academic and gradual and

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very practical, and the authorities do not give as the permission to do so. The remaining three teachers answer as follows: I always try to squeeze their minds so that they produce new things, and this approach is more important for them, and can motivate them, and help them in overcoming the obstacles and all the difficulties in writing.

#### **Question 7:** How do you assign the written tasks to your students?

This question is concerned whether teachers provide their students with topics or let them free in choosing it. According to four teachers they provide their students with written topics. Additionally, the remaining three teachers let their student choose the topics freely.

#### **Question 8** In which assignment do your students perform better?

This question is in which assignment students perform better. Three teachers answer that they perform better when they provide them with topics. Moreover, four teachers say that their students perform well when topics are chosen by them.

### **Section two: the impact of independent learning on creative writing.**

#### **Question 9:** What is your role as a teacher in class?

Teachers are asked about their role in class. One teacher chooses three roles that are provider, controller, and facilitator. Other two teachers choose provider and facilitator. Additionally, two teachers are provider, controller, facilitator, and organizer. Moreover, one teacher chooses controller and organizer. Furthermore, one teacher chooses provider and organizer.

#### **Question 10:** In your opinion, what is the element that can promote independent learning?

This question inquires about the teachers' opinions about the elements that can promote independent learning. All teachers are agreed on intrinsic motivation. In addition,

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according to two teachers, teachers' encouragement is one of the elements of promoting independent learning.

**Question 11:** Which learners perform better in writing:

Teachers are asked about which learners, independent learners or dependent learners, perform better depending on their experiences as EFL Teachers. All of the teachers choose independent learners except one who chooses the dependent learner.

**Question 12:** In your opinion, is there a relationship between independent learning and creative writing development? Why?

This question inquires about the teachers' opinions about the development of creative writing with relation to independent learning. All teachers are with such relation. Their justifications are as follows:

- Without autonomy there will be no creativity.
- When students write alone (independently) they can create a lot of ideas and thoughts without any obstacles. They can expose and even make mistakes and learn from all these points.
- Independent learners rely on themselves; they are autonomous and they learn things in a better way.
- They already developed their own styles and ways of writing; they rely on their own to cover all the angles of the writing process.
- Independent learners are autonomous in nature they develop their skills on their own including writing. They practice different topics of their own choice.

### **3.3 Summary and discussion of the results**

The main goal behind this study was to evaluate the major contribution of the independent learning in promoting third year LMD students' creative writing. With the

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goal of conducting a reliable piece of research, we opted for two questionnaires used as a research instrument, for both teachers and learners, to collect the needed data and necessary information.

Regarding our hypothesis which states that independent learning may develop students creativity in writing, the majority of students to whom the questionnaire has been addressed argued that independent learning symbolizes a key factor of a successful creative writer. In addition, teachers' use of certain strategies such like using collaborative group work and encouraging student to work independently as stated by students can be the main reason for developing learners' autonomy in writing.

Moreover, teachers who received the questionnaire also argued that independent learning develop students' creativity in writing; the majority of teachers state that the independent learners perform better in writing than the dependent ones, and they also state that learners perform better when the writing topics are of students' own choice. Furthermore, teachers justified their choice (there is a relationship between independent learning and creative writing development): independent learners rely on themselves; they are autonomous and they learn things in a better way, they already developed their own styles and ways of writing; they rely on their own to cover all the angles of the writing process, and independent learners are autonomous in nature they develop their skills on their own including writing and they practice different topics of their own choice. Thus, results confirm the research hypothesis.

### **3.4 Conclusion**

The third chapter is devoted mainly to the description of the research design, instrument and population. It also reports the analysis and interpretation of the data collected from the questionnaire with third LMD students, and from another one that was

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administered to teachers of written expression. The main findings revealed that both teachers and learners are agreed on the promotion of creative writing through autonomous learner (independent learning). Although creative writing is beneficial as we stated in the previous chapters, the finding shows that most of teachers do not use such creative writing in teaching writing.

## **Suggestions and recommendations**

Based on the results of the study, we have some suggestions for English teachers, students and next researchers:

- Teachers should use the creative writing approach in order to promote their students' critical thinking and develop their mind
- Teachers should have the interesting objects in teaching creative writing.
- Teachers should use the different strategies that could make their student independent and autonomous.
- Teachers should show the students the importance of being creative in their writing
- Students should be active and work independently and be not passive depend only on the teacher in learning writing.
- Students should practice creative writing every time in order to enhance their creativity in writing.
- Students should develop their learning strategies and styles in writing.
- Next researchers can make this study as their reference to conduct other researchers on the same field.
- Next researchers should be able to cover the limitation about this.
- The writer hopes that the next researchers can prepare everything as good as possible in doing research and can follow up this research.

## **General conclusion**

The present study is an investigation of enhancing EFL students' creativity in writing through independent learning among third year EFL students at the Department of English in Mohamed Khider University of Biskra, and teachers of written expression in the same university. The aim of this research is to explore and evaluate the role of the independent learning in enhancing students' creativity in writing.

In order to undertake this study two research questions were raised: do teachers of written expression in our university uses creative writing approach in teaching? And, to what extent can independent learning promote creative writing? The following hypothesis springs out from these pre- mentioned research questions: Independent learning may develop students' creativity in writing.

This work was divided into three chapters; a literature review closely related to the concept of creative writing; it gave general information about such concept. In addition, the second one is also a literature review but it related to the concept of independent learning (autonomous learner). Moreover, the third chapter is rather a practical framework where the research design and procedure are described with the analysis of the collected data.

The case study was concerned with 50 third year license students and seven teachers of written expression. The used instruments are two questionnaires that were administrated to both of them. The collected data were analyzed both qualitatively and quantitatively.

The results of the student and teachers' questionnaires reviled that independent learning is basically essential in learning writing. In addition, they consider independent learning as a basic component for the development range of different styles and strategies

that lead to creativity in writing. It also help student develop their writing and overcome the obstacles they face during practicing creative piece of writing.

The present research can be considered as a constructive beginning to further research where more focus and importance would be devoted for the improvement of creative writing and its topics in harmony with independent learning.



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## Appendices 01: questionnaire for third LMD students at English

### Department in Mohamed Khider University of Biskra

#### Questionnaire for students

We conduct this questionnaire in order to evaluate the hypotheses of our topic that is 'Enhancing EFL students' creativity in writing through independent learning'.

In order to do so, we need your answers. We will appreciate working with you.

Tick the appropriate answer, please.

#### Section one: Strategies used for promoting creative writing

1. Where do you practice writing: in classroom  at home   
Both

2. How do you evaluate your level in writing:

- a. Good   
b. Average   
c. Poor

3. What are the difficulties that you face in writing:

- a. Grammar   
b. Vocabulary   
c. Generating ideas   
d. Unfamiliar and complex topics

4. From whom do you get the most effective feedback:

- a. your teachers   
b. Your peers

c. Your self

5. Which written topics do you prefer to write about:

a. The ones provided by your teachers

b. The ones you choose by your self

6. In which you perform better:

a. The topics provided by your teachers

b. The topics you choose by your self

7. In your opinion, creative writing is:

a. An innate talent

b. A skill developed by practice and reading

8. Does your teacher of writing give you tasks which require creative writing:

a. Yes

b. No

9. Which one of these is the most appealing to you?

a. Descriptive essays

b. Narrative essays

c. stories

d. Memories

e. Others, .....

10. How does your teacher enhance your creative writing?

a. Using collaborative group work

b. Encouraging you to work independently

c. Correcting and controlling your work

**Section two: The impact of independent learning on creative writing**

11. What type of learning do you prefer?

a. Independent learning (depend on yourself)

b. Dependent learning (depend on the teacher)

**12.** In your opinion, can independent learning develop your performance in writing?

a. Yes

b. No

**13.** Does your teacher of writing encourage you to be autonomous writer?

a. Yes

b.No

**14.** May independent learning develop your creative writing?

a. Yes

b.No

Thanks for your help.

## Appendices 02: questionnaire for written expression teachers at

### English Department in Mohamed Khider University of Biskra

#### Questionnaire for teachers

This questionnaire is conducted with teachers of written expression at the Department of English in Mohamed Khider University. It aims to analyze the hypothesis of our research that is concerned with “Enhancing EFL students’ creativity in writing through independent learning”. We are in need of your time and your answers and we would appreciate your help. Thank you in advance.

Tick the appropriate answer, please.

#### Section one: Background information.

1. What is your graduate level:

License

Master

Magister

Doctorate

2. How many years have you been teaching English:

..... years.

#### Section two: Strategies used for promoting creative writing

3. What are the difficulties that your students face in writing:

a. Grammar

b. Vocabulary

c. Generating ideas

d. Unfamiliar and complex topics

4. Which strategy do you use in correcting students' compositions:

a. Explicit correction strategy

b. Implicit correction strategy

5. How do you respond when your students are not familiar with the writing topic:

a. Use classroom discussion (discuss the topic with them)

b. Provide them with materials such as: pictures, sample texts

c. Let them understand it by themselves

6. Do you use a creative writing approach in teaching writing:

a. Yes

b. No

justify.....  
.....  
.....  
.....  
.....

7. How do you assign the written tasks to your students:

a. Provide them with topics

b. Let them free in choosing the topics

8. In which assignment do your students perform better:

a. When topics are provided by you

b. When topics are chosen by them freely

**Section three: The impact of independent learning on creative writing**

9. What is your role as a teacher in class:

- a. Provider (provide the knowledge for students)
- b. Controller
- c. Facilitator
- d. Organizer

**10.** In your opinion, what is the element that can promote independent learning:

- a. Intrinsic motivation
- b. positive self attitude across learning
- c. Teachers' encouragement
- d. Teachers' feedback about students' performance

Other suggestions.....

**11.** Which learners perform better in writing:

- a. The independent learners
- b. The dependent learners

**12.** In your opinion, is there a relationship between independent learning and creative writing development:

- a. Yes
- b. No

Justify,.....  
.....  
.....  
.....  
.....

Thank you for your time,  
Your help is greatly appreciated.



## ملخص

للغة الإنجليزية مكانة مرموقة في العالم إذ تعتبر اللغة الرسمية العالمية؛ حيث أن أفراد المجتمعات المختلفة يتواصلون فيما بينهم مستعملين هذه اللغة، فمن بين الوسائل التي يستعملونها في التواصل نجد الكتابة خاصة الكتابة الإبداعية. في الجزائر نجد نسبة الكتاب المبدعين تكاد تنعدم، ومن أهم الاستراتيجيات التي نقوم باتخاذها من أجل تطوير الكتابة الإبداعية اعتمدنا في دراستنا على منهج الاعتماد النفسي عند الطالب. السؤال الذي يطرح نفسه هنا هو : إلى أي مدى يمكن أن يكون هناك دور للاعتماد النفسي عند الطالب في تطوير كتابته الإبداعية في اللغة الانجليزية ؟

للإجابة على هذا السؤال قمنا بإعداد مجموعة من الأسئلة وقمنا بطرحها على مجموعة من الطلاب والأساتذة لمعرفة إذا ما كان حقا للاعتماد النفسي عند الطالب دور في تطوير الكتابة الإبداعية عند الطالب. في النهاية تم تحليل النتائج المتحصل عليها من خلال استبيانات المدرسين و الطلاب وأدت النتائج إلى أن للاستقلالية واعتماد الطالب على نفسه في الكتابة يزيد من ثروته اللغوية و يقوي الكتابة الإبداعية عنده. الكلمات المفتاحية : الكتابة الإبداعية و الاعتماد النفسي عند الطالب في الدراسة.