

People's Democratic Republic of Algeria
Ministry of Higher Educational and Scientific Research
Mouloud MAMMERI University of TIZI OUZOU
Faculty of Letters and Languages
Department of English



Dissertation Submitted in Partial Fulfillment of the Requirements

For the Degree of Master in English

**The Implementation of Creative Teaching in EFL Classes :
A Case Study of the Reading and Writing Modules in the
Department of English at MMUTO.**

Option: Language and Communication

Presented by: Ms. **Ben Said Amel**

Board of Examiners:

Chair: Dr. **YASSINE** Souryana , MCA, Mouloud Mammeri University ,Tizi-Ouzou .

Supervisor: Mr. **FODIL** Mohamad Sadek, Professor ,MCA, Department of English, UMMTO

Examiner: Mr. **AOUINE** Akli , MCA, Mouloud Mammeri University ,Tizi-Ouzou .

June , 2018

N° Ordre :

Dedications

To my beloved family

To all my friends

To all my teachers and my classmates.

AMEL

Acknowledgments

Words fail to express my great gratitude to my supervisor professor ***FODIL Mohammed Sadek*** who has provided me with his guidance ,limitless help , advice and constructive criticism .Thanks to his encouragements and comments ,this investigation has reached completion.

My gratitude to ***Mrs. AIMEUR Roza*** and Professor ***GUENDOZI Amar*** who have accepted to answer my questions and who have provided me with constructive feedback on the first draft of this research .

I also wish to express my most sincere gratitude and thankfulness to the head of the department Mr. HADDADOU and to my teachers of the department of English at Mouloud Mammeri University who have accepted to complete the questionnaire .

I would also like to express my deepest gratitude to the board of examiners who have agreed to read and examine this modest work .

Last , but not least , enormous thanks to all the people who have shown moral support ,trust , and encmyagement particularly my beloved family and friends .

Abstract

This present study is concerned with the issue of Creative Teaching implementation in the reading and writing modules in the department of English at Mouloud Mammeri University of Tizi Ouzou. It investigates the extent to which the reading and writing modules are taught creatively. The work relies on Amabile's (1992) framework about "Creativity Sources" and Sawyer's "Three Research Traditions of teaching" (2006). The research makes use of the mixed method research. It also uses the Quantitative Statistical Procedure for the statistical analysis of the numerical data collected from questionnaires and Qualitative Content Analysis to interpret the qualitative data collected from the interviews. The results of the study reveal that not all of the teachers in charge of the reading and writing modules are acquainted with Creative Teaching despite the fact that they admit its great importance. Yet, this does not mean that Creative teaching has no place in the department of English. In fact, some teachers do perform it. Besides, they follow a set of some interesting and effective techniques, tasks and activities to teach creatively. Moreover, the findings demonstrate some barriers which hinder Creative Teaching 'implementation'. It is concluded that teachers in charge of the reading and writing modules are still committed to this important method of teaching despite the obstacles.

Key words : Creative Thinking ,Creative teaching , Motivation ,Reading, Tasks , Techniques, Writing .

List of Diagrams

Diagram 1: Degrees held by Teachers	30
Diagram 2: Work Experience	31
Diagram 3: The Implementation of Creative Teaching in the Reading and Writing Modules	32
Diagram 4: The Main Techniques Used by Teachers to Teach Creatively	33
Diagram 5: Obstacles of Creative Teaching Implementation	34
Diagram 6: Teachers' Commitment to Creative Teaching Implementation.....	35
Diagram 7: Characteristics of Creative Teachers	36
Diagram 8: Teachers ' Roles in Classroom	37
Diagram 9 : Aspects of Intelligence	37
Diagram 10: Main Emphasized Creativity Components.....	38
Diagram 11: Characteristics of Creative Products	39
Diagram 12: Knowledge Demonstration in Classroom.....	39
Diagram 13: Types of Reading	41
Diagram 14: Types of Writing	41
Diagram 15: The Use of Logs.....	42
Diagram 16: Students ' Attitudes While Learning.....	42
Diagram 17: Teachers ' Involvement of their Students in Class	44
Diagram 18: Basic Elements for Students Motivation.....	44
Diagram 19: Students' Involvement in Decisions taking while learning	45

Table of Contents

General Introduction

• Statement of the Problem.....	01
• Aims and Significance.....	03
• Research Questions and Hypotheses.....	04
• Research Techniques and Methodology.....	04
• Structure of the Dissertation.....	05

Chapter one: Literature Review

Introduction

1. The Nature of Creativity.....	06
2. Creative Teaching Vs Teaching for Creativity	07
3. Creativity Sources.....	08
a. Knowledge.....	09
b. Creative Teaching.....	09
c. Motivation.....	10
4. The Three Research Tradition of Teaching.....	11
a. Teaching as Performance.....	11
b. Teacher Expertise.....	12
c. Creative Teaching and Learning.....	13
5. Characteristics of a Creative Teacher.....	14
6. Reading and Writing.....	14
I. Reading.....	14

1. The Reading Skill	14
2. Types of Reading in EFL Context.....	15
3. The process of Reading.....	16
4. Techniques Used by Creative Teachers in Reading Classes.....	16
II. Writing.....	17
1. The Writing Skill.....	18
2. Types of Writing.....	19
3. The Process of Writing.....	19
4. The Relationship between Writing and Reading.....	20
5. Techniques Used by Creative Teachers in Writing Classes.....	20

Conclusion

Chapter two: Research Methodology

Introduction

1. Context and Participants of the Study.....	24
a. Context of the Study	24
b. Participants of the Study.....	24
c. The Physical and Temporal Context of the Study.....	25
2. Data Collection Procedures	25
a. Questionnaires.....	26
b. Interviews.....	27
3. Data Analysis Procedures	28
a. Qualitative Content Analysis	28
b. Qualitative Statistical Procedure	29

Conclusion

Chapter three: Presentation of the Findings

Introduction

1. Presentation of the Findings of the Questionnaires30
 - a. Background Information : Participant’s Profile30
 - b. Factual ,Behavioral and Attitudinal Information..... .32
2. Presentation of the Findings of the Interview.....46
 - a. Interview with the Head of the Department.....46
 - b. Interview with Teachers49

Conclusion

Chapter Four : Discussion of the Findings

Introduction

1. Participants ‘ profile55
2. The Implementation of Creative Teaching in Reading and Writing Classes56
3. Creative Teachers..... 60
4. Teachers Roles in Classroom.....62
5. Benefits of the Use of Creative Teaching64
6. The Main Obstacles of Creative Teaching Practice65
7. Main Solutions to the Obstacles of the Use and the Practice of Creative Teaching67
8. Students Involvement in Classroom.....68

Conclusion

General Conclusion

- General Conclusion71
- Bibliography73
- Appendices

Statement of the Problem

Creativity gains a wide interest in academic researches. With an increasing emphasis on creativity and innovation in all research fields ranging from industry to agriculture, commerce and other domains, education also needs to follow the pace and teachers need to be creative professionals as well as students. More focus and attention are put on this attention-grabbing field. As de Bono (1993:63) claims, creativity is a crucial resource for humans. It is of great importance for their development. Without creativity there would be the same, repeated, endless routine that leads to no progress or development in any field. Accordingly, the Minister of Higher Education and other academic institutions provide teachers with many important instructions and guidelines to improve their performances. Yet, instructions, structures, and guidelines are not sufficient for effective performance because as Sawyer (2011) points out effective Creative Teaching swings between structure and improvisation. i.e. the teacher follows a set of structures, guidelines and principles of teaching and uses his/her own creativity to reinforce his/her method of teaching.

An effective positive classroom atmosphere during the teaching and learning process is a prerequisite for success. Students must feel safe and important. A positive atmosphere doesn't happen but created by the teacher. For instance, the teacher enters the classroom greeting the students with a smile and a positive tone. Besides, students' participation in their learning through cooperative and collaborative activities is also a condition for a lesson to succeed. When a relaxed atmosphere is provided and students are encouraged to criticize and accept each other's views, they find themselves more likely to make use of their critical thinking and creative spirit. Indeed, Creative Teaching is to implement lessons creatively, in a way that

diminishes student's demotivation through encouraging them to use their hidden creativity and make much efforts while learning . It helps students to produce and generate new ideas based on existing ones .

Teaching creatively familiarizes and trains learners to cater for the unexpected situations which they may face later in their life or simply outside of school . In this respect , Robinson (2006) explores that creativity is a crucial element for learning since the latter leads to an unpredictable future and outcomes , a future that we can't grasp . He states that divergent thinking in diverse and dynamic learning spaces should be promoted and enhanced (*ibid*) . Indeed , helping students expose their creative abilities should be put as a daily goal of teaching . In the same perspective , this method of teaching permits students to express themselves and ideas in different ways and think with different styles .

Many investigations have been launched to inquire about the teaching of creativity and Creative Teaching as a method to be developed in education . For instance , Marilyn Higgins and Dory Reeves (2006) investigate the issue of creativity in relation to lesson planning . They claim that creativity is crucial for course planners or designers in the UK since it covers complex problem related to education . Also , in Korea , Lee Byeon Cheon (2013) confirms that creativity has gained a national recognition as one of the interesting aims of the national English curriculum . Keith Sawyer (2004) tackles this subject from another angle . She explains how Creative Teaching can affect the collaborative work in class in addition to a number of other works about creativity .

Despite the fact that Creative Teaching is of great importance in education , it is worthy to draw attention to the lack of the implementation of this methodology in

the Algerian universities .Yet , Creative Teaching at the level of the university remains a fertile area of research that has been hardly exploited . This research , therefore , is a case study that attempts to investigate Creative Teaching implementation in the reading and writing modules at the English Department at Mouloud Mammeri University of Tizi Ouzou in order to improve the use and the practice of Creative Teaching .

Aims and Significance of the Study

This study is an explanatory case study . It is first and foremost concerned with investigating the practice of Creative Teaching in the reading and writing classes at the Department of English at Mouloud Mammeri University, Tizi Ouzou . More specifically , it seeks to determine whether the modules of reading and writing are taught creatively and if so , to what extent are they ?

The main motive of investigating this subject is driven by personal experience and observation of the teaching and learning processes and environment . This research wishes to contribute at attracting teachers ‘, educators’, and course designers ‘ attention to the importance of creativity in the implementation of courses . From another standpoint , it is an attempt to motivate and foster Creative Teaching and to shed light on some available and reachable solutions to the obstacles that hinder it .

This study , then , stresses the importance of fostering Creative Teaching as a crucial methodological process in language classes to increase students’ participation in the learning process , particularly in EFL classes . This can take place through practicing activities , taking risks , debating , sharing ideas , suggesting new solutions ...etc . Putting the first step in this fertile field of research , it is hoped that the research will provide contributions to adjacent areas of education .

Research Questions and Hypotheses

In order to conduct the research, we formulate the following questions :

Q 1- Do teachers in charge of the reading and writing modules practise Creative Teaching ?

Q 2 –How much importance do teachers in charge of the reading and writing modules give to Creative Teaching ?

Q 3 _What are the major advantages of using and encouraging Creative Teaching implementation in the reading and writing classes(in terms of teachers and students) ?

In an attempt to get convenient answers, we propose the following working hypotheses :

H 1 – Yes , teachers in charge of the reading and writing practise Creative Teaching .

H 2 – Teachers in charge of the reading and writing modules give much importance to Creative Teaching .

H 3_ The implementation of Creative Teaching has considerable advantages for developing the students' reading and writing skills .

Research Techniques and Methodology

In order to investigate the issue raised in this dissertation , we adopt the mixed method research which combines both qualitative and quantitative techniques in relation to data collection and data analysis .The research data are drawn from 14 questionnaires distributed to the teachers in charge of reading and writing modules in the Department of English at MMUTO and a structured interview conducted with the

head of the Department and three of the expert teachers . These data will provide a clear insight into the practice and the environment of teaching .

The use of the two methods supplies us with the necessary qualitative and quantitative data needed to fulfil the study . We also adopt a statistical analysis for the quantitative data and a content analysis for the qualitative data . This justifies how and why the use of both types of complementary data provides a better understanding of the topic .

Structure of the Dissertation

The overall outline of the dissertation follows the traditional complex structure that consists of a General Introduction , a Literature Review , Research Methodology , Presentation of the Findings , Discussion of the Findings and a General Conclusion .

The introduction provides a background of the topic , the reasons of choosing the topic and the significance of the research . The literature review aims at reviewing the previous theoretical frameworks upon which this study is based . It consists of two parts . The methodology chapter presents the procedures of data collection tools : questionnaires and interviews and analysis tools . Finally , the structure of the dissertation ends with a conclusion which restates and summarizes the whole work . The overall research follows the Harvard System of referencing for both in-text references and bibliography .

Introduction

This chapter reviews the literature on Creative Teaching . It contains two main sections . The first section reviews the nature of creativity and clarifies the relationship existing between Creative Teaching and teaching for creativity . It also explains the two theoretical frameworks namely “Creativity Sources” presented by Amabile (1992) and “The Three Research Traditions of Teaching ” introduced by Sawyer (2006) . The second section deals with the concepts that this study focuses on which are reading and writing . It highlights their definitions , types , their processes and the kind of relationship that relates the two skills . Finally , it accounts for the major effective techniques used to teach reading and writing creatively .

1. The Nature of Creativity

Karlyn (2005) claims that creativity gains a wide interest in all fields . It is about generating new ideas and turning them into reality in the sake of solving problems . Indeed , the human mind is not static but ever growing and ever changing . The simplest thing produced by a person for the first time is a creative act . Thus , creativity is manifested through acts and ideas . Creativity can take many forms and can be found in many different contexts . Indeed , creativity has been differently defined by many scholars who contributed significantly to broaden the understanding of this subject . For instance , to Petrowski (2000) : “(a) *a creative result is a result both original and appropriate . (b) A creative person —a person with creativity—is a person who fairly routinely produces creative results* ” . He draws a link between creative people and creative activities . Petrowski identifies two major criteria which are part and parcel of creativity : appropriateness and novelty or originality . They are considered as the features of anything produced newly . Creativity exists in every

person's mental process . However , it differs from person to another (Crutchfield, 1973). Another definition proclaimed by Sternberg & Lubart (1995) links creativity to wisdom, which is an ability that every human being is born with and can improve to a certain extent . Jackson (2006) affirms that Creativity is related to curiosity , imagination , originality , proactivity , risks taking , resourcefulness , engagement and exploration , , improvisation , different interpretation of the world , determination and even obsession .

2. Creative Teaching Vs Teaching for Creativity

Starko (2000) defines Creative Teaching as applying creative instructional methods to achieve teaching goals while teaching for creativity is teaching implemented for the purpose of cultivating students' creativity . These ideas seem hazy at the first glimpse of them but they will stand out clearly as we advance into the subject . Thesaurus (ERIC . 1966) made it clearer as he claimed that "*Creative Teaching refers to teaching that results from the teacher's creativity , not to teaching that is intended to develop the learner's creativity* " . Creative teachers use their own creativity to design tasks and activities , provide immediate solutions , use appropriate techniques that suit learners' level and change teaching methods when it is necessary in a flexible manner . As Garden (1993) indicates , teaching creatively depends on natural ability , self-perception , and commitment to practice . Besides , Copley (2001) identifies three moves to teach creatively : understand the nature of creativity , practise your own creativity and use teaching strategies that nurture creativity in your students

In teaching for creativity , students are encouraged to believe in their own ability to generate new ideas , to take risks and to engage in some tasks and activities without fear of failing . According to The British National Advisory Committee on

Creative and Cultural Education NACCCE report (1999) , teachers are required to conform to some principles : encouraging students to believe in their own creativity , pinpointing students' creative abilities and reinforcing students' own creativity by improving their creative abilities for instance curiosity through providing opportunities to be creative .

As Karlyn (2005) sums it up , Creative Teaching and teaching for creativity relationship is a crucial one in the sense that the former is inbuilt and inherent in the latter . Teaching creatively often leads to teaching for creativity and both are conducted simultaneously and spontaneously . A teacher teaching creatively finds himself/herself teaching for creativity even if he/she has no intention to do so . If a teacher practises his/her own creativity , he/she is nurturing creativity in his/her students and helping them to use and practise their creative abilities . In a creative environment , learners find themselves able to have ownership and control over the learning process , involved in decisions taking concerning knowledge and more likely to be innovative and creative .

3. Creativity Sources

Karlyn (2005) reports that cognitive psychology offers the most fruitful and developed perspective of the sources of individual creativity . In his presidential speech , J. P . Guilford (1950) then president of the American Psychological Association claimed that creativity deserved central attentiveness . After his influential call to action, psychological research on creativity enlarges significantly . Huge efforts and more focus were put on all that concerns creativity (Simonton , 2000, cited in Karlyn 2005) .

Many researchers propose explanations about the sources of creativity, yet, it seems that their works can fall within Amabile's framework. According to Amabile (2002), creativity rises from the convergence of three crucial components which are knowledge, creative thinking and motivation.

a) **Knowledge**

Knowledge means all the appropriate understandings that an individual has on a certain problem. It is not a given phenomenon, but something that we delineate by operating with a concept which we create in answer to certain needs, or in pursuit of certain ideas. Knowledge is learnt within a social and cultural niche (Craig 1990: 3).

b) **Creative Thinking**

Amabile (1992) argues that thinking is a key element in the creative process. For her, there are four key aspects of creative thinking: (1) easiness and comfort in disagreeing with others and suggesting new ways of solving problems. (2) gathering knowledge from different domains and resources. (3) capacity to persevere despite the obstacles, and (4) the capacity to step away from an effort and return later with a renewed perception. Through creative thinking, students manage to solve problems depending on their style of thinking and style of working.

Sternberg (1998) presents an outline of the multitude of theories that have investigated the relationship between creativity and intelligence. The scholar promotes a "Triarchic Theory" claiming that there are three main facets of intelligence that are key for creativity: synthetic, analytical and practical. (cited in Karlyn 2005)

- a. **Synthetic** : the ability to create ideas that are new , elevated , task appropriate and applicable . In other words , to redefine problems successfully and to reflect insightfully . For instance , the student selects relevant information , combine them in a novel way and introduce them as a solution to a certain problem .
- b. **Analytical** : critical / analytical thinking is the ability to criticize and evaluate one 's own ideas , strengths , and weaknesses and to propose tactics or means to perfect them . In this aspect , students are encouraged to doubt , to ask question , and to criticize in an analytical way .
- c. **Practical** : practical thinking is the ability to put intellectual skills on everyday contexts and to share creative ideas such as thinking of some interesting projects not related to learning (real life situations) .

Sternberg (1998) emphasizes the importance of the three types of thinking and their great role to enhance and foster creativity . He confirms that students taught in a way that emphasizes all the three abilities outperformed significantly students taught in a way that emphasize only analytical abilities . While managing the lesson , the teacher target the three facets of intelligence in the same time so as to obtain an effective new ideas (creative product) .

c) Motivation

According to Nakamura (2000) , motivation is seen as the most important component of creativity . In addition to cognitive abilities , there exists a set of motivational attributes like intrinsic interest , perseverance bordering on obsession, childlike curiosity ...etc . Many researchers' studies and articles record how intrinsic motivation fosters and enhances creativity and how extrinsic motivation hampers and hinders it . Amabile (1983) argues that an intrinsically motivated environment is

conducive to creativity, whereas an extrinsically motivated environment is detrimental. She adds that students tend to be intrinsically motivated if they are driven primarily by their own interest and personal reasons, in contrast they tend to be extrinsically motivated if they are driven primarily by external goals, for instance, the promise of reward or the expectation of evaluation.

After exposing the nature of creativity and its sources namely creative thinking, knowledge and motivation, this current study makes reference to a second important framework presented by Sawyer (2006) which is entitled the “Three Research Traditions of Teaching”. This theoretical framework illustrates how creativity is incorporated in and related to teaching.

4. Three Research Traditions of Teaching

Another theoretical framework that the current research accounts for is the “Three Research Traditions” claimed by Sawyer (2011). It includes three metaphors: teaching as performance, teacher expertise and creative teaching and learning.

a. Teaching as Performance

Starting from the 1980s, teaching as performance metaphor appeared and was implemented by many scholars (McLarean *et al*, 1986). There exist many resemblances between theatre and teaching where the teacher is considered like an actor in front of his/her audience, the students. This metaphor concentrates more on the artistry of teaching where teacher's improvisation and creativity are manifested. The teacher should be ready to answer any question asked by the students (Barrel *et al* 1991). According to Barell (1991), an improvisational or a creative teacher has not to focus on the given, precise objectives and predictable results for the sake of

having more freedom of varying and exploring new ways with unpredictable outcomes and situations that may face him/her while taking the lesson .

Eisner (1979 , cited in Sawyer 2011 : 4) identified four main characteristics that make teaching an art . First , creating an aesthetic atmosphere that attracts students' attention using a range of artistic skills such as raising and lowering the voice or speaking in a mesmerizing , fascinating way . Raising up the intonation brings students from a deep stray into concentration . Second , teachers “ *make judgments based largely on qualities that unfold during the course of action* “ (2011 : 4) . This quotation clarifies the improvisational element of teaching . Third , the same repeated routine makes learning boring , thus , creative teachers should always include something new that motivate students . Forth , the outcomes are unpredictable . In short , following the four steps mentioned above renders teaching an art .

b. Teacher expertise

Sawyer (2006) reports that “Teacher expertise” tradition appeared totally opposite to “teaching as performance” tradition . While the latter depends on an aesthetic dimension , “ teacher expertise” metaphor regards teacher's proficiency and knowledge as a center point of good teaching . To develop the knowledge base of the subject area is the main point to focus on . This tradition is said to comprise a combination of some cognitive elements such as learned rules , plans , schemas, routines and conceptual frameworks . One main focus of this research is to develop teacher expertise . Many scholars tackled this important issue , for instance Shavelon (1986) identified three modes of “schemata” that typify teacher expertise which are scripts , scenes , and propositional structures . Scripts are teacher's writings , records or logs about his/her lessons with temporal event sequences . Scenes refer to the classroom events or

what is called the physical situation , and propositional structures mean factual knowledge . Other scholars claimed that expertise depends on operational plans or what is called “agendas” (Leinhardt & Greeno .1986) . Expert teachers tend to have more expertise than novice ones and their cognitive schemata are more elaborate , interrelated, complex and accessible than those of novice (Sawyer 2006) .

c. Creative Teaching and learning

Craft (*et al* , 2001) state that many scholars emphasize the study of Creative Teaching and learning . He adds that creativity was identified as a key element in all domains to be successful . The scholars assert that creativity is not exclusive to one domain or to gifted students . It is cultivated in all students . The authors reviewed two divergent but interconnected components of creativity : the creativity of teachers , or “Creative Teaching” ; and the types of learning environments that enhance creativity in students , or “teaching for creativity .”. According to Woods (1990) , teaching creatively means “*using imaginative approaches to make learning more interesting and effective*”. Joubert (2001) claims that teaching for creativity means forms of teaching that are premediated to improve young people’s own creativity . Creative Teaching involves using imagination , being original , and chasing processes , whereas teaching for creativity involves , promoting attitudes , fostering motivation , risk taking , encouraging beliefs , perseverance , identifying across subjects , and enhancing the experiential and experimental (NACCCE, 1999; Joubert, 2001) . The British National Advisory Committee on Creative and Cultural Education report states clearly that “*teaching for creativity involves teaching creatively*” (*ibid* . 90) and declares that , “ *Young people ’s creative abilities are most likely to be developed in an atmosphere in which the teacher ’s creative abilities are properly engaged* ” (*ibid* .) . Despite their divergence , Creative Teaching and teaching for creativity are interdependent .

5. Characteristics of Creative Teachers

According to Gardner (1993), a person who does not enjoy teaching is unlikely to generate any creative ideas in the field of teaching. He asserts that a creative individual is one who regularly solves problem in a certain domain, and whose work is considered novel, original, appropriate and acceptable by knowledgeable members of that field. A creative teacher should recognize that he/she has a hidden creativity that he/she needs to widen his/her understanding about it, explore it and help his/her students to do likewise.

Torrance (1965) listed different characteristics of creative individuals such as: independence in judgement and thinking, comfort with risk taking, preoccupation with tasks, flexibility of style and pace, intuition, curiosity and idealism. Many scholars have tackled this point and have listed many features that a creative teacher should have, and as Halpin (2003) reminds, creative teachers feel at ease while demonstrating their own creativity, expose their ambiguity and uncertainty and consider failure as an opportunity for learning.

To conclude, this first part of the chapter has reviewed the nature of creativity and its implementation in teaching methodologies. It has explained two organizing principles for this current study: Amabile's "Sources of Creativity" (1992) and Sawyer's "Three Research Traditions" (2006).

6. Reading and Writing

I. Reading

1) The Reading Skill

Reading is one of the most important language skills that one can ever acquire and develop through time. Reading competency is as crucial as speaking fluency and

writing proficiency . Many scholars have defined ‘Reading’ differently . For instance Salazar (1995:41) argues that reading has two major components: Text decoding and text comprehension . The former means the analysis and recognition of words , whereas the latter means the understanding of words and ideas .To Salazar (1995:41) “*reading is a combination of being able to recognize or analyze words almost instantly and to understand what the words mean when they are strung together in a sentence , a paragraph , or a longer passage .*” .

2) Types of reading in EFL context

There are two major approaches to reading that teachers adopt in their lectures namely , extensive reading and intensive reading .

1. Extensive reading

Extensive reading focuses on meaning input and fluency development (Ferris & Hedgcock 2009:161) .It involves reading large quantities of different texts both inside and outside the classroom as well as emphasizing vocabulary .Nation (2008:50) says that “ *Extensive reading is a form of learning from meaning focused input .*” .The emphasis is largely put on the meaning of the text rather than on the form or the use.

2. Intensive reading

Ferris and Hedgcock (2009:161) maintain that the intensive approach to reading is the most predominant approach to ESL/EFL reading instruction . The teacher provides his/her students with a text and ask them to complete tasks and some comprehensible questions .Then ,He underlines some linguistic features to be developed .Text comprehension , reading development and efficiency are made easier through the simultaneous collaborative work inside the classroom . By the end , students are assessed and feedback is handed . According to Nation (2008:25), “*Intensive study of*

reading texts can be a means of increasing learners' knowledge of language features and their control of reading strategies ". Through intensive reading , students will be able to learn as much as possible vocabulary items, linguistic features and reading strategies and how to relate all the three elements creatively in order to write professionally . This approach is trustworthy by creative teachers who target excellence , competency , fluency and proficiency .

3) The Process of Reading

The reader (the student /the teacher) selects some elements before starting reading in an attempt to make the reading process easier and clearer . According to Grellet (1981:3) the process of reading requires some elements to be fulfilled :

- **The material to read :** there exist multiple text types that students may come across such as short stories , poems , handbooks , books and so on .
- **Why do we read :** the purposes of reading differ . Students read either for pleasure or for specific information .
- **How do we read :** There is not one exclusive reading way . It may be done through different ways : skimming (passing one's eyes rapidly over the text to get the gist of it .It is called also reading for global understanding .) , scanning (passing one's eyes quickly over the text to get a specific information) , extensive reading and intensive reading . How we read depends on what and why we are reading . It differs from a student to another . Thus , the reading process differs .

4) Techniques Used by Creative Teachers in Reading Classes

Creative teachers use some creative techniques while launching the reading lessons in order to help their students improve themselves and become better readers . These techniques seem classical and not innovative . They are said to be creative techniques

depending on the teachers' use . It is here where the creativity of teachers is demonstrated . Spratt *et al* (2011 . 23.24) spotlight some key concepts to teach reading :

- **Presentation techniques** : They are techniques used by the teacher to sharpen the students' attention on the meaning , the use and the form of new language . The teacher begins with , for instance , an anecdote or a hook .
- **Pre-teaching vocabulary** : “*it is to teach vocabulary from the text before reading*” it and encourage students to “*predict the content*” and the structure of the text . For instance , to ask students about the lexes related to a certain term or element . It helps them identify vocabulary terms by guessing and providing synonyms .
- **Lead - in** : or what is called also a warmer . It involves having a look to the title or the pictures accompanied with the text in order to “*predict what the text is about*” . They are often used to raise students energy .
- **Main activities** : They are comprehension activities to develop different reading subskills . In this technique , teachers encourage students to produce different new ideas and give them enough freedom to explore them . For example , asking students questions to be answered from the text .
- **Post-task activities** : They are activities used to ask learners “*to relate the topic*” of the text to their own lives .

According to Nation (2008) , Students use of such effective techniques helps them overcome problems of text comprehension . Different grammatical features can be explained , more vocabulary items can be learned , pronunciation is improved , and language practice is enhanced . All this will contribute to the communicative effect of the text . He adds that the use of these techniques permits teachers to learn more about their students' performance . Reading can be done for various purposes and

sometimes to get the gist of the text is the most known activity , though in some cases more detailed information and comprehension are needed .

II. Writing

The Writing Skill

Writing is defined as the student 's *“Ability to write with clarity of thought , organization, and good sentence structure ”* (Reynolds *et al .*, 2007: 357) .Writing is one of the most weightiest skills among the four language skills . It is a productive skill which means producing language after having receiving it . There exist different types of written texts , for instance paragraphs , passages , essays , dissertations and so on . Each type has its specific structure , formality , layout , register , grammar and it differs also to whom we are writing .(Spratt , et al .2011) .Writing is a very important mode of expression .It is required for students to master language professionally . Knowledge of the linguistic properties is not sufficient , students should be aware of how to use these properties to produce a well-organized and well-structured text . Learning to write fluently and expressively is not an easy task either in L1 or ESL/EFL context and it could be only conducted by few people .(Brooks 1999) .

A. Types of Writing

Davies and Widdowson (1974) identified two major types of writing which are institutional writing and personal writing . Institutional writing is undertaken in professional or institutional role .It is said to be conforming to some institutional conventions . This type of writing doesn't include creative writing because writers have a set of rules to conform what constrains their creativity . However , personal writing includes personal letters , creative writings and so on .

B. The Process of Writing

Hyland (2003:5) reports that the writing process goes through four essential steps that a good writer should be aware of, notably in academic writings :

- **Prewriting** : brainstorming , gathering information , reading , note taking , outlining and so on . It is an oral or written activity . It can be used in any time during the writing process . It is the step where the writer selects the topic , the purpose and the form for the first time . For instance , the student is asked to write an argumentative essay where he/she defends a certain point of view . In this step , he /she selects the main arguments , the aim and the form of the essay .
- **Composing** : getting ideas down on paper . It is the real writing stage . In this step , the writer writes and rewrites till he / she achieves “ *a good draft*” . He /She may also add or omit some things .
- **Revising** : re-organizing , style , adjusting to readers , improving ideas . This is the step before the final step in writing . The student checks and corrects what is inaccurate . The student check the accuracy of his/her piece of writing , its cohesion and coherence .
- **Proofreading and editing** : careful checking and correcting form , layout , evidence , etc .The writer ensures that there are no errors before handing the piece of writing to the teacher .

Prewriting (planning) , drafting (composing) , revising and editing are four steps which summarize all the above mentioned steps . While writing , one can come back to previous drafts to check , correct , add or even omit some ideas or words .

C. The Relationship between Writing and Reading

Writing occupies a prominent role among the four language skills . Like reading, writing differs from a student to another depending on what to write , how to write , why to write and to whom to write . No one is born with the ability to write , however , it can be developed appropriately through learning , mainly reading . Villemaire (2001:115) confirms that writing development depends on teachers' feedback and students' motivation and that practice is a key element that may reinforce and enhance students' ability to write effectively and to become a good writer . He adds that good writing is improved by working and reworking ideas again and again . White (1981 : 101) explained that the writing skill involves the reading skill . One can't write successfully unless he/she knows to what extent the reader will interpret his/her words and what he/she expects to read next . A good reader is without fail a good writer .

The two language skills go hand in hand since writing is taught through reading . Reynolds et al . (2007) assert that reading and writing are the basic elements of proficiency . A creative teacher knows well how to manage his/her class . He/ She should give his/her students freedom to choose what to read and how to read as well as what to write and how to write . This freedom permits students to be creative . They find themselves generating new thoughts and ideas that have never been produced .

To summarize , the relationship between reading and writing is important for the learning process . Both skills are like two sides of one paper . They are inseparable , thus , each one helps and completes the development and learning of the other . Reading new vocabulary items permits students to include those items in their writings through joining words and ideas together with different structures . Following what has

been said before , reading and writing are without doubt deeply interrelated complementary skills .

D. Techniques used by creative teachers in writing classes

Writing is a complex skill that students should be trained well to learn and master because everything depends on writing all along the academic years spent at university . Creative teachers use various creative techniques to teach writing in a way that motivates students and helps them to develop and improve their writing ability and their intellectual capacity . Spratt *et al* .(2011) define some key techniques that help students become good writers .

- **Brainstorming** : it is a team effort in which new ideas are generated and listed to solve problems according to a certain topic in a short amount of time . It involves also past experiences that may be related to the same topic . For instance , the teacher ask students to look for words related to globalization .
- **Sentence completion**: supplying words to finish a sentence or dictating half a sentence which the students have to complete . In this technique , students improvise and complete the sentences differently according to their ways of imagination . For example , “ complete the following statement : Trying to convince her friend not to leave the town , Anna said”
- **Extension tasks** : tasks done at the end of the lesson in order to provide students with further practice in target language . This technique is meant to use previous knowledge and relate it to what has been already learnt so as to create something new . For instance , imagining the end of a short story .

- **Making mind/word map** : making or completing diagrams to show relationships between words , for instance , to excite students' s minds to capture their attention and keep them attentive and following all along the lecture time .
- **Visualization** : it is to imagine what something is like by building up a picture in your head or to imagine a short story with some events .
- **Problem solving** : it involves discussing and/or getting information in order to solve a problem . For example , raising debates about different issues such as money and love , modernity , social problems and so on .
- **Role play** : activities where students are required to adopt a specific role and act accordingly in a given setting and situation , and where they use specific language suitable for this context . It is performed in pairs or groups between students who create interaction by themselves in an imaginary situation .
- **Free writing** : activities where students are asked to write, for instance , about a certain topic, event , story reconstruction or even to write about how they felt when listening to a piece of music . Sometimes students are given instructions and sometimes they are not .

In short , the above mentioned techniques are some among many techniques used to teach writing used by almost all teachers whose goals are meant to help students to communicate their thoughts and ideas to others , draw connections to prior learning experiences and improve their writing skill . Indeed , creative teachers motivate their students to become good writers . Practice, as mentioned before , is a key element in enhancing and improving writing . In addition to practice , encouragements , rewards and bonus points are also of vital importance since they motivate students to produce good, thoughtful , and clear writing . Students penalization for their poor writing let

them understand that poor quality writing brings totally the opposite results of good writing .

Conclusion

As a conclusion , this section in its first part has reviewed the nature of creativity and has highlighted its different sources . Then , it has dealt with the three research traditions of teaching namely teaching as performance , teacher expertise and creative teaching and learning . Afterward , it has clarified the relationship between Creative Teaching and teaching for creativity . In addition , it has mentioned the characteristics of a creative teacher and how the latter is at work . The second part of this section has dealt with the two key elements of this research which are reading and writing . It has reviewed , for both skills , their definitions , types , their process and the relationship between the two skills . This part has ended up with the widely used techniques to teach reading and writing creatively .

Introduction

This chapter is concerned with the description of the methodological tools used so as to answer the research questions . First , it describes the context of the study and the participants involved .Then , it presents the data collection tools which are questionnaires and interviews . Finally , it describes the methods used for data analysis : the quantitative procedure to analyze the close ended questions and qualitative content analysis to analyze the open ended questions of both questionnaires and interviews .

1. Context and Participants of the Study

a. Context of the Study

This study deals with the issue of investigating Creative Teaching implementation in the reading and writing modules in the Department of English at Mouloud Mammeri University , Tizi-Ouzou . It seeks whether teachers in charge of the reading and writing classes implement Creative Teaching , the extent to which the latter is encouraged and enhanced and the main obstacles and benefits of the use of such important methodology of teaching .

b. Participants of the Study

The participants involved in both questionnaires and interviews are teachers in charge of the reading and writing modules including male and female teachers and the Head of the Department . Fourteen (14) teachers are involved in this investigation . All of them teach the reading and writing in the license course (first year , second year and third year) in the academic year (2017-2018) . The reason behind choosing these participants is driven by the importance given to the reading and writing

modules with high coefficients (3-4). Also, this selection is due to the importance of the reading and writing skills in the English language.

c. The Physical and Temporal Context of the Study

This study is conducted in the Department of English at Mouloud Mammeri University of Tiziou-Ouzou. The collection of the data took place between May the 5th and May the 20th in the current academic year (2018). Questionnaires were distributed to the respondents who were given the opportunity to take it with them. Only two respondents answered immediately, whereas the rest handed back the answers after two or three days. Concerning the interviews with teachers, Only one interview was recorded after getting the interviewee's permission. The other two participants preferred to conduct the interview in a face-to-face format in the staff room. Last but not least, the interview with the Head of the Department was conducted in his own office in May, the 15th at 10:00 a.m. It was also recorded using a smart phone.

2. Data Collection Procedures

The main techniques adopted to answer the research questions are questionnaires and interviews. The combination of these two tools fits the mixed method for both collecting, interpreting and analyzing the quantitative and the qualitative data. Each tool supports the other in the sense that they provide complementary data. Some questions in the questionnaire were repeated in the interview in an attempt to check the extent to which the data are reliable, clear and interrelated. The nature of this study requires the mixture of quantitative and qualitative tools. The former provides us with numerical data which help the researcher not to be subjective and the latter offers open ended responses or what is

called non-numerical data which help him/her to interpret the respondents ' thinking and meaning . The answers that can't be interpreted by numerical data .

a. The Questionnaire

Kalof (*et al* 2008) define the questionnaire as a technique that consists of a series of questions that the respondents read and answer by their own . It is designed as simple and clear as possible so as to insure that the informants can accurately complete it without assistance .

Questionnaires are used in order to collect quantitative and qualitative data . Thus , this research adopt a questionnaire that contains twenty one (21) statements . Eighteen (18) of them are close ended questions varied between yes/no questions , likert scale and multiple choice questions meant to gather statistical data . For instance :

Q 09 - How do you describe your role in the classroom ? (more than one answer can be chosen) .

- A facilitator : to provide students with free tasks to develop learning autonomy.
- A monitor : to monitor activities and to be available to help when needed.
- An evaluator: to correct and evaluate the final product .

Five questions allow the respondents to justify their choices or add other elements that are not mentioned among the suggestions such as :

Q 06 – If no , what prevents from implementing creative teaching?

- It is not recommended.
- It is difficult to implement
- Lack of realia
- Students do not react

Other barriers.....

This in turn allows to collect qualitative data which the close ended questions could not provide . It also contains three (3) opened ended questions which provides us with qualitative data such as , “ **In your opinion, what does make students uncreative?** ”

The questionnaire contains two sections . Section one deals with the participant profile . section two deals with factual , behavioral and attitudinal information about teachers ‘s implementation of Creative Teaching . This instrument is beneficial in the sense that it provide the researcher with a huge amount of information in a short period of time .

Aims of the Questionnaire

The questionnaire aims at investigating the teachers’ opinions and attitudes towards the implementation of the reading and writing modules . It also seeks to check whether the teachers implement any creative techniques and activities .

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

b. The interview

In addition to questionnaires , a second research tool is used as a support , which is interviews which are the most commonly used qualitative method . This study relies on the structured interview so as to explore the participants’ opinions and perceptions . According to Boyce (2006 . 3) an interview is a research technique which involves “ *conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea , program or situation* ” .

The interview conducted with the Head of the English Department includes 5 varied questions between close ended and open ended questions conducted in a face to face format . Besides , three expert teachers among the questionnaire 's respondents were interviewed so as to obtain more detailed and reliable data . The participants were informed beforehand about the objectives of the study . One interview was recorded using a mobile phone after getting the interviewee ' permission while the other two interviews were written using note taking .

Aims of the interview

The interviews attempt to explore the participants perspectives about the extent to which the implementation of Creative Teaching is recommended , encouraged , and practised . They also try to explore the main obstacles that hinder the application of this methodology in classes and list the main characteristics and roles of teachers .

3. Data Analysis Procedures

This part is concerned with the description of the methods used to analyze the quantitative data collected from the questionnaire and the qualitative data collected from the interviews . It deals with Quantitative Statistical Procedure and Qualitative Content Analysis respectively .

a. Qualitative Procedure : Qualitative Content Analysis

Qualitative content analysis is “ *a research method for subjective interpretation of the content of the text data through systematic classification process of coding and identifying themes or patterns* ” (Hsieh & Shannon , 2005 : 2) . Another definition proclaimed by Holsti (2005) which affirms that “ *any technique for making inferences*

by systematically and objectively identifying special characteristics of message ‘’. This technique enables researchers to systematically reduce large amounts of words and texts into fewer content categories through coding and categorization . Hence , this study uses this technique to categorize the answers of the participants on the one hand , the head of the Department’ and the three teachers ‘ recorded and written interviews , on the other hand .

b. Quantitative Statistical Procedure

As said before , the present study uses questionnaires containing close ended questions which give numerical data . The results are interpreted in terms of numerical data coded in a software (Microsoft Excel) in the form of percentages , then presented in form of diagrams and pie charts . the percentages are calculated by means of the Rule of Three : $X = \frac{Z \times 100}{Y}$. X is the calculated percentage . Z is the value of the similar answers and Y is the total number of the participants .

Conclusion

To conclude , this chapter mentions , clarifies and justifies the research methodology adopted in this study . It begins with the context and the participants involved . Then , it describes the procedures of data collection : interviews and questionnaires . Finally , it presents the methods used to analyze the data collected from the questionnaires and the interviews which are Quantitative Statistical Analysis and Qualitative Content Analysis .

Introduction

This chapter presents the results obtained from the questionnaires distributed to the teachers of the Department of English at Mouloud Mammeri University, Tizi-Ouzou . It also represents the findings obtained from the structured interview conducted with three expert teachers in charge of the reading and writing modules and the results obtained from the interview conducted with the head of the Department . The section consists of two parts . The first one displays the findings collected from the questionnaires . The second part reports the findings of the interviews .

1. Presentation of the Findings of the Questionnaires .

In this part , we present the findings obtained from the questionnaires and analyzed by applying the Quantitative Procedure for close ended questions and by using the Qualitative Content Analysis for open ended . Fourteen (14) questionnaires were distributed to the participants .Only eleven (11) were thoroughly completed .

Section 1 : Participant profile : background information .

Q 1: Degrees held :

- a. Master
- b. PHD Student
- c. Doctorate
- d. Postdoctoral

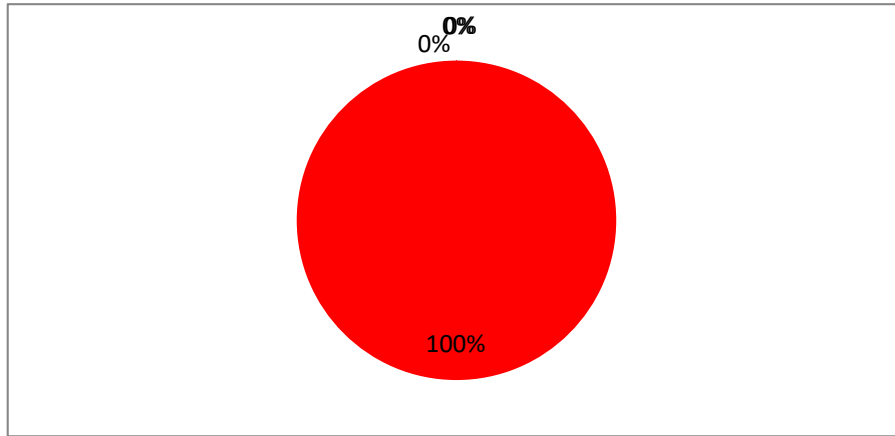


Diagram 1: Degrees held by Teachers

As far as the degrees of teachers in charge of the reading and writing classes are concerned , all of the participants are PHD students .

Q 2 : Work experience .

- a. Less than 10 years
- b. More than 10 years

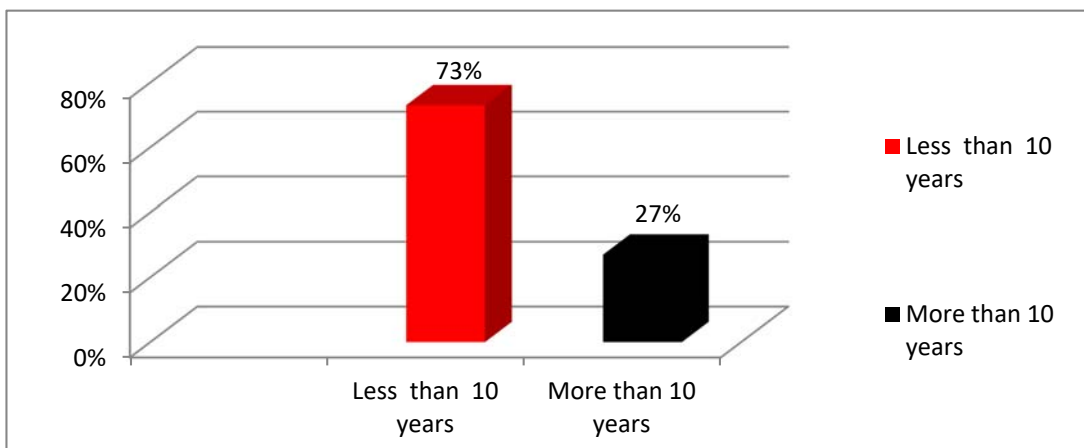


Diagram 2 : Teachers ' Work Experience

The results collected from the questionnaires show that most of the teachers (73 %) have an experience of more than five years .This means that no one is novice in the field . Only three of them (27 %) have an experience of less than ten years .

Section 2 : Factual , Behavioral and Attitudinal Information .

Q 03–How can you define with Creative Teaching ?

Despite the divergence of the answers to this question provided by the teachers, they fall under one category which maintains that creative teaching is a method through which the teacher delivers a kind of information using different strategies that inspire students in an attempt to develop their critical and creative spirit towards solving problems situation . It is also claimed that Creative Teaching is a method which goes beyond the traditional one and which promotes students' creativity .

Q 4: Do you implement Creative Teaching during launching the reading and writing modules ?

a. Yes

b . No

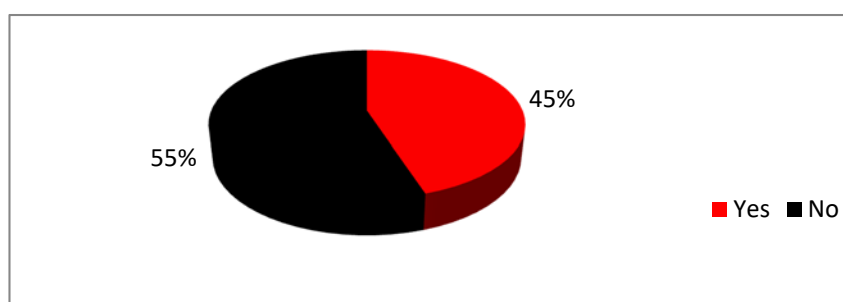


Diagram 03: The Implementation of Creative Teaching in the Reading and Writing Modules

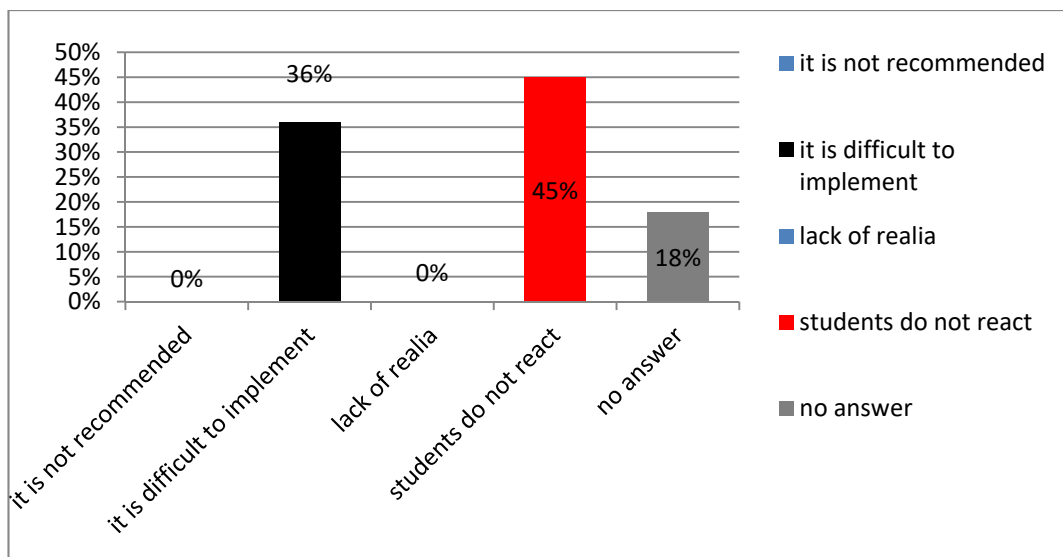


Diagram 05 : Obstacles to Creative Teaching Implementation

As far as the obstacles are concerned , teachers who do not implement Creative Teaching affirm that there are some barriers that prevent them from doing so . The first obstacle agreed on by most of the teachers is that students do not react i.e . students are not motivated . This represents (45 %) . The second obstacle that comes next is that the implementation of Creative Teaching is difficult . No one complains about the lack of realia or teaching materials though they stand as a barrier to Creative Teaching .

Q 08 - In spite of these obstacles , are you still committed to the implementation of Creative Teaching ?

a. Yes .

b . No .

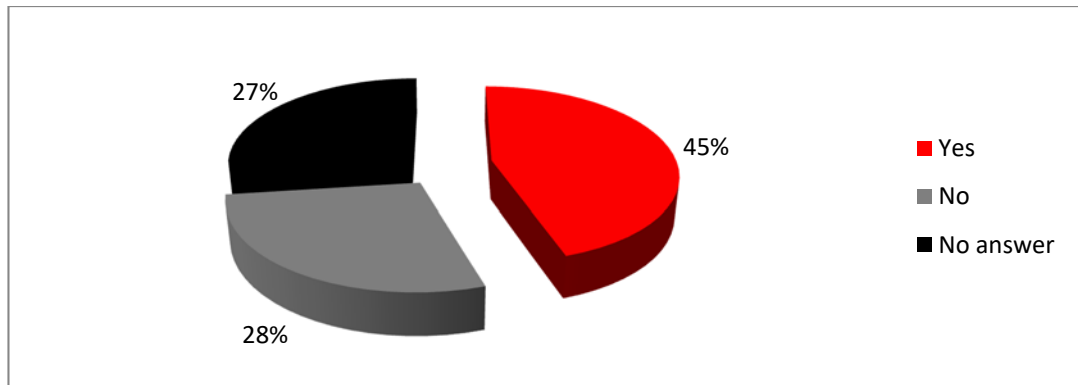


Diagram 06 : Teachers' Commitment to Creative Teaching

The results displayed in the diagram above point out the teachers in charge of the reading and writing modules ' commitment to Creative Teaching . (45 %) of them still implement Creative Teaching despite the difficulties facing them .Whereas (28 %) do not .

Q 08 - As a creative teacher , which characteristic (s) fit (s) you ?(more than one answer can be chosen)

- a. Independence in judgement and thinking .
- b. Comfort with risk taking .
- c. Flexibility of style and pace .
- d. Intuition, curiosity and idealism
- e. Preoccupation with tasks .

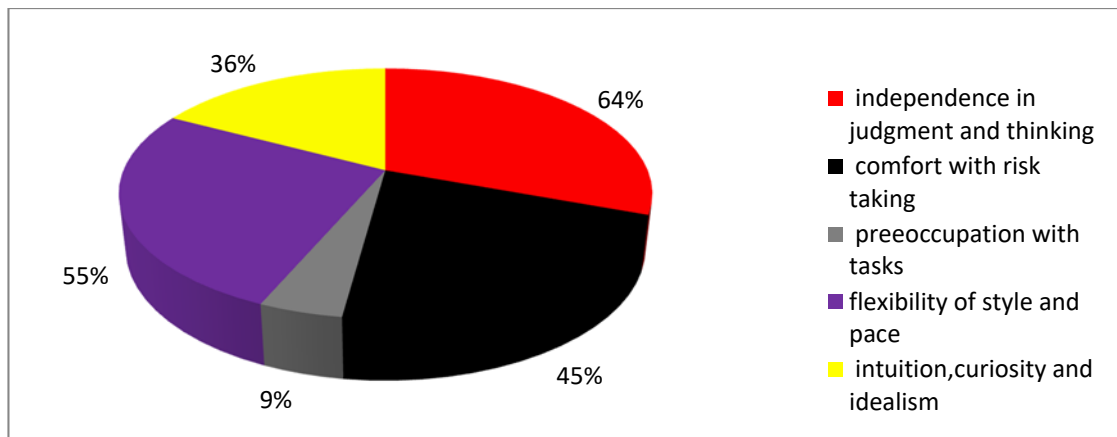


Diagram 07 : Characteristics of Creative Teachers

Diagram (07) highlights the main characteristics of creative teachers . Most of the teachers in charge of the reading and writing classes answer that independence in judgment and thinking (64 %) and flexibility of style and pace (55 %) are the two major features that fit them . (36 %) prefer intuition , curiosity and idealism , whereas (45 %) reveal the feature of being comfortable with risk taking .

Q 09 - How can you describe your role in the classroom ? (more than one answer can be chosen) .

- a. A facilitator : to provide students with free tasks to develop learning autonomy .
- b. A monitor : to monitor activities and to be available to help when needed .
- c. An evaluator: to correct and evaluate the final product .

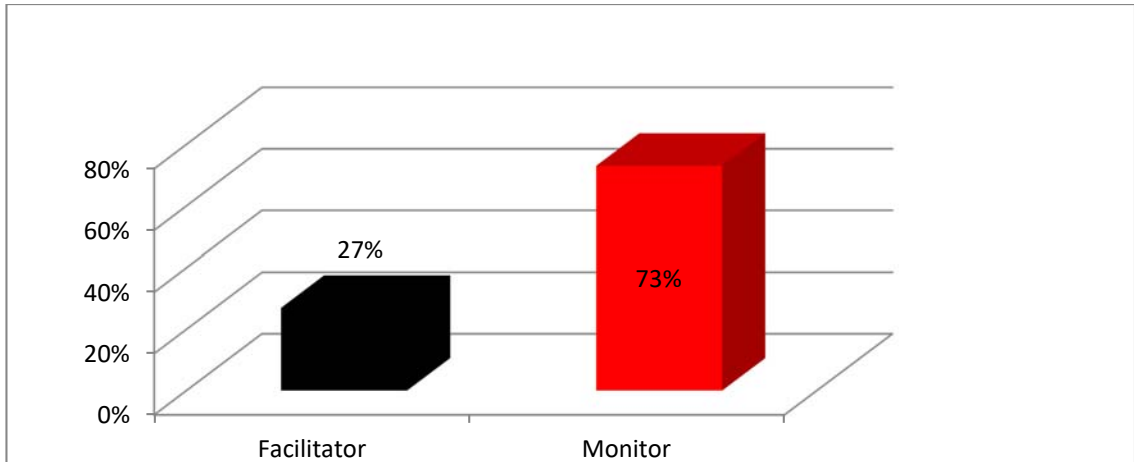


Diagram 08 : Teachers ' Role in Classroom

The findings exposed above indicate that the majority of the respondents confirm that they are monitors (73%) rather than facilitators (27%) .

Q 10- Which aspect do you emphasize while teaching creatively ?

- a. Synthetic ability b . Analytical ability c . Practical ability

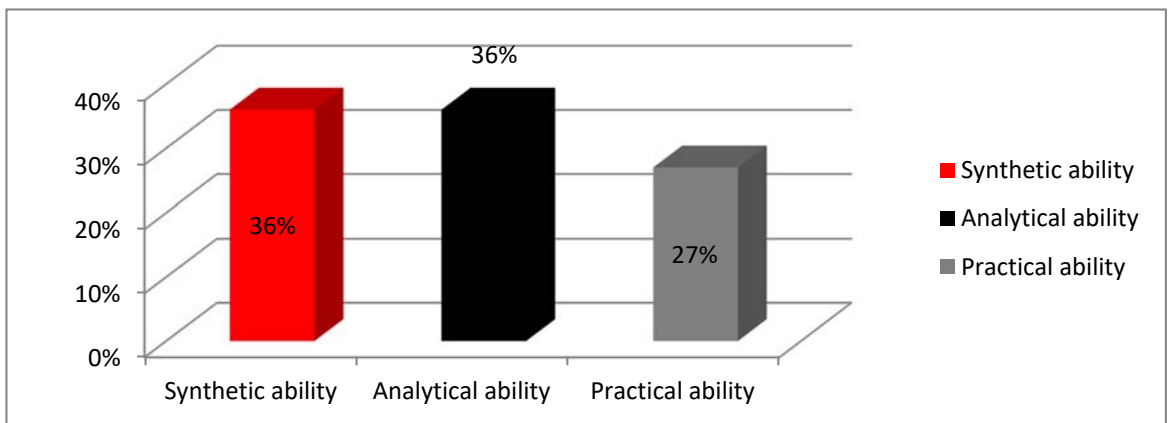


Diagram 09 : Aspects of Intelligence

Diagram (09) puts on display aspects of intelligence emphasized by the teachers. Synthetic (36 %) and analytical ability (36 %) are mostly sought by teachers . Whilst practical ability receives little estimation . It represents (27%) .

Q 11 - Which element is mostly targeted in your teaching?

- a. Knowledge b . Motivation c . Creative thinking

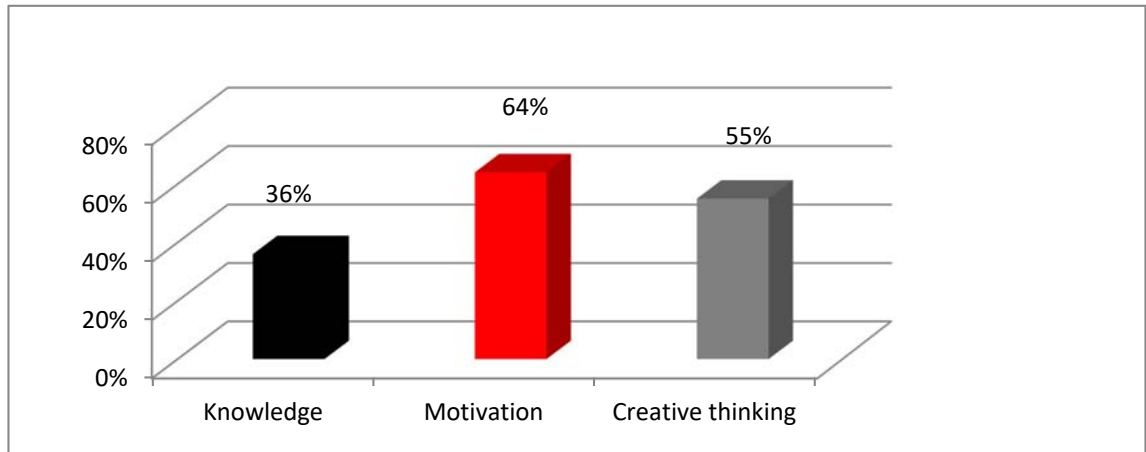


Diagram 10 : Most Emphasized Creativity Components

The obtained results demonstrate that motivation and creative thinking are the most targeted elements by teachers . They represent (64 %) and (55%) respectively . Knowledge receives a little percentage among the three concepts . It represents only (36 %).

Q 12 – What does characterize your creative product ? (more than one answer can be chosen)

- a. Novelty
b. Appropriateness

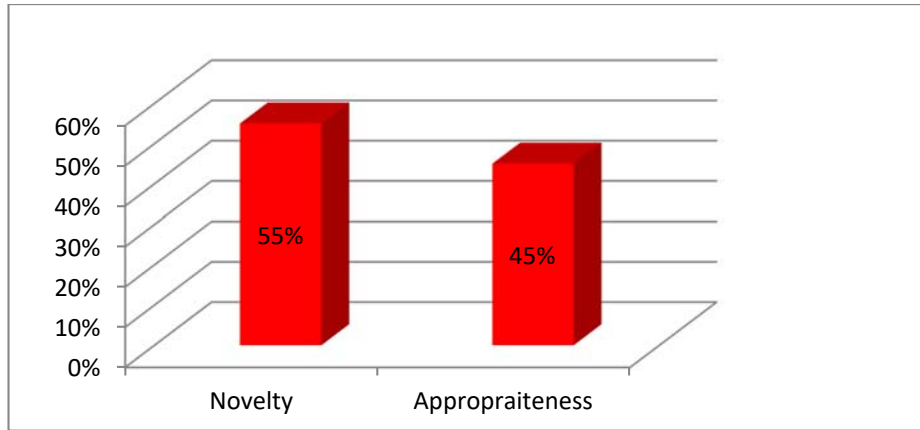


Diagram 11 : Characteristics of Creative Products

As it is shown above, the most dominant feature of creative products is novelty with (55%), (45%) related to appropriateness.

Q 13 : Is knowledge demonstration in the classroom enough for Creative Teaching?

- a. Strongly agree
- b. Agree
- c. Disagree
- d. Strongly disagree

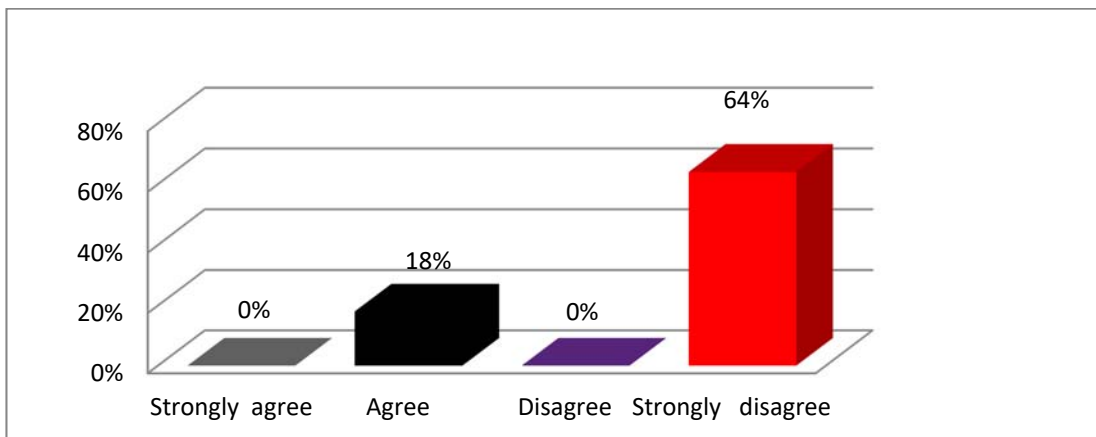


Diagram 12 : Knowledge Demonstration in Classroom

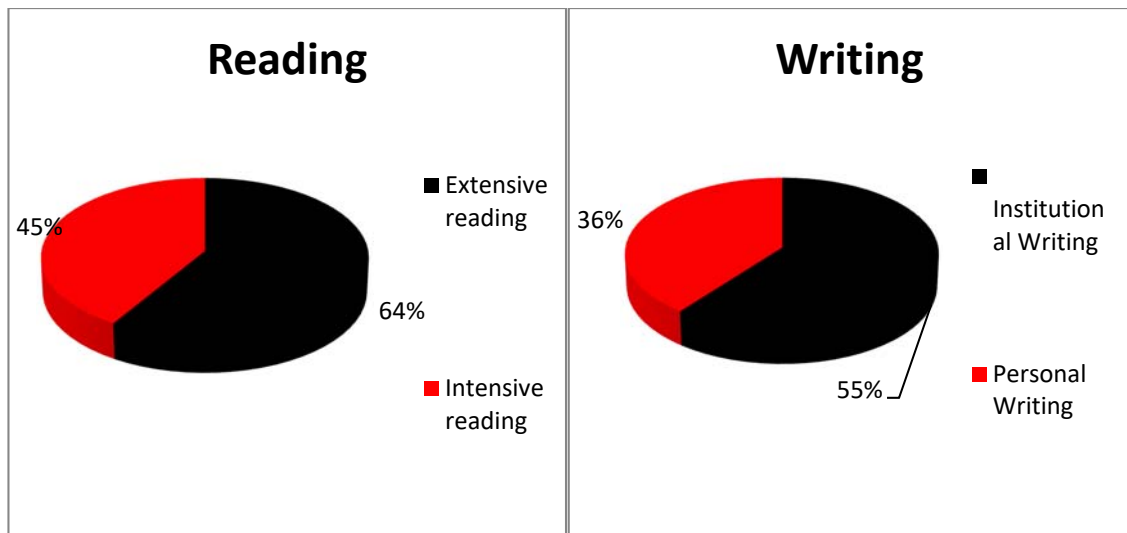


Diagram 13: Types of Reading

Diagram 14 : Types of Writing

Diagrams (13) and (14) demonstrate the most emphasized activity types in reading and writing . As far as reading is concerned , more focus is put on extensive reading (64 %) rather than intensive reading (45 %) .However , in writing , institutional writing (55 %) is given more importance than personal writing (36 %) .

Q 16 - Do you use (written / recorded) logs to record what you have taught ?

- a. Always
- b. Sometimes
- c. Often
- d. Rarely
- e. Never

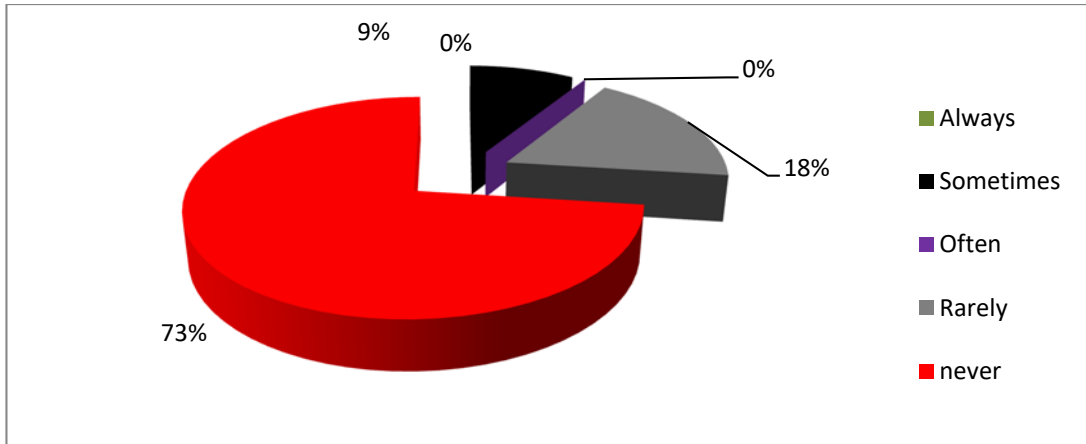


Diagram 15 : The Use of Logs

As far as logs are concerned ,(73 %) of teachers in charge of the reading and writing modules never use written or recorded logs . Only (18 %) affirm that they rarely use written logs .

Q 17 - How can you describe your students' attitudes while teaching them creatively ?

- a. Motivated , curious and eager to learn
- b. Demotivated , neglectful and careless to learn

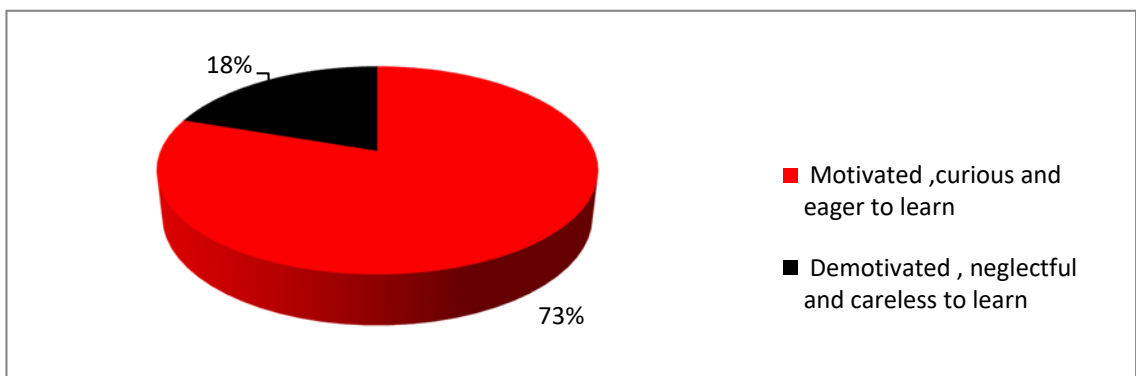


Diagram 16 : Students 'Attitudes While Learning

The pie chart above reveals that (73%) of the teachers find their students motivated while launching their lessons creatively .(18%) among them complain about their students ‘ negligence .

Q 18 : In your opinion, what does make students uncreative ?

It can be deduced from the obtained outcomes that teachers ‘views diverge and converge in some points about what makes students uncreative . Some of them claim that students are passive consumers of knowledge, lazy to act and demotivated . They agree on that technology is behind their passivity and laziness . Thus , they are said to be dependent on their teachers to acquire all the necessary knowledge . Other teachers claim that some of their peers lack competence and proficiency . According to the same opinions , students have lost their capacity of creation because the teachers’ methods do not stimulate creativity . Another mentioned reason that prevents students to be creative is the lack of materials that may help them improve their academic level .

Q 19- How do you involve your students in class ?

- | | |
|---------------------------------------|---------------------------------------|
| a. Encourage good reading / writing . | d . Penalize poor reading / writing . |
| b. Practise a lot . | e . Work on the students ’mindset . |
| c. Provide helpful feedback . | |

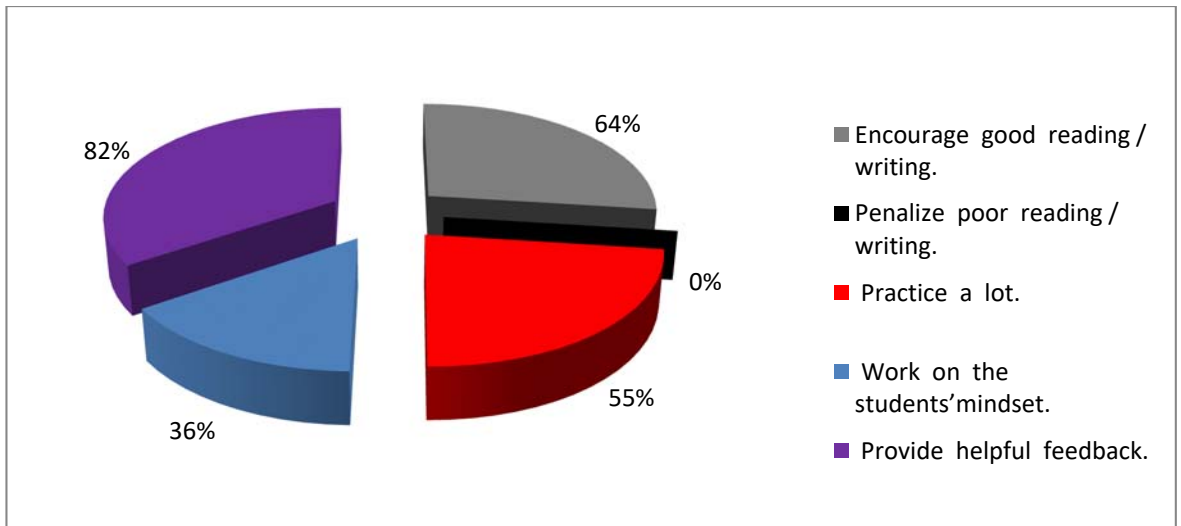


Diagram 17: Teachers' Involvement of their Students in Class

According to the statistics displayed in the pie chart above, (82 %) of teachers provide helpful feedback and encourage good reading and writing (64 %) in an attempt to motivate their students. Practicing a lot (55 %) and working on the student ' mindset (36%) are also of vital importance in the sense that help students learn creatively .

Q 20 - Which element (s) do you emphasize to motivate your students?

- Encouraging students to believe in their own creativity .
- Pinpointing students' creative abilities .
- Reinforcing students' own creativity by improving their creative abilities .

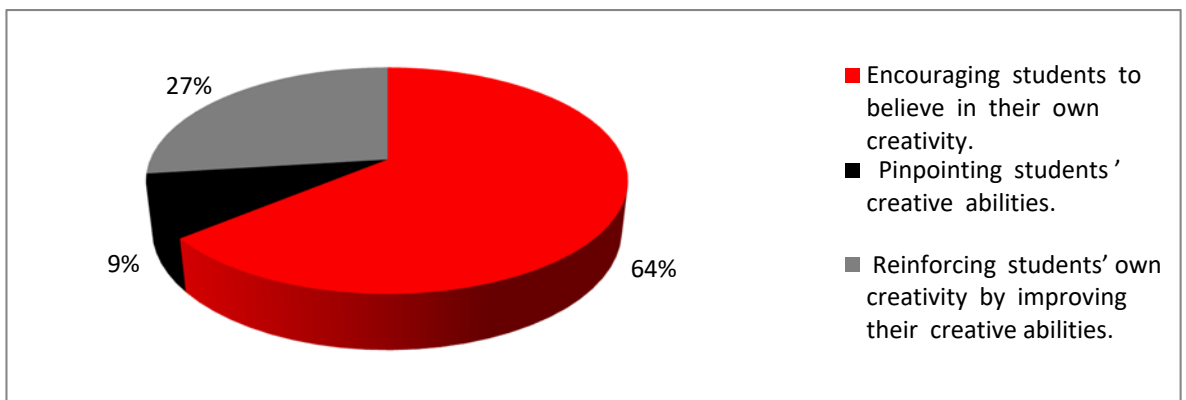


Diagram 18 : Basic Elements for Students Motivation

As indicated in diagram (18) , over fifty percent of the teachers (64%) motivate their students by encouraging them to believe in their own creativity . Whereas , just (27 %) of them reinforce students’ own creativity by improving their creative abilities .

Q 21 : How often are students given enough freedom to decide what to read/write and how to read/write .

- a. always b . Sometimes c . Often d . rarely e. Never

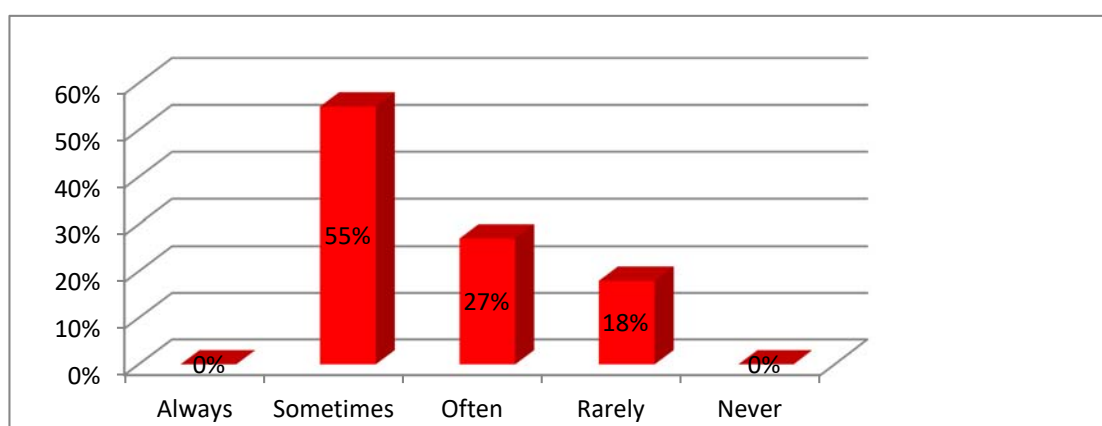


Diagram 18 : Students’ Involvement in Decisions taking while learning

The results in the diagram above reveal that (55 %) of teachers sometimes allow their students some freedom to decide what to read/write and how to read/write . It is shown clearly that students are not always involved in decisions about what to learn .

To sum up, the findings obtained from the questionnaires reveal , on the one hand that despite the teachers’ awareness of the importance of Creative Teaching , they do not implement it because of its difficulty and because of students’ demotivation . On the other hand , some teachers commit themselves to teaching creatively and teaching for creativity in the same time . They try their best to motivate students to show their hidden creativity by using different techniques that reinforce and enhance the teaching

learning process and that encourage students to reach academic achievements . Furthermore , the findings list some characteristics of creative teachers, their roles in the classroom and some features of creative products . Moreover , the main techniques used to teach creatively are demonstrated clearly . Teachers who implement Creative Teaching, in both the reading and writing modules diverge in the use of techniques from intensive reading to extensive reading and from sentence completion to free writings like poetry , short stories and plays concerning creative writing . Finally , the gathered data highlight the importance of Creative Teaching with some key points to emphasize concerning students' motivation to learn creatively .

Presentation of the Findings of the Interview

A. Interview with the Head of the Department

This part presents the outcomes obtained from the interview conducted with the head of the Department of English at Mouloud Mammeri University about the current educational program followed for the year 2017-2018 . The presentation sorts out the main obstacles that hinder the implementation of Creative Teaching in addition to the proposed solutions .

1 . Is Creative Teaching recommended by the Ministry of Higher Education ?

The head of the Department confirms that there is no official recommendation to use Creative Teaching but just a small reference to it . He adds that it is mentioned as one goal among the goals of higher education .

2 .Does Mouloud Mammeri University of Tizi-Ouzou provide teachers with enough rooms and realia in order to teach creatively ?

This question is somehow answered in a way that precedes the coming questions. The Head of the Department refers directly to the obstacles that hinder teachers from teaching creatively. He says that the huge number of students coming to the university every year is the first problem that should be solved. He adds that the lack of infrastructure and supervision are never taken into consideration by those in charge of registering new students. The same case occurs in Master classes the second cycle. Legislation provides for a selection and limitation of students' numbers according to the available staff and the infrastructures. He explains that the demographic pressure in Higher Education makes these rules unobserved. Thus, every year the Department of English is compelled to welcome all the candidates for Master degree and this in turn impacts the quality of teaching and the ratio of teachers-students.

3 .Does the community environment have an easy access to Creative Teaching facilities ? (materials such as data show ,photography/print ,microphones , financial resources ... etc .)

Here again, the answer to this question is one of the reasons that makes the implementation of Creative Teaching difficult. Teachers, in spite of their motivation, cannot implement such method of teaching because of the unavailability of the necessary materials. Amphitheaters are not equipped with microphones and data-shows; the main tools that may facilitate the teaching learning process.

4 .What are the problems faced by teachers in charge of the reading and writing while teaching creatively ?

Students' Numbers

This question was already answered in the previous two questions . The head of the Department lists the main problems that teachers in charge of the reading and writing classes complain about . He insists on the overwhelming number of students registering in the Department every year . He claims that Creative Teaching needs to be implemented in small groups so as to give the opportunity to every student to participate and to be involved in the learning process .

Teaching Materials

The second obstacle , according to him , is the lack of the necessary aids and materials that facilitate teaching in addition to the absence of the process of students' selection . He reports that the atmosphere of a classroom where a group of motivated students are there because they are interested in learning is quite different from a classroom where many students are there because they are obliged to .

5 .Are there any eventual solutions to these problems ? what are they ?

The head of the Department concluded that the solutions can be easily identified . Enlarging the infrastructure to welcome more students , hurrying teachers to reach an acceptable rate of teaching that corresponds at least to the national standards and providing the Department with the necessary materials which can be easily purchased are the major proposed solutions to the barriers that hinder Creative Teaching implementation .

To sum up , the answers provided by the Head of the Department provide a clear insight into the teaching environment and what hinders Creative Teaching

implementation . Interviews conducted with teachers will provide more clearer understanding to the situation under investigation .

B. Interview with teachers

This part is devoted to the presentation of the findings obtained from interviewing three expert teachers in charge of the reading and writing modules whose their history career exceeds ten years . The results are about the extent to which Creative Teaching is implemented in the two previous mentioned classes in the Department of English at Mouloud Mammeri University . The three experts are named P1 which means Participant teachers 1, P2 means Participant teachers 2, and P3, Participant teachers 3 respectively . The interview with P1 is the only recorded one , whereas the two other interviews are done in a face to face format through questioning and note taking .

Q 1: How can you define Creative Teaching ?

This question is asked in an attempt to investigate the extent to which teachers in charge of the reading and writing classes are acquainted with Creative Teaching . The answers of the three participants fall under one category of definition of Creative Teaching . They all agree that it is a method of teaching that permits teachers to practise their own creativity and it encourages students to believe in their own creativity and practise it as well through improving their creative abilities . P1 and P2 contends that Creative Teaching is a method that establishes a new mode in teaching which consists of breaking up the traditional methods of teaching and renewing the teaching strategies and activities so as to enhance students' creativity . Yet , P3 reports that Creative Teaching is a method of teaching that helps both teachers and students expose their creativity through different practices .

Q 2 : What does motivate you to implement Creative Teaching ?

P2 claims that devotion and dedication to her job motivates her to implement Creative Teaching . She adds that she moves from a simple method of teaching to a more interesting one , whereas P1 and P3 report that the main motive to teach creatively is to break up the daily routine of teaching and to bring new ideas and activities that inspire students .

Q3-How can you describe the process of innovation and creation in the practice of teaching ?

Motivation

This question intends to appreciate how is the experience of teaching creatively considered . P1 claims that everything in the classroom changes ; the atmosphere , the students and even the teacher . He focuses on two key words which are motivation and autonomy . He adds that creating an autonomy in learning is the most important objective . He tries to renew in the use of techniques and activities so as not to make the teaching environment boring and annoyed . Besides , he puts emphasis on students' motivation and involvement in the classroom .

Teaching for Creativity

P2 and P3 agree on that innovation and creation which are essential and indispensable in Creative Teaching , represent a great experience for both teachers and students in the sense that they reveal their hidden abilities . This process cultivates and nurtures creativity in students and encourage them to show and practise their intellectual abilities .

Q4-As a creative teacher , what does distinguish you from the other teachers ?

Flexibility

P1 considers flexibility of style and pace as the best characteristic that fits him as a creative teacher . He is flexible in changing the method of teaching when a misunderstanding occurs in the classroom between students . Flexibility contains teachers' preparation for unexpected situations that may arise during the process of teaching .

Idealism and Independence in Thinking

P2 says that independence in judgment and thinking and devotion to job are the features that suit her more than any other feature . Thinking critically and creatively encourages students to do likewise and be critical and creative thinkers . Being creative encourages students to achieve such level of intelligence and creativity . Thus , a creative teacher should be in ideal model who gives a positive picture of other teachers . P3 claims that he never repeats the same activity in the same week .

Q5-What does characterize your creative product ?

Novelty

Both P1 and P2 claim that novelty is what characterizes their creative products. To bring something new and novel to the classroom is part of the strategies used to teach creatively . Students appreciate all what is new . They find new methods , new techniques , new products and new styles interesting and worthy to try .

Appropriateness

P3 underlines that appropriateness is the main feature that distinguishes his products . He explains that he tries his best to make his creative products appropriate

to the lessons . Being aware of the students' needs helps teachers design tasks that suit them .

Q6-How do you define your role in the classroom ?

Facilitator

P1 considers himself as a facilitator . According to him , he facilitates the process of learning through helping students to solve problems and difficult situations by providing a constructive feedback which may pave the way to students to learn creatively . He adds that a creative teacher should give his students a task to do and wait for students' activity and autonomy .

Monitor

P2 prefers to be an instructor , a monitor and a guide in the same time . P3 declares that he is a monitor rather than a facilitator . Monitoring the process of learning and providing students with accurate instructions helps students to solve problems and learn appropriately and efficiently .

Q7-What are the most important techniques used to motivate your students?

Favoring the same main techniques , P1 and P2 focus on two major practices which are sentence completion and free writing . P2 adds that she tries her best to give her students opportunities to express themselves , to be aware their mistakes and to help them self-correct themselves , whereas P3 states that he changes between techniques . He relies mainly on ice-breaker , visualization, brainstorming and extension tasks .

Q8-What are the major problems that hinder Creative Teaching implementation in your lectures?

Students' Demotivation

All the three participants agree about the same obstacles that make the implementation of Creative Teaching difficult .The first obstacle is students ' demotivation . P1 , P2 , and P3 say that the majority of their students are demotivated not only to create but even to learn . Thus , the key role of teachers is to find appropriate ways to motivate their students . Furthermore, timing , students ' laziness and passivity are other obstacles that hinder teachers do their work effectively .

To put it all together , the findings show that all the three interviewees are acquainted with Creative Teaching and that they have been implementing it for many years . Furthermore , their answers converge as they all agree on the most used techniques which are free writing , extension tasks and extensive reading . Besides , their views about the obstacles facing them while launching their lessons are not different . They agree that student's passivity , laziness , demotivation and the lack of some necessary teaching materials are the main barriers that make the process of teaching difficult .

Conclusion

In brief , this chapter has presented the results obtained from the questionnaires distributed to the teachers , from the interview conducted with the head of the Department and from the interview conducted with three teachers . The first two parts of the section have revealed that the majority of the teachers in charge of the reading and writing modules are not acquainted with Creative Teaching . Some of them who

have previous knowledge of this new teaching method are aware of the importance of teaching creatively . They actually try their best to teach creativity and to teach creatively though the complexity and the obstacles that face their teaching process . The findings also list the proposed solutions by the head of the Department to solve some problems that prevent teachers from doing their jobs properly . These results are subject to further interpretations and explanations in the following chapter named the discussion of the findings .

Introduction

This chapter is concerned with the discussion of the findings gathered from the questionnaires and from the interviews in relation to the research questions. The obtained results are interpreted and analyzed together because they are mutually related. The interpretations will provide answers to the research questions that this study has raised and check the accuracy of the advanced hypotheses. The chapter is divided into two main parts. The first part discusses the results related to the extent to which Creative Teaching is implemented and encouraged in the reading and writing classes in the Department of English, the most used techniques and tasks, the motives of its implementation, and the kind of obstacles that teachers face while managing their lectures. The second part discusses the results concerning the advantages that the implementation of Creative Teaching has on the development of students' learning.

1. Participants ' profile

Despite the fact that this section contains just two questions, it provides us with some interesting background information about the participants. The results show that all of the teachers in charge of the reading and writing classes are PHD students. As regards teachers' work experience, Only (27 %) of teachers ' experience exceeds (10) ten years. Teaching experience has a significant impact on the use of C T. It is deduced that expert teachers do implement Creative Teaching, whereas novice teachers do not. Therefore, degree is neither a barrier nor an advantage for the implementation of C T, while work experience stands as an advantage since it permits teachers to experience many methods of teaching among them Creative Teaching. In our view there are other potential factors that contribute to the implementation of Creative Teaching other than work experience which will be detailed next.

2. The Implementation of Creative Teaching in the Reading and Writing Classes

Teaching is not merely a process of delivering knowledge , but one which forms situations where students interact and express their thoughts freely in a joyful way . From analyzing the participants' answers about creative teaching , and the extent to which they are implementing it or not , it is obvious from the first sight that teachers seem to be aware of the importance and the necessity of creative works and the role it plays in improving the reading and writing skills . Although their definitions of this concept differ , they fall under one description which is Creative Teaching is a method of teaching which permits and encourages teachers and students to practise their own creativity through improving their creative abilities . Nevertheless what we have noticed is that teachers are not teaching creatively using interesting activities and adopt for the suitable techniques which encourage and let their students practise reading and writing effectively .

Add to that , the answers provided by the head of the Department in the interview conducted with him concerning the extent to which Creative Teaching is recommended and implemented in the English Department , he confirms that this method of teaching is not implemented because of many obstacles that prevent teachers from putting it into practice . These findings yield a negative answer to the first research question raised at the beginning of the study which is “ Do teachers in charge of the reading and writing modules practise Creative Teaching ? ” . On the basis of the results , it is concluded that the majority of teachers in charge of the reading and writing modules do not implement Creative Teaching because of some barriers that hinder them from doing so . However , this method of teaching takes place

in the Department of English and is implemented for many years by some teachers (45 %) who claim to master its subject area .

Three dimensions are identified that can affect the implementation of creative teaching in reading and writing which are categorized as follows : creative thinking , motivation and knowledge .

a) Creative Thinking

Creative thinking gains much estimation in the sense that it stands as a key element in the creative process . Disagreeing with others , gathering knowledge , suggesting new ways , persevering despite the obstacles and renewing ideas are main steps of creative thinking that an individual passes through to reach valuable ideas .

As our results have shown , teachers in charge of the reading and writing modules target two basic aspects among three aspects of intelligence which are synthetic ability (36 %) and analytical ability (36 %) .The former is stressed in as far as it permits students create new , task appropriate and applicable ideas , for instance to relate two elements of knowledge in a novel way in an attempt to redefine problems , whereas the latter is targeted because it helps students analyze and evaluate ideas and improve any point of weakness , for instance evaluating each others ' works and writing and suggesting new tactics to improve them .

b) Motivation

As indicated in diagram 11 , factors of creativity should be understood , enhanced , and promoted so as to help teachers as well as students develop the necessary skills and abilities to create a culture conducive to the creativity cultivation . It is to be noted that most of the teachers in charge of the reading and writing modules stress two major elements : motivation (64 %) and creative thinking (55%) which are creativity components . This result is in accordance with the theoretical

framework elaborated by Amabile Teresa (2002) about creativity sources . Similar to creative thinking , motivation is also of great importance . Students tend to be more creative when they are encouraged to make more efforts , explore new ideas , solve problems and when they are given opportunities to create and improvise . Also , students having personal reasons and specific interests are more likely to produce something novel . They think of new thoughts in unexpected and different ways in the sake of generating innovative ideas . Intrinsic motivation is one type of motivation which means “*doing something because it is inherently interesting or enjoyable*” (Deci , 2000) . The majority of students are interested in learning creatively because they are motivated intrinsically and moved by personal reasons . This result is in agreement with what has been claimed by Amabile (1983) about students motivation . One can have all the necessary knowledge , the perfect style and the ability , but he/she has to be motivated to make something happen .

c) Professional Knowledge

The highest percentage (more than 80 %) of the teachers in charge of the reading and writing classes argue that mastery of the subject area and demonstration of the knowledge base in classroom is not sufficient alone . They agree with Sawyer (2006) that an effective way to establish a good Creative Teaching atmosphere is that teachers need to demonstrate their content knowledge , supplemented with skills and competences for the sake of teaching profession . To achieve such a goal , a creative teacher ought to be educated in other areas , collect teaching ideas , practise his/she own creativity , remove the blocks of creative thinking and make creativity a daily goal .

In addition , logs and plans should be pinpointed , identified and manifested so as to reinforce and support expert performance . A good creative teacher is the one who masters the knowledge base of the subject area and applies this knowledge in an

improvisational (creative) way . Good teaching requires both a knowledge base of expertise and a knowledge of improvisational practice : the know what to do and the know how to do .

With regard to the teachers' use of logs , the obtained findings reveal that more than seventy three (73%) percent of the teachers in charge of the reading and writing classes do not use logs either written or recorded ones . These results disconfirm Shavelon's (1986) stance , to whom teacher expertise is typified by three modes of schemata which are scripts , scenes , and propositional structures . Scripts, which are teacher's writings or records about his/she lessons permit teachers to come back to his/her lessons and check what has been taught . They help also to prepare the coming lectures on the basis of the previous ones .

Despite the fact that the first research question was disconfirmed , it doesn't mean that Creative Teaching is totally absent in the Department of English . In fact , some teachers do apply this method of teaching and commit to its use .

From their answers to the open ended question "would you please mention some techniques that you use to teach creatively ", it can be concluded that teachers in charge of the reading and writing modules vary in the use of techniques while teaching . The gathered outcomes confirm that all the teachers who implement Creative Teaching (45 %) encourage their students to learn creatively through using different techniques (in both reading and writing) . The techniques used by the teachers go in parallel with those identified by Spratt , et al .(2011) . In addition some teachers report that they use other techniques , for instance making connections , group and pair work interactions (opinions and feelings) , songs , and creative writing which includes imaginative tasks such as writing short stories , poetry and plays .

After launching the lecture, teachers provide their students with some tasks in order to check the effectiveness of their lessons and the extent to which the students have learned from those techniques. Similar to the way they use techniques, teachers' use of tasks varies. In reading, some teachers emphasize extensive reading with the purpose of gaining as much as possible vocabulary items, fluency, different interpretations and perceptions and learning about new things. The focus is put on the meaning of the text rather than its form or use. This goes hand in hand with Nation (2008) who sustains that "*Extensive reading is a form of learning from meaning focused input*." This doesn't mean that intensive reading is neglected. To the contrary, the latter gains a wide interest and focus. Indeed, (45 %) of the teachers claim that they focus on intensive reading because it is an easy way to acquire a large amount of vocabulary items, linguistic features and reading strategies. This finding also corresponds to Nation's standpoint that "*Intensive study of reading texts can be a means of increasing learners' knowledge of language features and their control of reading strategies*" (ibid).

As far as writing is concerned, the majority of teachers (55 %) focus on institutional writings rather than personal writings (36 %), despite the fact that the latter provides more opportunities for students to be creative. Teachers ask students to do institutional writings that conform to the academic assignments. Yet, this type of writing limits to a certain extent students' improvisation and creativity. In fact, institutional writing does not permit students to express freely their new thoughts, opinions, and suggestions for solving problems.

In short, we come to answer the second research question and confirm that although they are not the majority, almost half of the teachers implement Creative

Teaching in the reading and writing classes and give much importance to this teaching method by using different techniques and practicing effective activities .

3. Creative Teachers

a) Independence in Judgment and Thinking

As a response to the question number 09 in the questionnaire and the open ended question number 04 in the interview , it can be affirmed that the teachers in charge of the reading and writing classes consider independence in judgment and thinking the feature that fits them mostly . They feel free while criticizing , investigating , thinking , and producing something new . Other characteristics shared by the teachers are intuition , curiosity and idealism and comfort with risk taking . This finding upholds what Torrance has said (1965) about what characterizes creative teachers .

b) Flexibility of Style and Pace

In other words , creative teachers have some main features in common such as open-mindedness , flexibility , control , responsiveness, and autonomy . A creative teacher uses what is around him/her to help his/her students create innovative ideas . Good teachers are proficient in the subject area , exert flexibility , rely on regular assessment , try out new things , care about their students' point of views , believe that every student is able to learn successfully and use constructive feedback and comments . These features are in accordance with what has been claimed by Torrance & Paul (1967) .

A good teacher is able to predict what kind of results can be achieved by his/her students and the learning outcomes either correspond or discord with the teacher's expectations . Teacher's experience and beliefs influence the teaching learning process .

Fluency , flexibility and guidance are among the characteristics of an expert teacher who is able to control and direct interactions in the classroom between students .

c) Creative Products

As far as creative products are concerned , more than half of the teachers in charge of the reading and writing modules in the Department of English affirm that their products are original (55%) and task appropriate (45 %) . This , again , corroborates with “ *a creative result is a result both original and appropriate*” (Petrowski 2000) . novelty and appropriateness are two basic features of creative outcomes . As creativity goes beyond re-productivity , teachers tend to make their products original that have not been produced before in such a way and task appropriate which means related to the context of lectures that fits the teachers’ and the students’ needs . Creative products involve designing tasks and activities , instructions , tests and assessments .

4. Teachers Roles in Classroom

Aside from characteristics , roles are also concerned .

a) Monitors

According to the obtained results from question 10 , the biggest portion of teachers are monitors . They represent (73%) . They are not only information delivers but also monitors who monitor activities and are available to help when needed , measure the students’ progress and check the effectiveness of teaching .

b) **Facilitators**

Other teachers are facilitators who provide students with free tasks to develop learning autonomy . Teachers must play an important role in making the class lively and active . He/ She helps students to :

- organize their own writing and experience .
- keep the reading and writing tasks simple , clear and straightforward .
- analyze the writing product .
- encourage independence and self-directedness.
- Promote thinking skills .
- and provide a constructive helpful feedback so as to improve their products .

If students are encouraged , respected , guided and regularly assessed they will learn actively , willingly, naturally and creatively . It is here where the artistry of teaching , teacher 's improvisation and creativity are manifested .

Some informants report that the recommended educational curriculum stands as a wall to teacher ' improvisation and hampers him/her from being creative , i . e . teacher' creativity is limited because he/she is compelled to follow the proposed syllabus . Besides , although teaching as performance aims at creating and fostering an instructional communication atmosphere , teacher's presentation of the lesson alone as he/she is launching a speech to an audience is the second problem . Thus , it provides no interaction with students and that stands as a paradox to the instructional communication .

5. Benefits of the Use of Creative Teaching

a) Finding New Solutions

As far as the advantages are taken into consideration, teachers' views about the benefits of the use of Creative Teaching are different. Some teachers agree that Creative Teaching provides a break from the traditional curriculum and changes the daily routine of teaching. Some of them claim that Creative Teaching affords an opportunity for students to engage and take control over their learning by increasing their motivation and creativity. In addition it permits them try new solutions to solve problems. Experiencing something new and unexpected can result in a higher than usual engagement rate.

b) Creative Teaching, Teaching for Creativity and Motivation

In the same perspective, teaching creatively motivates students to be more excited and curious to learn more, to generate new thoughts and develop their critical thinking. Also, this method of teaching encourage students to explore their hidden creativity. In addition, students' involvement and participation in the process of learning encourages them to be more active in the classroom, helps shy, passive and lazy students to take part in the lecture and help them practise the knowledge that they have been acquiring. This parallels what has been claimed by Schmidt et al (1994) who maintain that knowledge is constructed through the interpretation of previous experiences on an existing knowledge structure.

c) Increasing Productivity

Other teachers state that Creative Teaching develops learners' abilities such as intelligence and thus their creative thinking and creativity. Furthermore, it helps them have their own interpretations and perceptions as well, whereas other teachers reveal

that problem solving strategies are improved and language practice is enhanced and thus reading and writing skills are developed . Besides , the practice of Creative Teaching makes students active and encourage them to take risks while learning . Through Creative Teaching , students become independent , avoid to be spoon fed and develop their critical spirit .

The results obtained from the questionnaires answer the third research questions and confirm that Creative Teaching has many benefits that influence and enhance students ' learning . In fact , it develops students' reading and writing skills through the various creative activities .

6. Main Obstacles of Creative Teaching Practice

The results gathered from the questionnaires and from the interviews have shown that an appreciable percentage of teachers (45 %) commit to Creative Teaching implementation despite of the obstacles facing them . This finding upholds Garden's (1993) claim that teaching creatively depends on natural ability, self-perception , and commitment to practice .

a) Factor 01 : Students' Demotivation

Relying on the collected data from the interview , it can be inferred that teachers in charge of the reading and writing modules do often encounter some problems that hinder them to teach creatively . The first obstacle agreed on by most of the teachers is that students do not react i.e. students are not motivated . Add to this , they have the habit to be spoon fed and they are dependent on their teachers to provide them with all the necessary knowledge . Other teachers declare that students are passive consumers of knowledge . They lack critical spirit and critical thinking .

The second obstacle that comes next according to the respondents is the difficulty of Creative Teaching implementation . This factor is related to what has been stated previously . Creative Teaching practice is difficult because of the lack of students' activity and engagement . No one of the teachers prefers to be an actor or a speaker launching a speech in front of an audience . Interaction and communication are prerequisite and required for teaching to be effective . Another factor that was highlighted by the informants is time . They agree that Creative Teaching needs much time to be practised and that the devoted time to teaching is not sufficient . In each lecture , the teachers need to vary in the use of techniques for instance , role play , free writing , and extension tasks need much time to be implemented and practised .

b) Factor 02 : Overcrowding Classes and Teaching Materials

Questionnaires and interviews' findings come to confirm that the overcrowding classes stand also as a barrier to Creative Teaching . Teachers can't manage classes with more than 30 students and find many difficulties to use techniques that may enhance students' creativity . In an overcrowding classroom students are noisy , talkative, and careless to learn .

Last but not least , the lack of teaching materials constrains the practice of Creative Teaching . Some techniques and activities need different materials to be applied such as data-show , microphones , earphones and so on . The absence of these teaching aids stands partially behind the absence of the use and practice of Creative Teaching .

Most of the statistics (73 %) show that the majority of the students are motivated , curious and eager to learn . As Nakamura (2000) highlighted , motivation is considered as the most important factor of creativity . Yet , they face some difficulties with

demotivated students . Teachers declare that the major reasons that make students uncreative are various and many . They report that students are lazy to learn . This factor stands as a barrier to the implementation of Creative Teaching . Students lost their capacity to create , to improvise , and even to imagine (for instance in extension tasks and visualization tasks) . Poor reading and narrow mindedness hinder students to be creative . Furthermore , they agree that technology plays a crucial role in students ' demotivation . Students become passive consumers of knowledge . They just receive without produce .

c) Factor 03 : Teacher

Other teachers declare that teachers' lack of proficiency and competence is what makes students uncreative . They agree that teachers ' methods of teaching do not stimulate creativity ; as a consequence , students do not learn as it is required and recommended . Neither teachers nor students can work or practise creativity in such conditions .

7. The Main Solutions to the Obstacles of the Use and the Practice of Creative Teaching

In an attempt to overcome problems encountered while implementing Creative Teaching , especially those of demotivating factors , teachers adopt as many ways as possible to involve their students in class and to encourage them practise the language. (82 %) of the teachers' answers demonstrate that a working solution is to provide helpful feedback for the students in form of scores , evaluation , and verbal reward . While others (64 %) report that they encourage good reading and writing . Another key solution to involve students in class is to practise a lot . (55 %) of the teachers ask their students to do extensive reading as much as possible and urge them

to develop their creative writing , free writing and extension tasks . This finding goes hand in hand with what has been stated by Villemaire (2001) who confirms that practice is a key element that may reinforce and enhance students' ability to write effectively and to become good readers/writers .

Additionally , it can be deduced from the answers provided by the Head of the Department that two other solutions can improve Creative Teaching : enlarging the infrastructure which is of great importance in the sense that it allows the university receive as much as possible of students in the coming year . Less overcrowded classes permit teachers to teach effectively and creatively and providing all the classrooms with the necessary teaching materials which may facilitate the practice of Creative Teaching .

8. Students Involvement in Classroom

As regards students 'involvement in decisions about what to learn, the higher percentage of teachers (55 %) claim that they sometimes allow their students some freedom to decide what to read/write and how to read/write . This in turn makes students feel at ease while learning , energize them to work harder and better , think of new ideas and make them exist in the real world . Other teachers report that they do not involve their students in such decisions because they are compelled to follow the official curriculum of education . This in turn demotivates students and lessen their participation in the classroom . In fact , some students do have new ideas that they want to share and put under debate . Their non-involvement in decision taking about what to learn diminishes their creativity and even suppresses it .

Regarding teachers ' motivation to use Creative Teaching , the widely held view is to break the daily routine in classroom by bringing some new unexpected ideas,

games and activities . In fact , teachers as well as students feel bored of the daily repeated methods of teaching and become demotivated and careless . They always look ahead for something interesting and new that may change their routine . Thus , teachers implement Creative Teaching and urge students to practise it through using different techniques and activities . The results obtained from the interview show that the teachers in charge of the reading and writing modules describe the experience of innovation and creation as an opportunity to reveal the students ‘ and the teachers’ hidden abilities . It also permits them to practise their creativity through various activities . For instance , using the role play technique permits students to improvise because he/she is put in a situation where no dialog paper is prepared . It is here where the students creativity and intelligence are manifested .

In an attempt to motivate their students , teachers in charge of the reading and writing classes emphasize some elements such as encouraging students to believe in their own creativity and reinforcing students’ own creativity by improving their creative abilities such as intelligence, critical thinking and creative thinking to generate new ideas , to take risks and to engage in some tasks and activities without fear of failing .

Conclusion

To summarize , this chapter has analyzed and discussed the results obtained from questionnaires distributed to teachers in charge of the reading and writing modules ,from the interview conducted face to face with the head of the English Department and from the interviews conducted with three expert teachers . The interpreted results answer the research hypotheses raised up in this current study . The first section has dealt with the extent to which the implementation of Creative Teaching is encouraged and motivated in the reading and writing modules in the

Department of English , the major used techniques and activities and the characteristics of creative teachers in addition to their roles in the classroom . The second section has highlighted the main obstacles that hinder teachers to teach creatively and clarified the effects that Creative Teaching implementation has on students' learning development .

General conclusion

The present study investigated the extent of the implementation of Creative Teaching in the reading and writing classes in the first course (License degree) in the English Department at Mouloud Mammeri University, Tizi-Ouzou. At the beginning of this research, we tried to point out the nature of creativity and its sources (as an organizing principle). Later on, we shed light on two main related concepts which are Creative Teaching and teaching for creativity in an attempt to explain the relationship between them. Then, we mentioned three research traditions involving Creative Teaching and learning (Sawyer's theoretical framework). Concerning the second part of the review of literature, we have reviewed the reading and writing skills including their definitions, types, processes, and useful techniques to teach them creatively. By the end, we underlined the relationship between the reading skill and the writing skill.

It is by means of questionnaires and interviews that we obtained some findings which serve as answers to our hypotheses. The obtained results have been interpreted in relation to the questions raised up in the General Introduction. The results have shown that Creative Teaching is not a new concept for all teachers who completely agree on its valuable importance. Teachers in charge of the reading and writing classes confirm that Creative Teaching should be included not only in the reading and writing modules, but also in other modules. The outcomes also reveal that despite teachers' awareness of Creative Teaching importance, the majority of them do not implement this method of teaching. The main reasons that hinder teachers in charge of the reading and writing classes to teach creatively are many. Some teachers complain about the difficulty of Creative Teaching implementation and students'

demotivation , whereas other teachers report that the lack of teachers' proficiency and competency is what prevents the use and practice of this method of teaching . Moreover , the lack of teaching materials and the tightness of the infrastructure stand as barriers to Creative Teaching practice . Moreover , the results have shown that teachers who do implement Creative Teaching diverge in the use of teaching techniques purposefully . Furthermore , some advantages were highlighted and listed according to the participants' answers . Last but not least , this study mentioned the major barriers to Creative Teaching implementation and practice and the proposed solutions to solve these problems in order to improve the teaching situation in the Department of English .

Trying to shed light on the concept of “ Creative Teaching ” and its implementation is not only an essential subject but also a necessary issue that tries to draw teachers' , practitioners' , educators' and course designers' attention into this thought-provoking concern while designing learning and teaching activities . The reinforcement of Creative Teaching and its promotion in education are the main points to stress . Teachers ' commitment to teach creatively , despite the various obstacles that prevent them to do so , is truly a huge effort that should be rewarded . Thus , investigating and understanding these factors are of crucial importance in order to help teachers adopt creative techniques widely and effectively and help students develop their reading and writing skills as well as to assist them to overcome their fears and weaknesses .

This study provides the reader with a further insight of the importance of Creative Teaching implementation either in the reading and writing modules or in any of the other modules . Creative Teaching awakens students' hidden creativity and

pushes them to enrich it and deepen it through getting more knowledge not only in education but also in different domains in their lives .

This study has concentrated on two of the major four skills of the English language : reading and writing , but it has neither mentioned nor detailed the other two skills which are listening and speaking . We hope that the results of this work will contribute something valuable to the field of education . Yet , it may pave the way for further researches , for instance , investigating Creative Teaching implementation in the listening and speaking modules . The latter is a fertile area that has not been exploited before in the English Department at Mouloud Mammeri University .

Before it has reached a complete fulfillment , the current study has encountered three main limitations . First , the limitation of time . We have had a short time to investigate the issue , collect data, analyze and discuss them . The second factor is the small number of the participants . Our research has targeted only the teachers in charge of the reading and writing modules who represent fourteen teachers at the English Department and only eleven has answered the questionnaires in a complete organized way . Thus , we have not obtained a large amount of data . Another limitation is concerned with the non-collaboration of some teachers . We would have appreciated to conduct the interview with more than five teachers , but some of them did not collaborate claiming that they have not much time . Once again , despite these limitations , we have tried hard to collect as much reliable , clear , and honest data as possible and we hope that our work will be beneficial , useful and taken into account by students , teachers, educators and course designers .

Bibliography

- Amabile, T . M . (1983a) .*The social psychology of creativity* . New York: Springer-Verlag .
- Amabile, T . M . (1983b) . Social psychology of creativity: A componential conceptualization . *Journal of Personality and Social Psychology*, 45, 357-376 .
- Amabile, T . M . (2002) “*Growing up Creativity*”: Creative Education foundation .
- Barrell, B . (1991) . Classroom artistry . *The Educational Forum*, 55, 333–342 .
- Belkeddas , M .Z .(2010) . *Creative Teaching to Icrease Students’ Learning and Achievement : The Case of English Teachers* . University of Canstanine .
- Benlamri , F .(2013) . *Creative Teaching to Increase Students’ Achievements in Speaking : The Case of Oral Expression Teachers at the Department of English* . University of Biskra .
- Boudersa , N . (2014) . *Promoting Writing Proficiency Through a Reading Based Method to Improve EFL Students’ Academic Achievement: The case of Third-Year LMD Students* :University of Constantine 01
- Boyce , C .& Neake , P .(2006) .“ *Conducting In depth Interviews ; A Guide for Designing and Conducting In Depth Interviews* ” , Pathfinder Internation Tools Series .
- Brookes, A ., and P . Grundy . (1999) *Beginning to Write: Writing Activities for Elementary and Intermediate Learners* . Cambridge: Cambridge University Press .
- Copley, A . J . (2001) . *Creativity in education & learning: A guide for teacher and educators* . London: Koran Page
- Craig, E . (1990) .*Knowledge and the State of Nature* . Oxford: Clarendon Press .
- Craft, A ., Jeffrey, B ., & Leibling, M . (Eds .) . (2001) . *Creativity in education* . London:
- Craft A . Jeffrey, B (2003) .*Creative practice and practice which fosters creativity*, in: Miller, L . and Devereux, J . (eds .) *Supporting children’s learning in the early years* (London, David Fulton Press) .
- Crutchfield, Richard . (1973) . *The Creative Process* . In *Creativity: Theory and Research* . Edited by Morton Bloomberg . New Haven, CT: College and University Press .Eisterhold, J . C . (1990) .
- Davies, A . and H . G . Widdowson . 1974 . *Reading and writing* . In Allen and Corder (Eds .): 1974 .
- de Bono, E (1995) . *Serious creativity* . The Journal for Quality and Participation, 18 (5), 15-18
- Dechant, E . V .(1991) . *Understanding and Teaching Reading: An Interactive Model* . Lawrence Erlbaum Associates .
- Deci , E, L . (1957) .*Intrinsic Motivation* . New York . Plenum Press .
- Eisner , E . W . (1979) . *The educational imagination : On the design and evaluation of Educational Leadership* , 40(4), 4–13 .

- ERIC .(1966) .<http://www.ericfacility.net/extra/pub/thesfull.cfm> TERM Creative Teaching .
- Ferris, D . R ., and J . Hedgcock .(2009) . *Teaching Readers of English : Students, Texts and Contexts* . Taylor and Francis
- Gardner , H .(1993) . *Frames of Mind : the theory of multiple intelligence* .2nd ed .New York: Basic Books .
- Gardner, H . (1993) . *Multiple intelligence: The theory in practice* . NY: Basic Books .
- Grellet, F . (1981) . *Developing Reading Skills* . Cambridge : Cambridge University Press .
- Jackson, N (2006) Imagining a different world . In N Jackson, M Oliver, M Shaw and J Hart, S . (2000) . *Thinking through teaching: A framework for enhancing participation and learning* . London: Davie Fulton .
- Hill , J . C . (1985) . The teacher as artist : A case for peripheral supervision . *The Educational Forum*, 49(2), 183–187 .
- Holsti, O . R . (1968) . Content Analysis . *The Handbook of Social Psychology* , New Delhi : Amerind Publishing Co
- Hsieh , H . F & Shannon , S . E . (2005) ‘ Three Approaches to Qualitative Content Analysis ’ . *Qualitative Health Research* , 15(2) :1277-1288
- Hyland, K . (2003) . *Second language writing* . Cambridge: Cambridge University Press .
- Joubert, M . M . (2001) . *The art of creative teaching: NACCCE and beyond* . In A . Craft, B . Jeffrey & M . Leibling (Eds .), *Creativity in Education* (pp . 17–34) . London:Continuum .
- Kalof, L ., Dan , A . and Dietz , T . (2008) . *Essentials of Social Research* , Mc Graw_Hill Education .
- King, K . (2001) . *Science education in an urban elementary school: Case studies of teacher beliefs and classroom practices* . *Science Education*, 85(2), 89-110 .
- Lee , Beyoung .(2003) .“ *Suggestion for Language Learners : Creativity Development in EFL Classrooms* ” , *Primary English Education* , 19 (3):87-109 .
- Leinhardt, G . & Greeno , J . G . (1986) . *The cognitive skill of teaching* . *Journal of Educational Psychology*, 78(2), 75–95 .
- Marilyn Higgins ,M and Reeves ,D .”*Creative Thinking in Planning : How Do We Climb Outside the Box* ” , *The Town Planning Review* , 77(2) :221-244
- McLaren, P . (1986) . *Schooling as a ritual performance: Towards a political economy of educational symbols and gestures* . London:Routledge & Kegan Paul .
- Nakamura, J . & Csikszentmihalyi , M . (2000) . “ *The Motivational Sources of Creativity as Viewed from the Paradigm of Positive Psychology*” In Aspinwall , L . G . & Ursula, M . S’ s “ *A Psychology of Human Strengths : Fundamental Questions and Future Directions for Positive psychology*” : American Psychology Association , November 2002 .
- Nation, I . S . P . (2008) . *Teaching ESL/EFL Reading and Writing* . Taylor and Francis .

- National Advisory Committee on Creative and Cultural Education (NACCCE) (1999) . *All our futures: Creativity, culture and education* . London:Â€DFEE .
- Petrowski, M . J . (2000) . Creativity research: Implications for teaching, learning, and thinking . *Reference Services Review*, 28(4), 3 .4-312 .
- Reynolds, C . R . , and E . F . Janzen . 2007 . *Encyclopedia of Special Education : A .D* . 3rd Ed . Vol . 1 . New Jersey : John Wiley & Sons .
- Robinson, K (2006) .TED talks: Schools kill creativity . Available at: http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html
- Salazar, E . S . (1995) . *Teaching the Elementary School Subjects : Content and Strategies in Teaching the Basic Elementary School Subjects* . Manila : Rex Bookstore, Inc .
- Sawyer , R . K . (2001) . *Creating conversations : Improvisation in everyday discourse* .Cresskill , NJ : Hampton Press .
- Sawyer , R . K . (Ed .) . (2006a) . *Cambridge handbook of the learning sciences* . New York : Cambridge University Press .
- Sawyer , R . K . (2006b) .*Explaining creativity :The science of human innovation* . NewYork: Oxford .
- Sawyer , R . K . (2006c) .Group creativity: Musical performance and collaboration . *Psychology of Music*, 34(2), 148–165 .
- Sawyer , R . K . (2006d) . The new science of learning .In R . K . Sawyer (Ed .) , *Cambridge Handbook of the Learning Sciences* (pp . 1–16) . New York: Cambridge .
- Sawyer ,R .K . (2011) . *Structure and Improvisation in Creative Teaching* .Cambridge University Press . *school programs* . New York: Macmillan . (1983) .The art and craft of teaching .
- Shavelson , R . J . (1986) . *Interactive decision making: Some thoughts on teacher cognition* . Paper presented at the Invited address, I Congreso Internacional, “Pensamientos de los Profesores y Toma de Decisiones .” Retrieved .
- Shulman, L . S . (1987) . *Knowledge and teaching: Foundations of the new reform* . *Harvard Educational Review*, 57(1), 1–22 .
- Simonton . D . K . , (2000) .“ *Creativity : Cognitive , Developmental , Personal and Social Aspects*” in *American Psychologist* : January 2000 , p .151 – 8 .
- Simonton . D . K . , (2003) . “ *Scientific Creativity as Constrained Stochastic Behavior : The Integration of Product, Person and Process Perspectives*” , In *Psychological Bulletin* ; Vol . 129 No . 4 ; 2003 .
- Spratt .M . , Pulverness . A . ,& Williams . M .(2011) .*The Teaching Knowledge Test Course : Modules 1 , 2 and 3* . 2nd ed .Cambridge : Cambridge University Press.
- Starko, A . J . (Ed .) . (2000) . *Creativity in the classroom: School in the curious delight* . NJ: LEA .
- Sternberg, R . J . , & Lubart, T . I . (1995) . *Defying the crowd: Cultivating creativity in a culture of conformity* . NY:Free Press .
- Sternberg, R . J . & AOhara, L . , “ *Creativity and Intelligence*” In *Handbook of Creativity* ; Edited by Sternberg ; Cambridge University Press : 1998 .

- Timpson , W . M . & Tobin , D . N . (1982) . *Teaching as performing : A guide to energizing your public presentation* . Englewood Cliffs , NJ : Prentice-Hall . “Pensamientos de los Profesores y Toma de Decisiones .” Retrieved .
- Torrance, E . Paul .(1967) . *The Nurture of Creative Talents* . In *Explorations in Creativity* . Edited by R . L . Mooney and T .A . Razil . New York: Harper & Row
- Villemaire , D . (2001) (3rd Ed .) . *Grammar and Writing Skills for the Health Professional* . Cengage Learning .
- White . R . In Keith J . and Morrow Keith, (1981) . *Communication in the Classroom* . Longman
- Woods, P . (1990) *Teacher skills and strategies* (London, Falmer) .

Web sites

- [https://dictionary .cambridge .org/fr/dictionnaire/anglais/improvi](https://dictionary.cambridge.org/fr/dictionnaire/anglais/improvi)

Questionnaire

We are presently conducting a research attempting to shed light on “creative teaching” concerning the reading and writing modules in the department of English at Mouloud Mammeri university and your answers will be highly valuable for our research. We would be grateful if you could answer these questions and share with us your thoughts and experiences about creative teaching. Your responses will be exclusively used for research only and remain confidential.

This questionnaire is composed of two sections printed in four pages (please tick the right answer or write in the space provided).

Thank you in advance for your kind cooperation.

SECTION 1: Background Information:

Q 1 - Degree (s) held:

Master

PHD student

Doctorate

Post-doctoral

Q 2 - Work experience:

Less than 10 years

More than 10 years

SECTION 2: Factual, Behavioral and Attitudinal Information:

Q 03–How can you define Creative Teaching ?

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

Q 04 - Do you implement Creative Teaching during launching the reading and writing modules ?

Yes

No

Q 05- If yes , What are the most used techniques in order to learn creatively ? (more than one answer can be chosen) .

Sentence completion Extension tasks Free writings Visualization

Other

Q 06 – If no , what prevents from implementing creative teaching?

It is not recommended. It is difficult to implement

Lack of realia Students do not react

Other barriers.....

Q 07 - In spite of these obstacles , are you still committed to the implementation of creative teaching ?

Yes.

No.

Q 08 - As a creative teacher , which characteristic (s) fit (s) you ?(more than one answer can be chosen)

Independence in judgement and thinking. Comfort with risk taking.

Intuition, curiosity and idealism. Preoccupation with tasks.

Flexibility of style and pace.

Q 09 - How do you describe your role in the classroom ? (more than one answer can be chosen) .

A facilitator : to provide students with free tasks to develop learning autonomy.

A monitor : to monitor activities and to be available to help when needed.

An evaluator: to correct and evaluate the final product.

Other

Q 10- Which aspect do you emphasize while teaching creatively ?

Synthetic ability Analytical ability Practical ability

Q 11 - Which element is mostly targeted in your teaching?

Knowledge Motivation Creative thinking

Q 12 – What does characterize your creative product ? (more than one answer can be chosen)

Originality

Appropriateness

Other

Q 13 - Knowledge demonstration in the classroom is enough for creative teaching .

Strongly agree Agree Disagree Strongly disagree

Q 14–What are the advantages of creative teaching (if there are any) ?

.....
.....

Q15 - Which type do you emphasize in the following skills?

➤ Reading

Extensive reading

Intensive reading

➤ Writing

Institutional writing

Personal writing

Q 16 – How often do you use (written / recorded) logs to record what you teach ?

Always Sometimes Often Rarely Never

Q 17 - How do you describe your students' attitudes while teaching them creatively ?

Motivated , curious and eager to learn .

Demotivated , neglectful and careless to learn .

Other

Q 18 - In your opinion, what does make students uncreative?

.....
.....

Q 19- How do you involve your students in class ?

Encourage good reading / writing. Penalize poor reading / writing.

Practice a lot. Work on the students 'mindset.

Provide helpful feedback.

Q 20 - Which element do you emphasize to motivate your students?

Encouraging students to believe in their own creativity.

Pinpointing students ' creative abilities.

Reinforcing students' own creativity by improving their creative abilities.

Q21- How often are students given freedom to decide what to read/write and how to read/write ?

always Sometimes Often rarely Never

Thank you for your collaboration.

Interview with the Head of the Department

A structured interview conducted with the head of the English department at Mouloud Mammeri university about the current educational program followed for the year 2017-2018 .

Q1- Is creative teaching recommended by the Ministry of Higher Education?

Q2- Does the university of Mouloud Mammeri Tizi-Ouzou provide teachers with enough rooms and realia in order to teach creatively ?

Q3. Does the community environment have an easy access to Creative Teaching' facilities ? (materials such as data show ,photography/print ,microphones ,light ,financial resources ... etc.)

Q4- What are the problems faced by teachers while teaching ?

Q5- Are there any eventual solutions to these problems ? what are they ?

Thank you for your precious collaboration

Interview with Teachers in Charge of Reading and Writing Modules

A structured interview conducted with teachers in charge of the reading and writing modules about the extent to which creative teaching is implemented in the two above mentioned modules in the department of English at Mouloud Mammeri university .

Q1-How can you define creative teaching ?

Q2-What does motivate you to implement creative teaching ?

Q3-How can you describe the process of innovation and creation in the practice of teaching ?

Q4- As a creative teacher , what does distinguish you from the other teachers ?

Q5-What does characterize your creative product ?

Q6-How do you define your role in the classroom ?

Q7-What are the most important techniques used to motivate your students?

Q8-What are the obstacles faced while launching your lectures?

Thank you for your precious collaboration

A structured interview conducted with three expert teachers .

Participant one

Q 1: How can you define creative teaching ?

It is a new way to teach content .i.e. to establish a new mode of teaching so as to enhance the students' reading and writing skills .

Q 2 : What does motivate you to implement Creative Teaching ?

The key word is motivation . Throughout my numerous lectures I found that the best way to motivate students is to implement Creative Teaching .

Q3-How can you describe the process of innovation and creation in the practice of teaching ?

Everything in the classroom changes ; the atmosphere , the students and even the teacher . Creating an autonomy in learning is the most important objective .

Q4-As a creative teacher , what does distinguish you from the other teachers ?

The most characteristic that fits me is flexibility of style and pace as a creative teacher . I am flexible in changing the methods of teaching when necessary . In case of strong debates and conflicts between students , I manage to shift from a certain method o teaching and style into another appropriate one .

Q5-What does characterize your creative product ?

What characterizes their creative products is originality . To bring something new and novel to the classroom is part of the strategies used to teach creatively .

Q6-How do you define your role in the classroom ?

I am a facilitator . I facilitate the process of learning through helping students to solve problems and difficult situations by providing a helpful feedback which may pave the way to students to learn creatively . A creative teacher should give his students a task to do and wait for students' activity and autonomy .

Q7-What are the most important techniques used to motivate your students?

I 'd rather prefer to emphasize on the techniques and activities that push students show and expose their creativity such as free writing , extension tasks and visualization .

Q8-What are the major problems that hinder Creative Teaching implementation in your lectures?

What makes the implementation of Creative Teaching difficult is students ' demotivation . The majority of my students are demotivated not only to create but even to learn . Thus , the key role of teachers is to find appropriate ways to motivate their students . Furthermore, timing , students ' laziness and passivity are other obstacles that hinder teachers do their work effectively .

Participant Two

Q 1: How can you define creative teaching ?

In fact Creative Teaching is the development of new teaching method and techniques to enhance the learners' creative abilities such as intelligence , critical thinking and creativity .

Q 2 : What does motivate you to implement Creative Teaching ?

What motivates me to implement this methodology in my lectures is the fact that the classical teaching methods become boring and repeated routinely . Indeed , I try my best to encourage my students apply some creative techniques in the learning process in an attempt to make the lectures more interesting and attention-grabbing. Also devotion and dedication to my job are what motivates me to practise such a method of teaching .

Q3-How can you describe the process of innovation and creation in the practice of teaching ?

In my point of view , I consider innovation and creation are two essential and indispensable elements to the method of teaching to be said a creative method . While I implement this method of teaching I spontaneously teach for creativity . In other words , I encourage and give students opportunities to express themselves and their new thoughts and ideas .

Q4-As a creative teacher , what does distinguish you from the other teachers ?

Responsiveness , autonomy , flexibility and control over the teaching learning process are the major features that fit me. I am responsive to students' questions , I clarify ambiguities and make learning easier and more interesting in an attempt to keep my students attentive all along the lecture time . In addition , I encourage them to think critically and creatively exactly as I do.

Q5-What does characterize your creative product ?

My products are novel . I always try to bring something new to the classroom for instance recent books , poems and inventions so as to permit the students follow the pace of modernity

Q6-How do you define your role in the classroom ?

My role in the classroom consists of being a monitor , a guide and an instructor . I monitor activities and I am always available when needed . Sometimes I prefer to be an instructor , I just give instruction and wait for the students' activity and productivity.

Q7-What are the most important techniques used to motivate your students?

I always give students the opportunity to express themselves in different ways for instance writing , oral expression , and role play . This opportunity lets them correct their mistakes and overcome their errors . Sometimes I ask them to imagine . Imagination leads them to generate something new and combine existing ideas in a new way .

Q8-What are the major problems that hinder Creative Teaching implementation in your lectures?

What makes the implementation of Creative Teaching difficult is students' passivity and demotivation . In addition to time limitation . Some activities need much time to be implemented for instance free writing (an organized coherent short story)

Participant Three

Q 1: How can you define creative teaching ?

Creative Teaching is a method that helps students expose their creativity in learning through different practices given by the teacher .

Q 2 : What does motivate you to implement Creative Teaching ?

What motivates me to implement Creative Teaching is to break the daily simple routine of teaching and bring new ideas and activities that inspire students .

Q3-How can you describe the process of innovation and creation in the practice of teaching ?

The process of creation and innovation present a quite interesting experience . It is of great importance in the sense that it reveals the students' hidden creativity .

Q4-As a creative teacher , what does distinguish you from the other teachers ?

What characterizes me is the art of varying in the use of techniques , tasks and activities . I never repeat the same activity in the same week . I always try to be an ideal teacher .

Q5-What does characterize your creative product ?

My products are known by their appropriateness . I always try to make my products appropriate to the lessons in an attempt to meet the learners' needs .

Q6-How do you define your role in the classroom ?

I am a monitor rather than a facilitator or a guide . I also evaluate students and assess their acquired knowledge .

Q7-What are the most important techniques used to motivate your students?

I first start my lectures with an ice breaker in order to refresh my students' memories , then I use the technique which is called brainstorming so as to get students in the lesson and keep them attentive . Concerning other techniques , it depends on the content of the lectures and its goals , for instance visualization and post-activities .

Q8-What are the major problems that hinder Creative Teaching implementation in your lectures?

In fact this point is very important and needs to be exploited because we do really face many obstacles during managing the lectures . First students are passive , demotivated and discouraged to learn . their demotivation is related to some factors such as the noisy environment where teaching occurs , the lack of the necessary teaching materials that facilitate learning .

Interview with the Head of the Department

1 . Is Creative Teaching recommended by the Ministry of Higher Education ?

As far as I know the recommendations in all the texts I have read , there is no precise recommendation to Creative Teaching . There is a law dating for 1998 which mentions among the goals of higher education references to but just a small reference to Creative

Teaching and encourages the teachers to bring to the students the newest and the innovative developments in sciences and knowledge .

2 .Does Mouloud Mammeri University of Tizi-Ouzou provide teachers with enough rooms and realia in order to teach creatively ?

I think that the most important thing that hinders teachers from teaching creatively is the huge number of students . There is inadequacy between the infrastructures , the number of teachers in staff and the number of students coming to the university every year . Despite the fact that the Department makes estimation about the number of students it can welcome every year . This estimation shows that sthe numbers are never taken into consideration by the administration in charge of registering new students . The same case to Master the second cycle . Legislation provides for a selection and limitation of students' numbers according to the available staff and the infrastructures . However , the demographic pressure in Higher Education makes these rules unobserved . Thus , every year we are obliged to welcome all the candidates for Master degree and this in turn impacts the quality of teaching and the ratio of teachers-students .

3 .Does the community environment have an easy access to Creative Teaching' facilities ? (materials such as data show ,photography/print ,microphones ,light ,financial resources ... etc .)

Here again it is one of the reasons that hinder teachers to teach creatively . In spite of their motivation , teachers can't implement such a method because the unavailability of the teaching materials . Lecture in amphitheatres are launched without microphones or data shows . Until these materials exist , regulation will come rapidly .

4 .What are the problems faced by teachers while teaching creatively ?

I try to list them .

1. The number of students : Creative Teaching needs to be implemented in small groups so as to give the opportunity to every student to participate and to be involved in the learning process .
2. The absence of the process of selection of motivated students . When you have a group of students who are there because they wanted ad they are interested in learning , the atmosphere is different than in situations where many students are there because they have nothing to do .
3. The lack of teaching materials .

5 .Are there any eventual solutions to these problems ? what are they ?

They can be easily identified :

1. Enlarging the infrastructure to welcome more students .
2. Hurrying teachers to reach an acceptable rate of teaching that corresponds at least to the national standards .
3. People in charge of higher education with the necessary materials to implement such method of teaching because materials can be purchased easily . It is a matter of financing .