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**Investigating the Importance of Telling Short Stories in Promoting  
Creativity**

**'The Case of Third Year EFL Students in the University of M'sila'**

**A Dissertation Submitted to the Department of English in Partial fulfillment of the  
Requirements for the Master Degree in Linguistics**

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بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

”ن وَالْقَلَمِ وَمَا يَسْطُرُونَ“

صدق الله العظيم

"Nun. By the pen and that which they write"

(Holy Quran, Al-Qalam.verse1 )

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Our gratitude goes to the board of examiners for accepting to read and evaluate this humble work.

## **Dedication**

"Success consists of going from failure to failure without loss of enthusiasm". Each success requires self-confidence, strong power, and surely patience and encouragements .so I dedicate my modest work to my parents and dear husband with gratitude love and respect for their care and interest

I dedicate my simple work to my beloved sisters, Maroi, Achoik, and Istabrak who prayed for me. I would like to extend my thanks to my friend Chafika for her assistance in the editing of this paper.

To my brothers Younes, Khalil and my uncle, EbdElmajid.

Khedidja

## *Dedication*

*To the dearest persons to my heart*

*My parents who were very enthusiastic proud and supportive*

*My grandmother*

*My brothers for their love and kindness*

*My sisters-in-law and my dearest nieces and nephews.*

*My uncles and aunts*

*This work is also dedicated*

*To my dear friend Khadija.*

*To all my friends with whom I shared the university life with its lights and shadows especially: Farida, Hafidha, Fatima, Sara and Nadja.*

*To my work colleagues.*

*To all those who love me*

*To everyone whom my pen might have forgotten but my heart would never do.*

*Chafika*

## **Abstract**

Creativity may have an important role in teaching. As such, teachers have to find ways to trigger learners' creativity in their classes and to enhance creative skills. This can be achieved via the use of different strategies such as short stories. The aim of this study is to scrutinize the role of short stories in developing creativity for English foreign language learners. The study has adopted the exploratory descriptive approach. The sample of the study has been chosen from third year students from the university of M'sila. In order to check the impact of stories in Oral Expression, one questionnaire for teachers and another one for third year students in the University of M'sila were availed. In addition, classroom observations were made and a checklist was used to inspect creativity in Oral Sessions. The outcomes have been measured with qualitative and quantitative methods. The results show that teachers sometimes use storytelling as a means of creativity prompting in their sessions. Moreover, students in M'sila University reckon that short stories can help to strengthen their creative potential. Due to these results, it can be summarised that using stories as a tool in the language classroom is highly beneficial for students as it can promote creativity. For this reason, teachers should profit as much as possible from storytelling in order to promote creativity in their sessions.

## Résumé

La créativité est d'une importance vitale dans l'enseignement. En tant que tels, les enseignants doivent trouver des moyens de stimuler la créativité des apprenants dans leurs classes et d'améliorer leurs compétences créatives. Ceci peut être réalisé en utilisant différentes stratégies telles que des nouvelles. Le but de cette étude est d'étudier le rôle des nouvelles dans le développement de la créativité des apprenants de langue étrangère anglophones. L'étude a adopté l'approche descriptive. L'échantillon de l'étude a été choisi parmi les étudiants de troisième année de l'université de M'sila. Pour évaluer l'effet de la narration dans les expressions orales, un questionnaire pour les enseignants et un autre pour les étudiants de troisième année à l'Université de M'sila ont été utilisés. En outre, des observations ont été faites en classe et une liste de contrôle a été utilisée pour contrôler la créativité lors des sessions orales. Les résultats ont été mesurés à l'aide de méthodes qualitatives et quantitatives. Les résultats montrent que les enseignants utilisent parfois les nouvelles comme méthode dans leurs sessions. De plus, les étudiants de l'Université de M'sila estiment que les nouvelles peuvent aider à renforcer leur potentiel de créativité. En raison de ces résultats, on peut résumer que l'utilisation des nouvelles comme outil dans la classe de langue est très bénéfique pour les étudiants car elle peut favoriser la créativité. Pour cette raison, les enseignants devraient tirer profit de la narration pour promouvoir la créativité dans leurs sessions.

## ملخص

إن للإبداع دوراً مهماً في التدريس. ولهذا يتعين على المعلمين إيجاد طرق لتعزيز المهارات الإبداعية للمتعلمين في فصولهم الدراسية. ويمكن تحقيق ذلك من خلال استخدام استراتيجيات مختلفة مثل القصص القصيرة. الهدف من هذه الدراسة هو استكشاف دور القصص القصيرة في تطوير الإبداع لمعلمي اللغة الإنجليزية كلغة أجنبية. اعتمدت الدراسة المنهج الوصفي. وقد تم اختيار عينة الدراسة من طلاب جامعة المسيلة السنة الثالثة. استعملت الدراسة استبياناً للأساتذة و استبياناً لطلاب السنة الثالثة في جامعة المسيلة. بالإضافة إلى ذلك، تم إجراء ملاحظات في الفصول الدراسية وتم استخدام قائمة مرجعية لفحص الإبداع في حصص التعبير الشفهي. وصلت هذه الدراسة إلى بعض النتائج. على سبيل المثال، يعتقد الطلاب في جامعة مسيلة أن القصص القصيرة يمكن أن تساعد في تعزيز قدراتهم الإبداعية. بناءً على هذه النتائج، يُقترح أن يأخذ المعلمون في الاعتبار أهمية القصص في تشجيع الإبداع في حصصهم

## **List of Abbreviations**

ESL (English Second Language)

EFL (English Foreign Language).

ICTs (Information Communication and Technologies).

i.e. (in other word).

ELT (English Language Teaching)

OE (Oral Expression)

NACCCE (National Advisory Committee on Creative and Cultural Education)

L2 Second Language

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# **General introduction**

## **General Introduction**

Creativity can have a vital importance in education. It is a form of ‘knowledge creation’ (Ferrari et al, 2009); a fundamental means of survival as well as bringer of joy (Wright). As such triggering creativity in classroom is both a target and means of success, educators recognize that promoting creativity in teaching and learning can increase engagement, deepen understanding and promote joy (Beghetto, 2014). A lot of teachers try to empower their teaching with techniques and strategies in order to foster creativity in their classes. Oral expression teachers, whose teaching might not be affective nor efficient unless it is performed with art and gracefulness, use presentations, turn taking, data shows, movies and telling short stories to provoke their students' thinking and stimulate their imagination and creativity.

The art of storytelling might bring life to classroom. It is one of the tools that teachers can use to breathe creativity in their classes; it may encourage learners to discover their expressiveness, revive their imagination and achieve their communicative abilities. For this reason, the purpose of this study is to highlight the effectiveness of telling short stories in promoting creativity in oral classes.

### **1. Background of the Study**

According to Amabile (1996) Plucker, Beghetto, and Dow (2004) as cited in Weiguo Pang (2015, p.122) creativity is defined as “the ability to produce something that is novel and useful”. In addition, Torrance defined creativity as “a process of becoming sensitive to problems, deficiencies, gaps in knowledge missing elements, disharmonies and so on” (Torrance, 1974, as cited in Torrance, 2002, p.14). Creativity has been a field of study ever since Graham Wallas proposed a five-stage model of the study (as cited in Maley, 2015). According to Lambert “So much of what makes life worth living are creative pursuits”(2017,p.2). Kauffman and Bear (2006) stated that a variety of perspectives is brought

to bear on the relationship among creativity, knowledge and schooling. In fact, developing students' creativity has been and continues to be one of the most important educational goals in the world (1999) as cited in Pang (2015). According to William and Dawson (2008) creativity is not only a useful "tool" to motivate students and enhance their learning process, but also something, that has to be promoted ( as cited in Hrešč, 2016).

Several studies discussed the importance of using short stories in the EFL classroom. The studies explore and illustrate the benefits of using short stories in classes. According to Thiyagarajan(2014,p.5-6) as cited in Abu Zahra (2016, p.13) “teaching short stories motivates the students not only their reading skill, but also their imaginative thinking skill”. In another study, Murdoch (2002) as cited in Erkaya (2005, p.3) “short stories can, if selected and exploited appropriately, provide quality text content which will greatly enhance ELT courses for learners at advanced and intermediate levels of proficiency”. He also added that teaching stories help learners to speak the language imaginatively. Similarly, in the study of Elhadj (2017) he found that short stories are effective in developing reading through vocabulary and grammar.

The use of storytelling is a way for creating a good learning atmosphere; as it provides meaningful and comprehensible input where the language acquisition device is activated and understanding the language is made easy for children (krashen, 1981) as cited in González (2010). Along similar lines, Pathan (2013) argues that short stories are powerfully used as one of the best tools for effective teaching of foreign language skills by many intellectuals such as Brumfit,C, and Carter, S.(1996), Colie and Slater , S.(1991). Another prominent research is the one of Bretz who claims that short story offers a springboard for improving the critical thinking. In another study, Lazar (1993) shows that stories give the motivational atmosphere for teaching and learning.

Despite the importance of storytelling in classrooms, few studies, to our knowledge, have tackled the value of storytelling; and these studies dealt with stories as fun and enjoyable means of teaching for young learners; ignoring the benefits of storytelling for adult learners especially as creativity prompter. For this reason, nowadays, the use of short stories is not often valued as an effective technique in the educational systems.

## **2. Statement of the Problem**

Due to the crucial role of creativity in education, teachers have tried many strategies and techniques to trigger learners' creativity. For instance, oral expression teachers use turn taking presentations, movies, data shows and telling short stories to foster creativity in their classes. Yet telling short stories, which can be a very effective means, is not given its real due. Telling short stories might help teachers reach the targeted creative teaching learning atmosphere. For this reason, this research aims at getting as much profit of storytelling as possible with the purpose of enhancing creativity in oral expression classes.

## **3. Significance of the Study**

The present study would hopefully be a contribution in research on foreign language teaching (FLT) and learning. In particular, it may be significant for teachers who look for the betterment of foreign language teaching and who strive to create an effective atmosphere where creativity can erupt. Furthermore, it addresses students' need to be creative. Moreover, it can be essential for Curriculum designers; as it can give them an insight about the impact of storytelling and provide them with a possibility to enrich the Curriculum with activities that trigger creativity using storytelling technique.

## **4. Aims of the Study**

The general purpose of the study is to shed light on the usefulness of telling short stories in promoting creativity in oral classes. This purpose can be categorized into some specific objectives that can be stated as follows:

- To investigate the relationship between short stories and creativity.
- To help OE teachers incorporate telling short stories in their classes to enhance creativity.

## **5. Research Questions**

This research study is motivated by the following questions:

- What characterizes a creative learner?
- What is the situation like in Oral Expression classes?
- What effects does telling short stories have on students' creativity?

## **6. Hypothesis**

We hypothesize that if teachers get the maximum profit of telling short stories, students' creativity will increase.

## **7. Research Methodology**

### **7.1 Research Method**

The research method employed in this study is descriptive one because it seems as the most appropriate for this research and the context where it takes part, and the choice of this method can be justified by the fact that it can provide us with consistent and comprehensive information and valid results.

## **7.2 Sample of the Study**

The study was conducted in the University of Msila. Some sixty one undergraduate students voluntary participated in the study. All of them have oral expression sessions, which is a required subject in their course. In addition to student's sample, eleven OE teachers in the University of Msila have been opted to fill in a questionnaire to yield some information about their opinions concerning the use of storytelling technique. Their views in the field are very beneficial to confirm our reject the aforementioned hypothesis.

## **7.3 Data Gathering Tools**

The data collecting tools that were used are questionnaires; one questionnaire was submitted to students, while another was given to Oral Expression teachers (OE). To confirm the data collected by this method, we have found it appropriate to use other data gathering tools, classroom observation and checklist. Hopefully the use of these data collection tools can be of a great usefulness for our investigation. The questionnaire and the checklist were developed based on the literature review.

## **8. Structure of the Study**

This dissertation is split in to two chapters. Chapter one consists of two sections, section one attempts to give a comprehensible definitions of creativity, its types, theories about creativity, characteristics of creative learners and creative teaching and teaching for creativity. The second section is devoted to telling short stories through giving different definitions of short stories and then the study focuses on why exactly short stories. Moreover, the research tackles the importance and the role of telling short stories in enhancing creativity and tries to inspect the relationship between creativity and telling stories. The second chapter sets out the research methods that are used in the study and gives a broad outline of the data analysis

procedures. It also, presents the results gathered. Moreover, a related part to some suggestions and recommendations for oral expression teachers to implement storytelling to enhance their students ' creativity is included in this study.

## **10. Key Terms**

**Creativity:** an ability to see things differently, and to get novel and useful ideas, it can be a key that helps find solutions to problems.

**Story Telling Technique:** is one of the simplest methods of dramatic and imaginative action which uses the same plot , characters and events of the text in the shape of narrative genre, in which the teacher tries to retell the story in words, sounds, and images through the inflection in his voice rhythm, facial expression, and hands movement.

# **Chapter one**

## **Literature Review**

## **Section One**

### **1.1. An Overview of Creativity in Oral Classes**

#### **Introduction**

The present time is in a constant state of change. Change that affects information, technology, environment, science, education and all fields of life. Any society that aims at coping with modern challenges and achieving well-being and prosperity needs unconventional people. Those who can think differently and creatively so as to make novel, original and suitable decisions. People whose minds are designed to think up new ideas and have insightful “Eureka” moments that can help them fit in a set of unexpected circumstances and make them “buy low and sell high” in the realm of ideas (Sternberg ,2006, p87). That is why it is so vital to trigger creative abilities in every single person as creativity is not the property of the elite few nor is it the gift of the privileged talented people. But, in fact, it is a fundamental characteristic of man as “everyone has creative potential” (Beghetto, kaufman and Baer, 2015, p.18). Creativity is found in every day trial to accomplish tasks with minimum time and effort by breeding ideas without the need to imitate others. Cannatella (2004) mentions that the need for creativity is biologically, physically, and psychologically a crucial part of human nature; and that it is essential for human reproduction, increment and cultural striving. Thus, it is one of the basic life skills that must be developed from an early age. It is therefore, the responsibility of every state to tailor its policies to suit the needs of the youth in order to enhance their academic performance and contribute to the detection and refinement of their various talents. That’s why it is of utmost importance to boost creativity in educational contexts as it can inspire and support student success, increase personal and social engagement through learning, and lead to greater student satisfaction and higher levels of self-

efficacy (Robinson, 2011). In this line of thought, creativity is one of the 21st century skills that should be sought by both teachers and students.

### **1.1.1. Definition of Creativity**

Creativity which plays important roles in different fields of life has no precise definition. For David Bohms(1998)( as cited in Gomez,2007) it is impossible to define creativity in words. It is viewed differently in many disciplines, and thus it can further have different names, for instance, it is called “problem solving” in mathematics; “performance” and composition in music, “entrepreneurship” in business, and “innovation” in education (Reid and Petocz, 2004 as cited in Gomez,p.31). Creativity is born in discipline and thrives in context of constraints (Maley, 2005). In fact, it is “the practice of bringing a result to existence; the art of borrowing from others in order to define, remix, reconstruct, reassemble and evolve; out-of-the-box-skills” (Business Words you Should Know, 2008, p.62). Csikszentmihaly (1996) gives the name “creativity” to three different phenomena “expressing unusual thoughts”, “expressing the world in original ways” and “the individuals who have changed culture” (as cited in Hrěsc, 2016, p.8). Creativity, in fact, is the concern of many theories. It is categorised differently according to the scope it is related to. Sternberg (2006) devised “the investment theory of creativity” to clarify its sources (p.88). Creativity is a “hot topic today”; it is an important skill that can lead to individual and organizational success (Beghetto, Kaufman, 2013 as cited in 2015, p.1). Creativity is an interaction of several mental, environmental, social and personal factors. This interaction produces new solutions that have been created for practical or theoretical situations in any scientific or life field. These solutions ought to be modern, original, valuable and acceptable when applied. The notion of creativity, according to Piirto(2004) ),can be conceived as the ability to produce new

objects, concepts, insights or inventions, capable of being accepted as having aesthetic, scientific, social, spiritual or technological value (cited in Blatherwick and Cummings , 2017).

Torrance (1965) stated that creativity is

the process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about the deficiencies; testing and retesting these hypotheses and possibly modifying and retesting them; and finally communicating the results (663-664).

Creativity is of remarkable importance in education. NACCCE (1999) distinguishes between ‘teaching creatively’ which is related to teachers and pedagogy and ‘teaching for creativity’ that necessitates developing students’ creative thinking. Hrěsc(2016) states that creativity has to be triggered and developed in the learning process. It is this impulsive drive that enables learners to respond appropriately in different situation (Fahim and Zakir as cited in Hrěsc, 2016). Understanding and nurturing creativity in the classroom can be essential to students’ success.

However, creativity does not happen in vacuum “there is always something that stimulates and underpins the generation of children’s original thinking” (Carol Read, 2015, p. 29). Creative teaching may certify a high level of creativity and can bring into light students who are able to omit the barriers for long life learning. In order to breathe creativity, four main aspects or the so-called creative mix are needed: creative environment, creative personality, the appropriate process and the final product.

Along similar lines, creativity can be seen as a skill that helps move forward regardless of the obstacles that can be faced; for foreign language learners that skill implies an ability to use the language effectively in real life situations. It can make the teaching learning process

fruitful, enjoyable, and promising. With this hindsight, it is worth noting that promoting creativity in classes can be a precious target that teachers ought to fetch. Creativity has been classified in many different ways, and this will be elucidated in the following section.

### **1.1.2. Classifications of Creativity**

There are several types of human creativity, and these types may take many special classifications. These types of creativity are summarized as follows:

#### **1.1.2. 1- The Taylor Classification of Creativity (Wilson .L.O, 2019)**

**1.1.2.1.1 Expressive Creativity:** where the creative person has an ability to express self spontaneously without being trained in arts, albeit having innocent quality of primitive art.

**1.1.2.1.2. Productive Creativity:** This type is related to the presence of talent either in artistic or scientific fields and it leads to developing proficiency that allows creative expression in countless ways.

**1.1.2.1.3. Inventive Creativity:** In this kind the creative person breaks rules, challenges boundaries of discipline and becomes more adventurous in order to step into new frontiers.

**1.1.2.1.4. Innovative Creativity:** Creativity here implies that there is improvement through adaptation of some skills that can produce certain inventions.

**1.1.2.1.5 Imaginative Creativity:** denotes the existence of genius. It characterizes individuals whose ideas and accomplishment in art and science defy explanation.

## **1. 1. 2 .2. Makinnon Classification (2005)**

Makinnon has outlined creativity into three kinds: artistic creativity that reflects creators' inner needs, perception and motivation; technological and scientific creativity which leads to novel solutions with no real exhibition of the inventors' personality; and finally, hybrid creativity that demonstrates both novel problem solution and the personality of the creator (cited in Gomez, 2007, p.31)

### **1.1.2.3. Big 'C' and little 'c' Creativity Classification**

There are two types of creativity "little-c" creativity which can be found in nearly every person and "Big-C" creativity which is reserved for the great. This classification was useful in underscoring the eminent and lasting of maverick in varied domains while also recognizing the more incremental contributions made by everyday people ( Kaufman and Beghetto,2009) as cited in ( Gregerson, Kaufman , Snyder). The primary goals of this classification are often to oversee the creative greatness by analysing the creative genius, or interviewing famous individuals, or by studying people who excel at high levels on creativity measures (Simonton, 1994). Moreover, the other predominant thrust of work in the field looks more at persons' everyday creativity (Richards, 1990). These two types of creativity have mainly been identified in an educational context (Craft, 2005). For instance, in the primary ELT classroom, big 'C' creativity refers to the new and original learning outcomes that are suitable for a child in terms of his age, stage of development and his level of English, and little 'c' creativity refers to the process in which a child creatively constructs and communicates meaning in the everyday, interactional context of the classroom using the foreign language (Read,2015).

## **1.1. 2. 4. The Four ‘C’ Model of Creativity**

The four ‘c’ model of creativity was designed as response to “little-c” and “Big-C” creativity. Dr. J.C. Kaufman and Dr. Beghetto.R have identified four developmental levels of creativity.

### **1. 1. 2.4.1. The Mini-c Level of Creativity**

It is best understood as experiences of transformative learning and it gives meaningful interpretations of actions. At this level of creativity, what one creates might not be innovative but it is new and meaningful for the person himself (Walden University. 2019). Mini-c level of creativity refers to creative self-discoveries, or the recognizable ‘aha moment’, that often provides the essential, internal motive upon which creative processes are built. Mini-c creativity is achieved when the learner retailers new information to suit his own understanding. This notion of mini-c creativity is mainly related to children’s creativity (Auersperg and Stathis, 2015).

### **1.1. 2. 4.2. The Little-c Level of Creativity**

It refers to every day problem solving and creative expression that may be linked to hobbies, avocations, careers, and additional pursuits, where less eminent people come up with new ideas and pursue creative goals (Fink, Ward, and Smith, 1992; Weisberg, 2006 s cited in Roger et al. 2014) that are a bit more public and receive input, feedback, and response from others. Little ‘c’ creative processes are fairly remarkable instances of creative thought, expression and behaviour (Kurtz, 2015).

#### **1.1.2.4.3. The Pro-c level of creativity**

It refers to professional level creativity and it is exhibited by people who are to some extent professionally or vocationally creative, and who make important strides in their particular areas of expertise. This level of creativity does not need genius status.

#### **1.1.2.4.4. The Big-C level of creativity**

It is reserved for those who are considered truly great and whose accomplishments have lasting impact on culture and their field posthumously (Gregerson, M.B, Kaufman J.T, 2013) Those at the Big-C level should have ideas or behaviours that are judged as both novel and valuable so as to be remembered in the history books (the systems theory of Csikszentmihalyi, 2014); such as Thomas Edison, Vincent Van Gogh, and Steven Spielberg who would be remembered for their great talent and extraordinary achievements (Kurtz, 2015). Beghetto and Kaufman (Beghetto & Kaufman, 2007, 2009, Kaufman & Beghetto, 2014) propose these levels as being on a developmental continuum. Mini-c is a spontaneous insight that children have. When provided with support and feedback especially in a classroom context that encourages creative thinking 'mini-c' can develop into everyday creative achievements, or little 'c'. If students are given the opportunity to practise in music, arts, or other activities their skill level, and their creativity, mature. Deliberate practice, then, is one of the key ingredients necessary for little 'c' to continue to blossom into 'Pro-C' level of creativity. The following section will be dedicated to expound some theories that dealt with creativity.

### **1.1.3. Creativity Theories**

A number of scientists, writers and management scientist put forward ideas that dealt with creativity and reviewed some of its organisation features and influential factors. A

special care has been given to creativity in commercial establishments as it has been seen as a fruitful means that can ensure effective production, economic development, creative output and promising competition. This care has extended to reach nearly all fields of life mainly teaching and learning.

#### **1.1.3.1. March and Simon Theory (1958)**

This theory explained creativity by addressing the problems that are faced in business. Some companies encounter a gap between what they are doing and what they are supposed to do. In this process they try to create alternatives to overcome performance gap, lack of prosperity. “When the structure of active programs does not contain any which are adequate to meet organizational criteria, then new ones will be initiated to solve the problem”( March and Simon,1958, p.101) .Creativity in this sense raises awareness and seeks possible solutions to face unexpected factors.

#### **1.1.3.2. Stalker and Burns (1961)**

This theory focuses on creativity in the world of business. It first emphasised that different organizational structures are effective in different situations, and highlighted that the most appropriate structures contribute to the application of creativity in companies through the automatic pattern which adapts to a stable work environment and organic style that suits rapidly changing environments. The organic style is made possible through the participation of decision making members. (Cited in Reynolds and Whitlatch, 1985)

#### **1.3.3. Hage and Aiken (1970)**

It is one of the most comprehensive theories, as it dealt with the different stages of the process of creativity as well as the factors that affect it within business surroundings. This

theory identified the steps of creativity as: evaluation phase, preparation phase, and performance phase. It, further, identifies several organizational characteristics such as complexity, centralization, formalization and stratification that can affect creativity in an organization (Cited in Reynolds and Whitlatch, 1985).

#### **1.1.3.4. The Investment theory of Creativity (Sternberg and Lubart, 1995)**

According to this theory creativity is made up of six interrelated resources : intellectual abilities, knowledge, style of thinking, personality, motivation and environment ( Sternberg, 2006) These sources are studied under two main approaches: person-centred approach that emphasizes the internal, acontextualised aspects of the creative performance and context-centred approach which focuses on the interaction of individual with the external context (Sternberg and Lubart (1992)as cited in Zhang and Sternberg, 2011).

Three intellectual skills are chiefly significant for intelligence, the primary resource of creativity (Sternberg 1985 as cited in Sternberg 2006): the synthetic skills that lead to unconventional thinking of problems, the analytic skills which evaluate the foreseen solutions, recognize what ideas are worth tracking, and the practical-contextual skills that aim at persuading others with one's ideas (Zhang and Sternberg, 2011). The second resource of creativity is knowledge. In fact, this source is so tricky as both too little and too much knowledge can have undesirable effects on creativity (on one hand, little knowledge might hinder the process of creativity as this means lack of necessary ideas, strategies and larger vision scope. On the other hand, too much knowledge can deprive from clearer vision of what creative arena should be like, knowledge, here, might be a burden that impedes creativity). The third source of creativity is intellectual styles; these denote the preferred ways of using the available skills (Sternberg, 2006).

Among the thirteen described by Sternberg only three are of vital importance for creativity: legislative, global and liberal styles as they can shape creativity (Li-fang Zhang, 2011). Zhang stated that legislative style is particularly important for creativity. The fourth fundamental resource of creativity is personality; a creative person has to seek overcoming obstacles, tolerate ambiguity, have self-confidence, autonomy, independence, divergent and convergent thinking(Hresc,2016).With regard to motivation the fifth resource of creativity, the research of Amabile (1983), Herman (2009) Kreitler and Casakin( 2009 as cited in Zhang and Sternberg, 2011) has shown the importance of intrinsic motivation for creative work and stated that people do not wholeheartedly get involved in any work unless they love what they are doing( Sternberg, 2006). Actually, creativity is more likely to flourish when people are intrinsically motivated by internal pleasure such as enjoyment, satisfaction, and challenge (Feist, 1998 as cited in Zhang and Sternberg, 2011). The final resource for creativity is environment; one may have all the internal resources necessary for creative thinking and fail to demonstrate his abilities unless he is supported with stimulating environment. Maley (2014) states that creativity does not develop in vacuum but in favourable conditions (cited in Hresc, 2016).

It is worth noting that no single ability or trait is the throbbing heart of creativity. Creativity erupts as a result of the interaction of cognitive( information processing) conative ( personality traits, motivational aspects) and emotional factors, that converge dynamically in an environment that is supportive and rewarding of creative ideas( Barbot , Besançon and Lubart,2011).

#### **1.1.4. The Importance of Creativity**

Creativity can be one of the crucial characteristics of human being. It is a way of living that embraces originality and makes unique connections between seemingly disparate ideas.

Furthermore, it leads to the production of novel and useful ideas in any domain (Amabile, 1996). It can enrich people's lives and give them the power to construct better for themselves and others. Davis (2003) claims that creativity is a lifestyle, a personal trait, and a way to perceive the world. Creativity in life may be developing the talents of the individuals, and enabling the use of their abilities in the production of different, new and exciting ideas. Moreover, creativity can raise sensitivity to problems and challenges faced by the individual, as it may help to find suitable solutions in authentic ways. Creativity is a life skill that many people own. This skill makes the person enjoy discovering things, leads to openness to new ideas, and opens doors to opportunities, challenges and responsibilities for risk management and adaptation. Creativity is one of the processes that leads to the evolution of modern and serious products as "creative individuals are remarkable for their ability to adapt to almost any situation and so make do with whatever is at hand to reach their goals" (Csikszentmihalyi, 1996, as cited in Gregerson and Snyder, 2013. p.6). In fact, much of what makes life worth living are creative pursuits. Csikszentmihalyi (1996) found out that people enjoy "designing or discovering something new" (p.108). He added "Even though personal creativity may not lead to fame and fortune, it can do something that from the individual's point of view is even more important: make day to day experiences more vivid, more enjoyable, more rewarding" ( cited in Blatherwick and Cummings , 2017. p. 344).

Furthermore, creativity contributes to the development of learning methods and stimulates healthy atmosphere in schools. Fisher (2004) reports that creativity has a significant role in education by virtue of its novel impressions that can make a progress in any domain and broadens one's horizons. Moreover, it can enhance academic achievement of the teacher and engage the student in the learning process as well. In fact, "...creative activity can rekindle the interest of students who have been turned off by school, and teachers who may be turned off by teaching in a culture of control and compliance" (Fisher, 2004, p.11).

Therefore, creativity makes teaching more successful; paves the way for the teacher to fulfil his/her intended educational goals and instils comfortable setting for the student in learning the language and getting tailored in the course as well. According to Read (2014), creativity in EFL classroom boosts both engagement and motivation of the learners and makes language learning memorable (cited in Hresc, 2016). It can even enable learners to respond appropriately and relevantly to many situations that can be encountered for which “no predetermined and fixed language –wise responses are available” ( Fahim and Zakir as cited in Hresc,2016, p.16). The value of educating for creativity in higher education can be derived from arguments in favour of a focus on student empowerment and employability (Papaleontiou-Louca, Varnava-Marouchou, Mihai and Konis, 2014).

### **1.1.5. Teaching Creatively and Teaching for Creativity**

Of all the effective factors in education, creativity can be of special importance. Actually, nothing might have as much influence on the creation of favourable atmosphere in classroom as creativity. In teaching, more than any other field, creativity requires some deep care. Creativity helps to yield an environment that supports learning and exploration, allows students to be effective in their learning, and cultivates respectful relationship among teachers and learners ( Baer , Beghetto, and Kaufman, 2015). In fact, “creativity in education is not only a ‘tool’ used to motivate students and enhance the learning process, but also something that has to be developed”( Hresc,2016,p.7). The distinction and relationship between teaching creatively and teaching for creativity was identified in the report from the National Advisory Committee on Creative and Cultural Education (NACCCE, 1999). This report emphasizes the close relationship between the two terms. Teaching creatively focuses on using imaginative approaches to make learning an adventure worth living (NACCCE, 1999, p. 89) while teaching for creativity aims at generating creative thinking among learners. Fostering

creativity in the classroom requires an adequate understanding that both teachers and learners have creative potential (Baer , Beghetto, and Kaufman, 2015).

### **1.1.5.1. Teaching Creatively**

Creativity is crucial in the teaching and learning process as teachers deal with different minds and emotions and their work might neither be effective nor efficient unless it is performed with art and gracefulness. Recently, creative teaching has been recognized as a prominent force that may improve the learning process, lead to high quality education and found a pleasant atmosphere for the students to grasp the foreign language. There might be no magic formula that makes of a teacher a creative one yet a number of guidelines can be followed to breathe creativity in classroom. Joubert (2001, p21) states that:

Creative teaching is an art. One cannot teach teachers didactically how to be creative; there is no fail-safe recipe or routine. Some strategies may help to promote creative thinking, but teachers need to develop a full repertoire of skills, which they can adapt to different situations (Cited in Teresa Cremin, 2015, p.34).

Indeed, the secrets of such boundless art come from within the soul of teachers. According to Fisher (2002), creative learners need creative teachers who provide both order and adventure, and who are willing to do the unexpected and take risks. The role of teacher is vital in providing a safe atmosphere where learners are encouraged to stimulate their own creativity. Teachers need to develop full repertoire of flexible skills and strategies so as to construct an effective cradle of creative learners. It is no good preaching creativity into learners unless teachers themselves practise it (Maley and Peachey, 2015). There are three steps to teaching creatively as stated by Downing (1997): in the first step teachers understand the nature of creativity, in the second they practice their own creativity and in the third they use teaching strategies that nurture learners' creativity. That is to say, teaching creatively begins by recognizing the creative potential of the teacher, the need to bring it to life, and the

opportunity to use it to help students explore their own creativity. To achieve such target, teachers should receive adequate training that equips them with opportunities to empower learners to be autonomous and innovative. Furthermore, they ought to work in a milieu that possesses optimal conditions crucial to creativity. Generally, this involves a number of influential factors, such as intra- and inter-group interactions, leadership, organizational structure, competition and cohesion ( Xerri and Vassalo, 2016) .

Teachers may use a lot of activities that speak eloquently of the fruitful investment of personal creativity. These activities have enormous influence on learners, as they bring creativity to the learning context and encourage learners to develop their own creativity (Jeffrey & Woods, 1997). Teachers are supposed to think creatively ‘out of the box’ both during planning the teaching process and during applying the plans (Richards and Cotterall, 2016, p.99). Fisher (2004) declares that creative teachers do not repeat their lessons but they keep updating them using extra ideas and amendments taken from different research. Moreover, they need to take risks to reach their short term and long-term objectives of success (Fisher and Williams, 2004).

However, teaching creatively does not necessarily equate a real promotion of teaching for creativity. Some teachers might be gifted with manifesting their creative potential and yet fail to target their learners’ creativity. Smith made it clear that a teaching activity that is able to generate a pleasant or even inspiring atmosphere can by no means trigger learners’ creativity if the learners themselves are not endowed with creative thinking (2000). Creative teachers may be talented in developing activities that allow few opportunities for students to be creative. Teaching to promote creativity (teaching for creativity) has a different focus. The necessary creativity potential should be demonstrated by the students. Recently, some research has focused on the consequences of creative teaching on learners, its effectiveness and the creativity it may bring to the learning context (Jeffrey & Woods, 1997, 2003).

Actually, creative teaching seems to stimulate enhanced and diversified teaching learning opportunities.

### **1.5.2. Teaching for Creativity**

Developing students' creativity has always been a precious target in educational contexts (Craft, 1999; Pang and Plucker, 2012; Shaheen, 2010). When teaching to enhance creativity, teachers can be creative and at the same time try to provide students with suitable atmosphere that allows them to exhibit their own creativity. The results may not be so great, but they consist of real problem finding, problem solving, and communication by learners. Teachers are supposed to generate a supportive environment for learning and exploration. Moreover, they should allow students to have some choice in their learning and cultivate respectful relationship among teachers and learners and provide opportunities for peer collaboration (Baer, Beghetto, and Kaufman, 2015, p 34). NACCCE suggests that in order to encourage creativity teachers ought to secure a non-threatening atmosphere where students can take risk, foster a suitable attitude toward imagination, encourage self-monitoring, reflection and autonomy (cited in Hresc, 2016). With regard to the promotion of creativity for learners of all ages and all levels of learning, it might be a tantamount to restless trials of creating knowledge that can support and enhance learning, self-learning, lifelong learning, and learning how to learn skills and competences among learners (Ferrari et al., 2009).

Teaching for creativity cannot be achieved without creative teaching, but it goes one-step further by also developing the creative abilities of learners. Starko (2010) stated that teaching for creativity aims at cultivating students' creativity. Teachers may be responsible for creating an atmosphere that encourages learners to think critically, flexibly and with imagination. Meanwhile, they ought to instil skills, attitudes, and habits needed to overcome problem-solving situations. Ibrakovid and Bogнар made a research that proved the insufficiency of

teachers ‘creative techniques in prompting creativity in learners ; so as to spur this kind of creativity a multiple of other factors should interfere namely the learners‘ previous experience of creative activities and their freedom in choosing what to do exactly (Ibraković,Vand Bognar, B, 2009).

In order to establish a classroom environment where creativity thrives, it is important to provide opportunities for both kinds of creativity; big ‘C’ (eminent, genius– level) (Beghetto& Kaufman, 2007), and “small c” or second generation (or everyday) creativity. In the case of big ‘C’ creativity, it is associated with truly original and ground breaking ideas. Creative ideas and achievements that are exceptional in their domain (Louca, Marouchou , Mihai, Konis ,2014) . This means planning and structuring lessons in ways that systematically equip learners with the skills and strategies they need in order to be able to achieve a creative outcome in relation to the topic and their current language level. This may be expressed through writing, acting, music, art, dance, multimedia, or any combination of these, and the outputs may take a wide variety of forms such as poetry, riddles, stories, role plays, sketches, dances, posters, paintings, videos or multimedia project presentations. In the case of little ‘c’ creativity, it is important to set the creative endeavour in the course of cooperation and ‘purposeful activity’ that intends to develop an ‘original’ and ‘appropriate’ explanation to a situation or problem (McWilliam & Dawson 2008; Runco, 2004 as cited in Louca, Marouchou, Mihai, Konis,2014) and which, also, supports student-empowerment and student-centeredness. Moreover, this type of creativity can provide frequent opportunities where learners can use language in real communicative situations in a variety of contexts.

When given regular opportunities to construct and communicate their own personal meanings, learners usually prove creative and resourceful, and this helps to develop their fluency and self-confidence. In fact, cultivating “small c” creativity (Beghetto, 2005; Sharp, 2004) among university students might be essential in providing opportunities for all students

to be or to become creative (Esquivel, 1995 cited in Louca , Marouchou, Mihai, Konis,2014) and to reach and achieve their full potential. Thus every student can have his creative talent both encouraged and developed as he may extend his knowledge and ideas (Sharp, 2004 as cited in Louca, Marouchou, Mihai, Konis, 2014).

Teachers can profit from the teaching for creativity principles suggested by (NACCCE, 1999). These principles urge teachers to identify learners' creative abilities, encourage student to believe in their creative identity, and ultimately foster creativity by developing some of the common capacities and sensitivities of creativity such as curiosity, recognising and becoming more knowledgeable about the creative processes. This may help to allow creativity development and provide opportunities to be creative (Jefferey and Craft, 2004). Emilia (1996) argued that encouraging learners to ask questions, identify problems and issues; in addition to giving those chances to debate and discuss their thinking may bring learners to the real teaching and learning process as co-participant(Cited in Jefferey and Craft, 2004). Teaching creatively and teaching for creativity comprise all the characteristics of good teaching; including high motivation, high expectations, the ability to communicate and listen and the ability to notice, engage and inspire (Morris, 2006). Teaching for creativity is not an easy task, but it requires a lot of efforts that can take more time and planning to generate and develop ideas and to evaluate whether they have worked. Along similar lines, it seems necessary to elucidate some characteristics of creative learners.

### **1.1.6. Characteristics of Creative Learner**

Creativity is not rare nor is it isolated trait, everyone can have veiled or hidden creative abilities that may flourish as soon as the right setting, training and encouragement are given. Virtually, teachers and learners possess adequate creativity to perform smoothly and to do quite a good performance in the classroom arena. A lot of research has been made to stress

the importance of creativity among learners and to uncover characteristics of creative people Csikszentmihalyi ( cited in Cherry, 2019), Rieck(2011), Piirto( 2005) , Jeffrey & Craft ( 2003), Brolin (1992 as cited in Craft,2001 ), Wilson,L.O ( 2019) , et al. Some of the traits learners ought to have are summarised as follows:

**1.1.6. 1. Autonomy:** learners should have a sense of ownership and control over the ideas that are being offered in addition to some degree of independence (Hresc, 2016).

**1.1.6.2. Respect:** learners ought to have respect for each other and for the ideas that emerge without searching for mistakes.

**1.1.6.3. Authenticity:** learners should be authentic in initiatives and responses, deciding for themselves on the basis of their own judgments.

**1.1.6.4. Courage:** learners should have an adequate amount of courage so as to try new things and to overcome risk failure. That is to say, they ought to invest in every possible routine or new untried solutions to face likely problems. In fact, lack of courage may deprive students of the opportunity to indulge in highly creative scenarios.

**1.1.6.5. Intuition and Logic:** learners are supposed to make decisions and produce ideas that can flare their feeling of anticipation, satisfaction, involvement and enjoyment of the creative relationship. They should be endowed with Divergent rather than convergent thinking so as to go beyond commonly accepted ideas to unusual forms, ideas, approaches, solutions (Guilford,1973).

**1.1.6.6. Love to Play:** humour and fun can be both motive and target of creative act. When learners enjoy themselves, they are likely to produce more and better ideas. They may combine both the fun and the hard work.

**1.1.6.7. Sense of expressiveness:** students who are willing to share what they feel and think tend to be creative. Moreover, they may have a need to be influential and struggle to attract attention and recognition.

**1.1.6.8. Order:** creative learners can find order in confusion and discover hidden meaning in information. Research and critical thinking are key tools used by learners.

**1.1.6.9. Motivation:** learners ought to be challenged by the learning task rather than external factors. This intrinsic motivation pushes them to try to reach their goals and gives them stamina to tackle difficult issues.

**1.1.6.10. Need to find solutions:** Highly creative people are those who try to answer far of reach questions. That is to say, they ought to be continuously challenged by problematic questions that quench their thirst for knowledge. Meanwhile, they should take nothing for granted as creativity requires nonstop trial to have clearer view of the world.

**1.1.6.11. Ability to make connections:** Some creative ideas are merely two old ones jammed together. Creative learners are supposed to be capable of joining old simple insights to produce new imaginative ideas. Moreover they should have an ability to switch between conventional and unconventional modes of thinking (Sternberg, 2006).

**1.1.6.12. Will to push the envelope:** creative learners are eager to enlarge the boundaries of their scope of possibilities. They may tend to resist rules and conventions and strive to act out of the norms searching for originality.

**1.1.6.13. Desire to test:** learners should oversee new ideas and compete with others; fear of trying may limit creativity, openness to new and unusual ideas, and to a variety of methods and approaches.

**1.1. 6.14. Flexibility and Intelligence:** Creative people tend to be smart and have the ability to see different aspects of issues and come up with optimal solutions. They can immerse themselves in imagination and fantasy, yet remain grounded in reality. This can be achieved by ultimate investment of critical and divergent thinking.

**1. 1.6.15. Energy:** Creative people have a great deal of energy, both physical and mental. They can work for long time, yet seem to remain enthusiastic all the while. Creative people are smart, but also naive

### **1. 1.7. Promoting Creativity in Oral Expression Sessions**

Creativity is valuable for individuals and society. It is thus important to understand how creativity can be fostered and encouraged. In fact, teachers have a unique opportunity to promote creativity among their students and can use various teaching tasks that might help build students' problem discovering and solving abilities. Forrester and Hui's (2007) stated that the classroom behaviour would reflect a significant array of creativity-enhancing techniques as long as teachers value creativity as integral to their effective teaching (cited in Dikici and Soh, 2015). According to Sungur (1997) teachers who give students freedom, accept them as individuals, and push them to do the best are more likely to trigger creativity in their classroom arena (cited in Dikici and Soh, 2015). Admittedly, teachers are supposed to enable learners to construct and create meaning that concur with their own thoughts ( Beghetto, Kaufman , Baer , 2015).

Actually, foreign language teachers who try to trigger creativity may give students a clear image about the language in the learning situation. This means every classroom ought to be turned to a language workshop so that students may mould their language to their personal tastes and apply it to the canvas of their unique background and interests (Giauque 1985 as

cited in Hresc, 2016). Rosenberg (2015) states that when teachers give learners the opportunity to access the language they need to express themselves, a different type of learning takes place and creative ideas can leap. In the same line of thought, teachers ought to encourage students to speak the target language in authentic situations so as to facilitate their learning. Correspondingly, English language teachers should bear in mind that learning to speak a foreign language requires more than knowing its grammar and its vocabulary (Shumin, 1997). It might be necessary for learners to have the ability to express their ideas clearly in spoken English and to master the skill of oral communication that allows the construction of creative idea exchange and understanding (Ganapathy, 2014).

Learners can acquire that skill via interaction with each other and with their teachers, especially oral expression teachers (OE), who are supposed to facilitate their communication by applying different and various kinds and strategies that suit their needs and interests. As a matter of fact, teachers who are aiming at enhancing the target language communicative competence need to have a skilful ability of making “windows of opportunity for flexible, creative, and partially learner-regulated and improvised target language use on regular basis” (Kurtz, 2015,p.73 ).

Effective and creative OE teachers should use different types of strategies such as group work, role-play, problem solving, discussion, ICTs, videos and telling stories which can unleash students’ creativity. Thus, they ought to provide learners with wider and richer experiences of using the language as much as possible and improve their oral skills as well. Storytelling that may be one of the most effective ways to develop creativity among learners is the concern of the following chapter.

## **Conclusion**

The relationship between creativity and language teaching is undeniable; it can be indeed a crucial element for successful teaching experience. Actually, creative teaching reduces the students' tiresome efforts and paves them the way to determine how to gain maximum profit from the classroom atmosphere. This operation is naturally attractive and of course enjoyable. Although it is true that "learning is primarily an internal, cognitive affair" (Ellis, 2016:43), it is worth noting that learners are naturally creative, and all that they need is access to input that is both comprehensible and motivating. Moreover, it is clear that creativity plays a decisive role in learning a language for the simple reason that it can make learning more dynamic and productive. With this in mind, teachers are supposed to use every possible means to breathe creativity in their classes and to trigger their learners' creative potential.

# **Section Two**

## **Teaching Using Short Stories**

## Introduction

Literature may play an important role in education. Since literature teaches how to use language, the prime goal of all language teachers is not only to teach about the language but also to foster the learners' capacities. This can be perfectly done when learners are involved in the learning process (Elhaj, 2017). Additionally, literature is all about human experiences and reactions to different situations. Thus students see literary texts more motivating than non-literary ones. Among the many several genres of literature stories could be the storehouse of human ideas and emotions. Stories can help readers to develop their curiosity about what happens next. Short stories are considered as one of the ideal forms in increasing stimulation of the learner (ThypaLiya, 2012).

Using short stories might have a great value in English language, students find the short story one of the most satisfying of all literary forms and teachers agree that stories often provide more challenge and hold students' interest better than works of many other genres. Perhaps the most valuable feature of all is simply that the short story provides students with a wide range of elements in literature. Moreover, storytelling is a good way in which people may communicate with each other to retell the day's events to friends or family. Actually, Stories help readers to develop their curiosity about what happens next, they are considered as one of the ideal forms in increasing stimulation of the learner (ThypaLiya, 2012).

Using short stories may have a great value in English language teaching. Duck (1974) in his book "teaching the short story" confirms that students find the short story as one of the most satisfying of all literary forms, and teachers agree that stories often provide more challenge and hold students' interest better than works of many other genres. Perhaps the most valuable features of all is simply that the short story can provide students with a wide range of elements in literature.

### 1.2.1. Definition and History of Short Stories

Short stories developed in the 19<sup>th</sup> century as a literary form in magazines, then they became more famous and widely read. A number of writers emerged and played a great role in the development of short stories. These writers anthologised in collections of short stories. Among these writers Edgar Alan Poe who wrote a lot of short stories such as "The Black Cat", and Sir Walter Scoff who was famous for his "The Two Drovers". Actually, short stories written in the second half of the 20<sup>th</sup> century often reflect the pressure of modern life and deal with issues that influence society, the family and the individual. The use of science and technology also became a major topic in many short stories after the Second World War. Nowadays story in English has become a world language (Mead& Tilley, 2012).

A short story is defined as "a piece of prose fiction which can be read at a single sitting" (Wikipedia). According to Labov (1972, 359.360) "story" is "One method of reproducing past experiences by corresponding a verbal sequence of event which ....actually occurred" (as cited in Smith, 2006). In this line, Edgar Alan Poe in his essay "the Philosophy of Composition" describes short stories as "a narrative that can be read at one sitting from one half hour to two hours and that limited to a certain unique or single effect, to which every detail is subordinate" cited in (Abrams, 1970, p.158). Short stories can be a good way where students increase their understanding for the events or behaviour of the individual. Crumbly and Smith( 2010) claim that short stories link education with entertainment to make learning simpler and interesting; short stories provoke emotions, inform about the behaviour of people, and teach about the human psychology. That is, the power of telling short stories may help creating an enjoyable atmosphere in the learning and teaching process. Bohmer and Grant (2006, p. 4) argue "In reading a story we can recognize and understand ourselves and others".

### 1.2.2. Why Short Stories

Telling short stories for EFL is very valuable. One of the advantages of using stories is that they have the potential to attract students in the lesson (Roslan, 2015). However, it is worth noting that there are some objections raised against the use of literature due to the shortage of time. First, the use of poetry, which might be regarded as one of the sophisticated forms in literature, requires long time to explain the figurative devices such as metaphor, personification; the fact that makes of poetry unsuitable material for foreign language learners. According to Widowson (1980.in Brumfit & Carter, 1986, p.133) the problems with choosing and using poetry with foreign or second language learning are the following:

One of the difficulties that confronts the teacher who tries to stimulate students' interest in short lyrical poems, is that they are so often so slight not to say inconsequential, in paraphrasable content. Prose, fiction, drama, offers something substantial by way of characters and events: they tell a tale, which survives in summary and in translation.

Secondly, the arguments of teaching novels in the context of foreign or second language learning are perhaps similar to short stories, but there are differences between novels and short stories. Lazar (1993) provides the difference between them as follows: "In a novel, there is likely to be a larger casts of characters than in a short story" (p.89). That is, using novels is time consuming because of its size; this would make it difficult to be offered in classes. Finally, drama can be used in oral classes but because of crowded classes, it would not be easy to act out a play (Paraded. 2011). Considering these objections, it is noticeable that telling short stories seems to be the most appropriate literary form. It is also because of its shortness i.e. it is easy to finish and understandable. Besides, they may present numerous opportunities for language tasks, ranging from class discussion, character exploration and creative writing. In a study made by Hirvela and Boyle (1988), it is stated that Chinese

students of Hong Kong are questioned about their attitudes towards four literary genres (novels, drama, short stories and poetry). The respondents answered that short stories are less feared and the second most enjoyed, while 43% claimed that novel is the most enjoyed.

Moreover, Colie and Slater (1991) indicated that short stories are practical and not complex for students to be employed in their work, they added that stories provide with different choices for various interests and tastes. Furthermore, they can be used with all stages (beginners to advanced), all ages (young learners to adults) and all classes (morning, evening, afternoon). Paraded (2010) states that the majority of the respondents found that short stories are fascinating to use both as materials for self-enjoyment or as a part in teaching language skill classes; moreover, most of them maintained strongly that the incorporation of short stories in language classes would enable learners to better master the language skills. Stories can be a magic strategy in developing the skills of language, as it can be a captivating tool in creating a kind of humour in teaching.

### **1.2.3. The Importance of Teaching Using Short Stories**

Using short stories in classes can be considered as an important material in the teaching learning process. According to Pathan (2013, p.21) "stories being the product of creative writers, are rich in language and have various pedagogical benefits for EFL teachers and learners". He adds "short stories are very important to understand and master the intricacies and nuances of the target language like English". Additionally, many advocates tackle the use of short stories and the influence of such use in developing several types of intelligence. Furthermore, reading short stories can enable learners to examine and enter the world of imagination. Mourao (2009) proposes that such imaginative experience helps to develop their creative powers and can contribute in the development of their higher level thinking skill as well. Along similar lines, Ellison (2010, p.22) states that "Short stories help learners to

develop their cognitive and creative process". Furthermore, Brumfit & Carter (2000, p.193) stress that " literature promotes students' creativity". In this regard, literature is very important in language teaching (as cited in Saka, 2014). "It can provide chances for creative work"(Turker, 1991as cited in Leal, 2015, p.201). Therefore, the use of short stories provides numerous advantages for EFL teachers and learners. Another prominent supporter of the value of stories, Wright (2003 as cited in Pathan, 2013, p.22) thinks

In using stories in language teaching, we are using something much bigger and more important than language teaching itself. Thus, the use of short story for effective teaching and learning not restricted only to linguistic forms but also include sociocultural, emotional, cognitive aesthetic and personal one.

Using stories in the L2 classroom provides meaningful input. Through stories the language acquisition is activated and it is easy for children to induce the language (Krashen, 1981). Besides, Rossiter (2002, p.1) reports that "story telling has a special pedagogical benefits". He indicates

Stories are effective as educational tools, because they are believable remembered and entertaining .The believability stems from the fact that stories deal with human like experience that we tend to perceive as an authentic and credible source of knowledge

(cited in Gonzalez, 2010, p.96)

Telling stories helps students to speak the foreign language creatively and to develop the ability to express themselves spontaneously (Gonzalez, 2010). Consequently, teachers may have their own way in teaching stories in oral classes; for instance, using videos, acting out stories in a form of a play, using technologies such as computers, data shows, and power points as well.

### **1. 2.4. Means of Teaching Short Stories**

Technological tools are considered as a vital component to deliver powerful oral classes. Indeed, these tools are known as media resources. They are defined as the resource that includes videos, computers, multi-media language labs, projectors and film resources (Longman dictionary and applied linguistics, 2002). The use of these techniques can be magic instruments to develop the impact of presentations and leads to a good communication. In a similar line, Cowie and Jones (2009,p.729) append that “ it is perhaps for this cause that research on the use of ICT is at the fore front of the shift to consider learning as situated rather than cognitive process”. Additionally, using technological tools in teaching helps the teacher in transmitting the meaning and engaging students to the flow of the course. Thus, when creative teachers use various technological techniques, they will have a chance to motivate learners and to make the lecture more efficient and powerful. In this regard, Kenning (2007.149) claims, “modern form of ICT are considered as a strong efficiency rather than being essential”. Furthermore, the process of using power point is considered as a technique that provides with the simplicity to make presentations and to add multimedia effects such as photographs, sounds, pictures. Nowadays, the most useful teaching tool is the use of data show. Therefore, the integration of these tools may add a meaningful atmosphere in oral courses.

#### **1.2.4.1. Using Videos**

Nowadays, the use of videos in English learning has a great extension all over the world, since videos may be a good way to attract the students’ interest for tasks and to raise their experiences (Sihi Hadjah, 2016). In this claim, Harmer (2006) points out that videos can provide extra benefits for the experience of students’ learning; furthermore, they can provide them with opportunity to use the language, enhance their cultural understanding and increase their creativity. It means that videos play a vital role in the classroom, since students can see

how the language is used in real situation of communication. Stempleski (2002, p. 366) reports that “Like any teaching resource, videos are the best when it is used, especially if they are specified with different activities that need them to focus on various aspects of the video”.

#### **1.2.4.2 Using Films**

Films are another effective resource that may help students to develop their creativity as it can raise their level of thinking. In this line of thought, Muller (2006) notes that if teachers incorporate films in the classroom, they can bring their students to higher levels of thinking. Supporting this point of view, Ruusunen (2011,p.15) states that “movies are flexible method for language learning and they provide an extra dimension onto designing a course and raise cultural experiences”. In addition to that, creative teachers insert movies during the teaching process for the purpose of enhancing motivation, and enabling students to talk and share their feelings with groups. From another spot light, it is supposed that “watching movies are successful way to trigger the students thought and keep their level of attention as well” (Murray et al,2011, p. 65). Likewise, Awason (2009, p. 589) points out “oral instruction should be encouraged by visual cues and hands –on experience”.

#### **1.2.4.3. Using Drama (play)**

It is arguable that using drama in oral classes can provide learners a worthy stage for English language, as it may improve their sense of self-confidence to learn the target language. A similar view introduced by Ebert is “Being creative and confident with using English are very crucial” (p.2). Teachers can usually teach stories in the form of a play or drama, Where it can play a valuable role in improving learners’ abilities (Ashton –Hay et al, 2005). In a similar vein, Davies (1990) states that drama activities ease the kind of language used, which can guide learners to fluency.

Actually, Kao and O’Neil (1998) state that “drama enables to generate, in–class, conversation, which for several learners of language is their major way of learning to use the

target language” (p.78). Drama provides learners with an opportunity to participate in a wide-range of oral interaction with different language forms (Davies 1990, Genesee, 1994, Longea & Poster, 1985).

### **1.2. 5. The Benefits of Short Stories in Oral Classes**

Short stories can be one of the most effective tools to improve creativity and it is considered as a unique literary genre, which may be used by the teacher to trigger creativity (Aziz, 2012). Therefore, there are many benefits of using short stories in classes.

#### **1.2.5.1. Reinforcing the Skills**

Short stories enable teachers to teach all the four skills of language proficiency, this is in line with Slatterly and Willis (2001) who state that short stories are the most beneficial resource for helping learners in acquiring a language as they offer them "a world of supported meaning that can be used to help learners practising listening, speaking, reading and writing ". Cited in (Abu Zahar& Farrah, 2015, p.14). Margaret Read Macdonald in the story tellers "Start-up book" stated that stories hone the literary and imaginative skills to listen, speak imagine compose phrases and create stories. Furthermore, using short stories helps in improving vocabulary and reading (Pardede, 2010). According to Murdoch (2002) "short stories can if selected and exploited appropriately, provide quality text content, which will greatly enhance ELT courses for learners with intermediate levels of proficiency" (p.9), he explains that short stories can be a useful strategy to reinforcing certain activities. For instance, discussion, writing and acting out dialogues. Besides, short story also plays a great role in developing writing skill and helps learners to improve their creative writing. In accordance with this, Oster (1989, p.85) indicates that “literature helps learners to write more creatively”. Moreover, using stories in oral classes can enhance both speaking and listening. EFL classes which centre on oral reading, role playing, dramatization a short story,

can be helpful for improving these two skills, it leads to improving pronunciation as well (Pardede, 2010).

#### **1.2.5.2. Motivating Students**

Stories can be one of the most effective educational sources that stimulate student's motivation; that is defined as "the reason underlying behaviour, which is characterised, by willingness and choice" (Guay, Ratelle, Mash, Larose & Boivin, 2010 as cited in Vural, 2013, p.16). Short stories are one of the motivating and fun sources, they provide a deep interest and a wish to continue learning (Ellis & Brewster, 1991). Vandrick (1997) enumerates one of the reasons for using literature is that it motivates students "to explore their feelings through experiencing feeling of the characters in literature" (cited in Saka, 2014, p.297). In addition, according to Vural (2013), Saka (2014) and Paraded as cited in (Ceylan, 2016) short stories are good indicators to enhance motivation. In his study Vural (2013) found that the use of literature in EFL enhances motivation among students of university. In addition, stories are effective tools for classroom usage. As a result, Erkaya (2005) suggests that instructors should agree that literary texts motivate students to read; and most literary texts selected according to students' language proficiency levels and their motivation towards preferences will certainly be increased.

#### **1.2.5.3 Teaching Culture**

Knowing the culture of others may be very necessary in life, and using short stories can be considered as the most helpful method to teach about cultures. Thanks to short stories, it is possible to transfer the culture of people and their traditions (Sultan, Nafi, and Qabaja & Al-abed, 2018). Similarly, Gonzalez (2010) claims that through stories the learners become aware of cultural values different from theirs; and telling stories gives students the opportunity to speak the language creatively, and integrate information and knowledge they learn from other sources. Using stories may help learners know ways of living in the target

language. In addition to that, they may help learners raise their awareness of different cultures. Through reading stories, students deal with a new culture, they will have a comprehensible knowledge about other people's cultures (Abu sabha, 2010. Roslan, 2008 & Esleem, 2010) as cited in (El-Qassas, 2015).

#### **1.2.5.4 Teaching Critical Thinking**

Critical thinking is a logical, analytical, reasonable, higher, reflective and scientific thinking. Khatib & Mehrgan (2012) stated that achieving critical thinking skills is an educational responsibility that educators should take, likewise, critical thinking can lead students to develop intellectually; critical thinking is of great benefits, and short stories are thought to be the most appropriate strategy to establish it. Therefore, literature should be used as a resource to ascertain critical thinking. Maley (1989) thinks that literature in general and short stories in particular can engage students intellectually in literary work.

According to Khatib (2012) et al short stories are very helpful means that help readers to stimulate their power of criticism. In accordance with this view, Erkaya (2005) states that “critical thinking is the most exiting one where intermediate /advanced students can analyze what they read. Thus they start criticize stories when they read” (p.8). Young (1996) believes that stories have two important advantages. First, they have a sense of entertainment, where student's pervasive apprehension decreases; students will understand that critical thinking is something natural, familiar and even fun. Second, stories put issues of critical thinking in a context, which is simply remembered. He points out that instructors have the responsibility to help students enhance their cognitive abilities, since every one requires making judgments and decision, synthesizing information, organizing, evaluating and applying knowledge.

### **1.2.6. The Relationship between Creativity and Storytelling**

Sharing information can be recognized as being critical to the learning development, it may occur in several ways and storytelling is often considered in a light –hearted way. Gabriel (2000, p.1) defines story telling “as an art of weaving, of constructing, the product intimate knowledge”, this means that storytelling may play a great role in developing the process of sharing knowledge. In this sense, he adds that good stories are a powerful entertainment and they have a sense of encouragement and are not something that can be mass-produced, to support Gabriel’s view, Allan, Fairtlough, Heinzen(2002) states that stories should be entertaining and also should be memorable as he proposed that stories triggers creativity. In this connection, creativity which is being talked about everywhere nowadays in education, might have a great value in improving academic attainment. Fisher (2004,p. 11) reports:

Research...shows that when students are assessed in ways that recognize and value their creative abilities, their academic performance improves. Creative activity can rekindle the interest of students who have been turned off by school, and teachers who may be turned off by teaching in a culture of control and compliance.

Gabriel (2000) claimed that stories and experience are linked, meaning stories convert into experience and experience drives into stories and says that storytelling goes on almost continually. That is to say, stories and experience may complete each other and play a role of continuance. Furthermore, stories may stimulate student’s imagination, Allan et al (2002) points out that stories are a way of fuelling imagination. According to Boje (1991), storytelling is “the preferred sense making currency of human relationships among internal and external stakeholders” (p.06). In this concern, stories may play a great contribution in resolving common problems as they offer clues to why something may be happening. In language teaching, Maley’s work (1997) has highlighted a focus on creativity with the use

of texts generated from a selection of different literary and non-literary sources that can be used to stimulate creative thinking and raise the facility to make creative influences.

In short, storytelling can be regarded, as unique technique in activating creativity. Since creativity seems to be a factor that can facilitate language learning because it helps learners deal with novel and changeable experience.

## **Conclusion**

Stories are considered as a perfect supplementary and effective tool to help students in improving their creative skills; and they play a powerful role in developing students' cognitive abilities. Additionally, they lead students to exercise their intelligence and imagination. Thus, they may be viewed as an ideal literary genre in teaching as they can push students to create a meaningful context to teach different language focuses.

# **Chapter Two**

## **Research Methodology and Discussion of Results**

## **Section One: 2.1. Research Design and Methodology**

### **Introduction**

It was important to examine creativity in teaching oral expression at university; as students may hold different points of view about their creative abilities and some of them may even think that their abilities are “non-existent”. According to Gulish & Elfstrom teachers ought to bring students from a place of limitation to a place of understanding that they are human beings with capacities for creativity that may allow them to experience success and shape their view of possibilities (2017). Indeed, creativity may have a precious role in teaching since it could improve educational contexts and involve the students in the learning process as well. Accordingly, it might be so crucial to oversee possible ways of promoting creativity in oral expression sessions. As the aim of the study is to know more about promoting creativity in oral classes and to portray the effect of telling stories in strengthening the creative potential among students, an exploratory case study within the informants of the University of M’sila is used and a diagnostic classroom observation is exploited with the purpose of filling in a checklist that was developed based on the literature review. Saginor states that Diagnostic Classroom Observation was developed to address teaching and learning in real classrooms with the hope of making the benefits of research come to life for students (2008). Moreover, teachers and learners are effective partners in the teaching learning relationship thus their views and opinions are very crucial to test the stated hypothesis and the most appropriate tool to investigate their opinions is through addressing questionnaires to both learners and teachers. Two questionnaires were employed in this study to gather data from the intended population. The collected results will help confirm or disconfirm the aforementioned hypotheses. One of the questionnaires was devoted to third year students and the other was given to oral expression teachers at the University of M’sila.

### **2.1.1. Data Gathering Tools**

In this study, two instruments were used: questionnaires addressed to teachers and students as well as a classroom observation. By using two different tools to collect data, diverse information could be used to complement one another. Additionally, the product of the two sources through triangulation was deemed to be more fruitful as it could lead to validity and reliability (Cohen, L, Lawrence, M, and Morrison, K, 2007). In this concern, Cohen et al state that “triangular techniques...attempt to map out, or explain more fully, the richness and complexity of human behaviour by studying it from more than one standpoint and, in so doing, by making use of both quantitative and qualitative data”(141). The subsequent parts will portray the research instruments used in this case study.

#### **2.1.1.1. Questionnaires**

Questionnaires are scientific tools that help to measure different aspects of ‘reality’ (Litosseliti, 2010).In addition, they may have many benefits, for instance, they can generate a large amount of data which is comparatively simple to process. In this study, structured form of questionnaire is adopted. This form consists of definite, concrete and pre-determined questions to ensure that respondents have the opportunity to answer the same questions (Kothari, 2004). However, it was necessary to opt for some questions that require respondents’ free replies and probe for their attitudes, in such situations certain ‘unstructured’ questions were, hopefully, effective (p.102).

##### **2.1.1.1.1. Teachers’ questionnaire**

The teachers’ questionnaire is intended to shed light on the value of creativity in teaching oral expression course at university, and most importantly on the efficiency of storytelling in triggering such creativity among university students.

The questionnaire is administered to eleven male and female teachers at the Department of English at the University of M'sila. These teachers either teach or have taught Oral Expression. Among these teachers some were full time and others were part-time teachers with different experiences ranging between one year and thirty nine years. The selection of oral expression teachers came from the mindset that they were more interested in triggering the creative potential of their learners.

### **Description of the Questionnaire**

The questionnaire which is divided into three main sections consists of 27 questions (appendix 1). The questions are either closed questions, requiring from the teachers to choose 'yes' or 'no' answers, or to pick up the appropriate answer from a number of choices, or open questions where teachers are requested to give explanation or suggest other alternatives. In this questionnaire there are three closed-ended questions, nineteen multiple-choice questions and five open-ended questions.

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

This section is devoted to get background information about the chosen sample of teachers. They are asked about their age, gender, the degree(s) held and their work experience and the number of years they taught.

#### **Section Two: Promoting Creativity in Oral Classes**

This section contains twenty seven questions. And it is divided into three main parts; they are entitled as follows:

##### **1- Teaching Methodology**

It encompasses five questions regarding the teaching methodology. It is designed to know the teachers' repertoire in teaching oral expression.

## **2- Creativity**

It includes eleven questions, and it is dedicated to elicit the main criteria that accompany creativity in teaching oral expression. The rubric oversee concluded with paving the way for the teachers to express

## **3- Creativity and Telling Stories.**

It consists of eleven questions, and it aims at investigating the impact of storytelling in fostering creativity.

### **Section Three: Suggestions and Recommendations**

This section invites teachers to provide some precious ideas concerning the promotion of creativity in oral classes.

#### **2.1.1.1.2. Students' Questionnaire**

The students' questionnaire aims at inspecting students' opinions and attitudes about creativity in their oral expression sessions, in addition to their beliefs about the effectiveness of storytelling in promoting their creative potential. This questionnaire (appendix2) consists of twenty seven questions and it was distributed to third year university students who have story telling as part of oral expression syllabus. Actually, the questionnaire was split into three sections. The first section was meant to collect information about the informants; the second was devoted to creativity and short stories in Oral Classes and the third one was set to compile strategies that can promote creativity in classes. Furthermore, the items of the questionnaire could be multiple choice or open-ended. A Multiple choices items incorporates 'yes', 'no' or alternatives and the respondents are required to choose what best suits them. As for the open-ended items the questions are not followed by response options. In the present questionnaire, there were three open-ended items: in the first one respondents were asked to define what creativity meant to them; in the second, they were supposed to reveal the source of the stories

told in their classes, and in the third they were invited to give some suggestions and recommendations about best ways to promote creativity. The questionnaire also encompassed multiple choices items.

To go into details, section one of the questionnaire aimed to elicit information about the students' age, gender and attitude towards Oral Expression module. The second section dealt with creativity and short stories in oral classes. This section was further divided to two parts; the first tackled creativity and the second shed light on creativity and short stories as two related variables. Concerning the third section, it invited students to suggest some strategies that can best trigger creativity in oral classes.

## **Description of the Questionnaire**

### **Section One: Personal Information**

This section is devoted to students background information; these latter are asked to specify their gender, age and to state their attitude towards Oral Expression module.

### **Section Two: Creativity and Short Stories in Oral Classes**

This section is divided to two sub-sections

#### **1. Creativity**

This sub-sections contains of six questions; the five first ones try to pinpoint creativity for students and how they can apply it in their learning, the last question probe the source of stories told in oral expression sessions

#### **2. Creativity and Telling Stories**

This sub-section is devoted to demonstrate the effect of storytelling on students in their oral expression sessions.

### **Section Three: Suggestions and Recommendations**

This section invites students to suggest some strategies to promote creativity in oral classes.

#### **2.1. 2. Classroom Observation and Checklist**

##### **2.1.2.1. Classroom Observation**

Classroom observation is the second research instrument used in this study. It is the tool that might capture the very complex tangle of elements such as the plan, the content, and the environment of the classroom arena (Saginer, 2008). In addition, it may give the chance to gain vivid data from the original setting. In fact, if the observation is done accurately, subjective bias is eliminated and the information obtained relates to what is currently happening (Kothari,2004). Actually, classroom observation helps to illuminate the effectiveness of storytelling in triggering creativity in Oral classes at University. It could, hopefully, accumulate information about the delivery of the informants which could not be collected with the questionnaire. Accordingly, six sessions of classroom observation in the Department of English at the University of M'sila were conducted with third year Licence students. All the observation sessions were done with one group when students were dealing with stories of different sources (movies, their readings, own stories...).The aim of these sessions was to prove whether the integration of storytelling could promote creativity in the classroom and if it had any effects on students' performance in oral sessions.

To achieve the intended purpose, the data were collected using 'checklist' that was developed based on the literature review.

### **2.1.2.2. Checklist**

The use of the checklist helps to determine what to observe exactly and may ensure the accuracy of the observation. In fact, the use of such technique makes of the classroom observation ‘structured’ one in addition to being ‘non-participant’ (Kothari, 2004).

As stated before, the checklist used in this study was developed based on literature review in order to get an accurate description of what is actually taking place in oral sessions. It contains ten criteria that creative learners may have. The checklist includes the following: motivation, elaboration, fluency, originality, problem solving, risk-taking, imagination, creative thinking, originality and flexibility.

#### **Motivation**

Motivation is defined as “the reason underlying behaviour, which is characterised by willingness and choice” (Guay, Ratelle, Mash, Larose & Boivin, 2010 as Cited in Vural (2013, p.16). The research of Amabile (as cited in Sternberg, 2006) exposed the importance of motivation for creative work. It is that desire that pushes learners to try to reach his targets.

#### **Elaboration**

Creativity often comprises creating new links seeing things in new ways and redefining problems. Creative learners are supposed to be capable of joining old simple insights to produce new imaginative ideas. Moreover they should have an ability to switch between conventional and unconventional modes of thinking (Sternberg, 2006).

#### **Fluency**

As a lay term, fluency may be used to denote general second language (L2) proficiency. In this context, the term typically indicates that L2 user has advanced competence with the

grammar, vocabulary, and maybe even the pronunciation of a second language (Segalowitz, 2010) cited in Thomson (2015). The term fluency might also be used to indicate that a person can understand the L2 with simplicity. In this regard, fluency may be considered as a vital characteristic of a creative person and it is necessary to be found in oral classes.

### **Problem solving**

Barker and Gaut (2002) defined problem solving as a group of people who work together to solve a problem by gathering data about the problem, studying that information, and making a decision based on their results. In this context, this term may be regarded as an indicator of creativity. Duff (1986; in Nunan, 1989) explored that problem solving activities leads to more interaction than discussing them. The problem tasks range from the imaginary to the more realistic. In problem solving, students are involved in assembling information to solve a problem through oral expression and cooperation of meaning.

### **Risk Taking**

Creativity requires a risk-taking personality, someone who can take a stand and who has his own way of thinking and doing things that often seems strange to people who are more conventional.

### **Imagination**

Creativity needs imagination, it requires people who can imagine and build their own thoughts in an innovative style. In this sense imagination can take on a very important function in the human life and his development , it is a way by which a person can imagine what he has not seen can conceptualize things from another person's narration.

### **Creative Thinking, Originality, Flexibility**

In education, innovative and adaptive thinking require the ability to identify problems, form hypotheses, and apply novel and appropriate solutions to unfamiliar and open-ended tasks (Jack C. Richards and Richard Schmidt, 2010). Learners are supposed to make

decisions and produce ideas that can flare their feeling of anticipation, satisfaction, involvement and enjoyment of the creative relationship. They should be endowed with divergent rather than convergent thinking and flexibility so as to go beyond commonly accepted ideas to unusual forms, ideas approaches, solutions (Guilford,1973). This, actually, leads them to make their original new contributions in the learning process.

### **2.1. 2. Sampling Techniques**

In this study the respondents were from the University of Mohamed Boudiaf in M'sila; Third year Licence EFL students and Oral Expression teachers. They were designated to answer the questionnaires presented to them. A non-probability sampling technique was utilized; this implies that the selection of members have specific features which means that some elements have no chance of being chosen.

As far as teachers are concerned, only eleven teachers were selected as they have been in charge of teaching oral expression; they were incorporated via using purposive sampling i.e., selection of a sample according to the purpose of research. With this hindsight, Kothari explains “purposive sampling is considered desirable when the universe happens to be small and a known characteristic of it is to be studied intensively” (2004, p.17). In the same line of thought, Cohen, Manion and Morrison state, “In purposive sampling, researchers handpick the cases to be included in the sample on the basis of their judgement of their typicality or possession of the particular characteristics being sought. In this way, they build up a sample that is satisfactory to their specific needs” (2007, p.114, 115).

Concerning students, the sixty-one students who responded to the questionnaire were chosen among the total number of the third year Licence students as it is considered that those students are supposed to be advanced learners who have been studying Oral Expression for

three years, this enables them to demonstrate their creativity more openly. In fact, selection of such sample is also purposive.

Moreover, the sample taken for the classroom observation was chosen from third year groups. The selection of such sample was based on the consideration that students have short stories in their syllabus. In addition, third year students were thought to be more prone to exhibit creativity in their oral sessions.

## Section Two Research Results

The main aim of this study is to explore the effect of short story as a teaching method on promoting creativity among learners. In order to prove and validate the research hypotheses stated in the beginning of the study; the data were collected from two research tools the questionnaire and the classroom observation. These data were analyzed qualitatively and quantitatively with a triangulation method to attain the work's rationale. In the light of this, the current chapter states first the fresh results then the discussion and interpretation of the data. The data gathered were analyzed through tables and graphs accompanied by verbal descriptions.

### 2. 2.1. Analysis of the Teachers' Questionnaire

The total number of teachers to whom the questionnaire was distributed was eleven (11) with mixed gender: five (5) males and six (6) females.

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

To gather clear information about the participants' characteristics, they were asked to respond to questions related to their age, gender, degrees held and work experience. Table 1 sums up the detailed findings.

**Table 1. Descriptive statistics on Teachers' Ages, Gender, Degrees, and, Experience**

Age	number	Gender	Number	Degrees	number	Work experience	Number
20 - 25	2	female	6	BA (Licence)	1	1-5 years	3
26 – 30	0	male	5	MA (Master / Magister)	7	6-10years	3
more than 30	9			PhD (Doctorate)	3	More than 10 years	5
Total	11		11		11		11

## **1. Teachers' Age**

Among the eleven participants there were only two (2) teachers who are less than 26 years old and nine (9) teachers which represent the majority range are more than 30 years.

## **2. Teachers' Gender**

As for teachers' gender and as it is indicated in Table1 six of informants are females (54 %) and five 45(%) are males.

## **3. Teachers' Degrees**

Seven of teachers have Magister degree (63%), three have (27%) the doctorate degree, and one (9%) from the respondents has Licence degree.

## **4. Teachers' Experience**

Five of informants' experience is more than ten (10) years (45%), three have experience of less than five (5) years (27%), and three other informants have an experience ranging between six and ten years.

## **Section two: Promoting Creativity in Oral Classes**

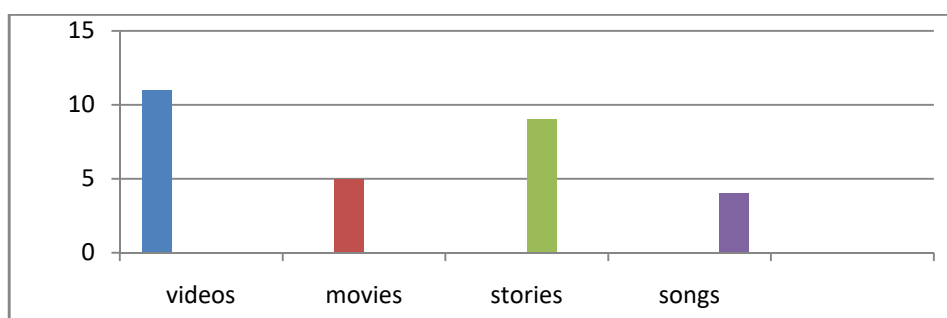
The second part of the questionnaire deals with the teachers' experiences with creativity and its promotion using storytelling method. It is grouped into three main parts: teaching methodology, creativity, and creativity and telling stories.

### **1. Teaching Methodology**

The intention behind designing this rubric was to know the teachers' repertoire in teaching and whether they used new creative ideas to change the routine and update their knowledge.

Q1.To teach an oral expression course I use (Movies, Videos, Songs, Stories ...)

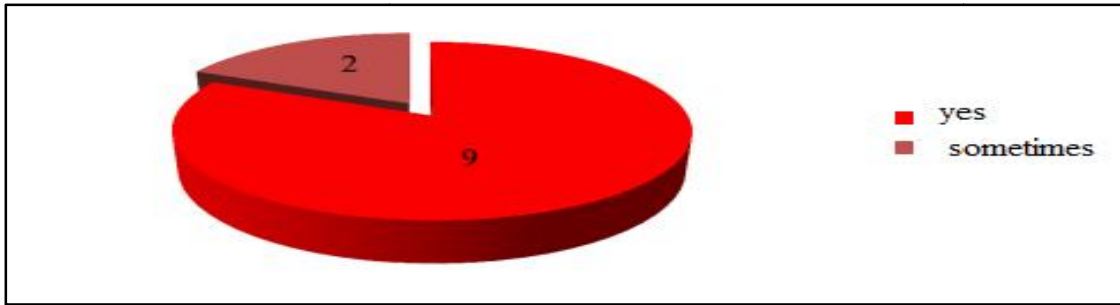
The purpose of asking this question was to explore the sources that teachers used to promote creativity. In fact, the results presented in (Figure 1) illustrate that all respondents (eleven teachers) have used videos in their sessions, nine teachers have relied on stories, five have exploited movies, and four have employed songs. Regarding the other sources mentioned by informants, teachers said that they use role plays, discussions, interviews, reading documents, images interpretations, riddles and proverbs to teach oral expression.



**Figure1: Material Used in Oral Sessions**

Q2: I use ICTs in my sessions.

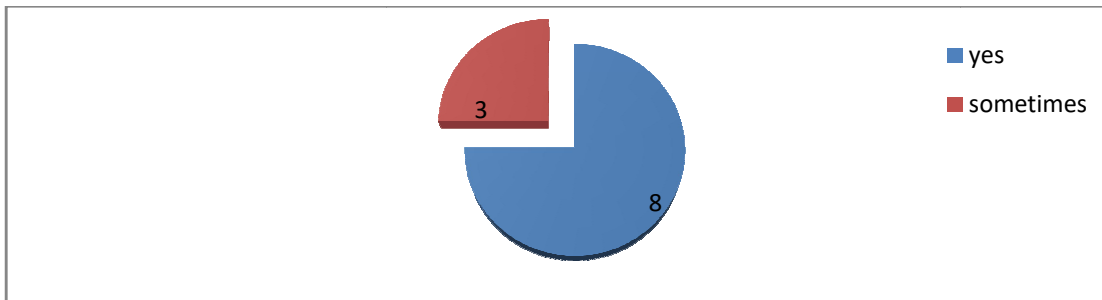
The goal of this question was to observe if teachers integrate ICTs in their classrooms, and if they profit from technological means. The results revealed that all the informants made use of technology in their teaching process; nine stated that they regularly employed ICT's, while two said that they use them only sometimes. Moreover, those teachers exposed the use of variety of ICTs in their classrooms; such as data shows, laptops, multi media lab equipments, tapes and interactive boards. Actually, some teachers argued that they displayed videos and listening tapes in addition to the overhead projector because the course took place in a language lab where technology-based devices were available and accessible. The results are summarised in Figure 2



**Figure2: The Teachers' Use of ICT's.**

Q.3 I encourage students to use technology for oral presentations.

The purpose of this question is to reveal whether the teachers encouraged their students to use technology for oral presentations. The results (see Figure 3) revealed that eight teachers said 'yes' and the other three informants declared that they do this only in some occasions.



**Figure 3. Encouraging students to Use ICTs**

Q.4. I update my lectures every year.

The objective of this question was to know whether teachers seek novelty and updated their teaching strategies. Actually, all the informants were updating their lectures every year by trying to add new tricks to make their ways of teaching varied. The updating was done as students are different and they come from different background. This fact makes it a must to tailor lectures that fit the needs of all students. In addition, some respondents argued that technology is fast going and it is necessary to update knowledge and to get new authentic material. Besides, variety is the spice of life that can fight boredom. One teacher reported that for her updating lectures depended on many factors: first, her techniques might get outdated with time, moreover, some very important hints could come across and thus she included them when teaching.

Q. 5: I encourage my students to use new strategies such as storytelling, turn taking....

This question was intended to elicit information on whether new strategies were used by students. In fact, seven of the respondents answered that they encouraged their learners to explore new strategies such as storytelling to break out the monotony of a fixed habit. The four last informants said that they sometimes invited students to go through new techniques. The results of the question are displayed in table 2.

**Table 2. Encouraging Students to Use New Strategies.**

	Yes	No	Sometimes	Total
Teachers	7	0	4	11
Percentage	63%	0	36%	100%

### **Creativity**

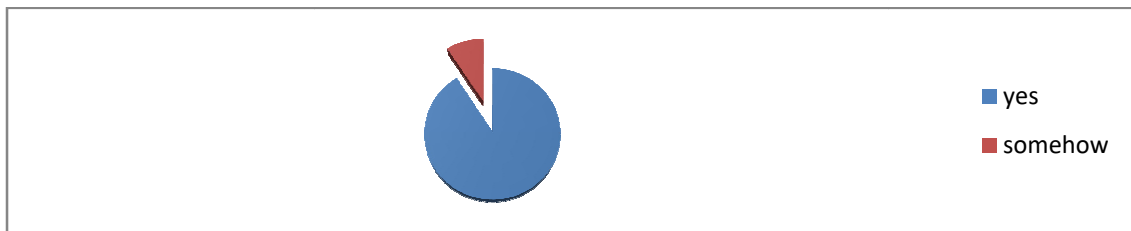
The aim behind formulating this rubric was to investigate teachers' perception of creativity and how they try to strengthen their students' creative potential.

Q.6 Creativity for me is:

Teachers view creativity differently. Eight of the respondents defined creativity in general while three others related it with the teaching arena. For one of them, it is the ability to produce things in perfect ways using imagination. For two others, it is related to problem solving. In addition, three informants said that creativity has to do with doing things the unexpected way, for them it leads to constructing new, extraordinary and unprecedented outcome. As far as teaching is concerned, one of the teachers stated that creativity lies in bringing surprise to the class in original manners. Another respondent claimed that creativity is about helping learner to use his linguistic, pragmatic, cultural and thinking potential in all situations. A third informant asserted that creativity comes with flaring the learners' critical thinking.

Q 7: I want to promote creativity in my classes.

The aim behind this question was to discover whether university teachers of oral expression are interested in promoting creativity their session. The results showed that the majority of teachers (ten teachers) wanted to promote creativity. Only one teacher answered with ‘somehow’. Figure 4 summarizes the results.



**Figure4. Promoting Creativity in class**

Q8: I think innovation and creation in the process of learning can generate a healthy atmosphere.

**Table3: Innovation and Creation in the Process of Learning**

Option	Number	%
Yes	11	100%
No	00	0 %
Total	11	100 %

As indicated in the table, all teachers in this question seem to be aware of the role of innovation and creation in generating a healthy atmosphere. And this clearly indicates that for teachers these aspects have a great impact on students’ achievements as they can breed an atmosphere that allows student’ essential skills to develop.

Q 9: What motivates me to seek creativity is: .....

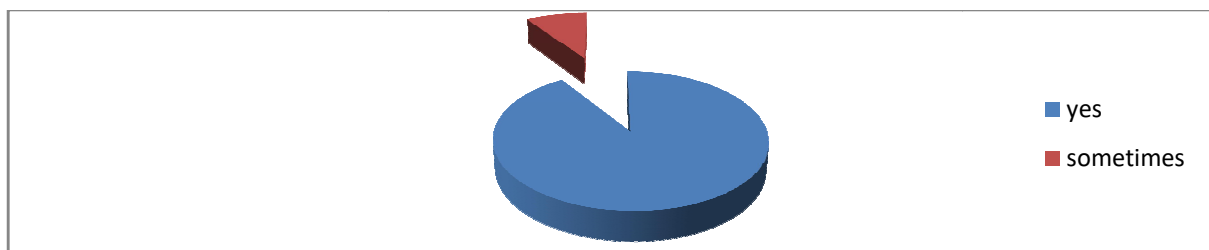
The aim behind asking such question is to elicit information on the causes that push teachers to look for creativity in their sessions. Seven of the teachers (63.63%) said that what

motivates them to hunt creativity is both to help students enjoy their learning and to enable them to learn effectively. Only two (18,18%) claimed that their motive behind seeking creativity is to help students enjoy their learning. Meanwhile, teachers gave other reasons that make of creativity favourable in the class. For instance, they stated that they chase creativity to make students motivated and engaged. In addition, teachers alleged that creativity helps them escape monotonous classroom atmosphere and reach innovative one; an atmosphere that helps students to expand their thinking abilities.

Q10: I encourage my students to think creatively.

This question was intended to obtain information on whether the teachers were training their students to think creatively. The results showed that ten (10) teachers supported critical thinking, but one of them claimed he did this only sometimes Figure 5 sums up the results.

**Figure 5: Teacher's Encouragement of Critical Thinking**



Q 11: In my class, students have opportunities to be autonomous.

The motive behind this question is to scrutinize whether teachers encourage students' autonomy. The majority of the teachers (ten) claimed that creating an autonomous student is precious demand for them. While one teacher asserted that he sometimes encourages students' autonomy.

Q12: I encourage my students to try out what they have learnt from me in different situations.

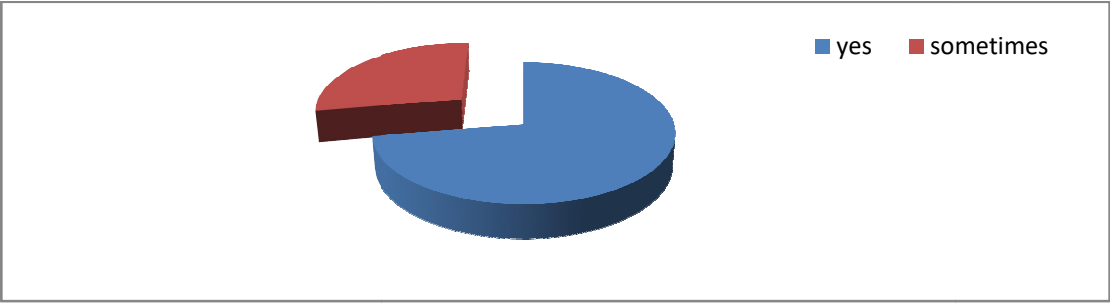
The target behind asking such question is to inspect whether teachers try to push students to personalise what is learnt in the class and more importantly to highlight teachers' determination to make active learners. All the respondents affirmed that they encouraged students' experimenting what is learnt in class.

Q13: I provide my students with opportunities to share their opinions with their peers.

The motive behind setting such question is to illuminate teachers' capacity of creating an atmosphere that stimulates exchanging thoughts. The majority of teachers (ten) said that they encouraged students to share their ideas and opinions with their peers. Only one of the respondents stated that he sometimes supported students' sharing of their ideas.

Q14: In my class, students are encouraged to contribute to the lesson with their ideas and suggestions.

This question aims at exploring the extent of students' active participation in the progress of oral sessions. Eight of the informants declared that their students have the opportunity to contribute with their ideas and suggestions in class. While the remaining three said they did this only sometimes. Figure 6 sums up the results.



**Figure6 Students' Contribution with Ideas**

Q15: I trust my students' own abilities in solving problems.

The intention behind asking this question is to find out whether teachers believe that learners have the adequate ability to face problems. Seven of the teachers (63,63%) seem to be confident in their students' capabilities in solving problems that confront them. Four teachers (36,36%) made it clear that they do not have big trust in students' own abilities in solving problems.

Q16: I try to promote creativity in my classes by...

This question was intended to elicit information on the techniques that teachers rely on in order to promote creativity in their sessions. The results revealed that ten of the respondents may use any possible means so as to stimulate creativity, and two of them can devote more time to telling stories to trigger creativity. It is important to note that respondents exposed some techniques that they may use. For instance, giving students the opportunity to talk about topics that most attract them might have tremendous impact on creativity promotion. In addition, enabling learners to exhibit stories that they write and providing them with possible means to act their stories out could generate creativity in class.

### **3. Creativity and Telling Stories**

The intention of this rubric is to elucidate the relationship between storytelling and the promotion of creativity.

Q17: I feel that using short stories can foster creativity in my classes.

This question aims at capturing teachers' attitude towards the use short stories in oral session. Eight of the respondents thought that short stories can bring creativity to class. While three of them reckoned that stories could foster creativity only to some extent. Table 4exposes the results.

**Table4: *Using Stories as Promoter of Creativity***

Response	Yes	No	somehow	Total
Number	08	00	03	11
percentage	72,72 %	00%	27,27 %	100 %

Q18: Telling short stories is considered as helping tool to trigger creativity by students.

The Motive behind asking this question is to spot students' perception of short stories as creativity generator. Seven teachers stated that students consider short stories as a helping tool to trigger creativity, and four informants deemed that students think that stories are not that strong creativity prompter.

Q19: I tell stories to my learners.

This question aims at investigating whether teachers use stories as a teaching strategy. Surprisingly, only three respondents asserted that they told stories to their learners. While the majority (eight teachers) said that they rarely use such strategy.

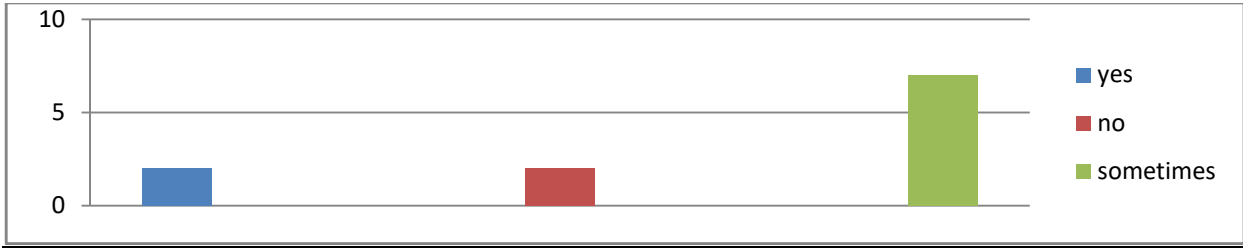
Q20: I ask my students to tell short stories.

Though the previous question showed that most of the informants do not tell stories, this question demonstrated that eight of the teachers asked students to tell stories and the remaining three ones stated that they sometimes invited their students to narrate short stories.

Q21: I encourage students to solve problems using strategies they get from stories.

This question clearly aims at inspecting the amount of benefit that students may get from stories. The majority of the respondents (seven) claimed that they sometimes encouraged students to employ strategies derived from stories to solve problems that they encounter.

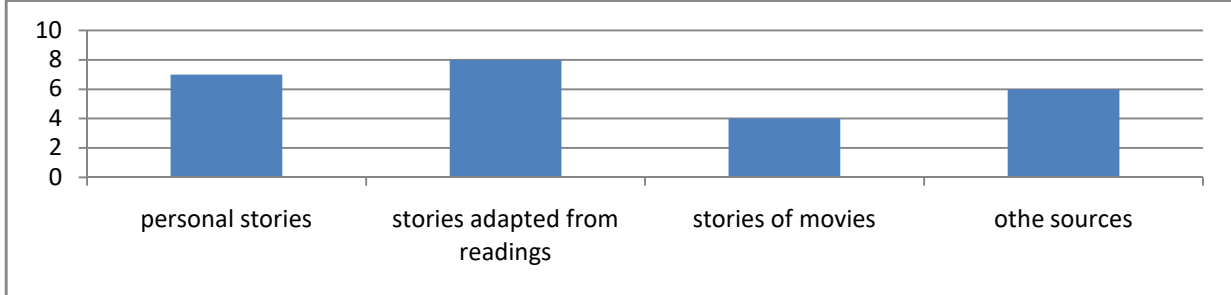
While two teachers said they encouraged learners to profit from stories and the other two denied such benefit. Figure 7 summarises the results.



**Figure 7 Using Story Strategies to Solve Problems**

Q22: The stories told by my students are:

This question tries to explore the sources of the stories told by students in their oral sessions. Eight of the respondents stated that stories recounted in the class are adapted from the students’ readings; seven said that students narrate their own stories, and four informants declared that stories are taken from movies. One of the teachers said that he asked students to imagine different endings to famous stories or to recount events that may occur if something changed in the story, another one gave the students an event and asked one of them to add a detail, then all the students have the chance to integrate his imagination to add something to the story and at the end all the class write a collective story. Figure 8 exhibits the results.



**Figure 8: Sources of Students’ Stories.**

Q23: I think storytelling enriches learners’ vocabulary.

This question tries to examine the benefit that students may derive from stories in terms of vocabulary. All the respondents argued that stories are good source of vocabulary.

Q24: My students enjoy telling stories.

Obviously, this question seeks to uncover student's attitude about telling stories. Seven of the respondents avowed that their students do enjoy stories while four others claimed that students enjoyed stories only to some extent.

Q25: I tell stories to enable students to see different solutions for problems.

This questions aims at determining whether teachers try to give students stories that can strengthen their problem solving abilities. Five teachers said that they told stories to enable students to see different solutions for problems; four teachers declared that they may do it, while two others stated that they do not have such intention behind telling stories.

**Table5: *Stories as Problem Solving Guide***

	Yes	No	sometimes	Total
teachers	5	2	4	11
percentage	45.45%	18.18%	36.36 %	100 %

Q26: Learning through telling stories is more useful and joyful.

This question tries to shed light on the possible joy and usefulness that telling stories might accompany inside the class. Ten of the teachers announced that using stories had a positive impact in making learning process more useful and joyful; only one of the respondents was not sure about the effect that telling stories could have.

Q 27. Telling stories influence the class atmosphere.

This question noticeably aims at scrutinizing the influence that telling stories can have on the class atmosphere. All the teachers agreed that telling stories have a positive impact on the

class. First of all, a story brings joy, motivation, engagement, variety and kills the routine of lecture based learning. In addition, telling stories makes students feel at ease and comfortable this encourages them to learn as much as possible.

### **Section Three Suggestions and Recommendations**

This section invites teachers to suggest some strategies that can trigger creativity in oral classes. Actually, teachers insisted on the need to use different strategies; for instance, it is advisable to give some room for freedom and flexibility where students can talk about their hobbies and topics that most attract them. Moreover, it is recommended to put students in challenging circumstances so as to strengthen their critical thinking and problem solving strategies. Furthermore, it seems of great importance to provide students with imaginary situations where they get acquainted with different fields, new vocabulary and then ask them to roleplay scenarios on the spot. In addition, enabling learners to exhibit stories that they write and providing them with possible means to act their stories out could generate creativity in class.

#### **2.2.2. Analysis of the Students' Questionnaire**

The questionnaire was distributed to sixty one third year university students who pursue their studies in Mohamed Boudiaf University in M'sila.

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

This section is devoted to students' background information; these latter are asked about their age, gender and their stance on Oral Expression module. As indicated in table6, the results reveal that the majority of students are females, whereas the rest are males. In addition, most of the respondents (fifty eight) are less than twenty five years old, while three are more than twenty five. Concerning students' attitudes towards Oral Expression, the majority of

respondents forty three or about (70, 49%) believe that Oral Expression is interesting, While eighteen (29.5%) said it is not interesting.

**Table6: Students' Gender**

Gender	Male	Female	Total
Number	21	40	61
Percentage	34,42%	65,57%	100 %

## **Section Two: Creativity and Short Stories in Oral Classes**

This section is devoted to determine students' perception of creativity and to investigate the effects that telling stories can stimulate in oral classes.

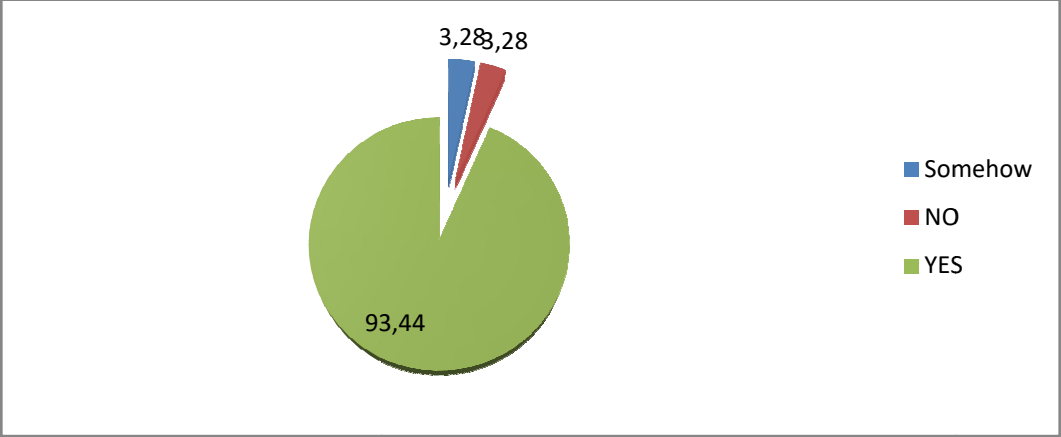
### **1. Creativity**

Q.1: Creativity for me is:

The aim behind asking such question is to oversee the possible outlook of creativity for students. It is worth noting that all the informants deemed that creativity is something great and the majority of them linked it with novelty, originality and imagination. One of the respondents stated that creativity is the ability to move from mere imagination into founding new valuable assets in life, while another reckoned that creativity is both gift and skill that can lead to making unordinary outcome. Creativity for some respondents lays in the ability to be special, unique and to behave differently with successful results. Moreover, creativity can be the ability to think out of the box; and the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful to find new ways to solve problems. One of the respondents went further in saying that creativity is "art in itself". All in all, creativity can be the gift to do things in unexpected ways and achieve valuable results.

Q. 2: I want to be creative in my oral sessions.

This question inspects students' willingness to be creative. The majority of the informants (57) stated that they wanted to be creative, and only two of them said they have no need for creativity, while two others declared that they would like to be creative only in few cases. Figure 9 summarises the results.



**Figure 9: Student's Desire to Be Creative**

Q3: I consider innovation and creation in the process of learning a happy experience.

This question sheds light on students' attitudes toward creativity and innovation and to what extent they help improve their learning. Fifty-one respondents (83.61%) have indicated that creativity and innovation make the learning process a happy experience; six students (9.84%) said that the mentioned factors somehow better their learning and four (6.56%) others denied the effect of creativity in class.

Q .4: I try to use what I have learned in my own life.

The objective of this question is to pinpoint whether students believe that learning is effective force in life. Fifty of the informants (81.97%) said that they employed what they learned in their life , ten of them claimed that they sometimes used what they learned, while only one student said that he did not employ his learnt knowledge in his life.

Q5: I'd like to be challenged with some problem solving situations.

This question intends to highlight students' willingness to engage in challenging situations where they can both expose and sharpen their problem solving abilities. Fifty one of the

respondents (80, 33%) said that they liked to be challenged with some problem solving situations; nine (14, 75%) claimed they welcomed such situation only to some extent, while three informants (4.92 %) declared that they would rather avoid problem solving situations.

Q6. The stories told in my oral expression sessions are: ...

This question tries to survey the fountain of the stories told by students in their oral sessions. Twenty-five of the respondents stated that stories recounted in the class are adapted from their readings; twenty-one said they narrate their own stories, twenty-one informants announced that the stories are taken from movies, and five asserted that they recounted their friends' stories.

## 2. Creativity and Telling Stories

This section is devised to scrutinize the effect that telling stories can have in terms of strengthening students' creative potential.

Q7. Stories are an ideal tool in stimulating my imagination.

This item tries to pinpoint the amount of influence stories may exert on student's imagination. Fifty one of the informants (83,61%) said that stories are an ideal stimulator of imagination; two(3,28%) affirmed that stories might kindle imagination, but eight(13,11%) insisted that stories have no impact on their imagination. Table 7 summarizes the finding.

**Table 7: Stories as Imagination Stimulator**

	yes	No	To some extent	Total
Students	51	8	2	61
Percentage	83,61%	13,11%	3,28%	100%

Q8. Stories help in developing my thinking and enhancing ideas.

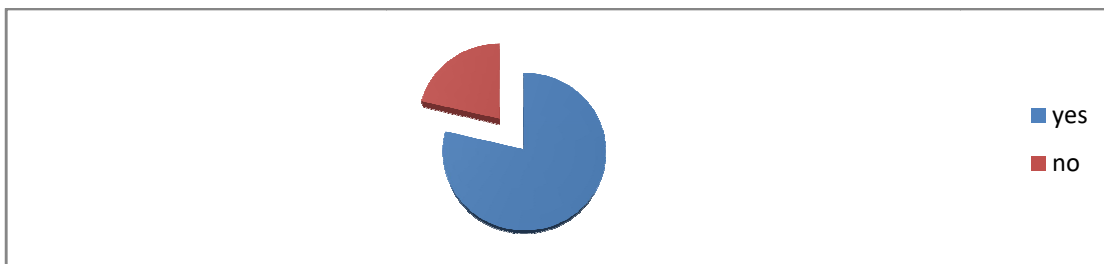
This question highlights the impact of stories on students' thinking and how they could enhance ideas. Fifty five of the respondents (90.16%) declared that stories help to develop their thinking and to generate ideas; four (6.56%) said that stories have no effect on their thinking, and two (3.28%) proclaimed that stories have little influence on their thinking

Q9. Stories are an ideal tool for promoting creativity.

This item aims at inspecting the relationship between stories and creativity. Fifty three (86,88%) said that stories promote creativity ; Six (9.84%) said that stories do not trigger creativity, and two (3.28%) claimed that stories may to some extent generate creativity.

Q10. Stories help me to develop my skills.

This question intends to test the impact of stories on developing the listening, the speaking, the reading and the writing skills. Forty eight (78,69%)of the respondents deemed that stories develop at least some of the skills, but thirteen ( 21,31%) reckoned that stories do not have such developing ability.



**Figure 10: The Effect of Stories on Developing Student's Skills**

11. Stories can attract my attention.

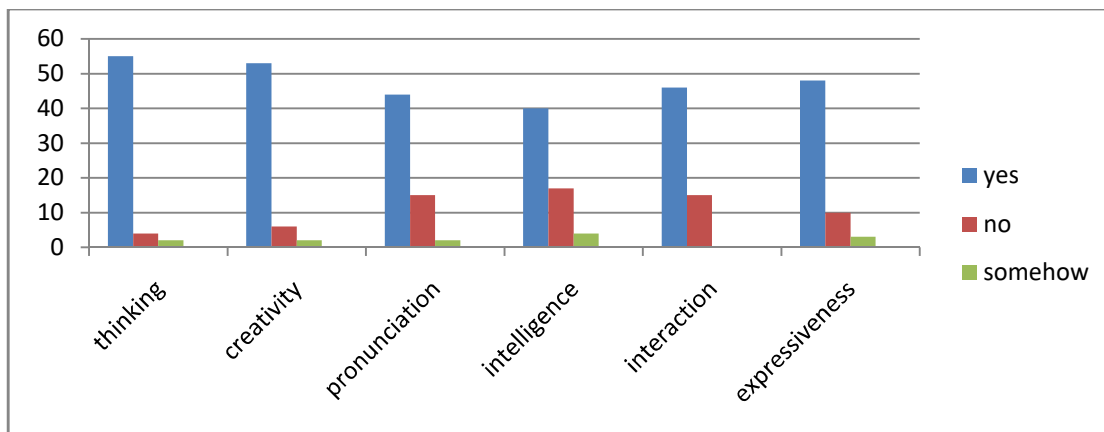
This question seeks to investigate the attractiveness that stories may have in students' perspective. Forty nine (80.33%) of the respondents replied that stories can catch their attention; six (9.84%) said that stories are somehow attractive, and other six informants asserted that stories fail to attract their attention.

Q12. Stories help to raise my cultural awareness.

This question tries to oversee the role that stories play in raising cultural awareness. Forty nine informants (80.33%) thought that stories can tremendously increase cultural awareness; and twelve (19.67%) refuted the idea that stories can give insights about culture.

Q13. Stories are helpful way in improving pronunciation and fluency.

It is obvious that this question inspects the effects that stories have on improving students' speaking skill as it observes stories influence on pronunciation and fluency. Forty four (72.13%) of the respondents argued that stories have a big influence in bettering their pronunciation and fluency; fifteen (24.59%) declared that stories do not affect their pronunciation at all, while two (3.28%) of them said that stories have only little influence.



**Figure 11: What Stories Promote in Class.**

Q14. Stories help to develop my level of intelligence.

The aim behind this question is to investigate if stories could breed students' intelligence. Forty of the informants (65.57%) stated that stories help to strengthen their intelligence; seventeen (27.87%) said that their intelligence was far from being affected by telling stories, and four (6.56%) thought that stories had only little influence.

Q15. Stories help to increase my motivation in classroom.

This question tries to spot the amount of motivation that telling stories can generate in oral sessions. Forty four (72.13%) of the respondents answered that stories can raise their level of motivation; fourteen declared that stories do not increase motivation, and three said that it is probable that their motivation may be stimulated by stories.

Q16. They provide me with chances to interact with others

This item highlights the interaction that stories can create among learners. Forty six of the students (75.41%) thought that stories give them the opportunity to interact with others, but fifteen others (24.59%) denied the positive effect that stories might have on interaction in the class.

Q17. They increase my self-confidence.

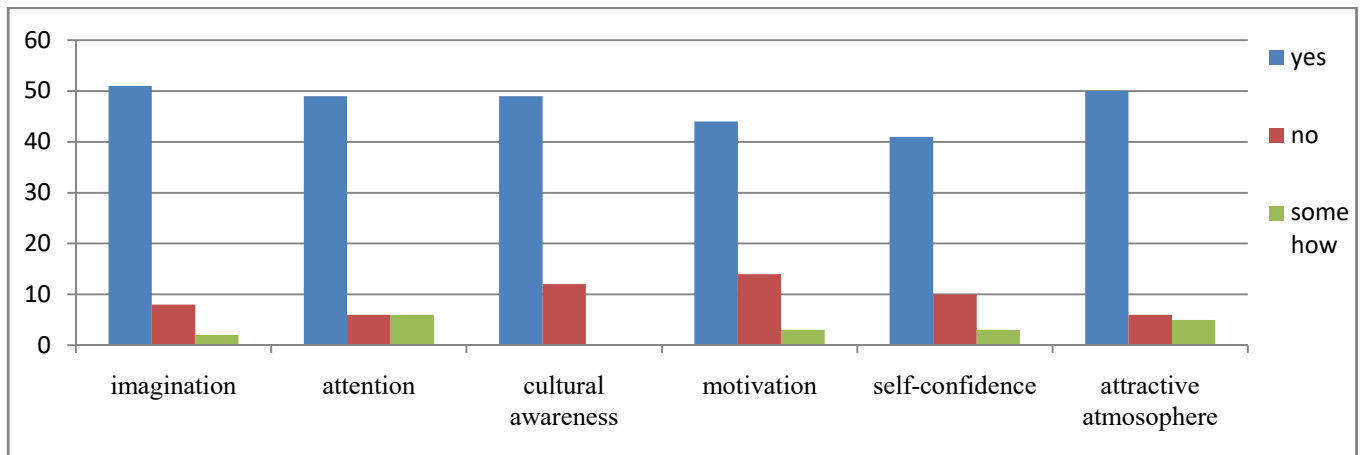
This question seeks to uncover the effect that stories can have on students' self-confidence. Forty one of the students (67.21%) stated that stories strengthened their confidence; four (6.56%) said that stories influenced their confidence only to some extent, and sixteen (26.23%) claimed stories had no impact at all.

Q18. They enhance my ability to express myself spontaneously and creatively.

This question inspects the influence of stories on students' expressiveness and creativity. Forty eight of the respondents (78.69%) stated that stories have big influence; three (4.92%) said stories might have some influence, and ten (16.39%) declared stories do not enhance the ability to express oneself spontaneously and creatively.

Q19. Stories create more attractive atmosphere in the class.

This question investigates whether stories succeed to create attractive atmosphere in the class. Fifty of the informants (81.97%) declared that stories can tremendously create attractive atmosphere; five (8.20%) respondents said that stories may provoke attractive atmosphere, and six (9.84%) rejected any relation between stories and classroom mood.



**Figure12: What Stories can Rise.**

Q20. They help information illustration and abstract thoughts explanation.

This question depicts the magical power that stories have in illustrating information and explaining thoughts. Forty eight (78.69%) of the respondents said that stories help to explain and illustrate ideas; and thirteen (21.31%) stated that stories cannot facilitate illustration of information and explanation of thoughts.

Q21. Short stories are an aid to promote oral proficiency.

This question tries to investigate if stories are really helpful in oral classes. Forty five of the respondents(73.77%) claimed that stories promote oral proficiency; two(3.28%) informants said stories can to some extent influence their proficiency, and fourteen (22.95%) supposed that stories have little influence.

Q22. They enhance whole class participation.

The aim of this question lies in determining the effect of stories on students' participation in the class. Fifty (81.97%) of the students stated that stories have big impact on participation in the class; Two informants (3.28%) said that stories have little influence, and nine (14.75%) said that stories do not play any role in enhancing participation.

**Table 8: Benefits of Telling Stories in the Class**

	Illustrating information / explaining ideas	Oral proficiency	Class participation
Yes	47	45	50
No	13	14	9
Somehow	1	2	2
Total	61	61	61

Q23. They help me to recall contents and facts.

This item aims at testing the belief that stories strengthen memory. Forty eight students (78.79%) argued that stories help them to recall contents and facts; nine (14.75%) supposed that stories are far from affecting memory, and four (6.5%) were to some extent in favour of little influence of stories in the class.

Q24.They provide me with the ability to develop my critical thinking.

It is obvious that this question chases the relationship between storytelling and the development of critical thinking. Forty eight of the informants (78.69%) said stories help to develop their critical thinking; six (9.84%) claimed that stories have nothing to do with their

thinking, while seven (11.48%) students declared that stories affect their thinking only to some extent.

Q25. I solve problems using strategies I get from stories.

This question tries to inspect the benefits that students may obtain from stories. Forty two of the informants (68.85%) said that they solve problems using strategies they get from stories; six (9.84%) students declared that they sometimes benefit from strategies found in stories, and thirteen (21.31%) stated that stories do not help them in terms of solving problems.

Q26. Stories can enrich my vocabulary.

The objective of this question is to test whether students benefit from the vocabulary found in stories. Fifty eight of the respondents (95.08%) said that stories are good source for vocabulary, and three (4.92%) stated that they do not think stories enrich their vocabulary. One of the respondents said that in order to promote creativity in class, teachers ought to present simple and varied vocabulary i.e. one that suits the learners' needs.

Q27. Stories affect my feelings.

The last question seeks to find out if stories affect students' feelings. Fifty of the informants declared that their feelings truly get touched by stories; and eleven claimed that stories do not affect them at all.

### **Section Three Suggestions and Recommendations**

This section aims at finding some strategies that can generate creativity in oral classes. In fact, students suggested different strategies, but all of them insisted on the need to give students enough freedom to decide what to talk about. First of all, they thought telling jokes

can have a magical effect in the class. Moreover, they proposed to include games in oral sessions. In addition, writing stories, telling them, and acting them out are thought to be very effective. Furthermore, respondents suggested employing art, music and song to trigger a dreamy climate. Actually, the use of ICTs is highly appreciated by students as they can see movies, documentaries and shows. Besides, some respondents reckoned that free discussion seem miraculous strategy to breathe creativity in the class; students can talk about their hobbies, their favourite TV programmes, recent events and topics that most attract them. As a matter of fact, students stated that they would welcome any technique that might strengthen their critical thinking and problem solving strategies. Furthermore, they thought that imaginary situations where they get acquainted with different fields, new vocabulary and varied life experiences would flare their creative potential and push them beyond the limits of their abilities; it is only then, they claimed, that they become real creative students.

### **2.2.3. Classroom Observation and Checklist**

#### **2.2.3.1. Classroom Observation**

The classroom observation was carried out by using checklists (appendix 3) and field notes regarding students' behaviour and attitudes towards the stories recounted. This might, hopefully, allow for some measurement of learners' engagement which could reveal if students were feeling connected to the content of the stories shared and willing to exhibit some creative participation.

To go into details, six classroom observations took place during oral sessions; four of them were in ordinary classrooms, while the others were carried out in Language Laboratories.

During the classroom sessions students were assigned to present movies reviews. They were asked to present short videos that would give some insight about the movies they choose, narrate the story presented in the movie, and explain the reason behind choosing that movie and elucidate what they liked about the story and what they hated; they could talk about the movie actors, casting, editors, and scenes. Actually, Hollywood movies had the lion's share; most of the presented movies were American movies, and few of them were Indian ones. The chosen movies tackled different themes; detective, science fiction, drama and even cartoons. Among the list of these movies, to mention but a few, there are 'The NUN', 'Reverent', 'Occult', 'Split', 'Faceoff', 'Black', 'Noah', 'The Help'. The materials used in these observation sessions were: 'data show' and lap top.

During the sessions carried out in Language Laboratory, students had two different tasks. In the first session, the teacher presented vocabulary used in court and then asked students to roleplay a mock trial; they had to choose a role to play and imagine what events to include and then improvise their scenarios. In the second session, the teacher asked students to imagine different events of famous films or novels. In the light of this, students presented their own versions of some novels; 'Cinderella', 'Mother's Sacrifice' and other stories were presented (see appendix d).

#### **2.2.3.2. Checklist**

Throughout the observation sessions checklists were used to diagnose whether what happened in the class could assign for students' creativity. Actually, most of the students were motivated during their oral sessions, they were eager to participate and make remarkable touch; they were involved in problem solving situations where they could exhibit their commitment to risk-taking. It is worth noting that students made use of their imagination to found new situation, and solutions whenever they were obliged to react flexibly to teacher'

instructions. However, some students were unable to use English language fluently despite being disposed to new vocabulary, which, apparently, lessened their self-confidence.

To go into details all the questions found in the checklist revolve around learners' ability to expose their creative potential

#### Q1. Are Students Motivated?

Throughout the observations sessions, it was obvious that the majority of the students were deeply motivated. For instance, the students who were telling stories had a kind of freedom that allowed them attempt new missions; on one hand, they were able to stimulate their colleagues and influence them during the ongoing of their storytelling. On the other hand, they could manipulate the whole sessions; they genuinely enjoyed what they were doing and instinctively got into the flow of the story. It seems that storytelling could tie their passion to the actual atmosphere of the classroom.

#### Q2. Do students create new links between diverse unrelated things?

This question aimed at scrutinising students' ability to make unusual associations between seemingly unrelated or remote ideas. During the six observation sessions, some students appeared to have such kind of ability; they were capable of producing ideas that defy the circumstances. However, this ability did not accompany the same learners all the time; in some sessions that ability was crystal clear, but in other sessions it was hard to be spotted. For example, when students were asked to imagine different events of famous stories, one of the students presented another plot for 'Cinderella'. The student narrated that the marriage of the prince with the beautiful Cinderella was a mere conspiracy made between the fake genie and the prince who tried to rule the kingdom using a magical key that was buried under the house of the kind hearted girl; that key was but the innocent heart of Cinderella which was harshly

broken after recognising the shameful plan. The new version of the famous story exploited a lot of seemingly diverse events, and was able to create a nice story.

Q3. Do students speak the language fluently?

Observing learners' fluency could, to some extent, give a clearer image of the influence of stories on learners' pronunciation. Actually, it was apparent that students are affected by the pronunciation found in the stories they recount; when a student presents a story narrated in his favourite films, he is likely to imitate the actors. Yet, that kind of imitation does not demonstrate learner's fluency, as fluency requires more than imitation of native speakers, it implies effective use of the language itself. It is worth noting that some students spoke like native speakers, while others failed to simulate acceptable fluent speech.

Q4. Can students solve erupting problems?

This question tries to shed light on students' problem solving abilities. Throughout the observation sessions students exhibited great eagerness to overcome all erupting problems.

It is worth noting that whenever students came across challenging situations, they struggled to overcome these situations. One of the challenging situations, to name but a few, was when students were asked to improvise a mock trial where they had to find sound evidence that the defendant is not the one who committed the crime; when the teacher tried to add a new event that could defy their evidence.

Q5. Are students willing to take risk?

This question aims at investigating students' readiness to face unexpected circumstances and their willingness to take risk. Actually, many students seemed to have an adequate amount of courage that enabled them to try new things and to overcome risk failure. This was obvious when they were improvising new events of well-known stories, when they were

randomly chosen to simulate the role of a judge, a lawyer, a witness or even defendant, or simply when they were supposed to face their colleagues and asked to defend their choice of the stories' content.

Q6. Are there signs of using imagination?

This item tries to find out whether students could employ their imagination during the ongoing of the storytelling activity. Actually, telling story is a fertile arena where imagination could flourish; students were endowed with a huge space to invest their imagination as they were allowed to ad lib scenes of stories.

Q7. Do students employ their critical thinking?

This question aims at inspecting the use of critical thinking during Oral expression sessions. Throughout classroom observation, it was clear that students tried to produce new ideas that could allow them to cope with the unexpected circumstances; it seemed they were busy analysing conditions, searching for possible techniques that might quench their thirst for fantasy and originality.

Q8. Are students able to make new things?

This item tries to oversee the effectiveness of storytelling in targeting originality. Students were trying hard to improvise events, analyse them and eventually come up with suitable logical stories; they were in a busy chase for being authentic in initiatives and responses.

Q9. Are students flexible towards what is happening in the class?

This question tries to find out whether stories stimulated students' flexibility. During the six classroom observations, it was apparent that students tried to be flexible; they tried hard to enlarge the boundaries of their scope of possibilities and to cope with the erupting challenges.

Q10. Do students make use of the stories' vocabulary?

This question tries to inspect the amount of benefit students could get from storytelling in terms of vocabulary. Students were eager to employ the new vocabulary items used in stories; in fact, their oral expression sessions were fertile land where they could use the new lexis as much as possible. For instance, in the 'mock trial' session, students tried hard to utilize the vocabulary presented by the teacher. At first it was to some extent challenging, but with time it became easier and students performed well due to the new lexis.

## **2.3. Interpretation of Results**

### **2.3.1. Teachers' Questionnaire**

Promoting creativity in class is not an easy task to perform but it is a mere challenge that requires flexibility and openness to different strategies; it is an art form that had a value for both teachers and learners. In the light of this, university teachers of Oral Expression in the Department of English at M'sila University tried to trigger creativity in their classes. The situation was clearly demonstrated in the teachers' answers to the questionnaire. It was obvious that these teachers were looking for innovative techniques to strengthen their students' creativity potential. Actually, all the teachers sought to present their lectures differently to break out the routine of predetermined practice and changed the classroom mood; this was done through the continuous updating of the materials used in class. Along similar lines, these teachers used ICTs and asked their students to use them as well; in order to cope with the changing circumstances and to quench the thirst of learners who were most of the time enthusiastic to experience a new variety of activities. Besides, they invited students to explore new strategies such as role play and storytelling to break out the monotony of a fixed habit. In other words, these teachers attempted to flare up their students' creativity; as many researchers like Fisher and Williams stressed the idea that success in learning and ultimately success in life requires creative thinking (2004). Though teachers viewed creativity differently, it is worth noting that all of them tried hard to promote it in their classes to generate healthy atmosphere; where motivation and engagement are highly increased. Actually, teachers gave learners opportunities to contribute to the lesson and share ideas with others so as to strengthen their autonomy and critical thinking.

Teachers who are eager to inject creativity in their sessions adapt many strategies; telling stories is one of the means used by Oral Expression teachers. Actually, telling stories is highly

appreciated by most of the teachers since, they think, it is creativity promoter, and it can be an effective guide to solving problems. Moreover, stories may motivate students and make their learning more enjoyable and successful. In addition, they may be rich source of vocabulary and they can make the learning experience easy, varied and comfortable. Admittedly, most of the teachers saw that telling stories had fruitful outcomes in instilling creativity in oral sessions.

### **2.3.2. Students' Questionnaire**

Being creative might be a precious target for every student. Indeed, creativity in the class could help students to improve their learning; as it creates situations where they interact and express their thoughts freely in a joyful way. From analysing students' answers concerning their attitudes about creativity, and the extent to which they want to experience it in their oral sessions, it is apparent from the first sight that students seem to be aware of the importance and the necessity of creativity. Meanwhile, it is obvious that telling stories has a prestigious status in students' perspective. Actually, Stories are thought to be an ideal tool in learning English as they can make the learning process more interesting, amusing and memorable for students. Students, in fact, might have an amazing ability to absorb language via stories; they could have their imagination stimulated, their attention attracted, their vocabulary enriched, their pronunciation, thinking and level of intelligence developed. It is worth noting that stories may provide with challenging topics based on students' everyday interests. They also provide them with a huge space for fantasy and creativity.

### **2.3.3 Analysis of Classroom Observation, and checklists Results**

The results revealed that using stories had a positive impact on promoting creativity among the students. Furthermore, it was evident that short stories are among the best ways that help students communicate both effectively and creatively. In fact, when stories are modelled properly, they can serve as an effective technique for breathing creativity in oral

classes. This is made possible through their ability to capture the attention of the students, to give them confidence in their ideas, motivation to craft an interesting story, and precious opportunity to ‘think out of the box’ in order to strive out of their comfort zone. Admittedly, using storytelling in oral sessions brought novelty; this novelty could encourage students to be more enthusiastic. Thanks to this technique, the learners had the opportunity to play different roles as thinkers, problem solvers, and observers. In short, stories maybe an appropriate tool that encourages learners to explore their creativity potential.

## **Conclusion**

Though the findings of this study do not yield conclusive results as to the benefits of short stories for every oral session, they do offer an insight of why and how to use short stories. In addition, they shed light on the positive influence that storytelling had on third year university students of M’sila. These results go hand in hand with other studies that dealt with the use of stories as an effective means in teaching. For instance, The study of Achir(2017) confirms the effectiveness of using short stories in developing grammar, the study of Mokhtar, Abdul Halim and Kamarulzaman(2010) approves the effectiveness of storytelling in enhancing communicative skills, the study of Mousa Khaleel (2017) assures the importance of using stories in teaching English, the study of Jill Eck( 2006) elucidates the effectiveness of storytelling with adult learners in supervisory management, the study of Abo Skhela (2010) tackles the effectiveness of using storytelling technique in enhancing 11<sup>th</sup> graders' listening comprehension sub-skills in Middle Gaza Governorate, the study of Nancy J. Reeder ( 2009) inspects the storytelling strategies being used by the teachers at the Nantahala School, and the work of Janni Wallin(2015) explores Storytelling and language development.

## **Limitation of the Study**

The results of this study may be influenced by many factors. First, this study can only prove the effectiveness of storytelling as creativity promoter in the academic year (2018-2019). Moreover, the questionnaires and the checklist were developed by the researchers; and thus, they are limited in terms of ensuring content validity and reliability. Furthermore, the observations of learners' engagement were by researchers who have a very limited experience with this type of measurement and thus may present some bias. In addition, the study experienced shortage of time, space and lack of best equipment during the ongoing of the research process. Finally, there were students' strike that could affect both the number of respondents and the accuracy of the collected data.

## Suggestions and Recommendations

This study investigated the effectiveness of using stories as creativity generator with third year university students. Upon completion of this research, some suggestions are drawn to develop the teaching and learning activities in the EFL classroom. Firstly, the students should be given more exposure to stories in their speaking and writing activities in English teaching and learning environment in order to motivate and stimulate their creativity potential. Secondly, the teacher should be able to select appropriate short stories on the basis of the students' language proficiency level. In addition, they ought to continue enriching and enhancing their teaching ability, so that they can constantly increase students' interest and the learning effectiveness. Moreover, teachers should use a variety of strategies that encourage students' participation in the learning process. Last of all the teaching methods must be innovative to broaden the students' thinking space as much as possible.

In relation to the above-stated suggestions it is recommended that future research be oriented in different direction. Recommendations for future study are as follows:

- 1) Study the influence of storytelling as creativity promoter in other modules.
- 2) Study the impact of storytelling as a teaching strategy with new faculty.
- 3) Study the effectiveness of storytelling as a teaching strategy with different educational levels (primary, middle, or high school).
- 4) Study the effectiveness of storytelling in developing the four skills (listening, speaking, reading and writing).
- 5) Study the possible link between short stories and the development of cultural awareness and competence in the EFL classroom.
- 6) Study the integration of different literature genres that would provide insights on the appropriateness of these genres in EFL teaching.
- 7) Study other possible ways that can promote creativity in the teaching learning process

# **General Conclusion**

Creativity has always been a precious target to chase by Language teachers. In order to achieve such aim teachers can use any possible means to trigger creativity in their classes. Actually, stories can be an ideal tool to bring creativity to the classroom. This study aimed at exploring the usefulness of telling short stories in creativity promotion in oral classes. Essentially, the research was fuelled by the hypothesis that if teachers can get the maximum profit of storytelling, students' creativity will increase; this makes of it a possible contribution in research on foreign language teaching (FLT) and learning. The study aspired to provide teachers who look for the betterment of foreign language teaching and who strive to create an effective atmosphere with the necessary tools.

Research has proven that students can have an amazing ability to absorb language when activities strengthen their creativity potential. Teaching foreign language with the use of storytelling maybe exactly the activity which is both motivating and creativity prompter. Stories can attract students' attention, because they provide challenging topics based on their every day interests. They also provide a huge space for fantasy and creativity. They teach students to think. All skills, functions and structures may be taught by stories; vocabulary, pronunciation and creativity may be developed.

This study was an attempt to shed light on the impact of storytelling on third year students in M'sila University in the field of creativity promotion. The study provided a clear image about the importance of storytelling and its effect on the creativity process. Actually, stories proved to play a crucial role in promoting creativity in oral classes; on one hand they increased a positive interaction between students and learners; on the other, stories can be an important source of vocabulary that helps learners to express their ideas clearly and creatively.

In accordance with the aforementioned results, “storytelling” proved to be an effective means to promote creativity in oral classes in the Department of Foreign Languages of English in the University Mohamed Boudiaf. Thus the stated hypothesis “if teachers get the maximum profit of storytelling, they can increase students’ creativity” is confirmed.

In short, the use of short stories in oral classes has a positive impact on the development of creative skill, as they can simplify sharing knowledge. Furthermore stories could create meaningful contexts to teach different language skills and to improve the students' creation and thinking style.

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# Appendices

## Appendix (a)

### Teachers' Questionnaire

Dear teacher,

The present questionnaire is addressed to convene informative data about the value of creativity in teaching oral expression course at university. Hence, you are kindly requested to answer the subsequent questions by choosing the answer that expresses your best personal view; and providing your precious comments when necessary.

Thank you.

(Please tick the right box or write in the space provided.)

#### **Section one: Background Information**

- Age: [ 20 - 25]..... [ 25 – 30] ..... more than 30.....

- Gender: Male  Female

- Degree(s) held: BA (Licence)  MA (Master / Magister)  PhD (Doctorate)

-Work Experience: (Number of years): .....

#### **Section two: Promoting Creativity in Oral Classes**

##### **1. Teaching Methodology**

Q1.To teach an oral expression course I use:

➤ Movies.  ➤ Videos.  ➤ Songs.  ➤ Stories

Other .....

Q2: I use ICTs in my sessions. Yes  No  sometimes

If yes please name the used means.

.....  
.....

Q.3 I encourage students to use technology for oral presentations. Yes  No  somehow

Q.4. I update my lectures every year. Yes  No

Because: .....

Q. 5: I encourage my students to use new strategies such as storytelling, turn taking....

Yes  No  Sometimes

## 2. Creativity

Q.6 Creativity for me is:

.....  
.....

Q 7: I want to promote creativity in my classes. Yes  No  Somehow

Q8:I think innovation and creation in the process of learning can generate a healthy atmosphere. . Yes  No  To some extent

Q 9: What motivates me to seek creativity is:

a -To help students learn effectively

b-To help students enjoy their learning

c-others possibilities

.....  
.....

Q10: I encourage my students to think creatively. Yes  No  Sometimes

Q 11: In my class, students have opportunities to be autonomous. Yes  No  Sometimes

Q12: I encourage my students to try out what they have learnt from me in different situations.

Yes  No  Sometimes

Q13: I provide my students with opportunities to share their opinions with their peers.

Yes  No  Sometimes



Q 27. Telling stories influence the class atmosphere.

Yes  No

Please justify your answer

.....  
.....

**Section Three Suggestions and Recommendations**

What strategies do you suggest to trigger creativity in oral classes?

\*Please feel free to add any suggestions

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

Thank you for your precious time

## Appendix (b)

### Students' Questionnaire

Dear student,

The present questionnaire is addressed to convene informative data about the “Impact of Short Stories in Promoting Creativity in Oral Classes in the University of M’sila”. Hence, you are kindly requested to answer the subsequent questions by choosing the answer that states your best personal view; and by providing your precious comments when necessary.

Thankyou

(Please tick the right box or write in the space provided.)

#### Section One: Background information

- Age: [ 20 - 25]..... [25 – 30] ..... more than 30

- Gender: Male  Female

- I find oral expression module: Interesting  Not interesting

#### Section Two: Creativity and Short Stories in Oral Classes

##### 1. Creativity

Q.1: Creativity for me is:

.....  
.....

Q. 2: I want to be creative in my oral sessions. Yes  No  Somehow

Q3: I consider innovation and creation in the process of learning a happy experience.

Yes  No  to some extent

Q .4: I try to use what I have learnt in my own life.

Yes  No  Sometimes

Q5: I'd like to be challenged with some problem solving situations.

Yes  No  To some extent

Q6. The stories told in my oral expression sessions are: (you can choose more than one)

My own stories  adapted from my readings  taken from movies

Other possibilities: .....

## 2. Creativity and Telling Stories

Questions	yes	no	Other possibilities
7. Stories are an ideal tool in stimulating my imagination.			.....
8 Stories help in developing my thinking and enhancing ideas.			.....
9. Stories are an ideal tool for promoting creativity.			.....
10. Stories help me to develop my skills ( listening , speaking, reading , writing)			..... .....
11. Stories can attract my attention.			.....
12. Stories help to raise my cultural awareness.			.....
13 Stories are helpful way in improving pronunciation and fluency.			.....
14. Stories help to develop my level of intelligence.			.....
15. Stories help to increase my motivation in classroom.			.....
16. They provide me with chances to interact with others			.....
17. They increase my self-confidence.			.....
18. They enhance my ability to express myself spontaneously and creatively.			..... .....



**Appendix (c)**

**Checklist**

**Teacher:**

**Date:**

**University:**

**Length of the lesson:**

**Grade/ level:**

**Course:**

<b>Important elements</b>	<b>Low</b>	<b>Average</b>	<b>High</b>
1-Are students motivated? 2- Do students create new links between diverse unrelated things? 3- Do students speak the language fluently? 4- Can students solve erupting problems? 5- Are students willing to take risk? 6- Is there any sign of using imagination? 7-Do students employ their critical thinking? 8- Are students able to make original things? 9-Are students flexible towards what is happening in the class? 10- Do students make use of the stories' vocabulary?			

**Notes**

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

## Appendix (d)

Short story presented by one of third year students

A short story written by me, entitled “a girl’s sufferance”.

The events of the story began in a faraway country, where a little girl named Lina lived. She was a 14 years middle school. In a closed society where education was prohibited, as result of Lina’s father took her out of the school. At the beginning, she was shocked by her father’s decision, she tried many times to commit suicide but luck was not in her side.

One day... two weeks... three months, Lina started to accept her life as her faith was fading away. She was dreaming of better life in good world, having a real friend, and maybe falling in love and getting married with him, and being her hero. After that, Lina got married to rich ugly men who had already two wives. Years by years, she got pregnant several times; she couldn’t even count them if you ask her.

Now, her only happiness to see her kids feel well in good life, she kept faking her smile until her day came; Lina died alone, and nobody knew the misery that she buried in her heart, Lina died as true mother.