

Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N

**Sample II: Poetry by: Lidia SOUHALI**

Was it the grief  
Was it the sorrow  
Was it the belief  
Of a bleak tomorrow

Was it the gloom  
Was it the reason  
Why the flower can't bloom  
In the spring season.

Was it the loneliness  
She couldn't bear  
Was it the garment of happiness  
She couldn't wear.

Was it the love  
Was it the want to share  
Was it the despair  
That none would care

**hop: 10**

Was it the memory  
Was it the past  
Was it the melody  
That can't forever last

Was it the wound  
That couldn't be healed  
Was is the fate  
That was already sealed

Was it the dream  
She couldn't attain  
Was it the fear  
None would soothe her pain

*Was it the loss*

1. Abdelmoumenaoui Tarek
2. Djelid Rima
3. TamrabetZahia
4. BenaaggounSihem

One upon time, where nobody existed on the earth, *Virtues* and *Vices* were surrounding the world together and feeling very boredom. One day, *Creativity* suggested a game called: "SEEK GAME". Everybody there loves the idea, and started screaming: I want to start first; no I want to start first...

*Madness* says: I'm going to close my eyes, and start counting, and all of you have to hide.  
1, 2, 3 ...  
Then, *Virtues* and *Vices* start searching for a place to hide.

*Tenderness: I find a place for me on the moon.*

*Treason: I will hide myself in a junk.*

*Fondness: I will find a place between the clouds.*

*Longing: I will go deeply in the ground.*

*Lying says in a loud voice: I will hide myself under stones, and then he went towards bottomless lake.*

Madness continues counting:

79, 80, 81 ...

Meanwhile, *Virtues* and *Vices* have finished hiding themselves only Love, as usual, he didn't decide where to hide yet, and we all know how much hard to hide love.

95, 96, 97, until 100

Then, *Love* jumped into flowers tree, and hide himself inside it.

*Madness* opened his eyes and started saying: *I am coming to you, I am coming to you.*

*Laziness* was the first one who exposed, because he didn't make any effort to hide himself.

After that, *Tenderness* was found, then *Lying* came out from the bottomless lake with a cut breath, then *Madness* noted longing to return from the deep ground. *Madness* has found them one after one only love, so he was frustrated and hopelessness in searching love.

*Envey* says: *love is hidden in the flowers tree.*

*Madness: I will take a spear and pike the tree randomly without stopping until I found love.*

*Madness: I hear someone crying.*

*Love* goes out and says: *my eyes are bleeding.*

*Madness: Oh my God! What I have done to you, I am sorry, because I lost your sight, what should I do to fix my mistake?*

*Love: you can't give me back my sight, but you can be my guide.*

*And that's what happened since that day,*

*Love goes blind, led by Madness*

Table 4

*Extension of Creative Writing to Master One and Master Two*

Options	Teachers	(%)	Students	(%)
M1	00	00	00	00
M1 & M2	20	100	60	60
Total	20	100	60	100

**Appendix D: Sample of Third Year LMD Students' Productions in Creative Writing-  
at Batna 2University 2013/2014**

**Sample I: Short Story by Workshop 08**

1. Guessasma Mohamed
2. Fadel Souhila
3. Manaa Hafida
4. SrairiOuanassa

**Coma**

It was a rainy day, when I went to a chaste place, where the ang  
dress. The corridors surrounded us from the two sides, number fifty five, nny seven, nny  
eight, and finally thirteen. This is the exact room, where an old man was eternally lying in  
his bed, wearing the blue. A terrifying silence through all over the place, just the machines  
sounds mixed with my heart beats which goes fast and fast.

I moved forward to his bed, trying to talk with him. Daddy, wake up, I'm your  
daughter wake up I said. But he never responded. He was lying there on that bed, like a  
little boy, not aware of what happen around him. I sat down close to him; I started showing  
torn pictures of him, in unknowing time and place. There is a picture when I was myself in  
bed hurting. Of course, he was there trying to make my fever decrease. Oh! There is one  
when it was my first day in school. He took my hand "don't be afraid, hurry up", he said.  
Suddenly he talked with a soft and sensitive voice saying: "are you here, what's wonderful  
surprise". "Oh how are you" I said. "I'm great", he said. Even though I defy; he is  
struggling so badly with his illness, but he refused to show me his poor health condition.  
My tears deceived me, "I' am sorry daddy, please forgive" I said. "For what honey", he  
said, with that tender voice. Again this was killing me. I was claimed of myself. I' am  
asking for forgiveness after I left him in the house of old man, when he extremely needed  
me.

Damn, what's a destiny's mockery? Can you believe? It makes me joke, and boring  
walls. Dear god, I' am wearing the same coat, I will be honest, it is like hell. No it's hell  
itself. I am in the same bed, waiting for you darling. Hurry, I' am waiting I need someone  
to forgive, I just want to sleep in peace. Oh, my God, I'm awfully sorry for having cut the  
ties, I misbehaved. And I hate all my sins, because I dread the loss of all. I want so  
desperately to be good, I love you...Unfortunately, the door opened.

Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N

- .....
8. Do you prefer to teach/ learn creative writing:
1. Individually
  2. Pair work
  3. Workshops
  4. Others, please specify.....
9. Justify your choice
- .....
10. The use of the workshops in teaching / learning creative writing is:
- a. Helpful
  - b. Helpless
- Justify your choice
- .....
11. Read the program and evaluate the following:
- The Aims and Objectives set in the Program. ....
  - The Theoretical Part .....
  - The Practical Part .....
  - The length of the program during "one year"  
Too long  Long  Normal  Short
12. Please feel free to add other suggestions and comments.....

**Appendix C : Tables**

Table1  
*Approaches to Teach Creative Writing*

Options	Teachers	(%)
a	00	00
b	00	00
c	00	00
d +e + f	20	100
g	00	00
<b>Total</b>	<b>20</b>	<b>100</b>

Table 2  
*Effectiveness of Using Literary Texts in Teaching Creative Writing*

Options	Teachers	(%)	Students	(%)
Yes	15	75	50	83.34
No	05	25	10	16.66
<b>Total</b>	<b>20</b>	<b>100</b>	<b>60</b>	<b>100</b>

Table 3  
*Effectiveness of Using the Workshops in Teaching Creative Writing*

Options	Teachers	(%)	Students	(%)
Yes	20	100	60	100
No	00	00	00	00
<b>Total</b>	<b>20</b>	<b>100</b>	<b>60</b>	<b>100</b>

Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N  
**Taylor, I. A.** (1959).The nature of the creative process.In P. Smith (ed.) *Creativity* (pp. 51-82).  
New York, NY: Hasting House.

**Watts, N.** (2009).*Teach yourself writing a Novel*.Oxford: Oxford University Press.

**Appendixes A & B: Teachers' and Students' Questionnaire**  
**Dear Colleague/ Student,**

This questionnaire is designed to investigate both teachers' and students' opinions towards the teaching of creative writing.

1. Do you agree with the introduction of creative writing at third year level?
  - a. Yes
  - b. No
  - If YES, do you think that one year is sufficient to reach a satisfactory level in creative writing?
  - If NO, why?.....
2. Do you think that integrating literary texts to teach creative writing will help improve students' performances?
  - a. Yes
  - b. No
3. Do you think that, at third year level, the learners can write creatively?
  - a. Yes
  - b. No
  - If yes, which one of the following genres is suitable to improve learners' performances in creative writing?
    - a. Short stories
    - b. Novels
    - c. Drama
    - d. Poems
    - e. All of them
4. If NO, explain why?  
.....
5. Is teaching/ learning creative writing during one year sufficient to train students write creatively?
  - a. Yes
  - b. No
  - If NO, do you want to extend the teaching of creative writing to:
    - a. Master One
    - b. Master One and Two
6. At master one and two, creative writing should be as:
  - a. A Module
  - b. An Option
7. Which of the following approaches is best to teach / learn creative writing?
  - a. The sample approach
  - b. The product and the process approaches
  - c. The process and the genre approaches
  - d. The product
  - e. The process
  - f. The genre
  - g. Others, please specify.....
  - Justify your choice

Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N  
9. Teaching creative writing in ONE year is not sufficient. Thus, we suggest extending it at master one and master two as an OPTION not as a module where students will be free to choose their OPTION to be trained as "Master of Creative Writers". (MCW)

### Conclusion

In this study, we have just made an attempt to express our opinion concerning the topic of teaching creative writing based literary texts and sample approach to EFL students, which is the interest of all teachers over the world. According to the results that are obtained, the appropriate use of the sample approach, the literary texts will enhance learners' abilities to write creatively and to think critically especially within workshops. The former developed mainly through the appropriate selection and use of the literary texts which should be relevant to the students' background, levels, interests, etc., in order not to bore them with inappropriate materials. While the latter, increased through the best understanding of the sample approach which best suits our situation: How it works? And how to reach acceptable results in a short period of time "one year"? Thus, the outcomes of this study revealed some fruitful implications that should be implemented in teaching creative writing at the Department of English Batna 2 University".

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The results in Table 4 (see Appendix C) revealed that (Questions 12 and 13) all teachers (100%) and students (100%) want to extent the teaching of creative writing to Master One and Master Two and both of them reported “one year is not sufficient to teach this new module and train the learners how to write creatively. And what is important is that they need creative writing to be as an option in master one and two not as a module.

### **Evaluation of Creative Writing Program at Batna2 University**

The results of program evaluation by both 20 teachers and 60 students revealed the following:

As far as the aims and objective are concerned, the majority of the teachers (**80%**) and the students (**95%**) appreciated them. Moreover, they said that “they are well organized and explained; the richness of the program permits to realize them”. The rest of teachers (**20%**) a little bit disagree for these aims and objectives are beyond the learners' levels, they are purely literary aims and objectives, and they are good if we can realize them”. Concerning the theoretical part, they said that “it is exhaustive, well organized, complete, and perfect; although, it is long. Others claimed that ‘it is too demanding, graded, too long, dogmatic, and simply beyond the learners' needs”. Concerning the practical part, they reported that “it is good, its richness and variety is the secret of being good and helpful. Also, they supported the order of the literary texts ‘short story, novel, drama, and poetry’ used to teach creative writing through the workshops”. However, the students (**95%**) liked the program as a whole simply because they realize it even if it demands a lot of practice, energy, time, and cooperation. The remaining students (**5%**) dislike it in general simply because they always absent (they are workers and have not enough time to do all the activities inside or outside the class)”.

### **Implications**

In teaching creative writing, the following suggestions should be taken into account:

1. Before starting lectures in creative writing, teachers should explain and clarify the aims and objectives of this module and some ambiguous key words that will be used such as creative thinking, critical thinking, creative writing, workshop, etc. It is like a brain storming.
2. The use of the workshop technique; where each one includes four students.
3. Incorporating literary texts - short stories, poetry, drama, etc. - as a resource in teaching creative writing as much as possible for their potential value.
4. Through the teaching of drama, the students will learn two things at once: writing and performing. Thus, we suggest including a sub-module of creative writing which is “theatre”.
5. Encouraging students to read inside and outside the classroom.
6. Combining the three approaches – process, product, and genre- which bring new approach to teach creative writing; it is the Sample Approach.
7. Teachers should be well trained in creative writing.
8. Since this module helps in discovering talented students, we suggest creating what I name “the reading–creative writing club”.

### **Effectiveness of Using the Sample Approach in Teaching Creative Writing**

To investigate the effectiveness of this approach in teaching creative writing, a questionnaire is administered to ten teachers of written expression and ten teachers of literature (see Appendix A). Thus, the results (Question 17) are summarized in Table 1 (see Appendix C).

As it is shown in Table 1, all teachers (100%) favored the use of the process, the product, and the genre approaches simultaneously (at once) in teaching creative writing. What we have noticed in this result, that even if all teachers ignore “what is the sample approach?”, but they have chosen it unconsciously, which proves its value, effectiveness, economy, and efficient in teaching creative writing; it is extremely effective when TIME is short and many text types need to be mastered.). It encourages active criticism and indirectly promotes the interaction of the reader with the text. This eventually led to students becoming better critics of their own work.

### **Effectiveness of Using Literary Texts in Teaching Creative Writing**

To check the potential value of integrating literary texts in teaching creative writing, the same questionnaire is administered to twenty teachers of Literature and Written Expression (see Appendix A) and another questionnaire is administered to 60 third year LMD students (See Appendix B). Thus, the results (Question 7) are summarized in Table 2 (see Appendix C):

In Table 2, the majority of teachers (75%) and students(83.34%) agree with the use of the literary texts as an appropriate a helpful input to teach creative writing because of their benefits, and they mentioned the following reasons: they enrich students' cultural and linguistic knowledge, increase their awareness, etc. However those who answered “No” (25%) of teachers and (16.66%) of students: teachers justified their answers by the following “there other resources in addition to literary texts without mentioning them”. Students mentioned some of them such as from watching movies will increase their imagination and creativity; from our experiences, from real-life, etc. it is clear that these students are lazy readers or hate reading at all.

### **Effectiveness of Using the Workshops in teaching Creative Writing**

Concerning the usefulness of the workshops as an effective technique to teach creative writing, we have obtained the following results (Questions 17, 21, and 27) Table 3 (see Appendix C).

All teachers (100%) and students (100%) supported the use of the workshops in teaching creative writing as an effective technique because it facilitates the task of teaching/learning creative writing. They added that it helps in exchanging knowledge, interacting, communicating together, and what is important that students learn how to be critiques. This result supports what we have mentioned in the theoretical part “the typical course in creative writing-”**the writing workshop**”- is unlike other academic courses, in which a body of knowledge is transmitted. A basic technique in a writers' workshop is the critique of a students' writing by other students”. (Menand, 2009, p. 45)

### **Extension of Creative Writing to Master One and Master Two**

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Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N

3. provides readers with a different viewpoint towards language use by going beyond the known usages and rules of grammar, syntax and vocabulary,
4. triggers unmotivated readers owing to being so open to explorations and different interpretations,
5. evokes feelings and thoughts in heart and in mind, and
6. makes students familiar with figures of speech (i.e. simile, metaphor, irony, personification, imagery, etc.) due to their being a part of daily language use

Furthermore, poetry employs language to evoke and exalt special qualities of life, and suffices readers with feelings. It is particularly lyric poetry which is based on feelings and provides still another emotional benefit. Poetry is one of the most effective and powerful transmitters of culture. Poems comprise so many cultural elements - allusions, vocabulary, idioms, tone- that are not easy to translate into another language (Sage 1987, pp. 12-13).

### Teaching Creative Writing through the Sample Approach

#### What is the Sample Approach?

In teaching the writing skills, teachers are usually adopted the process, the product, or both approaches. However, the task of teaching creative writing demands new perspectives and ways in which we attempt to combine the three approaches: the process, product, and genre-based approaches as one new approach named "the sample approach". It is first used at Cambridge Advanced Examination (CAE) class by NIGEL Harwood, and we try to apply it at Batna 2 University with third year LMD students "advanced level". The product approach "provides the learners with form of textual input through the process of reading", the process approach "recognizes the importance of composing reader-friendly texts, and of peer combination to facilitate this"; and the genre approach "acknowledges the fact that "readers have certain expectations of how a text will look, and that learners will do well to familiarize themselves with these generic conventions". Hence the crucial importance of the sample approach lies in its *economy and efficient*: it is *extremely effective when TIME is short and many text types need to be mastered*. As it is stated by White & Arndt (1991, p. 34) that "Clearly the Sample Approach ... encourages active criticism and indirectly promotes the interaction of the reader with the text. This eventually led to students becoming better critics of their own work".

#### Method and Data Collection Tools

In this study, we opted the *descriptive method* via which we can identify the problem and minimize it as it is claimed by Burns and Grove (2001, p.248) "descriptive design helps to identify problems in current practice with a view to improve outcomes". It describes a current situation; so that, one develops appropriate guidelines for future use. In addition to some *data collection tools* such as teachers and students' *questionnaires*, and students' *productions*. The two questionnaires are designed for twenty teachers of Literature, Written Expression, and Creative Writing. Besides to other copies which are written in different genres "short stories, poems, and plays" in creative writing (see Appendix D). Hence, the results of this study are summarized in the following section:

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### Results and Discussion

Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N reflect on particular circumstances and make sense of their extra-linguistic world in a deeper way (Sarıçoban 2004, p.15). The educational benefits of drama, according to (Lenore 1993), are as follows:

1. stimulates the imagination and promotes creative thinking,
2. develops critical thinking skills,
3. promotes language development,
4. heightens effective listening skills,
5. strengthens comprehension and learning retention by involving the senses as an integral part of the learning process,
7. increases empathy and awareness of others,
8. fosters peer respect and group cooperation,
9. reinforces positive self-concept, and
10. provides teachers with a fresh perspective on teaching.

(Mengü 2002, pp.1-4) adds other educational benefits which are listed as follows:

1. bringing authenticity into the classroom,
2. exposing the learners to the target culture as well as the social problems a society may be undergoing,
3. increasing creativity, originality, sensitivity, fluency, flexibility, emotional stability, cooperation, and examination of moral attitudes, while developing communication skills and appreciation of literature,
4. helping learners improve their level of competence with respect to their receptive and productive skills,
5. providing a solid basis for the learners to bridge the gap between their receptive and productive skills,
6. offering students the space and time to develop new ideas and insights in a range of contexts, and
7. enabling students to develop new understandings and forms of knowing not accessible in other more traditional ways of learning.

In brief, the use of drama seems to be an effective technique in today's communication-based, student-centered foreign language teaching. Since it is an authentic material, it helps students to promote their comprehension of the verbal / nonverbal aspects of the target language they are trying to master. Particularly, teachers, who wish to make language learning more colorful, motivating and interesting, can make use of drama in their language classes. Since drama is the reenactments of social events, students improve their personality and code of behavior. Thus, they can achieve more meaningful and realistic teaching from which students can benefit to a great extent.

### **Benefits of Using Poetry**

Poetry can pave the way for the learning and teaching of basic language skills. It is metaphor that is the most prominent connection between learning and poetry. Because most poetry consciously or unconsciously makes use of metaphor as one of its primary methods, poetry offers a significant learning process. Saraç (2003, pp.17-20) explains the educational benefits of poetry as follows:

1. The appreciation of the writer's composition process, which students gain by studying poems by components.
2. Developing sensitivity for words and discoveries that may later grow into a deeper interest and greater analytical ability.

Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N

In sum, the use of a short story seems to be a very helpful technique in today's EFL classes. As it is **short**, it makes the students' reading task and the teacher's coverage easier. An important feature of short fiction is its being **universal**. To put it differently, students all over the world have experienced stories and can relate to them. Moreover, short fiction, like all other types of literature, makes contribution to the development of cognitive analytical abilities by bringing the whole self to bear on a compressed account of a situation in a single place and moment (Sage 1987, p. 43).

### **Benefits of Using Novel**

The use of a novel is a beneficial technique for mastering not only linguistic system but also life in relation to the target language. In novel, characters reflect what people really perform in daily lives. Novels not only portray but also enlighten human lives. Using novel in a foreign language class offers the following educational benefit (Helton & Thomas, 1998, pp.1-5).

1. develops the advanced level readers' knowledge about different cultures and different groups of people,
2. increases students' motivation to read owing to being an authentic material,
3. offers real life / real life like settings,
4. gives students the opportunity to make use of their creativity,
5. improves critical thinking skills,
6. paves the way for teaching the target language culture,
7. enables students to go beyond what is written and dive into what is meant,
8. stimulates their imagination,
9. helps students to identify the emotions of the characters so that they can learn how otherscope with situations and problems similar to their own experiences,
10. helps them master the skills that will enable them to acquire information, process this knowledge, identify problems, formulate alternatives, and arrive at meaningful, thoughtful, effective decisions and solutions,
11. develops oral and written language skills,
12. serves as a springboard for a multitude of holistic learning and critical thinking activities beginning with basic comprehension and writing,
13. presents a unique way of teaching reading by getting students involved and excited about the reading process, and
14. motivates students to become a lifelong reader.

In sum, the use of novel is a very beneficial technique in today's foreign language classes. If selected carefully, using a novel makes the students' reading lesson motivating, interesting and entertaining. Though many students find reading a novel written in a target language difficult, boring, less motivating, novel is a very effective way of building vocabulary and developing reading comprehension skills. It is through reading that students broaden their horizons, become familiar with other cultures, and hence develop their intercultural communicative competence, learning how to view the world from different perspectives. The result will be the possession of critical thinking and writing.

### **Benefits of Using Drama**

Using drama in a language classroom is a good resource for language teaching. It is through the use of drama that learners become familiar with grammatical structures in contexts and also learn about how to use the language to express, control and inform. The use of drama raises the students' awareness towards the target language and culture. Learners should make use of drama to promote their comprehension of life experiences,

Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N should also be taken greater notice of because they serve as "a motivating factor" which inspires readers/students to read, to be interested in reading and to interpret the works. Nga (2003) believes that teachers should take the position of their students to ensure that the texts chosen will appeal to students. All these criteria mentioned above can be formulated in the following points:

1. The student's cultural background,
2. the student's linguistic proficiency,
3. the student's literacy background,
4. the data of composition,
5. interesting texts, and
6. availability and suitability of the text.

## **Benefits of Different Literary Texts**

### **Benefits of Using Short Stories**

Short fiction is a supreme resource for observing not only language but life itself. In short fiction, characters act out all the real and symbolic acts people carry out in daily lives, and do so in a variety of registers and tones. The world of short fiction both mirrors and illuminates human lives (Sage 1987, p.43). The inclusion of short fiction in the ESL/EFL teaching creative writing offers the following educational benefits (Ariogul 2001, pp.11-18):

1. makes the students' reading task easier due to being simple and short when compared with the other literary genres,
2. enlarges the advanced level readers' worldviews about different cultures and different groups of people,
3. provides more creative, encrypt, challenging texts that require personal exploration supported with prior knowledge for advanced level readers,
4. motivates learners to read due to being an authentic material,
5. offers a world of wonders and a world of mystery,
6. gives students the chance to use their creativity,
7. promotes critical thinking skills,
8. facilitates teaching a foreign culture (i.e. serves as a valuable instrument in attaining cultural knowledge of the selected community, makes students feel themselves comfortable and free,
9. helps students coming from various backgrounds communicate with each other because of its universal language,
10. helps students to go beyond the surface meaning and dive into underlying meanings, and
11. acts as a perfect vehicle to help students understand the positions of themselves as well as the others by transferring these gained knowledge to their own world.

Short stories allow teachers to teach the four skills to all levels of language proficiency. (Murdoch, 2002) indicates that "short stories can, if selected and exploited appropriately, provide quality text content which will greatly enhance ELT courses for learners at intermediate or high levels of proficiency". He explains why stories should be used to reinforce ELT by discussing activities teachers can create such as writing and acting out dialogues. Also, (Oster, 1999) affirms that literary texts help students to write more creatively. Teachers can create a variety of writing activities to help students to develop their writing skills. They can ask students to write dialogues or more complex writing activities if students have reached a high level of language proficiency. (Murdoch, 2002)

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Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N

1. Expert writers must first become expert readers. Students in Creative Writing classes must become aware of the basic techniques of literary expression, including narrative strategies, genres, and aesthetics.
2. Creative writers must become more self-aware, craft conscious, and self-critical. The students must learn to revise. As important as learning how to write is the ability to evaluate and rewrite.
3. Students must recognize that creative writing is never simply descriptive or imaginative. Creative writing also involves ideas, themes, questions, and arguments. (Earnshaw, 2007)

### **Teaching Creative Writing Using Literary Texts**

#### **The Potential Value of Using Literary Texts**

Many scholars such as (Lazar, 2010; Collie and Slatter, 2003; Ur, 1996; Carter and Long, 1996; Pison, 2000; Maley, 2001) have discussed the value of using literary texts in EFL classroom as a technique for teaching both basic language skills and language areas which become very popular within the field of foreign language learning and teaching nowadays. There are four main reasons which lead a language teacher to use literary texts in the classroom. These are **valuable authentic material, cultural enrichment, language enrichment** and **personal involvement**. Also this idea is supported by Mackay (1999) by examining the pros and cons of using literary texts where she argues that "literature can be useful in developing linguistic knowledge both on a usage and use level (...) to the extent that the students enjoy reading literature; it may increase their motivation to interact with a text and; thus, ultimately increase their reading proficiency". It may also enhance students' understandings of a foreign culture and perhaps support their own creation of imaginative works" (p.529). Adlert (2000) also gave the reasons for using literary texts with classes, especially if there is no specific examination requirement to do so and little extra time available. He claimed that literature is a valuable authentic material which offers "authentic" samples of language. Learners are thus "exposed to language that is as genuine and undistorted as can be managed in the classroom context." Also they need "the challenge and stimulation of addressing themes and topics which have adult appeal, and which encourage them to draw on their personal opinions and experiences".

#### **Criteria for Selecting Literary Texts**

Maley (2001, p. 184) argues that text selection is a 'crucial factor' in making literature a resource for linguistic development, personal enrichment and cultural appreciation. McRae (1997) also says that "careful text selection is fundamental to the successful use of any kind of representational materials" (1997, p.49). Collie and Slater (2003) suggest that text selection depend on "each particular group of students, their needs, interests, cultural background and language level" (1994, p. 6). Hill (1995) demonstrates two sets of criteria in his essay. Lazar (2010, p.52), also talked about some criteria. Nga (2003) suggested several guidelines for selecting literary works and genres. In the first place, appropriateness should be taken into consideration. That is the difficulty of a text in terms of lexis, grammar, and style must relate to students' levels of command of English. From her own experience with pre-intermediate first year students, she has found the poem "Dreams" by Langston Hughes to be quite suitable. What the students respond to the lesson surprise her. Second, teachers should help students overcome cultural barriers by informing students of specifically cultural aspects found in the texts to be used. Third, such factors as pleasure and enjoyment

Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N  
*to become a successful word smith... That's what I thought until I tried to write my first novel. I soon learnt that a novel, like a piece of furniture, has its own set of requirements, laws of construction that have to be learnt. Just because I had read plenty of novels didn't mean I could write one, any more than I could make a chair because I had sat on enough of them.*

The term creative writing means imaginative writing, or writing as an art. The primary concern of creative writing is not with factual information or with the more routine forms of communication. It does; however, use many of the same skills. Creative writing is an imaginative, free (without instruction) writing that express the writer's feelings, thoughts, emotions in an imaginative and unique poetic way, rather than simply convey information. Creative fiction (mainly short stories, plays and novels), and creative non-fiction like poetry, (auto)biography are all forms of creative writing, which focuses on narrative and character development It is writing that expresses the writer's thoughts and feelings in an imaginative, often unique, and poetic way. Creative writing is guided more by the writer's need to express feelings and ideas than by restrictive demands of factual and logical progression of expository writing.

1. Creative writing is writing your feelings and thoughts in an artistic way.
2. It is writing one's ideas and thoughts in an imaginative and unique way.
3. It is the art of converting your imaginations and creativity into words.
4. Creative writing is the process of writing any fiction, non-fiction, or poetry without touching on the principles and rules of any technical, professional, academic, or journalistic writing.
5. Creative writing includes epics, novels, short stories, poems, songs, screenplays, and play-writings.
6. Creative writing is most of the time ambiguous since it is subjective rather than objective. It dwells mostly on the writer's opinions, thoughts, and attitudes which are at times relative, vague, and inconsistent. (Watts, 2009).

### **Creative Thinking and Critical Thinking**

Crane (1983, p.7) claims that creative and critical thinking skills are considered essential for students. She expresses the importance of both of these skills when she wrote: "When reasoning fails, Imagination saves you! When Intuition fails, reason saves you!"(p. 7). Scriven (1979) states that: "Critical skills go hand in hand with creative ones" (p. 37). Only by understanding if there is a relationship between these two essential constructs will educators be able to enhance the capacity of their students to utilize both creative and critical thinking. Creative thinking and critical thinking are different: the former is divergent and tries to create something **new**. It is carried on by violating accepted principles. The latter is convergent and seeks to assess worth or validity in something that **exists**. It is carried on by applying accepted principles. Although creative and critical thinking may very well be different sides of the same coin they are not identical. (Beyer, 1989, p.35)

### **Principles of Creative Writing**

Creative writing should respect some principle which differ from one writer to another

Teacher's and students Opinions towards the Teaching of Creativ..... GHODBANE . N  
the sample approach whose importance lies in its economy and efficient: it is extremely  
effective when TIME is short and many text types need to be mastered. This eventually  
led to students becoming better critics of their own work. . And the use of literary texts  
from different genres "short stories, novels, drama, and poetry" which must be selected  
carefully and according to some criteria. All this can be vital within the proposed  
program. So, teaching creative writing based on sample approach and literary texts can  
be successful only through the use of the workshops that will also help in improving  
students' performances in creative writing. In doing this investigation, we opted the  
descriptive method that helped us to describe the current situation; so that, we can  
develop appropriate guidelines for future teaching of creative writing.

## Literature Review

### History of Creative Writing

The history of creative writing in the academy is the story of two booms, both in  
the nineties: the 1890s and the 1990s. Though the term "creative writing," coined by  
Ralph Waldo Emerson in 1837, would nevertheless not become common in academia  
until the 1920s. The most important university in the history of creative writing in the  
academy is Harvard University. The first creative writing class at Iowa was offered in  
the spring semester of 1897. In 1922, Carl Seashore, dean of the Graduate College,  
introduced a new model for the academic study of the arts when he announced that the  
University of Iowa would accept creative work as theses for advanced degrees. The  
School of Letters began to offer regular courses in writing in which selected students  
were tutored by resident and visiting writers. The phrase "creative writing" entered the  
language during the 1920s, but creative writing courses predated that. The first was  
taught at the University of Iowa in 1897. Iowa introduced the first creative writing  
program in 1936. (Earnshaw, 2007, pp.12-21) Menand (2009, p.45) maintained that "the  
typical course in creative writing-"**the writingworkshop**"- is unlike other academic  
courses, in which a body of knowledge is transmitted. A basic technique in a writers'  
workshop is the critique of a students' writing by other students". The workshop as an  
entity began in 1936, with the gathering together of poets and fiction writers under the  
direction of Wilbur Schramm. Creative writing is usually taught in a [workshop](#) (students  
usually submit original work for peer critique) format rather than [seminar](#) style.

### What is Creative Writing?

#### Creativity

It is the ability to produce and the invention of an original and new work.  
Originality is considered to be a sufficient condition for creativity, unlike other fields  
where both originality and appropriateness (belonging, pertinence) are necessary. It is  
the ability to make or otherwise bring into existence something new, whether a new  
solution to a problem, a new method or device, or a new artistic object or form.  
Creativity is a complex construct and is most commonly expressed through a broad  
range of intelligences including linguistic, musical, mathematical, spatial, kinesthetic,  
interpersonal, and perhaps even intrapersonal (Gardner, 1985). In a classic study of  
creativity, Taylor (1959) proposed the existence of five typologies for creativity. These  
were expressive, productive, inventive, innovative, and imaginative.

#### Creative Writing

Many people think that just because they have read a lot of stories they should be  
able to write one. Watts (2009, p. 227) claimed: *There is a common belief that because  
most of us are literate and fluent, there is no need to serve an apprenticeship if we want*

## Teachers' and Students' Opinions towards the Teaching of Creative Writing The Case of Third Year LMD Students at Batna 2 University

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### ملخص

تدريس مادة الكتابة الإبداعية لطلبة السنة الثالثة ل.م. د في قسم اللغة الانجليزية، جامعة باتنة 2 خلال سنة دراسية واحدة، يترتب عنها مشكل عويص سواء من جهة الطلبة أو الأساتذة، فالإشكالية المطروحة "هل من السهل تعليم وتدريب الطلبة خاصة طلبة السنة الثالثة جامعي على الكتابة الإبداعية في هذه المدة الدراسية القصيرة؟". وعليه تهدف هذه الدراسة إلى البحث عن الحلول الناجعة لإيصال المفاهيم الناقصة والمتعلقة بالكتابة الإبداعية ناهيك عن المهارات المتنوعة كالشعر والقصة والمسرح وجمع المعلومات الكافية من قبل الأساتذة والطلبة وإدارة القسم من خلال استبيانين موجه لهم؛ وعليه يمكننا تقديم حلول ومقترحات لتدريس هذه المادة مستقبلا  
الكلمات المفتاحية :  
الكتابة الإبداعية . النص الأدبي .  
تدريب .

### Abstract

This study investigates the teaching of creative writing at third year level at the Department of English, Batna 2 University, through both teachers' and students' opinions. In this regard, it aims at gathering insightful qualitative data about the subject. This latter is taught in bad conditions: only one year, crowded classes, etc., which will create a crucial problem among the teachers and the learners. Thus, "is it possible to train the learners to write creatively, and to develop their creative potentialities by exploring the various genres under these conditions?"

**Key words:** Creative writing, Literary Texts, Sample Approach, and Workshops.

### Introduction

The teaching of creative writing as a recent discipline seems to be a challenge and a risk taking among the department's teachers. This is due to some hindering conditions under which it is introduced and taught to third year LMD students *one hour and a half per week* and only *one year*. In this respect, this present study investigates both teachers' and students' opinions towards its teaching especially the use of the three appropriate inputs namely: