Creativity as a key Component for Success in Different National Settings for EFL Teaching

Dr. Pedro Tavarez DaCosta
Professor of the School of Foreign Languages at
Universidad Autónoma de Santo Domingo

Santo Domingo, D.R.
2019

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Abstract

The creativity that teachers and professors as well, exercise in a classroom, is an immeasurable potential for exploiting their student's opportunities and abilities to fully develop their language skills, as well as, their character and personality; it is the kind of driving force that impulse our pupils beyond their current capacities, and catapult them into new, higher and marvelous horizons.

This exploratory research examines how creativity enhances the processes of learning and acquiring EFL in different national settings, where it was compared the different degrees of success attained by teachers and students as well, as a clear indicator of good practices in the classroom and in education in general.

For doing so, we first analyzed on the lights of the great theories on the matter, that is a great discussion on the literature available was held, and on the light of the data gathered by scholars of different countries, and nations so distant that clearly defines them as antipodes, the whole picture was in that way completed.

Despite the fact that this exploratory research completely focused on foreign language learning/acquisition, the findings and conclusions herein discussed applies to any field of education regardless the area and regardless the level.

It is really hoped through this work, that the knowledge extracted from this pedagogical experience could serve as a guiding line for other nations that share common characteristics of the country of our region, and therefore, the experience could be assumed and assimilated by others as well.

Keywords: Creativity in EFL Classrooms, International Settings, Theoretical and Comparative Analysis, Data Gathering.

Introduction

As mentioned above, This exploratory research examines how creativity enhances the processes of learning and acquiring EFL in different national settings; that is, some conclusions are obtained though the comparison of some study cases. This work is divided in four chapters out of which it is intended to cover the whole phenomena, dissected in its different parts.

Chapter I deals with exposing the most elaborate theories concerning this topic; as a theoretical framework used for a departing point, to guide the research into the different aspects to be covered, both in the EFL field as in other areas.

Chapter II is dedicated for exposing, although succinctly, the vast literature available on the topic being covered, and also examines how creativity affects our Aptitude to Learn a Foreign Language

Chapter III focuses on three case studies, both from the national and international arena, with the expressed intention of offering not only a theoretical analysis.

Chapter IV is a Conclusive chapter.

Chapter I: Theoretical Framework

Overall Objective of the Study

The purpose of this study is to clarify in the light of the most relevant theories of creativity as a key component for success in education in general; and in EFL/ESL Teaching in particular. Thus, it is the intention and the purpose of this work, to establish through the comparative study of three different cases in different national sites; the importance, effects and results of the creativity used in the classroom by teachers in the teaching of English as a Foreign Language, at any level of the education system.

For these effects, an effective bibliographic research has been carried out, which establishes the theoretical and conceptual bases for the subsequent development of a comparative study of three cases in the international arena, which includes a case in our country (The Dominican Republic).

Definition of Terms

The Comparative Analysis as Described

It is opportune according to the ideas presented above that we examine the term comparative study or comparative analysis, to that respect, Pickvance (1986 and 2001) established that: Comparative analysis needs to be distinguished from the juxtaposition of descriptions of a series of cases. While sequential presentations of descriptive data are undoubtedly informative about the cases concerned they are only comparative in the weak sense of making the reader aware of differences and similarities. They whet the appetite to know more. Comparative analysis also needs to be separated from the sense in which all analysis is comparative: all attempts to find causes involve comparing what happened with a mental image of what is likely to have happened in the absence of certain features (Smelser, 1976, 160-2). Two features define comparative analysis as understood here: 1. an interest in the explanatory question of why the observed similarities and differences between cases exist, and 2. reliance on the collection of data on two or more cases, ideally according to a common framework.

Pickvance went on by establishing “Two features define comparative analysis as understood here: 1. an interest in the explanatory question of why the observed similarities and differences between cases exist, and 2. reliance on the collection of data on two or more cases, ideally according to a common framework. 2 The primary reason for comparative analysis is the explanatory interest of gaining a better understanding of the causal processes involved in the production of an event, feature or relationship. Typically it achieves this by introducing (or increasing) variation in the explanatory variable or variables. The strength of comparative analysis as a research design is its ability to introduce additional explanatory variables (or to allow variation in variables which take a fixed value in the initial case of interest), and to show that relations are

more or less general than had been initially thought. Its weaknesses are that it requires the commensurability of concepts across cases (e.g. terms like 'environmental regulation' must have consistent meanings so we are not comparing apples and oranges), the introduction of new variables brings with it the introduction of unknown variation too, and that like all non-experimental research it has to rely on 'naturally occurring variation' which rules out many combinations of values of interest to the researcher. The two conventional types of comparative analysis focus on the explanation of differences, and the explanation of similarities. This sounds like a straightforward contrast but is not. The reason is that what counts as a similarity or a difference depends not only on the observed values but also on the analyst and should therefore be regarded as a social construct rather than as an objective reality".(P.2)

He [Pickvance] finally added: A more elaborate classification of types of comparative analysis is set out by Tilly (1984) who distinguishes four types: individualizing, universalizing, variation-finding and encompassing. a. Individualizing comparison contrasts 'a small number of cases in order to grasp the peculiarities of each case' (1984, p. 82) b. Universalizing comparison 'aims to establish that every instance of a phenomenon follows essentially the same rule' (1984, p. 82) c. Variation-finding comparison seeks to 'establish a principle of variation in the character or intensity of a phenomenon by examining systematic differences between instances' (1984, p. 82) d. Encompassing comparison 'places different instances at various locations within the same system, on the way to explaining their characteristics as a function of their varying relationships to the system as a whole' (1984, p. 83), e.g. as in Wallenstein's world system analysis.

Creativity as Defined

Although the term Creativity has a lot of definitions, in most cases for artistic reasons, or other purposes; the aim of this study is to examine that singular word, within the context of the teaching/learning context of English as a Foreign or Second Language, at any level possible and at any given national setting.

To that effect, .Batey (2012) uses the word capacity to define creativity:

„Creativity is the capacity within individuals to develop ideas for the purpose of solving problems and exploiting opportunities". He extends this idea and indicates that creativity something we can all learn to use effectively.

This idea is supported also by Lehrer (2012) who claims that „Creativity is not a trait that we inherit in our genes or a blessing bestowed by the angels. It's a skill. Anyone can learn to be creative and to get better at it". Sternberg (2007)in his text Creativity as a habit explains that "creative people are creative largely not by any particular inborn trait, but rather, because of an

attitude toward life: They habitually respond to problems in fresh and novel ways, rather than allowing themselves to respond mindlessly and automatically". Gardner (2006, 80-81) referring to Mihaly Csikszentmihalyi states that "creativity is the occasional emergent from the interaction of three autonomous elements:

The individual who has mastered some discipline or domain of practice and is steadily issuing variations in that field" "The cultural domain in which an individual is working, with its models, prescriptions and proscriptions".

The social field – "those individuals and institutions that provide access to relevant educational experience as well as opportunities to perform".

Chapter II: Literature Review

The issue of intelligence and ways of thinking is frequently discussed. Gardner (2011) concludes that "The key idea in the psychologist's conception of creativity has been divergent thinking. By standard measures intelligent people are thought of as convergers—people who, given some data or a puzzle, can figure out the correct (or at any rate, the conventional) response. In contrast, when given a stimulus or a puzzle, creative people tend to come up with many different associations, at least some of which are idiosyncratic and possibly unique". "Divergent thinking "fluency, or the ability to generate a great quantity of ideas; flexibility, or the ability to switch from one perspective to another; and originality in picking unusual associations of ideas. These are the dimensions of thinking that most creativity tests measure and that most workshops try to enhance (Csikszentmihalyi, 1997). Hudsson (1999) describes divergent thinking tasks and abstractions as a creativity booster According to Amabile (1998) creativity arises from the confluence of expertise (knowledge), creative-thinking skills, and motivation (especially intrinsic m.). She uses the term creative thinking to explain creativity. NACCCE (1999) stresses that not all creative thinking involves problem solving, but rather finding problems one hadn't imagined and leads on to new horizons. Sternberg (2004) warns that knowledge can challenge but also impede creativity. He (ibid) claims that "One cannot go beyond what is known without knowing it. … Experts can become entrenched in ways seeing things and lose sight of other perspectives" .Sternberg (1985) in his triarchic theory defines three types of intelligence that are key for creativity. Synthetic (creative) intelligence – people with prevailing synthetic type of intelligence are good at generating ideas that are novel, they are able to redefine problems and to think insightfully. There are two categories of creative intelligence: novelty (how a person reacts to new situation) and automatization (how a person reacts in repeated situations).

People with analytical thinking have an ability to judge the value of ideas, to assess their strengths and weaknesses and suggest how to improve them. The third type is the practical and it is connected to the ability to thrive in the real world.

Sternberg (2007) in his theory that creativity is a habit describes that creative people habitually (a) look for ways to see problems that other people don't look for, (b) take risks that other people are afraid to take, (c) have the courage to defy the crowd and to stand up for their own beliefs, and (d) seek to overcome obstacles and challenges to their views that other people give in to, among other things".

Gardner (2011) defines creative person as somebody "who regularly solves problems, fashions products, or defines new questions in a domain in a way that is initially considered novel but that ultimately becomes accepted in a particular cultural setting". As we can see all definitions deal with novelty, innovation and Gardner adds the acceptance in particular culture. The same can be found in Csikszentmihalyi's works, e.g. "Generally, creative people are thought to be rebellious and independent. Yet it is impossible to be creative without having first internalized a domain of culture" (1997).

Sternberg and Lubart (1991, 1993) apply confluence approach to understanding creativity and introduced

The investment theory of creativity and defined six resource that confluence creativity, namely intellectual abilities (mentioned above), knowledge, styles of thinking, personality and environment.

Ali Taha and Tej (2014) discuss the barriers in creativity and they summarise them to point out and stress the necessity of their understanding to develop it.

3. Creativity in education Miller (2013) sees creativity as a capacity that "fosters deeper learning, builds confidence and creates a student ready for college and career". Much of the available literature on creativity deals with the question of implementing creativity in teaching. National Advisory Committee on Creative and Cultural Education recommended developing practical programmes for promoting creative thinking in primary and secondary schools. Minova (2013) states there is a difference between child creativity and adult creativity. The fact children might create products that are not useful does not mean they are not creative. She claims that the pre-primary school period is the most suitable. „Highly creative people in any field are often driven by a strong self-belief in their abilities in that field. Having a positive self-image as a creative person can be fundamental to developing creative performance" (NACCE, 103-)

104). Pajares (2002) states that "Teacher self-efficacy has become an important construct in teacher education, and teacher educators should continue to explore how these beliefs develop, what factors contribute to strong and positive teaching efficacy beliefs in varied domains, and how teacher education programs can help pre-service teachers develop high teacher self-efficacy." High self-efficacy results in selecting more difficult task, high level of employment and involvement, and good emotional attitude. On the other hand teachers with low sense of efficacy are frequently described as those who emphasize rigid control of classroom behavior, and rely on extrinsic inducements and negative sanctions to get students to study (see Pajares, 2002). Self-efficacy is associated also with self-reflection what is a one of the steps to self-development. Gardner (2011) suggests that "Creative individuals spend a considerable amount of time reflecting on what they are

trying to accomplish, whether or not they are achieving success (and, if not, what they might do differently)".

NACCCE (1999) in their report make distinction between teaching creatively and teaching for creativity. "By teaching creatively we mean teachers using imaginative approaches to make learning more interesting, exciting and effective. Teachers can be highly creative in developing materials and approaches that fire children's interests and motivate their learning. This is a necessary part of all good teaching". "By teaching for creativity we mean forms of teaching that are intended to develop young people's own creative thinking or behaviour".

Portik reports the results of his research and states that schooling is an important borderline in child´s development and frequently it brings a sharp fall in the creativity growth since children are being taught to keep to the given rules, to optimize their outputs to meet the desirable and measurable criteria.

Creative learners need creative teachers. Strakova (2013) confirms the significance of teacher and points out that cognitive development of pupils is significantly influenced by adults in their environment regardless it is in preschool age or even later at school. Rinkevich (2011, p. 220) highlights that "increasing creativity in teaching begins with teacher education." It is a necessity to introduce courses of creativity at teacher training programmes that would focus also on how to develop a creative student and student-centered teaching rather than teacher centered teaching. Makel (2009, In: Rinkevich, 2011, p. 220) termed „discrepancy between the perceived value of creativity and its absence in schools the "creativity gap," and research indicates many reasons as to why this is a common occurrence."

Petrowski (in Horng et al, 2005) postulated three main principles for constructing creative learning environment:

(1) offer the possibilities to choose or create; (2) support any attempt to create; (3) implement sophisticated management strategies.

Strakova (2012) in her research found that "Teachers frequently display a kind of resignation and give up searching for their own ideas, as everything is ready for them, planned, poised –without the need to spend much

time on thinking about what is beyond one´s teaching".

Fisher (2006) suggests few ideas how to develop creative thinking in young learners and claims that "children who are encouraged to think creatively show increased levels of

motivation and self-esteem." He suggests including opportunities for creativity in the lessons one teaches:

- using imagination
- generating questions, ideas and outcomes
- experimenting with alternatives
- being original
- expanding on what they know or say
- exercising their judgment.

Csikszentmihalyi (1997) states that it is impossible to enjoy "the same activity over and over, unless you discover new challenges, new opportunities in it. Otherwise it becomes boring".Puchta and Williams (2012) who deal with English language teaching enumerate the following "13 categories of activity that help with both the development of the learners' thinking skills and their language": Makingcomparisons, Categorising, Sequencing, Focusing attention, Memorising, Exploring space, Exploring time, Exploring numbers, Creating associations, Analysing cause and effect, Making decisions, Solving problems,Creative thinking.

We can also mention Thammineni (2012) who enumerates several innovative activities that can be practiced in English classroom:

- Task-based activities
- Contests
- Language games
- Video or movie sharing
- Media literacy
- Translation
- Computer Assisted Language Learning (CALL) programs.

"Lack of teacher training in creativity has also been identified in the research as a reason why more teachers do not employ creative activities in the classroom (Fleith 2000; Kim 2008). Authors stress the need for more creativity training in teacher preparation programs, which serves as a likely starting point for creative teaching." (Rinkevich,2011, p. 220).

Benedek (2014) summarises that creativity is defined by novelty and usefulness and claims that this also applies to "the definition of individual differences in creativity, thus, referring to creativity as the ability to produce ideas that are novel and useful". Study of creation in designing tasks for learner (3rd - 4th grade) to practice English as a foreign language by the pre-service English language teachers was the main objective used in our research. The aim was to compare two different groups and their intuitive use of creativity in preparing their own handouts to ready made material.

The qualitative data analysis was used to compare creativity of the two groups of students. In-vivo coding was used to perform the document analysis. As QDA is a non-linear process during the realization of our research we noticed or realized that students in their handouts used “activities that challenge creativity. Thus, we also conducted the pilot study in type of tasks in a scope of teaching for creativity. teacher training (in combination with other major). The sample was divided into two groups with different educational background and curriculum. They are studying to teach different age groups, however their fields are partly crossed. Group A were pre-service elementary teachers gain the diploma that qualifies them to teach 6 – 11 years old pupils (K1-4). They teach all subjectsand can teach foreign languages as well. Usually their preparation for English language teaching consists of Basics of (foreign language) linguistics, Children literature, Methodology andLanguagepreparation (it forms 1/7 of their study).
Group B were pre-service double—major students who are
trained to teach 10-20 years old students (K5-13) but frequently teach pupils older than 8 years. Concerning curriculum approximately 1/3 of their course are English language subjects focusing on Language development, Linguistics, Culture, History, Literature and Methodology.

To that respect Creativity is present undoubtedly in many aspects of human life. It is the process of making connections and, sometimes, is about productivity, about making something new from those connections (Gardner, 1993). Creativity has been a subject of research to psychologists, sociologists and cultural theorists who are interested in studying the origins of the creative mind and creative activities particularly within the domains of the arts and culture (Boden, 2004). Creativity takes place indeed in the interaction between a person’s thoughts and a socio-cultural context (Csikszentmihalyi, 1996). Intellectual skills, knowledge, styles of thinking, personality, motivation and environment all take key parts and work together to open up the space for creativity (Hall & Thomson, 2005). As with many fields investigating human activity, the conceptualization of creativity is divergent, conflicting, and subject to diverse perceptions (Reilly, Lilly, Bramwell, & Kronish, 2011).

With the shift from an industrial economy to a knowledge economy, skills supporting the creation of knowledge and innovation have become of great value (Sawyer, 2006). Focus on learning for deeper understanding as the core requirement of innovation (Bereiter, 2002) needs creative and improvisational teaching (Sawyer, 2006). Due to the recent rise of new educational policies and the increase in tensions and dilemmas facing schools, along with the growing demand for a wider variety of skills and knowledge among children, the need for creative teaching seems more crucial than ever (Woods & Jeffrey, 1996). As the population of students is

> divergent, creative teaching seems necessary to meet the students' complex educational needs. Also, teachers must be creative when facing multilingual and multicultural learners with diverse learning needs and socioeconomic histories. Therefore, successful teaching does depend on teacher's creativity (Reilly, Lilly, Bramwell, & Kronish, 2011). (Kronish & Boghayeri 2014).

Creativity as defined by Cropley (2014) expresses as follows: *The modern definition of creativity has broadened from a focus on esthetics towards practical products in science, technology, or business, and away from creation of beauty towards overcoming competition. Nonetheless, the idea of novelty is still central, although not sufficient. Also necessary are relevance and effectiveness, as well as morality and ethicality. It is also important to distinguish between creativity in the sublime and in the everyday sense. Although both creativity and intelligence require knowledge and effort, they can be distinguished from each other, and much the same can be said about creativity and problem solving. Creativity can also be defined as a social phenomenon that is defined according to social norms and is facilitated or inhibited by social factors. One important social setting is the place of work, where an interaction between the person and the environment affects the process of innovation. Focusing on the individual person, creativity is defined as an aspect of thinking, as a personality constellation, and as an interaction in a specific environment between thinking, personal properties, motivation, and feelings. This interaction involves a number of paradoxes, in that apparently contradictory elements have to coexist for creativity to emerge. A stage model of the emergence of creative products helps to resolve the paradoxes.*

Encouraging teachers' creativity is the first step and a prerequisite for and Kemple (2014) noted that teachers who are open to experience and have more creativity-related experiences are more likely to espouse creativity-fostering teaching styles. understanding teachers' beliefs about creativity plays a crucial role in altering teaching behaviors regarding the fostering of creativity (Pajares, 1992). Many researchers have tried to understand teachers' beliefs about creativity and view creativity as an abstract concept with many aspects, which make it difficult to define (Farrell, 2010). Generally, creativity is considered as a education that encourages children's creativity (Stojanova, 2010). Research has found that a teacher's creative personality will impact upon their practices for fostering children's creativity (Farella, 2010; Lee and Kemple, 2014; Chan, 2015). A teacher's creative personality is described as professional development, being highly motivated, open minded, having a high feeling of security, a tendency for novel and flexible products (Farrell, 2010), goal orientation towards learning (Hong, Hartzell, and Greene, 2009), having personal intelligence, and being a hard-worker, energetic, intuitive, and confident (Bram well et al., 2011). Hamza and Griffith (2006) added that teachers should be approachable, friendly, knowledgeable,

interesting, caring, leaders, insightful, imaginative, be able to manage conflicts, minimize disruptions, and create innovative classroom activities. Similarly, Lee process, and that all individuals are born with a different combination of personality traits (e.g. self-confidence, tolerate ambiguity, curiosity and motivation, emotional fantasy, find pleasure in challenges, involvement in tasks and tolerance of anxiety), abilities (e.g. thinking divergently, changes to their perception, and sensitivity to problems), and experiences that make them more or less able to express their creative potential (Hamza and Griffith, 2006).

In this context most of the definitions agree that creativity is the production of novel ideas by individuals achieved by using their creative abilities and being open to experiences (Farella, 2010). Many studies have revealed that teachers' beliefs regarding creativity and children's creative traits are mixed and tend to be vague (Diakidoy and Phtiaka, 2002; Fryer and Collings, 1991; Kampala's et al., 2011; Fleith, 2000; Sak, 2004). For example, Chan and Chan (1999) found that the most teachers believed that creative attributes were being imaginative, questioning, and being quick in responding, and that creativity was also related to attributes such as being conventional or timid, lack of confidence, and conforming, while others have reported that teachers believe that creativity is related to fluency, elaboration, complexity, and making connections (Alhusaini et al., 2011). In addition, cognitive component originality, problem solving, thinking ability, and academic achievement were mentioned by teachers as components of creativity more than environmental, and personal components (Lee and Seo, 2006), while others believe that creativity is a personality trait (Fleith, 2000). However, many teachers have misconceptions concerning creativity; some believe that creativity is a rare trait of gifted people (Kampylis et al., 2011), others tend to perceive creativity as a general ability primarily in the context of artistic projects (Diakidoy and Kanari, 1999; Kampylis et al., 2011; Craft, 2005), and that creativity is irrelevant in abstract subjects, such as science or mathematics (Cropley, 2010), although research supports that children's creativity can be fostered in all subject areas (Craft, 2005; Kampylis etthe importance of developing children's creativity and being aware of the teaching models and strategies that promote creativity among children (Rash and Miller, 2000), it is rarely employed it in their teaching (Bain, Bourgeois and Pappas, 2003). Margrain and Farquhar (2012) and Kampylis et al. (2011) emphasize this result, reporting incongruence between teachers' beliefs and their practices in the classroom regarding creativity. Alencar (2002) tried to understand the profile of teachers who facilitate children's creativity, and found that they have good preparation, a high level of interest in their students and are disciplined. Some studies have reported that teachers involved in gifted education programmes are more likely to encourage creativity in their classroom (Hansen and Feldusen, 1994; Chan, 2015). There is a need to highlight the professional development of teachers, and to support

children's self-confidence and creativity (Brinkman, 2010). Creative teachers and creative teaching are key components in fostering creativity in young children. Recently, many countries have emphasised fostering creativity in education and have focuses attention to identifying effective creative teaching methods. Cheng (2011) suggested some creative teaching strategies involved encouraging children to make connections and see relationships between unconnected items and ideas, and to employ analogies and metaphorical thinking in the teaching process. There can also be a focus on finding out about a child's own interests and encouraging them, and children should actively participate in their learning process (Stojanova, 2010). Some researchers have highlighted the role of teachers in supporting unusual ideas, providing freedom of choices, and providing an optimuthe importance of developing children's creativity and being aware of the teaching models and strategies that promote creativity among children (Rash and Miller, 2000), it is rarely employed it in their teaching (Bain, Bourgeois and Pappas, 2003). Margrain and Farquhar (2012) and Kampylis et al. (2011) emphasise this result, reporting incongruence between teachers' beliefs and their practices in the classroom regarding creativity. Alencar (2002) tried to understand the profile of teachers who facilitate children's creativity, and found that they have good preparation, a high level of interest in their students and are disciplined. Some studies have reported that teachers involved in gifted education programmes are more likely to encourage creativity in their classroom (Hansen and Feldusen, 1994; Chan, 2015). There is a need to highlight the professional development of teachers, and to support children's self-confidence and creativity (Brinkman, 2010). Creative teachers and creative teaching are key components in fostering creativity in young children. Recently, many countries have emphasized fostering creativity in education and have focuses attention to identifying effective creative teaching methods. Cheng (2011) suggested some creative teaching strategies involved encouraging children to make connections and see relationships between unconnected items and ideas, and to employ analogies and metaphorical thinking in the teaching process. There can also be a focus on finding out about a child's own interests and encouraging them, and children should actively participate in their learning process (Stojanova, 2010).

Chapter III: Three Case Studies

1.-) The Slovenian Report

Objective and Method

Benedek (2014) summarises that creativity is defined by novelty and usefulness and claims that this also applies to "the definition of individual differences in creativity, thus, referring to creativity as the ability to produce ideas that are novel and useful". Study of creation in designing tasks for learner (3rd - 4th grade) to practice English as a foreign language by the pre-service English language teachers was the main objective used in our research. The aim was to compare two different groups and their intuitive use of creativity in preparing their own handouts to ready made material.

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Group B were pre-service double—major students who are

trained to teach 10-20 years old students (K5-13) but frequently teach pupils older than 8 years. Concerning curriculum approximately 1/3 of their course are English language subjects focusing on Language development,Linguistics, Culture, History, Literature and Methodology.

Sample

Research participants were 57 (5 males and 52 female) students from a medium size university in Slovakia (University of Presov). With an average 23 years the students ranged from 21 to 24. Among them there were 11students studying primary school teacher training (Faculty of Education) and 46 students studying English language teacher training (in combination with other major). The sample was divided into two groups with different educational background and curriculum. They are studying to teach different age groups, however their fields are partly crossed. Group A were pre-service elementary teachers gain the diploma that qualifies them to teach 6 – 11

years old pupils (K1-4). They teach all subjects and can teach foreign languages as well. Usually their preparation for English language teaching consists of Basics of (foreign language) linguistics, Children literature, Methodology and Language preparation (it forms 1/7 of their study). Group B were pre-service double—major students who are trained to teach 10-20 years old students (K5-13) but frequently teach pupils older than 8 years. Concerning
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Data Collection and Analysis

The graded readers for 3rd - 4th graders (elementary school) were given to all participants who were asked to create the handouts (consisting of at least 3 tasks) to check reading comprehension. They were given the template.All students had already realized teaching practice at elementary school and passed the compulsory courses on
teaching English language. They were given a blank template with an orange decorative margin and task numbers(white numbers in orange circles) what might have inspired or partly influenced them to think carefully about the target and to challenge them to use different fonts, to add pictures, to draw their own illustrations. Participants had 5 weeks to deliver the handouts. Participants in group A had to create 3 different handouts to 3 different books. Group A had the same task but they had to create 1 book for the same target group (3rd-4th grades) as participants in group A and 2 books for older students. The handouts that were compared were only those prepared for the group of 8-10 years old children, i.e. we had 79 handouts in total with 237 tasks. The tasks types were counted after finding the same and similar ones (Fill in the missing letter vs Write a missing letter etc.). Students created 47 different tasktypes. *Matching* was the most frequent type of activity 36 times, i.e. 15,9% . *Write the missing letter* (17 times) and *Scrambled letters* (15times) were the task types that followed. In the next step we created broader groups combining similar tasks together (e.g. Fill in the missing letter – for the total beginners to practice spelling, fill in the missing word and write few sentences). It was quite surprising that matching activities (49 cases) and writing activities (29 cases) were followed by puzzles and crosswords (27 cases). We expected that drawing/colouring (15 cases) would be one of the most frequent activity as it is still typical for children at that age and drawing and colouring is one of the possibilities how to check understanding in a reproductive period of foreign language learning.

Out of the total number (237) 11 tasks were selected as different (not unknown in the foreign language teaching or teaching at the primary school, still promising the ability of pre-service teachers to prepare teaching materials creatively).

The tasks *Find and draw missing picture that follows logically* and *Odd one out* combine language skills and logical thinking.

The activity *Draw a line between the trees (*two trees in the handout). *Hang your clothes there: skirt, sweater, Tshirt and shorts* was motivating. Children have to understand the task, it checks understanding vocabulary and they can draw the answer and be original.

There were five activities with the aim to *correct the mistakes* in the words. They were mostly similar, the regular text with the mistakes and spec/lines for writing the correct version. A picture of snail with the house drawn as a spiral from the repeated word snail with two spelling mistakes was quite interesting. This forces the learner to read the word several times until he/she spots the mistake.

Another activity combining logical thinking and language skills is *Try to find some connection or relation between the words. e.g. a river + a fountain= WATER*. The answers can be different as this is also based on the associations and pupils' imagination and creativity.

Participant created 5 different *board or card games*. *Connect clothes with body parts* activity was methodologically well created as there were no directly pictures to be matched with the words but children have to understand the word (the elicitation cannot be applied) t be able to match it with the part of a body (level of difficulty). One of the participants changed the border (margin) of the handout. S(he) changed the orange decoration to apples and leaves as the topic of a book was autumn.

Another unexpected "design" difference was the one done by a student who instead of regular lines indicated number of letters in the activity Write who/what is in the picture used the circles in different shapes. It is just a slight change but children at that age like "funny and jolly shapes", fonts, pictures.

Out of 11 tasks that were labelled as "different" or "creative" there were 3 created by the pre-service primary school teachers and the rest (8) by pre-service English language teachers.

Results and Discussion

The result was unexpected. We hypothesized (based on our prior knowledge and previous experience) that preservice primary education teachers would be far more creative than pre-service English language teachers. We have to underline that the groups were unequal and it is difficult to compare 11 and 46 students in case that every preservice primary school teacher prepared 3 handouts while group B just one. Thus, if we compare the number of activities 3 out of 33 (9,1%) in group A and 8 out of 138 (comparison is 5,7%); but if we compare people (presuming that each task was created by different student) that the ratio is different – 3 out of 11 (27,3%) in group A

and 8 out of 46 (17,4%). Still the results indicate that students studying at the Faculty of Education are more creative than students studying English language as their major. We studied their curricula, none of those groups has

a possibility to study course on Creativity neither as a compulsory course, nor as elective one. However, pre-service primary education teachers have also other methodology courses (mother tongue, mathematics, arts, music, science, physical education, technical skills etc.). Their knowledge and practical skills is transferred to their own teaching.

Knowing their students well was evident from the tasks, instructions and integration of other subjects' prior knowledge into their activities. They also have subjects Creative writing and Critical thinking and we believe that especially the last one has a significant influence on students' approach to teaching. Realizing the strength of critical thinking in personal development by their own experience, we believe is transferred to pre-service teacher's beliefs.

In comparison with B group, their language skills (especially stylistics) need more practice. B group, on the other hand used inappropriate language, and design that is appropriate more for older students. They themselves admitted they do not feel confidents in groups of young learners and have problems to adjust their own language and tasks to pupils language proficiency level and cognitive development.

We indicated that coding the tasks lead us to further study of materials from the perspective - "activities that challenge creativity". Similarly, as in case of creativity, more open ended tasks and tasks challenging pupils' creativity can be found in the pre-service primary education teachers.

Conclusion

Creativity (connected with novelty and usefulness) is undoubtedly important in our life. Coming out of a box,

breaking the routines and paths enable us to see things differently and it may lead to new, more effective, different, more aesthetic, maybe more modern solutions. Creativity is not connected with arts exclusively and it is important to challenge people to think creatively and to accept differences. We need to open minds and to start with it as soon as possible (or not to close/block the minds?). Thus, it is necessary to start in pre-service teacher education and introduce courses on Critical thinking, Creative thinking and Teaching for creativity for all pre-service teachers as a compulsory course.

2.-) The Iranian Report

The study

The present research is part of a broader study of the development and validation of EFL teachers' creativity profile. The study had two phases; a theoretical phase devoted to the development of the profile, and a practical phase related to the assessment of the EFL teachers' creativity index based on the proposed profile. This paper is related to the practical phase that investigates the creativity index of Iranian EFL teachers.

Instrument

To achieve the goals of this study, a checklist comprising of 43 likert-type items was designed according to the components of the proposed EFL teachers' creativity profile. For the validation of the profile, 466 TEFL Ph.D. holders and M.A. graduates participated in the study and several steps were undertaken. To provide the evidence for content validity, 13 Ph.D. holders in TEFL were invited to peer-review the items gathered in the item pool. They were asked to rate the appropriateness of items. Analysing the reviewers' views led the researchers to eliminate, add, and modify some items. Consequently, of the original 108 items, 51 items were remained for further validation. In this phase, 296 out of 466 participated to conduct exploratory factor analysis. Since sample's suitability for factor analysis is the first step of exploratory factor analysis, Bartlett's Test of Sphericity was employed. The obtained results showed a high significance ($p < .001$) and the factorability of the matrix was supported by the Kaiser-Meyer- Olkin (KMO) measure of sampling adequacy value of .8. Principal Components Analysis (PCA) supported three fixed factors for the sample, each explaining 28.3%, 13.3% and 10.2% of the variance. These factors were named Individual Difference, Expertise, and Management. Only these three factors could exceed the criterion value obtained from Parallel Analysis. A three factor solution was also supported by inspection of the screen plot. Inspection of the pattern matrix showed a clear three-factor solution as well, with some exceptions. Some items showed low loadings and some loaded inappropriately on other factors. Accordingly, it was decided to remove these items from EFLTCP. Thus, PCA with oblimin rotation was duplicated with these items removed. This resulted in a 43-item scale (CRTV-43), with seventeen Individual Difference items, twenty Expertise items and six Management items. To conduct Confirmatory factor analysis using maximum likelihood estimation, the 43-item checklist based on the proposed profile was distributed among the second independent sample of 157 cases.

Accordingly, some other alternative models were investigated. As identified in the exploratory factor analysis, a 43-item three-factor model was investigated allowing the factors to freely correlate. Factor loadings in this model were statistically significant. Although the chi-square test was significant [p = .001], the other fit indices indicated good fit. The GFI statistic (.927) was reasonable, and the TLI (.978), CFI (.986), and RMSEA (.049) indicated good fit. Moreover, Cronbach's alpha analysis was employed to verify whether or not the checklist possesses reliability and internal consistency. A coefficient value of 0.82 indicates that the developed checklist possesses good internal consistency reliability.

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.827	.835	43

Table 1: Reliability statistics of the checklist

Participants

A total of 36 EFL teachers were picked up randomly from six private English language institutes in Gorgan, Golestan province, Iran. The teachers taught English to the male and female students. They were asked to fill in the checklist prepared for the subjects. Their ages ranged from 22 to 36 years. They were graduated from different Iranian State and Azad universities, with the educational levels of B.A., M.A., and undergraduate Ph.D. in Teaching English as a Foreign Language and English Literature. The demographic information of the participants is presented in Table 2.

		Frequency	Percentage
Gender	Female	18	50
	Male	18	50
Education	Bachelor	21	58.3
	Master	13	36.1
	Ph.D.	2	5.6
Age range	22-26	13	36.1
	26.1-32	19	52.8
	32.1-36	4	11.1

Table 2: Demographic Information of the Subjects

Raters

Two raters conducted the observation phase to achieve the inter-rater reliability. Both raters had M.A. in TEFL and were teaching English for several years. The inter-rater reliability was estimated using Kappa statistics that is presented in Table 3.

	Agreement
Inter-rater reliability	0.83

Table 3: Inter-Rater Reliability Statistics

Procedure and Data Collection

The checklists were distributed among the subjects of the study in summer 2013. They were asked to put a check mark on the appropriate extent from *very little* to *very much*. A parallel checklist was also designed special for raters. The first rater observed the teaching process of the subjects in two sessions. Each session lasted one hour and a half. She filled in the checklist designed for the raters right after the class was over. The second rater observed the teaching process of the subjects in one session. Each session lasted one hour and a half. She also filled in the checklist designed for the raters right after the class was over.

All the data obtained from the checklists filled by the subjects and raters of the study were put into statistical analysis. They were entered into SPSS and analysed using descriptive statistics in terms of frequencies, percentages, and means. Inferential statistics was also employed. The results of the study will be presented at length in the following section.

Results

To assess the EFL teachers' creativity index, the data gathered from the checklists of observers and teachers were put into analysis concerning the three main components of Creativity Profile, i.e. *Individual Differences, Expertise,* and *Management*, and their nine sub-sections. The data were analyzed in terms of frequencies, percentages, and means. The analysis was employed for each sub-section of the checklist separately. Khany & Boghayery (2014).

3.-)*The Dominican Report*

For the purposes of exploring the perception of EFL teachers and students as well, two polls were applied in two different schools centers of the Regional of education 07 of San Francisco de Macoris, Dominican Republic by professors on assignment Enmanuel Abreu and Sandy Pichardo.(2018).

Geographical Background

The Regional Office of Education 07 is a non-profit educational institution and public service, although it is also in charge of the supervision and accompaniment of the Private Educational Centers. It is composed of seven (7) Educational Districts located in the municipalities that make up the Provinces Duarte and Hermanas Mirabal. Each one of these dependencies acts as representatives of the Ministry of Education and works in dependence and consonance with the Regional Office, being our bridge with the Educational Centers. In the Hermanas Mirabal Province, three (3) Educational Districts are located: 07-01 of the Municipality of Tenares; 07-02 of Salcedo; 07-07 of Villa Tapia. The Duarte Province has four (4) Educational Districts: 07-03 of the Municipality of Castillo; 07-04 of Villa Riva; 07-05 of San Francisco (southern zone) that includes the Municipality of Las Guaranás; 07-06 of San Francisco de Macoris (Northern zone).

The main objective of the Institution is to provide a free quality education to users of the Dominican Educational System, through the educational centers located in the Districts corresponding to the Duarte Province and Mirabal Sisters that make up this Regional Education 07.

General Objectives of the Regional Education 07

This educational entity, as a dependency, is governed by the general objectives of the Ministry of Education.

a) To promote education as an essential resource for individual and primordial development for social development.

b) To train people capable of contributing efficiently to the progress of the country, by creating a national consciousness and stimulating the national productive capacity.

c) Providing an appropriate, free and equitable education to all Dominicans, without exclusions.

d) Protect and guide the rational use of natural resources, the defense of the quality of the environment and the ecological balance.

e) Promote the interaction between the educational life and the life of the community, in order to promote the appropriation of knowledge and techniques, in accordance with the bio psychosocial development of citizens.

f) Provide the necessary resources for the successful development of educational plans.

Philosophy

The Regional Education 07, is based on a service of educational excellence, promotes the analytical and critical training of the members of the institution, through a social commitment and leadership, based on a comprehensive vision of the person, endowed with a cluster of potentialities and capacity to develop their intellectual, spiritual, moral, social and affable faculties.

Mission

To be an instance of liaison that coordinates, guides and stimulates the development of the great actions, which serve as a fundamental axis for the achievement of a quality education that promotes the equality of opportunities of the actors, strengthening the cultural values and the characteristics that identify us as nation; with the support of human resources, the social context and the contributions of the science and technology projecting the formation of human beings with a holistic vision.

Vision

Become a model institution of a regional nature that enables the supply of an efficient and effective service to the educational community based on innovative criteria of quality and ethical and moral principles that promote the training of critical and creative men and women, capable of building a more democratic, participatory, just and supportive society that combines productive work, community service and humanistic, scientific and technological training.

Values

Loyalty

Respect

Integrity

Honesty

Solidarity

Neutrality

Transparency

Responsibility

Justice

Equity

Quality in services

*webpage of the Ministry of Education (2018).

Overall Methodology

The methodology used by Abreu, E. and Pichardo, S. (2018) on the proposed assignment was: to administer two polls in two different schools centers in order to accomplish the proposed goals of exploring the levels of creativity of Dominican EFL teachers.

First Case: María Paulino Vda. Perez School.

Population

The participants for this research study included students and teachers from polytechnic "Maria Paulino Vda. Pérez", Duarte Province, in the city of Castillo (school district). These participants were interviewed in order to answer a questionnaire which was in paper and to participate on this research it was mandatory to interview students and teachers specifically from the school mentioned above ,the survey was given by 35students from different sections and from distinct ages and different classes ,background ,culture and so on, a sample of the students includes both gender ,male and female to have equitable and fare distributions of gender among the participants.

Methodology

This case study used a qualitative approach in order to measure the impact of creativity on EFL teaching at a public high school in order to determine how creative teachers are; and to measure the benefits of being creative teachers and by dint of using a series of class observations, interviews, formal and informal interviews from the head of the school where this case took place ,This chapter contains a series of proven procedures used in this case study ,including design, selection of participants and instruments for data analysis.

Research Tools Design

To accomplish the proposed goal during this case study, many opened and ended questions from teachers and students surveys and data were chosen as the methodology of this research .Data

collection consists of gathering data by using forms of general emerging questions to permit the participants to generate responses collecting word text or image picture, data and collecting information from small of individual or sites,(Crewswell,2010) ,qualitative data provide the research with responses that will best help understand the research questionnaire.

Results

According to the students surveyed 33% said that the teachers are always very creative ,while the 29% stated that they are often this creative ,whereas the 14% really said that they sometimes teach in creative way and finally the 14 % confirmed that they never creative with teaching their lessons.

Condition	Students	Percent
Always	15	43%
Often	10	29%
Sometimes	5	14%
Never	10	14%

Chart One:

According to the students surveyed 33% said that the teachers are always very creative ,while the 29% stated that they are often this creative ,whereas the 14% really said that they sometimes teach in creative way and finally the 14 % confirmed that they never creative with teaching their lessons.

Conclusion

This work may contribute greatly to the educators and general .it may eventually improve on the creativity toward teaching English as EFL from the Liceo Tecnico Maria Paulino Pérez so that they may look for some ways of making the learning more fun .were are highly convinced that future teachers may benefit a lot if they implement different way of teaching effectively (Abreu, 2018).

Second Case:-Gregorio Luperon High School

Research Type

The methodology we used [Pichardo], in the present research; was an annalistic methodology. The purpose was to know the level of creativity that EFL in-service teachers possess and how this can affect the process of English learning in the above cite school (Gregorio Luperon).

Backgrounds

In one study, Olatoye, Akirtunde, and Ogunsanya (2010), as quoted by Pichardo (2018) investigated the relationship between the student's level of creativity and their academic achievement. The sample for the study was 235 final year students on a Business Administration program in four Polytechnics in the Southwest of Nigeria. Results indicated a negative insignificant relationship between creativity and student's Academic Achievement. The negative relationship suggested that some very creative students may not be high academic achievers. It was also shown that creativity did not significantly predict the academic achievement of students. Moreover, it was found that there was no significant difference between male and female student's creativity and their academic achievement. Thus male and female students had the same level of creativity and academic achievement.

In another study, Chen et al (2012) as also quoted by Pichardo(2018), they examined the effectiveness of using blogs in blended creative teaching while also exploring the ideal blended creative teaching model, work completion rates, patents applications (as the teaching outcome0, and learning attitudes of students. The research subjects were forty six second-year students from the department of early childhood education in a vocational high school. Data collected from qualitative survey questionnaire. The results showed that the ideal blended *creative techniques* could help teachers generate ideas on teaching material design and facilitate patent aplications. Furtthemore, the results of the survey indicated that students possessed posotive feedback and affirmation toward the blended creative teaching model. Finally, blog teaching could help enhance interaction between teachers and students' achievement. The present study thus, attempt to fill this gap in the literature by conducting researches and investigating the relationship between language leraning and creativity".(Pichardo, 2018).

Population

A questionnaire was applied to 32 students out of a population of 120 students, currently taking the school year 2018-2019, enrolled in the 3th and 4th semesters, and ranging of an age of 15 to 18 years, as well as, 4 EFL teachers.

Findings of the exploration

The Charts provided below will show the perceptions in a general way of the students interviewed.

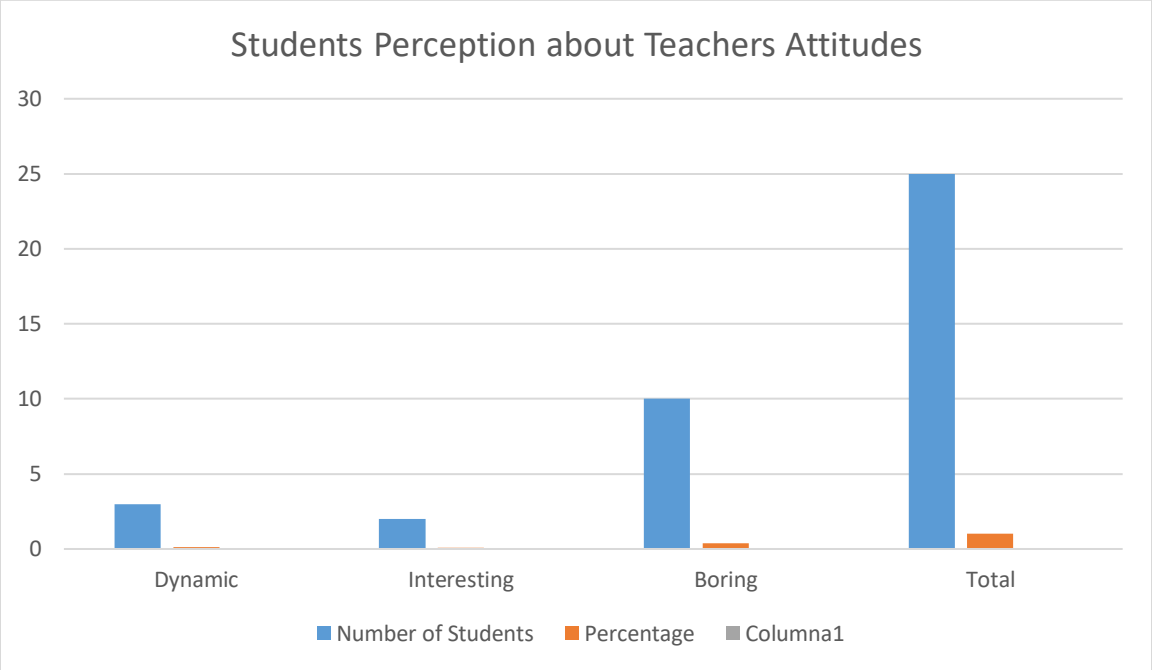


Figure One: Answer obtained from the questionnaire submitted to students in this school center (Gregorio Luperon).

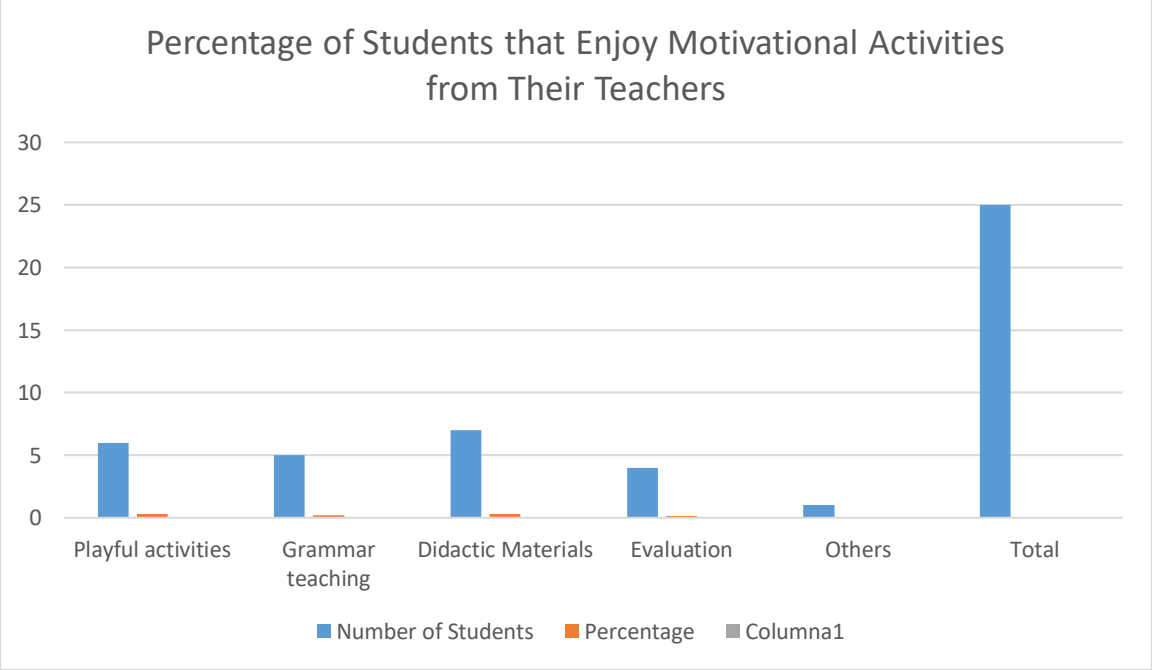
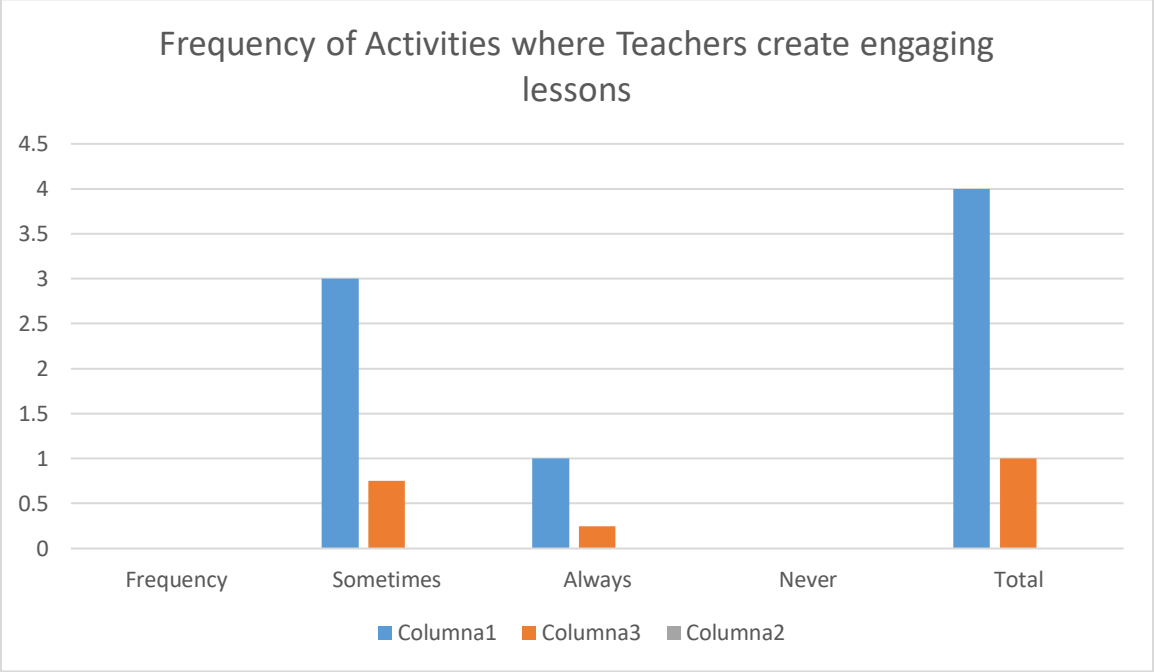


Figure Two: Shows percentage of students who prefer/like motivational activities.



Conclusion of the study

According to the reseracher, Creativy is the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entering ourselves and others[ciatation needed]. Due to the world wide importance of English language, it is necessary to improve and enhance EFL Programs in thePublic System of the Dominican Republic, since there is a commonly shared suspicion[among Dominican EFL Teachers] that the standards and communicative skills levels of the language as shown by the product[High schools Graduates] are not sufficient. (Pichardo, 2018).

Chapter IV: Conclusions

As it could be seen throughout this work, many different approaches of creativity as a good pedagogical practice has been examined in different national settings, although is not clear whether there is or not a positive correlation between it and academic achievement nor success within the EFL classrooms all over the world; something is clear, it adds life, a vivid life for uncolored teaching, and although sometimes it is hard to tell or to predict the immediate impact on education and in the future lives of our students, it cannot be denied, that without it our classrooms' atmosphere would be covered by the gray clouds of boring teaching.

But creativity is such an ample term that it escapes the boundaries of education as it is easy to predict. As a matter of fact, and putting it on the words of Cropley (2011) *"The modern definition of creativity has broadened from a focus on esthetics towards practical products in science, technology, or business, and away from creation of beauty towards overcoming competition. Nonetheless, the idea of novelty is still central, although not sufficient. Also necessary are relevance and effectiveness, as well as morality and ethicality. It is also important to distinguish between creativity in the sublime and in the everyday sense. Although both creativity and intelligence require knowledge and effort, they can be distinguished from each other, and much the same can be said about creativity and problem solving. Creativity can also be defined as a social phenomenon that is defined according to social norms and is facilitated or inhibited by social factors. One important social setting is the place of work, where an interaction between the person and the environment affects the process of innovation. Focusing on the individual person, creativity is defined as an aspect of thinking, as a personality constellation, and as an interaction in a specific environment between thinking, personal properties, motivation, and feelings. This interaction involves a number of paradoxes, in that apparently contradictory elements have to coexist for creativity to emerge. A stage model of the emergence of creative products helps to resolve the paradoxes."*

Moving back to definitions in the arena of education; Robinson (2006) remarks on a video conference were as follows:

"Many people in schools...are laboring under this sort of dead culture of continuous testing. And one of the results of it has been to reduce the curriculum, to narrow it."

I'm not blaming teachers for it. I'm not blaming school principals for it. I've worked in education my whole life and I work a lot with teachers in schools and I know they're as concerned about this

as I am and everbody else is. I think it's to do with this culture of standardization. There is a view that the way we improve education is to make it more and more standardized. Many people in schools — particularly in this country, I'd say — are laboring under this sort of dead culture of continuous testing. And one of the results of it has been to reduce the curriculum, to narrow it. So a lot of the things that people, who may be be in their 40s or 50s, will remember from school — things like band and orchestra, putting on plays, lots of interesting after school activities — a lot of those things are being pushed out by this culture of standardized testing. It's all done with an honorable purpose, I think — the intention is to raise standards, but the irony is it's really not doing it. And more and more kids are pulling out of school. There's more and more teachers, I feel, demoralized by it. And I know parents are very concerned about it too.

As part of those brilliant considerations, we cannot finish this work, without mentioning the contribution to this field made by Torrance (1974) who was considered by some, if not the father of modern creativity, one of the most important American Scholars in this field.

And since there has been debate in the psychological literature about whether intelligence and creativity are part of the same process (the conjoint hypothesis) or represent distinct mental processes (the disjoint hypothesis).

According to some scholars like Barron and others "*Evidence attempts to look at correlations between intelligence and creativity from the 1950s onwards, by authors such as Guilford or Wallach and Kogan, regularly suggested that correlations between these concepts were low enough to justify treating them as distinct concepts. Some researchers believe that creativity is the outcome of the same cognitive processes as intelligence, and that it is only judged as creativity in terms of its consequences, i.e.: when the outcome of cognitive processes happens to produce something novel, a view which Perkins has termed the "nothing special" hypothesis*".

A very popular model is what has come to be known as "the threshold hypothesis", proposed by Torrance, which holds that, in a general sample, there will be a positive correlation between low creativity and intelligence scores, but a correlation will not be found with higher scores. Research into the threshold hypothesis, however, has produced mixed results ranging from enthusiastic support to refutation and rejection. As part of Torrance's Legacy In 1984, the University of Georgia established the Torrance Center for Creativity and Talent Development.

Our final words go, ultimately directed to those who always have the last and most important words; Teachers who with their daily work in the classroom, create educational models that integrate effectively and affectively their students. To those who every day carry with love and goodness the sacred bread of teaching with innovative strategies of an education of the XXI Century, in which we teach for a world to which certainly today we do not know yet.

For you, teachers and professors regardless your level, as well as, educational researchers, this final comments which we share, has the only intention of motivating you in a profession which is every day more, more demanding and competitive and with a higher element of new technologies, which sometimes go beyond the limits of our capacities and could even put us in trouble in front of our students, as we do not have the immediate answers that these new technologies imply. To you and to us, no matter the latitude of the world where we are, we must take in our best considerations, that we are still the role model for our students and that the cold technology will never displace us, if we are open and understanding, but above all, if we are creative.

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