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Creativity in Teaching Oral Expression at University

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Dedication

To my lovely parents who taught me to never give up

and to all my family members.

Acknowledgements

Abstract

Teaching is more than a job, it is indeed a skilled activity in a civilized society which has a value for every teacher whose ambition is to provide a high quality education for his/ her students. In fact, teachers are deemed to be the golden lamps that illuminate the route of learning making the process of their instruction successful. Substantially, creativity in teaching has a stunning influence on the teaching/ learning progress since it can achieve high levels of academic attainment and match the students' needs in this globalized world. The aim of this research paper was to explore the teachers' creativity in their delivery and its impact on the engagement of students to improve their oral production. For this purpose, the researcher undertook an exploratory case study at Tlemcen University working with teachers of oral expression who were chosen via purposive sampling and relying on two research tools for data collection: a questionnaire submitted to teachers and a classroom observation. The collected data were analyzed qualitatively and quantitatively, then triangulation of results unveiled that University teachers were indeed creative in their delivery namely through the use of ICTs which was more likely to raise their students' interest and motivation leading them to enhance their oral performance. Correspondingly, this work focused on studying the value of creativity in teaching and provided some crucial guidelines for the implementation of creative teaching at University helping both teachers and students in the achievement of higher and deeper levels of academic attainment.

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List of Abbreviations/ Acronyms

AF : Absolute Frequency.

EFL : English as a Foreign Language.

ELT : English Language Teaching.

GVC : Global Virtual Classroom.

ICTs : Information and Communication Technologies.

IWB : Interactive White Board.

OHPs : Overhead Projectors.

USA : United States of America.

General Introduction

General Introduction

Teaching is more than a job, it is indeed a bulky responsibility in a civilized society; even more, it is not a cushy activity to present, but it is a skilled capacity that has a value for every teacher who is zealous to provide an academic education in the 21st century. Recently, creative teaching whets the appetite of most scholars around the world, in which it has been largely recognized as a prominent force that may improve the learning process and lead to high quality education in any institution. In this new era of globalization teachers need to deliver an axiomatic course for their students so that they prepare them to today's society; where teaching is not only transmitting the message to the students, but rather it is how to convey it and through which instruments. Substantially, creative teaching has been captured by many instructional societies in virtue of its fruitful effects and its creation of a pleasant atmosphere for the students to grasp the foreign language.

Within this framework of globalization, creativity in teaching has a value, indeed it is among the 21st century skills that teachers need to insert it in their delivery. Furthermore, University teachers are still keeping to their traditional practices unlike others who are trying to take new techniques from journals, conferences and books. In fact, they need to be creative and integrative of the technological tools which play a vital role in the EFL (English as a Foreign Language) teaching. Besides, teachers are required to create a pleasant atmosphere for their students by breaking out the monotony of a fixed habit; making their class enjoy the delivery.

Consequently, this work is an exploration of the University teachers' creativity in their teaching and its effects on the students' engagement to perform their oral performance. Furthermore, this study is aimed to contribute to the improvement of the teaching process at university to achieve a high level of academic attainment. Therefore, on the ground of this investigation, some key-guidelines will be suggested so that creativity will become of a paramount importance in teaching at university. The aforementioned purposes of this case study are profoundly rooted in the development of the teaching practice where the researcher will broaden the

scope of research to shed light on the main principles of creative teaching. Accordingly, two questions are formulated to guide this research:

1- To what extent are University teachers of oral expression creative in their delivery?
2- How can teachers' creativity improve students' oral performance?

The above cited questions are designed to explore the teachers' creativity in teaching oral expression at university. In the light of these reflections, the investigator hypothesizes that:

1- University teachers of oral expression are creative namely through the use of ICTs.
2- Teachers' creativity will raise students' interest and motivation which will engage them to improve their oral performance.

The researcher's curiosity to reach the aforesaid objectives pushes her to design an exploratory case study at Tlemcen University dealing with teachers of oral expression. Indeed, they were selected via purposive sampling i.e., selection of a sample according to the purpose of research. Furthermore, this case study collected qualitative and quantitative data from two research instruments: a questionnaire to teachers and a classroom observation. The data were analyzed then through triangulation and were reached interesting results.

To handle this investigation, the current research is intentionally split into two chapters. The first one is divided into two parts: while the first part reviews the literature on creative teaching and provides the theoretical background for the topic under research, the second part tackles research design and methodology where the researcher provides a detailed description of the sample and sampling techniques together with research instruments and data collection procedures. Besides, the second chapter deals with the results and interpretation of data. In fact, the chapter attempts to answer the research questions through confirming or disconfirming the research hypotheses and then provide some suggestions for the application of creative teaching at University.

Chapter One

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Chapter One: Theoretical Background and Research Methodology

1.1 Introduction

Creative teaching is currently the centre of attention in which it captivated many scholars' interests and received an ample research by virtue of its fruitful outcomes in the educational sphere. Moreover, it is deemed as the challenge of the teacher to provide an alternative answers to an educational problem. More than that, it was contended that challenge is supported by the human being as in the case of solving a crossword game. Indeed, creativity is among the 21st century skills that should be embraced by teachers and students as well. In crude terms, creativity in teaching achieves a roaring success, where language planners around the globe are in favour of its insertion due to the fact that creative teaching will validate a high quality of education and will certainly bring into light students who are able to omit the barriers for long life learning.

With this hindsight, this chapter tackles a broad fleeting literature review about creativity in teaching and more importantly the rapport between creative teaching and its effects on the engagement of the student to the learning process as well. It also lists some indispensable technological instruments that creative teachers may use in the presentation of their oral course such as movies, videos, songs and other technological tools. The chapter concludes with research design and methodology where the sample and research instruments together with data collection procedures are pinpointed.

1.2 Definition of Creativity

Creativity is an entire process which asserts the fact that something new and crucial is prompted into light. It is also an interactive activity whereby ideas are moulded, developed and converted from different sources into a precious work. It is henceforth acknowledged in Guardner (2006:46) that creativity is "the ability to knit together information from disparate sources into a coherent whole". In the same line of thought, Moran (2010:76) posits that creativity looks for ideas which are not occurring at present using some sources to think up about a sterling alternative for the destiny. That is to say, it is a process of developing a notion from the past to

provide a response to a situation. Additionally, creativity is among the 21st skills that should be inserted in our educational system to provide an axiomatic course to our students; helping them getting involved in this small village.

Furthermore, Fisher (2004: 9) reports that creativity has a momentous role in education by virtue of its novel impressions that can make a progress in any domain and broadens one's horizons. Moreover, the crucial value of creativity in teaching is that it can enhance academic achievement of the teacher and opens the door for the student to be engaged in the learning process as well. In fact, "research…shows that…creative activity can rekindle the interest of students who have been turned off by school, and teachers who may be turned off by teaching in a culture of control and compliance" (p.11). Nevertheless, Richards and Cotterall (2016:100) append that the insertion of creativity in teaching is to have a large collection of routines and techniques, where the teacher can use them when necessary i.e., being prepared to start from fixed method and exploit other's solution when the situation demands.

Accordingly, to combine this variety of sentiments, one can say that creativity makes teaching more successful; paving the way for the teacher to fulfill his/her intended educational goals and a comfortable setting for the student in learning the language and getting tailored in the course as well. With this hindsight, the aforementioned points stress the integration of creativity in teaching and how it helps in getting the message across making the learning process up and coming. The subsequent section will be devoted to explain the rapport between creativity and language learning and how it affects the process of learning.

1.3 Creativity and Language Learning

The liaison between creativity and language learning is deeply intertwined; it is indeed the most vital element for making a change in any field. In fact, Downing (1997:15) states that the creative process is profoundly linked to incentives and embedded in impact. Some of the most influential reasons in this process encompassing: believing that something is not true and sensitive to the disparity.

Likewise, creative teaching reduces the students' thinking; paving the way to them to ascertain how to make the components into a coherent unit. This operation is naturally attractive and of course enjoyable. It is henceforth acknowledged that *"creative teaching boils down to the process of taking students to the brink of discovery and then letting them discover how to put the pieces together into a whole. This process is inherently engaging and, in the end, pleasurable"* (p.13).

It is undeniably true that "learning is primarily an internal, cognitive affair, with the linguistic environment playing only a very limited role. Learners are naturally creative, and all that they need is access to input that is comprehensible" (Ellis, 2016:43). Additionally, it is lucid that creativity plays a seminal role in learning a language for the simple reason that it can make learning more dynamic and productive; where the students are just sharing their actual information. With this in mind, Starbuck (2006:10) posits that "tapping into natural creativity and harnessing it is an excellent way to solve the problems of our twenty-first-century lives". That is to say, the trigger to connect one's creativity is a sterling way to provide responses to our issues of the 21st century. To get the message across, the above academic point of views stress the idea that creative instruction is valuable in teaching a foreign language. It may lead the teacher to achieve his/her objectives and provide a clear image about the language for the student in the learning situation. Thus, creative teaching is a large zone of discovery and the subsequent section will be an endeavour to explain it.

1.4 Creative Teaching

Creative teaching is an area of discovery which refers to teaching that arises from teacher's creativity, not to teaching that is designed to improve the learner's creativity. It is indeed a complex process which plays a sine qua non role to attain successful learning and effective teaching. In this concern, Richards and Cotterall (2016:99) supplement that "teachers are often required to think creatively or 'out of the box'. Both while planning their teaching and during the teaching process itself, teachers draw on specialized kinds of thinking, of which creativity is a core dimension". Wherein, they assert that teachers need to think wisely both when

designing the layout of their lessons and in the teaching practice as well; in which they exploit disparate types of thinking where creativity is the target point.

In the same line of thought, Fisher (2004:8) states that creative teachers do not reiterate their lessons; they make a change by inserting extra ideas and suitable modifications taken from continuous research to make them different from the first lesson design. Besides, creativity in teaching needs the impetus to take risks that stress not only short goals but also long purposes of advantage and success (Fisher and Williams, 2004: 2-3). Retrospectively, it is believed that such kind of teaching permits the teacher to reach his/her possible intention and whets the appetite of the learner to acquaint better the message. Moreover, in the world of teaching as well as learning creativity in teaching is viewed as an important component helping teachers to make learning more interesting and dynamic as well as a pleasant atmosphere for the learner to take part in the learning process.

Thus, creative teaching is an art, to teach creatively one need to broaden his/ her mind and amplified his/ her repertoire of how to involve the student to the flow of the lesson. Downing (1997: 2-3) states that creative teaching continues to the invention of the play; it starts by knowing that one has a concealed creativity and one needs to show it. According to him it encompasses three steps:

- ➢ 1: Understand the nature of creativity.
- ➢ 2: practice your own creativity.
- ➢ 3: Use teaching strategies that nurture creativity in your students.

Meanwhile, the pedagogical methodology of a creative teacher is viewed as the most successful operation in terms of spoon-feeding the students' brains with an ample stock of knowledge and the context to practise it purposefully. In reality, there are some specific features that creative teachers hold which will be elucidated in the following section.

1.5 The Properties of Creative Teachers

Creativity in teaching is deemed as the ability to examine and value educational situations together with the ability to solve educational problems through asking further questions and reproducing what is given; doing so, in education "a creative act is of value if it generates something novel, original or unique" (Fisher, 2004: 9). Moreover, creative teachers have the impetus to vary their lectures via adding, modifying, risk-taking and thinking critically about the new product. Consequently, those teachers have some properties in teaching which are going to be described in the following sub-sections:

1.5.1 Well-informed

Creative teachers have a large sound knowledge base; indeed, they have a wide repertoire of routines, rules, plans and lecture's formats from which they depart and change them when necessary. In reality, teachers are seen as the spout of knowledge in the learners' perspective. In this concern, Sawyer (2011: 11) argues that "great teaching involves *both* the possession of a large knowledge base of expertise and a knowledge of improvisational practice _ of how and when to use that knowledge". Furthermore, when a teacher is knowledgeable and creative he/she opens the door for the students to be well-informed and creative as well. It is worth noting to mention Gibran terms (1991, qtd. in Harmer 2002:56) where he notes that "If (the teacher) is indeed wise, he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind". Additionally, creative teaching is a continuous process that endeavors to develop the literal abilities of an intellectual person. In fact, it is the imparting of knowledge to an individual helping him in his career and even in his intellectual lives.

In the same line of thought, it is knowledge that reflects the teacher's academic repertoire of actions, image and attitudes when teaching. Certainly, teachers with a sound knowledge are likely to be more enthusiastic in their topic area in which they can better involve the students during the delivery of the course (Stronge et al., 2004:11). In turn, students evaluate and value teachers who can successfully

transmit their knowledge engaging them to the flow of the lecture during the teaching process. Admittedly, there are no limits to how much a teacher must know, because learning is a continuous process and the ability to acquaint more rises with more knowledge. Moreover, research shows that teachers cannot teach what they do not know and those tutors who have little knowledge of the subject area achieve better results than those teachers without background basis   (p. 10). Likewise, the idiomatic expression states that "a little knowledge or learning is a dangerous thing". All of the above, it is acknowledged in Downing (1997: 9) that "creativity involves…*knowledge* of how the creative process works; *skill* in using the tools of trade; persistent *effort* to keep trying until the result is satisfactory…". Correspondingly, a creative teacher needs to know how to handle the creative process to reach the intended educational goals. Lastly, a teacher who has a solid knowledge gives himself credibility and prestige in the eyes of his students. Altogether, those knowledgeable teachers need to try out new techniques or methods that work in their particular contexts; instead of following the luxury of a complete particular method. The act of testing new notions in the classroom is exciting and challenging; it is for these reasons that many teachers are eclectic in their teaching. This feature will be described in the following section.

1.5.2 Eclectic

Rationally rather than being bound to a specific method or approach, creative teachers do not select procedures and techniques at random but according to the needs of their students in the classroom. Likewise, (Unger, 2007: 381) confirms that "any program…that combines several different methods, depending on the teacher's diagnosis of student needs". Undeniably, the classroom is a stage, for a teacher to be eclectic he needs to be in some settings an active actor. Certainly, creative teachers are eclectic by trying to captivate the best techniques that better fit their situations instead of relying on a unique method because creativity in teaching is prompted in the ground by a compilation of different procedures. In this concern, Brown (2000: 40) posits that eclectic teachers "think in terms of a number of possible methodological options at your disposal for tailoring classes to particular

contexts". Moreover, creative teachers mould lectures that better suit their objectives during the teaching process and leave the door open for all future modifications and interactive decisions. All of the above, the term eclectic reflects the idea of using features of various disparate METHODS in language teaching, for example; applying the audio-lingual together with the communicative language teaching techniques in a single course (Longman Dictionary of Language Teaching and Applied Linguistics, 2002:173).

Furthermore, there are a myriad of techniques that a creative teacher can use in his/ her classroom for better comprehension and understanding; where Schwarz et al. (2009: 211) confirm that "our methods for investigating the travel of ideas in classroom communities are eclectic. We collect data from a wide range of sources, and use diverse methods… ". Admittedly, good lecturing is of paramount importance. To illustrate this notion, a creative teacher who taught at a private language school for five days a week said that for the sake of keeping students engaged for that many sessions, one methodology does not fits the situation but with more experience, he merged different techniques and developed a good practice in which he uses any strategy that fits one's specific learner (Richards, 2014: 12). Connectedly, it is good for creative teachers to exploit disparate techniques in their classrooms so that they can deliver an axiomatic course for their students and meeting their needs as well. Consequently, creative teachers need to take risks in trying out novel techniques in their classrooms making the process of teaching/ learning more challenging. Risk-taking teachers are supposed to be effective teachers through their endeavor to experiment different strategies having the intention to better match their students' needs. The following sub-section will be dedicated to expound the idea of risk-taking teacher.

1.5.3 Risk-taker

Creative teachers do not simply deliver lessons from books, indeed they take risks in trying out alternative ways of presenting lessons and better using the teaching materials too. In other words, being creative means pursuing to insert, adapt or modify the lessons to better meet the students' needs. In this vein, Brown

(2000: 40) acknowledges that "the best teachers always take a few calculated risks in the classroom, trying new activities here and there". This is why, creative teachers are different from one another. Moreover, creativity in teaching demands the enthusiasm to take risks; the risk to be unique (Fisher, 2004: 8). That is to say, creative teaching triggers enthusiasm which offers the challenge for the teacher to experiment, update and take risks. It is acknowledged in the Longman Dictionary of Language Teaching and Applied Linguistics (2002: 460) that risk-taking is a PERSONALITY factor that involves the degree to which a person such as a teacher wants to harness practices which contain a high degree of risk. Thus, risk taking is seen to be a crucial parameter of successful language teaching; since creative teachers are willing to reflect or revise and even stop their initial plans and try another strategy if the circumstances request. This is not a sign of failure but a learning opportunity.

  Likewise, Peer (2014: 3) emphasizes that the creating mind looks for occasions to influence the situation taking into account the risks. Creativity encourages risk-taking for the simple reason that we learn from our failure. In fact, creative teachers have some predetermined practices but sometimes they insert new techniques whenever they feel the lack. It is worth noting to mention that nearly all students are interested when teachers try out risks or test something new; in which novel approaches can be stimulating and thought-provoking for the teachers as well as students (Stronge et al., 2004: 129). To illustrate this idea, a teacher whose teaching is always "by the book" takes on from time to time few risks in trying out novel techniques in his/her instructional practice (p. 177). Moreover, creative teachers are willing to test something new that reflects their flexible mentality and their self-confidence as well. Connectedly, to attain satisfactory results, a creative teacher should make "a balance between routines and novelty in classroom instructional practices surely makes the classroom more robust and dynamic" (p. 130). Admittedly, creativity in teaching is in itself risk-taking because it embraces the uncertainty of experiencing something new in the classroom. Apparently, risk-taker teacher needs to reflect on his/her practice taking into consideration the achievement of the educational intentions with its positive and negative impact.

Correspondingly, reflective teaching is a large area within the scope of instruction which will be expounded in the next part.

1.5.4 Reflective

Creative teachers have the property of reflective teaching which is also known as critical reflectivity. They are reflecting on their own way of teaching, looking for new ideas and then trying to apply them purposefully in their classrooms. According to Richards (2002: 23) "reflective teaching is an approach to teaching which is based on a belief that teachers can improve their understanding of teaching and the quality of their own teaching by reflecting critically on their own decision making…". Moreover, the idea behind reflective teaching is to develop the teaching/ learning process where teachers are updating their educational knowledge and improving their understanding of teaching and their qualities of instruction as well. In this light, Gage (2009: 148-149) confirms that creative teacher's reflections incorporate his efforts to mix his knowledge of the theory with any other skill or art that can improve his teaching practice.

From another spotlight, Richards (2014) mentions a good example of a reflective teacher who uses a teaching journal to take notes about his thoughts and reflections during his teaching process. That teacher takes 30 minutes every week to reflect on things that he practised; for instance, to know whether a new technique works purposefully, he takes notes on. Richards (2014: 11) said that he finds journal writing "a useful consciousness tool" that aids him to enhance his future teaching career. Likewise, some scholars define "reflective teachers as introspective. They seek a greater understanding of teaching through scholarly study and professional reading… they want to be better teachers and to make a difference in the lives of students" (Stronge, 2007: 30). Furthermore, a reflective teacher usually looks for some notions that are more developmental; indeed, he "'reflects systematically on her practice in a constant attempt to improve it ', an English teacher who chooses to be a mentor is most likely to be a reflective practitioner" (Goodwyn, 1997: 45). In addition, creative teachers use their critical reflection to improve their teaching practice and enhance their students' comprehension as well. Thus, to be a reflective

creative teacher is not a cushy mission but it is an active, energetic and successful task.

It is undeniably true that reflective teachers describe themselves as students who are still learning and having the curiosity to know more about the discipline of teaching (Stronge, 2007: 30). Accordingly, reflective teaching is deemed as a prerequisite factor to long life learning and to attain satisfactory results in the coming practice. As a result, creative teachers need to reflect critically about their way of delivery to develop their acquaintance of teaching and to fulfill better academic outcomes in the future taking into account the teaching materials mainly the integration of ICTs which will be expounded in the following section.

1.6 ICT as a Springboard to Creativity

Within this changing time of globalization, ICTs have a paramount value in the teaching/leaning process in which they create a pleasant environment for students to develop their knowledge of a language and their oral performance as well. Indeed, teachers need to include the technological devices such as data show, computer, whiteboard and others in their delivery to provide a clear message for their students. Goodwyn (2000: 12) supplements that "the actual use of ICT is the intrinsic motivating purpose because it captures the interest and enthusiasm of students…ICT is only valuable when it is providing intrinsic benefits". In addition, technology is a stunning device for boosting creativity in the teaching career because it is used to find ideas, brainstorm and even facilitate the learning process. Thus, it is prudent to encompass technology in teaching in general and in oral expression in particular because "the aim was to endow language learning with academic respectability, and the role of ICT was confined to providing a convenient tool for delivering techniques that it has not inspired" (p. 146).

To seek the same type of information, the English department in the University of Tlemcen has two language labs which are equipped with twenty booths each with computer, headphone and microphone; they are designed to teach oral expression and phonetics. Subsequently, Brown (2000: 144) reports that nearly all institutions

have now video libraries which provide scenes on certain subjects, movies etc. They are programmed to teach students some specific features of English. Connectedly, the integration of technology in teaching has considerable effects in which it looks for transmitting knowledge, skills and shaping capacities and characters as well (Kenning, 2007: 104). Accordingly, ICT with its distinctive instruments supports creativity in teaching; in which it enables teachers to make changes, try out new techniques and opens the door for exchanging large documents locally and globally in various areas at any time. Likewise, Loveless and Wegerif (2004: 94) assert that "ICT demonstrates *capacity* and *range* in the ways in which it affords access to vast amounts of information locally and globally in different time zones and geographical places". Wherein, recent scholars such as (Harmer 2007: 7) view the use of technology as a vital element in the classroom; which will become in the next years a fundamental component of ELT process. Correspondingly, technology with its disparate tools can help both teachers and students to achieve academic attainment. Albeit, the teacher remains the first and the most effective audio-visual aids, when he manages the use of those technological devices. It is henceforth acknowledged in Richards and Rinandiya (2002: 361) that "we should not lose sight of the fact that it is the teacher, not the technology, who determines the quality of the learning that takes place in the classroom". Thus, the following section will elucidate some of the audio visual aids like videos, songs, movies and other technological tools which are considered as a springboard to creativity in the classroom.

1.6.1 Teaching with Videos

In the 21st century framework this time of globalization, the teaching materials have developed; where creative teachers are supposed to encompass technological devices in their teaching process at a large extent. Particularly, most scholars have spoken about the positive impact of teaching an oral course with videos. In other words, videos as an educational instrument is advocated as a successful way for presenting the language; where the students pay attention to disparate things like cultural differences, vocabulary, levels of formality… In reality, students associate

the integration of videos in the delivery with leisure and entertainment which may help them to increase their receptiveness to the target language. Wherein, stempleski (2002: 366) reports her experience stating that:

> Like any teaching resource, video is best when it is used carefully and intelligently… students are usually happy and eager to view a well-chosen sequence again, particularly if they are provided with a variety of viewing activities that require them to focus on different aspects of the video.

In crude terms, the use of videos in the classroom promotes enthusiasm in the learning process, raises learners' motivation to participate in class and forbids absenteeism in the classroom as well. It is henceforth acknowledged by Harmer (2002: 282) that "the task of video-making can provoke genuinely creative and communicative uses of the language, with students finding themselves 'doing new things in English'". Consequently, using videos can boost a particular and subsidiary dimension to the flow of learning in the teaching practice. In addition, most students prefer videos instead of run-on texts written with specific questions, this strategy attracts various learning styles. In this vein, Stempleski (2002: 364) asserts that video is a multi-faceted device which encompasses a large variability of visual components and a set of audio practices together with the spoken language. That is to say, the integration of video as an educational tool gives assistance for the teacher. Nevertheless, the purpose of using a video successfully in language instruction is fulfilled "when it is used as an integral part of a course" (p. 365). To be exact, the use of video is to support the presentation and not to dominate it. Accordingly, to uphold the above scholars' sentiments creative teachers are initiative in using videos in their teaching practice making the flow of learning/ teaching more eye-catching and appealing for the students. Wherein, teaching with songs has also positive effects in the achievement of the lesson's objectives which will be elucidated in the sub-sequent parts.

1.6.2 Teaching with Songs

Creative teachers aim to deliver a strategic and well-organized oral course, which encompasses a balance between the sketch of both explicit instruction in a specific teaching techniques and a large amount of teaching materials including ICTs with their disparate tools. In particular, using songs as a teaching aid plays a momentous role in the presentation of the language in its real sense and of course changing the mood of the classroom paving the way for the student to enjoy the delivery and grasp the gist of the lecture as well. In this vein, Harmer (2002: 242) posits that songs:

> is a powerful stimulus for student engagement precisely…it speaks directly to our emotions while still allowing us to use our brains to analyze it … music can change the atmosphere in a classroom or prepare students for a new activity. It can amuse and entertain, and it can make a satisfactory connection between the world of leisure and the world of learning.

Furthermore, the teachers' rationale in displaying songs in the classroom is to support the presentation of the lesson, facilitate the learning process and give the students an idea about the target language or culture as well. In fact, there are many methods in which songs can be used as an activity; for example, the teacher can provide the students: lyrics with various blanks, a list of terms then asking them to listen to the song and pick out the words that are used; to order the lines or complete half-finished lines; or simply he/she can displays the songs and ask them to guess the title of the song (Harmer, 2002: 244). Moreover, one of the most successful techniques in teaching an oral course with a song is to select one which the students are fond of. As stated above, songs have their share in the classroom presentation with the intention of creating a pleasant and supportive atmosphere for language learning. Indeed, the integration of songs as pedagogical tools offers numerous benefits; according to Engh (2013: 115) "they offer insights into the culture and especially the stories and myths of different societies, providing a window into the frames of reference and values of the peoples whose language we are learning".

In the same line of thought, using songs as an educational material triggers a large range of convenient from the learning sentiment. In Wyse and Jones' point of view (2001: 176), songs are seminal properties of language development for learners' language use in different stages taking place around them. That is to say, songs are considered as a versatile tool which enables students to practise the four skills of the foreign language. Besides, Horner and Ryf (2007: 196) state that when the teacher exploits songs; music and text unite together to create a virtual world, where they have a momentous role in making students enjoy the presentation. Correspondingly, there are also other technological instruments such as movies which play an indispensable role in supporting the oral course making the delivery more appealing. Hence, the sub-sequent section will be dedicated to expound the notion of teaching with movies.

1.6.3 Teaching with Movies

Using movies as a pedagogical material can be used as a light impetus in the opening or in the end of a lesson. Indeed, it is viewed by many teachers as a pertinent and proper teaching resource. In this line of thought, Ruusunen (2011: 15) reports that movies are "a flexible tool for second language learning and instruction since they add an extra dimension to course design and assure a rich variety of language and cultural experiences". Moreover, creative teachers insert movies during the teaching process for the purpose of motivating the students to talk and share their sentiments within the group; they are good tools to create a genuine discussion in the classroom. Likewise, the use of movies is a successful way to motivate learners to improve their oral skills while they usually introduce the real language such as different kinds of modern terms and expressions. Also, the exploitation of movies in teaching oral course in the EFL settings is absolutely worth trying and can motivate both the teacher and the student in the teaching/ learning practice (p. 26).

From another spotlight, it is suggested by many scholars such as (Murray et al., 2011: 65) that the exploitation of such authentic materials; for instance, listening to songs or watching movies are an indispensable way to trigger the students' thought

and keep their attention as well. In fact, movies are rather up to date teaching materials and they are liked by nearly all the students. In this sense, Brown (2007: 146) gives teachers a horde of information reporting that "to encourage student to use right-brain processing: use movies and tapes in class". Consequently, movies work as a springboard to create discussions during the learning process as well as an introduction for a novel lesson. It is undeniably true that these digital devices like movies, songs, whiteboards, and power point presentations are seen as crucial components in presenting an oral course; in which Awasom (2009: 598) points out that "oral instruction should be amply supported by visual cues and hands-on experiences". In this vein, using movies are appealing and well-liked because "many students have favorite movies or television programs that they worked with …the whole semester" (Murray et al., 2011: 82). Furthermore, the integration of movies is currently accessible and easy to use; for example, a teacher can display the scene then make a pause to discuss the main points. It is henceforth acknowledged by Ur (1991: 191) that a movie is "an excellent source of authentic spoken language material; it is also attractive and motivating. It is flexible: you can start and stop it, run forward or back, 'freeze' frames in order to talk about them". Correspondingly, it is worth noting to say that technology with its disparate instruments is valuable in the teaching process and has positive effects on the learning development as well. The subsequent part will expound teaching with technological tools.

1.6.4 Teaching with Technological Tools

Technological devices are a crucial component to deliver an effective oral course. Indeed, they are materials which use vision and sound to present information making teaching/ learning process more plain and realistic. These tools are also known as media resources in teaching which are defined in Longman Dictionary of Language Learning and Applied Linguistics (2002: 325) as "all resources involved in teaching and learning including technology, audio and video resources, computers, multi-media language labs, projectors, films and video". With this hindsight, using technological tools in the teaching practice can be momentous

instruments to improve the effect of the presentation and help better to communicate and locate ideas in its contexts. In a similar way, Cowie and Jones (2009: 792) append that "it is perhaps for this reason that research on the use of ICT is at the fore front of the shift to view learning as situated and distributed, rather than an individual cognitive process". Particularly, cassette recorders are comparatively cheap and can be used in a cushy way; they are the chief fountain of knowledge in addition to the teacher in an oral course in the classroom. Also, they are mobile and more accessible than video recorders but they lack the visual content (Ur, 1991: 191).

In the same line of thought, the insertion of technological tools in the process of teaching help the teacher in transmitting the intended message and engaging the students to the flow of the course as well. Likewise, Whitehead (2007: 886) asserts that if a course is delivered without the integration of visual and auditory materials, the important meaning is lost in the written representation on pages in a book. Besides, when creative teachers use these innovative technological techniques they can motivate their students to attend the course and make the process of teaching more efficient. Wherein, Kenning (2007: 149) states that "modern forms of ICT are seen as delivering greater efficiency, rather than as being essential".

Moreover, the exploitation of computers in the process of instruction is viewed by many as a valuable teaching aid with the help of the overhead projectors. It is henceforth acknowledged in Ur (1991: 191) that OHPs are convenient to deliver visual and written products to classes; indeed they are more appealing and attention-capturing than the black or white boards and of course they are lesson-conserving time since they allow the teacher to prepare the delivery before the presentation. Furthermore, the exploitation of technological aids such as power point presentation attracts disparate learning styles and preferences in the classroom; where the intention is to engage a variety to the process of learning. Power point is viewed by Barber et al. (2007: 66) as a tool which offers "the facility to make the presentations dynamic as it is very easy to add multi-media effects like clipart, photographs, sound". Connectedly, one of the most developed teaching aids in this time is the

interactive whiteboard or IWB for short which has the same features as the computer with the data show i.e., the teacher can deliver visual content in a magnified way for every student (Harmer, 2007: 187).Albeit, teachers should not rely a lot on the use of these materials because they are used to support the delivery and not to prevail over it. Hence, based on what is said above, the integration of technological tools in the oral course whets the appetite of most scholars where they argue that by doing so; teachers avoid ambiguity and misunderstanding of their message making the lesson more eye-catching and clearer. Rationally, the following section will shed light on the research design and methodology related to this investigation.

1.7 Research Design and Methodology

It was crucial to investigate creativity in teaching oral expression at University; in which the researcher acquainted new notions in this academic scope so as to link it to the research design and methodology. According to Richards and Cotteral (2016: 98) "in teaching, creativity… is valued because it can improve academic attainment. It can lead to higher and deeper levels of learner engagement". Indeed, creativity had a precious role in teaching for the simple reason that it could enhance educational achievement and involve the student in the learning process as well. Therefore, the researcher needed to comprehend more the situation and taught about the disparate views related to the aforementioned topic. For this purpose, a case study was exploited because this type of research "is essentially an intensive investigation of the particular unit under consideration" (Kothari, 2004: 113).

Moreover, a case study was indeed a unique step which was usually formed to give general data as Cohen et al (2007: 253) claimed that "a case study is a specific instance that is frequently designed to illustrate a more general principle". Furthermore, the fundamental reason behind exploiting such a design was the researcher's curiosity in describing the real situation of creative teaching and knowing more about this job. In this vein, Kothari (2004: 254) posited that "case studies strive to portray 'what it is like' to be in a particular situation, to catch the close up reality and 'thick description'". In the hope of accomplishing this case

study; the researcher collected data from different sources. The following sub-section will describe the participants.

1.7.1 Sampling

In this case study the researcher used a variety of sampling techniques in order to select a sample from the large population. The following sub-section will provide the details of the whole selection.

1.7.1.1 Sampling Techniques

In this study the respondents were teachers in the University of Abu Bekr Belkaid, Tlemcen who were designated to answer the research tools presented to them. From the whole population the researcher had chosen a sample of eleven (11) teachers to symbolize the total population. A non-probability sampling technique was utilized; this implies that the selection of members have specific features which means that some elements have no chance of being chosen. So, the researcher chose only eleven teachers who were in charge of teaching oral expression; they were incorporated via using purposive sampling i.e., selection of a sample according to the purpose of research. With this hindsight, Cohen et al (2007: 115) explains that:

> in the purposive sampling researchers handpick the cases to be included in the sample on the basis of their judgment of their typicality or possession of the particular characteristics being sought …As its name suggests, the sample has been chosen for a specific purpose.

Therefore, purposive sampling was used to obtain data from teachers who have the experience in teaching oral expression i.e., knowledgeable teachers in the scope of oral expression course and their profile will be detailed in the following part.

1.7.1.2 Teachers' Profile

Respondents in this study were eleven teachers (males and females) in the University of Tlemcen. The eleven teachers who were selected purposefully were teachers of oral expression at University level, and were in charge of the three

levels: first year, second year and third year 'licence'. Among these teachers some were full time and others were part-time teachers with different experiences ranging between two years and nineteen years.

The selection of oral expression teachers came from the mindset that they were more interested in teaching creatively through the implementation of a variety of creative techniques to make the learning process more successful. Those teachers appeared indeed more involved in creative teaching because of the classroom setting like labs and the classroom access to ICTs. Moreover, oral expression teachers' are supposed to be creative for the simple reason that they are teaching oral course which needs novel and updated ideas to make the students learn better the language. The sub-sequent section will describe research tools.

1.7.2 Data Collection Instruments

As it was mentioned above, the researcher's aim was to know more about creative teaching and to portray its real situation; this could be fulfilled by using the exploratory case study within the informants of the University of Tlemcen. Throughout this work the researcher's attempt would be to sketch the image of creative teaching by striving to ascertain the teachers' creativity in their delivery and its impact on student learning.

To elucidate how the teachers of oral expression at Tlemcen University were creative in their delivery and how they could enhance student learning; the researcher employed different tools. In fact, research instruments are different: questionnaire, portfolio, test… In this study, two instruments were used: a questionnaire addressed to teachers and a classroom observation. Additionally, the product of the two sources through triangulation was deemed to be more fruitful whereby the data collected would confirm one another. To be sure, triangulation would help achieve the researcher's aims. In this concern, Cohen et al. (2007:141) state that "triangular techniques…attempt to map out, or explain more fully, the richness and complexity of human behavior by studying it from more than one

standpoint and, in so doing, by making use of both quantitative and qualitative data".

As far as this investigation was concerned, a mixed method research using both qualitative and quantitative techniques was opted for guaranteeing the reliability and validity of the results. Hence, many researchers such as (Cohen et al., 2007:133) asserted the idea that validity was a crucial element to successful research; it was a prerequisite for the qualitative and quantitative techniques. The rapport between all these points would give birth to some notions to understand and answer the issues of this work. The subsequent parts will portray the research instruments used in this case study.

1.7.2.1 Teachers' Questionnaire

The questionnaire is the most dominant tool used for collecting information about a particular topic using a set of written questions addressed to a certain population. Kothari (2004: 100) defines the questionnaire as a set of questions printed or typed in a certain order on a design which is sent to the informants who are supposed to read and comprehend then write down their answers in the space left for the aim.

Thus, concerning the present research work a questionnaire (See Appendix A) consisting of seventeen (17) questions, was designed and then distributed to eleven teachers. It aimed to discover some ideas about teachers' creativity in the classroom. It also tried to generate data on how a teacher could be creative in his/her delivery and how a creative teacher could help the student in learning the language. In addition to this, teachers were asked about the outcomes of creativity and innovation in their teaching.

Correspondingly, teachers' questionnaire was split into three rubrics (see Appendix A) which intended to collect data on a particular aspect. However, this did not mean that the answers of each question or rubric will not confirm the other one. Furthermore, the items of the questionnaire could be closed-ended, multiple choice or open- ended. A close-ended item is the one that provided answers from which the informants may select either yes or no. Multiple choices item

incorporates a set of responses or alternatives and the respondents are required to choose one or more. As for the open-ended item the questions are not followed by response options. In the present questionnaire, there were ten (10) open-ended items for instance; the researcher asked a question about the outcomes of creativity and innovation in the process of learning where the respondents expressed themselves. It encompassed also five (5) closed-ended items for example; do you try to add new techniques to your repertoire every year? In which the respondent was chose either 'Yes' or 'No'. Lastly, two (2) multiple-choices items such as; to teach an oral expression course do you use: movies, videos or songs and the informant chose one or more answers.

To go into details rubric one was composed of three (3) questions. Indeed, it aimed to elicit information about the teachers' experience in teaching oral expression, their teaching at University and their use of creative techniques. Moreover, the two first questions were devoted to teachers' profile and their teaching experience; the third question was asked to discover whether the informants used creative techniques in their classroom.

Concerning the second rubric, it incorporated questions regarding the teaching methodology. It was designed to know the teachers' repertoire in teaching and if they delivered new creative techniques to their students to break out the routine of daily practice. The rubric was made up of eight (8) questions which endeavored to generate data about the teacher's way of working with the student, for instance; the use of an e-mail, web site…Then, the sources from which they obtained novel techniques and the development of teaching materials.

The last six (6) questions which were put under the third rubric, were dedicated to the creative aspect of the teacher. The rubric concluded with paving the way for the teachers to express their opinions and provide some precious ideas concerning the contribution of creativity to teaching and its influence on the process of learning.

1.7.2.2 Classroom Observation

Classroom observation was the second research instrument in this case study. It was a tool which permitted to the researcher to cross-check what was said by the informants. In fact, a non-participant, structured, overt and uncontrolled observation (see Appendix B) was steered. In the same line of thought, observation as a data collection method had a unique aspect over other methods; it gave the researcher the chance to gain vivid data from the original setting. Similarly, Cohen et al. (2007: 396) asserted that:

> The distinctive feature of observation as a research process is that it offers an investigator the opportunity to gather 'live' data from naturally occurring social situations. In this way, the researcher can look directly at what is taking place *in situ.*

Subsequently, observation was the second method that best fitted the researcher's situation; by virtue of its utility and helpfulness in generating data which was disparate from teachers' sentiments. Again, it permitted to the researcher to notice the different features taking place like the setting, the informants' behavior and their interactions. Particularly in this investigation, the classroom observation allowed the researcher to investigate the implementation of creative teaching at University and determined the different phases of a creative course. It could also help her to add exact information about the delivery of the informants which could not be collected with the questionnaire.

Accordingly, the researcher conducted six (6) sessions of classroom observation in the Department of English at Tlemcen university with three (3) different groups; attending two (2) sessions with each. The first observed classroom was first year 'Licence' students; with whom the researcher attended two sessions. The second classroom was third year 'Licence' students and the same teacher was in charge of both classes. Observing the teacher in two different classes or two different levels was done in order to see whether the teacher changed his way of delivery depending on a variety of elements including the students' level. The last

classroom was also first year students who had the course in a language lab with another teacher.

To achieve the intended purpose, the researcher collected data during classroom observation using: a classroom observation chart. While the former made the observation easier. The classroom observation chart (see Appendix B) consisted of five phases; one was devoted to the pre-teaching phase of the lesson, followed by the activities and how they were corrected…Then, post-teaching stage shaped the fourth phase of the classroom chart and ending with the last part which was about the teaching materials that were exploited.

1.7.3 Data Collection Procedures

Data collection was done through a mixed approach of both qualitative and quantitative techniques. On the one hand, the data were collected qualitatively via organizing, summarizing and synthesizing. This process " involves organizing, accounting for, and explaining the data; in short, making sense of the data in terms of the participants' definitions of the situation, noting patterns, themes…" (Cohen et al., 2005:147). On the other hand, the researcher relied on statistics, numerical and mathematical techniques that were used for the description and collection of information. It was, henceforth, acknowledged in the Longman Dictionary of Language Teaching and Applied Linguistics (2002: 436) that a quantitative research was "narrowly, any research that uses procedures that gather data in numerical form. More broadly, the term often implies an approach to research that aims at causal explanation of phenomena".

Above all, Dörnyei (2007:45) asserted that we derived better comprehension of a complicated situation by joining numerical tendencies and facts from qualitative data. The following diagram illustrates the data collection procedures through the use of a questionnaire and a classroom observation.
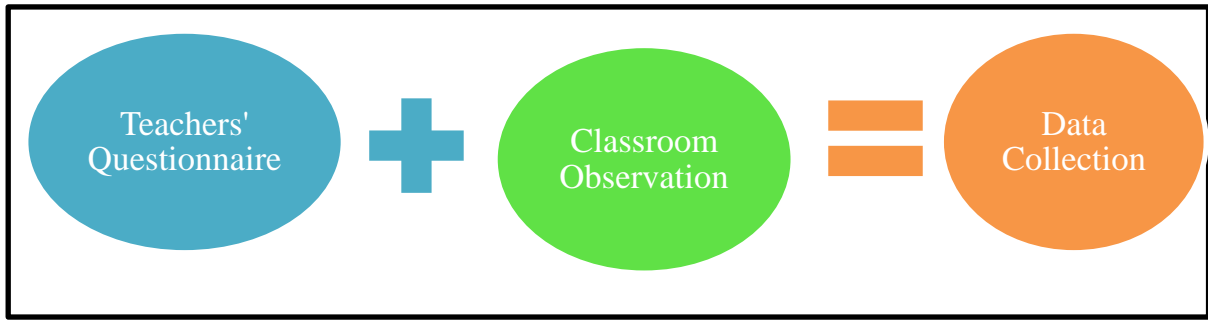
Figure 1.1 Data collection procedure.

1.8 Conclusion

All and sundry, in this globalized realm creativity in teaching has a high value for both teachers and students and even for the whole society. In fact, creative teachers are enthusiastic to provide a high quality education for their students in this 21st century format. Wherein, most scholars around the world are agreeing on the integration of creativity in the process of instruction due to the reality that creative teaching allow both the teacher to fulfill his/her educational purposes and a pleasant atmosphere for the student to grasp the intended message. Basically, creative teaching whets the appetite of most authors and the sentiments that are presented in this chapter are just swift overviews.

Within this small village, many teachers view the insertion of creativity in the educational system as a necessity to match the learners' needs in this changing world. In particular, creativity in teaching English as a foreign language (EFL) is momentous due to the fact that nowadays English is a global language and it is the key for everyone who wants to access any domain. Substantially, the present chapter offers a general overview about the scope of creative teaching as well as research design and methodology related to this field where the researcher provided detailed description about the sample, research instruments and data collection procedures. Hence, the following chapter will present the findings and discussion of the main results then concludes with some suggestions for future works.

Chapter Two

Results and Implications

2.1 Introduction

2.2 Research Results

    2.2.1 Teachers' Questionnaire

        2.2.1.1 Results

        2.2.1.2 Interpretation of Results

    2.2.2 Classroom Observation

        2.2.2.1 Results

        2.2.2.2 Interpretation of Results

2.3 Discussion of the Main Results

2.4 Suggestions and Implications

    2.4.1 Skills for Creative Teaching

    2.4.2 Creative Activities in Teaching Oral Expression

2.5 Conclusion

2.1 Introduction

Right from the outset, being creative in this small village had a crucial value in the educational scope. Indeed, in order to prove and validate the research hypotheses stated so far by the researcher in the beginning of this study; there would be an implementation of valuable research tools with a triangulation method to attain the work's rationale. Consequently, the current chapter stated first the fresh results that had been analyzed qualitatively and quantitatively then the researcher's interpretation of the data. The chapter dealt also with discussion of the main results where the researcher either proved or disapproved the research hypotheses. Second, the chapter terminated with providing some suggestions for the application of creative teaching at university.

2.2 Research Results

As it was cited in the aforementioned chapter data were collected from two research tools: the questionnaire and the classroom observation and were analyzed qualitatively and quantitatively.

2.2.1 Teachers' Questionnaire

The questionnaire was the first research tool used in this exploratory case study. It was administered to teachers of the oral expression in the Department of English at the University of Tlemcen. The obtained results were analyzed both qualitatively and quantitatively.

2.2.1.1 Results

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

Rubric One: Teachers' Profile

The purpose behind this rubric was to know the teachers' experience in teaching oral expression and teaching at university as well as their use of creative techniques (See Appendix A).

Question One: Teachers' Experience at University.

This question intended to elicit information about the informants' teaching experience at university. Therefore, they could give us background knowledge about creative teaching. The results revealed that their experience ranged between two years and nineteen years.

Question Two: Oral Expression Teaching Experience at University.

The aim of the present question was to derive data about the teachers teaching experience of oral expression so as they could inform us about the various techniques that took place in their teaching process. Thus, the findings showed that teachers' experience ranged from two to nineteen years.

Question Three: Use of Creative Techniques in the Classroom.

The aim behind this question was to discover whether university teachers of oral expression used creative techniques in their classrooms. The results showed that the majority of teachers (nine teachers) used creative techniques. Only two teachers stated that they were more traditional and felt at ease when they used their usual techniques in their delivery (see Figure 2.1).

Teachers stated that they inserted this type of techniques to innovate and update oral courses. Indeed, those teachers relied on the use of audio-visual materials such as the radio, videos and ICTs in general. Besides, two teachers reported that they were creative via pushing the student to take part in the learning process by using prediction and imagination strategies in addition to the exploitation of games and plays to break out the monotony of a fixed habit.
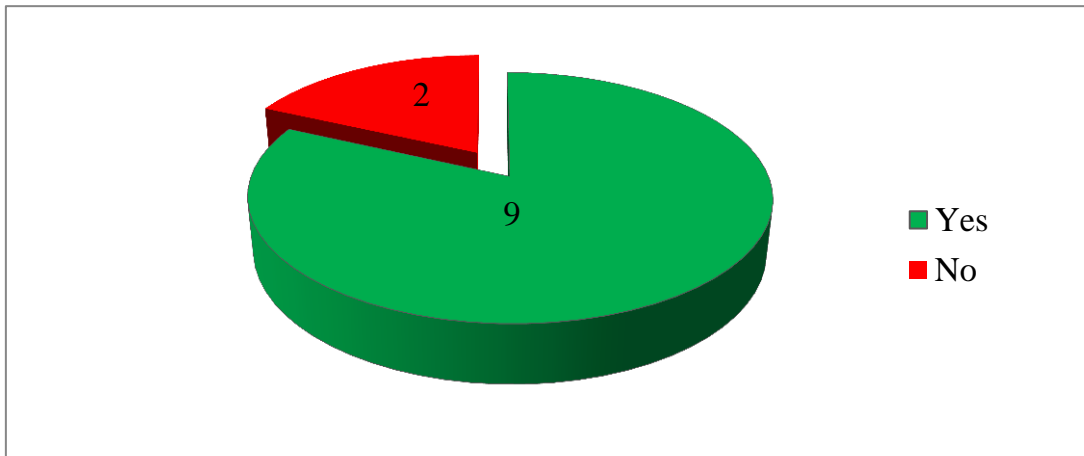
Figure 2.1 Teachers' Use of Creative Techniques.

Rubric Two: Background and Teaching Methodology.

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

Question Four : Teachers' Creation of a Web site to Work with Students.

This question was asked to explore whether the teacher was using technology to improve learning by creating a web site to work with the students outside the classroom. In fact, all the informants stated 'No' only one teacher who was working in such a way.

Question Five: Working with an E-mail with Students.

The aim of asking this question was to know if teachers work with their students via e-mails and whether it was beneficial. The findings showed that most teachers supported working with the students via e-mails (see Figure 2.2). Only, two informants seemed not interested in working in such a way. The informants who stated that the use of an e-mail was beneficial gave the following reasons: gaining time, shortening the distance and accessing large documents. Besides, one informant posited that some students found face to face interaction very hard preferring the e-mail.
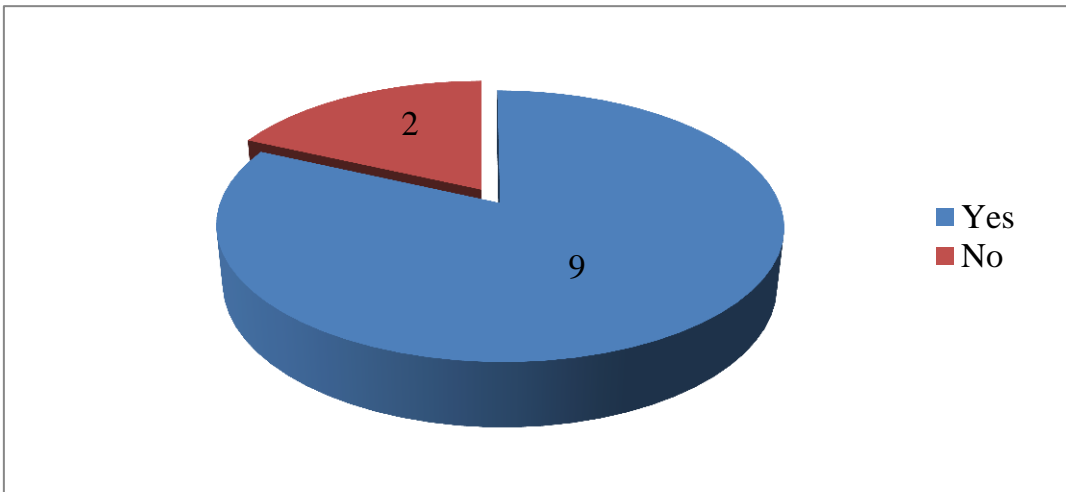
Figure 2.2 Using the E-mail with the Students.

Question Six: Training the Students to Think Creatively.

This question was intended to elicit information on the teaching techniques and more specifically whether the teachers were training their students to think creatively. The results showed that 10 teachers supported critical thinking.
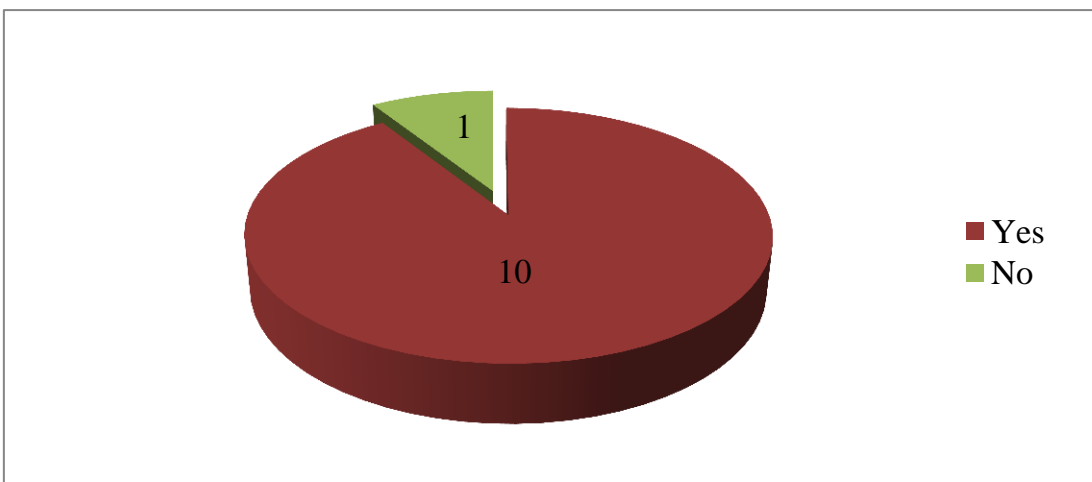
Figure 2.3 The Teachers' Teaching of critical Thinking.

Question Seven: Teaching Materials.

The question was aimed to know if teachers develop their teaching materials or rely on the prepared ones. In fact, the majority of informants developed their own teaching materials to meet the students' needs. However, one teacher (see Figure

2.4) did not change her materials; according to her, she relied on the ready-made materials and simple listening texts.
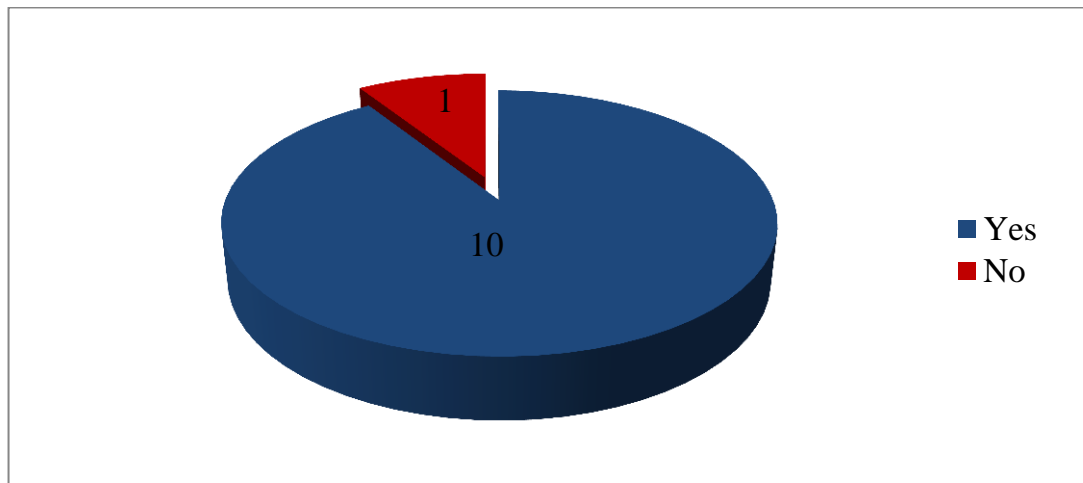
Figure 2.4 Teachers' Development of Materials.

Question Eight: Teachers' Update of Lectures.

To teach creatively, one of the standards of creativity was to update your lectures every year. In fact, this question was asked to see to what extent teachers were creative in their delivery. Obviously, the results showed that nearly all the informants were updating their lectures every year; for two informants did not answer. Nevertheless, among the nine teachers who answered the question; four stated that they updated their lectures to meet students' needs and to make them active learners in this changing world. One teacher reported that for her it depended on many factors: first, if she found that her techniques were not useful she would change them and if she came across some very important hints she included them when teaching. Moreover, three other informants posited that they developed their lectures through new readings and questions asked by students to be active participants in this world. A teacher said that in her opinion teaching methods were evolving so she could not keep on the same lectures to avoid redundancy.

Question Nine: The Addition of New Techniques.

The aim of this question was to know whether teachers updated their teaching strategies. Again, all the informants were trying to add new tricks to make their way of teaching varied from others. They all stated 'Yes'.

Question Ten: Teachers' Sources for New Techniques.

The purpose of asking this question was to explore the sources from where teachers came with creative techniques. In fact, the results presented in (Figure 2.5) illustrate that all respondents (eleven teachers) were using websites in their research; nine teachers were relying on both conferences and books, in addition to six teachers who were involved in taking new techniques from magazines and journals. Regarding the other sources mentioned by informants, a teacher said that she might rely on textbooks published by Oxford. Others stated that they might exchange with their colleagues or obtain novel strategies from study days and conferences.
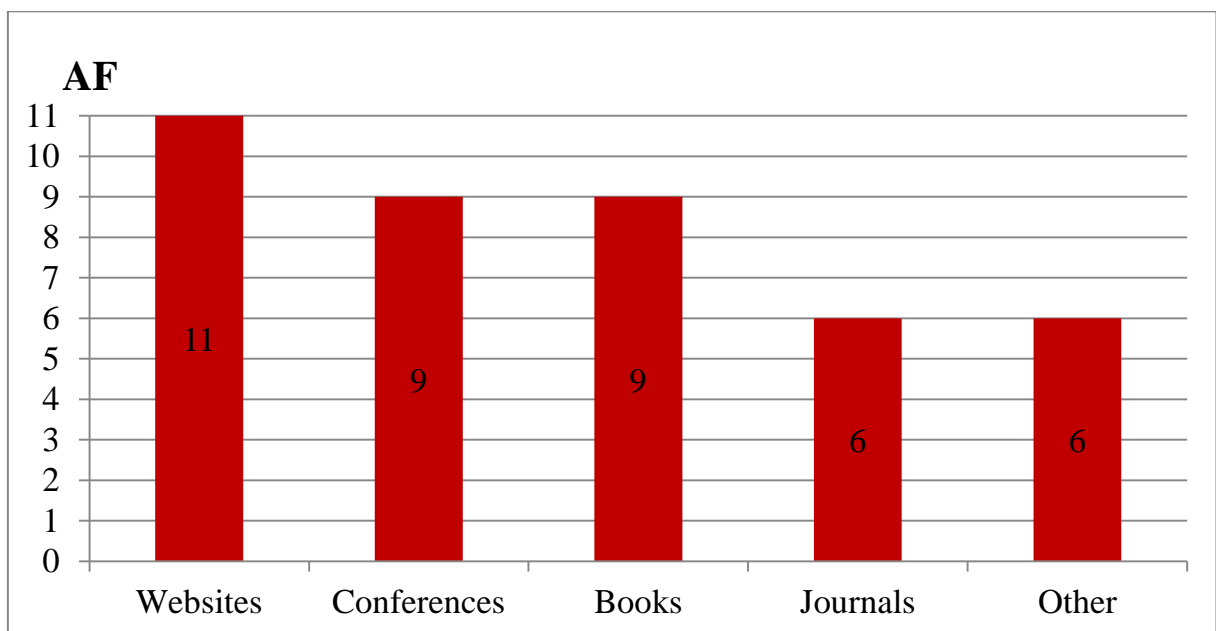
Figure 2.5 Teachers' Sources for Novel Techniques.

Question Eleven: Use of Social Networks.

The aim of this question was to know if teachers kept in touch with their students using social networks after the delivery of the course. The results (see Figure 2.6) revealed that only two teachers who were against working through networks with the students. Paradoxically, nine teachers said 'yes' but with a condition; the work depended on the learners and in a certain way.
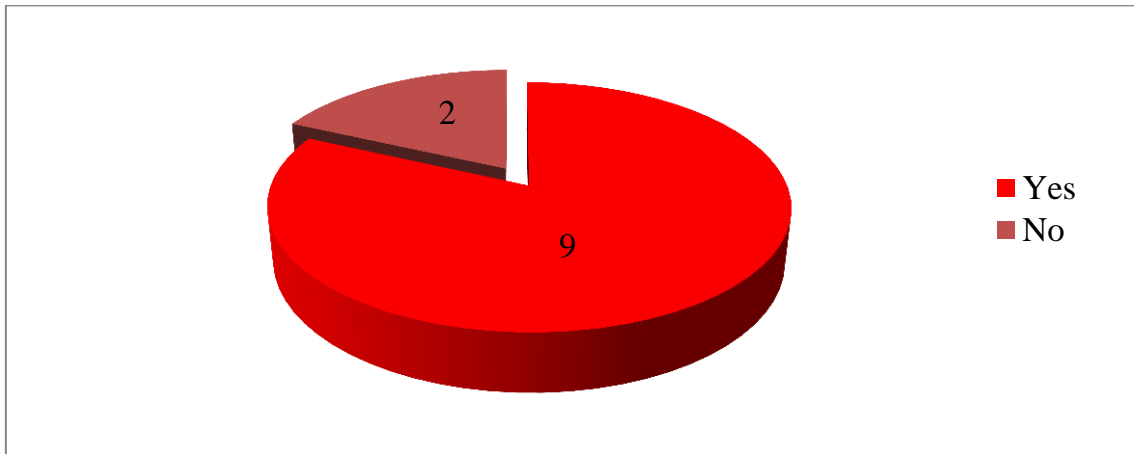
Figure 2.6 The Teachers' Contact with the Students via Networks.

Rubric Three: Creativity in Teaching the Oral Expression Course.

The aim behind formulating this rubric was to know whether the teachers deliver the oral expression course with the use of ICTs. It was indeed trying to see the teachers' way of presenting the lecture.

Question Twelve: Teachers' Use of ICTs.

The goal of this question was to see if teachers use ICTs in their classrooms. The results revealed that all the informants made use of technology in their teaching process. According to them, they inserted this kind of materials to explain better the lecture. Moreover, those teachers exposed a variety of use of ICTs in their classrooms because the course took place in a language lab where technology-based devices were available and accessible. Then, teachers argued that they displayed videos and listening tapes in addition to the overhead projector. With this in mind,

most teachers went farther to say that the use of ICTs was a must to deliver a successful oral course.

Question Thirteen: The Use of New Techniques.

This question was intended to elicit information on the way new teaching techniques were used. In fact, all the respondents answered using new teaching techniques to break out the monotony of a fixed habit. A teacher said that his course was not always teacher-centered but sometimes learner-centered. Two other informants reported that they made use of role play in their classrooms by creating the real environment in addition to the design of poems and songs. Besides, three other teachers informed that they brought new habits into the classroom by changing the lecture process or creating thorny debates to break the wall of silence. Furthermore, two teachers posited that they inserted a variety of activities with the aim of enriching the students' vocabulary and making them fluent speakers for instance; information-gap activities, puzzle games, riddles and tong-twisters. The three last informants said that they used ICTs to display movies, films and TV-show tasks. Clearly, the results were copious since all the teachers provided their answers.

Question Fourteen: Teachers' Reaction to Mistakes.

This question was asked to know the teachers' reaction towards students' oral mistakes. Admittedly, all the respondents stated that they praised their students when speaking even with mistakes. Certainly, one teacher commented that depending on the students' level, i.e., beginner, intermediate…Another teacher argued that sometimes he did not praise the students' mistakes to make them aware of their error.

Question Fifteen: Students' Use of Technology.

This question revealed whether the teachers encouraged their students to work with ICTs in oral presentations. The results revealed that all the teachers had this intention. However, it was worth to mention that among the eleven teachers who said 'yes' four did not justify their answers. Obviously, three informants indicated

that they encouraged their students to present their works using power point program and downloading videos to illustrate what they had delivered. One teacher reported that she fostered her students to deliver their talks by showing them the challenge of the presentation through the various ways of technology e.g., presenting the meaning of idioms in songs of their choice. Another one offered that she always exhorted them to use ICTs by adding extra grades. And the last two informants posited that they pushed them to insert technology in their learning process via training them to be familiar with ICTs and sometimes asking them to record themselves.

Question Sixteen: The Use of Movies, Videos and Songs.

The current question intended to find out how University teachers delivered an oral expression course, i.e., through the use of movies, songs, or videos. In fact, the results showed that all the informants made use of videos in their classrooms (see Figure 2.7). Moreover, movies were exploited by six teachers and songs by eight teachers. In addition, teachers noted that they exploited also phone calls, readings and recordings. Others mentioned that they relied even on short stories, listening courses and audio tapes.
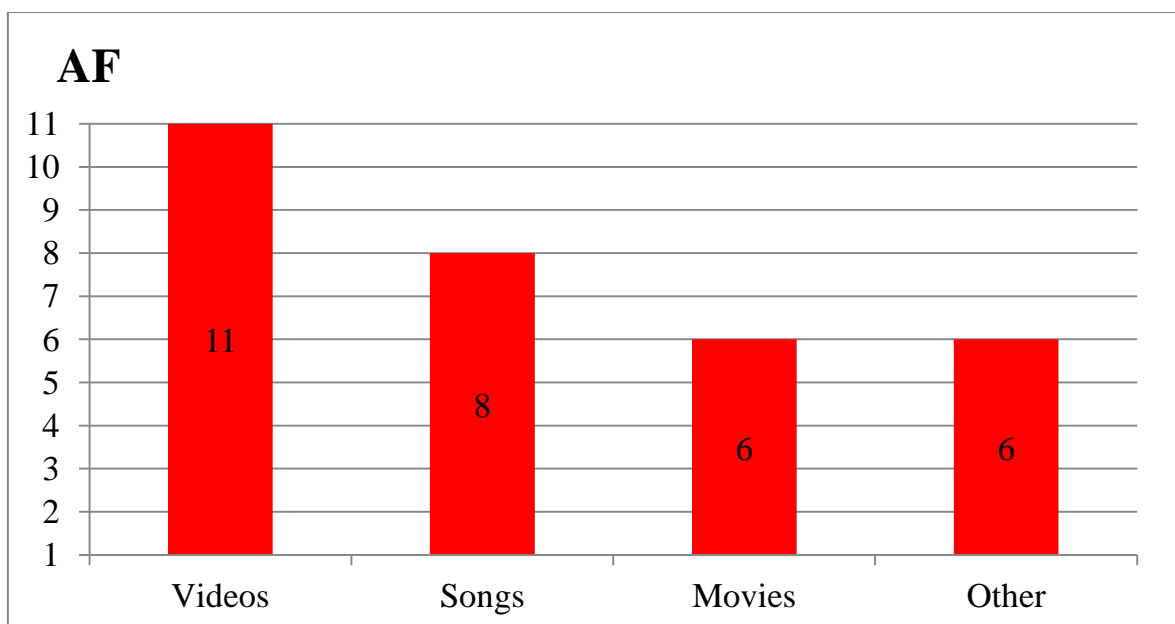

Figure 2.7 Teachers' Use of Movies, Songs and Videos.

Question Seventeen: The Outcomes of Creativity in Learning.

As it was previously mentioned, to be a creative teacher one needed to update his/her knowledge. So, the present question intended to obtain data on teachers' point of view on the outcomes of creativity and innovation in the process of learning. The results showed that all the informants agreed that creativity and innovation had indeed fruitful outcomes in the process of learning presenting the following arguments. One of the teachers stated that creativity helped the teacher in developing his/her professional competence and increased the efficacy of teaching and therefore it enhanced the efficacy of learning. She commented also that creativity broke the routine and it was a source of motivation. Equally important a teacher argued that according to Bloom's view if learners were taught creatively they would reach the highest level of learning.

In a teacher's words "creativity was the challenge in the teaching process and innovation made teaching alive". Six teachers reported that creativity in teaching maximized students' motivation, encouraged their interaction and therefore raised their awareness to new ideas in learning. They also argued that it might develop learner's autonomy and self-reliance. Likewise, two informants concluded that as teachers to be creative meant to be connected to the world by using the different teaching methods and of course bringing something vital to the student.

2.2.1.2 Interpretation of Results

Teaching was not an easy task to perform but it was an art form that had a value for every teacher who was enthusiastic to provide an academic education in the 21st century framework. Connectedly, university teachers of oral expression in the Department of English at Tlemcen University appeared to some extent creative in their delivery. The situation was plainly straight forward in the teachers' answers to the questionnaire. It was undeniable that these teachers were looking for innovative techniques to provide an effective course for their students starting from a set of routines and preparing them to become successful competitors in this global world. In this vein, Richards and Cotteral (2016: 100) supplements that "creativity in

teaching means having a wide repertoire of routines and strategies teachers can call upon, as well as being ready to depart from established procedures and to use one's solution".

Furthermore, approximately all the teachers sought to present their lectures differently to break out the routine of predetermined practice and changed the classroom mood. In fact, these teachers were satisfied with their way of teaching and they believed that their students were most of the time enthusiastic to experience a new variety of activities. Besides, some teachers were in favor of their traditional ways without the integration of ICTs. Moreover, nearly most teachers whenever they felt that their strategies were not fruitful they altered them totally.

In other words, these teachers attempted to make their students taught creatively; because most researchers stressed the idea that "creative thinking is seen as essential for successful learning and for ultimate success in life" (Fisher and Williams, 2004:3). This indeed highlighted teacher's awareness about the effectiveness of learning and the achievement of their goals as well. In addition, all the teachers inserted ICTs in their lectures paving the way for their students to be familiar with technology and how it helped in making the delivery more apparent ; for example, working through e-mails or power point presentations. In fact, students' environments were to a large extent encircled computers which could enhance their learning process in various ways. Admittedly, all the teachers saw that creativity and innovation had fruitful outcomes in the process of learning because it created a new atmosphere and it was a source of motivation for the students.

2.3.2 Classroom Observation

The classroom observation conducted in this exploratory case study took place in the Department of English at Tlemcen University. As it was mentioned previously to attain the researcher's goal the classroom observation lasted six (6) sessions with three (3) different groups i.e., attending two (2) sessions with each.

2.3.2.1 Results

Throughout the classroom observation the researcher exploited a classroom observation chart to reach the intended results. Wherein, this chart was divided into five parts (see Appendix B). Therefore the collected results were analyzed qualitatively. The first part was devoted to the pre-teaching phase i.e., how the teachers opened their lectures, this is summarized in the following table. It should be noted that the observation made for each stage will follow the table reporting the content.

Table 2.1 The Pre-teaching Phase

1st phase	Content
Pre-teaching phase	The teachers asked some questions about the previous lecture; so that they activated the students' background knowledge like why? What do you mean? Pushing them to think creatively. Moreover, they designated students to answer giving the chance for all to take part in the process of the lecture. Then, they tied the previous lesson with the new one.

Admittedly, the first impression that the researcher had from the first session was that most students seemed interested and motivated to interact with their teacher. Hence, this phase described the teachers' way of introducing the lecture and how they linked it to the activities which were structured.

To move to the second stage, this was dedicated to the activities which are summarized in Table 2.2 as follows:

Table 2.2 The Results of Activities

2nd phase	content
Activities	One of the teachers provided a set of activities in a handout. He explained them for the students who were going to work in pairs. He gave them time to think about the answers and told them that dictionaries were not allowed because they contained the answer. The same teacher with different students and different levels displayed two videos; the students were supposed to discuss them orally. One video was about "pets hates" and the other was about "the genes and the old civilization".

Speaking about the third phase, this tackled the correction of the activities which was a whole-class session. Most of the students were involved in giving their answers. However, the teachers tolerated students' mistakes and they encouraged them to speak even with mistakes. One of the teachers challenged those students who were sitting at the back of the classroom keeping silent to utter at least one sentence and indeed they started sharing their views. The teachers were encouraging risk-taking students by praising them a lot. Additionally, the teacher motivated those initiative students. Moreover, the teacher explained the difficult vocabulary on the board and corrected students' mistakes of pronunciation via repeating the term in its correct form and checking the right form in their dictionaries.

The fourth phase was devoted to the post-teaching part i.e., how the teachers closed their lectures. The data are summarized in the following table.

Table 2.3 The Findings of the Post-teaching Phase.

4rd phase	content
Post-teaching phase	The teachers tried to recapitulate all the most important points and asked some questions to check the students' understanding. Then, they gave them a home work to do. One teacher opened the floor for the students to ask questions related to all what had been seen.

Regarding the last stage, it describes the teaching materials. The use of ICTs was clearly implemented because the classrooms were equipped with technology.

Table 2.4 Teaching Materials.

5th phase	content
Teaching materials	-Use of the board and distribution of handouts. - The use of computers and softwares with the overhead projector where videos were displayed. - Use of dictionaries to check the right pronunciation.

It should be noted that, the researcher was fascinated by third year students who were engaged in a thorny debate in a lecture about politics introducing democracy. In fact, the teacher said that most of the time he tried to raise a heated topic training the students to speak fluently because it was an oral course. Indeed, the teacher was just a guide and the students were convincing each other with arguments about some scholars like Ibn khaloun and from ministers' speech. Again, from time to time the teacher intervened to generate all the points and raised another question which needed reflection on what the students had already said. For the sake of

closing the lecture the teacher started reading a set of statements on which the students were going to comment.

2.3.2.2 Interpretation of Results

The classroom observation conducted in this case study revealed that some teachers of oral expression in the Department of English at Tlemcen University were really looking for creativity and innovation in teaching. In fact, the teachers confirmed what they had said in the questionnaire that they relied a lot on the integration of ICTs in their delivery which was more eye-catching, motivating and making the students more self-reliant. Likewise, they endeavored to insert effective materials to make learning more successful. In this light, Ur (1991: 11) asserts the idea of "…contribution of effective teacher presentations of new material in formal courses is that they can help to activate and harness learner's attention, effort, intelligence…in order to enhance learning". Admittedly, teachers seemed confident to conduct creative teaching in their classrooms by implementing different teaching procedures such as lab, overhead projector…to guarantee the effectiveness of the oral instruction. In this concern Harmer (2002:136) states that:

> Overhead projectors (OHPs) are extremely useful pieces of equipment since they allow us to prepare visual or demonstration material. They carry little technical knowledge, and usually are easy to carry around. It is not surprising they are so widely used.

Furthermore, those teachers used videos to make the lecture more obvious and fostered the students to discuss the main points of the video because " a video sequence contains not only words, but visual elements (and often sound effects and music) that provide essential evidence on behavior, character, and context, which are not usually in the script"(Stempleski, 2002:366). That was to say the video provided extra information which was not present in the text. Moreover, it was stated by the teachers that sometimes it was not possible to try out new technique either because of time or the students seemed uninterested.

2.4 Discussion of the Main Results

In teaching, creativity has a crucial role because it adds something novel and original to this process. Certainly, the fundamental idea behind creative teaching is to improve educational achievement. Accordingly, the aim of this study is to explore how University teachers are creative in their delivery and how they can enhance the students' learning level. For this reason, a questionnaire and a classroom observation were exploited to collect data and test the hypotheses suggested by the researcher.

Regarding the first research hypothesis which stipulates that university teachers of oral expression are creative namely through the use of ICTs, the collected data provided interesting results. The findings of the questionnaire submitted to teachers showed that they used ICTs such as social networks like (Facebook and Twitter) and e-mail for teaching purposes. They also highlighted that the use of ICTs was beneficial as it allowed to gain time, distribute a large number of documents and provide quick answers to their students. Moreover, these teachers claimed developing their way of teaching through the integration of ICTs and other technological tools. They also encouraged their students to rely on technology to deliver oral presentations. Then, it seems that these teachers were attempting to add new teaching techniques to their repertoire to help students to think critically, to break out the monotony of a fixed methodology by presenting movies, videos and songs, and to change the atmosphere of the classroom. Furthermore, this change of the classroom atmosphere happened through the implementation of new procedures like creating a web site to work with the students after the delivery. In addition, teachers claimed updating their lectures every year for the sake of development and innovation as well as to meet their students' needs. In fact, they obtained new techniques from different sources like journals, conferences, websites and books. The same image was sketched during the classroom observation where teachers were concerned with implementing creative teaching in their delivery because they believed that their students were living in a digital era where creativity had a seminal role. To conclude, the findings of both the questionnaire and the classroom

observation confirm the first hypothesis that teachers are indeed creative in their delivery namely through the use of ICTs.

Concerning the second hypothesis, which holds that teachers' creativity would raise students' interest and motivation which would lead them to improve their oral performance. In fact, teachers were attempting to use new techniques to cut the routine of daily practice through displaying videos, movies and songs to help students develop their listening comprehension and oral production native-like. University teachers explained at the end of the questionnaire that creativity and innovation had a positive impact on the learning process by motivating students to take part in discussions, raising their awareness of stress, intonation and pronunciation, and therefore engage them to improve their oral performance. The classroom observation reported similar results. The researcher noted that when a teacher displayed, for example, a video or brought an interesting topic he/she could attract the students' attention to intervene and then state their positions. So the triangulation of the results of both research tools seems to validate the second hypothesis.

In a nutshell, the aforementioned data collected from all the research instruments confirmed the two hypotheses stated by the researcher. In other words, teachers of oral expression at Tlemcen University were indeed creative in their delivery through the exploitation of computer-assisted digital devices which have a significant effect on the field of English Language Teaching (ELT hereafter). In fact, those teachers are really creative, where the researcher was overtly observed some of their courses where they experienced new activities and therefore, engage students to interact and posit their ideas orally. Consequently, the above data revealed some skills and creative activities that were absent in the EFL classrooms that the researcher will provide them as suggestions and recommendations in the following section.

2.5 Suggestions and Implications

Creative teaching is a wide area of discovery which has a positive impact on the students' learning process. As it was mentioned above university teachers were looking for innovation and change in their teaching practice by trying out new techniques in their classrooms. However, they need some skills and creative activities so that they can teach creatively. The sub-sequent section will elucidate these notions.

2.5.1 Skills for Creative Teaching

Creative teachers need to know a set of learnable skills which will help them in engaging their students in the learning process and in the attainment of the lesson's objectives as well. Indeed, there are many skills that a creative teacher may utilize to achieve his/ her purposes which are chiefly related to the technological progress. It is undeniably true that "the computer with its programs…accepts mistakes and allows redoing, erasing without shame or scruples, and the web, which never gets tired, seems to always be available, and repeats as many times as necessary" (Cartelli, 2006: 27). Particularly, using e-mails replaces the letter of the conventional messages; it is in reality a very crucial service to teaching where teachers can exploit it to provide extra explanation or some critiques to their students making the progress of learning more successful. In this vein, O'Neil et al (2004; 5) posit that:

> If students are not performing at the expected level, the instructor can e-mail the student and describe observed behavior and delineate expected behavior…then, the teacher motivates the student by saying for example; I can see that you have excellent ideas and would like to see you share these with your peers.

In the same line of thought, the Department of English at Tlemcen University has benefited from an online program entitled "Global Virtual Classroom" or GVC for short which offers the chance to some students who are chosen via an oral test to chat online on topics linked to education, customs, traditions, stereotypes…with

other students from different countries mainly USA with the help of a skillful teacher and his co-assistant in using networks. The researcher was a member of this program; it was a wonderful experience where she learnt how to communicate with foreigners describing the religion, kinds of food, traditional clothes…via e-mail. It is worth noting that "the success of new technologies in the classroom depends in large part on the teacher's ability to apply them meaningfully …where the technology supports not only the delivery of content but also the building of skills" (Reinders, 2009: 233).

In addition to the aforementioned useful tool for communication creative teachers can create a web site for their students to exchange documents and information, because such technique offers according to Herrington (2006: 6) the facility to create global environments of students who can communicate easily with their peers sharing different documents. Another smart way to engage the learner to the flow of the course is using social networks especially for those students who feel embarrassed to speak in front of the group or having the problem of anxiety from making mistakes. Substantially, using Twitter for instance is a good way to ask any question that may seem too silly to inquire about and the user is anonymous and "no one will laugh at you, and your pride remains intact" (creative education.co.uk, 2011: 2). Consequently, the exploitation of social networks such as Facebook and Twitter… are deemed as a dynamic teaching resources which have fruitful effects on the improvement of the teaching/ learning practice; so it is good for teachers to embrace them and of course exploit other creative activities which will be explained in the following section.

2.5.2 Creative Activities in Teaching Oral Expression

Teaching is long-life learning where teachers are always invited in professional development on ongoing basis. Assigning creative activities can be very valuable and enthusiastic experience for students; because most students find it an enjoyable and entertaining activity to break out the monotony of a fixed routine. The rationale behind such activities is to challenge students and therefore engage them purposefully in the process of learning. According to Conrad and Donalson (2004:

17) each activity that can be used to engage students should be examined to identify which kind of thinking since there exists a variety of activities for changing levels of thinking. At the forefront, problem-solving activities were considered as a good technique to teach the students critical thinking and helped them in organizing their thoughts and ideas as well. Wherein, Unger (2007: 926) supplements that creative teachers teach problem-solving skills by asking students some questions giving them the responsibility toward their learning in finding the correct answer together with asking them to describe how and why they select a specific response.

In the same line of thought, creative teachers use problem-solving techniques in their classrooms for the sake of teaching their students reasoning skills in obtaining the answer; better than providing the solution directly. It is worth noting to mention that we learn best lessons from mistakes and continuous critical thinking. Likewise, Conrad and Donalson (2004: 93) offer another creative technique for teachers to be successful in their oral delivery by saying that "simulations and games are teaching and learning methods in which participants are *directly* involved in making decisions and learning from the outcomes of these". That is to say, they play an indispensable role in motivating the students to trigger their thoughts wisely and thus improving their learning skills as well. Substantially, most scholars around the globe advocate the insertion of games in the teaching practice, where Chao (2009: 2) reports that "video games have been successfully used to teach subjects such as foreign languages". In very practical terms, crossword puzzles are used to encourage collaboration and oral discussion among a group of students; whereby "these activities are popular because they keep minds active while teaching new and interesting words. They are also providing a challenging; fun way to pass the [session]" (Junior Skill Builders, 2009: 22-23). Correspondingly, such activities are effective in creating a pleasant atmosphere for the students to learn the foreign language wisely.

2.6 Conclusion

The present chapter was dedicated to the qualitative and quantitative analyses which were accumulated through the use of two research tools. In reality, the results

of the questionnaire and the classroom observation together triangulation of data unveiled that University teachers of oral expression were indeed creative through the use of ICTs wherein they would engage their students to deliver oral performances using technology too. Therefore, the obtained results confirmed the research hypotheses put forward. Moreover, the interpretation of the main results revealed that teachers were really motivated to implement innovation and change in their teaching process. Correspondingly, the chapter concludes with providing some suggestions and recommendations for the implementation of creative teaching at university.

General Conclusion

General Conclusion

The realm of teaching and learning a foreign language needs one's creativity to present a glorious delivery to meet his/ her students' needs of today's society. With this hindsight, teachers are considered to be the golden souls that enlighten the path of learning; it is indeed a heavy responsibility which has a value for every teacher whose interest is the achievement of high quality education. Creative teaching is a mission that achieves a roaring success all over the world; where many scholars describe it as the chief technique that can improve the learning practice and fulfills academic attainment.

The present research tried to provide a clear image about creative teaching where the teacher's task was not only to present a course but rather how he/ she delivered it and through which tools. This study sought to know the teachers' creativity in their delivery and its impact on the process of learning as well. Moreover, the researcher needed to comprehend the situation and reflected on the different views related to the scope of research. Thus, to guide this investigation two research questions were formulated:

1- To what extent are University teachers of oral expression creative in their delivery?

2 How can teachers' creativity improve students' oral performance?

The aforementioned research questions are designed to discover the teachers' creativity in teaching oral expression at university. In crude terms, this research paper highlighted some key principles of creative teaching via formulating the following hypotheses:

1- University teachers of oral expression are creative namely through the use of ICTs.

2- Teachers' creativity will raise students' interest and motivation which will engage them to improve their oral performance.

In fact, to reach the above considerations; this work was divided into two chapters. The first one cast a bird's eye view about creative teaching where the researcher reviewed the theoretical background concerning the field and concludes

with research design and methodology where sample and research instruments were the chief elements. In addition, the second chapter presented the fresh findings together with discussion of the main results and provided some suggestions and recommendations for the implementation of creative teaching at university.

In the same line of thought, creativity in teaching has a stunning influence on the teaching/ learning progression where the rationale is to enhance the academic achievement. Indeed, the purpose of this research work is to explore how university teachers are creative in their delivery and how they can improve the students' learning level. For this purpose, an exploratory case study where the researcher gathered data from two research tools: a questionnaire to teachers and a classroom observation was designed.

Concerning the first research hypothesis which assumes that teachers of oral expression at Tlemcen university are creative namely through the exploitation of ICTs. On one hand, the results of the questionnaire addressed to teachers of oral expression revealed that they used ICTs for teaching objectives; for instance, they used social networks like Facebook, Twitter and e-mails to provide quick answers to their students and documents. Besides, these teachers claimed improving their way of instruction via the insertion of ICTs and encouraging their students to work with technology too. This was done to train students to think critically and to cut the routine of daily practice through presenting videos, songs and movies and to alter the atmosphere of the classroom. Moreover, oral expression teachers contended innovating their lessons every year to match their students' needs and for the aim of progress. They were indeed looking for new techniques from different sources like conferences, websites, journals and books. On the other hand, the same picture was sketched during classroom observation where teachers' interest was mainly oriented towards the application of creative teaching believing that their students were living in this digital era where creativity had a stunning influence on educational achievement. Therefore, the findings of both the questionnaire and the classroom observation boiled down to validate the first hypothesis that university teachers of

oral expression were in reality creative in their delivery namely through the use of ICTs.

The second hypothesis, which states that teachers' creativity would raise students' interest and motivation which would lead them to enhance their oral performance. Regarding this hypothesis, the results of the questionnaire showed that creativity and innovation had indeed fruitful results in the learning process by engaging students to the process of the course and thus involved them to perform their oral presentations. Classroom observation revealed the same findings where the researcher noticed that when a teacher presented an interesting topic or displayed for example a movie he/ she could catch the students' interest to participate and state their opinions. Correspondingly, after the analysis and the triangulation of results of both the questionnaire and the classroom appeared to confirm the second hypothesis.

Finally, one might argue that creativity in teaching at university is of a paramount importance so that to attain higher and deeper levels of academic education. Indeed, the present work attempted to explore the teachers' creativity in teaching oral expression at university. In fact, this case study would trigger a national discussion on how to make the higher educational system more efficient to bring into light creative and productive competitors in this global village. Ultimately, this work recapitulates the momentous points of creative teaching and paved the way for further questions about creative teaching at university that may be conducted for future research.

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Appendices

Appendices

Dear Teacher,

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

Thank you.

Rubric One: Teacher's profile

1. How long have you been teaching at university?

…………………………………………………………………………………….……

………………..…………………………………………………………………………

2. How long have you been teaching oral expression?

………………………………………………………………………………….……

………………..…………………………………………………………………………

3. Do you use creative techniques in your classroom?

Yes ☐   No ☐

If yes, what are they?

……………………………………………………………………………………...

...…………………………………………………………………………………………

Rubric Two: Background and Teaching Methodology

4. Have you ever created a web site to work with your students outside the classroom?

Yes ☐   No ☐

Appendices

5. Do you think that working with an e-mail with the students is beneficial?

Yes ☐   No ☐

If yes why?

……………………………………………………………………………………………..……

……………………………………………………………………………………………..

6. Do you train your students to think creatively?

Yes ☐   No ☐

7. Do you develop your own teaching materials?

Yes ☐   No ☐

If no, what teaching materials do you use?

…………………………………………………………………………………………

……………...…………………………………………………………………………..

8. Do you update your lectures every year?

Yes ☐   No ☐

Why?

9. Do you try to add new techniques to your repertoire every year?

Yes ☐   No ☐

10. From which of the following sources do you get new teaching techniques?

> ➢ Magazines and journals.
> ➢ Conferences.
> ➢ Websites.
> ➢ Books.

Other…………………………………………………………………………………..

…………………………………………………………………………………………...

Appendices

11. Do you see that keeping in touch with the student via social networks can improve the student's way of learning?

Yes ☐   No ☐

Rubric Three: Creativity in Teaching Oral Expression.

12. Do you insert ICTs in your delivery?

Yes ☐   No ☐

If yes, please give examples……………………………………………………

…………………………………………………………………………………….

13. Do you use new teaching techniques to break out the monotony of a fixed habit?

Yes ☐   No ☐

If yes, which ones…………………………………………………………………

…………………………………………………………………………………….

14. Do you praise the student when speaking even with mistakes?

Yes ☐   No ☐

15. Do you encourage students to use technology for oral presentations?

Yes ☐   No ☐

If yes, how?...

…………………………………………………………………………………….

16. To teach an oral expression course do you use:

   ➢ Movies.
   ➢ Videos.
   ➢ Songs.

Appendices

Other…………………………………………………………………………………..

…………………………………………………………………………………………...

17. Do you see that creativity and innovation have fruitful outcomes in the process of learning?

Yes ☐   No ☐

If yes, how?..

………………………………………………………………………………………….

…………………………………………………………………………………………

…………………………………………………………………………………………

Thank you very much, indeed

for your cooperation.

Appendices

Appendix B: Classroom Observation

Teacher: **Date:**
University: **Length of the lesson:**
Observer :   **Grade/ level :**
Course :   **Topic :**

Phases	Content	Observations
Pre-teaching		
Activities		

Appendices

Correction **How?**		
Post teaching		
Teaching **materials**		