

**T. C.
FIRAT UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF WESTERN LANGUAGES AND
LITERATURES
ENGLISH LANGUAGE AND LITERATURE**



**THE PERCEPTIONS AND ATTITUDES OF TURKISH
EFL TEACHERS TOWARDS CREATIVITY: ELAZIĞ
SECONDARY SCHOOLS CASE**

MASTER THESIS

SUPERVISOR
Assist. Prof. Dr. Seçil TÜMEN AKYILDIZ

PREPARED BY
Vildan ÇELİK

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ABSTRACT**Master Thesis****The Perceptions and Attitudes of Turkish EFL Teachers towards Creativity:
Elazığ Secondary Schools Case****Vildan ÇELİK****Firat University
Institute of Social Sciences
Department of Western Languages and Literatures
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As one of the 21st-century skills, creativity must become one of the primary focuses of education. This is because developing students' creativity in all educational contexts certainly makes significant contributions to their lives both for now and for the future. Aside from the school subjects such as music, art and science, creative thinking should be stimulated diligently within the field of English as a foreign language (EFL). As the biggest and most crucial role belongs definitely to the teachers, who are expected to encourage and nurture creativity in their students through creative teaching, EFL teachers also should be well aware of their leading role for creativity in their classes. From this standpoint, understanding EFL teachers' perceptions and attitudes is of paramount importance.

In the Turkish context, there are very few studies on creativity in the field of EFL. Thus, the purpose of this study is to investigate Turkish EFL teachers' perceptions and attitudes towards creativity and to determine whether gender, age, teaching experience and undergraduate area of study influence their perceptions and attitudes towards creativity. Further, this study aims to examine Turkish EFL teachers' overall thoughts on creativity. In line with the aim of the study, the research questions are in the following:

- 1) What are the attitudes of Turkish EFL teachers towards creativity?
 - a) Is there any significant difference among the attitudes of EFL teachers towards creativity in terms of gender, age, teaching experience, and undergraduate area of study?

2) What are the perceptions of Turkish EFL teachers on creativity?

a) Is there any significant difference among the perceptions of EFL teachers on creativity in terms of gender, age, teaching experience, and undergraduate area of study?

3) What are the overall thoughts of Turkish EFL teachers on creativity?

The study was designed as a mixed method research consisting of both the quantitative and qualitative methods. The explanatory sequential design, in which first quantitative data and then qualitative data were collected and analysed, was employed. In this respect, the quantitative data were collected through a questionnaire to answer the first and second research questions, and the qualitative data were obtained through semi-structured interviews to answer the third research question. The study was conducted with the EFL teachers working currently at the secondary schools in Elazığ. 200 EFL teachers participated in the quantitative part of the study whereas semi-structured interviews were conducted with 20 EFL teachers. The quantitative data analysis was performed using SPSS 21. On the other hand, NVivo 8 software was used to analyse the qualitative data.

The findings of the research have provided notable information about Turkish EFL teachers' perceptions, attitudes and thoughts on creativity. The quantitative results of the study revealed that Turkish EFL teachers exhibit positive attitudes towards creativity in general. Most of them acknowledge the value of creativity in EFL classes and know some strategies that can foster students' creativity. However, many of them were found not to be well-informed about the central philosophy of creativity and found to have some misconceptions about creativity and creative students. The results also showed that there is an agreement on the teacher training to enhance creativity effectively at schools, and overloaded curriculum, test-oriented system and lack of time are underlined to be the barriers for EFL teachers' practices. Moreover, it was revealed that Turkish EFL teachers' perceptions of creativity are high in general. Yet, it was found that the majority of EFL teachers do not *always* provide novel and efficient opportunities for the development of creative thinking. It was also determined that EFL teachers' gender, age, teaching experience and undergraduate area of study do not influence both their attitudes and perceptions on creativity.

The qualitative results of the study revealed that most of the Turkish EFL teachers have ordinary views about the concept of creativity and know about creative teacher characteristics to some extent. Furthermore, they lack the knowledge about creative activities since uncreative activities were declared as creative ones and some creative activities were reported by very few EFL teachers. Finally, the results showed that there are several constraining factors for EFL teachers' creativity and creative teaching practices in terms of context-level, teacher-level, student-level and parent-level. This study explored Turkish EFL teachers' perceptions, attitudes and thoughts on creativity and it will contribute to the field with its valuable results.

Keywords: Creativity, Creative Thinking, Creative Teaching, EFL, Teacher Perception, Teacher Attitude



ÖZET**Yüksek Lisans Tezi****İngilizce Öğretmenlerinin Yaratıcılığa Karşı Algı Ve Tutumları: Elazığ
Ortaokulları Örneği****Vildan ÇELİK****Fırat Üniversitesi
Sosyal Bilimler Enstitüsü
Batı Dilleri ve Edebiyatları Anabilim Dalı
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21. yüzyıl becerilerinden biri olarak yaratıcılık, eğitimin temel odak noktalarından birisi olmalıdır. Çünkü öğrencilerin yaratıcılıklarını tüm eğitim bağlamlarında geliştirmek, onların yaşamlarına hem şuan hem de gelecek için muhakkak ki önemli katkılarda bulunmaktadır. Müzik, resim ve fen gibi derslerin dışında yabancı dil olarak İngilizce öğretimi alanında da yaratıcı düşünme özenle ve sebatla teşvik edilmelidir. Kuşkusuz en büyük ve en mühim rol öğrencilerindeki yaratıcılığı yaratıcı öğretimle cesaretlendirmesi ve geliştirmesi beklenen öğretmenlere ait olduğu için, İngilizce öğretmenleri de derslerindeki yaratıcılığa yönelik kendi başlıca rollerinin tamamen farkında olmalıdır. Bu açıdan, İngilizce öğretmenlerinin algı ve tutumlarını anlamak son derece önemlidir.

Türkiye bağlamında, İngilizce alanında yaratıcılık üzerine çok az çalışma vardır. Bu yüzden, bu çalışmanın amacı İngilizce öğretmenlerinin yaratıcılık üzerine algı ve tutumlarını araştırmak ve cinsiyet, yaş, deneyim ve lisans bölümünün öğretmenlerin yaratıcılık üzerine algı ve tutumlarına etkisi olup olmadığını belirlemektir. Ayrıca bu çalışma İngilizce öğretmenlerinin yaratıcılık üzerine genel düşüncelerini incelemeyi amaçlamaktadır. Araştırmanın amacına bağlı olarak, araştırma soruları aşağıdaki gibidir:

1) İngilizce öğretmenlerinin yaratıcılığa yönelik tutumları nelerdir?

a) İngilizce öğretmenlerinin yaratıcılığa yönelik tutumları ile cinsiyet, yaş, deneyim ve lisans bölümleri arasında istatistiksel olarak anlamlı bir farklılık var mıdır?

2) İngilizce öğretmenlerinin yaratıcılık üzerine algıları nelerdir?

a) İngilizce öğretmenlerinin yaratıcılık üzerine algıları ile cinsiyet, yaş, deneyim ve lisans bölümleri arasında istatistiksel olarak anlamlı bir farklılık var mıdır?

3) İngilizce öğretmenlerinin yaratıcılık üzerine genel düşünceleri nelerdir?

Çalışma nicel ve nitel yöntemleri birlikte içeren bir karma yöntem araştırması olarak tasarlanmıştır. İlk olarak nicel verilerin ve ardından nitel verilerin toplanıp analiz edildiği açımlayıcı sıralı desen uygulanmıştır. Bu bakımdan, birinci ve ikinci araştırma sorusunu yanıtlamak için bir anket aracılığıyla nicel veriler toplanmış ve üçüncü araştırma sorusunu cevaplamak için yarı-yapılandırılmış görüşmeler yoluyla nitel veriler elde edilmiştir. Araştırma Elazığ'daki ortaokullarda halen çalışmakta olan İngilizce öğretmenleriyle yürütülmüştür. 200 İngilizce öğretmeni çalışmanın nicel bölümüne katılmışken, yarı-yapılandırılmış görüşmeler 20 İngilizce öğretmeni ile yürütülmüştür. Nicel veri analizi SPSS 21 kullanılarak yapılmıştır. Diğer yandan, NVivo 8 yazılımı nitel verileri analiz etmek için kullanılmıştır.

Araştırmanın bulguları, İngilizce öğretmenlerinin yaratıcılık üzerine algı, tutum ve düşünceleri hakkında kayda değer bilgiler sağlamıştır. Çalışmanın nicel sonuçları, İngilizce öğretmenlerinin yaratıcılığa yönelik genel olarak pozitif bir tutum sergilediğini ortaya çıkarmıştır. Öğretmenlerin çoğu, yaratıcılığın İngilizce derslerindeki önemini kabul etmiş ve öğrencilerin yaratıcılığını geliştiren bazı stratejileri bilmişlerdir. Ancak, İngilizce öğretmenlerinin birçoğunun yaratıcılığın esas felsefesi hakkında bilgili olmadığı, yaratıcılık ve yaratıcı öğrenci ile ilgili kavram yanlışlığına sahip olduğu bulunmuştur. Araştırma bulguları ayrıca, okullarda yaratıcılığın etkili şekilde geliştirilmesi için öğretmen eğitiminde hemfikir olunduğunu göstermiştir. Yoğun müfredat, sınav odaklı sistem ve zaman sıkıntısının öğretmenlerin uygulamaları için engel olduğu vurgulanmıştır. Dahası, İngilizce öğretmenlerinin algılarının da genel olarak yüksek olduğu ortaya çıkmıştır. Fakat çoğu İngilizce öğretmenin yaratıcı düşünmeyi geliştirmek için yeni ve etkili fırsatları *her zaman* sunmadıkları görülmüştür. İngilizce öğretmenlerinin cinsiyet, yaş, deneyim ve lisans bölümlerinin, onların yaratıcılık üzerine tutum ve algılarını etkilemediği de belirlenmiştir.

Çalışmanın nitel sonuçları ise, İngilizce öğretmenlerinin çoğunun yaratıcılık kavramıyla ilgili sıradan görüşleri olduğunu ve yaratıcı öğretmen niteliklerini bir ölçüde bildiklerini ortaya çıkarmıştır. Üstelik öğretmenlerin yaratıcı aktiviteler hakkında

bilgilerinin eksik olduđu bulunmuştur, çünkü yaratıcı olmayan aktiviteler yaratıcı aktiviteler olarak belirtilmiş ve bazı yaratıcı aktiviteler de çok az öğretmen tarafından belirtilmiştir. Son olarak bulgular, İngilizce öğretmenlerinin yaratıcılıklarını ve yaratıcı öğretim uygulamalarını bağlam, öğretmen, öğrenci ve veli açısından kısıtlayan çeşitli etmenlerin olduğunu göstermiştir. Bu çalışma İngilizce öğretmenlerinin yaratıcılık üzerine algı, tutum ve düşüncelerini araştırmıştır ve değerli bulgularıyla alana katkı sağlayacaktır.

Anahtar Kelimeler: Yaratıcılık, Yaratıcı Düşünme, Yaratıcı Öğretim, Yabancı Dil Öğretimi, Öğretmen Algısı, Öğretmen Tutumu



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CHAPTER I

1. INTRODUCTION

*There's a wealth of talent that lies in all of us.
All of us, including those who work in schools,
must nurture creativity systematically
and not kill it unwittingly.*

Sir Ken Robinson¹

1.1. Introduction

This chapter provides an overview of the current study of which major objective is to explore the attitudes and perceptions of Turkish EFL teachers on creativity. The chapter consists of six sections: background of the study, statement of the problem, purpose of the study, significance of the study, assumptions and limitations.

1.2. Background of the Study

Creativity is regarded as one of the 21st-century skills and fundamental quality of mankind. As reported in NACCCE (1999), it has been generally thought that creativity is only about the 'creative arts' such as music, art, dance, drama and literature; and only a few people possess this distinguishing ability. In contrast, creativity is of paramount importance to all spheres of life such as science, technology, politics, and business. Besides, it is not unique to only specific individuals but to all people, as agreed upon by many researchers (e.g., Richards, 2007b; Runco, 2007; Vygotsky, 1967/2004).

In the 21st-century, creativity is increasingly significant in the field of education aside from the other domains pre-mentioned. The focal point of education is to provide the necessary conditions and opportunities to make students be well equipped in every aspect and prepare them for the future encompassing uncertainties. In this respect,

¹ As cited in Xerri & Vassallo, 2016a, p. VI

developing students' creativity through creative teaching in all educational contexts will certainly make important contributions to their lives both for now and in the future.

Creativity is mostly believed to be used in or stimulated through subjects such as art, music and science at schools. Conversely, the field of EFL, like any other disciplines and subjects in education, offers excellent opportunities for creativity and creative teaching (UCLES, 2018; Xerri & Vassallo, 2016b) because of the creative aspect of language (Fehér, 2015; Iakovos, 2011; Langlotz, 2015; Maley, 2015) and the rich topics and situations close to reality (Stepanek, 2015). Moreover, nurturing creativity in EFL is regarded as more essential compared to others since it is vital for both the cognitive and affective engagement that students need to acquire the language and to use it naturally and effectively (Tomlinson, 2015). Thus, integrating creativity to the language learning is of high importance, because fostering students' creative thinking as well as the four language skills will help them to become more successful and equipped individuals in the future (Nedjah & Hamada, 2017).

Joubert (2001) claimed that “the onus rests on teachers, individually and collectively, to promote opportunities for creative teaching and learning in their classrooms and schools” (p.32). Likewise, in the EFL context, the biggest and most crucial role definitely belongs to the EFL teachers to promote creativity in language classes. In this sense, EFL teachers have to be creative and have to know what creativity means in the EFL context, why it is significant and how it can be developed and encouraged in students. If a teacher is not creative and does not encourage creativity, it cannot be expected from his/her students to think creatively.

To “nurture creativity systematically and not kill it unwittingly” (Robinson, in Xerri & Vassallo, 2016a, p. VI), teachers' beliefs are critical factors influencing the classroom environment, their knowledge and instructional practices about creativity (Beghetto, 2006). Therefore, exploring EFL teachers' perceptions, attitudes and thoughts on creativity in-depth is remarkably essential to make them apply creative teaching in EFL classes and foster students' creativity successfully, which is the focus of the current study.

1.3. Statement of the Problem

Creativity has always been an object of research in any domain for researchers around the world. For a long time, it has received considerable attention in the field of education and has been regarded as beneficial for students in certain aspects. Creativity has recently been a significant area of interest within the field of EFL as well. In Turkey, however, it is not addressed and emphasised in EFL as it should be. In the domain of education, a considerable amount of studies on creativity were conducted about Turkish language, math, music, art, science and many others while the number of creativity research carried out in the EFL context is highly scarce compared to others.

Second, creativity is recognised as an important 21st-century skill to be fostered in education in the report of “Turkey’s Education Vision 2023” which was announced by the Ministry of National Education in 2018. Furthermore, creativity is reported to be included in the English language teaching curriculum (2018) of Turkey as one of the key competences for students’ learning outcome as well. Yet, neither of them provides a detailed framework of creativity and explicit instruction for the development or assessment of creativity in education as well as in the EFL context. Creativity is mentioned just once in both of the documents and there are no further explanation and instructions on creativity, why creativity is significant and how creativity can be developed. Thus, research on creativity in the EFL context should be carried out to fill the gap in English language teaching curriculum in Turkey, and also to inform the policymakers about this deficiency.

Third, understanding teachers’ attitudes and perceptions play a vital role in creative pedagogy since they constitute the most essential figure in the education process. There are only three studies – to the best knowledge of the researcher – which addressed EFL teachers and their perceptions about creative thinking. Also, these previous studies have not particularly dealt with in-service teachers in Turkey. Two of them have investigated the perceptions of pre-service EFL teachers’ on creativity and there is just one study about the in-service EFL teachers’ perceptions of creativity. Moreover, there is no research into EFL teachers’ attitudes towards creativity in the Turkish context. Thus, Turkish in-service EFL teachers’ both attitudes and perceptions need to be addressed by further research.

1.4. Purpose of the Study

Depending on the problems aforementioned, the major objectives of this study were designed to investigate the perceptions and attitudes of Turkish EFL teachers on creativity, to determine whether gender, age, teaching experience and undergraduate area of study influence their perceptions and attitudes, and to examine their overall thoughts about creativity in EFL classes. Thus, this study sought to address the following research questions:

- 1) What are the attitudes of Turkish EFL teachers towards creativity?
 - a) Is there any significant difference among the attitudes of EFL teachers towards creativity in terms of the following:
 - gender,
 - age,
 - teaching experience,
 - undergraduate area of study?
- 2) What are the perceptions of Turkish EFL teachers on creativity?
 - a) Is there any significant difference among the perceptions of EFL teachers on creativity in terms of the following:
 - gender,
 - age,
 - teaching experience,
 - undergraduate area of study?
- 3) What are the overall thoughts of Turkish EFL teachers on creativity?

1.5. Significance of the Study

There are several important areas where this study makes an original contribution to creativity research in education. This is the first thesis study that primarily focused on teachers in the EFL context in Turkey. Although Akçay (2019), Nurmakhamat (2010) and Özbek (2006) contributed to the literature with their thesis

studies on creativity, their studies were mainly about coursebooks, speaking and writing respectively. In the following chapter, they will be explained.

Second, as the number of creativity research conducted in the EFL context is highly scarce compared to the other fields, it is one of the very few EFL studies conducted in Turkey. There are also studies carried out on Turkish EFL teachers' perceptions. No single study, however, exists which focuses on attitudes and perceptions as well as general thoughts about creativity. Thus, this study is worthwhile.

Third, until recently, the attention has been paid to the perceptions of pre-service EFL teachers on creativity in Turkey. However, this study is one of the first studies conducted with in-service EFL teachers. Besides, it is one of the very few studies that used a mixed-methods research design to examine in-service EFL teachers' perceptions and attitudes towards creativity. By means of the data obtained through both the qualitative and quantitative methods, more reliable results and better understanding about the topic are believed to be ensured.

Another reason indicating the prominence of the study is to provide an opportunity to advance our knowledge about EFL teachers' thoughts on the concept of creativity, creative teacher characteristics, factors constraining creativity, creative activities and their reasons to be creative.

The last reason to indicate the significance of the study is to unravel the EFL teachers' perceptions, attitudes and thoughts on creativity even though the concept of creativity in general and in education is not highly emphasised and explained in detail both in "Turkey's Education Vision 2023" report and English language teaching curriculum.

1.6. Assumptions

In this study, it is assumed that EFL teachers who contributed to the study's quantitative part filled the questionnaire by reading all of the items properly. Their choices are assumed to be serious and accurate reflecting their knowledge and ideas about creativity. Additionally, the participants' responses to the interview questions are supposed to be concrete and reflect their accurate thoughts and practices.

1.7. Limitations

Some important limitations need to be considered. The most important limitation lies in the fact that there was a limited sample size. 200 EFL teachers participated in the quantitative and 20 EFL teachers attended to qualitative part of the study. This sample constituted a small size of all EFL teachers in Turkey. Secondly, the current investigation has only examined the perceptions and attitudes of the EFL teachers working in Elazığ. Thirdly, this study is limited to only secondary school EFL teachers. The findings, therefore, cannot be generalised to pre-school, primary or high school EFL teachers' context. Due to these three limitations, caution must be applied as the results might not be transferable to all Turkish EFL teachers in Turkey. Furthermore, the current research was unable to include classroom observations to see whether teachers really emphasise creativity and to examine in person how they apply creative pedagogy in their classes. Lastly, the study is limited by the lack of information on students' thoughts on creativity and creative teacher, as well as creative teaching practices of their teachers. It would be more efficient to compare and contrast both students' and teachers' thoughts.

CHAPTER II

2. LITERATURE REVIEW

*Electricity is not only present in a magnificent thunderstorm
and dazzling lightning, but also in a lamp;
so also, creativity exists not only where it creates great historical works,
but also everywhere human imagination combines, changes,
and creates anything new.*

Lev Vygotsky²

2.1. Introduction

This chapter provides a review of the relevant literature. The first section gives information about the central philosophy of creativity by focusing on the historical process of creativity research, definitions of creativity and fundamental theories about creativity. The second section gives details about creativity in education with its six subsections. The subsections proceed with creative pedagogy, benefits of creativity and creative teaching, development of creativity, barriers to creativity and creative teaching, creative teachers as well as teachers' perceptions and attitudes. The third section and its subsections present information about creativity in EFL by emphasising the meaning and the process of creativity in EFL and previous studies of creativity in the EFL context conducted both in Turkey and worldwide.

2.2. Creativity

The theories about creativity go far back in history as it is a human capacity to develop new ideas and original products (Ryhammar & Brolin, 1999). From prehistoric to the mid medieval period, people associated creativity with a 'mysterious', 'supernatural' power and a 'gift' given by the God or gods (Dacey, 1999, p. 321). The theories of creativity based on the philosophical or religious ideas lasted for a long time. That followed the systematic studies on *genius* (e.g. Galton, 1869) and *intelligence* (e.g.

² 1967, as cited in Smolucha, 1992, p. 54

Binet & Henri, 1896). Later in the early part of the twentieth century, some prominent thinkers like Freud, Mednick, Skinner and Maslow carried out empirical investigations on creativity with the emergence of the discipline of psychology. They attempted to explain creativity in terms of four different psychological traditions; “*the psychoanalytical, the cognitive, the behaviorist, and the humanistic*” (Craft, 2001; Craft, 2002).

The research conducted before the 1950s, thus, centred on either genius and intelligence or empirical studies emphasising originality, productivity, creative capacity, problem-solving capacity and mental capacity. They did not focus on the concept of creativity and the application of it thoroughly (Ryhammar & Brolin, 1999). Therefore, J. P. Guilford, as a president of the American Psychological Association (APA), demanded psychologists carry out much more studies on creativity that was remarkable but overlooked feature of the human being. Thanks to him, a new era in the history of creativity started in 1950 (Kaufman, 2009; Sternberg & Lubart, 1999). Henceforward, extensive creativity research was initiated across several fields besides psychology. Investigations on the definition, characteristics, measurement and ways for the development of creativity increased in number (Ryhammar & Brolin, 1999).

After Guilford’s call for creativity research in 1950, three different periods of the study appeared up to the 1980s. As summarized in Craft (2001, 2002), the first period of the research put particular emphasis on personality. It consisted of the studies on the characteristics of a creative person, which primarily focused on the biographies of prominent people and on the personality traits that affected creativity. The second period of the research emphasized cognition that provided information about the creative process. Within the cognitive approach, the researchers held psychometric and psychodynamics investigations. The former was mainly about measurement or assessment of creativity while the latter was about personality, perception and creativity relationship. The third period of creativity research involved studies on how to develop creativity. In this sense, the programs were designed and put into practice in the field of education. In the 1980s and 1990s, the fourth period of creativity research mainly focused on social-psychological factors and systems thinking which supported the idea that social context and environmental issues have a significant impact on creativity.

Moreover, ordinary people's creativity began to be emphasized, and a shift in the methodology of investigations occurred in the field of education.

Due to the main distinctions among these four periods of creativity research mentioned above, several definitions for the notion of creativity emerged in the literature so far (Ryhammar & Brolin, 1999). There are standard terms utilised to describe creativity. However, there is no particular definition or theory agreed upon by all researchers (Maley, 2013; Treffinger, 1986). As stated by Kaufman & Sternberg (2007), the definitions of creativity frequently comprised of three components as being new, good and relevant. For Runco (2004) creativity is strongly related to originality and flexibility while for Beghetto & Kaufman (2014) and Simonton (2012) creativity is not only being new and original but also being useful and appropriate. Csikszentmihalyi (1996) described it as "any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one" (p. 28). Boden (2001) defined creativity as "the ability to come up with new ideas that are surprising yet intelligible, and also valuable in some way" (p. 95). Beghetto (2007) explained creativity as "the ability to offer new perspectives, generate novel and meaningful ideas, raise new questions, and generate solutions to ill-defined problems" (p.1). For Vygotsky (1967/2004), "any human act that gives rise to something new is referred to as a creative act, regardless of whether what is created is a physical object or some mental or emotional construct" (p.7). According to Koestler (1964), creativity "uncovers, selects, re-shuffles, combines, synthesizes already existing facts, ideas, faculties, skills" (p.120).

Plucker, Beghetto & Dow (2004) explained creativity as "the interplay between ability and process by which an individual or group produces an outcome or product that is both novel and useful as defined within some social context" (p. 90). Schuldberg (2007) defined it as finding original and beneficial solutions to the problems. According to Birkmaier (1971), creativity is a process of "adventurous thinking or imaginativeness, an insatiable curiosity, getting away from the main track, being open to experience, permitting one thing to lead to another, discovering, innovating, inventing" (p. 345). Lastly, Torrance (1965) described creativity as a;

process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating

hypotheses about the deficiencies; testing and retesting these hypotheses and possibly modifying and retesting them, and finally communicating the results (p. 663-664).

Regarding the definitions given, it is understood that the researchers' descriptions of creativity show both similar and different qualities. Some of them associate creativity with originality, novelty and usefulness. Some define it as an ability or a process while others emphasize an outcome or a product. And some of them combine all of the qualities in a definition. In the same way, numerous theories of creativity and models that share similarities and distinctions have been introduced to the literature. The definitions quoted above, actually, were proposed by underlining these theories and models. Among them, Rhodes' (1961) "4P Model", Sternberg & Lubart's (1991, 1995) "Investment Theory of Creativity", Amabile's (1983a, 1983b, 1996) "Componential Theory of Creativity", Csikszentmihalyi's (1996) "Systems Model of Creativity" and Kaufman & Beghetto's (2009) "4C Model" are the most highlighted theoretical conceptions. Moreover, there are crucial debatable issues in creativity studies; Big-C/little-c creativity distinction and the problem of domain generality/domain specificity of creativity.

Rhodes (1961) put forward the *4P model* in 1961 after collecting and analysing forty definitions of creativity. He realised that these definitions overlap and involve four strands. He referred to them as the *four P's of creativity* which stands for *person*, *process*, *press* and *products*. In this sense, Rhodes (1961) constructed his creativity definition as;

"a noun naming the phenomenon in which a person communicates a new concept (which is the product). Mental activity (or mental process) is implicit in the definition, and of course no one could conceive of a person living or operating in a vacuum, so the term *press* is also implicit" (p. 305).

These four categories have been emphasized in various studies, theories, approaches and definitions entirely or separately. *Person* is about the "personality, intellect, temperament, physique, traits, habits, attitudes, self-concept, value systems, defense mechanisms, and behavior" (Rhodes, 1961, p. 307). Under this term, various studies have been implemented to learn about the relationship between personal characteristics and creativity. These studies have focused on both well-known creative people and

ordinary people (Gruszka & Tang, 2017). *Process* refers to “motivation, perception, learning, thinking, and communicating” (Rhodes, 1961, p. 308) and emphasizes the questions about the creative thinking process. Wallas (1926) described this process with a four-stage model as *preparation*, *incubation*, *illumination*, and *verification* while Finke, Ward and Smith (1992) proposed their *Geneplore model* involving two phases as a generative and an exploratory. *Press* is about the environmental factors that influence both the creative process and the creative person for Rhodes (1961). These are significant factors that inhibit or promote creative thinking. Runco (2004) stated that press might show up owing to general factors such as “cultural, organizational, or familial presses”; or specific factors like “interpersonal exchanges or environmental settings” (p. 662). Finally, *Products* are the last, tangible, original form of a creative idea (Rhodes, 1961). Compared with the other P’s, the studies based on this approach are regarded as more objective, because the products are the tangible outcomes that can be measured easily (Kozbelt, Beghetto, & Runco, 2010; Runco, 2004). The criteria for the creative products are identified by most of the researchers as novelty and usefulness (Sternberg & Lubart, 1999), which is another debatable issue in creativity studies.

Sternberg and Lubart (1991, 1993, 1995) are identified with their *investment theory of creativity*. Creativity is regarded as an investment that requires *buying low* and *selling high*. Creative people buy low when they come up with an idea that is novel, strange or undesirable. Even though these people are criticized and attacked by others because of their novel ideas, they insist on the thing they created and sell high in the end. As stated by Sternberg (2006), creativity is seen a decision in investment theory, and this view of creativity emphasizes the idea that creativity can be developed if one decides to “generate new ideas, analyse these ideas, and sell the ideas to others” (p. 90). According to this theory, creativity has six different but related resources that influence the process of creativity and creative person: they are *intelligence*, *knowledge*, *thinking styles*, *personality*, *motivation*, and *environment*. For Sternberg and Lubart (1993), the role of the two aspects of *intelligence* is particularly significant in creativity; redefining problems and thinking insightfully. Three intellectual skills, called as the synthetic, the analytical, and the practical-contextual, are essential to redefine the problems. The synthetic skill is “to see problems in new ways and to escape the bounds of conventional thinking”; the analytical skill is “to recognize which of one’s ideas are

worth pursuing and which are not” and the practical-contextual skill is “to know how to persuade others of –to sell other people on- the value of one’s ideas” (Sternberg, 1985 in Sternberg, 2006, p. 88). *Knowledge*, viewed as “a double-edged sword”, is believed to have both facilitating and constraining sides for creativity. A person needs to be knowledgeable in the field to which s/he would like to contribute creatively. Being aware of each detail may prevent the person from working in vain because there is a risk to find out what is already discovered. On the other hand, knowledge about a field can restrict an individual’s proper point of view since “with knowledge often comes entrenchment, or tunnel-vision” (Sternberg & Lubart, 1993, p. 229). Sternberg and Lubart (1993) defined *thinking styles* as “the ways in which people choose to use or exploit their intelligence as well as their knowledge” and exemplified these styles as legislative, executive and judicial style. Creative people are inclined to legislative style because “a legislative individual is someone who enjoys formulating problems and creating new systems of rules and new ways of seeing things”. On the contrary, someone with an executive style obeys the rules, systems and tasks given by others while a judicial person likes evaluating everything (p.229). *Personality* is another vital resource for creativity. There are certain personality traits affecting creativity such as tolerating ambiguity, taking sensible risks, believing in yourself and being willing to overcome problems (Sternberg, 2006; Sternberg & Lubart, 1993). The last resources of investment theory are *motivation* and *environment*. Intrinsic and task-focused motivation is required for creative contributions because many studies proved that people are more successful when they do something they love. Furthermore, having a supportive environment is another essential factor for creative thinking in that people can be more creative when they are encouraged for innovative and creative ideas in any environment (Sternberg, 2006; Sternberg & Lubart, 1993).

Amabile (1983a, 1983b, 1996) concentrated mainly on developing the social psychology of creativity. She proposed *the componential theory of creativity*. And with this theory, the creative process, the influences on the process and its outcomes were described. The componential theory consists of three within-individual components and one external component. The within-individual components are *domain-relevant skills*, *creativity-relevant processes* and *intrinsic task motivation* (Amabile, 1983a, 1983b, 1996). Domain-relevant skills require expertise, skill or talent in the relevant domain

and creativity-relevant processes refer to the type of cognitive process and personality characteristics that play a considerable role in creative thinking such as taking risks and tolerance for ambiguity. Intrinsic task motivation is about “the drive to do something for the sheer enjoyment, interest, and personal challenge of the task itself” (Hennessey & Amabile, 2010, p. 581). The external component of the componential theory is the *social environment* which involves educational environments, work environments; family, societal, political and cultural influences. The social environment has a crucial impact on each within-individual components (Amabile, 1996, 2013). Yet, as also stressed by Amabile & Pillemer (2012), it mostly affects the motivational component either blocking or stimulating it. Therefore, intrinsic motivation is acknowledged as the most significant factor and “the cornerstone of the social psychology of creativity” (Amabile, 1996, p. 15) When people find something interesting, enjoyable and satisfying, they are intrinsically motivated. In contrast, if outside factors like rewards, praise, deadline and evaluation are influencing their performance, people are extrinsically motivated. Intrinsic motivation enhances creativity while extrinsic motivation has a detrimental effect on it. Extrinsic motivators and constraints imposed by the social environment could undermine intrinsic motivation and, hence, creativity (Amabile, 1996; Amabile & Pillemer, 2012; Hennessey & Amabile, 2010). Regarded as one of the significant theories of creativity, the componential theory has inspired several other theories and investigations so far (Amabile, 2013; Amabile & Pillemer, 2012).

Csikszentmihalyi (1996, 1999) asked the question: ‘Where is creativity?’ instead of ‘What is creativity?’ For him, this new question cannot be answered by referring only to the person and the work created by the person. Creativity cannot be observed only in the thought, object, or action produced by the person and cannot be studied by separating the person and the work from the social and historical backgrounds (Csikszentmihalyi, 2014). As a result, he ended up the *systems model of creativity* in which creativity can be seen only in a mutual relationship of a system containing three elements. The first one of these elements is the *domain* that “consists of a set of symbolic rules and procedures”. They are “nested in what we usually call culture, or the symbolic knowledge shared by a particular society, or by humanity as a whole” (Csikszentmihalyi, 1996, pp. 27-28). The domain is regarded as an essential component of creativity since one first examines the domain’s rules, traditions, and objects to

evaluate something as novel and original. Rules and traditions bring exceptions and novelty. An individual “can be a creative carpenter, cook, composer, chemist, or clergyman because the domains of woodworking, gastronomy, music, chemistry, and religion exist and one can evaluate performance by reference to their traditions” (Csikszentmihalyi, 1999, p. 315). The second element of the creative system is the *person*. Creativity is observed when “a person, using the symbols of a given domain such as music, engineering, business, or mathematics, has a new idea or sees a new pattern” (Csikszentmihalyi, 1996, p. 28). The person can make changes in a domain owing to the personal traits that s/he has or social and cultural context in which s/he lives (Csikszentmihalyi, 1999). Finally, the third element is the *field* which includes all the people who behave as ‘gatekeepers’ of the domain. These gatekeepers’ job is to agree on a novel idea or product in that whether it should enter the domain or not (Csikszentmihalyi, 1996). The field is the decision-maker of the domain and anything is accepted with the approval. Csikszentmihalyi (1999) explained it with an example of Einstein: “in physics, the opinion of a very small number of leading university professors was enough to certify that Einstein’s ideas were creative. Hundreds of millions of people accepted the judgement of this tiny field and marvelled at Einstein’s creativity without understanding what it was all about” (p.315). Physics, here, is the domain; Einstein is the person and university professors are the field that saw the relevance of Einstein’s ideas to the domain.

Another well-known creativity theory is Kaufman & Beghetto’s (2009), *4C Model*. Before explaining it in detail, it is more beneficial to understand the *Big-C/little-c creativity* distinction. Creativity studies have highly emphasized these two levels of creativity. *Big-C creativity* also called as high or eminent creativity, is about the creativity of a few prominent scientists, artists, leaders, writers, philosophers, etc. (Helfand, Kaufman, & Beghetto, 2017; Kozbelt, et al., 2010). Feldman, Csikszentmihalyi & Gardner (1994) described it as “the achievement of something remarkable and new, something which transforms and changes a field of endeavour in a significant way...the kinds of things that people do that change the world” (p. 1). It is comprised of some characteristics such as “innovation/novelty, excellence, recognition by the appropriate field, [...] a break with past understandings or perspectives” (Craft, 2002, p. 52). It includes creative expressions of extremely talented individuals like

Freud, Picasso, Stravinsky, Eliot, Einstein, Gandhi and Graham, who were thought to be seven prominent creators by Gardner (1993). Big-C creativity often requires a vast amount of time to determine something belonging to this level of creativity (Kaufman & Beghetto, 2009). Creators belonging to this group may win some awards such as Nobel Prize, Pulitzer Prize and Academy Awards (Helfand, et al., 2017; Kaufman & Beghetto, 2009). A lot of theories of creativity, studies and ideas on creativity are grounded in Big-C such as Csikszentmihalyi's (1999) systems model of creativity, Gardner's (1993) study on seven creators' works and lives, Feldman et al.'s (1994) and Simonton's (1997) research on creativity.

On the other hand, there is another concept, *little-c creativity*, which is frequently used interchangeably with *everyday creativity*. This concept of little-c creativity was first discussed by Craft (2000) and was described as “the ordinary but lifewide attitude toward life...acting effectively with flexibility, intelligence and novelty in the everyday rather than extraordinary” (Craft, 2005, p. 19). Contrary to common belief, creativity is “universal and intrinsic to human nature” (Runco, 2007, p. 91). Not only a few special people have such a great capacity of creativity but everybody possesses it and uses it (Kaufman & Sternberg, 2007; Richards, 2010; Runco, 2007; Vygotsky, 1967/2004). People are often creative in their everyday life to be alive, for instance, while they are making a living, changing their environments, raising kids, working on a report, finding their way when lost. Therefore, little-c creativity is identified as ‘a survival capability’ for humanity (Richards, 2007a, p. 3). It is significant to realize this capacity of everyday creativity and improve it in everyday settings like workplace, home and schools (Kaufman & Beghetto, 2009). Some theories and studies such as Amabile's (1996) componential model of creativity and studies of Richards (2007b) on everyday creativity focused on this concept of little-c.

The dichotomy of Big-C and little-c creativity was believed to cause some limitations and problems in creativity research. They are too broad to encompass all of the creative processes and cannot assess creativity thoroughly (Helfand, et al., 2017). To address these limitations, Kaufman and Beghetto (2009) put forward the *4C model of creativity*, which stands for *mini-c*, *little-c*, *Pro-c*, and *Big-C* creativity (see Figure 1). Developing two more categories, *mini-c* and *Pro-c*, has helped to make a distinction between the levels of creativity accurately. This model provides “a framework for

conceptualizing and classifying various levels of creative expression and points to potential paths of creative maturation” (Kaufman & Beghetto, 2009, p.6).

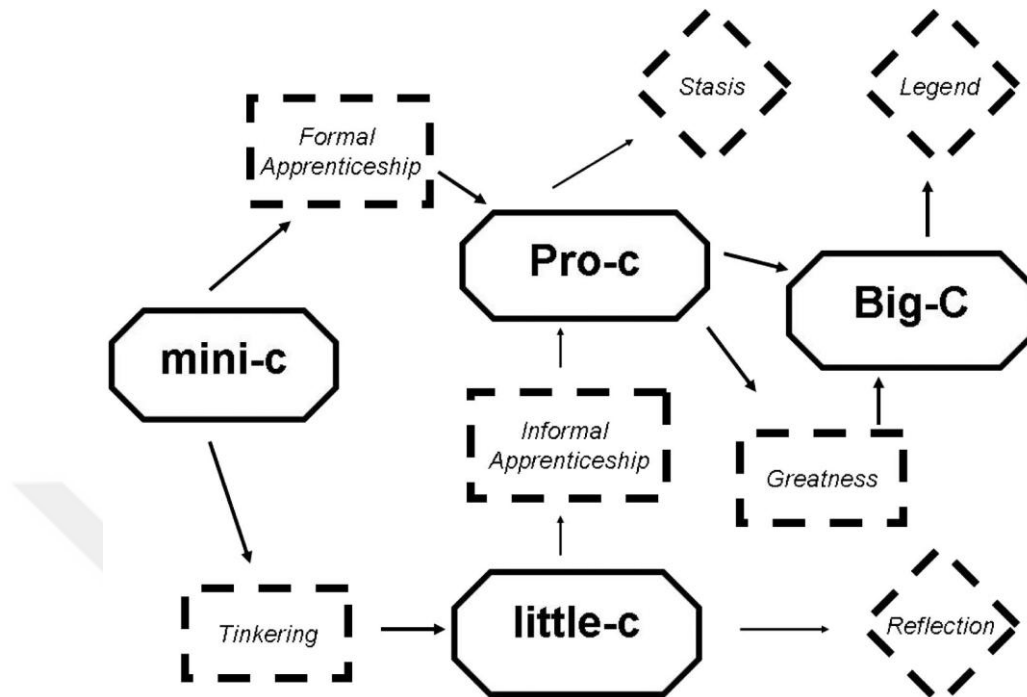


Figure 1. The Complete Four-C Model (Kaufman & Beghetto, 2009, p.7)

Mini-c creativity is defined as “the novel and personally meaningful interpretation of experiences, actions, and events” (Beghetto & Kaufman, 2007, p. 73). It relies on Cohen’s (1989) developmental and Runco’s (1996) personal aspects of creativity. Mini-c creativity consists of the judgement of novelty and meaningfulness, which is regarded as an intrapersonal judgement. That implies these novel and meaningful interpretations do not need to be new or meaningful to others. As little-c and Big-C creativity are based on interpersonal and historical judgements, the intrapersonal nature of mini-c creativity is the thing that distinguishes it from others (Beghetto & Kaufman, 2007). Additionally, the focus in mini-c is not on the product but on the process, which is also what makes it novel. No one is expected to judge or acknowledge this type of creativity (Helfand, et al., 2017). Although it is not only confined to children’s creativity, this new category of mini-c is in a close relationship with education and, hence, students. When students construct new knowledge and develop further understanding, mini-c creativity is needed since this process experienced by students can be ignored in little-c category (Beghetto & Kaufman, 2007; Kaufman &

Beghetto, 2009). Kaufman & Beghetto (2009) affirmed that mini-c is useful in protecting “students’ creative potential by highlighting the importance of recognizing the creativity inherent in students’ unique and personally meaningful insights and interpretations as they learn new subject matter” (p.4). It is the initial point for creative insights and interpretations that all people can experience and may later manifest as in the other forms of creativity; little-c, Pro-c and even Big-C (Kaufman & Beghetto, 2009). All of these levels “have their genesis in mini-c interpretations” (Beghetto & Kaufman, 2007, p. 73). Therefore, it is highly essential to encourage mini-c by the help of teachers, parents and mentors to make creativity grow (Kaufman & Beghetto, 2009).

Pro-c creativity, on the other hand, was formed because there was still a gap in the model which excludes the people who are professional creators but have not reached the Big-C status yet (Kaufman & Beghetto, 2009). Thus, it helps to differentiate ‘the grey area’ between little-c and Big-C creativity (Kozbelt, et al., 2010). It is described as “the developmental and effortful progression beyond little-c (but that has not yet attained Big-C status). Anyone who attains professional-level expertise in any creative area is likely to have attained Pro-c status” (Kaufman & Beghetto, 2009, p. 5). For instance, a housewife who can cook delicious meals by creatively combining ingredients belongs to the little-c category. At the same time, a chef who has made a ground-breaking revolution in the field of gastronomy like James Beard or Ruth Graves Wakefield is appropriate for Big-C. A professional chef who works at a prestigious restaurant is regarded as in the category of Pro-c in that s/he is more creative and more competent than a housewife but has not attained the status of a prominent chef yet. Many people in any domain can reach to Pro-c level after some requirements are met such as formal training and some particular achievements such as publishing article, performing a play, exhibiting paintings or writing a cookbook (Kaufman & Beghetto, 2009). It is challenging to reach this level as it may take years (at least ten years) to develop (Helfand, et al., 2017). A person in the Pro-c level may also manage to move into the Big-C level after many years of hard practice and an enduring valuable contribution to a particular domain (Kaufman & Beghetto, 2009).

Apart from the Big-C/little-c distinction, *domain generality* or *domain specificity* of creativity is another debatable topic in the creativity research. Baer (1998) supported the idea that creativity is *domain-specific*, which involves “both specificity in the sense

of broadly defined cognitive domains (e.g., linguistic, mathematical, musical) and more narrowly defined...task or content domains (e.g., poetry writing, story writing, collage making)” (p.174). The key evidence for this view was the studies conducted to measure creative performance (e.g., Baer, 1991, 1993; Runco, 1989). In these studies, the participants were expected to create more than one thing in different domains. After experts judged each product for creativity, it was found out that the creativity ratings of the artefacts created by the same person showed quite low correlations (Baer, 1998). On the other hand, Plucker (1998) focused on the *domain-general* approach to creativity. He argued that anyone creative in a domain can perform creative performance in different domains. The evidence for this position was based on the significant correlations among creativity ratings made by the same person in various domains (e.g., Hocevar, 1976; Runco, 1987).

These two opposing views have moved towards a middle ground and Baer (1998) and Plucker (1998), who started the domain problem, have compromised on the idea that creativity has both strong domain-specific and domain-general characteristics. Two hybrid models have been developed: Kaufman & Baer’s (2005) *Amusement Park Theory (APT)* and Plucker & Beghetto’s (2004) *developmental perspective* (Plucker & Zabelina, 2009; Silvia, Kaufman, & Pretz, 2009). Kaufman & Baer’s (2005) amusement park theory is a hierarchical model of creativity addressing both domain-general and domain-specific aspects. In this theory, “defining each domain is very difficult, yet a general organization of domains -from very general to the very specific- is possible”, which is regarded as one of the most outstanding characteristics of it (Plucker & Zabelina, 2009, p. 8). It contains four levels; initial requirements, general thematic areas, domains, and microdomains. Initial requirements refer to domain-general factors influencing creativity in all domains like intelligence, environment and motivation. General thematic areas are the fields or areas in which creativity will perform such as math/science, artistic/verbal and problem-solving. Domains are a more limited type of creative activities that exist within general thematic areas. For example, writing poetry or story is the domain of artistic/verbal general thematic area. Micro-domains are more specific creative tasks that lie in domains such as writing a blank verse or epic (Kaufman & Baer, 2005).

Plucker & Beghetto's (2004) developmental perspective model implies that focusing solely on one position may obstruct creativity. They suggested that "the optimal condition for creative production is a flexible position somewhere between generality and specificity... with the individual or group moving between positions as the task or problem of the moment dictates" (p.161). The model underlies a person's age, experience, task commitment and motivation since there is a strong relationship between these factors and the domain specificity of the person's creative performance. When a person gets older and becomes more experienced in a particular domain or a specific task, s/he will be more domain-specific. Moreover, an individual will devote his/her time much more on a specific domain as s/he becomes more motivated and committed to it (Plucker & Beghetto, 2004; Plucker & Zabelina, 2009).

2.3. Creativity in Education

The study of creativity has concerned several fields besides psychology such as aesthetic and arts, literature, the world of business, science, technology, politics, economy, and education (Cimermanova, 2015; Cremin, 2009; Kaufman & Sternberg, 2007; NACCCE, 1999; Richards, 2013). When J. P. Guilford demanded psychologists investigate creativity diligently in his presidential address to the APA in 1950, a question was also asked by him: "Why is there so little apparent correlation between education and creative productiveness?" According to him, creativity is "an instance of learning...[and that] a comprehensive learning theory must take into account both insight and creative activity" (in Fasko, 2001, p. 317). He argued that creative thinking of children is impoverished throughout the years at schools (Beghetto, 2010) where, unfortunately, creative individuals are not raised (Fasko, 2001). With these concerns, he drew the psychologists' attention to the creativity of schoolchildren and the relationship between creativity and education (Beghetto & Kaufman, 2007; Smith & Smith, 2010). However, the effect of creative research on education has not been as extensive as it should be at the beginning (Smith & Smith, 2010). It is due to the fact that creativity researchers have worked mainly on a particular group of students like gifted or talented ones (Beghetto, 2010) and have considered creativity as separate from the curriculum (Beghetto, 2010; Beghetto & Plucker, 2006).

Nevertheless, significant studies have been conducted and have contributed to the field of education since Guilford's call (Smith & Smith, 2010) thanks to the researchers who believed that “true learning [...] is greatly facilitated by an emphasis on creativity in the classroom” (Beghetto & Plucker, 2006, p. 328). Specifically, for the last two decades, there has been exponential growth in the interest of this emerging area of study and various topics on creativity and education have been examined by the researchers in the field (Hernández-Torrano & Ibrayeva, 2020; Huang, et al., 2019). For Craft (2005), creativity is experiencing “a renaissance of interest globally” since creativity is identified as a central part of education distinct from the previous era (p.3).

The twenty-first century has brought uncertainty to life as a result of the rapid social, economic and global changes (Beghetto, 2010). These rapid changes, as well as the political and technological ones, are the main reasons for the increasing value of creativity around the world (Craft, 2005). Globalization demands much more individuals to possess 21st-century skills, one of which is creative thinking (Li, 2016a). The globalization of the economy has led to more economic rivalries between companies, institutions and organizations (Jeffrey & Craft, 2001). They have started to encourage their employees to be creative in order to boost the performance and profits of their workplaces (Craft, 2005). This circumstance has led governments to enhance the educational levels of the students who will be the countries' future employees (Jeffrey & Craft, 2001).

There have been transformations in the social roles, relationships, views and lifestyles as well. Demographic qualities of homes, family life, belief systems have altered so fast. An individual now is much more in charge of his/her own life and has the power to choose what s/he wants. Moreover, technology plays a significant role in the rapid changes alongside the economic, social and political factors. It is asserted that technology “both requires greater creativity and also offers greater scope for it” (Craft, 2005, p. 9). Consequently, schools are expected to reorganize their education policies with a stronger emphasis on improving the students' creativity to respond all of these factors (Li, 2016a) and to prepare them for an unpredictable, rapidly changing future (Vygotsky, 1967/2004).

From these standpoints, notable policy changes in education have been carried out, and thinking skills like creativity have been integrated into the curriculums in many

countries around the world (Gunawardena, Sooriyampola, & Walisundara, 2017; Li, 2016b; Lin, 2011) after recognising the two major assumptions mentioned also by Lin (2009). As stated in Lin's thesis (2009), the views on whether all people have the creative capacity and whether creativity can be developed through education have changed. These views formed the two major premises laid the foundations for the central philosophy of creativity in education. As supported by Craft (2001, 2002), Kaufman & Beghetto (2009), Kaufman & Sternberg (2007), NACCCE (1999), Richards (2007b), Runco (2007) and many others, creativity is not only for a few select people, but all people possess this skill. Thus, all students have this natural capacity instead of a few talented ones. As the second assumption that Lin (2009) indicated, creative thinking can be improved and taught via education employing the creative pedagogy, which is also confirmed by several researchers (e.g., Birkmaier, 1971; NACCCE, 1999; Sternberg & Lubart, 1991; Torrance & Torrance, 1973).

With regard to these views, schools and teachers have been encouraged to develop students' creativity through government initiatives. The United Kingdom is one of the well-known examples. As noted by Craft (2002, 2005), it has experienced two different periods recognizing the inclusion of creativity into the curriculum. In the first wave of creativity during the 1960s, creativity was highlighted particularly for primary school students. In the second wave, National Advisory Committee on Creative and Cultural Education (NACCCE) published a report called as "All Our Futures: Creativity, Culture and Education" in 1999. That report had structural reforms in policy and provided a detailed theoretical framework and application for creativity in education. Following those changes, the government and other organizations in the UK have promoted and supported creativity by means of diverse activities (Craft, 2003).

Curriculum reforms focusing on the development of creativity in education have also been performed in America, France, Germany, Sweden, Australia, China, Hong Kong, Japan, South Korea, Taiwan and Singapore (Lin, 2011). In the example of Turkey, the Turkish Ministry of National Education announced "Turkey's Education Vision 2023" report in 2018. Although it offers excellent changes and new perspectives in the central philosophy and policy of education system by stressing human being, creative thinking is not emphasized as much as in NACCCE's (1999). In the report creativity is mentioned just once as in the following:

In recent years, the education approach referred to as “21st century skills development” has become viewed as an indispensable global norm. The claim underlying this approach is that human beings develop and achieve in the real world by acquiring “soft skills,” such as creativity, communication, teamwork, and critical thinking. This has become a strategic conceptual framework imported all around the globe. This is a crucial time to analyse the associations between education and the philosophical paradigms that guide it (p.14).

It is understood that the significance of cultivating students’ 21st-century skills is recognised and the value of creativity is not underestimated. Nevertheless, when analysed thoroughly, it is observed that neither detailed framework nor explicit instruction for the development of creativity, in particular, is provided in the report.

2.3.1. Creative Pedagogy

For Craft (2005), pedagogy covers relevant professional views about how teaching is performed and how learning is promoted. Creative pedagogy, thus, is described as the relationship between creativity and pedagogical strategies or practices (Craft, 2005; Lin, 2011). Traditional teaching may stifle creativity instead of promoting it as a result of a barren “situation in which teaching and learning are two parallel processes that rarely meet” (Lin, 2011, p. 151) as seen in Figure 2.

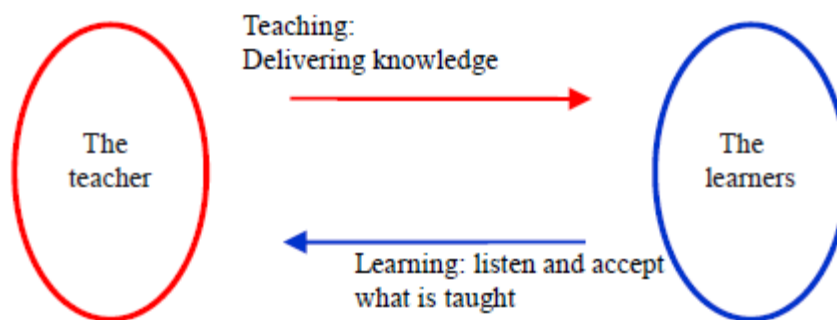


Figure 2.The Conventional Linear Teaching and Learning Process (Lin, 2009, in Lin 2011, p.152)

In traditional teaching, there is “a process of conveying knowledge to students without encouraging them to have a role in the creation of knowledge” (Baghaei & Riasati, 2015, p. 21). Teachers expect students to think reactively instead of ‘proactive’ thinking. Students listen, answer the questions, do the exercises and solve the tests in accordance with the teachers’ expectations. They do not think uncommonly, produce

new ideas, ask novel questions and uniquely answer questions. So creative thinking is not encouraged (Iakovos, 2011, p. 83). In the 21st century, it is excessively significant to provide proper conditions to nourish the students' creativity through education. Applying creative pedagogy in the educational context rather than conventional teaching is the best way to ensure it efficiently (Lin, 2011; NACCCE, 1999).

NACCCE (1999) proposed two separate but interrelated concepts for creative education; *teaching creatively* and *teaching for creativity*. Before explaining their details, it is crucial to note that teaching creatively is often used interchangeably with the term *creative teaching* (e.g., Craft, 2005; Cremin, 2009), which can be seen in the following definitions and descriptions of teaching creatively below. In NACCCE, however, creative teaching covers the two concepts of teaching creatively and teaching for creativity. Moreover, in this present study, this framework is used.

Teaching creatively was defined as “using imaginative approaches to make learning more interesting, exciting and effective”. In this process, teachers develop and utilize various methods, techniques and materials which may increase students' attention and motivation to learn by using their creativity (NACCCE, 1999, p.102). According to Copley (2001, in Baghaei & Riasati, 2015, p. 22), teaching creatively requires a long time for teachers to gain this skill and consists of three steps. The first step is to “understand the nature of creativity”; the second step is to “practice your own creativity”; and the last step is to “use teaching strategies that nurture creativity in your students”. Rinkevich (2011) defined creative teaching as “a unique, customized, and meaningful exchange of knowledge among all individuals in a learning context” (p.219). For Smith & Smith (2010), teaching creatively means for teachers to search novel and distinctive ways for teaching, to encourage creativity in the classroom and to attach great importance to creativity both in their and students' works. As for Woods (1990), creative teaching consists of four features - innovation, ownership, control and relevance. Innovation may “result from a new combination of known factors, or from the introduction of a new factor into a prevailing situation” (p.32). In teaching creatively, teachers innovate through their new ideas or make adaptations from someone else changing some qualities. Teachers have “a certain autonomy here, and control of the process” (Woods, 1990, p.32-33), and they have the ownership of knowledge and curriculum. Moreover, they maintain the relevance of the curriculum and pedagogy to

the students to make teaching and learning experience more interesting and efficient. In teaching for creativity, they make teaching and learning relevant, encourage ownership of learning, pass the control back to the students and encourage innovative contributions of students. All of these four characteristics developed and used by Woods (1990) provide the framework for creative teaching in general (Jeffrey & Craft, 2004).

Teaching for creativity is the “forms of teaching that are intended to develop young people’s own creative thinking or behaviour” (NACCCE, 1999, p.103). As for Kaufman & Sternberg (2007), teaching creativity cannot be achieved straightforwardly but teachers can teach for creativity. It “requires the recognition that creativity is, in large part, an attitude toward life” (p.58). Three tasks were proposed for teachers who will teach for creativity; *encouraging*, *identifying*, and *fostering*. It is suggested that having strong self-belief and positive self-image contributes to the development of creativity. Thus, encouraging students to believe in their creative capacity and to be confident, enterprising, independent, strong in the presence of failures, highly motivated, willing to take risks is the first and foremost crucial step for the improvement of creative performance. The second task is identifying students’ creative abilities and strengths. The third task is fostering creativity by developing typical capacities and skills such as curiosity, memory, and awareness; by having a clear understanding of the creative processes (NACCCE, 1999).

As understood, teaching creatively highlights a teacher-oriented perspective, whereas teaching for creativity focuses on a learner-oriented perspective (Craft, 2005; Cremin, 2009). Both of the concepts are reasonably significant, and thus teachers should teach for creativity and teach creatively (Cimermanova, 2015). Craft (2005) and Jeffrey & Craft (2004) pointed out that teachers can apply teaching creatively and teaching for creativity together in their classes. One of them may also be more dominant as a result of the classroom conditions or teachers’ preferences as well. However, they should not be dichotomised for the sake of creativity development in education since they are complementary. As suggested by NACCCE (1999) and Jeffrey & Craft (2004), teaching for creativity involves teaching creatively, which implies that teaching creatively is essential to foster students' creativity. Additionally, some teaching contexts may lead to teaching for creativity although teachers do not aim it particularly.

Another concept in the creative pedagogy is *creative learning* which has been discussed by many scholars and researchers (e.g., Craft, 2004, 2005; Jeffrey & Woods, 2009; Lin, 2009, 2011). As for Torrance (1963), it is profoundly significant to provide an environment in which children learn creatively. When children learn creatively, they question, manipulate, explore, inquire and experiment. By contrast, in learning by authority, they learn by accepting what the authority tells. Jeffrey and Craft (2004) added another task to the NACCCE's (1999) three tasks for teaching for creativity. This task is related to creative learning as the learners also have control in the classroom, and they co-participate with each other and the teacher during the process (Craft, 2005). It offers including learners in all processes, and learners can decide about what and how to investigate as well as how to evaluate the process. So, the students are expected to collaborate in teaching and learning, which was called a *learner inclusive* approach by Jeffrey and Craft (2003). Lin (2011) also argued that research on creative pedagogy have put emphasis mostly on the teacher, teaching and classroom and have excluded the importance of learning. In his paper, creative learning was also highlighted and described as a prominent quality of creative pedagogy. Jeffrey and Woods (2009), on the other hand, stated that creative learning shares the same characteristics with creative teaching; relevance, control, ownership and innovation.

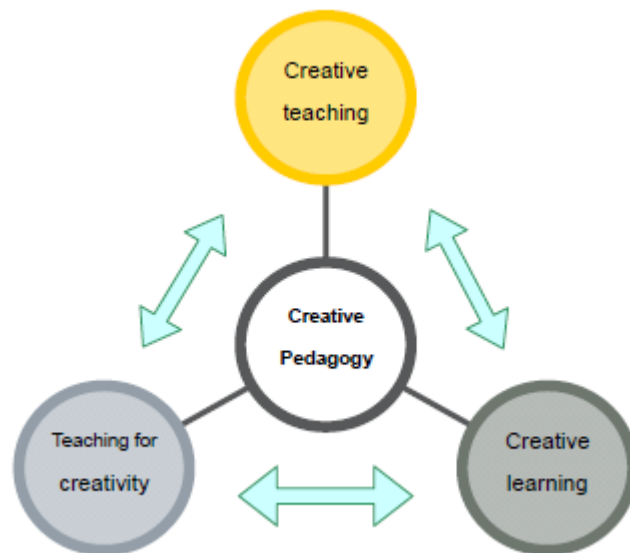


Figure 3. The Three Elements of Creative Pedagogy (Lin, 2009, in Lin 2011, p.152)

In sum, teaching creatively, teaching for creativity and creative learning “involve a high level of pedagogical sensitivity and skillfulness in being alert to the meld of environment, learner engagement, and experience, moment, domain...as well as adopting appropriate strategies to support creative learner engagement” (Craft, 2005, p.49). Thus, these three interconnected elements of creative pedagogy provide a supportive environment for creativity development because, in this situation, each of them correlates more closely unlike conventional teaching (see Figure 3). They form “a dialogic and improvisational process with creative inspiration, supportive teacher ethos, effective inquiry-based strategies, and learners’ creative and autonomous engagement” (Lin, 2011, p. 153).

2.3.2. Benefits of Creativity and Creative Teaching

Hondzel & Hansen (2015) pointed out that “schools, if they are to be the source of relevant learning for future adults, must understand not only the ‘how’ of a creativity-based curriculum, but also the ‘why’” (p.179). Realizing the reason why creativity should be integrated into education is the first and foremost prerequisite for creativity development. As teachers are the most essential and indispensable part of the creative teaching, not only the schools but teachers, in particular, should recognize the fact that the potential benefits of creativity are countless.

Creativity is an essential skill in terms of both individual and social levels (NACCCE, 1999; Sternberg & Lubart, 1999). At an individual level, creativity is regarded as a necessary condition for human survival (Maley, 2013; Richards, 2010; Vygotsky, 1967/2004). People always struggle with various problems everywhere, such as at home and work. As beneficial for problem-solving (Runco, 2004; Smith & Smith, 2010; Sternberg & Lubart, 1999), creativity plays an incredible role to overcome the difficulties of daily life (Lin, 2011). It might bring about up to date, more productive and novel solutions (Cimermanova, 2015). It also has a positive impact on health (Richards, 2007b; Runco, 2004) and it promotes the development of ‘adaptability’, ‘self-expression’ (Runco, 2004, p. 677), ‘curiosity’ and ‘ingenuity’ (Smith & Smith, 2010, p. 251). People have to adapt to the changes swiftly to be efficient in this rapidly changing and unpredictable world. Creativity, one of the most influential capacities people have (Richards, 2007b), helps them adjust to the new and challenging

circumstances. Moreover, when people think out of the box, break the routines and start to see everything from a different point of view (Cimermanova, 2015), it heightens personal development as well (Lin, 2011; Richards, 2007b). As also emphasized by Richards (2007c), being creative offers substantial benefits for people's identity. Creative people become more dynamic, open, observing, caring, integrating, collaborative, developing, androgynous, nondefensive, conscious, healthier and braver according to him. As for UCLES (2018), fostering personal creative abilities is the most significant thing for students because throughout their lives they will be constructing everything using these abilities.

All of the individual-level benefits of creativity, in turn, have a positive impact on society. At a social level, creative people may contribute significantly to the growth of their society. Sternberg & Lubart (1999) pointed out that creativity can result in “new scientific findings, new movements in art, new inventions and new social programs. The economic importance of creativity is clear because new products or services create jobs” (p.3). As reported by Craft (2003), creativity has a beneficial effect on the economy, and hence, on society. Since a “healthy economy is necessary to a wealthy society which then produces assets for general consumption; better public amenities and services. But it also produces individual assets” (p.114).

Creative teaching, in these respects, will have beneficial effects on students both individually and socially. It has numerous advantages for students in terms of educational level as well (NACCCE, 1999). Creativity is seen as a fundamental part of the learning process (Rinkevich, 2011; UCLES, 2018). Contrary to rote learning which does not offer meaningful learning conditions, creativity promotes effective learning, and it increases students' academic achievement and cognitive development (Schacter, Thum, & Zifkin, 2006). Since students learn “to see differently, to take risks to do things differently, to take decisions, to be different” (Cimermanova, 2015, p.1969) through creativity. It offers students to develop and shape new knowledge effectively (Craft, 2005; Li, 2016a). It is remarkably influential in affecting students' attitude towards school and motivation for learning (Maley, 2013; Fisher, 2006; Richards, 2013). It “encourages engagement and develops confidence and responsibility” (UCLES, 2018). Sternberg and Williams (1996) pointed out that creative students are

more concerned and more determined with the works related to school and their performance becomes more exciting.

Furthermore, as indicated by UCLES (2018) and Richards (2013), creative teaching can be advantageous for teacher and school development as well. It is useful for teachers and schools in certain respects since it “provides a source of ongoing professional renewal and satisfaction” for teachers. It also boosts “the quality, effectiveness, and reputation of the school” (Richards, 2013, p. 42). Through creativity and creative teaching, teachers can enhance themselves professionally (Runco, 2004; UCLES, 2018) and become more motivated since teachers “who actively explore creative solutions tend to be more alive and vibrant than those content to follow a routine” (Maley, 2013, p.172).

2.3.3. Developmental Process of Creativity in Education

Smith & Smith (2010) emphasised that creativity should be recognised as “a central cognitive process in education, and not an ancillary one” (p.260). To improve students’ creativity effectively, many suggestions in the literature have been proposed. Thus, the theories, models, strategies and techniques applicable for creative teaching should be acknowledged clearly. As stated by Kaplan (2019), theories of creativity contribute to effective instruction and learning for creativity development. Analysing and understanding these theories is essential for their application to advance students’ creative thinking. According to Craft (2002) also, “pedagogical strategies depend, of course, on an underpinning theory of what it is to be creative” (p.152). Many theories of creativity, models and strategies are appropriate for education, and some of them were explained in the previous section.

Smith and Smith (2010) divided them into three as person-oriented models, process-oriented models and product-oriented models. As the example of the person-oriented model, they gave Sternberg’s (1999) successful intelligence model through which people can succeed in life. It emphasizes three processing skills contributing to successful intelligence. These skills are named as analytical, creative and practical. Creativity, as one of the significant components of the model, is regarded as the key to success. Thus, it is not “an add-on to other educational pursuits and goals; it is

positioned as an essential element to the attainment of those goals” (Smith & Smith, 2010, p. 258).

As the first example of process-oriented models, Smith and Smith (2010) presented Cropley & Cropley’s (2008) phase model consisting of seven phases as preparation, activation, generation, illumination, verification, communication and validation (see Figure 4). This model is based upon the phase model of Wallas (1926), but it is the extended version of it. In terms of application, the extended phase model “offers guidelines for what might be called a ‘diagnostic’ approach to creativity-oriented teaching and learning (Cropley & Cropley, 2008, p.370). Craft (2001) mentioned similar approaches concerning the process under the title of ‘creative cycle’ approaches and believed that such approaches may offer students distinct experiences when they are integrated into the classroom activities.

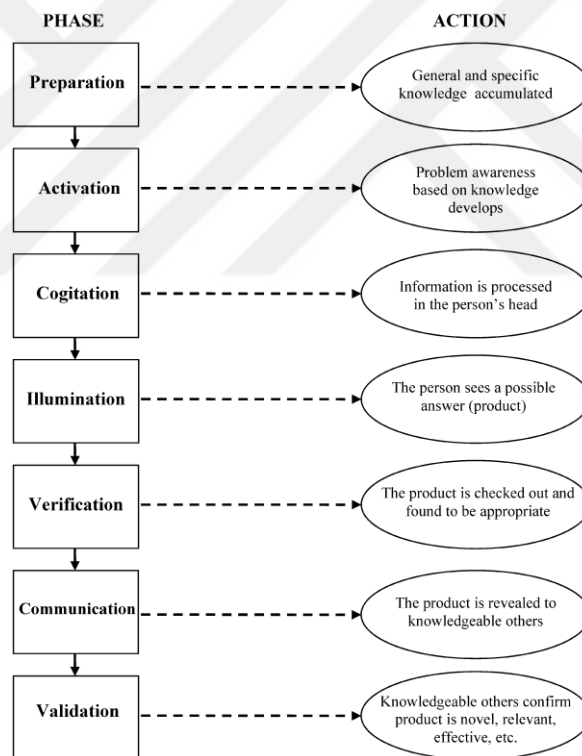


Figure 4. The Extended Phase Model of the Creative Process (Cropley & Cropley, 2008, p.364)

As another example of process-oriented models, Smith and Smith (2010) offered Edward De Bono’s (1992) lateral thinking and six thinking hats strategy. This model was also mentioned by Craft (2001) as one of the single-strategy approaches for the development of creativity. Creative thinking is associated with lateral thinking, and in

this method, seeing things from different perspectives are encouraged through six coloured hats, all of which are identified with specific qualities. Smith & Smith (2010) stated that although this model is not frequently mentioned among creativity researchers, it has gained a good reputation among teachers. According to UCLES (2018), this strategy is beneficial in any school subject and for the students of all levels. It can be used to teach children to think about a question from various perspectives.

Under the title product-oriented models, Big-C, little-c and mini-c creativity were pointed out by Smith and Smith (2010), and they found out that mini-c creativity is more consistent with the education. Nevertheless, it should be underlined that mini-c creativity does not emphasise the creative product. Instead, it focuses on the process, and there is no need for an outside judgement for it. That is why it is a novel form distinct from Big-C and little-c, and it can be noticed easily in education (Helfand, et al., 2017). Mini-c creativity was developed to “protect against the neglect and loss of students’ creative potential by highlighting the importance of recognizing the creativity inherent in students’ unique and personally meaningful insights and interpretations” while teachers are teaching new subjects and topics (Kaufman & Beghetto, 2009, p.4). According to Beghetto & Kaufman (2007), mini-c creativity is about more personal creative processes that students experience while constructing and developing new knowledge or understanding. Therefore, it strongly highlights that there is an important relationship between creativity and learning. However, it does not imply that “learning is creativity, but rather that knowledge development and later forms of creative expression (e.g., little-c and Big-C) have their genesis in mini-c interpretations” (Beghetto & Kaufman, 2007, p.73). Mini-c creativity’s relevance to education was also mentioned by Bereczki and Kárpáti (2018) and UCLES (2018).

Little-c creativity is suitable for the field of education as well. Since it supports the idea that creativity is not only for a few unique, eminent people but everybody has this capacity (Kaufman & Beghetto, 2009; Kaufman & Sternberg, 2007; Richards, 2007b, 2010; Runco, 2007). Little-c creativity consists of “intelligence, imagination, self-creation, self-expression, and know-how” and all of the children can improve these skills to be responsible for their life both now and in the future when they become an adult. Giving opportunities to use and develop little-c creativity in the early years of

their lives through education will ultimately have a positive impact on their daily life full of intensified changes (Craft, 2002, p.140).

Craft (2001, 2002) and Fasko (2001) suggested Sternberg & Lubart's (1991) investment theory of creativity as one of the teaching approaches to developing creativity in education. As discussed earlier, according to this theory creativity has six distinct but interrelated resources; intelligence, knowledge, thinking styles, personality, motivation, and environment. For Sternberg and Lubart (1991), teaching students and teachers how to use these six resources can enhance creativity. In terms of intelligence resource, teachers should provide opportunities for students to define and solve problems. Moreover, posing problems, questions on their own and thinking insightfully is as vital as the former. Teachers, tests and textbooks often pose the problems and want students to solve. However, it does not help to improve students' creativity unless it is understood that "creative individuals are often most renowned not for solving problems, but for posing them" and asking "the right questions" is approved rather than finding "the right answers". To promote thinking insightfully, it is offered teachers to ask more complicated problems because these "insight skills are involved when people perceive a high-quality solution to an ill-structured problem to which the solution is not obvious" (p. 609). As a second resource, knowledge has an influential role in creative performance in that without the knowledge of a field no one can make a creative contribution to it. Thus, it is essential to teach the information that is useful for the students since they likely forget soon after they have a test or an exam about it. Moreover, why the information they learn is crucial should be explained openly to the students at schools as they perform better if they understand why. What is more, teachers should realize that thinking flexible may be prevented through increased knowledge and losing this sight of flexibility inhibits creativity. Teachers, therefore, need to be aware of the fact that students can have insights and ideas unlike themselves. They should be more flexible to novel ideas (Sternberg & Lubart, 1991). In terms of personality traits, creative individuals have tolerance for ambiguity, willingness to surmount obstacles, willingness to grow, willingness to take risks and courage of one's conviction and belief in oneself. It is suggested that giving long-term assignments to students, providing difficult situations that students should overcome, encouraging students to take risks will improve the personality attributes crucial for creativity

development. In terms of motivation resource, it is also indicated that apart from motivating students through grades, schools and teachers should find new ways to improve students' intrinsic motivation. Lastly, schools and teachers should provide environments where creative ideas are flourished, and students can maintain projects to enhance their creative thinking as well as students are rewarded for their creative ideas (Sternberg & Lubart, 1991).

Sternberg and Williams (1996) developed twenty-five strategies to learn and teach creative thinking, all of which are based on the investment theory of creativity. For them, ensuring the balance among synthetic, analytic and practical abilities is the requirement of creativity. Synthetic ability is considered to be creative thinking ability through which people generate novel ideas. Creative people are good synthetic thinkers hence. Analytic ability is the critical thinking ability through which people analyse and evaluate their ideas whether they are better or worse to pursue. Practical ability is what people need to sell their ideas because it is essential to put an abstract idea into practice or solid form. Thus, finding a balance among them is significant. To achieve it as teachers and to teach it to our students, using their twenty-five strategies is advised. As the prerequisites, modelling creativity and building self-efficacy are suggested. Some of the other strategies regarded as basic techniques are to question assumptions, to define and redefine problems, to encourage idea generation and to cross-fertilize ideas. As for teaching tips, it is suggested to give adequate time for creative thinking, instruct and assess creativity properly and reward creative ideas and products of students. To avoid possible barriers in the process, Sternberg and Williams (1996) offered to encourage taking sensible risks, tolerate ambiguity, allow students to make mistakes and determine and overcome the barriers. Some of the other ways to develop creativity among twenty-five ways are teaching students to be self-responsible, promoting self-regulation, encouraging creative collaboration and seeking a stimulating environment.

Torrance (1977) also offered some ways about what teachers can do for fostering creative behaviour. First one of them is providing opportunities for creative behaviour by means of, for instance, assigning them to prepare original homework and projects on which they can study independently and asking questions that require creative thinking. The others are developing skills for creative learning such as inquiry and problem solving and establishing creative relationships with students. Another one

is rewarding creative achievements of students with an appropriate manner not only by giving high grades. To accomplish rewarding appropriately, Torrance's (1977) ideas were favourable in that they are more beneficial to make students more intrinsically motivated. He emphasised distinctive ways of rewarding and suggested to be respectful to the students' extraordinary questions, their unfamiliar ideas and solutions to the problems. Teachers are also offered to show students that they value their ideas not only by listening but also by testing, utilizing and sharing with others. Moreover, as evaluation may prevent students to use their creativity freely, it is suggested to offer opportunities for students to think and learn without evaluating immediately and constantly.

As another technique for enhancing creativity, Feldhusen & Treffinger's (1980) inquiry-discovery approach was pointed out and seven suggestions were listed in Fasko's (2001) article:

1. Provide the initial experience to interest students in inquiring about a problem, concept, situation, or idea.
2. Provide the students with manipulative situations and materials to begin avenues of exploration.
3. Supply information sources for students' questions.
4. Provide materials and equipment that will spark and encourage student experimentation and production.
5. Provide time for students to manipulate, discuss, experiment, fail, and succeed.
6. Provide guidance, reassurance, and reinforcement for student ideas and hypotheses.
7. Reward and encourage acceptable solution strategies. A supportive positive climate will spawn the best results (p.321).

These strategies presented here stimulate creative thinking of students if fully comprehended and diligently implemented by teachers. However, Runco (2007) asserted that whilst teachers are doing particular things to promote students' creativity such as applying creative teaching by following the strategies and models, they certainly should avoid some other things as well. Creative thinking is "supported by removing blocks and inhibitions as well as finding supports and encouragement" (p.190).

2.3.4. Barriers to Creativity and Creative Teaching

Beghetto (2010) proposed that it would be more efficient to help teachers be informed about the common problems to include creativity efficiently in their classes. In the vast literature of creativity in education, many researchers have delved into the factors that discourage creativity and that are thought to limit creative teaching (e.g., Beghetto, 2010; Bereczki & Kárpáti, 2018; Craft, 2003; Hondzel & Hansen 2015; Kaufman & Sternberg, 2007; Lee, 2013; Manzo, 1998; Richards, 2013; Rinkevich, 2011; Wang & Kokotsaki, 2018).

There are numerous barriers inhibiting creativity in the educational settings and preventing creative teaching practices of teachers. Creativity is not often promoted in the educational institutions (Leach, 2001) due to the paradox that Maley (2013) described as “creativity is at the heart of learning. But it is not usually at the heart of education” (p.167). This paradox is formed as a result of the control paradigm on education (Craft, 2003; Maley, 2013). As far as creativity is seen as an enemy to the control-based systems, anything related to creativity and creative teaching will be opposed in order not to threaten the control (Maley, 2013). Manzo (1998) stated that “schools are set up to transmit existing knowledge, this goal tends to conflict with any real attempt to generate new knowledge” (p.287). Some qualities of creative skills do not correspond to the traditional ways and expectations of education (Smith & Smith, 2010). Therefore, teachers are not allowed to be flexible and to experiment in their classrooms. They feel restricted while implementing creative pedagogy to enhance their students’ creativity (Hondzel & Hansen, 2015) due to the long curriculums (e.g., Bereczki & Kárpáti, 2018; Craft, 2003; Maley & Peachey, 2015; Richards, 2013), limited time (e.g., Al-Nouh, Abdul-Kareem, & Taqi, 2014; Bereczki & Kárpáti, 2018; Lee, 2013; Richards, 2013; Rinkevich, 2011; Wang & Kokotsaki, 2018), standardized tests or examinations (e.g., Bereczki & Kárpáti, 2018; Kaufman & Sternberg, 2007; Lee, 2013; Li, 2016b; Manzo, 1998; Richards, 2013; Runco, 2004; Sternberg & Kaufman, 2010) and large class sizes (e.g., Al-Nouh et al., 2014; Bereczki & Kárpáti, 2018; Fitriah, 2017; Lee, 2013).

Concerning the constraints on creativity, the factors related to teachers are the most significant ones. Teachers’ lack of training on creative pedagogy and lack of

knowledge about creativity is among the most frequently mentioned barriers in the literature (e.g., Al-Nouh et al., 2014; Bereczki & Kárpáti, 2018; Lee, 2013; Li, 2016b; Manzo, 1998; Sternberg & Kaufman, 2010; Wang & Kokotsaki, 2018). Teachers generally have not been trained or educated for creative pedagogy both during pre-service and in-service years; hence they do not know exactly how to encourage and foster creativity in their classrooms (Manzo, 1998; Sternberg & Kaufman, 2010). Such kind of ‘ill-equipped teachers’ may consider creative practices as ‘extras’ (in Rinkevich, 2011, p.219) or ‘irrelevant’ for education (Kaufman & Sternberg, 2007). They may think that creativity could spoil the usual classroom practices (Smith & Smith, 2010). Therefore, they continue convergent, traditional teaching practices instead of divergent, creative ones, which inhibit creativity in the classroom (Beghetto, 2010; Runco, 2007). Teachers may prefer uncreative students who do not have characteristics such as autonomy, nonconformity and unconventionality. These kinds of students are the perfect students for them (Runco, 2007) since creative students with unexpected ideas are thought to disturb the classroom environment and obstruct the classroom management (Beghetto, 2010; Li, 2016b) and they are seen as “rebellious, difficult, and overly time consuming” (Sternberg & Kaufman, 2010, p.476). If teachers suppress students’ creative expression in order not to lose control, it contradicts with the philosophy of creative teaching and inhibits creativity development.

As Bereczki & Kárpáti (2018) asserted, teachers may lack the freedom and autonomy in their institutions as well. The school structure or administrators may force them to focus on standardized tests and standard educational practices, and they may not be allowed to utilize creative teaching techniques (Hondzel & Hansen, 2015). Moreover, students’ parents may display negative attitudes towards innovative teaching styles and may not support creative teaching practices of teachers, which is another factor constraining creative teaching in the classrooms (e.g., Al-Nouh et al., 2014; Bereczki & Kárpáti, 2018; Runco, 2007). Conversely, teachers should be encouraged to be creative, to teach for creativity, to teach creatively and to perform freely in their classrooms (Richards, 2013).

There are student-related factors that limit creative teaching such as student ability (e.g., Al-Qahtani, 2016; Fitriah, 2017; Gunawardena et al., 2017; Wang & Kokotsaki, 2018) and attitude (e.g., Bereczki & Kárpáti, 2018; Fitriah, 2017;

Gunawardena et al., 2017; Manzo, 1998). There is a variety of students with different abilities in a classroom. Their way of understanding may be different, or they may lack the abilities essential for creative performance. Further, students may have negative attitudes towards the teacher, school subject or creative teaching strategies and activities that teacher try to apply. They may prefer listening to teacher passively and not participating in classroom activities, and they may feel unmotivated (Fitriah, 2017; Gunawardena et al., 2017).

There are various other constraints on creativity. Craft (2003) and Sternberg & Kaufman (2010), for instance, pointed out the terminological limitations of creativity. Creativity is mistaken with imagination and innovation even though they are all distinct concepts. Moreover, despite the distinctions between creative teaching, teaching for creativity and creative learning, “there is often slippage of the language in practice, so that we may refer, for example, to creative teaching as teaching for creativity when it is not necessarily having this effect” (p.118). Highlighting creative teaching in the classroom is not the same as emphasizing creative learning or teaching for creativity (Craft, 2003). For Sternberg & Kaufman (2010), another restraint is caused by the difficulty in the judgement of creativity. They questioned what makes something creative. Is it being novel, original or being good, useful or both? As “what is creative to one audience may be seditious or even treasonous to another”. Therefore, the point is that “there is nothing like $1+1=2$. There is no last word” (p. 468) in creativity.

In addition, unsupportive social culture may inhibit the development of creativity (Bereczki & Kárpáti, 2018; Craft, 2003; Sternberg & Kaufman; 2010). For Craft (2003), creativity is ‘culturally specific’ contrary to the common view that it is ‘universally-applicable’. While some cultures put a strong emphasis on creativity and allow thinking independently regardless of social norms and traditions, more conformist and repressive cultures put pressures on individuals’ thinking ways and find creativity inappropriate. Sternberg & Kaufman (2010) also pointed out that a person who is regarded as creative in a culture may not be in another. Besides, a person born into a supportive culture may easily have the opportunity to improve his creative abilities; in contrast, a person born into an unsupportive culture may be discouraged and may not enhance his creativity. They exemplified it with the domain of music. If music is not supported in a culture, then musical creativity will not improve, unfortunately.

Other factors that undermine creativity and creative teaching are limited resources and facilities (Al-Nouh et al., 2014; Al-Qahtani, 2016; Bereczki & Kárpáti, 2018; Fitriah, 2017), technology (Bereczki & Kárpáti, 2018; Jetnikoff, 2016), heavy workload of teachers (Bereczki & Kárpáti, 2018), having difficulty in the assessment of creativity (Beghetto, 2010; Bereczki & Kárpáti, 2018; Maley & Peachey, 2015) and utilizing external rewards to motivate students (Amabile, 1983a, 1996; Beghetto, 2010; Hennessey & Amabile, 1987; Runco, 2007).

Despite all of these limitations, Joubert (1999) emphasized that good practices of creative teaching are available in the literature. To be one of the good examples, Joubert (2001) suggested that “persistence, perseverance, resilience in the face of adversity and the belief that there is more than one possible way of doing things” (p.32). These are, in fact, some of the creative qualities that teachers should enhance in their students. Apart from students, teachers should employ these attributes and try to find different ways to encourage creativity in their classrooms although there are various constraining factors. Similarly, Lee (2013) pointed out that it is essential “to stimulate teachers to look outside of the constraints put upon them by government, the curriculum, and their training” (p.101).

2.3.5. Creative Teachers

In NACCCE (1999), it is stated that the relationship between teachers and students lies at the heart of education. Hence, teachers play a huge role in fostering or undermining the creative potential of students (Birkmaier, 1971; Li, 2016b; Sternberg & Williams, 1996). As found out in the study of Bereczki and Kárpáti (2018), creative teachers are described in terms of *personality* and *knowledge-based* qualities. Some specific personal characteristics, pedagogical knowledge as well as subject-specific knowledge are the conditions for being a creative teacher.

Personality traits affect the efficiency of creative teaching strategies adversely as well as favourably (Craft, 2002). Before implementing creative teaching to encourage creative ideas in the classrooms, teachers should be aware of their personality traits as creative people and should display creative behaviours while teaching. Since as Beghetto & Kaufman (2014) pointed out, “creative leaders inspire creativity by

demonstrating creativity themselves” (p. 13). Similarly, Sternberg & Williams (1996) suggested that modelling creativity is the first prerequisite to enhance students’ creativity among the twenty-five ways that they developed. Being a role model in creativity will certainly foster students’ creativity. Therefore, it is not enough to say to students ‘Be creative!’ but to show them how to be creative. Social learning theory of Bandura (1971) emphasizes that individuals can learn behaviours consciously or unconsciously through observing others. The influence of a model cannot be underestimated since some behaviours can be developed only by the help of a model. As stated by Maley (2015), it is a common view that a teacher should be a role model for his/her students. If teachers think creatively in the classroom, students will undoubtedly learn to think differently and originally, to utilize and improve their creativity (Tümen Akyıldız & Çelik, 2020).

Creative people characteristics are described by a vast of researchers and scholars (e.g., Brolin, 1992; Kaufman & Sternberg, 2007; Runco, 2004; Sternberg, 1986). According to Brolin (1992, in Craft, 2002, p.5), creative people are strongly motivated, curious, independent in thought and action, self-confident, highly sensitive, self-dedicated, open to every kind of impressions and attracted to complexity and obscurity. They have great endurance, a strong desire for self-realization and high emotional involvement in their actions. For Kaufman & Sternberg (2007), creative people willingly sell their creative ideas although they are aware of the possible oppositions to them. They are always inclined to take sensible risks despite the fact that their attempts may fail in the end. To perform much better and to see everything from different perspectives they are fond of challenging themselves. Sternberg (1986) explained six elements of creative individuals as in the following:

1. *Lack of conventionality* (e.g., makes up rules as he or she goes along; has a free spirit; is unorthodox).
2. *Integration and intellectuality* (e.g., makes connections and distinctions between ideas and things; has the ability to recognize similarities and differences; is able to put old information, theories, etc., together in a new way).
3. *Aesthetic taste and imagination* (e.g., has an appreciation of art, music, etc.; can write, draw, compose music; has good taste).
4. *Decisional skill and flexibility* (e.g., follows his or her gut feelings in making decisions after weighing the pros and cons; has the ability to change directions and use another procedure).

5. *Perspicacity* (e.g., questions societal norms, truisms, assumptions; is willing to take a stand).

6. *Drive for accomplishment and recognition* (e.g., is motivated by goals; likes to be complimented on his or her work; is energetic) (p.181).

Creative teachers, indeed, possess the same personality traits as creative people described above. Richards (2013) reported specifically eight qualities of creative teachers. The researcher of the current study determined that five qualities are related to personality and others to knowledge. Creative teachers are confident to be original and creative in their classrooms. When they feel confident, they become more aware of the fact that they merely have control in the classroom, not the coursebooks, curriculum or anything else. Creative teachers are described as non-conformists, which mean that they do not teach traditionally, but rather they search for the new ways to turn the mundane teaching and learning experiences into the novel and exciting ones. As conformity is seen “the enemy of creativity” (p.26), creative teachers avoid conventional teaching and repeating themselves. Creative teachers are risk-takers as well, which demonstrates that they are self-confident and have a flexible mind-set. They do not hesitate to try new things to enliven their lessons which can be such as an approach, a strategy, a material or a tool. Besides, they are dedicated to their students’ success. In this sense, they try to develop self-confident students, emphasize learner-centeredness and follow student progress. Lastly, they are reflective, which means that they reflect and evaluate their own teaching practices to ameliorate their teaching with novelties.

Besides personal characteristics, knowledge is regarded as another important quality that creative teachers must have (Berezki and Kárpáti, 2018). As for Richards (2013), creative teachers are described as knowledgeable in that they have a clear understanding of pedagogy and their subject matter which can be English, Maths, Art, Music, etc. If creative teachers have “a solid knowledge base” (p.24), they successfully implement creative activities with a reasonable purpose not only for these activities are novel. Related to knowledge, they also know various strategies and techniques that foster creative thinking.

2.3.6. Teachers’ Perceptions and Attitudes

As pointed by Berezki & Kárpáti (2018), people’s goals, decisions, actions and emotions are controlled by beliefs instead of truths according to Bandura (1997).

Hamachek (1978, in Benninga, Guskey, & Thornburg, 1981, p. 66) also stated that “... people tend to behave in a manner which is consistent with what they believe to be true. In this sense, seeing is not only believing, seeing is behaving”. In this respect, teachers also behave and act in a manner according to their beliefs in their classes. As the responsibility mostly belongs to the teachers in the enhancement of students’ creativity in educational settings (Soh, 2017; Sternberg & Williams, 1996), their beliefs are thought to have a great impact on their knowledge and practices about creative thinking and its development (Beghetto, 2006). Teachers may have some misconceptions and lack of knowledge about creativity, which can influence the creative teaching performance of the teachers negatively (Aljughaiman & Reynolds, 2005; Huang, Lee, & Yang, 2019). In contrast, they may hold beliefs which can stimulate creativity in the classrooms. Meanwhile, even though they have positive views and beliefs about creativity, teachers sometimes may not display and apply them in their instructional practices (Bereczki & Kárpáti, 2018).

According to Bereczki & Kárpáti (2018), who reviewed the literature to explore the teachers’ beliefs about creative thinking and its development, teacher beliefs are influenced by several factors. Gender, educational background, age, teaching experience, training on creativity, professional competency, and grade level taught are important teacher-related factors while culture and other contextual factors such as school characteristics, educational policies and organizational climate are context-related factors that affect teacher beliefs. Students’ gender, age and grade level, race and ethnicity, and personality also play a great role in teachers’ beliefs about creativity. Likewise, Andiliou & Murphy (2010) proposed a conceptual framework about teachers’ beliefs on creativity owing to their literature review. In this framework, they pointed out the teachers’ beliefs about the concept of creativity, creative individual and classroom environment in detail.

Beliefs can be described with various terms like perceptions, attitudes, conceptions, perspectives as well as views (Andiliou & Murphy, 2010). It is of primary importance to clearly acknowledge these beliefs to cultivate creativity efficiently at schools. Thus, understanding the attitudes and perceptions of teachers towards creativity is the first and foremost significant step in creativity in education. Similarly, EFL

teachers' perceptions and attitudes towards creativity should be identified well as the field of EFL offers great opportunities for creativity which is inherent in any language.

2.4. Creativity in EFL

As human beings, our first act of creation is language. At a certain age, we start to speak and create innumerable sentences with several combinations of words, and this regular act of creation through language continues until we die. As Clarke (2005) pointed out that although a language is comprised of rules, it offers originality and potentiality to be creative. Chomsky (2008/2009) stated that it is the creative aspect of language that helps the speakers produce and understand various new words and sentences throughout their lives. They “recreate, refashion and re-contextualize languages when communicating” (Liao, et al., 2018, p. 215). Xerri & Vassallo (2016b) described all language speakers as creative individuals because “linguistic creativity is not simply a property of exceptional people but an exceptional property of all people” (Carter, 2004, p. 13). Langlotz (2015) explained the ways of linguistic creativity, first, as “the original linguistic patterns that emerge when human creativity is applied to linguistic structures” and, secondly, as “more unconventional communicative products that are creatively produced through language” (p.41).

The field of EFL, like any other disciplines and subjects in education, offers excellent opportunities for creativity and creative teaching contrary to popular belief that creativity is only related to arts (NACCCE, 1999; Newton & Newton, 2014; UCLES, 2018; Xerri & Vassallo, 2016b). The creative aspect of language is what makes the concept of creativity relevant peculiarly to the discipline of EFL, which is agreed upon by several educators, scholars and researchers in the field (Constantinides, 2015; Fehér, 2015; Iakovos, 2011; Langlotz, 2015; Maley, 2015; Maley & Bolitho, 2015; Stepanek, 2015). Moreover, language classes are rich in terms of topics in that on any topics -from foods to sports- lessons can be organised creatively by the teachers while teaching the target language. Besides, instead of automatized steps and ‘clear-cut situations’, real-life or ‘close-to-reality situations’ which are called as ‘creative situations’ can be presented efficiently in language classes in contrast to others such as history and chemistry, because language is more appropriate for close-to-reality situations as a form of communication (Stepanek, 2015, p. 98). What is more,

Tomlinson (2015) emphasised creativity in EFL classes in that it is found to be fundamental for students' language acquisition process. By means of creativity, students can learn how to communicate naturally and efficiently by using the target language, and both the cognitive and affective engagement can be provided for them. In recent years, creativity has received considerable attention in EFL education worldwide (Birdsell, 2013; Constantinides, 2015; Maley & Bolitho, 2015; Wang, 2019) due to the potential it offers for the development of creativity. A number of researchers have discussed it from various perspectives so far.

2.4.1. The Meaning and Process of Creativity in EFL

According to Stepanek (2015), creative approach in language teaching focuses on the view that creativity is an innate ability that all individuals and language learners possess in different forms and levels, and creative potential of students can be developed if the language teachers meet all the requirements. Even though a common definition of creativity has not been proposed in the context of EFL (Lee, 2013), some EFL researchers and educators have tried to define it by emphasizing central philosophy or approaches of creativity. C Group (2020), an organization of EFL professionals who support the stimulation of creativity in EFL classrooms, defined creativity as “thinking and activity in language education that is novel, valuable, and open-ended, and that helps to enrich learning in our students and ourselves”. Maley (2015), one of the significant educators and researchers of the field, described creative acts to be novel, relevant and practicable. He also emphasized that it is not highly important to define creativity exactly since it can be recognized when encountered. Pugliese (2016) made a similar definition and stated that “an idea, in our field, an exercise, or a task, an activity, must be new and useful, in order to be called ‘creative’ ” (p.19). By combining Koestler's (1964) and Plucker et al.'s (2004) definitions of creativity, Xerri & Vassallo (2016b) described creativity as “a democratic phenomenon that all teachers and learners may embrace both as individuals and collaboratively because its strength lies in the interaction of the qualities these possess” (p.3). Woodward (2015), another EFL educator and researcher, explained creativity as “the bringing into existence, causing, developing of original ideas. [...] a change in the condition of something, the use of something in a new way, or a novel combination of the known that produces interesting

and useful results” (p.150). Overall, it is clear that novelty, originality, relevance and usefulness are regarded as the requirements of creativity in the context of EFL similar to central philosophy.

For the foundation and cultivation of creativity in EFL, it is noteworthy to follow a range of strategies, principles or approaches, some of which echo the statements about the development of creativity mentioned earlier. As Maley (2015) and Read (2015) noted creativity does not flourish ‘in a vacuum’, so it is essential to find appropriate ways and provide necessary conditions to stimulate students’ creative thinking. In this respect, Read (2015) proposed seven pillars of creativity with sample activities for each pillar for EFL teachers who would like to nurture their students’ creativity. They respectively include developing positive self-esteem, modelling creativity, providing children different choices, asking effective questions, making connections, analysing ideas and supporting critical reflection. Maley (2015) suggested several factors to form a basis for creativity in EFL classrooms such as ensuring a relaxed atmosphere, doing the activities regularly, being a role model for students, encouraging them to talk about their works together frankly and respectfully, preparing activities with constraints and publishing students’ work in a way.

Lee (2013) also mentioned some principles to foster EFL students’ both creativity and language proficiency after reviewing some articles in the literature. One of them is that teachers should tolerate curious, talkative and disruptive students. Some students may sometimes ask several questions and may not accept the ideas, answers and common views. As these unconventional habits are accepted as one of the main features of creativity, teachers’ intolerant behaviour can prevent the development of creativity. Besides, teachers should pay attention to cognitive abilities of students and their type of intelligence according to *multiple intelligence theory* of Gardner (1983) as well as non-cognitive factors such as personality, motivational traits and environmental factors. In addition, employing creative tasks, creative texts, critical literacy and several creative teaching methods are other significant principles. Wright (2015) indicated that utilizing something such as a media, material, tasks or texts creatively is not sufficient. Teachers should involve all the students in these creative situations. This can be achieved first by challenging them with difficult practices such as matching, ordering, remembering things. As second, students should be invited to think creatively, create

and share. Thirdly, teachers should be more concerned with students' contributions instead of the language forms they used correctly or incorrectly and students should be aware of their teachers' expectations. As for Cremin (2009), eight features are fundamental for a creative approach to English teaching in terms of planning as well as practice. They include:

- 1 profiling meaning and purpose;
- 2 foregrounding potent affectively engaging texts;
- 3 fostering play and engagement;
- 4 harnessing curiosity and profiling agency;
- 5 encouraging collaboration and making connections;
- 6 integrating reflection, review, feedback and celebration;
- 7 taking time to travel and explore;
- 8 ensuring the creative involvement of the teacher (p.5)

Moreover, Formosa & Zammit (2016) give tips about how teachers can plan for creativity in their classrooms. Similar to Cremin's (2009) first feature, they emphasized that the aim and purpose of the creativity in the lesson plan should be defined beforehand by considering the student qualities such as their age, culture, interests and educational background. Employing a careful and detailed needs-analysis, more effective lesson stages can be determined. The pros of pre-defined stages with aims and purpose are many for both students and teachers. They also offered teachers to apply "the SMART model-Specific, Measurable, Achievable, Results-oriented and Timely" (p.29) to check the validity of the aims. After that, teachers can decide on the creative elements, principles, activities that they want to involve in their lessons. Formosa & Zammit (2016) made some significant suggestions such as making small changes in your approaches, using authentic materials, avoiding repetition, giving control to students in language learning and decision, and changing the seating positions or finding new places for the lesson like corridors.

For creative teaching in EFL, the use of creative activities alongside the strategies and principles suggested by various researchers above will be beneficial to improve both language skills and creativity. Creative activities motivate students to participate readily in the language learning process (Avila, 2015; Hadfield & Hadfield, 2015) when they lose attention and get bored. Besides, students' knowledge on linguistic structures as well as their fluency and proficiency in each skill can be improved through creative activities (Avila, 2015; Hadfield & Hadfield, 2015; Waters,

2006). Also, as Manzo (1998) stated, forming the atmosphere and the ‘schema’ necessary for creative thinking is possible with creative activities.

As Lee (2013) noted that teachers should find, invent and utilize creative activities by paying attention to the students’ abilities. It is emphasized that creative activities should be organized according to the students’ interests and curriculum. It is fundamental to provide students with enjoyment and pleasure in language learning and expressing their thoughts freely. Therefore, Cremin (2009), Lee (2013) and Zhang & Gao (2014) mentioned that the element of *play* is a crucial point in the activities and tasks used in the classroom. Vygotsky (1967/2004, in Zhang & Gao, 2014, p. 454) stated that creativity can be observed “whenever a person imagines, combines, alters, and creates something new” and also in all children during their time of play. As it is influential in cognitive maturation of children, involving playful activities and tasks in language learning and teaching (Zhang & Gao, 2014) may foster students’ creativity, imagination, divergent thinking and insight, and they take part in the activities more eagerly (Lee, 2013).

Transforming the traditional language learning tasks into creative ones is possible with integrating multicultural experiences and constraints as well. The former is essential in that “being simultaneously exposed to different experiences can lead to cognitive flexibility and creativity. ‘Culture shock’ experienced in multicultural encounters can generate opportunities for creativity, allowing one to see new perspectives on familiar things” (Tin, 2013, p. 388). Through authentic materials, students may have a culture shock which will enable them to think creatively and to look from different perspectives. Depending on Joyce’s (2009) views on constraints, Tin (2013) defined the latter as “any limitation on freedom and choice such as rules, boundaries, and scarcity”. Tasks with constraints that promote to creative thinking are, in fact, different from the ‘controlled’ tasks; because to enhance creative thinking and creative language use, constraints should lead students to focus on the unknown and new meaning (p. 390). The use of constraints in the tasks and activities is supported by Maley (2015) and Tin (2012). Examples of Maley (2015) for constraints principle are demanding students to write with a limited number of words in a writing activity, limiting the duration of an activity and giving limited materials to construct or create a task. Apart from constraints principle, Maley (2015) proposed other generic principles

that may inspire teachers while creating creative activities or materials to enhance creativity in language learning and teaching environment. Some of them are utilizing the random or association principle and using feeder fields.

Although Manzo's (1998) article is not for the field of EFL in particular, his creative activities can be used directly or adapted. His suggestions on creative activities may also be useful in EFL classrooms. For instance, he proposed 'word creation' exercises such as defining a made-up word, which can be perfect for EFL lessons as well. The other activity is 'unusual uses' which requires students to think about an object and tell how it can be used unusually. Besides many other activities, he also recommended teachers to apply the creative activities every week on a predetermined day and class hour at the beginning of the creative teaching process. Moreover, it is suggested to inform students about the role of and reason for the creative activities, which may increase interest and motivation of students for both the process and specific activity conducted.

There is a wide range of activities that can be utilized for the stimulation of creativity and language skills. Drama is recommended by many educators due to its numerous benefits apart from its close relation to play (Birkmaier, 1971; Cremin, 2009; Hlenschi-Stroie, 2015; Lee, 2013; Wright, 2015; Zhang & Gao, 2014). Moreover, role plays are among the common used and offered activities for creativity (Birkmaier, 1971; Constantinides, 2015; Fehér, 2015; Hlenschi-Stroie, 2015). Nearly every teacher is familiar with the brainstorming activity, which was introduced by Osborn (1942). It is regarded as a convenient way of divergent production, stimulating fluency and flexibility (Constantinides, 2015) and suggested for language classes (Birkmaier, 1971; Liao, Chen, Chen, & Chang, 2018; Oluwadiya, 1995). Creative writing (Avila, 2015; Clarke, 2005; Maley, 2012; Dai, 2010; Cremin, 2009; Hlenschi-Stroie, 2015; Lutzker, 2015), problem-solving (Waters, 2006; Wang, 2019; Iakovos, 2011), project-based (Sciamarelli, 2015; Tanggaard, 2011; Iakovos, 2011), storytelling (Lee, 2013; Heathfield, 2015) activities are among the most common mentioned creative activities as well.

2.4.2. Previous Studies on Creativity in EFL Worldwide

Even though the number of academic research and books on creativity was high, creativity research particularly in the EFL context was less than the other fields. However, due to the increasing popularity of thinking skills and their development in EFL, the literature on creative thinking has shown gradual growth in recent years. Kral (1995), Maley & Kiss (2018), Maley & Peachey (2015) and Xerri & Vassallo (2016a) with their books and Birkmaier (1971), Iakovos (2011), Khadka (2014), Lee (2013), Maley & Bolitho (2015) and Richards (2013) with their articles provided profound information about the central philosophy of creativity in EFL, put forward various suggestions and proposed many creative activities to foster creativity in EFL classrooms. Although they do not focus on the EFL context by name, Cremin's (2009) and Jones & Richards' (2015) books offer both theoretical and practical information for creative language teaching. Avila (2015) and Tin (2012, 2013) also suggested creative activities that can promote creativity alongside language skills. While Baghaei & Riasati (2015) and Suwartono (2016) examined the relationship between teacher creativity and students' academic achievement; Pishghadam, Khodadady & Zabihi (2011) and Sayadian & Lashkarian (2015) investigated the relationship between student creativity and its effect on their achievement.

Cimermanova (2015) examined the creative thinking performance of pre-service EFL teachers and its potential impact on language activities and materials. An almost similar study was carried out by Pishghadam (2012) to explore whether teacher success has a close relationship with creativity. While Liao et al., (2018) and Wang (2019) conducted empirical studies by integrating creative pedagogy; the former with the activities supported with brainstorming strategy and the latter with a creative problem-solving model. Moreover, there are studies investigating the influence of EFL learning on creative thinking skills (Ghonsooly & Showqi, 2012). The studies of Al-Qahtani (2016), Khany & Boghayeri (2014), Al-Nouh et al., (2014), Fitriah (2017), Wang & Kokotsaki (2018), Nedjah & Hamada (2017) and Popescu (2013) are in parallel with the focus of this current study as they tend to investigate EFL teachers' belief, perception, and attitude on creativity.

The study carried out by Nedjah & Hamada (2017) examined EFL teachers' knowledge and perceptions about creative thinking and its implementation in EFL classrooms. Twenty-seven EFL teachers working at a university in Algeria participated in the study. With the questionnaire applied, it was revealed that teachers mostly had positive perceptions to foster creativity in EFL classrooms, and they were aware of the benefits of creativity on students in various aspects. However, they had limited knowledge about the concept of creativity, its characteristics and its effective integration into the teaching process. Therefore, it was offered to take training on creativity and creative pedagogy as well as to highlight its position in the EFL curriculum.

Al-Nouh, Abdul-Kareem, & Taqi (2014) explored primary school EFL teachers' attitudes towards creativity and their perceptions of classroom practice using a survey, making a focus group interview and analysing exam papers. While the participants of the survey were four hundred thirty-four EFL teachers working at primary schools in Kuwait, the focus group interviews were held with nineteen principals and one hundred forty-nine teachers. The findings showed that although teachers indicated some significant constraints like time and curriculum, their attitudes and perceptions were high, in general. Teachers' age, major, school zone, experience and training had also a great impact on the perceptions and attitudes of teachers. According to principals, teachers were the main factor that discouraged the development of creativity in students. Both teachers and principals believed that providing in-service teacher training, resource and parents' assistance was essential for effective implementation of creative activities.

Khany & Boghayeri (2014) conducted a study with the participation of thirty-six teachers to understand whether EFL teachers in Iran were creative. The teachers were asked to complete a checklist prepared by the researchers. Moreover, two observers observed the teachers in the classroom three times, and they also filled a checklist while observing the teachers. When the checklists completed by both teachers and observes were analysed, the results were quite different from each other in that teachers' views and perceptions were not in parallel with the observers' view. The teachers were not behaving in the way they reported in the checklist according to the two observers. The

study reported that this result could be related to the misconceptions about the concept of creativity and teachers' inadequate training or education.

Another study was conducted by Wang & Kokotsaki (2018) in China to examine teachers' conceptions of creativity. Twenty-six primary school EFL teachers attended the study through questionnaires and ten teachers with interviews. It was found out that the majority of the teachers valued creativity and creative teaching since they believed creative teaching could positively affect both language skills and personality of students. Very similar to the other sample studies, in this study as well, some teachers had limited knowledge about creativity and its implementation in EFL classrooms. The teachers also reported various factors inhibiting their creative teaching performance such as limited class hours, heavy curriculum exams, social and cultural values.

2.4.3. Previous Studies on Creativity in EFL in the Turkish Context

In the context of Turkey, creativity research in EFL is limited in contrast with the other domains and school subjects such as Turkish, art, music and science. Akçay (2019), Nurmakhamat (2010) and Özbek (2006) contributed to the literature with their thesis studies on creativity. Akçay (2019) examined ELT coursebooks whether they contain 21st-century skills including creativity. Nurmakhamat (2010) investigated the effectiveness of guided visualization activities to the students' creativity in speaking skills. Özbek (2006) investigated if a creative thinking programme had profound effects on students' attitudes towards creativity in writing. Şenel (2018) carried out a study to investigate the efficiency of creative writing on students' academic writing skills. Özcan (2010) examined the relationship between the teachers' behaviours and students' creative thinking skill while Yagcioglu (2017) conducted a study to find out whether creativity and humour had an impact on students in EFL classes as well as she suggested sample classroom activities, books and websites. Cubukcu (2010) provided important information and suggestions about how creativity could be fostered through poetry while teaching language.

Bedir's (2019) and Kurt & Önalın's (2018) studies were akin to the focus of this present study as they examined pre-service EFL teachers' beliefs and perceptions of creativity. On the other hand, Tümen Akyıldız & Çelik's (2020) study emphasized the perceptions of in-service EFL teachers on creativity, which was –to the researcher's

knowledge– the first study conducted in this context in Turkey. Therefore, because of their similar focus of the current study, these three studies are reviewed in the following.

The study conducted by Bedir (2019) examined pre-service EFL teachers' beliefs and perceptions on 21st-century skills called as 4Cs, namely critical, creative thinking, collaboration and communication skills. The researcher intended to find out, first, teachers' general perceptions on 21st-century skills; second, their specific perceptions on 4Cs separately; third, their specific beliefs on 4Cs' integration in terms of curriculum and instruction, assessment, and professional development. One hundred twenty-four pre-service EFL teachers from a state university attended the study's quantitative phase and filled a questionnaire including both open-ended and closed-ended questions. The participants of the qualitative phase of the study were twelve teachers, and semi-structured interviews were conducted through a focus group. The findings showed that they had positive perceptions of 4Cs, but they were not able to identify and implement 21st-century skills clearly, which was linked by the researcher to the curriculum and test system in Turkey. Most of the teachers perceived integration of the technology to classroom activities as the requirements of these skills. Moreover, it was found out that their perceptions of creative thinking were limited in that they had some misconceptions about creativity and its integration into teaching. Although they indicated that creativity was essential and beneficial in education, they had difficulty in defining creativity.

Kurt & Önalın (2018) also conducted a similar study and aimed to explore pre-service EFL teachers' perceptions of creativity. Only through qualitative way with semi-structured focus-group interview, the data was collected. Eight pre-service teachers from a state university in Turkey participated in the study. The results revealed that their conceptualization of creativity was limited according to their creativity definitions. However, they were aware of the fact that every individual had creative ability and it could be developed or undermined due to some significant factors such as family, culture and school. They also offered teachers to use specific tasks to stimulate students' creative thinking. Besides, it was reported that they were not ready to teach creativity even though they thought themselves almost creative. They asserted that

teacher education played an absolutely great role in pre-service teachers' creative teaching practices.

Tümen Akyıldız & Çelik (2020), the former is the supervisor and the latter is the researcher of the current thesis study, previously carried out another research to investigate the Turkish EFL teachers' perceptions of creativity and their creative teaching practices. Unlike the studies summarized above, this study was conducted with in-service EFL teachers. Interviews were held with fifteen teachers currently working at state secondary schools in a Turkish city. The results of the study showed that the central philosophy of creativity was not comprehended and creative teaching was not applied thoroughly by most of the teachers. Some creative activities were utilized in EFL classrooms to foster students' creativity such as brainstorming, storytelling and games. However, some of the activities mentioned by the teachers were not suitable for the creative approach, which showed the teachers' limited perceptions as well. In the study, factors inhibiting and facilitating creativity in the Turkish context were found out. Constraining factors were reported as curriculum, time, exams, administrators and class size while facilitating ones as teacher motivation. Student and technology factors were found both to constrain and facilitate the development of creativity in EFL classes.

CHAPTER III

3. METHODOLOGY

*We don't grow into creativity,
we grow out of it.
Or rather, we get educated out of it.*

Sir Ken Robinson³

3.1. Introduction

This chapter is concerned with the methodology used for this study. In the chapter, the research design of the study, participants attended the study, data collection instruments, data collection procedure and data analysis procedure will be described.

In line with the aim of the study, the following research questions will be answered:

- 1) What are the attitudes of Turkish EFL teachers towards creativity?
 - a) Is there any significant difference among the attitudes of EFL teachers towards creativity in terms of the following:
 - gender,
 - age,
 - teaching experience,
 - undergraduate area of study?
- 2) What are the perceptions of Turkish EFL teachers on creativity?
 - a) Is there any significant difference among the perceptions of EFL teachers on creativity in terms of the following:
 - gender,
 - age,
 - teaching experience,

³ (Robinson, 2006, 05:57)

- undergraduate area of study?

3) What are the overall thoughts of Turkish EFL teachers on creativity?

3.2. Research Design of the Study

The present study explored Turkish EFL teachers' perceptions and attitudes towards creativity, and whether there was any significant difference among their perceptions and attitudes in terms of gender, age, teaching experience and undergraduate area of study. Further, it investigated the overall thoughts of Turkish EFL teachers on creativity.

Mixed methods research design, which traces its history back to Campbell and Fiske (1959) and Jick (1979), was found to be relevant to be employed for this study. It is defined as “research in which the investigator collects and analyses data, integrates the findings and draws inferences using both qualitative and quantitative approaches or methods” (Tashakkori & Creswell, 2007, p. 4). As Creswell, Plano Clark et al. (2003) claimed, using a combination of both approaches is believed to ensure more contribution for a better understanding of the research questions than the use of each approach alone.

According to Creswell & Plano Clark (2007), the triangulation design, the embedded design, the explanatory design and the exploratory design are the four major types of mixed methods designs. They have different procedures, variants, strengths, and challenges. The explanatory design, known also as the explanatory sequential design, consists of two phases; quantitative and qualitative data collection are carried out sequentially not simultaneously (see Figure 5). After quantitative data is collected and analysed, qualitative data collection and analysis are carried out. Quantitative data provides general understanding while qualitative data extends upon the former (Creswell & Plano Clark, 2007).

It has a significant benefit for the researchers if the results of the quantitative data are found out to be nonsignificant or unexpected (Morse, 1991). Moreover, it is easy to conduct this design due to its two-phase procedure. It does not require a research team but a single researcher and the data is obtained sequentially. Another advantage, in

relation to the former, is that it is easy to discuss and write the final report at different times, “providing a clear delineation for readers” (Creswell & Plano Clark, 2007, p. 74).

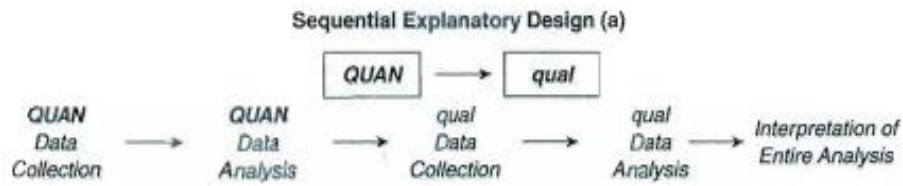


Figure 5. Sequential Explanatory Design (Creswell, 2009, p. 209)

Among the types of mixed methods designs, the explanatory sequential design was chosen to be followed for the current study because of its strengths mentioned above. Therefore, first, quantitative data were collected via a questionnaire. The attitudes and perceptions of Turkish EFL teachers on creativity were revealed through the statistical data. After that, qualitative data were collected via semi-structured interviews. The researcher probed into the Turkish EFL teachers' overall thoughts on creativity in this way. The findings of the qualitative data explained, elaborated and clarified the quantitative data.

3.3. Participants

The participants of the quantitative part of the study consisted of 200 EFL teachers working at secondary schools in Elazığ, a city located in the East Anatolian Region of Turkey. They were teaching from 5th to 8th-grade students at state schools. 64 out of 200 participants were male while 136 were female. For the qualitative part of the study, 20 teachers (12 females and 8 males) participated in semi-structured interviews voluntarily.

3.3.1. Descriptive Statistics of the Participants' Background Information

The study also investigated the attitudes and perceptions of EFL teachers on creativity in terms of gender, age, teaching experience and undergraduate area of study. Frequency and percentage distributions of these variables are given in this section.

Table 1. Gender Differences

		N	%
Gender	Female	136	68
	Male	64	32
	Total	200	100

Table 1 demonstrates that 136 of 200 participants attended the survey were female while 64 were male. So, females corresponded to 68% of the participants and males corresponded to 32%, which indicates that the majority of the information for the study was provided by women.

Table 2. Age Differences

		N	%
Age	22-30	121	60,5
	31-39	63	31,5
	40-48	14	7
	49-above	2	1
	Total	200	100

Table 2 shows that in terms of their age, 60,5% of the participants were between 22 and 30 years old, 31,5% of the teachers from 31 to 39, 7% of the teachers between 40 and 48, and 1% of the teachers were 49 years old or over 49 respectively. This ratio displays that the majority of the teachers were between the ages of 22-30.

Table 3. Teaching Experience Differences

		N	%
Teaching Experience	1 st year	19	9,5
	1-4	66	33
	5-10	69	34,5
	11-above	46	23
	Total	200	100

Table 3 presents that as for the years of experience in teaching, 9,5% of the participants reported that they had recently started to work and they were in their 1st year. 33% of the participants had 1 to 4 years of teaching experience, 34,5% of them had 5 to 10, and 23% of the teachers had 10 or more years of experience in EFL teaching. According to these ratios, the majority of the teachers had been working for 1-10 years.

Table 4. Undergraduate Area of Study Differences

		N	%
Undergraduate Area of Study	English Language Teaching	144	72
	English Language & Literature	45	22,5
	Linguistics	4	2
	Others	4	2
	American Culture & Literature	2	1
	Translation & Interpreting	1	.5
	Total	200	100

Furthermore, Table 4 shows that when they were asked their undergraduate area of study, 72% of the participants reported that they were graduated from English Language Teaching (ELT) while 22,5% of the participants studied English Language & Literature at university. 2% of the participants from Linguistics and 2% of the participants graduated from other departments. 1% of the participants graduated from American Culture & Literature while 0,5% of the participants from Translation & Interpreting. These ratios indicate that the majority of the teachers graduated from ELT departments of universities.

3.4. Data Collection Instruments

For the study, the data were collected through a questionnaire and semi-structured interviews.

3.4.1. Quantitative Data Collection Instrument

As for the quantitative part of the study, the questionnaire was taken from the article by Al-Nouh, Abdul-Kareem and Taqi (2014) entitled *Primary School EFL Teachers' Attitudes towards Creativity and Their Perceptions of Practice* published in English Language Teaching. The researcher took the necessary permission to use the questionnaire for this thesis study (see Appendix A).

The researchers of the article developed the aforementioned questionnaire reviewing the literature. The questionnaire consisted of three parts. The first part of the questionnaire involved demographic information in terms of age, nationality, major, degree, in-service training, teaching experience, and educational zone. The researcher of this study changed the demographic questions to gender, age, teaching experience, and undergraduate area of study to make this part more suitable for the study. The second part of the questionnaire consisted of 19 statements, which aimed to find out the attitudes of EFL teachers towards creativity; whereas the third part consisted of 20 statements, which aimed to discover the perceptions of teachers on creativity and their creative practices. A five-point Likert scale was used in the questionnaire. There were 5 options in the scale; from 1 to 19 items: "1: strongly disagree, 2: disagree, 3: neutral, 4: agree, 5 strongly agree", from 20 to 39 items: "1: never, 2: rarely, 3: sometimes, 4: usually, 5: always". Cronbach Alpha coefficient was calculated by the researchers for the reliability of the scales and it was found as 0.86, which demonstrated high reliability.

In the original questionnaire, there were two open-ended questions. And they were taken out from the present thesis study in order not to make the questionnaire long-lasting for the participants since it is known that participants do not enjoy such kind of questionnaires which are long and include open-ended questions. Yet, the researcher of the current study added those excluded questions among the interview questions. The last form of the questionnaire can be seen in Appendix B.

3.4.2. Qualitative Data Collection Instrument

The study also aimed to explore the overall thoughts of Turkish EFL teachers on creativity. As interviews are utilized for investigating the individuals' beliefs, views,

motivations and experiences on a specific topic (Gill, Steward, Treasure, & Chadwick, 2008), it was decided to use interviews to collect the qualitative data. Among the different types of interview, a semi-structured interview was chosen to be used to learn about Turkish EFL teachers' thoughts on creativity. Since, a semi-structured interview provides more flexibility compared to a structured interview (Gillham, 2000).

Once the semi-structured interview form was designed and the interview questions were prepared reviewing the literature by the researcher, three academics of the field were consulted to analyse the questions regarding their appropriateness and scope for this study to ensure content validity. They suggested some minor revisions, and five main interview questions were determined. Finally, the interview form took its final form (see Appendix C). It consisted of two parts and the first part was about demographic information of the participants while the second part consisted of five main questions to find out the teachers' thoughts about creativity. The other questions were identified during the interview. The interview questions were in the following:

1. What does creativity mean to you?
2. What are the characteristics of creative EFL teachers?
 - 2a. Are you a creative teacher?
 - 2b. Can EFL teachers implement creative teaching for every age and grade?
3. What are your motives to be creative and to encourage creative teaching in the classroom?
 - 3a. Do you encourage creative thinking in your classes? How?
4. Which creative teaching activities do you utilize in your classes?
 - 4a. Can you name any creative teaching activities or techniques that you developed?
5. What are the factors constraining your creativity and creative teaching practices?

3.5. Data Collection Procedure

Having the research ethics approval from Firat University Social Sciences Ethics Committee (see Appendix D), necessary permission was obtained from Elazığ National Education Directorate to administer the questionnaire and interviews (see Appendix E). The researcher herself distributed the questionnaires to the teachers and informed them

about the study. It took 10 minutes to fill out the questionnaire. Collected data were transferred to Statistical Package for the Social Sciences (SPSS) 21 to analyse the data obtained from the participants.

The researcher carried out interviews with 20 EFL teachers. She informed the participants about the aim of the study and the procedure. Written consents were obtained from all of the participants who volunteered to take place in the study beforehand through consent form (see Appendix F). While most of the interviews were conducted face to face, few of them had to be carried out on the phone since the time of the interviews coincided with the teachers' end of term workshops. The data were obtained from the teachers in Turkish to make them feel more comfortable. Both face to face and phone interviews were recorded by a voice recorder, and all recordings were stored to provide trustworthiness of this study.

3.6. Data Analysis Procedure

The quantitative data were analysed through SPSS 21. To measure the reliability of the questionnaire, its Cronbach's alpha value was calculated. Before measuring the entire questionnaire's Cronbach's alpha value, attitude and perception parts of the questionnaire were calculated separately. 6, 7, 12 and 15 statements were removed from the attitude part since those statements affected the Cronbach's alpha value negatively. After removing the four items, the reliability of this part was measured .701. From the perception part of the questionnaire regarding the EFL teachers' perceptions of creativity, no statement was taken out and its value was calculated as .903. As a result, Cronbach's alpha value of the overall questionnaire was found out as .897, which indicated a high level of reliability for the questionnaire. Detailed Cronbach's alpha results can be seen in Table 5.

Table 5. Cronbach's Alpha Results of the Attitude and Perception Parts and the Overall Questionnaire

	Attitude part	Perception part	Overall questionnaire
Number of Items	15	20	35
Cronbach's α	.701	.903	.897

For the first and the second research questions of the study, which aimed to explore the attitudes and perceptions of EFL teachers on creativity, descriptive statistics were utilized and mean values, standard deviations and percentages were calculated for each statement. For the sub-questions of the first and the second research questions, which investigated whether there was any significant difference among the attitudes and perceptions of EFL teachers on creativity in terms of gender, age, teaching experience and undergraduate area of study, Levene's Test was applied for the variance homogeneity. Buyukozturk (2016) stated that the Levene's Test may be used to provide the equality of variance. When the variance is equal parametric analysis; otherwise, the non-parametric analysis is more appropriate. Therefore, in this research One Way ANOVA parametric tests and Kruskal Wallis non-parametric tests were applied to demonstrate if the attitudes and perceptions show a meaningful and significant difference in terms of gender, age, teaching experience and undergraduate area of study.

For the third research question investigating the overall thoughts of EFL teachers on creativity, the data analysis was carried out through NVivo 8 Software Programme. Using a computer in analysing the qualitative data may ensure the users work more methodologically and attentively. So, to use a software programme for qualitative analysis may contribute to a stronger analysis (Bazeley & Jackson, 2007). Moreover, it is stated by Wong (2008) that as visualising is a significant means for the researcher "to describe and explore relationships in qualitative research" (p.18), the creation of models is provided in NVivo. Therefore, the researcher used NVivo 8 software for the content analysis to make the analysis stronger and to develop models.

In the process, first, the recorded data were transcribed. Then, as the interviews were conducted in Turkish, the researcher translated them into English. To meet the trustworthiness, two different EFL instructors also translated the interview forms of the participants from Turkish to English apart from the researcher. After the transcription, a MS Word document was created for each interview question and the participants' answers to each question were copied into the documents. Later, the documents were imported to NVivo 8 software and the data were analysed. According to the similarity and frequency of the statements, codes and categories were formed. Lastly, models were developed according to codes and categories formed through NVivo.

CHAPTER IV

4. RESULTS

*Many highly talented, brilliant, creative people think they're not,
because the thing they were good at
at school wasn't valued, or was actually stigmatized.*

Sir Ken Robinson⁴

4.1. Introduction

In this chapter, first, the results of the quantitative data are presented. Then, qualitative data are given respectively in accordance with the research questions.

4.2. Quantitative Data Analysis

First of all, the attitude and perception parts of the questionnaire were analysed respectively. In order to find out the attitudes and perceptions of Turkish EFL teachers towards creativity, descriptive statistics were utilized. Mean values, standard deviations and percentages were calculated for each statement. For the sub-questions of the first and the second research questions, which investigated whether there was a meaningful and significant difference in terms of gender, age, teaching experience and undergraduate area of study, One Way ANOVA parametric tests and Kruskal Wallis non-parametric tests were applied.

4.2.1. Descriptive Statistics Related to the Turkish EFL Teachers' Attitudes towards Creativity

In this section, the first research question aimed to find out the attitudes of Turkish EFL teachers towards creativity is answered through the data obtained from the attitude part of the questionnaire. Although the original questionnaire consists of nineteen statements, the items 6,7,12 and 15 are not analysed since they are removed from the questionnaire according to the reliability analysis. Participants responded on a

⁴ (Robinson,2006,11:33)

five-point scale to report to what extent they agreed or disagreed with the items in the questionnaire. Table 6 presents the results obtained from the descriptive statistics.

Table 6. Descriptive Statistics of Turkish EFL Teachers' Attitudes towards Creativity

“SD: strongly disagree, D: disagree, N: neutral, A: agree, SA: strongly agree”

		SD	D	N	A	SA	Mean	STD
A1	F	3	3	6	92	96	4,37	0,75
	Percentage	1,50%	1,50%	3,00%	46,00%	48,00%		
A2	F	2	-	6	86	106	4,47	0,65
	Percentage	1,00%	-	3,00%	43,00%	53,00%		
A3	F	1	15	37	84	63	3,96	0,92
	Percentage	0,50%	7,50%	18,50%	42,00%	31,50%		
A4	F	9	27	45	64	55	3,64	1,15
	Percentage	4,50%	13,50%	22,50%	32,00%	27,50%		
A5	F	10	39	61	59	31	3,31	1,1
	Percentage	5,00%	19,50%	30,50%	29,50%	15,50%		
A8	F	-	5	32	81	82	4,2	0,79
	Percentage	-	2,50%	16,00%	40,50%	41,00%		
A9	F	1	8	32	67	92	4,2	0,88
	Percentage	0,50%	4,00%	16,00%	33,50%	46,00%		
A10	F	1	8	27	73	91	4,22	0,86
	Percentage	0,50%	4,00%	13,50%	36,50%	45,50%		
A11	F	6	6	12	77	99	4,28	0,93
	Percentage	3,00%	3,00%	6,00%	38,50%	49,50%		
A13	F	47	51	26	49	27	2,79	1,39
	Percentage	23,50%	25,50%	13,00%	24,50%	13,50%		
A14	F	5	22	57	60	56	3,7	1,07
	Percentage	2,50%	11,00%	28,50%	30,00%	28,00%		
A16	F	-	11	32	91	66	4,06	0,84
	Percentage	-	5,50%	16,00%	45,50%	33,00%		
A17	F	1	5	6	70	118	4,49	0,72
	Percentage	0,50%	2,50%	3,00%	35,00%	59,00%		
A18	F	2	1	4	62	131	4,59	0,65
	Percentage	1,00%	0,50%	2,00%	31,00%	65,50%		
A19	F	7	21	25	75	72	3,92	1,1
	Percentage	3,50%	10,50%	12,50%	37,50%	36,00%		

As displayed in Table 6, for the first item, a high percentage (94%) agreed with the idea that *creativity is an essential skill to be nurtured at schools*. For the second

item, nearly all of the teachers (96%) agreed with the idea that *teacher training is important to foster creativity in education*. For the third item, a group of teachers (73,5%) believed that *portfolios enhance pupils' creativity*. For the fourth item, a group of teachers (59,5%) indicated that *creativity can be assessed*. However, the percentage of teachers who stated neutral is 22,5%. For the fifth item, 45% of the teachers proposed that *creativity can be taught*. On the other hand, 30,5% of teachers were neutral and 24,5% disagreed with the idea.

For the eighth item, a high percentage (81,5%) declared that *independent learning enhances creative thinking*. For the ninth item, a group of teachers (79,5%) agreed with the idea that *teaching to test does not leave time for creative activities*. For the tenth item, 82% of the teachers agreed with the idea that the *pressure of subject content does not leave time for creative activities*. For the eleventh item, the majority of the teachers (88%) proposed that *learning through play increases creativity*.

The thirteenth item got the lowest score ($M=2.79$) among others. In this respect, almost half of the teachers 49% disagreed that they can *develop pupils' skills to think in a creative way with the current curricula* and small percentage (13%) reported to be neutral. On the contrary, 38% of them agreed. For the fourteenth item, 58% of the teachers agreed with the idea that *creative pupils are successful*. 28,5% of the teachers were neutral about it. For the sixteenth item, a group of teachers (78,5%) indicated that *individual assignments based on problem-solving would stimulate creativity*. For the seventeenth item, a fairly high percentage of teachers (94%) proposed that *content knowledge is not enough; we need critical thinking and problem-solving skills*. The eighteenth item got the highest score ($M=4.59$), showing that a high percentage of teachers (96,5%) stated that *the classroom should be a place where pupils feel safe and develop self-confidence*. And for the last item, 73,5% of the teachers agreed with the idea that *it is necessary to ask questions encouraging creative thinking during exams*.

4.2.2. Findings Related to the Turkish EFL Teachers' Attitudes towards Creativity in terms of Gender, Age, Teaching Experience and Undergraduate Area of Study

This section shows the attitudes of EFL teachers on creativity in terms of gender, age, teaching experience, and undergraduate area of study. The researcher applied Levene's Test to check the equality of variance. As a result, homogeneity of variance was found in terms of gender $F=.061$, age $F=.291$, teaching experience $F=.680$ and undergraduate area of study $F=.863$ ($p>.05$). Therefore, a One Way ANOVA parametric test was conducted to all variables.

Table 7. A One Way ANOVA Test for Turkish EFL Teachers' Attitudes towards Creativity in terms of Gender, Age, Teaching Experience and Undergraduate Area of Study

		Sum of Squares	df	Mean Square	F	sig
Gender	Between groups	.000	1	.000	.002	.968
	Within groups	34.304	198	.173		
	Total	34.304	199			
		Sum of Squares	df	Mean Square	F	sig
Age	Between groups	.565	3	.188	1.094	.353
	Within groups	33.739	196	.172		
	Total	34.304	199			
		Sum of Squares	df	Mean Square	F	sig
Teaching Experience	Between groups	.155	3	.052	.297	.828
	Within groups	34.149	196	.174		
	Total	34.304	199			
		Sum of Squares	df	Mean Square	F	sig
Undergraduate Area of Study	Between groups	.926	5	.185	1.076	.375
	Within groups	33.378	194	.172		
	Total	34.304	199			

According to the results obtained from a One Way ANOVA test as seen in Table 7, it was found that there was no significant difference in the attitudes of EFL teachers in terms of gender $p=.968$, age $p=.353$, teaching experience $p=.828$, undergraduate area of study $p=.375$ ($p>.05$). Therefore, it can be concluded that gender, age, teaching experience or undergraduate area of study do not affect teachers' attitudes towards creativity.

4.2.3. Descriptive Statistics Related to the Turkish EFL Teachers' Perceptions on Creativity

In this section, the second research question aimed to find out the perceptions of Turkish EFL teachers on creativity are answered through the data obtained from the perception part of the questionnaire. The perception subsection of the questionnaire consists of twenty items and all of them are analysed.

Table 8. Descriptive Statistics of the Turkish EFL Teachers' Perceptions on Creativity

“N: never, R: rarely, S: sometimes, U: usually, A: always”

		N	R	S	U	A	Mean	STD
P20	F	2	6	41	93	58	3,99	0,84
	Percentage	1,0%	3,0%	20,5%	46,5%	29,0%		
P21	F	2	6	63	90	39	3,79	0,82
	Percentage	1,0%	3,0%	31,5%	45,0%	19,5%		
P22	F	1	4	36	85	74	4,13	0,81
	Percentage	0,5%	2,0%	18,0%	42,5%	37,0%		
P23	F	1	2	9	49	139	4,61	0,67
	Percentage	0,5%	1,0%	4,5%	24,5%	69,5%		
P24	F	1	5	28	78	88	4,23	0,82
	Percentage	0,5%	2,5%	14,0%	39,0%	44,0%		
P25	F	5	20	38	93	44	3,75	0,98
	Percentage	2,5%	10,0%	19,0%	46,5%	22,0%		
P26	F	2	17	69	81	31	3,61	0,88

	Percentage	1,0%	8,5%	34,5%	40,5%	15,5%		
P27	F	2	9	52	88	49	3,86	0,87
	Percentage	1,0%	4,5%	26,0%	44,0%	24,5%		
P28	F	1	12	57	80	50	3,83	0,89
	Percentage	0,5%	6,0%	28,5%	40,0%	25,0%		
P29	F	-	18	58	70	54	3,80	0,94
	Percentage	-	9,0%	29,0%	35,0%	27,0%		
P30	F	-	7	50	84	59	3,97	0,82
	Percentage	-	3,5%	25,0%	42,0%	29,5%		
P31	F	-	7	42	91	60	4,02	0,80
	Percentage	-	3,5%	21,0%	45,5%	30,0%		
P32	F	2	3	44	66	85	4,14	0,88
	Percentage	1,0%	1,5%	22,0%	33,0%	42,5%		
P33	F	2	23	76	63	36	3,54	0,95
	Percentage	1,0%	11,5%	38,0%	31,5%	18,0%		
P34	F	5	18	73	78	26	3,51	0,91
	Percentage	2,5%	9,0%	36,5%	39,0%	13,0%		
P35	F	2	16	65	78	39	3,68	0,91
	Percentage	1,0%	8,0%	32,5%	39,0%	19,5%		
P36	F	4	27	61	72	36	3,54	1,00
	Percentage	2,0%	13,5%	30,5%	36,0%	18,0%		
P37	F	2	17	46	62	73	3,93	1,01
	Percentage	1,0%	8,5%	23,0%	31,0%	36,5%		
P38	F	6	14	48	77	55	3,80	1,01
	Percentage	3,0%	7,0%	24,0%	38,5%	27,5%		
P39	F	6	6	37	76	75	4,04	0,97
	Percentage	3,0%	3,0%	18,5%	38,0%	37,5%		

As it is seen in Table 8, for the twentieth item, nearly half of the teachers (46,5%) stated that they *usually remind and encourage pupils to be creative*. For the twenty-first item, 45% of the teachers declared that they *usually develop pupils' creative thinking skills*. For the twenty-second item, 42,5% of the teachers said that they *usually encourage pupils to question and think independently*. The twenty-third item got the highest score ($M=4.61$) among the other items. In this respect, most of the teachers (69,5%) stated that they *always listen to pupils when they ask questions*. For the twenty-fourth item, 44% of the teachers reported that they *always ask pupils questions to encourage them to think deeply about the topic during discussion*. For the twenty-fifth item, almost half of the teachers (46,5%) said that they *usually urge pupils to tell about what they have learned by themselves*. For the twenty-sixth item, the percentage of teachers who proposed that they *usually push pupils to experiment with what they have learned in varied situations* was 40,5%. For the twenty-seventh item, the majority of the teachers (44%) responded that they *usually inspire pupils to find more than one solution to a problem*.

For the twenty-eighth item, the majority of the teachers (40%) indicated that they *usually prepare questions for pupils to answer by themselves*. For the twenty-ninth item, 35% of the teachers indicated that they *usually allow pupils to learn in groups*. For the thirtieth item, 42% of the teachers reported that they *usually allow pupils to exchange ideas and opinions*. For the thirty-first item, nearly half of the teachers (45,5%) indicated that they *usually allow pupils to ask about things of interest to them*. For the thirty-second item, 42,5% of the teachers stated that they *always praise pupils who provide unexpected answers*. For the thirty-third item, 38% of the teachers reported that they *sometimes take a boring exercise and turn it into a game* while 31,5% stated *usually*.

The thirty-fourth item got the lowest score ($M=3.51$) among the other items. In this respect, 39% of the teachers stated that they *usually use a discovery or problem-solving approach in teaching pupils* while 36,5% stated *sometimes*. For the thirty-fifth item, 39% of the teachers indicated that they *usually use a range of communication technologies in their classes*. For the thirty-sixth item, 36% of the teachers indicated that they *usually use authentic situations to encourage language use*. For this item, 13,5% of the participants reported as *rarely*, which is the highest percentage for the

rarely among the other items. For the thirty-seventh item, 36,5% of the teachers stated that they *always reward originality and creativity* For the thirty-eighth item, 28,5% of the teachers indicated that they *usually allow pupils to choose their projects to demonstrate their knowledge*. For the last item, 38% of the teachers stated that they *usually do not criticize pupils' ideas*.

4.2.4. Findings Related to the Turkish EFL Teachers' Perceptions on Creativity in terms of Gender, Age, Teaching Experience and Undergraduate Area of Study

This section shows the perceptions of EFL teachers on creativity in terms of gender, age, teaching experience, and undergraduate area of study. Levene's Test was used to check the equality of variance. It was revealed that the homogeneity values was calculated in terms of gender $F=.047$, age $F=.919$, teaching experience $F=.029$ and undergraduate area of study $F=.321$ ($p>.05$). Therefore, a One Way ANOVA parametric test was conducted for the variables of age and undergraduate area of study; a Kruskal Wallis nonparametric test was applied to the gender and teaching experience.

Table 9. A One Way ANOVA Test for Turkish EFL Teachers' Perceptions on Creativity in terms of Age and Undergraduate Area of Study

		Sum of Squares	df	Mean Square	F	sig
	Between groups	.378	3	.126	.441	.724
Age	Within groups	55.984	196	.286		
	Total	56.362	199			
		Sum of Squares	df	Mean Square	F	sig
	Between groups	.913	5	.183	.639	.670
Undergraduate Area of Study	Within groups	55.450	194	.286		
	Total	56.362	199			

As illustrated in Table 9, a One Way ANOVA test revealed no significant difference in the perceptions of EFL teachers on creativity regarding both age $p=.724$

and undergraduate area of study $p=.670$ ($p>.05$). Thus, age and undergraduate area of study have no effect on teachers' perceptions of creativity.

Table 10. A Kruskal-Wallis Nonparametric Test for Turkish EFL Teachers' Perceptions on Creativity in terms of Gender and Teaching Experience

Gender	n	Mean Rank	χ^2	df	p
male	64	98.66	.096	1	.757
female	136	101.37			
Total	200				
Teaching Experience	n	Mean Rank	χ^2	df	p
1 st year	19	121.53	3.284	3	.350
1-4	66	95.08			
5-10	69	102.05			
10-above	46	97.26			
Total	200				

A Kruskal-Wallis nonparametric test was applied to investigate whether there was a meaningful difference between the perceptions of teachers and their gender and teaching experience. As seen from Table 10, no significant difference was detected between the perceptions of EFL teachers on creativity and their gender $p=.757$ and teaching experience $p=.350$ ($p>.05$). Thus, gender and teaching experience have no effect on teachers' perceptions of creativity as well.

4.3. Qualitative Data Analysis

To gather elaborate information from Turkish EFL teachers, semi-structured interviews were held with 20 EFL teachers. The aim was to explore and probe into the Turkish EFL teachers' views and knowledge about creativity and creative teaching, and to answer the third research question of the study: "*What are the overall thoughts of Turkish EFL teachers on creativity?*"

The interview questions were related to their general thoughts and practices about creativity and creative teaching. For the five main interview questions, categories and codes were formed. The findings of the interviews were provided below, respectively. The abbreviations used in this section were IQ: interview question, T1: first teacher, T2: second teacher. As in the example, all teachers' names were coded with ordinal numbers.

4.3.1. Findings Related to the Turkish EFL Teachers' Overall Thoughts on Creativity

The analysis of data revealed the Turkish EFL teachers' overall thoughts about creativity and creative teachers' characteristics. Besides, it provided detailed information for the participants' motives to be creative, creative activities they used and factors inhibiting their creativity and creative teaching.

IQ1. What does creativity mean to you?

Findings regarding the first interview question resulted in the categories and codes given in Figure 6. For the first interview question, two main categories were revealed after the analysis of data. NVivo 8 programme identified the first category as 'thought-based' and the second category as 'product-based' definitions. As seen in Figure 6, for the first category, only one code was labelled as 'having original ideas'. The participants of the first category (f=13) conceptualized creativity in terms of having original ideas. For the second category as well, only one code was identified as 'producing original products'. The participants of this category (f=7) had product-focused conceptualisation of creativity.

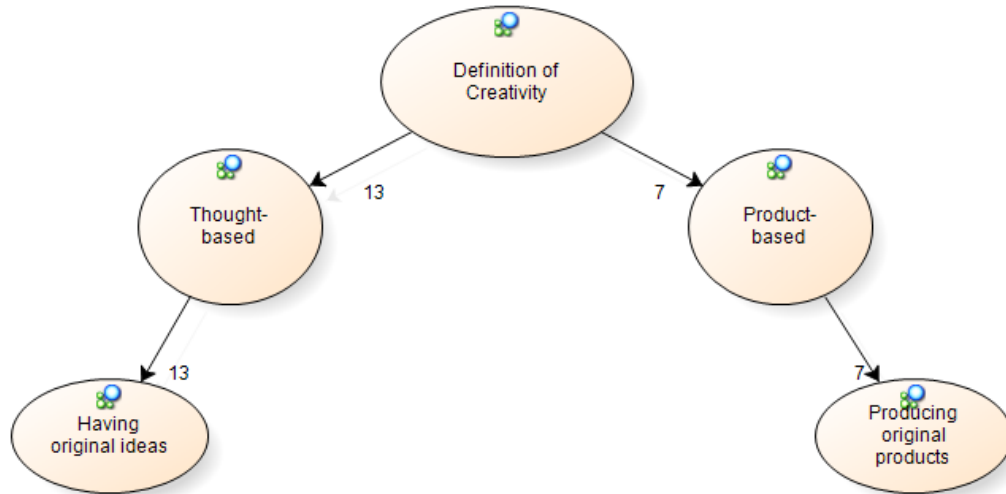


Figure 6. Turkish EFL Teachers' Creativity Definitions

Majority of the teachers defined creativity by emphasising the thought. Therefore, creativity in this context was thought to be related to mental activities such as having original ideas, thinking and imagining. T1 answered the question as “Creativity is not thinking in the way others think. It is generating novel and original ideas.” T7 declared “In my opinion, creativity is an essential skill that every person has but need to improve over time. It helps individuals produce unique ideas for the problems or situations that they encounter.” T10 stated that “Creativity means the thing that happens in one’s world of thought. It is not thinking what comes to mind first but thinking uniquely and imaginatively.” T13 defined creativity as “Creativity is generating new ideas which will improve the conditions of mankind.” T14 believed that “Creativity is an inborn ability that forms the basis for original thoughts and ideas. It helps to reveal and maximize the potentials of people.” T17 quoted “Although it is hard to define because of that, its main focus, for me, is on thinking. Thus, it means having original ideas and different points of view, and it is not having ordinary thoughts.” Moreover, T18 made a definition as “Creativity means going beyond existing boundaries and available opportunities offered to you. It allows your ideas to flow using your imagination and find the most original, unusual idea.”

Within the second category, the participants defined creativity by focusing on the product. Thus, creativity in this context was not only about thinking and finding an original idea but turning this idea into a tangible form. T2 stated, “Creativity is an

innate ability that helps to create something out of nothing and produce something new.” T3 defined creativity as “the ability to develop or invent something for the sake of people” and T12 explained his creativity definition as “For me, someone is called creative when s/he brings out something that is unique and original and that does not exist before.” T16 declared “Actually, everybody is born with this personality trait. Some people display their creative skill by producing new products, while others are not even aware of their creative sides.” T20 answered “Creativity is the capacity which is strongly related to the intelligence, life experience, environment and other factors. It enables you to make or create genuine things from nothing or from the things that exist already.”

IQ2. What are the characteristics of creative EFL teachers?

Findings concerning the second interview question resulted in the categories and codes given in Figure 7. According to the participants’ answers to the question, 2 main categories were formed as ‘performance’ (f=31) and ‘personality’ (f=29). Within both of the categories, 6 codes were identified.

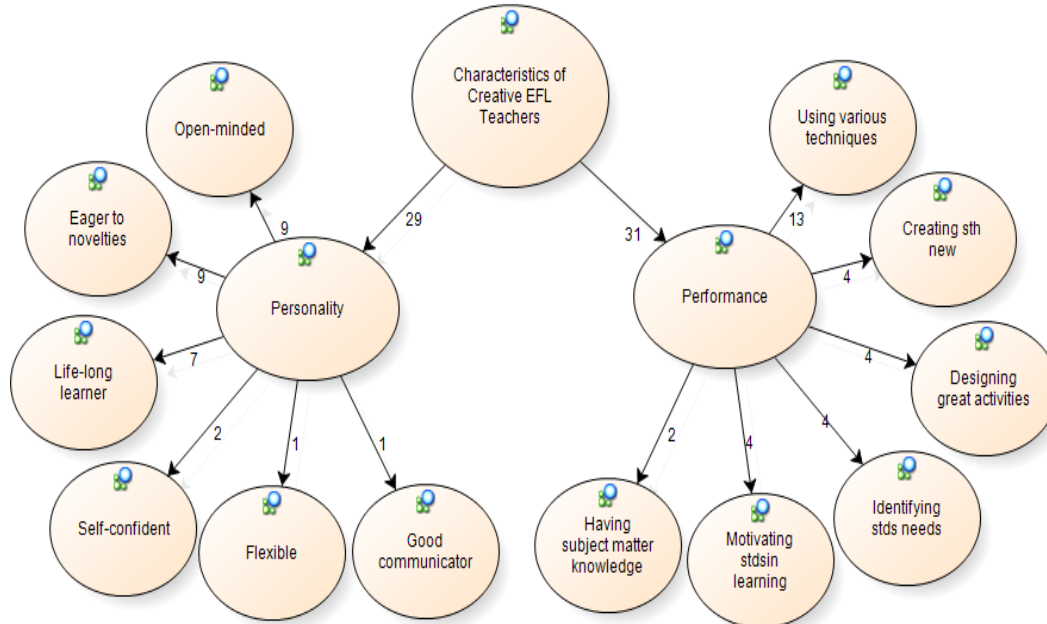


Figure 7. Turkish EFL Teachers’ Views on the Characteristics of Creative EFL Teachers

As for the first category 'performance', 31 comments were made, and characteristics of creative EFL teachers were linked to their performance at school. In the category, 6 codes were formed. The first code 'using various techniques' (f=13) was indicated by most of the participants in this category. T1 stated, "*Creative teachers always plan and implement their lessons by using various methods and techniques.*" T4 quoted "*A creative teacher utilizes different methods, and those methods are beneficial for her students' language and creativity development.*" T9 pointed out "*Being a creative teacher also means to improve students' language skills by using creative methods and techniques.*" T11 noted "*Creative teachers constantly look for new methods and techniques. I mean, they do not hold to a particular technique only. If they cannot take benefit from a technique more than two times, then it means something is wrong, and they immediately apply different methods and techniques in their classes.*" T13 stated, "*A creative teacher stands out with his teaching style because he uses different methods and techniques.*"

The following code 'creating something new' is emphasised by 4 teachers. T2 expressed "*A creative teacher should be able to create a game on action. He should have this capacity to develop something new when necessary, even using a simple object. He should encourage the students to do the same. I always remind my students that something that belongs to their ideas or something that they have created on their own is much more valuable for me. It is also essential for their improvement.*" T5 indicated "*A creative teacher attracts students' attention by utilizing unusual materials, techniques, games they developed.*" T15 declared "*Creative teachers should show their creativity in their field. They may produce new materials for their students.*"

Teachers also indicated that 'designing great activities' (f=4) is a must for creative teachers. T16 pointed out "*The English curriculum consists of a wide range of topics, functions or grammar rules integrated into these topics. For example, while a unit is about science, the other is about nature. So, a creative teacher has to contribute to the curriculum with diverse, interesting and exciting activities in order to make the learning more permanent and effective.*" T20 stated "*Compared to other subjects' teachers, English teachers have more responsibilities to do as they are teaching a language. In English classes, extraordinary and meaningful activities are required. To*

understand how language works and to improve students' both creativity and language skills, creative EFL teachers find, design and utilize various activities."

Another code for the first category of 'performance' is 'identifying students needs' (f=4). T4 indicated "*A creative teacher cares about students' readiness, learning styles, English level and attitudes.*" T6 pointed out "*Creative teachers analyse the characteristics of their students in detail. They find and apply different methods according to the characteristics and needs of the students.*" Some participants also noted that 'motivating students in learning' (f=4) is one of the qualities of creative teachers. T5 stated, "*Creative teachers should encourage students and should create environments for creative thinking in the classroom, which can be achieved student-centred interaction.*" T15 expressed "*A creative teacher is facilitator and supportive. She always motivates her students.*" The last code reported by only 2 teachers in this category is 'having subject matter knowledge'. T8 explained "*I think that the first quality, which creative teacher must have, is subject matter knowledge. A creative EFL teacher, thus, knows her field very well in terms of both linguistically and culturally.*"

The participants in the second category indicated that being a creative EFL teacher is closely connected to specific 'personality' traits (f=29). Six codes were identified similar to the first category. The first code in the second category, being 'open-minded', was declared by nine of the participants. T5 stated "*Creative EFL teachers should undoubtedly be open-minded. In fact, all teachers should be open-minded because we have to work with students and colleagues from diverse demographic backgrounds. We have to consider and respect others' ideas, views and culture.*" T8 commented as "*Creative teachers allow students to criticize and comment on a topic. They are open-minded and welcome students' ideas in their classes.*" T9 declared "*Being creative for EFL teachers means to be open-minded towards diverse thoughts. These teachers give opportunities for students to be creative and feel free to share their ideas and suggestions.*"

For some of the teachers, being 'eager to novelties' (f=9) is a significant quality that EFL teachers should have. T1 stated in this respect "*A creative teacher must be unusual and always try to find new ways to go forward.*" T11 quoted "*Being a creative EFL teacher requires not to follow the traditional ways of teaching but to be in search of different manners, ideas and approaches. They have always desire to change or add*

something different.” T19 commented as *“I think, creative EFL teachers do not think like an ordinary teacher or a person. They do not like sticking to something strictly. So they are willing to try novel ways in their daily life as well as in their teaching, and they expect the same from their students.”*

Being a ‘life-long learner’ (f=7) is another personality trait that teachers declared. T3 explained *“For our subject, a creative teacher is the one who is a life-long learner. It is essential to improve yourself as a teacher and as a human and to be curious about your profession.”* T8 indicated *“I, unfortunately, know some teachers who cannot speak English fluently. I have heard this sentence from many teachers ‘I forgot English after I graduated from university and started to teach at state schools’. I think this is a tragic situation, for which they blamed the education system or students. These teachers, in fact, are guilty of giving up professional and personal development. Creative teachers are aware of the countless opportunities to improve themselves continuously in this age of technology. They should spend summer holidays by practising English, and they should attend workshops and conferences to be aware of the novelties in the field.”* T11 stated, *“Creative teachers enjoy researching, reading and improving themselves about the field continuously.”*

A small number of teachers stated that creative EFL teachers are ‘self-confident’ (f=2). T4 pointed out that *“Applying a new activity or technique in the classroom requires self-confidence. Creative teachers, thus, are self-confident people, and they do not hesitate to do something. They are not afraid of making mistakes and judgements of other people.”* The last codes for the category of personality are being ‘flexible’ (f=1) and being ‘good communicator’ (f=1). T12 expressed *“Creative EFL teachers do not follow a one-way line, but sometimes get off the track if necessary. There are occasions we have to leave teaching the language and turn into, for instance, a science or an art class. Moreover, the pace of the lesson sometimes requires you to take different roles such as a leader, facilitator, audience, etc. For example, sometimes I pretend to be a clown, scientist or an actor in the classroom.”* T17 believed that creative EFL teachers have excellent communication skills with students. In this respect, she stated *“Creative teachers regard students as individuals, not as children. When students propose their ideas, as good communicators, teachers listen actively and show that they care about these ideas. They try to direct students’ ideas into creative ones in an appropriate*

manner. They can adapt their style and language to the students' level and age. They should not dictate to students."

IQ3. What are your motives to be creative and to encourage creativity in the classroom?

Findings of the third interview question resulted in the categories and codes given in Figure 8. Two main categories were revealed after the analysis of data. Examining the teachers' answers, the first category was identified as 'professional' motives ($f=29$) and the second category was identified as 'personal' motives ($f=12$). As seen in Figure 8, three codes were formed for both of the categories.

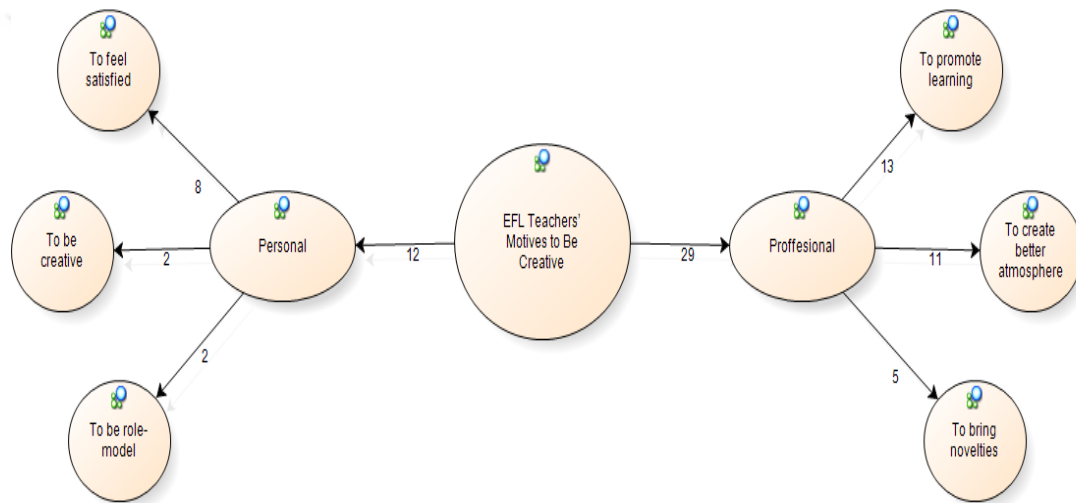


Figure 8. Turkish EFL Teachers' Motives to Be a Creative Teacher

The participants of the first category indicated that the reason why they try to be a creative teacher is about the 'professional' factors ($f=29$). They are the most highlighted factors compared to the 'personal' factors. The first code of this category is 'to promote learning' ($f=13$). T3 explained "*I think that creative teaching is a more efficient and long-lasting method. Thus, I attach great importance to it. When you teach with the same techniques and methods, you can only teach specific things. But, creativity brings countless ideas, ways that can enhance students' learning.*" T14 stated "*I always keep in my mind that children are different from each other and they have distinct learning styles. As I want all of them to learn better and to attend the lesson actively, I try to be creative in my classes.*" T15 pointed out "*I know the fact that rote-*

learning is useless and boring. Students easily forget memorized functions and words. Being creative ensures permanency and effective learning.” T16 declared *“I’m aware of that language is a living thing, which makes it different from other subjects. Using creative teaching makes students use language creatively, which helps them learn better and learn it for communication.”*

The second code of the first category is ‘to create a better atmosphere’ (f=11) for language learning in the classroom. T4 expressed *“The atmosphere during a lesson has a strong impact on the students’ attitudes and learning performance. Sometimes I feel stuck because I cannot be a creative teacher. Students get bored, and classroom management becomes hard. However, when I’m creative, lessons are more enjoyable, and the students become more interested.”* T5 commented as *“The traditional way is boring for my students and me. If I achieve to attract them in the lesson with a pleasant atmosphere, everybody feels satisfied.”* T7 declared *“When you do not produce or create something for your lesson, you cannot enjoy the lesson, and it is the same for your students. To enjoy more, to teach and to make students learn enthusiastically, I benefit from creative thinking.”* T8 stated *“It is important for an English teacher to be unusual. As we teach a language, our responsibility is much bigger than the others, because we are working with students who do not want to learn a foreign language. So I want to turn their negative views into positive by using creative methods. I want to create an environment with so much fun and pleasure.”*

Lastly in the first category, teachers indicated that their motives to be a creative teacher is ‘to bring novelties’ (f=5) to their classrooms and their teaching process. T12 explained *“Teaching is not only to say ‘write it, read that, listen to me’. In order not to lose enthusiasm, we have to apply novelties to each lesson with the help of creative thinking. We can sometimes teach at the school garden or school corridors. We can sometimes teach with a pet or teach while singing. We can sometimes teach with extraordinary material that we produced.”*

The participants of the second category stated that their motives to be a creative teacher are related to ‘personal’ factors (f=12). For the teachers, the first reason is ‘to feel satisfied’ (f=8), which is the most commented code among the personal factors. In this sense, T1 stated, *“I attach great importance to be creative because it makes me different from other teachers, and it arouses great interest in my students towards me*

and my lesson.” T2 expressed *“I think, for a teacher being loved is the most vital thing for her profession. Likewise, this is a crucial point for me to be loved and to be respected by my students.”*

According to the teachers’ answers, the second code is formed as ‘to be creative’ (f=2) in daily life as well. T20 reported *“In my daily life, I’m a creative person, too. I generally find quick, creative solutions to problems or difficult situations. I love creating or designing new things and my personal experiences led me to be a creative teacher.”* The last code concerned the second category is ‘to be role-model’ (f=2). T13 stated *“At high school, I had a perfect teacher who had changed my perspective towards life. With her unusual activities in the class, she always amazed us. Also, her gentle attitudes towards people, habits like reading novels constantly, her appearance and her way of talking to people impressed me and my friends as well. She was our role-model. And thus, I aim to be a role model for my students in terms of creativity as well as other aspects.”*

IQ4. Which creative teaching activities do you utilize in your classes?

Findings concerning the fourth interview question resulted in only codes represented in Figure 9. For this question, categories could not be identified because of some reasons. The participants’ answers were so dispersed and limited. Moreover, although the researcher told them several times to give details and to focus on creative activities in particular, most of the teachers only reported the activity names but did not clearly explain how, in which phase of the lesson and for what purpose they implemented these activities. Thus, the activity names could not be collected under categories but only in 15 codes.

Asking the teachers about creative activities, ‘role-play’ (f=9) and ‘games’ (f=9) were found out to be the most declared activities among others. T3 indicated *“I use role-playing effectively in my classes, especially in speaking lessons.”* T6 stated, *“I prefer role-playing activities while teaching as they are easy to implement, and they improve students’ confidence and speaking skill.”* T10 pointed out *“In the coursebooks, there are dialogues in each unit, and I want my students to act out these dialogues by choosing their roles.”* T14 declared *“Actually, I can name only a few activities right now like role-playing which I utilize for appropriate topics.”*

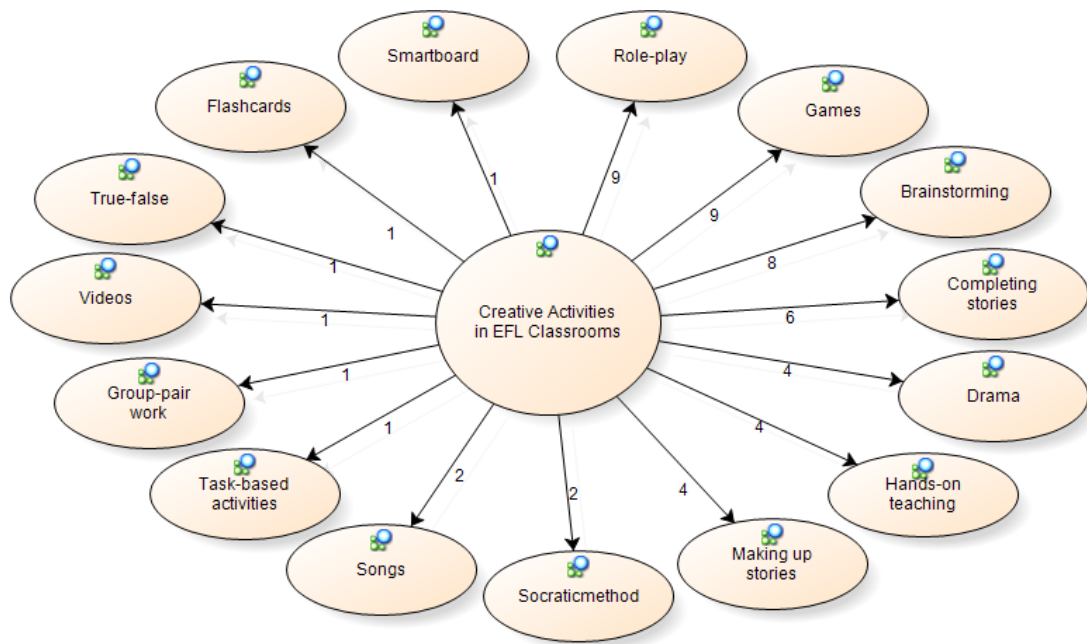


Figure 9. Turkish EFL Teachers' Creative Teaching Activities

Some of the teachers indicated that they often use 'games' to enhance students' creativity. T6 explained *"I use games that I created generally. For instance, this year I created a game for the unit about fitness that can be used for the 5th graders. Two students came to the board, and I told one of them a word about the unit. And they tried to understand and to show what it means by using their body language. The student who understood the meaning and acted out the word correctly was the winner."* T13 expressed *"Majority of the students love playing games. Therefore, I mostly integrate games into the teaching process. For example, I write some questions on small-sized papers and hide them in homemade cookies. So, when my students find the papers, they ask the questions to their partners."*

'Brainstorming' (f=8) is another activity commented by teachers. T2 indicated *"Brainstorming is the one that I prefer to use most of the time. I never give the meanings of the words directly. I want my students to guess the meaning through brainstorming because I discovered that when I give the Turkish meanings of the words directly, they easily forget soon after the lesson."* T3 stated *"I write a word to the middle of the board and listen to students' ideas about that word. I write their ideas*

around the word by drawing arrows. I use it at the beginning of each unit, which I think is a beneficial strategy.”

Another code is ‘completing stories’ which was expressed by six teachers. T5 indicated *“I sometimes give texts with missing parts and ask my students to complete it, which, I think, require them to use their creativity and imagination as well as the target language.”* T7 stated similarly with the former teacher *“In order to improve the writing skills of my students, I give them short stories with no ending and want them to complete the ending of these stories. Thus, they can contribute to the stories through their imagination.”* According to the participants’ comments, there is also one code related to the stories; ‘making up stories’ (f=4). Different from the former activity, teachers encourage their students to write their own stories from beginning to the end. In this respect, T5 indicated *“I prepare papers with some words in it beforehand and hand them out to the groups during a lesson. I want them to create a story by using the words written in the papers. Stories’ topics, characters and events are determined according to their wishes and creativity. When the time is up, they read their stories to the other groups.”*

The other code declared by the participants is ‘drama’ (f=4). T17, in this respect, indicated *“I generally use drama in my classes. It is both for improving their writing and speaking skills and their creativity. I divide the students into groups and give each group a theme. Then, they write their drama texts in a given time with their friends and prepare a simple scene and costumes on their own. After that, when they are ready, they present their drama in the classroom.”* Four teachers, on the other hand, stated that they attach importance to ‘hands-on teaching’ or hands-on activities. This strategy emphasizes students learning by doing something. Commenting in this manner, T13 declared *“I also use hands-on teaching technique, and I assign them to create their materials about the unit or topic that we deal within the classroom. For example, in some of the units, they developed posters, cards and brochures in this semester.”* T15 expressed *“When we start a new unit, I want my students to analyse the topics and words in it. Then, I want them to prepare materials for it. Moreover, at the end of the unit, I assign my students with short homework that require creativity and craftwork. I suppose they are beneficial for their learning and creativity.”*

2 teachers indicated to use the ‘Socratic method’ as a creative activity in their classes. T1 stated *“I sometimes apply the Socratic method of teaching. I ask open-ended questions to students based on the units’ theme or a text read in the class, and they try to answer these questions according to their ideas. Also, I want them to ask questions about their friends.”* ‘Songs’ (f=2) are utilized in EFL classes to improve students’ creativity, as well. T12 expressed *“Students’ creativity can improve through songs because there are various colloquial expressions and new phrases in them. Therefore, once a week in a class hour, I make my students listen and try to understand the lyrics of a song. They translate its lyrics and learn new grammar rules, phrases and words.”*

There are five different codes, all of which were commented only 1 participant. One of them is ‘task-based activities’ (f=1), and T9 stated *“I assign my students to produce creative tasks or projects. Some of my students, for instance, found English proverbs that have a similar meaning in Turkish for their project work. They also searched for the story behind these proverbs. When they completed the task, they made presentations in the classroom by discussing the meanings and background stories of the proverbs in English.”* ‘Group-pair work’ (f=1) activities are believed to have an impact on creativity. T20 pointed out *“Apart from games and role-playing, group and pair work activities can be counted as creative. Group works can raise awareness about respecting others and their ideas. However, if your classroom is crowded, it can cause troubles.”* ‘Videos’ (f=1) and ‘flashcards’ (f=1) are indicated to be used by the same person. T19 declared *“I prefer videos and flashcards because they are appropriate for my students’ English level. I find videos related to words or grammar rules that I teach in the classroom, and my students watch them at the beginning as a warm-up or at the end of the lesson as closure summarizing the topic.”* T11 also mentioned traditional ‘true-false’ (f=1) activities as *“I prepare some activities aimed to find out the wrong sentences and correct them.”* Moreover, as the last code, using ‘smartboard’ (f=1) for doing exercises is attained.

IQ5. What are the factors constraining your creativity and creative teaching practices?

Findings regarding the fifth interview question resulted in the categories and codes given in Figure 10. Four main categories were revealed after the analysis of data.

Examining the participants' answers, the first category is identified as 'context-level' ($f=112$), the second category as 'teacher-level' ($f=35$), the third category as 'parents-level' ($f=27$) and the last category as 'student-level' ($f=26$).

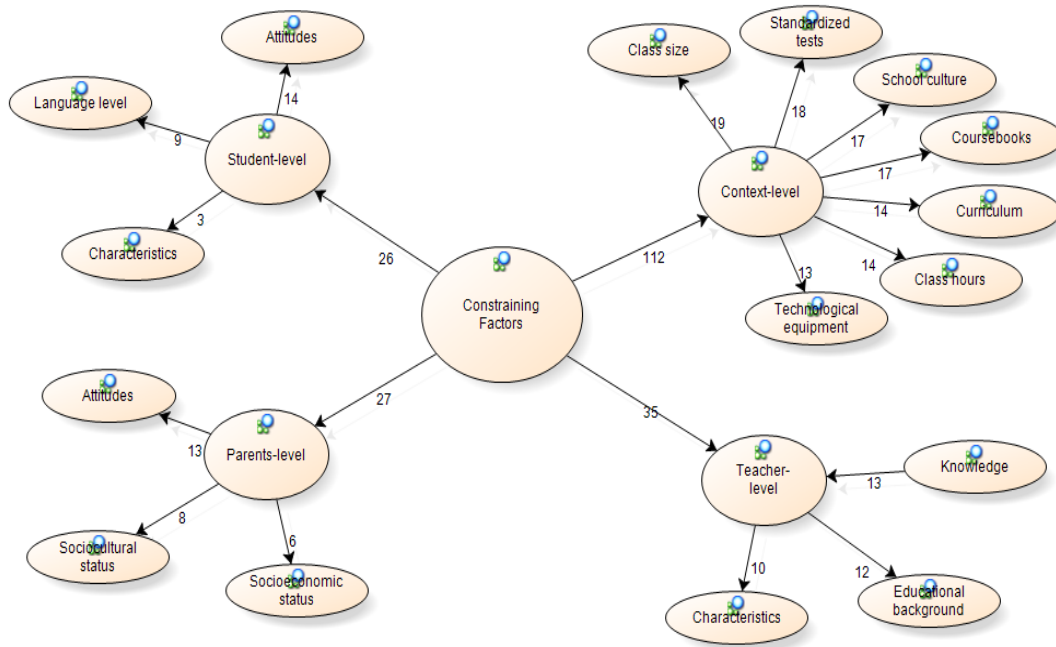


Figure 10. Turkish EFL Teachers' Views on the Constraining Factors for Creativity and Creative Teaching Practices

In terms of the 'context-level' constraining factors, which is by far the most mentioned one, seven codes were formed. Nearly all of the participants ($f=19$) complained about the 'class size' as a significant factor that inhibits their creative thinking and creative teaching practices in EFL classes. T2 expressed "*If the classroom is crowded, creative thinking is hard to develop. I have no idea about other subjects, but having more than twenty students can make all teaching process difficult for EFL teachers.*" T3 stated, "*The number of students is a significant factor since you can implement creative activities easier with fewer students instead of thirty or forty students.*" T13 indicated "*If the class size is small, you can do more creative activities. Thus, you can improve your students' creativity and language better. Last year, I had a classroom with forty-two students and another classroom with thirty students. I could not implement the same activities I used in the latter classroom because the former was*

more crowded.” T18 explained, “Crowded classrooms hinder creative teaching as you cannot pay attention to all of the students.”

The other factor highly emphasized by the participants is ‘standardized tests’ (f=18), which are organized nationally and locally. The majority of teachers complained about the exams in the Turkish education system such as the High School Entrance Exam (LGS in Turkish) held at the end of the 8th grade. It is essential to note that there are also common exams held each semester as one of the mid-term exams. They are conducted locally by the Centres for Measurement and Evaluation. T1 remarked in this sense as *“The exam-oriented system in Turkey does not allow teachers to focus on creative teaching. We are expected to teach the students to solve tests faster in a given time.”* T8 complained by saying *“Exam-oriented system can constrain teachers to foster students’ creativity. Although we teach a language, which is a living mechanism, we are forced to teach it to solve tests instead of speaking, writing, reading and listening. Therefore, there is no time for creative teaching or improving our students’ creativity.”* T14 indicated *“Our education system is based on tests and exams, unfortunately. As a result, you are expected to teach for tests. When you want to do something different in the class, you are warned to teach the exam topics and make students solve tests.”* T20 said *“Exams, especially LGS, require students to memorize specific functions. They do not measure writing, speaking, listening and reading skills. Instead, they certainly restrain the development of these four skills and creativity.”*

The third code is about ‘school-culture’ (f=17), which is related to administrators and all of the teachers at a school. The beliefs, attitudes and values of the other school members were stated to affect the development of creativity and creative teaching practices negatively. T4 explained, *“The restrictions of administrators or the negative opinions of colleagues affect the way teachers behave in their classes and decrease their motivation.”* T11 remarked on the topic as *“If administrators encourage teachers for novelties, creative teaching can be easier to implement. There isn’t a language lab in my school right now. If my principal allowed me to design a classroom as a language lab, then students would be able to do more creative activities and to improve their language skills.”* T15 indicated *“Administrators’ expectations and attitudes have a high impact on your practices at schools. If they are not supportive, you generally postpone your creative ideas. In addition, they mostly focus on exam results*

instead of students' language development. So, they do not allow you to apply a different method like creative teaching." T16 stated *"If administrators and colleagues are not open-minded, creative teaching will be almost impossible. Some of them even neglect English classes as they attach utmost importance to math and science courses and underestimate the language learning. Therefore, they generally reject English teachers' ideas. For instance, I want to teach some topics outside the classroom in the school garden to make my lesson more exciting and effective. However, my administrators insist on delivering it inside. Also, I cannot stick posters on the walls, because they think that the wall paint can be ripped off."*

According to teachers, English 'coursebooks' (f=17) are also one of the barriers inhibiting creativity. T9 expressed *"Coursebooks are not sufficient since they do not consist of activities requiring creativity. We use them as they are obligatory to use."* T10 explained *"Unfortunately, English coursebooks are not of high quality in Turkey. There are not any activities requiring students to think creatively. EFL teachers should be able to use different coursebooks of other publishers."* T13 declared *"Coursebooks are really ineffective for creative teaching. If they were written depending upon the creative approach, then it would be more beneficial both for students' creativity and language skills."* T17 indicated *"I find coursebooks insufficient for creative teaching as well as English in general. They are boring and full of grammar-based activities."*

Another code in this category is 'curriculum' commented by 14 teachers. T10 expressed *"The curriculum limits you. When you do activities like songs, videos, etc. you realize that you are not at the point that the curriculum expects. As it is very heavy, you have to move fast to teach all the functions and all the words."* T11 noted *"The curriculum is our biggest problem as EFL teachers. Every year we teach the same topics, yet no improvement can be observed in students' levels and skills in English."* T13 reported as *"I think the English curriculum is very heavy. This makes me anxious because I'm expected to follow it strictly. On the one hand, you try to teach every topic given in the curriculum; on the other hand, you try to implement extra activities for creativity. It is definitely hard."* T15 stated, *"The curriculum leads students to rote-learning."* T19 said *"The curriculum is restricting your teaching process. It challenges the students' level, so it does not let us apply different activities."*

‘Class hours’ are reported by teachers (f=14) as one of the barriers restraining creativity since 5th and 6th graders have three hours for English while 7th and 8th graders have four hours in a week and each class hour is forty minutes in total. T4 indicated *“I think more hours should be allocated for English classes to teach effectively.”* T7 stated *“Class hours are inadequate despite heavy curriculum. If you have elective English courses, you can implement creative teaching easily. However, if you do not have it, it is hard to implement, because you have to teach the curriculum in that limited time. So you spend the whole class hours to teach the curriculum.”* T10 noted *“The other constraining factor is limited class hours. As 5th and 6th graders have 3, 7th and 8th graders have 4 hours of English; it is not possible to spare time for creative teaching.”* T17 declared *“The classroom is the only place students can practice English. They do not have opportunities to enhance their English out of the classroom. Class hours, however, are not enough to teach English and develop creativity.”*

The last constraining factor of the ‘context-level’ category is the lack of ‘technological equipment’ (f=13) in the classrooms. T3 said, *“Smartboards and other technological facilities in a classroom can promote creative teaching.”* T7 indicated *“Technological facilities are also essential. The visuals and listening texts can be integrated into a lesson plan for creative teaching. We have smartboards, and I effectively use them in every lesson to play songs, to open PowerPoint presentations and to do extra activities for the topic. Without technological facilities, you cannot enrich your classes.”* T12 pointed out *“I can use songs, video presentations in my classes with the help of the smartboard. I have great opportunities for facilitating my lesson efficiently in contrast to my friends, working in village schools. They always complain about not having a smartboard in the classroom. Lack of technological facilities can be a constraint.”*

As for the second category, the participants (f=35) focused on the ‘teacher-level’ factors that restrain creativity, and three codes were identified. The first code ‘knowledge’ (f=13) was the most commented one among others in this category. 13 teachers stated that lack of knowledge about creativity and creative teaching is a constraining factor. T3 remarked *“Twenty years ago, creative thinking was not important yet now everything has changed, and creativity has become significant in the field of education. So with that change teachers have to take further educations or*

attend workshops to learn more about creativity and creative teaching. For example, when you asked me what creativity is, I could not answer for a while. So as teachers, we should need special educations to implement creative teaching easily and efficiently.” T5 reported *“I think, a teacher should attend various workshops and conferences. We need to have training for the development of creativity.”* T13 indicated *“I believe that to apply creative teaching, all English teachers must have training. For teachers, who love teaching, students and novelties, creative teaching should not be an extra job and they should willingly attend such training or workshops about creativity.”* T14 stated *“I follow some educators on social networking sites to get idea from their practices. I wish I had training or attended a workshop on creativity and creative teaching. It would be easier to implement in the classroom with my students, then.”*

The following code was determined as ‘educational background’ (f=12) of teachers. In this respect, T4 said *“When teachers were at university, they had to be supported with various feedbacks intended for their future implementations by their mentors. They would possibly be more successful and well-equipped when they graduated. Therefore, teacher education programs in universities have a crucial impact on pre-service teachers’ future practices.”* T6 pointed out *“If a teacher did not receive an excellent education at university, she will not be a competent teacher. Therefore, being graduated from ELT departments is important as they provide more extensive theory and practice in teaching.”* T11 reported that *“Undergraduate and postgraduate studies are critical. Teachers have to improve themselves continually.”*

‘Characteristics’ (f=10) is the last code of this category related to the teacher. Characteristics of teachers are regarded as another barrier for creativity and creative teaching. T1 declared *“Our lifestyles, educational backgrounds, beliefs and traditions come together and create our personalities. Our personalities, in turn, affect our way of thinking and practices in life and our profession as a teacher.”* T7 explained *“I graduated from ELT, but that does not mean I am creative. ‘The teachers graduated from the literature departments are not creative’ is not a valid statement. It depends on the teachers’ characteristics. If teachers are not open-minded and eager to learning, then they cannot lead their students accordingly.”*

The next category is related to parents. Teachers (f=27) in this category indicated that parents influence the development of creativity in EFL classes. For this

category, three codes were labelled. Majority of the participants (f=13) reported that the parents' negative 'attitudes' towards language learning and novelties in the class are one of the constraining factors. T1 stated *"In education, parent-teacher-administrator relations are vital. Therefore, parents' attitudes have a great impact on creative teaching. Their supportive or unsupportive attitudes can be an advantage or disadvantage for our implementations."* T2 pointed out *"Family is one of the most significant elements in language teaching and learning. If parents attach importance to language learning, then students become more enthusiastic, and they want to attend all of your activities, including creative ones. If they despise English, students' attitudes towards English are directed in the same way."* T8 remarked *"Some parents are trouble-maker and interfere with your teaching, unfortunately. They only demand high grades and to teach their children the best and fastest test-solving methods. With such parents, new methods and techniques like creative teaching cannot be efficiently performed."*

The other code concerned this category is 'socio-cultural status' of parents, which was indicated by eight teachers. T6 stated *"Socio-cultural qualities also play a significant role. A student of a socio-culturally developed family sees the world different from a student of a socio-culturally lower family. For instance, while the former student regards apple as an object from the fairy tale called Snow White, the latter regards apple only as a food."* T9 expressed that *"Students' socio-cultural backgrounds can inhibit or facilitate creativity because children of socio-culturally improved families get better scores than other students. For example, I worked at a village school. There were parents illiterate and busy with breeding. They, unfortunately, cannot push the limits for both their lessons and creative thinking."*

The last code of the category is 'socio-economic status' (f=6) of parents. T16 reported *"For me, creativity in English is mostly based on producing materials. If students' socio-economic status is low, it certainly affects creative teaching negatively. Since when you want to design a material, you need some supplies. And this would be a problem for some students to buy these supplies. I experienced that problem personally when I wanted to design t-shirts with English sentences on them. I asked students to buy white t-shirts, and some students' parents found it unnecessary and expensive."* T17 explained *"I sometimes give assignments requiring utilizing technological tools, and want my students to prepare projects and materials by getting help from these facilities."*

So they have to use a smartphone, laptop or they have to connect to the internet. Students who have financial problems cannot attend such kinds of activities, and this prevents creative teaching and learning in a degree as they do not have internet connection or smartphones belonging to themselves.”

Within the framework of the constraining factors, the last category was about ‘student-level’ factors (f=26). As for this category, three codes were formed, and the most highlighted one (f=14) was the ‘attitudes’ of the students towards English. T3 reported *“If students never came across creative teaching activities before, they can show negative attitudes towards the process. Since our students generally prefer rote-learning instead of creative ones which force them more than the former.”* T6 said *“We have to change the way students perceive the language. They take English as a lesson, not a language offering different perspectives. That is a psychological barrier we need to overcome. They are afraid of failure, so we need to raise awareness that failure brings success.”* T10 pointed out *“The students’ attitudes towards English and learning a different culture are one of the crucial points to consider. Some students do not want to learn a foreign language. Some of them do not like learning another culture. When they come across cultural elements different from theirs, they feel uncomfortable and they do not want to progress. So, the essential requirements of language learning are to love and to want. Without love and desire of learning, you can neither teach the language nor teach to think creatively in EFL classes.”*

Six teachers identified the other constraining factor as inadequate ‘language level’ of students. T3 noted *“I think that English level of students affects creative teaching and learning process in EFL classrooms. Our students are not fluent in English. So without improving it first, teachers cannot apply creative teaching activities in the classroom.”* T7 declared *“Students’ English level is another criterion for creative teaching. If they are not capable of understanding you while you are teaching in English, the technique you applied cannot be effective.”* The last code for the last category was the students’ ‘characteristics’, commented by only three teachers. T14 explained *“Students’ characteristics are also a significant factor in creative teaching. If a student is self-confident, she can express herself well and display her creativity better.”* T20 also stated *“Hardworking, enthusiastic and open-minded students make teaching enjoying. In contrast, introvert, indifferent and narrow-minded students make it harder.”*

CHAPTER V

5. DISCUSSION, CONCLUSION AND SUGGESTIONS

*Creativity
now is as important in education as literacy,
and
we should treat it with the same status.*

Sir Ken Robinson⁵

5.1. Introduction

This chapter contains the discussion of the findings related to each research questions of the study. Then, the conclusion and suggestions will be presented respectively.

5.2. Discussion

5.2.1. Discussion of the Findings for the Research Question 1

The first research question in this study sought to determine the attitudes of Turkish EFL teachers towards creativity. Furthermore, it was aimed to investigate if there is any significant difference among the attitudes of EFL teachers towards creativity in terms of gender, age, teaching experience and undergraduate area of study.

Analysis of this part revealed notable findings about the attitudes of Turkish EFL teachers participated in the study towards creativity. In general terms, the majority of the teachers acknowledged the value of creativity in education. They recognised a need for creative and critical thinking as well as problem-solving skills apart from the content or theoretical knowledge. From this standpoint, almost all participants pointed out that *creativity is an essential skill to be nurtured in schools*. This finding is consistent with the findings of other researchers examined the teachers' beliefs (Al-Nouh, et al., 2014; Aljughaiman & Reynolds, 2005; Nedjah & Hamada, 2017; Wang &

⁵ (Robinson, 2006, 02:49)

Kokotsaki, 2018). It is also in agreement with Bereczki & Kárpáti's (2018) finding which showed the endorsement of the democratic view of creativity among teachers, according to whom students' creativity can be developed at schools.

The results also indicated that most of the teachers seemed to have a notion about how to stimulate students' creativity. They believed that *portfolios*, *independent learning*, *learning through play* and *individual assignments based on problem solving* aid to enhance creative thinking. As for portfolios, the findings of the current study does not concur the findings of Al-Nouh et al.'s (2014) study in which many teachers indicated their disagreement with the effectiveness of portfolios in creativity education. However, as reported in UCLES (2018), portfolios are strongly recommended for the assessment process of creativity in particular. In terms of independent learning, Ornstein (1995) suggested that encouraging it in the classroom is one of the strategies to promote creative thinking, and this strategy was found to be influential by many teachers participated to the current study. This finding has corroborated the findings of Fitriah (2017) as the EFL teachers in his study also identified the significance of independent learning for creativity.

As mentioned in the literature review, Cremin (2009), Lee (2013) and Zhang & Gao (2014) attached great importance to the element of *play* in EFL classes because of its various benefits. Likewise, in this study, most of the EFL teachers realised that learning through play has a positive impact on students' creativity. Enhancing students' creativity with problem-solving activities or tasks in EFL classrooms is emphasized, and some researchers give some examples of its implementation (e.g., Iakovos, 2011; Waters, 2006; Wang, 2019). For Iakovos (2011), problem-based learning is highly effective in EFL classes since it inclines students "to engage in inquiry processes in which critical and creative thinking skills are the key for the learners to accomplish the problem-solving tasks imposed upon them" (Hung, 2009, in Iakovos, 2011, p.83). Besides, Wang (2019) conducted an empirical study about the implementation of the creative problem-solving model in EFL classes, and tasks based on this model were implemented for a long time. At the end of the study, it was found out that problem-solving tasks improved students' English skills and creative thinking skill as well as they increased students' interaction and class participation. Activities or assignments

requiring problem-solving were also reported to enhance creativity by the majority of the teachers attended the present study.

Moreover, there was an agreement on the necessity of teacher training. Since almost all of the teachers emphasized that *teacher training is important to foster creativity in education*. This finding is in parallel with the results or suggestions of several researchers (Al-Nouh, et al., 2014; Baghaei & Riasati, 2015; Cimermanova, 2015; Constantinides, 2015; Pishghadam, 2012; Xerri & Vassallo, 2016b). Xerri & Vassallo (2016b) proposed that organizing teacher training programmes both for pre-service and in-service EFL teachers can lead teachers to expand their knowledge, beliefs and skills about creativity and creative teaching, and they can also discover their creativity as educators. It is pointed out by Baghaei & Riasati (2015), if teachers learn more about creativity, they will certainly be able to increase the academic level of their students. Furthermore, as also noted by Constantinides (2015), teachers will improve their skills in problem-solving that is necessary during everyday teaching and find novel means for transforming their methods or techniques into more enthusiastic and inspiring ones. Moreover, they will plan their lessons and design their materials more easily and efficiently. Therefore, teacher training about creativity and creative pedagogy should start to be given in teacher preparation programmes at universities. Cimermanova (2015), Lee (2013), Pugliese (2016), Rinkevich (2011) and Bedir (2015) in the Turkish context are among the researchers who distinctively highlighted the training programmes for creativity at teacher preparation level.

As mentioned in the literature review, long curriculums (Bereczki & Kárpáti, 2018; Craft, 2003; Maley & Peachey, 2015; Richards, 2013), limited time (Lee, 2013; Richards, 2013; Rinkevich, 2011) and standardized tests or examinations (Kaufman & Sternberg, 2007; Lee, 2013; Li, 2016b; Manzo, 1998; Runco, 2004; Sternberg & Kaufman, 2010) are regarded among the significant barriers that discourage creativity in the educational settings and impede creative teaching practices of teachers. A large number of EFL teachers in the current study, in line with the study of Al-Nouh et al. (2014), declared that *current curricula does not allow, and teaching to test and pressure of subject content does not leave time* for the enhancement of creativity at schools. It is clear that the curriculum, test-oriented teaching and lack of time are some of the

inhibiting factors affecting the participants' creative teaching performance and attitudes towards creativity.

However, teachers' responses to some of the items in the questionnaire revealed that there are teachers who held contradictory or false beliefs. Surprisingly, the number of teachers believing that *creativity can be taught* was less than half of the teachers, even though nearly all of them supported the idea that *creativity is an essential skill to be nurtured in schools*. This discrepancy could be attributed to their having limited knowledge and misconceptions about the central philosophy of creativity and creative pedagogy. As mentioned by Pugliese (2016), there are some common views or 'myths' inaccurate among the teachers indicating that creativity is related to the genes or creativity cannot be defined. There is also another misbelief that nobody can teach or learn creativity, which is related to the finding of this study. The participants are unaware of the fact that creativity is teachable, and it can be stimulated through creative education involving both teaching creatively and teaching for creativity as mentioned in the literature review (Birkmaier, 1971; NACCCE, 1999; Sternberg & Lubart, 1991; Torrance & Torrance, 1973). Another possible explanation for the finding might be related to their lack of training on creativity, as several teachers stressed that they need teacher training courses about it. This contradiction in their statements underpins once again that teacher training is fundamental to creativity development at schools. This inconsistency found in this study echoes the findings of Aljughaiman & Reynolds' (2005) study in which the number of teachers stating creativity can be taught was lesser although a large number of teachers indicated that creativity can be developed in classrooms. Indeed, their result was ascribed to the way teachers interpreted the questions. The researchers of the study explained it as "teachers believe that if creativity exists as a trait within the students, then it can be *developed* but *teaching* creativity where there is none, is not easily accomplished" (p.30), which still represents the teachers' limited knowledge or misconceptions about creativity.

Another important finding is that most of the teachers associated creativity with success as they agreed on the idea that *creative pupils are successful*. A possible explanation for this idea is that teachers have misconceptions and lack of knowledge about creativity and creative people or students. Al-Nouh et al. (2014) also found out a similar finding and creativity was linked to being successful by many EFL teachers in

their study. They pointed out that creativity is confused with intelligence, and intelligent people are generally successful. Likewise, EFL teachers in the current study may have thought similarly. The present finding seems to be consistent with other research conducted by Morais & Azevedo (2011), which found a relationship between creative students and academic success. Nearly half of the teachers stated that they are uncertain about whether a creative student has academic success or not, and nearly thirty percent of teachers agreed with this idea.

The last findings are about the relationship between the attitudes of Turkish EFL teachers on creativity and some different variables. This study found that EFL teachers' gender, age, teaching experience and undergraduate area of study had no impact on their attitudes towards creativity in the current study. Özcan (2010), who investigated the contributions of EFL teachers' behaviours and characteristics on students' creativity in terms of five variables, found out no significant difference in terms of gender. His study showed that gender of EFL teachers does not contribute to the teachers' behaviours on students' creativity. However, in Al-Nouh et al.'s (2014) study, significant differences were detected in teachers' attitudes according to age and experience. Older and middle-aged teachers and teachers having more than six years of experience in teaching showed negative attitudes towards creativity. Besides, Özcan (2010) found a significant difference in terms of teaching experience. He stated that teachers in their first years of teaching are in favour of developing students' creativity because they are more willing to implement novel concepts or approaches as well as they are more motivated contrary to the teachers teaching more than ten years.

5.2.2. Discussion of the Findings for the Research Question 2

An initial objective of the second research question of this study was to identify the perceptions of Turkish EFL teachers on creativity. Moreover, it was aimed to determine whether there is any significant difference in the perceptions of EFL teachers on creativity in terms of gender, age, teaching experience and undergraduate area of study.

When this part was analysed, remarkable findings emerged about the Turkish EFL teachers' perceptions on creativity. It is noteworthy to indicate that this part specifically revealed information about the creative teaching practices of teachers, and

teachers mostly did not respond to the items as *always* but as *usually/sometimes*. Firstly, the findings that show a higher perception of teachers will be discussed.

As emphasized by the several researchers in the literature review (Beghetto, 2007; Read, 2015; Sternberg & Lubart, 1991; Torrance, 1977), encouraging students for questioning or allowing them to ask questions is an essential factor for creative thinking. Beghetto (2007) underlined the importance of raising new questions by placing it in his creativity definition. In intelligence resource of their creativity theory, Sternberg & Lubart (1991) focused on the vitality of providing opportunities for students to pose questions on their own. Read (2015), as an EFL researcher, also mentioned it among the seven pillars for creativity development. In the current study, it was found that most of the EFL teachers in the current study also put emphasis on encouraging students to ask questions and listening carefully to their questions. For example, more than half of the teachers stated they *always listen to students when they ask questions*, which is in line with the finding of Al-Nouh et al. (2014). Most of them also stated that they *usually encourage students to question and think independently, allow students to ask about things of interest, and prepare questions for students to answer on their own*. As pointed out by Sternberg and Williams (1996), integrating questioning into the teaching process by teaching students what kind of questions to ask and how to ask as well as how to answer is a step for creativity development. Hence, students have to decrease their dependency on rote learning and have to learn asking questions of high quality, intriguing and challenging.

As highlighted by Yagcioglu (2017), motivation has a pivotal role in the enhancement of creativity. Therefore, to increase students' enthusiasm and make them more creative, teachers have to motivate their students in a way. This can be achieved through praising or rewarding. In this respect, the results of the current study indicated that nearly half of the participants *always praise pupils who provide unexpected answers*. Similarly, many of them reported that they *always reward originality and creativity* in their classrooms. This finding is again in line with the findings of Al-Nouh et al. (2014). As mentioned in the literature review Fasko (2001), Sternberg & Lubart (1991) and Torrance (1977) are among the researchers who supported the idea of rewarding for a creative achievement or idea. Torrance's (1977) ideas for appropriate rewarding are, particularly, significant in that they stress and show the means of

rewarding without giving students a physical or tangible object. Similarly, Cremin (2009) underlined the significance of a creative and secure atmosphere in English classrooms where students “need to feel safe, valued and trusted, and able to take risks as readers, writers, speakers and listeners” (p.156) and they need to be rewarded for their courage to take risks. However, using rewards for motivation is widely acknowledged as one of the barriers for creativity by some researchers (Amabile, 1983a, 1996; Beghetto, 2010; Hennessey & Amabile, 1987; Runco, 2007). Accordingly, students’ struggling for a reward can reduce their creativity unless students are highly self-confident and aware of the rewards being a part of the process (Amabile, 1996).

The current study found that less than half of the EFL teachers indicated that they *always develop students’ creative thinking skills*. The rest of them stated that they develop it either *usually* or *sometimes*. This echoes the previous finding of Al-Nouh et al.’s (2014) study in which many teachers said that they sometimes develop creativity in the classroom. Moreover, nearly thirty percent of the teachers reported that they *always remind and encourage students to be creative*. It is essential to bear in mind the possible inconsistency in these responses. In the attitude part, almost all of the teachers pointed out that creativity is a significant skill to be enhanced at schools. However, the number of teachers who *always* try to improve and encourage creativity in EFL classrooms are less than expected. These data must be interpreted with caution because it reveals the common paradox about creativity in education. On the one hand, teachers value creativity and support the idea that it should be developed. On the other hand, they do not always try to encourage or develop it at schools in actual practice. This is what Makel (2009, in Rinkevich 2011, p. 220) calls “creativity gap”.

Teachers’ responses to some of the other items in the questionnaire had similar results confirming that a small number of them always encourage and develop students’ creativity at school. For instance, only thirteenth percent of the EFL teachers reported that they *always use a discovery or problem-solving approach in teaching* although most of them agreed on the need for problem-solving skills and for the assignments based on problem-solving in the attitude part. What is more, the number of teachers *who always use authentic situations to encourage language use* in the classroom is less than twenty percent. Indeed, authentic situations can be formed through authentic materials which are strongly recommended by many researchers and educators in the field. Using

authentic materials in EFL classrooms are recommended by Clarke (2005), Cremin (2009) Formosa & Zammit (2016), Tin (2013), Xerri & Vassallo (2016a) to enhance students' creative thinking and language skills better. Also, it was found that the majority of the participants do not *always use a range of communication technologies*. So, they do not benefit from technology to encourage creative thinking. On the contrary, the teachers in Al-Nouh et al.'s (2014) and Fitriah's (2017) studies reported that they utilize technology to foster creativity. Besides, Sternberg & Williams (1996) suggested that providing students opportunities to define and redefine problems can promote creativity by making them choose their assignments' topics. They also offer teachers to encourage creative collaboration by making students work together in the classroom. The findings of the present study, however, differ from the strategies suggested. Since the EFL teachers who *always allow students to choose their own projects and to learn in groups* were nearly thirty percent.

Another important finding is that less than twenty percent of the participants reported that they *always take a boring exercise and turn it into a game*. As this item is related to the creativity of teachers, a possible explanation for this is that there is an "absence of creative thinking" as stated by Constantinides (2015). For Constantinides (2015), teachers may not "develop flexibility in their thinking [...] and respond to the unpredictable and the unexpected" and also they may not change something appropriately to make it more suitable for their students in such an absence (p.115). As Xerri & Vassallo (2016b) pointed out, being creative is having the courage to do something unusually and to push the limits. Clarke (2005) also associated creativity with adaptation and noted that it is "coming up with imaginative ways of doing what might be considered otherwise mundane tasks" (p.2).

What is more, on the question exploring the relationship between teachers' perceptions and some variables, it was found that there is no significant difference detected in terms of teachers' gender, age, teaching experience and undergraduate area of study. This is similar to the findings in the attitude part. This finding concerning the teaching experience is in line with the Al-Nouh et al.'s (2014) study in which they also could not find any significant differences in teachers' perceptions according to experience. On the other hand, in the same study, it was detected that age of the teachers has a meaningful impact on their perceptions, which is not in parallel with the present

study. In addition, Fitriah's (2017) findings are not in agreement with the current study's finding regarding teachers' gender and age because Fitriah (2017) discovered significant differences in EFL teachers' perceptions based on these two variables. He found out that their perceptions about creative teaching practices were different in females and males. Additionally, younger and older teachers differ in their perceptions.

5.2.3. Discussion of the Findings for the Research Question 3

The third research question aimed to probe into the overall thoughts of Turkish EFL teachers on creativity. Depending on the data obtained through semi-structured interviews, significant findings emerged.

Asking the teachers about how they define creativity, only two categories were identified. Most of the EFL teachers defined creativity by focusing on the *thought*. In general terms, they related creativity to the generation of novel and original ideas, and to thinking uniquely and unusually different from other people. In this respect, creativity was mainly associated with *having original ideas*, imagining and thinking, which signified that there were only mental activities at the heart of the creative thinking process. The other teachers defined creativity by emphasizing on a *product* or an outcome. They illustrated the concept of creativity as *producing original products* and developing something new. Creativity in this context was not only about thinking and finding an original idea but turning this idea into a tangible form. Both views' main focus on creativity is in line with the definitions of the prominent thinkers mentioned in the literature review. The former group's conception of creativity, for instance, is similar to Beghetto (2007) and Boden (2001) while the latter group's explanations resemble Plucker, et al.'s (2004) definition. In Aljughaiman & Reynolds's (2005) study, the majority of the teachers defined creativity emphasising original ideas, and the product was also involved in the creativity conceptions of teachers, which is consistent with the current study. Moreover, in Fitriah (2017), Kurt & Önalın (2018) and Wang & Kokotsaki's (2018) studies, EFL teachers were asked to define creativity in EFL classrooms. In these studies, teachers also defined creativity in terms of product and thought.

However, it is believed that Turkish EFL teachers in the current study have narrow views of creativity as they did not approach to creativity concept from different

perspectives, and they did not extend their definitions by naming other skills related to creativity. In Aljughaiman & Reynolds's (2005) study, some teachers' definitions involved divergent thinking, self-expression, imagination and problem-solving apart from original ideas and product. Moreover, as in the study of Kurt & Önalán (2018), although teachers could identify originality as a requirement for creativity, they were unable to concentrate on the usefulness and relevance of the ideas or products in their definitions. As indicated by Beghetto & Kaufman (2014) and Simonton (2012), creativity is not only related to novelty and originality but usefulness and appropriateness.

The study also revealed Turkish EFL teachers' views about the characteristics of creative teachers. Their ideas were based on *personality* traits and *performance* of teachers, which is consistent with the literature. Nearly half of the EFL teachers in this study perceived creative teachers as *open-minded*, *eager to novelties* and *life-long learner*. While being *self-confident* was declared by two teachers, being *flexible* and *good communicator* was expressed by only one teacher. In terms of performance, over half of the teachers identified creative EFL teachers as *using various techniques* and methods while teaching. *Creating something new* like games and materials, *designing* interesting and amusing activities, *identifying students' needs* by considering their level, learning styles and characteristics as well as *motivating students for learning* were regarded as creative EFL teachers' characteristics by a small number of the participants. *Having subject matter knowledge* was also reported by only two teachers. All of these dimensions are related to the concept of creative people or creative teachers regarding the literature. Being highly productive and original as well as flexible (Constantinides, 2015), open-minded (Wright, 2015), self-confident (Brolin, 1992) is mentioned in the literature. Richards (2013) pointed out nearly all of the performance and personality-based qualities in his article, similar to the ones reported by the teachers. As for Avila (2015), English teachers depart from traditional teaching practices and prepare more original and enjoyable classes by utilizing their creativity. Lee (2013) also underlined that teachers should pay attention to some factors relating to students, such as their cognitive and language level, personal traits, and motivational factors. Creative teachers are also described as being knowledgeable in terms of pedagogy and subject matter (Bereczki and Kárpáti, 2018; Richards, 2013). These findings suggest that even though

Turkish EFL teachers' associations find an echo in the literature, the number of teachers who could name many significant characteristics is barely low. This shows their lack of knowledge about or unfamiliarity to the concept of the creative teacher. It is in line with the attitude part of the study as it was found that EFL teachers have some misconceptions and lack of knowledge about creative people.

The results of another interview question, asking the participants their motives to be creative in the classroom, highlighted that Turkish EFL teachers had *professional* and *personal* reasons for creativity. Among the motives related to professional factors, the most commented one was *to promote learning*. Teachers also stated that they try to be creative *to create a better atmosphere* and *to bring novelties* in EFL classes. With regard to personal motives, nearly half of the teachers reported that they are creative in the classroom *to feel satisfied* personally. A few teachers gave their reasons as *to be creative* in daily life and *to be role-model*. The present findings of professional reasons seem to be consistent with the research conducted by Wang & Kokotsaki (2018) which found that EFL teachers prefer utilizing creative approaches to make students more interested in learning and to ensure more enjoyable lessons. Nedjah & Hamada (2017) also found that teachers encourage creative thinking to enhance learning and language skills of students. However, their research also revealed that many teachers encourage creativity in EFL because it influences students' personal development and helps them to be open-minded and to think from different perspectives. Unfortunately, this present study is unable to demonstrate the most significant reason to be creative and to encourage creativity in the classroom. Most of the participants do not aim to enhance their students' personal development and their creative thinking skills. It can be suggested that they may tend to teach creatively more than teaching for creativity as they highlighted professional motives and they did not give any reason concerning the development of students' creativity. Possibly, being a role-model may be regarded as an indirect way of fostering personal development. However, only two teachers stated that being a role-model is their reasons to be creative although the significance of it was indicated by Tümen Akyıldız & Çelik (2020), Maley (2015) and Sternberg & Williams (1996) in the literature.

The results about the creative activities Turkish EFL teachers applied in their classes revealed notable findings. Play, as an essential strategy for creativity, is closely

identified with drama (Vygotsky, 1967/2004; Cremin, 2009) and role-play activities (Cremin, 2009). As reported by Cremin (2009), utilizing both kinds of activities in the classroom does not only contribute to the speaking and listening but also reading and writing skills of the students. During childhood, everybody experienced a moment when they shared the roles of a mother, a father, a child and a doctor with friends. Acting out these roles in such an imaginative world was a perfect play for all of the children. As one of the activities that can facilitate flexibility (Constantinides, 2015), role plays are recommended for EFL classes by many educators as mentioned in the literature review (Birkmaier, 1971; Fehér, 2015; Hlenschi-Stroie, 2015). In this study, *role-plays* were the most mentioned activities among the others as almost half of the teachers declared that they utilized them in their classes. Wang & Kokotsaki (2018) also found that EFL teachers in their study used role-play activities to enhance their creative teaching practices. Drama, on the other hand, is a perfect way to “celebrate and challenge the values of a society; it is a way of making sense of the world and, even more, questioning the world as it is and seeing how it can be improved”. Through educational drama, students can develop themselves linguistically, personally and socially (Hlenschi-Stroie, 2015, p. 163). Even though many educators suggest drama due to its numerous advantages in EFL classes (Birkmaier, 1971; Cremin, 2009; Lee, 2013; Wright, 2015; Zhang & Gao, 2014), only a few participants in this study indicated to apply *drama* in their classrooms.

Games are also among the most preferred activities in EFL classes as seen in the current study and other studies (Al-Nouh et al., 2014; Tümen Akyıldız & Çelik, 2020; Wang & Kokotsaki, 2018). However, there is an important point here that all of the games indicated by the teachers do not facilitate creative teaching and develop students’ creative thinking, which will be discussed later. As explained before, the element of play has a vital role in the activities that teachers utilize (Cremin, 2009; Lee, 2013; Zhang & Gao, 2014). Only the integration of playful games requiring questioning, creative thinking or imagination can achieve creative teaching’s aim, emphasised by also Tümen Akyıldız & Çelik’s (2020) study. Besides, nearly every teacher is familiar with the *brainstorming* strategy, which was introduced by Osborn (1942). As in parallel with the studies of Al-Nouh et al. (2014), Nedjah & Hamada (2017) and Tümen Akyıldız & Çelik (2020), EFL teachers in this study reported to include brainstorming

activities to their lesson plans. Brainstorming is essential for divergent thinking, fluency and flexibility (Constantinides, 2015), and as found in Liao et al.'s (2018) experimental study that it has a positive impact on creative thinking and language skills of EFL students.

Likewise, *hands-on teaching* activities and story-based activities were only mentioned by a few teachers. Through a hands-on approach at schools, ownership is encouraged, and learning is made more relevant (Jeffrey & Craft, 2004). As ownership and relevance are among the features of creative teaching for Woods (1990), hands-on teaching activities are perfect. Avila (2015) also supported this idea in one of the creative activity examples, in which EFL students were expected to create their activities. The results were enjoyable as efficient and interesting activities were created by students and students became more motivated. EFL teachers in this study also mentioned activities based on stories as *completing stories* and *making up stories*. It is in line with, Al-Nouh et al. (2014), Nedjah & Hamada (2017) and Tümen Akyıldız & Çelik's (2020) studies. Avila (2015) and Lee (2013) suggested such kinds of activities since they improve students' language and creativity.

Task-based activities and *group-pair works* were reported to be utilized by only one teacher in this study although these two types of activities can lead to the creativity and language development and suggested by many researchers in the field. Lee (2013) offered to apply creative tasks in EFL classrooms. For him, creative tasks should involve play, imagination, production of new ideas, using language independently. Creative tasks with constraints are emphasized by Tin (2012, 2013) to facilitate creative language use as well. On the other hand, group or pair work activities are stressed by Birkmaier (1971), Sternberg & Williams (1996) and Wright (2015) as they provide opportunities for collaboration and cooperation.

Furthermore, participants of the study remarked some activities that cannot be regarded as creative ones since their content and means of the application were traditional. *Song*, *true-false*, *video*, *flashcard* and *smartboard* activities, as well as some teachers' *game* activity examples, were found to be not related to creativity and creative teaching. For instance, making true-false activities and using videos or flashcards only to show the meaning of a word do not lead to creativity. Utilizing songs to fill in the blank activities does not promote creative thinking. According to the creativity

definitions of Pugliese (2016) and Woodward (2015) in the EFL context, if these activities or exercises were used in a novel way, then they would be regarded as creative. This finding of the study corroborates the findings of Tümen Akyıldız & Çelik (2020) and Al-Nouh et al. (2014), in which some of the activities such as songs, true-false statements, and matching words were found to be uncreative. As noted by Lee (2013) and Nedjah & Hamada (2017), teachers' lack of knowledge about creativity can negatively affect teachers' practices, and they cannot efficiently apply creative activities to their classes. As in the study of Wang & Kokotsaki (2018), the participants who had more knowledge about creativity and its central philosophy reported different, extraordinary activities and strategies whereas teachers who had limited knowledge and vague understanding about creativity stated fewer and ordinary activities.

On the whole, concerning the findings of creative activities, the current study found that EFL teachers in the study have limited knowledge about creative activities because they could not name a variety of activities to foster creative thinking and language skills of students. Besides, some activities cannot be regarded as creative since their content and means of application are traditional. These results are rather disappointing in terms of various points. Since, there are again discrepancies between the Turkish EFL teachers' beliefs and practices, which echo the findings of the quantitative part. In this part of the study also, teachers pointed out that their professional motives to be creative are to promote learning, bring novelties and create a better atmosphere. It was assumed that they might have tendency for teaching creatively. By contrast, their responses to the activities suggest that they do not precisely promote learning and bring novelties to EFL classes. To sum up, though they believed that creative teachers utilize different techniques and create new activities or games, their traditional and small number of activity examples show that there is incongruence with respect to their beliefs and practices.

In this current study, participants expressed a wide range of barriers inhibiting their creativity and creative teaching practices. The factors reported under the *context-level* category were respectively *class size*, *standardized tests*, *school-culture*, *coursebooks*, *curriculum*, *class hours* and *technological equipment*, all of which were mentioned by more than half of the teachers. These results regarding standardized tests, curriculum and class hours match those to be found in the quantitative part of the study

since a large number of the teachers filled the questionnaire reported that these three factors do not leave time for creative activities. By means of the interviews, more detailed information about them was taken and why most of the teachers agreed on these factors was understood clearly.

For participants, English language teaching curriculum in Turkey is long and content-heavy, conversely the class hours are short. Standardized tests like LGS do not allow teachers to focus on creative teaching, mainly in the eighth grades. A similar result was also reported by Al-Nouh et al. (2014), Tümen Akyıldız & Çelik (2020) and Wang & Kokotsaki (2018). As stated by Nedjah & Hamada (2017), creative teaching is not teachers' priority because they are confined by the curriculums to be followed strictly and the exams to be taught for. Pugliese (2016) highlighted that teaching for tests puts pressure on teachers and they start to believe that it is their first and foremost goal in teaching. So testing excessively becomes one of the constraints for creativity at schools. Crowded classrooms are another constraint that was highly emphasised by the participants. Teachers reported that it is challenging to implement creative teaching in EFL classes with more than twenty students, similar to the studies of Al-Nouh et al. (2014), Al-Qahtani (2016), Fitriah (2017) and Wang & Kokotsaki (2018). Nevertheless, Wright (2015) underlined that teachers can achieve to implement creative teaching in large classes by applying group and pair work activities.

Much of the current theories of creativity focused on the environmental factors that affect creativity, creative process and creative people. As mentioned in the literature review, Amabile's (1996) social environment in the componential theory, Rhodes' (1961) press among the 4P, Sternberg & Lubart's (1993) environment resource can be given as examples. These environmental factors influencing creativity and creative process can be related to culture, family, society, politics and different environments like work and educational (Amabile, 1996). School-culture, formed through the attitudes, beliefs and values of all school members, is believed to influence teachers' creative thinking skills and creative teaching practices. EFL teachers in the study indicated that their administrators or colleagues generally have negative and unsupportive attitudes towards them, their novel ideas and English in general. Some administrators were reported not to allow the teachers to carry out their plans or activities as these administrators valued more on the test scores and standard

educational practices, which is in line with the ideas of Hondzel & Hansen (2015). This finding of the study is also in parallel with the studies of Tümen Akyıldız & Çelik (2020), Bereczki & Kárpáti (2018) and Kurt & Önalán (2018). As Kaufman & Sternberg (2007) noted due to the test scores, creative teachers and teachers trying to stimulate creative thinking in their classes are despised by others because of being idealists and focusing on creativity instead of exams.

The other barrier was determined as English coursebooks which were believed to be inadequate for the development of creative thinking by many of the participants. Similarly, Al-Qahtani (2016) indicated that EFL teachers in their country found textbooks discouraging creative thinking because of their limited content in terms of creative activities. Indeed, even if coursebooks do not contain creative activities, they can easily be adapted to the activities which can foster creativity. As underlined by Formosa & Zammit (2016), creativity does not mean to leave the coursebooks aside and teach without it. It means to give priority to our students' needs and to change things to make the lesson more enjoyable and to enlarge our students' perspectives both for the lesson and life. In this respect, Constantinides (2015), Fehér (2015), Formosa & Zammit (2016) and Tomlinson (2015) gave notable suggestions and mentioned the steps that can be followed to change the uncreative coursebook activities into creative ones. Some of them also proposed sample activities for EFL teachers.

Lastly, under the category of context-level factors, technological equipment was given. Turkish EFL teachers stated that lack of smartboards, in particular, and other technological facilities in the classrooms are thought to inhibit creative teaching practices. This finding is in parallel with the review study of Bereczki & Kárpáti (2018) in which inadequate resources and facilities were found to be cited among the constraining factors. It is also in line with the finding of Fitriah (2017) as EFL teachers in his study reported that technology is beneficial to put their creative thinking skills into practice more meaningfully and interestingly. Clarke (2005) and Constantinides (2015) also noted that utilizing technological tools can foster language learning by providing novel, fun and efficient ways. Moreover, the creative process can be enhanced through technologies which offer better options for creative cooperation (Leach, 2001). Tümen Akyıldız & Çelik (2020), however, in their study found out that EFL teachers perceive technology as both a facilitating and a constraining factor, which

shows a similarity and a dissimilarity with the current study. Different from the teachers in the present study, teachers in their study thought technology as a barrier to creativity. Since, when they give assignments requiring creative thinking, students can search for everything on the internet via countless technological tools. Hence, students complete their assignments using technology, not their creative thinking skill.

The second type of constraining factors was related to *teachers*. Teachers' *knowledge* of creativity, *educational background* and *characteristics* were believed to have an impact on their creativity and creative teaching performance. Teachers' limited knowledge about creativity and creative teaching was the most highlighted barrier regarding teachers. As stated in the literature review by Manzo (1998) and Sternberg & Kaufman (2010), teachers generally have not been trained or educated for creative pedagogy both during pre-service and in-service years; hence they do not know exactly how to encourage and foster creativity in their classrooms. So, if they have misconceptions or lack of knowledge about creativity, it can influence their creative teaching performance negatively (Aljughaiman & Reynolds, 2005) and they continue to implement their traditional teaching practices (Beghetto, 2010). All the teachers in this study commented on this factor stressing that they need to take training about creativity and about how to apply creative teaching in EFL classes. This finding is consistent with the findings of Al-Nouh et al. (2014), Al-Qahtani (2016), Bedir (2019), Bereczki & Kárpáti (2018) and Nedjah & Hamada (2017). This also accords with the earlier finding obtained through the quantitative part of this study. It showed that nearly all the participants of the questionnaire underpinned the necessity of teacher training.

Another factor believed to be a barrier to creativity and creative teaching is the *educational backgrounds* of teachers. Some of the participants indicated that universities and departments teachers graduated from, and postgraduate studies can affect their creativity and creative teaching practices. Al-Nouh et al. (2014), Fitriah (2017) and Özcan's (2010) studies can be given as examples of the educational backgrounds of EFL teachers as constraining factors. However, their findings are different in some respects. In Al-Nouh et al.'s study (2014), it was found that EFL teachers working in primary education have more positive attitudes than the teachers teaching in middle or high school, and Özcan (2010) found that working at primary, secondary or high school has no impact on teachers' behaviours on students' creativity.

Fitriah (2017), on the other hand, found that undergraduate and postgraduate teachers perceive the institutional support differently. Furthermore, the current study found out that there is no significant difference between the undergraduate area of study and teachers attitudes and perceptions towards creativity according to the analysis of the quantitative data. Thus, undergraduate area of study of EFL teachers cannot be regarded as a constraining factor. Also, among the studies reviewed by Bereczki & Kárpáti (2018), some studies related to other fields such as art and mathematics found that there was no relationship between the teachers' having postgraduate degrees and their beliefs on creativity. The last barrier for creative teaching was determined as teachers' characteristics. Half of the participants stated that personality traits have an impact on their teaching practices in general. Thus, for creative teaching, a teacher should have specific qualities like being open-minded and enthusiastic.

Parents' attitudes, socio-cultural and socio-economic status were found to be other challenges in creative thinking and teaching. Participants stated that parents' negative attitudes towards English and towards the novelties that teachers want to bring to the class influence creative teaching practices of teachers as well as students' attitudes. This finding is consistent with Al-Nouh et al. (2014) and Bereczki & Kárpáti's (2018) studies which also mentioned parents' unsupportive and negative attitudes as constraining factors. Besides the administrators who value higher grades, there are parents doing the same. Tangaard (2011) claimed that such kind of parents focusing on the test scores of their children also limit creativity. As mentioned in the literature review, a person born into a supportive culture may easily have the opportunity to improve his creative abilities; in contrast, a person born into an unsupportive culture may be discouraged and may not enhance his creativity (Sternberg & Kaufman, 2010). The finding of this study echoed the literature, and some of the participants emphasised the socio-cultural status of parents. In Kurt & Önalán's (2018) study, the pre-service teachers also stated that creativity can be affected by family environment and cultural background. Moreover, in Al-Nouh et al. (2014)'s study, parents who had careers encouraged teachers more, which positively affected EFL teachers' attitudes. On the other hand, teachers working with parents not educated and even illiterate showed less positive attitudes towards creativity and creative teaching.

EFL teachers in this study, lastly, emphasized that *students' negative attitudes* towards English in particular and new teaching practices, their target *language level* and *characteristics* constrain the enhancement of creativity and creative teaching. This finding is in parallel with Tümen Akyıldız & Çelik (2020), Fitriah (2017), Nedjah & Hamada (2017) and Wang & Kokotsaki (2018) as EFL teachers in their studies also complained about students being reluctant and passive listeners in the classroom. As pointed out Gunawardena et al.'s (2017) study conducted on thinking skills, students who have lower English competencies demonstrate their skills less than the students who have a higher level of English. Lee (2013) asserted that students' cognitive and language level, alongside other factors, play a significant role in teachers choosing the type of creative teaching methods and activities. Language teachers can employ more comprehensive and complex creative activities to foster creativity when their students have higher language level.

Indeed, all of the constraints mentioned above do not have essentially negative effects on creative thinking skill as also pointed out by Sternberg & Kaufman (2010). Similarly, Lee (2013) emphasised that it is essential “to stimulate teachers to look outside of the constraints put upon them by government, the curriculum, and their training” (p.101). In this sense, despite every factor that they believe to have a negative impact, EFL teachers may learn more about creativity by the help of them and they may develop their creative thinking and creative teaching skills for the sake of their students.

5.3. Conclusion

“Change is occurring so rapidly that we cannot survive if we insist on thinking and living in static terms. We must accept the creative challenge” (Torrance, 1965, p.679). As highlighted throughout the thesis, creativity is an essential component of 21st-century skills and has become a central issue for every domain in the global world. Thus, it is a matter of utmost urgency to acknowledge the absolute necessity of creativity in education and, particularly, in EFL classes. As teachers are the key aspect of education, it has become the purpose of the current study to accept the creative challenge, firstly, by examining EFL teachers' attitudes, perceptions, and thoughts on creativity.

For the first research question posed, it is possible to state that Turkish EFL teachers exhibit positive attitudes towards creativity in general. They support the view that creativity can and should be developed at schools in the EFL context. Though they hold positive attitudes and know some strategies that facilitate students' creativity, most of them are not well-informed about the central philosophy of creativity. As such, they have some misconceptions to correct about creativity and creative students. Additionally, teacher training is remarkably emphasized for effective enhancement of creativity in EFL classes, which might also help to increase their knowledge and to correct their misconceptions about creative thinking. Meanwhile, overloaded curriculum, test-oriented system and lack of time are believed to be the barriers for their practices in the classroom.

Returning to the second research question, it is understood that Turkish EFL teachers have a high perception of creativity in general. EFL teachers in the study *usually/sometimes* provide novel and efficient opportunities through which students can display and improve their creative thinking skills. It seems possible that this result is due to the overloaded curriculum, test-oriented system and lack of time mentioned by a high number of teachers in the attitude part of the study as inhibiting factors. Most of the teachers are not able to *always* allocate time for the development of creativity since these factors do not allow them.

Further, both of the research questions were designed to determine the effect of participants' gender, age, teaching experience and undergraduate area of study on their attitudes and perceptions. This study has shown that participants' gender, age, teaching experience and undergraduate area of study do not influence their attitudes and perceptions on creativity. Besides, –to the researcher's knowledge– this is the first study in the EFL context including EFL teachers' undergraduate area of study to the demographic variables to investigate whether it affects teachers' attitudes or perceptions on creativity, which is one of the most significant findings emerged from this study.

For the third research question asked the thoughts of EFL teachers on creativity, it has revealed that most of the participants have ordinary views about the concept of creativity. Secondly, although they know about creative teachers' characteristics to some extent, they lack knowledge about creative activities. It is because they indicated some uncreative activities besides creative ones, and some creative activities were

reported by very few EFL teachers. It may not be reasonable to expect from EFL teachers to be creative and to implement creative teaching successfully. Since there is an inadequate emphasis of creativity in the English language teaching curriculum of Turkey and Turkey's Education Vision 2023 report. Finally, the study has shown that there is a number of factors negatively influencing Turkish EFL teachers' creative thinking skills and creative teaching practices regarding context-level, teacher-level, student-level and parent-level.

5.4. Suggestions

As regards to policy and practice, the findings of this study provide significant suggestions. First, creativity should be integrated into teacher education programmes in ELT departments to make teacher candidates more concerned with creative thinking and more knowledgeable about creative pedagogy before they start their teaching careers. Additionally, many teachers graduated from other departments related to English and work as an English language teacher at schools. Such programmes like English Language & Literature, Linguistics and American Culture & Literature should also include courses about creativity. Third, apart from pre-service teachers, in-service teachers should be provided for training and workshops about creativity and creative pedagogy by the Ministry of National Education. These training and workshops should be organised regionally or countrywide. Lastly, English language teaching curriculum should deal explicitly with creativity and creative pedagogy in the EFL context. Creative approaches, activities and strategies should be evidently explained for EFL teachers.

There are some notable issues for future research on creativity in the EFL context as in the following;

1. Further work is required to consist of a larger number of participants both for the quantitative and qualitative part of the study, which would help to generalize the results.
2. The current study was conducted in Elazığ context, which is a small city in the east of Turkey. What is now needed is a study involving different cities in Turkey.

3. As the current research was conducted with the secondary school EFL teachers, further research should be done with the pre-school, primary or high school EFL teachers to understand different perceptions and attitudes towards creativity at different levels.
4. Further work might explore the perceptions and attitudes of EFL teachers working at private schools to make the private school case on creativity clear.
5. Classroom observations are recommended to clearly monitor EFL teachers' attitudes and perceptions on creativity and their creative teaching practices.
6. It might be possible to undertake semi-structured interviews with students to examine the views of students on creativity and creative teacher, as well as creative teaching practices of their teachers.
7. Another possible area of future research should be to investigate the link between EFL teachers' undergraduate area of study and their perceptions or attitudes with a large number of participants.
8. More theoretical and empirical research on creativity in the EFL context need to be undertaken in Turkey. Therefore, further studies on this topic are suggested to contribute to the creativity literature in the world and Turkey; and, most importantly, to make this prominent 21st- century skill increase its value in the Turkish EFL context.

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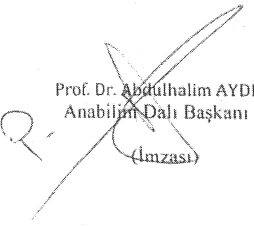
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APPENDICES

Appendix 1: Authenticity Report

	T.C. FIRAT ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ YÜKSEK LİSANS TEZ ÇALIŞMASI BENZERLİK RAPORU	FORM 30
ÖĞRENCİ BİLGİLERİ		
Adı-Soyadı	Vildan ÇELİK	
Öğrenci Numarası	172201101	
Anabilim Dalı	BATI DİLLERİ VE EDEBİYATLARI	
Programı	İngiliz Dili ve Edebiyatı	
Danışmanının Unvanı, Adı-Soyadı	Dr. Öğr. Üyesi Seçil TÜMEN AKYILDIZ	
Tez Başlığı (Türkçe)	İngilizce Öğretmenlerinin Yaratıcılık Üzerine Algı Ve Tutumları: Elazığ Ortaokulları Örneği	
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ'NE		
Yukarıda başlığı belirtilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 150... sayfalık kısmına ilişkin, 23.08.2024 tarihinde Sosyal Bilimler Enstitüsü tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 15'tir.		
Uygulanan filtrelemeler:		
1- Kabul/Onay ve Bildirim sayfaları hariç. 2- Kaynakça hariç 3- Alıntılar hariç/dâhil 4- 5 kelimeden daha az örtüşme içeren metin kısımları hariç		
Yukarıda bilgileri verilen öğrencinin yüksek lisans tezi Sosyal Bilimler Enstitüsü Yönetim Kurulu tarafından belirlenen azami benzerlik oranlarını aşmadığını ve tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.		
Gereğini saygılarımla arz ederim.		
Dr. Öğr. Üyesi Seçil TÜMEN AKYILDIZ Danışmanın Adı-Soyadı	Prof. Dr. Abdulhalim AYDIN Anabilim Dalı Başkanı	
		
Lisansüstü tezler, savunma öncesinde intihal program raporu ile birlikte enstitüye teslim edilir.		
İntihal raporu ile ilgili olarak etik kurallar dâhilindeki benzerlik oranları ilgili Enstitü Yönetim Kurulu tarafından belirlenir. (Enstitü Yönetim Kurulu tarafından tezin, intihal kapsamı dışında değerlendirilmesi için TURNITIN'den alınan raporda "benzerlik oranı"nın, "alıntılar hariç" en fazla %10, "alıntılar dâhil" % 30'u geçmemesi şeklinde kabul edilmiştir).		
Firat Üniversitesi, Sosyal Bilimler Enstitüsü, 23119 - Elazığ / TÜRKİYE	http://sosbe.firat.edu.tr/	Telefon : +90 424 241 5480 Fax : +90 424 233 2180 e-posta : sosbilenst@firat.edu.tr

Appendix 2: Permission to Use the Questionnaire

The screenshot shows a Gmail interface with a search bar at the top containing the text "insent". The left sidebar displays the Gmail logo, a "Oluştur" (Create) button, and a list of folders: "Gelen Kutusu" (88), "Yıldızlı", "Ertelenenler", "Gönderilmiş Postalar", "Tasleklar", and "Diğer". The main area shows an email from "VİLDAN ÇELİK <172201101@firat.edu.tr>" to "Alici: hansen.taqi" with the subject "About 'Primary School EFL Teachers' Attitudes towards Creativity and Their Perceptions of Practice'". The email content is as follows:

Dear Prof. Taqi,

My name is Vildan Çelik. I'm an English teacher and I'm a master's student studying on creativity at Firat University, Turkey. In my thesis study, I want to use your questionnaire which you developed for your study called as "Primary School EFL Teachers' Attitudes towards Creativity and Their Perceptions of Practice". I would like to ask for your and the other authors' consent to use the questionnaire. Actually, my supervisor has sent an email to Nowayyah A. Al-Nouh, too. However, we haven't taken any answer yet. Please inform us.

Sincerely yours,

H Taqi
Hi Vildan,Sure, feel free to use the questionnaire. Good luck on your study,Hansen

9 May 2019 Per 09:47

VİLDAN ÇELİK <172201101@firat.edu.tr>
Alici: H
Hi Prof. Taqi,

9 May 2019 Per 10:12

Yakın zamanda gerçekleştiren bir sohbet yok
[Yeni bir tane başlatın](#)

Thank you very much for your consent and answer

Appendix 3: Questionnaire**THE PERCEPTIONS AND ATTITUDES OF TURKISH EFL TEACHERS ON CREATIVITY: ELAZIĞ
SECONDARY SCHOOLS CASE**

This survey is conducted as part of my Master's thesis study at Firat University. Its aim is to investigate the perceptions and attitudes of EFL (English as Foreign Language) teachers on creativity. Therefore, I would like to ask your help by answering the following questions about creativity. This survey, certainly, will not evaluate you as a teacher. There are not right or wrong answers. All of your answers are welcomed and confidential. Your opinions are really significant for this study, so please give answers sincerely in order to guarantee the success of the study.

The survey consists of three parts. Part 1 asks you for short personal or background information. Part 2 asks your views on creativity. Part 3 asks your creative teaching practices in your classrooms. The survey will take approximately 10 minutes to complete.

Thank you very much

Vildan ÇELİK

Firat University

Institute of Social Sciences

English Language and Literature

Part 1	Background Information
---------------	-------------------------------

These questions are about you, your education and your teaching profession. Please give a cross (X) to the appropriate box.

1. What is your gender?

☐ Female

☐ Male

2. How old are you?

☐ Under 22

☐ 22-30

☐ 31-39

☐ 40-48

☐ 49-above

3. How long have you been teaching?

☐ It is my first year

☐ 1-4 years

☐ 5-10 years

☐ 11-above

4. Which department did you graduate from?

☐ English Language Teaching

☐ English Language and Literature

☐ American Culture and Literature

☐ English Linguistics

☐ Translation and Interpreting (English)

☐ Others

Part 2	Teachers' Attitudes towards Creative Thinking
---------------	--

This part contains statements about the creativity in general. Please give a cross (X) to the option which describes your own opinion well because I'm really interested in your thoughts, views and beliefs on creativity. You can choose only one option for each statement.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. Creativity is an essential skill to be nurtured in schools.	1	2	3	4	5
2. Teacher training is important to foster creativity in education.	1	2	3	4	5
3. Portfolios enhance pupils' creativity.	1	2	3	4	5
4. Creativity can be assessed.	1	2	3	4	5
5. Creativity can be taught.	1	2	3	4	5
6. Teaching creativity is an additional work load.	1	2	3	4	5
7. Rote learning is necessary to pass exams.	1	2	3	4	5
8. Independent learning enhances creative thinking.	1	2	3	4	5
9. Teaching to the test doesn't leave time for creative activities.	1	2	3	4	5
10. Pressure of subject content doesn't leave time for creative activities.	1	2	3	4	5
11. Learning through play increases creativity.	1	2	3	4	5
12. The creative child is a burden because of his/her disturbing behavior.	1	2	3	4	5
13. We can develop pupils' skills to think in a creative way with the current curricula.	1	2	3	4	5
14. Creative pupils are successful.	1	2	3	4	5
15. Creative thinking is based on the transmission of knowledge.	1	2	3	4	5
16. Individual assignments based on problem solving would stimulate creativity.	1	2	3	4	5
17. Content knowledge is not enough; we need critical thinking & problem solving skills.	1	2	3	4	5
18. The classroom should be a place where pupils feel safe and develop self-confidence.	1	2	3	4	5
19. During exams, it is necessary to ask questions that encourage creative thinking.	1	2	3	4	5

Part 3	Teachers' Perceptions about Creative Thinking
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This part contains statements about your creative practices in your classes. Please give a cross (X) to the option which describes your own opinion well because I'm really interested in your thoughts, views and beliefs on creativity. You can choose only one option for each statement.

	Never	Rarely	Sometimes	Usually	Always
20. I remind and encourage pupils to be creative.	1	2	3	4	5
21. I develop pupils' creative thinking skills.	1	2	3	4	5
22. I encourage pupils to question and think independently.	1	2	3	4	5
23. I listen to pupils when they ask questions.	1	2	3	4	5
24. During discussion, I ask pupils questions to encourage them to think deeply about the topic.	1	2	3	4	5
25. I urge pupils to tell me about what they have learned by themselves.	1	2	3	4	5
26. I push pupils to experiment with what they have learned in varied situations.	1	2	3	4	5
27. I inspire my pupils to find more than one solution to a problem.	1	2	3	4	5
28. I prepare questions for my pupils to answer by themselves.	1	2	3	4	5
29. I allow pupils to learn in groups.	1	2	3	4	5
30. I allow pupils to exchange ideas and opinions.	1	2	3	4	5
31. I allow pupils to ask about things of interest to them.	1	2	3	4	5
32. I praise pupils who provide unexpected answers.	1	2	3	4	5
33. I take a boring exercise and turn it into a game.	1	2	3	4	5
34. I use a discovery or problem solving approach in teaching pupils.	1	2	3	4	5
35. I use a range of communication technologies in my class.	1	2	3	4	5
36. I use authentic situations to encourage language use.	1	2	3	4	5
37. I reward originality and creativity.	1	2	3	4	5
38. I allow pupils to choose their own projects to demonstrate their knowledge.	1	2	3	4	5
39. I do not criticize pupils' ideas.	1	2	3	4	5

APPENDIX 4: Interview Form**A) Demographic Information**

1. What is your name?
2. How old are you?
3. How long have you been teaching?
4. Which department did you graduate from?

B) Interview Questions

1. What does creativity mean to you?
2. What are the characteristics of creative EFL teachers?
3. What are your motives to be creative and to encourage creative teaching in the classroom?
4. Which creative teaching activities do you utilize in your classes?
5. What are the factors constraining your creativity and creative teaching practices?

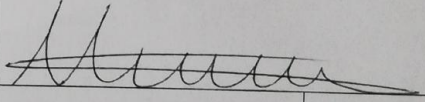
APPENDIX 5: Research Ethics Approval

ETİK KURUL KARARI

TOPLANTI TARİHİ	TOPLANTI SAYISI	KARAR NO	ÇALIŞMACILARIN ADI SOYADI
11.04.2019	23	7	Sorumlu Araştırmacı :Seçil TÜMEN AKYILDIZ Yardımcı Araştırmacı:Vildan ÇELİK

KARAR

“İngilizce Öğretmenlerinin Yaratıcılık Üzerine Algı ve Tutumları:Elazığ Ortaokulları Örneği” konulu çalışma etik kurulumuzda görüşülmüş olup; çalışmanın etik kurallara uygun olduğuna oybirliğiyle karar verilmiştir.

Prof. Dr. Mehmet Nuri GÖMLEKSİZ (Başkan)			
Prof. Dr. Sebahattin DEVECİOĞLU (Üye)	İmza	Doç. Dr. Rıfat BİLGİN (Üye)	İmza
Doç. Dr. Süleyman İLHAN (Üye)	Bulunamadı	Doç.Dr. Haki PEŞMAN (Üye)	İmza
Doç. Dr. İrfan EMRE (Üye)	İmza	Doç.Dr. Yunus Emre KARAKAYA (Üye)	İmza
Doç. Dr. Taner YILDIRIM (Üye)	Bulunamadı	Dr. Öğr. Üyesi Serkan BİÇER (Üye)	İmza
Doç.Dr. Erkan Turan DEMİREL (Üye)	İmza	Dr.Öğr. Üyesi Ayşe Ülkü KAN (Üye)	İmza

APPENDIX 6: Permission from Elazığ National Education Directorate



T.C.
ELAZIĞ VALİLİĞİ
Milli Eğitim Müdürlüğü

Sayı : 79137285-605.01-E.9619950
Konu : Araştırma İzni

15.05.2019

VALİLİK MAKAMINA

- İlgi :a) MEB'e Bağlı Okul ve Kurumlarda Yapılacak Araştırma, Yarışma ve Sosyal Etkinlik İzinleri 2012/13 sayılı Genelgesi.
b)Fırat Üniversitesi Rektörlüğü Genel Sekreterliğinin 10/05/2019 tarih ve 94845 sayılı yazısı.

Fırat Üniversitesi Sosyal Bilimler Enstitüsü Batı Dilleri ve Edebiyatları (İngiliz Dili ve Edebiyatı) Anabilim Dalı yüksek lisans öğrencisi Vildan ÇELİK'in, "İngilizce Öğretmenlerinin Yaratıcılık Üzerine Algı ve Tutumları: Elazığ Ortaokulları Örneği" (The Perceptions and Attitudes of Turkish EFL Teachers on Creativity: Elazığ Secondary School Case) konulu yüksek lisans tez anket çalışmasına veri oluşturmak amacıyla yapacağı anket çalışmasını Müdürlüğümüze bağlı İl genelinde bulunan tüm ortaokullarda görev yapmakta olan öğretmenlere yönelik anket ve uygulama izin isteği, ilgi (b) yazı ile bildirilmiştir.

Konu ile ilgili olarak Müdürlüğümüz Ar-Ge Biriminde MEB'e bağlı Okul ve Kurumlarda Yapılacak Araştırma ve Araştırma Desteğine Yönelik İzin ve Uygulama Genelgesi'ne bağlı olarak oluşturulmuş olan Bilimsel Araştırma İzni Değerlendirme Komisyonu 13/05/2019 tarihinde Müdürlüğümüz Strateji Geliştirme Şubesi Ar-Ge Biriminde toplanarak başvuru hakkında gerekli incelemeyi yapmıştır. Söz konusu anket çalışmasının Müdürlüğümüze bağlı İl genelinde bulunan tüm ortaokullarda görev yapmakta olan öğretmenlere yönelik gönüllülük esasına dayalı olarak, okul idaresinde izni doğrultusunda, çalışmaların eğitim öğretimi aksatmayacak şekilde **13 Mayıs - 24 Mayıs 2019** tarihleri arasında uygulamaya dahil edilen konularla sınırlı kalma şartıyla yapılması Müdürlüğümüzce uygun görülmektedir.

Makamınızca da uygun görüldüğü takdirde olurlarınıza arz ederim.

İbrahim FİDAN
Müdür a.
Şube Müdürü

OLUR
15.05.2019
Feyzi GÜRTÜRK
Vali a.
Milli Eğitim Müdürü

Güvenli Elektronik İmza
Aslı ile Aynıdır.
16 Mayıs 2019
Feyzi GÜRTÜRK
Vali

APPENDIX 7: Consent Form

Sizi Vildan ÇELİK tarafından yürütülen “**The Perceptions and Attitudes of Turkish EFL Teachers on Creativity: Elazığ Secondary Schools Case**” konulu araştırmaya davet ediyorum. Bu araştırmaya katılmadan önce, araştırmanın neden ve nasıl yapılacağını bilmeniz benim için önemlidir. Eğer bu formda anlayamadığınız ve sizin için açık olmayan şeyler varsa, ya da daha fazla bilgi isterseniz sorabilirsiniz.

A. Araştırmayla İlgili Bilgiler

1. Araştırmanın Amacı

- İngilizce öğretmenlerinin yaratıcılık üzerine düşüncelerini belirlemek.
- İngilizce öğretmenlerinin yaratıcılık kavramlarını anlamak.
- İngilizce öğretmenlerinin yaratıcı öğretmen kavramlarını anlamak.
- Yaratıcı öğretim için hangi etkinlikler yaptıklarını, amaç ve motivasyonlarının ne olduğunu belirlemek.
- Eğer yaratıcılığı geliştiremiyor ve yaratıcı öğretim uygulayamıyorlarsa bunun sebeplerinin ne olduğunu ortaya çıkarmak.

2. Araştırmanın İçeriği

Araştırmada sizlerle yapılacak yüz yüze görüşmelerle yukarıda verilen amaçlara ulaşmak için sorular yöneltilecektir. Sizlerin görüşleri ile elde edilen verilerin analizi yapılacaktır. Sizden sorulan soruları cevaplamanız beklenmektedir.

3. Araştırmanın Nedeni

Bilimsel Araştırma (Yüksek lisans tez çalışması)

4. Araştırmanın Öngörülen Süresi

Çalışmada sizin yer alacağınız süre en fazla 30 dakika olarak tahmin edilmektedir.

5. Araştırmaya Katılması Beklenen Katılımcı/Gönüllü Sayısı

Araştırmaya Elazığ il merkezindeki ortaokullarda çalışan en az 20 İngilizce öğretmeni katılacaktır.

6. Gizlikle İlgili Sınırlar

Bu araştırmadan elde edilecek veriler sadece bilimsel çalışma amacıyla kullanılacak ve kişisel bilgiler paylaşılmayacaktır. İsim yazma zorunluluğunuz yoktur.

7. Araştırmada karşılaşılabileceğiniz olası riskler

Araştırmada her hangi bir riskle karşılaşmanız öngörülmemiştir.

8. Diğer Konular

- a) Bu çalışmaya katılmanız için sizden herhangi bir ücret istenmeyecektir. Çalışmaya katıldığınız için size ek bir ödeme de yapılmayacaktır.
- b) Bu çalışmaya katılmak isteğe bağlıdır. Başlangıçta ya da çalışmanın herhangi bir aşamasında onayınızı çekme hakkına sahipsiniz
- c) Bu çalışmanın yapılabilmesi için gerekli yasal izinler Elazığ İl Milli Eğitim Müdürlüğünden alınmıştır.

9. Araştırmacılar

Bu araştırma Vildan ÇELİK tarafından gerçekleştirilmektedir.

B. Çalışmaya Katılım Onayı:

Yukarıda yer alan ve araştırmadan önce katılımcıya verilmesi gereken bilgileri okudum ve katılmam istenen çalışmanın kapsamını ve amacını, gönüllü olarak üzerime düşen sorumlulukları tamamen anladım. Çalışma hakkında yazılı ve sözlü açıklama yukarıda adı belirtilen araştırmacılar tarafından yapıldı, soru sorma ve tartışma imkânı buldum ve tatmin edici yanıtlar aldım. Bana, çalışmanın muhtemel riskleri ve faydaları sözlü olarak da anlatıldı. Bu çalışmayı istediğim zaman ve herhangi bir neden belirtmek zorunda kalmadan bırakabileceğimi ve bıraktığım takdirde herhangi bir olumsuzluk ile karşılaşmayacağımı anladım. Bu koşullarda söz konusu araştırmaya kendi isteğimle, hiçbir baskı ve zorlama olmaksızın katılmayı kabul ediyorum.

Tarih:...../ /

Katılımcı:Adı,soyadı:.....

Çalıştığı Okul:.....

Tel:

İmza:.....

AUTOBIOGRAPHY

Vildan ÇELİK was born in Tokat in 1994. She graduated from the Department of English Language and Literature of Hacettepe University in 2015. After graduation, she started to work as a part-time lecturer at the School of Foreign Languages of Erciyes University. Then, she worked at a private school in Tokat as an EFL teacher for a year. In 2017, she started to work at a state secondary school in Elazığ. Since then, she has been working as an EFL teacher in Elazığ. In the same year, she was also accepted to the Master's degree study of English Language and Literature Department of Firat University.

