

A Critical Review of related studies on Creative Pedagogy

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Abstract: The prominent focus of this work is to yield an objective critical review of the literature concerning “Creative Pedagogy”, mainly in relation to creative teaching and creative learning. The inspection of works in the field revealed that even though creativity is enjoying a heightened interest in the educational system, there is a dearth of research-based recommendations on how to foster creativity in classrooms. Thus, this work aspires to objectively weigh-up some academic papers on the topic in an attempt to present a group of instructions on how to promote creative teaching and, to boost creative learning. The examination of the articles revealed that stimulating creativity in classrooms and among learners implies the use of innovative and creative teaching methods that would permit students to showcase their divergent thinking and problem-solving skills.

Keywords: Creative Pedagogy, Creative Teaching, Creative Learning, Teaching for creativity, Divergent thinking.

1. INTRODUCTION

It is beyond any doubt that creativity has been in the spotlight during the recent years when it comes to teaching and learning pedagogies. Nowadays, teachers are seeking innovative and productive ways to make the teaching and learning experiences more fruitful. It is becoming widely conceded that learners are responsible for the construction of knowledge and development of skills, they are expected to think creatively, make connection between previously acquired and current knowledge, generate ideas and, solve problems. For this, “Creative Pedagogy” and creative education have been actively promoted in various areas around the globe. The latter is an umbrella term which, in this research paper, incorporates three interconnected elements: Creative teaching, Creative learning and, teaching for creativity.

In the field of language teaching and learning, the concepts of creative teaching and creative learning were highly investigated and, were proven to have a positive correlation with autonomy and higher success rate. Within the same framework, the notion of Creative Pedagogy was viewed and discussed in relation to creative teaching and creative learning. However, Creative Pedagogy was approached in terms of the teaching methodology only. What we believe was missing is the notion of Teaching for creativity. The latter can be considered as the bridge between the teachers’ creativity and, that of their learners. Teachers may be creative in the way they deal with the teaching module but, this will not guarantee that they are being creative pedagogically speaking. Put differently, in order for Creative Pedagogy to take place, a teacher must be creative and teach for creativity. That is to say, implement their creative side in the teaching act and, invite their learners to make use of their creativity as well. With all that being said, we come to realise that Creative Pedagogy does not revolve around the teaching methodology on its own. Rather, it is a harmonious combination between creative teaching, creative learning and, teaching for creativity.

This article represents a library research dedicated to elaborate more about the elements that constitute Creative Pedagogy. We endeavour to critically navigate through the literature and define each element separately, then, discuss the interplay between them. The ultimate objective is to come up with practical recommendations for both teachers and students on how creative pedagogy can be achieved and, stimulate further discussions about pedagogical practices to enhance creativity use in educational contexts.

2. The Problem

Current studies in the educational field focus their attention on learners being active participants in the teaching and learning processes. Massive works are done to investigate more on the learner’s contribution to make the learning experience more successful. With that being said, creativity grabbed scholars’ attention as learners grew to be independent thinkers and,

responsible for knowledge making and skill acquisition. However, researches and studies on creativity came to, in most cases; reinforce the positive correlation between the latter and other factors such as: intelligence and autonomy. Very little is done on how to actively nurture and promote learners' creativity. When the concept of creativity was embodied in the field of language and education, it received much attention on how they can be related. The results were massive works that reinforce the vital role of creativity in having autonomous, intelligent and independent learners. Still, the big elephant in the room is how to ensure that the learners are actually using their creativity in the classroom and apply it on what they are learning. From this emerges the need to cultivate the learners on how to be active thinkers and, take responsibility over their own learning.

Equivalently, the area that revolves around teachers and the adequate teaching methods is lacking in relation to pedagogical practices. That is to say, some teachers, novices especially, are sometimes afraid to adhere to any changes concerning the teaching tradition and content delivery. In other cases where the teachers are already creative and not afraid to take their teaching to another level, they encounter some difficulties in terms of how to invite the learners to be creative. Without a doubt, being motivated would trigger some willingness from the learners to devote some efforts. But, on the long term, it is crucial to develop some strategic knowledge that tackles the real application in the classroom setting.

In all, despite the overall agreement among researchers on the importance of integrating the creative side of both teachers and learners in the teaching learning processes, the number of researches conducted on how to practically implement it is somehow low. We, through this piece of work, aim to come up with research-based recommendations on how to actively establish the concept of "Creative Pedagogy" and, put it into action in the classroom settings, in the hopes that it will encourage and contribute to more future studies in this area of research.

2.1 Objectives and Questions

This work is a library research that navigates through the literature in order to shed a light on academic works and research articles carried out on "Creative Pedagogy". The eventual purpose of this paper is to establish a critical review of literature that would conduce to research-based instructions dedicated to both teachers and learners on how to teach creatively, promote creative learning and, teach for creativity. The major three questions that will be tackled are:

- 1) What teaching practices would make the teaching act more creative?
- 2) How can teachers contribute to develop learners' creativity?
- 3) What should learners do in order to become creative learner?

3. Literature Review

The concept of Creative Pedagogy is approached as a result to the active interplay between three interconnected elements namely: creative teaching, creative learning and, teaching for creativity. Creative teaching differs from teaching for creativity in a sense that the former centres around teachers' implementing their creativity in their teaching methodology and the latter refers to teachers inviting students to use their creativity while learning. Worth mentioning here that research conducted on creative learning emerged from research on creative teaching. It all started with the aim to shed a light at creativity in the learning process from the learners' perspective. It portrays learners seeking opportunities to engage their creative side and make the learning process more self-regulated. Thus, it is highly important to clearly identify the distinction between the three concepts in order to establish the rational relationship between them. Not only this, it is crucial to analyse these concepts from both theoretical and practical sides. While many definitions opt to explain the nature of each concept and what do we mean by it, very few definitions demonstrate how it works.

3.1 Creativity

Due to its complex nature, it is hard to come up with a comprehensive definition when it comes to the concept of creativity. Smith (2004, p87-112) for instance, suggests that creativity is "the capacity to generate ideas, possibilities and alternatives". Taking this definition, Smith believes that creativity centres on the amount of creative and original ideas that one may produce. In this definition, Smith highlight the production in terms of quantity only, nothing in his definition deals with the quality of ideas generated. Stenberg and Lubart (1999, p399-350), on the other hand, view creativity as the "ability to produce work that is novel and adaptive with regard to task or situational limitations". At this level, Stenberg and Lubart provide some details that describe an act of creativity and, distinguish it from an ordinary one. It is suggested in here that creativity is not only about the production, but also about how the production should be innovative and highly contextual in terms of the task or the situation. It emphasizes that creativity is not only about the amount of ideas one can come up with, it is also about the ideas being original and contextualized.

Another definition would be the one suggested by Naiman (2014, p1), which interprets creativity as the "act of turning new and imaginative ideas into reality". This takes the definition of creativity to a whole other level. It adds to the previous definitions in a sense that it implies the notion of producing ideas that are "new and imaginative" as suggested but, another element is added here, turning those ideas into a reality. At this stage, creativity is no more seen as a process that occurs inside one's brain only. This definition focuses on the importance of bringing those ideas into life

i.e. creativity has it both: a conceptual and a practical side. It is not only a process of thinking, but also a process of practicing what is thought. If applicable to the teaching and learning contexts, we may say that it is not only about having a creative mind but also about implementing it in different teaching and learning situations.

On the basis of what has been mentioned so far, we may refer to creativity as the cluster of skills needed to produce original and valuable ideas. It is about thinking and producing new approaches to different situations and problems. It implies the use of one's divergent thinking and problem-solving skills in order to develop the ability to generate multiple possible solutions that are applicable to an immediate problem instead of a single correct answer. Moreover, we may say that it cannot be considered as a complete process if it does not emerge in a visible and concrete act.

Additionally, the concept of creativity was integrated in the recent years and appeared at the top of the representative pyramid of Bloom's Taxonomy (2001). In the latter, it is viewed that creativity is at the top of the taxonomy, which highlights that through the creative act, a student demonstrates full knowledge by applying what they have learned, analyzed, and evaluated and, building something either tangible or conceptual. Having said that, creativity in this taxonomy highlights the production "either tangible or conceptual" that portrays one's full understanding and reflects their ability to evaluate and analyze. At this level, it is also important to mention that a creative act is what is new to the individual, not new to the world.

3.2 Creative Teaching

According to NACCCE (1999, p90), creative teaching involves "teachers' creative attempts in designing and teaching lessons via the effective use of imaginative approaches in order to make the learning more interesting, exciting and effective". Put differently, it is that type of teaching that focuses on the teacher's own efforts in designing and implementing innovative lessons. It emphasizes the methods used to deliver the input and, the overall effect that these methods have on the students and their production. Simply put, creative teaching refers to teachers' involvement in making the learning process and the overall learning experience more effective and interesting. It circles around teachers improving their professional artistry and, seeking to teach more creatively in order to nurture and promote the students' creativity. And most importantly, it portrays teachers' total understanding of their own creativity, their professional autonomy and, their flexibility in different learning contexts. It is all about discovering one's creativity and applying it in the most effective way to create a fruitful learning experience.

Also, creative teaching encompasses the notion of teaching for creativity. The latter refers to teachers identifying students' creative side and encouraging them to integrate it in the learning process. It entails teaching

the subject matter in creative contexts that would explicitly invite the learners to engage imaginatively and stretch their critical and evaluative skills. NACCCE (1999, p90) suggests that teaching for creativity can be achieved when teachers “encourage young people to believe in their creative potential, engage their sense of possibility and to give them confidence to try”. Teaching for creativity can be seen as the bridge between creative teaching and creative learning. When teachers develop awareness of their creativity, the next step is to integrate it in the teaching methodology in a sense that it invites and motivates the learners to be creative as well. As the name suggests, teaching for creativity aims to create a sort of response and reaction from the learners’ part not only to the content presented, but also to the teachers’ creativity. It can be seen as an invitation from the teachers’ part to their students, who accept it and fully engage and be responsible for the learning process.

3.3 Creative Learning

Recently, creative learning is being used as an umbrella term that encompasses “creativity in learning” and “learning in creativity”. Beghetto (2016, p9) says that creativity in learning refers to “the role creativity plays in the development of personal understanding”. Put differently, it is like when one says that there is no single angle to see things. Creativity in learning occurs when the learners use alternatives that they find more useful and improve their understanding of the issue being tackled.

Another facet to creative learning is learning in creativity. It is about “how sharing one’s understanding plays a role in making creative contributions to others”. This is achieved when the learners engage themselves in classroom discussions and, collaboratively negotiate and construct meaning. Otherwise interpreted, this area of being creative has to do with building up on what someone else had already built. It highlights the need to be constructive and always pay careful attention to what others say or do, in a sense that it would set the ground for new ideas to be created.

Taken together, it is all about how the learner creates a new and personally meaningful understanding of oneself and others. In a context where learning occurs collectively, creative learning revolves around the active use of one’s creativity to better understand the learning situation and, form new insights via creating a logical link between one’s understanding and that of others.

This shows how creative learning is different from learning by authority in a sense that creative learning ensures a deep engagement of learners in the learning process to retain knowledge and expand their understanding. Additionally, creative learning depicts the learning process that takes into consideration the different learning styles and figures out innovatory and fresh ways to increase engagement and retention of content, it is the ability to envision both existing and yet-to-exist solutions to the problem through

meaning negotiating and meaning construction. A list of creative learning techniques may include:

- Hypothetical scenarios: these can elicit opinions and beliefs about conditions that did not exist before. This act promotes creative learning in a sense that it invites the learners to extend their thinking. It shows that the learners are pushing themselves to go far beyond merely concrete thinking. This also ensures the natural and full engagement of the learners in classroom discussions which, in response, leads to new insights and perspectives of dealing with a problem. All in all, it allows the learners to actually practice the information for a better understanding and retention.
- Improvisation: the key in improvisation is that it promotes what is known as “risk-taking”. If the learners are keener on taking academic risks to learn, they will end up increasing their confidence and decreasing their anxiety. This creates a safer environment for them to be creative and, learn from each other.
- Brainstorming sessions: they are all about “thinking out of the box”. It is crystal clear that activities such brainstorming encourages creative thought and helps building higher-order skills. But most importantly, it creates a sort of unity among the group of learners. This would set the ground for a more significant contribution from the learners’ part and, help them synthesize a more exhaustive solution.
- Storytelling highly requires the use of imagination. When learners share their ideas via storytelling process, they are not only sharing information, but also practice their language, communicate their enthusiasm and, engage in collaborative learning that enrich their divergent thinking and problem-solving activities.
- Debates and analogies: when the learners are encouraged to be part of debates, they are likely to develop argumentation skills and, put their cognitive knowledge and language skills into practice. Similarly, analogies allow them to compare and contrast as a new path may be discovered. All in all, they will be working on knowledge retained; skills developed and, are capable of using analogies to construct new meanings and ideas.

3.4 Creative Pedagogy

Creative Pedagogy sorts to the science of creative teaching that focuses attention on the leading role of creativity to successful learning. Lin (2014, p43-56) suggested a teaching model that encompasses creative teaching, teaching for creativity and creative learning (fig.1). While creative teaching and creative learning were already well-known in the field, the notion that needed more attention was that of “teaching for creativity”. As it was mentioned earlier, the latter acts as a bridge between creative teaching and,

creative learning. In other words, it is what relates the creativity of the teachers to that of their learners.

As for Creative pedagogy, it gives emphasis to learners as active thinkers and all knowledgeable, taking into account learners' spontaneous learning and active, creative engagement unlike the passive way of learning by authority. A teaching that adopts creative pedagogy cannot be a one-way process. Instead, it goes from the teachers to the learners and, from the learners back to the teachers. Here, the teachers and their learners work collaboratively to negotiate and construct meaning. The learners are active participants and, they challenge themselves to come up with something new that reflects their understanding and improvement.

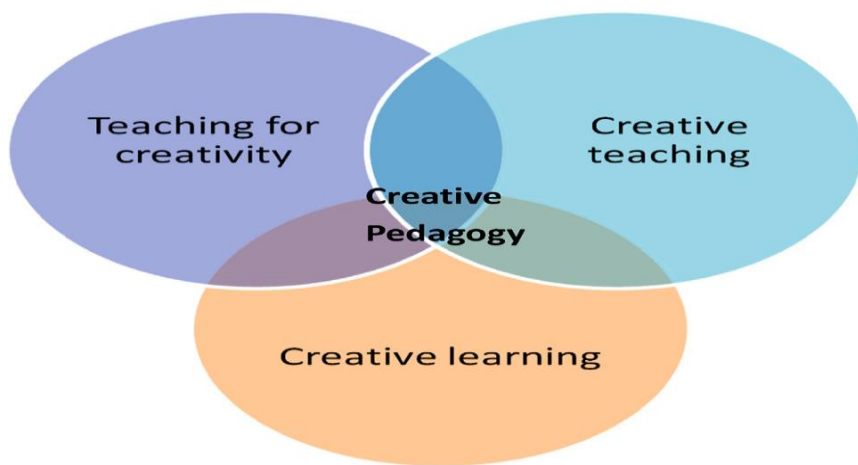


Fig.1. the three elements of creative pedagogy

Lin (2014, p44)

In Creative pedagogy, the instruction process implies the use of creative methods that stand against what is obvious and conventional and, accentuates the indispensable creative efforts of both teachers and learners via making the teaching process customizable and, adjust the curriculum so that it meets and serves the learners' needs.

Also, creative pedagogy challenges the old teaching practices that advocate knowledge transmission only, reject the learner agency and, deprive the learners from making choices and take actions to fully integrate in the learning community. In creative pedagogy, teaching is viewed as an improvisational performance that reflects the teachers' enthusiasm and appreciation of learners' creative contributions. To say it all, it is about teachers and learners working together to create an environment where everyone's efforts are appreciated and everyone is working in harmony to discuss and construct knowledge.

3. Methodology

This work is a representation of a theoretical study on Creative Pedagogy. It reflects an extensive reading of written articles on the topic in order to come up with a comprehensive piece of writing that establish the conceptual and theoretical foundations related to creativity and education.

What stimulated this work was the need for more discussions regarding pedagogical strategies for nurturing creativity in the educational context. It is also dedicated to fathom and clear the blurriness surrounding the key concepts (mainly: creative teaching, creative learning and, teaching for creativity) that constitute Creative Pedagogy.

This work was built following four major steps:

- 1- Reading critically the collected articles and taking notes.
- 2- Writing a summary of the reviewed literature.
- 3- Organizing the notes and the information extracted.
- 4- Synthesizing the data collected in order to come up with research-based recommendations that would serve the work's objectives.

This work does not include any sample or statistics of any kind. It is purely a work of analysis and critical evaluation. It is about exploring, analyzing and, synthesizing published works to set forth a wider understanding of core concepts that lead to creative pedagogy and, introduce to the readers some instructions that, we hope, may help foster creativity use in educational contexts.

4. Discussion and Recommendations

This paper aims to stimulate further discussions about the notion of Creative pedagogy in regards to the practical implementation in the classroom settings. While creativity and the concept of creative pedagogy are not new to the community of language teachers and learners, the review of the literature revealed that little is done on the creative qualities to be developed or the pedagogic acts to nurture creativity in order to establish a resonant teaching and learning. The major deficiency was related to the actual implementation of creativity in the classroom. Thus, our work comes to discuss these acts and provide a list of recommendations for both teachers and learners.

A good starting point would be Carol Dweck's notion of "Growth mindset" that she introduced in 2006. In her work, Dweck differentiated between two types of mindsets, the "Fixed one" and the "Growth one". The latter implies that brain and talent are what really matter. That is to say, people who possess or develop a Growth mindset believe that abilities can be developed through dedication and hard work. What she opt to mean is that people should develop a sort of thinking that everything can be achieved and mastered via hard work and dedication.

There will be people who will agree or disagree with this sort of thought; however, what matters here is that it applies to creativity. As far as creativity in the teaching and learning processes is concerned, both teachers and learners should perceive creativity as a skill that can be taught, learned and, put into practice. In fact, we mentioned earlier that a creative act in learning is something new to the individual, not to the world. It must be well emphasized that when we talk about creativity in learning and teaching, there is always this possibility of adding to what has been done before. For example, a novice teacher may have a talk with senior and experienced teachers and, develop a sort of understanding about the teaching methodology. The next step would be to weigh up the pros and cons of that methodology, apply some modifications to suit his/her way of teaching and, the last step will be to adjust it to the learners style and preferences. The same goes for the learners. When the learners develop the thinking that they can be creative if they want to and, try to build up on what other creative learners are doing, they will end up finding their own way to shine. As an illustration, it is a well-known fact that some learners are better language learners than their counterparts because they are effective strategy users. When the learners have the necessary knowledge on strategies that facilitate the learning process and improve the quality of their learning, it would give them a push to devote more efforts which result in a more regulated and autonomous learning. Now developing this kind of awareness about these strategies is what a moderate learner can do to improve. For instance, one may seek the guidance off the teachers, observe and compare personal performance to that of others. Other ways to do it would be self-teaching and extensive practice. In such a case, the starting point was actually to imitate the way successful strategy users learn but, once the learner is engaged in such a process, he/she will find their own way of learning.

An important area to be emphasized here is that of teachers creating the conditions to developing creative learning. Practically speaking, teachers should inspire learners' interests in the learning material, trying to lead students to find the problem by themselves. They can also present specific problems and ask the learners to apply all sorts of available resources to find multiple solutions (divergent thinking). Simply put, engage them in the process of making ideas that create more ideas in order to train their brains on using creativity. This will lead to them to understand that there is no such a thing as a one-way to learn or understand something. We all think, act and learn differently. In this environment, both the process and the product are acknowledged and fully appreciated.

Another point that falls within the same frame is related to what is called a "learning path". This prescribes the learners' own way to learn (including learning styles, language learning strategies, intrinsic motivation and aptitude) and, their own time that allows them to learn. Every learner is unique when it comes to learning. Thus, creating an environment that is

suitable for every single learner is like squeezing water from a stone. However, if the teachers teach for creativity i.e. invite their learners to be creative as they want in the classroom, then the burden is going to be split into two, as both the teacher and the learner are working collaboratively to ensure the success of the learning experience. Not only that, when teachers challenge themselves in order to establish a personal learning environment for each learner, through the mix of different teaching and assessing methods that ensure and increase learners' engagement, it will be also beneficial for teachers themselves. Such challenging situations will make them autonomous, reflective, flexible and, increase their abilities to adapt to different learners and teaching situations.

To sum it all, we present a list of instructions to enhance creative practice in the classroom setting:

1- Teachers should create a learning environment that emphasizes the friendly interaction with students. They must adhere to the philosophy of "Humanism" and, believe in their students' ability to regulate and monitor their own learning. The purpose is to establish an anxiety-free environment that focuses on: communication, the support of any creative attempt and, providing the students with chances to choose and discover.

2- The teaching practice should advocate the student-centred learning, where teachers are facilitators who provide help and guidance via group discussion, self-reflection, role play and group activities. It highlights the view of teachers as learning partners who inspire and share with their students. Teachers also need to comprehend that learners' production is way more important than knowledge transmission.

3- Teachers should be motivated to teach creatively if they want their students to be creative. In fact, creativity does not only require motivation but also, generates it. When teachers are willing to be creative, students will be encouraged to be creative as well. This can take place when teachers show their passion and enjoyment in work. It can be also achieved when the teamwork is being emphasized instead of rank. Additionally, creativity occurs when students are allowed to do something they enjoy without the fear of being judged or criticized, because they know that the teachers has established an environment where they all have equal opportunities to contribute with new ideas.

4- Teachers should transmit to their learners the view that education is about self-expression, sharing and communication. They should present students with real-life issues and allow them to freely express their ideas. When students adopt such a view, they become more willing to share, be more independent, learn how to communicate their emotions and be patient.

5- Novice teachers should seek the help and guidance of other experienced creative instructors. Elaboration is a characteristic of creative thinkers that help them build their own original ideas on the basis of someone else's ideas. Similarly, experienced creative teachers must help new entrants to the profession to recognise and believe in their own creative

potential and, enable them to take risks as they learn to teach creativity and teach for creativity.

6- Teachers must develop professional awareness, understanding and capacity for making connections between their own creativity and that of their students. They should engage themselves in arranging activities, revising teaching plans, preparing materials and, reflecting on their performance and their students' feedback.

7- Finally, teachers must be fully aware that their personality affects students' performance and stimulates their creativity. Therefore, teachers in the classroom must portray self-confidence, openness, ambition and, flexibility of thoughts. Also, the sense of humour should be present in order to erase students' nervousness and make them believe that learning can be an enjoyable experience.

The above listed recommendations are for the teachers to reflect on their teaching practices in the classroom setting. As for learners, they should work on developing five major skills, which are:

1- Stimulating problem-solving. Creative learning is meant to change the way learners perceive problems and their solutions. The starting point is when students begin to visualize different possibilities from different perspectives that they generate through meaning negotiation and communication. These new perspectives would help them become more imaginative when it comes to problem-solving tasks. They will also be capable to cope better with new situations where they do not know the answer. In perfect scenarios, these learners will even develop capacities to anticipate the difficulties and overcome them.

2- Developing critical thinking. This implies students attempt to reflect and critically assess their use of creativity. Put differently, whenever learners present innovative ideas, they should evaluate the progress and effects of implementing these ideas on their learning process, so that they can adjust or make changes when necessary.

3- Promoting risk-taking. Creative learning is about learners having the opportunities to make their own decisions and be independent thinkers. However, there is no guarantee that all the decisions and actions will lead to solutions and ensure success. Still, sometimes we succeed, sometimes we learn. This trait of creative learning will make the learners feel comfortable with failure, as it is part of learning. Moreover, being comfortable with failure will make the students take more risks and fear less.

4- Building a curious mindset. Creative learning is stepping away from what is common and conventional. It is supposed to raise the learners' curiosity about the process and allows them to foster it. That is why it is crucial for the learners to develop their curiosity via discussions and communication that will lead to new and interesting insights.

5- Increasing confidence level. Confident learners feel sure about their abilities and ideas. Part of confidence has to do with the skills needed for a

particular learning situation but, it is built on the belief that one can learn what he/she is set out to learn. Learners must work on their confidence level in order for them to learn from the mistakes and, accept that failure is a steppingstone to success.

With all that being said, it is important that the parameters for “Creative pedagogy” cannot function properly depending on teachers and learners alone. It stands to logic that it is highly dependable on those two but, some teachers encounter difficulties putting these recommendations into practice. Therefore, we believe that an adequate teacher-training programme should be started in college. Student-to be- teachers must be equipped with the necessary knowledge and strategies of creative teaching and, the training programmes must stir their motivation and provide an environment for them to showcase their creative side. This is to fully prepare them to the actual use of creativity in the classroom. Also, when teachers have already full knowledge about their own creativity and how to use it, no time will be wasted once they start teaching. Put differently, they will engage themselves from the very beginning and the whole time and effort will be focused on the learners and their creative side.

Also, schools and educational settings need to hold workshops about creative teaching, where experienced creative instructors are invited to share their experience and ways of nurturing creativity. This creates a sort of accessibility to trustworthy and reliable sources that can help novice teacher improve on both theoretical and practical sides of teaching. Also, via joining these workshops, teachers will be equipped with more creative thinking that they will, later on, transmit to their students.

5. CONCLUSION

This work represents a thorough examination of the literature to reflect more on the concept of “creative pedagogy” and the main components that set it up, namely: creative teaching, creative learning and, teaching for creativity. We wanted the readers to fathom these concepts due to the increasing need to integrate creative pedagogy in the Educational field. The final destination was meant to be a set of recommendations for both teachers and learners in order to stimulate creativity use in the classroom settings. The journey in the literature review phase highlighted that what was missing actually is “how to connect teachers’ creativity to that of their learners”. The solution was basically about teaches being creative in the methods they use in order for the learners to feel invited to share with their creativity as well. This combination will result in what is known as creative pedagogy which, we concluded that it can be attained when both teachers and learners work on themselves to better understand their creative side and, set the adequate environment for them respectively; where they can implement their creativity and benefit each other. Another area of equal importance was found to be the need to train the teachers-to-be on creative thinking and

creative instruction prior to their actual practice of teaching, with the help and assistance of workshops and experienced practitioners. Learners on the other side should also work on themselves and refrain from putting the entire burden on the teachers' shoulders. For these reasons, we believe that the list of recommendations presented in the work needs attention and thorough consideration, as it is about time our learners become responsible of their own learning and, it is about time for the teachers to actually be facilitators of the learning process instead of the role they are playing now, which is of knowledge transmitter.

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