Annales des lettres et des languesc. Faculté des Lettres et des Langues . Université Mohamed BOUDIAF. M'Sila. Algérie

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

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

Miss Nacira GHODBANE
Department of English Faculty of Letters and Languages University of Batna -2-

ملخص

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

الكلمات المفتاحية :
الكتابة الإبداعية . النص الأدبي . تدريب .

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

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

Introduction

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

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

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

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

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

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

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

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

Creative Thinking and Critical Thinking

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

Principles of Creative Writing

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

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

Teaching Creative Writing Using Literary Texts
The Potential Value of Using Literary Texts

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

Criteria for Selecting Literary Texts

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

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

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

Benefits of Different Literary Texts
  Benefits of Using Short Stories

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

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

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

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

Benefits of Using Novel

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

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

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

Benefits of Using Drama

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

reflect on particular circumstances and make sense of their extra-linguistic world in a deeper way (Sarıçoban 2004, p.15). The educational benefits of drama, according to (Lenore 1993), are as follows:

1. stimulates the imagination and promotes creative thinking,
2. develops critical thinking skills,
3. promotes language development,
4. heightens effective listening skills,
5. strengthens comprehension and learning retention by involving the senses as an
6. integral part of the learning process,
7. increases empathy and awareness of others,
8. fosters peer respect and group cooperation,
9. reinforces positive self-concept,and
10. provides teachers with a fresh perspective on teaching.
    (Mengü 2002, pp.1-4) adds other educational benefits which are listed as follows:
1. bringing authenticity into the classroom,
2. exposing the learners to the target culture as well as the social problems a societymay be undergoing,
3. increasing creativity, originality, sensitivity, fluency, flexibility, emotionalstability, cooperation, and examination of moral attitudes, while developingcommunication skills and appreciation of literature,
4. helping learners improve their level of competence with respect to their receptiveand productive skills,
5. providing a solid basis for the learners to bridge the gap between their receptiveand productive skills,
6. offering students the space and time to develop new ideas and insights in a range of contexts, and
7. enabling students to develop new understandings and forms of knowing notaccessible in other more traditional ways of learning.

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

Benefits of Using Poetry

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

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

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

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

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

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

Results and Discussion

Effectiveness of Using the Sample Approach in Teaching Creative Writing

To investigate the effectiveness of this approach in teaching creative writing, a questionnaire is administered to ten teachers of written expression and ten teachers of literature (see Appendix A). Thus, the results (Question 17) are summarized in Table1 (see Appendix C).

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

Effectiveness of Using Literary Texts in Teaching Creative Writing

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

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

Effectiveness of Using the Workshops in teaching Creative Writing

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

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

Extension of Creative Writing to Master One and Master Two

Annales des lettres et des languesc. Faculté des Lettres et des Langues . Université Mohamed BOUDIAF. M'Sila. Algérie

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

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

Evaluation of Creative Writing Program at Batna2 University

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

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

Implications

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

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

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

Conclusion

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

References

Adler,J. M.(2000). *How to read imaginative literature*. Oxford: Oxford University Press.

Beyer, B.K. (1987).*Practical strategies for the teaching of thinking*. Boston MA: Allyn and Bacon, Inc.

Burns, J. & Grove, N. (2001).*Understanding research*. Cambridge: Cambridge University Press

Collie, J. & S. Slater. (2003). *Literature in the language classroom: A Resource Book of Ideas and Activities*. Cambridge: CUP.

Crane, L.D. (1983). *Unlocking the brain's two powerful learning systems.*Human Intelligence Newsletter, 4, (4), 7.

Earnshaw, S. (2007).*The handbook of creative writing.*Edinburg University Press.

Nick,E. 2005.Creative writing and English.*The Cambridge Quarterly.34* (3):231-242.

Gardner, H. (1985). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.

MacKay, S. (1999).Literature in the ESL classroom.*TESOL Quarterly 16*(4) 529.

McGurl, M.(2009).*The program era: Postwar fiction and the rise of creative writing.*Harvard University Press.

Menand, L. (2009). *Show or tell*: *Should creative writing be taught?* The New York: Newyorker.com

Myers, D. G. (2006).*The Elephants teach: Creative writing since 1880.* Chicago: University of Chicago Press.

Nga, T.T.(2003). Incorporating Literature into English Classes in Vietnam, Teacher's Edition.

Scriven, M. (1976).*Reasoning*. New York: McGraw-Hill.

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

Taylor, I. A. (1959).The nature of the creative process.In P. Smith (ed.) *Creativity* (pp. 51-82). New York, NY: Hasting House.

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

Appendixes A & B: Teachers' and Students' Questionnaire
Dear Colleague/ Student,
This questionnaire is designed to investigate both teachers' and students' opinions towards the teaching of creative writing.

1. Do you agree with the introduction of creative writing at third year level?
   a. Yes ☐
   b. No ☐

   - If YES, do you think that one year is sufficient to reach a satisfactory level in creative writing?
   - If NO, why?..

2. Do you think that integrating literary texts to teach creative writing will help improve students' performances?
   a. Yes ☐
   b. No ☐

3. Do you think that, at third year level, the learners can write creatively?

   a. Yes ☐
   b. No ☐

   - If yes, which one of the following genres is suitable to improve learners' performances in creative writing?

   a. Short stories ☐
   b. Novels ☐
   c. Drama
   d. Poems ☐
   e. All of them ☐

4. If NO, explain why?
   ………………………………………………………………………………….

5. Is teaching/ learning creative writing during one year sufficient to train students write creatively?

   a. Yes ☐
   b. No ☐
   - If NO, do you want to extend the teaching of creative writing to:
     a. Master One ☐
     b. Master One and Two ☐
6. At master one and two, creative writing should be as:
   a. A Module ☐
   b. An Option ☐

7. Which of the following approaches is best to teach / learn creative writing?
   a. The sample approach ☐
   b. The product and the process approaches ☐
   c. The process and the genre approaches ☐
   d. The product ☐
   e. The process ☐
   f. The genre ☐
   g. Others, please specify……………………………………………………………
   - Justify your choice

Annales des lettres et des languesc. Faculté des Lettres et des Langues . Université Mohamed BOUDIAF. M'Sila.   Algérie

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

8.   Do you prefer to teach/ learn creative writing:
   1.   Individually   ☐
   2.   Pair work   ☐
   3.   Workshops   ☐
   4.   Others, please specify……………………………………………………………………….
9.   Justify your choice
…………………………………………………………………………………………
10.   The use of the workshops in teaching / learning creative writing is:
   a.   Helpful   ☐
   b.   Helpless   ☐
-Justify your choice
…………………………………………………………………………………………
11.   Read the program and evaluate the following:
-     The Aims and Objectives set in the Program. ……………………………………..………

-     The Theoretical Part ……………………………………………..……………………

-     The Practical Part ……………………………………………………………..………

-     The length of the program during "one year"
       Too long ☐   Long ☐   Normal ☐   Short ☐

12.   Please feel free to add other suggestions and comments…………………………………………

Appendix C : Tables

Table1
Approaches to Teach Creative Writing

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

Table 2
Effectiveness of Using Literary Texts in Teaching Creative Writing

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

Table 3
Effectiveness of Using the Workshops in Teaching Creative Writing

Options	Teachers	(%)	Students	(%)
Yes	20	100	60	100
No	00	00	00	00
Total	20	100	60	100

Annales des lettres et des languesc. Faculté des Lettres et des Langues . Université Mohamed BOUDIAF. M'Sila.   Algérie

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

Table 4
Extension of Creative Writing to Master One and Master Two

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

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

Sample I: Short Story by Workshop 08

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

Coma

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

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

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

Annales des lettres et des languesc. Faculté des Lettres et des Langues . Université Mohamed BOUDIAF. M'Sila. Algérie

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

Sample II: Poetry by: Lidia SOUHALI

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

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

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

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

hop: 10

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

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

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

Was it the loss

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

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

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

Tenderness: I find a place for me on the moon.
Treason: I will hide myself in a junk.
Fondness: I will find a place between the clouds.
Longing: I will go deeply in the ground.
Lying says in a loud voice: I will hide myself under stones, and then he went towards bottomless lake.
Madness continues counting:
79, 80, 81 …
Meanwhile, *Virtues* and *Vices* have finished hiding themselves only Love, as usual, he didn't decide where to hide yet , and we all know how much hard to hide love.
95, 96, 97, until 100
Then, *Love* jumped into flowers tree, and hide himself inside it.
Madness opened his eyes and started saying: I am coming to you, I am coming to you.
Laziness was the first one who exposed, because he didn't make any effort to hide himself.
After that, *Tenderness* was found, then *Lying* came out from the bottomless lake with a cut breath, then Madness noted longing to return from the deep ground. *Madness* has found them one after one only love, so he was frustrated and hopelessness in searching love.
Envey says: love is hidden in the flowers tree.
Madness: I will take a spear and pike the tree randomly without stopping until I found love.
Madness: I hear someone crying.
Love goes out and says: my eyes are bleeding.
Madness: Oh my God! What I have done to you, I am sorry, because I lost your sight, what should I do to fix my mistake?
Love: you can't give me back my sight, but you can be my guide.
        And that's what happened since that day,
            Love goes blind, led by Madness