

Using Creativity-Supportive Classrooms for Improving Secondary Stage Students' EFL Speaking skills and Reducing their Anxiety

By:

Dr. Rehab Hamadtoh Abul-Ghait Gohar

Lecturer of Curriculum & Instruction: TEFL
Faculty of Education -Mansoura University

- ε Using Creativity-Supportive Classrooms for Improving Secondary Stage Students' EFL Speaking skills and Reducing their Anxiety
-

Using Creativity-Supportive Classrooms for Improving Secondary Stage Students' EFL Speaking skills and Reducing their Anxiety

Dr. Rehab Hamadtoh Abul-Ghait Gohar

Abstract:

This study aimed at assessing the effect of using creativity-supportive classrooms on improving 1st year secondary stage students' EFL speaking skills and reducing their speaking anxiety. Pronunciation, fluency, accuracy and vocabulary were the major speaking skills targeted in the current study. The proposed creativity-supportive classroom addressed the creativity aspects of originality, fluency, flexibility and elaboration through employing creative teacher practices, teaching for creativity and assessment for creativity in a constructive manner that helped the students to construct their knowledge and enhance their skills. Multiple creativity-supportive speaking techniques (e.g. talking circles, simulation, interactive games, storytelling, etc.) were used and reflected in different scenarios for engaging students in different speaking tasks. In addition, authentic formative assessment tasks, self-assessment, and oral informative feedback were employed. Participants of the study were (50) first year secondary stage students. The quasi-experimental design was adopted in which the participants were equally assigned into two groups: a control group (studied through the regular speaking classes) and an experimental group (studied through the creativity-supportive classroom). Instruments used in the study were a speaking skills test with an analytic rubric for assessing and scoring the oral speaking performance of the students and an anxiety scale for measuring students' anxiety level. Results revealed that

the experimental group students outperformed their counterparts of the control group in the target EFL speaking skills. Besides, the speaking anxiety post-level of the experimental group was reduced compared to their pre-level and to the control group's post anxiety level as well. Accordingly, the creativity-supportive classroom proved its effectiveness in improving 1st year secondary stage students' speaking skills and reducing their speaking anxiety.

Key words:

Creativity-supportive classrooms, EFL speaking skills and language anxiety.

Introduction:

English is considered the most internationally used language. It is spoken, taught and learnt even in those countries where it is not a native language. English plays a major role in various fields including medicine, engineering, education, business, technology, etc. Among the four major language skills, speaking is a crucial part in foreign/second language teaching-learning; since one major aim of learning a foreign language is to speak and communicate in that language.

Teaching speaking is a very important part of foreign language learning. The ability to communicate in a foreign language clearly and effectively is one main element that contributes to the success of the learner in school and later success in every phase of practical life. Research indicated that speaking is a very difficult skill to master and teach. For example, Dincer (2017) stated that speaking is the most difficult skill since it is not just simply knowing the semantics and grammar of a language. It is also about the control of different types of activities, which include different mental and physical skills. In addition to being

very complex, it is not particularly supported with authentic situations in EFL learning contexts; rather, it is used only within the confines of the classroom, which represents as the only setting for learners to practice English; this becomes challenging for language learners to be proficient speakers. Besides, it is an anxiety-producing skill, which negatively affects good performance, as EFL learners become more concerned about their speaking performance and think they do not perform well enough.

Although the final tests of different levels at schools do not include a part for assessing speaking, it should be noted that raising this skill is a must since it permeates all other language skills in the classroom. The student will not understand how language works without understanding the spoken utterances of his teachers and classmates. Thus, it is important that teachers of English pay special attention to teaching speaking. Teachers' efforts should be focused on developing students' ability to speak, giving them more opportunities to express themselves by providing motivating and creative speaking activities as many as possible. Instead of guiding students to memorization, providing a creative environment rich with authentic communication opportunities is desired. Providing creativity- supportive teaching, learning and assessment, in which authentic tasks for addressing fluency, flexibility, originality and elaboration, motivate students to be more active in the learning process and at the same time make their learning more meaningful and fun.

Review of related literature:

Speaking is the process of forming and sharing meaning through the use of verbal and non-verbal symbols in multiple contexts. It is also considered as an interactive process of constructing meaning that includes producing, receiving and processing information. Speaking is an

essential part of foreign/second language learning and teaching. Nunan (2003) illustrated that teaching speaking means to teach students to:

- Produce proper English sounds and sound patterns.
- Use appropriate word and sentence stress, rhythm and intonation.
- Use appropriate words and sentences in light of the proper social context, audience, and content.
- Produce ideas organized in a logical and meaningful manner.
- Use English fluently and confidently with few pauses.

Speaking is described as a complex ability of communication and interaction. It is not a mechanic ability, but a socially constructed way to communicate, which makes it more complicated than the sum of its parts. In speaking, it is not enough to say something correctly, it must fit the situation as well; because there are two major types of speaking, for example formal and informal speaking (Luoma, 2004). The knowledge behind the ability to speak is categorized into linguistic and extra-linguistic knowledge. Linguistic knowledge means being aware of different genres and discourses, pragmatics, grammar, vocabulary, and phonology. The second category, extra-linguistic knowledge which reflects; for example, the sociocultural knowledge which means being aware of the cultural norms and values of the society in which the language is spoken (Thornbury, 2005).

In spite of its importance, teaching speaking has been neglected and English language teachers have continued to use repetition of drills or memorization of dialogues as the main methods of teaching speaking. However, today's world demands that teaching speaking is primarily directed to students' use of the language as a means of communication; because this enables them to express

themselves and follow the social and cultural rules suitable for each communicative situation.

Many studies were conducted in Egypt as well as other countries to assess learners' speaking skills and to experiment proper approaches for enhancing those skills. For example, Torky (2006) indicated that the secondary stage Egyptian students are not performing well in the required EFL speaking skills due to the use of the traditional teaching methods and strategies used by most EFL secondary stage teachers. Therefore, a task-based proposed program was used in her study and proved its effectiveness in improving the first year secondary student' EFL speaking skills.

El-Bassouny (2010) also indicated that Egyptian EFL secondary stage students have weak speaking skills and a very high level of speaking anxiety. In her study, she investigated the role of readers theatre in overcoming this problem. Results revealed that readers theatre significantly improved students' speaking skills and positively affected their level of speaking anxiety. Besides, AlSaedi (2012) evaluated the teaching methods of EFL speaking skills (accuracy, fluency and functions) and examined the use of native language in the classroom by both students and teachers. Results of classroom observations revealed that teachers mostly apply traditional teaching methods, whereas instruction is guided by the teacher who strictly determine students' roles. It was also indicated that students' talking time is very limited and the different speaking skills were not explicitly taught to students who use Arabic most of the time.

Furthermore, El-Sawy (2013) indicated that speaking is a terribly neglected skill in the Egyptian schools mainly because it is not a part of assessing language learning. Thus, neither teachers nor students give it sufficient care. In his

study, the impact of using authentic tasks on improving students' speaking skills was examined. Major findings were that the target skills of pronunciation, vocabulary, fluency, grammar and coherence were enhanced due to approaching authenticity in the study. In addition, better self-confidence and reduced speaking apprehension were among the findings of the study.

Consistently, Diyyab (2014) stated that the primary focus in the EFL classroom is on writing and reading, while speaking and listening are neglected to some extent. Her study experimented using a multimedia-based program for improving students' speaking fluency. Analysis of the data obtained through applying a speaking test with an analytic rubric revealed the positive effect of the program on enhancing students' speaking skills in general and fluency in particular.

Other foreign researches focused on the problem of EFL speaking and its reasons. For instance, Šolcová (2011) hypothesized that learners do not have sufficient opportunities for speaking practice because teachers do not create real situations for language use in a spoken form. Consistently, Khan (2013) concluded that the main reason of students' speaking difficulties and poor performance is that teachers themselves lack proper knowledge regarding students' weaknesses and the appropriate instructional strategies for overcoming them.

Gudu (2015) stated that there is a public concern in Kenya that most students lack the communicative and linguistic competence needed for continuing a conversation in English without occasionally code switch to their native language. A study was conducted to assess the classroom activities used by teachers to promote learners' active speaking skills in eight secondary schools. Results revealed that: multiple classroom speaking activities were used; for

instance, discussion was the commonly used classroom activity and oral drills were the least used; during classroom discussions, students code switched to their native language. Recommendations of the study indicated that enough opportunities for language practice should be created through authentic English language situations, and that different activities should be integrated in the lesson to address learners' interests and needs.

In addition, Afshar & Asakereh (2016) investigated the problems of speaking skills encountered by EFL juniors and seniors from their own and their English teachers' perspectives. Participants included 238 EFL students and 30 English instructors from different Iranian universities who responded to a speaking skills problems questionnaire. Findings of the study revealed that elements related to the social context, the instructor, the shortage in teaching/learning facilities, and the curricula and the activities used in the class were among the main problem-producing factors for the juniors' and seniors' speaking skills.

Moreover, Imane (2016) explored the effect of using some communicative activities to improve speaking skills for first year English students at the University of Abou Bakr Belkaid Tlemcen, using a questionnaire as a major tool for collecting the target data. The results revealed that the students perceived speaking activities as very effective in enhancing their oral proficiency. In addition, EFL teachers agreed that using communicative activities (e.g. storytelling, stimulation, interviews, role playing, etc.) is one of the effective and useful means to enhance students' EFL speaking.

Furthermore, Dincer (2017) investigated the beliefs of EFL learners about speaking in English. Analyzing responses of 60 learners to a speaking questionnaire

revealed that most learners considered speaking as a very complex skill. They regarded speaking tasks as so hard and require much time and effort to fulfill well. They were also affected by speaking English as a global language as some of them stressed the role of speaking English in the context of a career, and they mentioned the prestigious image that English speaking can add to a person. However, other students expressed English speaking with very negative words indicating that they believe it is an anxiety-provoking task.

In light of what has been previously mentioned and due to being one of the most challenging and problematic language skills, speaking is regarded as the greatest anxiety producing skill and that communicative apprehension (CA) has been found to have a connection with speaking skills. CA is considered as a type of shyness associated with fear or anxiety about communicating with people (Arnold, 2000).

Anxiety is a complicated concept which reflects negative emotions such as frustration, apprehension, low confidence or fear. Three kinds of anxiety were determined: trait anxiety, state anxiety, and situation-related anxiety. Trait anxiety is permanent whereas state anxiety changes over time. Situation-related anxiety appears at a specific time in a particular anxiety-producing situation. The distinction between state and situation-specific anxiety is that the latter is related to a specific context (Noro, 2009). EFL anxiety is regarded as a form of situation-related anxiety (Aydin, 2008); in other words, it occurs in a particular situation while learning a language. Horwitz, Horwitz and Cope (1986) argued for this view and defined anxiety as “a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language

learning process". Yim & Yu (2011) analyzed literature related to foreign language anxiety and concluded that three related factors are the causes of anxiety: 1) speaking apprehension, 2) testing anxiety, and 3) being afraid of negative evaluation. To clarify, speaking apprehension is shyness mixed with fear or anxiety about speaking with people whereas test anxiety is defined as a form of performance anxiety due to a fear of failure. Besides, fear of negative evaluation is regarded as apprehension about others' evaluations, avoiding evaluative situation, and expecting that people would evaluate a person negatively.

Studies investigating the relation between anxiety and language learning were reviewed and it was revealed that there are two forms of anxiety, which were viewed as either facilitating or debilitating anxiety. Wilson (2006) stated that the distinction between facilitating anxiety and debilitating anxiety is clear; since if anxiety leads to improving learning, it is facilitating; and if it is associated with poor performance and learning, then it is debilitating. Other researches, however, suggested that anxiety in language learning contexts (i.e. language anxiety) tended to be negatively related to language achievement.

Some studies indicated that anxiety towards language learning tends to reduce as students become more competent in the target language. Accordingly, primary school pupils would have higher English learning anxiety since adult students have a better command of English. However, in other studies, young pupils show relatively lower anxiety than adults. It is assumed that two possible reasons for such a low level of anxiety. First, primary school pupils learn English in less anxiety-producing situations, compared with older students in high schools or universities, since their curriculum encourages creating a relaxing atmosphere in low anxiety situations which help

pupils to be motivated to use English through songs, games and fun activities. A second reason is that young pupils can easily cope with anxiety provoking contexts better than adults (Yim & Yu, 2011).

KAYAOĞLU and SAĞLAM (2013) assessed learners' perceptions of language anxiety in EFL speaking classes at a north-eastern state university in Turkey. Findings from the semi-structured interviews with 30 students from different proficiency levels were analyzed with reference to learners' perceptions of learning English. It was indicated that the most disturbing things when learning English are linguistic difficulties such as lack of vocabulary, pronunciation and grammar; and some cognitive factors including shyness and fear of failure in front of others, low self-esteem, fear of making mistakes, and failure in communication.

Akbarov, et al. (2014) investigated the reasons behind speaking anxiety in speaking classes experienced EFL students in Turkey and Bosnia. Foreign Language Classroom Anxiety scale and BALLI (Beliefs About Language Learning Inventory) were used as instruments of the study. The students reported that their language anxiety was caused by some personal factors, high personal expectations, negative self-assessment, self-comparison to other colleagues, their illogical beliefs about language learning, their teachers' behavior towards learners and towards their error, the speaking teaching procedures, making oral presentations, and studying individually. This anxiety, especially towards English speaking, affects the motivation of learners and the effort they are willing to make to reach their goals. Solutions recommended by students are related to contextual factors, affective and personal factors and resources and methods. Consistent with this, Ahmed, et al. (2017) explored the factors leading

to English language speaking anxiety among Postgraduate Students in Pakistan. The overall findings indicated that most of the students attributed their EFL speaking anxiety to inter-language meaning system and fear of committing grammatical errors.

Furthermore, Macayan et al. (2018) examined the effect of language learning anxiety on students' ESL writing and speaking performance. A total of 162 students in an engineering University in Manila, accomplished a self-developed scale adapted from Horwitz, Horwitz and Cope's (1986) Foreign Language Classroom Anxiety Scale (FLCAS) to fit the context of the present investigation. Speaking and writing scores from an institutional English language test were also used as measures for the outcome variables. The results indicated that high levels of anxiety have debilitating impact on L2 speaking and writing.

In order to address and find a solution to the speaking challenges and anxiety that students face in their EFL classes and which negatively affect their language learning, a high degree of flexibility and adaptability in education is needed. New approaches are needed to find a way to promote students' full development of their original thinking and reasoning in addition to their creative and innovative skills. Creativity can be adopted as an approach for enhancing teaching and learning. It could offer innovative and challenging experiences for the learners as well as for the teacher. This approach is regarded as a strong and compelling step away from safety and conformity towards thinking, curiosity and creativity. Designing learning/teaching spaces and activities based on such a sound pedagogic basis for 'good learning' can be effective in fostering creativity; and thus, affecting students' language positively.

Creativity is considered a capacity that involves originality and utility (Kleiman, 2008). It has been linked with: attitudes of curiosity, willingness to engage and explore, being willing to take risks, being proactive, and having determination to achieve goals. A set of traits for creativity were mentioned, for example being: imaginative; original or unique; curious and resourceful; adaptable; and capable of considering things differently (Jackson, 2006).

Creativity means the ability to think for producing original and useful things, and combining diverse ideas to produce new ones. Studies suggest that training influences creativity. In such a training process; environment, materials, teacher's attitudes and students' engagement, fun and game based activities are important aspects. Creative thinking reflects skills of originality, fluency, flexibility, and elaboration. Thus, the training tasks should address these elements. Besides, classroom organization should be comfortable and allow for working both individually and in collaborative groups, and could be able to stimulate student's ideas and provide opportunities for exploring and combining different materials (Siraj-Blatchford, 2007 and Hackbert, 2010).

Designing creativity-based environments is mainly based on the principles of the constructivist-based pedagogy which implies that learners construct their own knowledge, and teachers are valuable facilitators and prompters of the process. Taking these guiding principles into consideration, some major rules for constructivist-based creative teaching activities are suggested to be applied in the EFL classrooms (Kaufman, 2004 and Shi, 2013). These activities:

- Are learner-centered and task-based.
- Help students to inductively form their own knowledge through some minds-on activities.

-
- Require communication, interaction and exchanging ideas.
 - Are designed to disturb students' equilibrium, but then help them on how to solve the disturbance and return to equilibration.
 - Support students' reflection and creative/critical thinking.
 - Enhance spontaneity which is essential in a constructivist class and at the same time provide a scenario of the teaching plan.
 - Allow the teacher to model, coach, provide feedback, and encourage students' responsibility for learning.

In the constructive, creative learning environments, learning is presented through discussion, inquiry, collaboration and practice to emphasize learning for understanding and experience-rich processes not content mastery. Creativity-based learning provides opportunities for independence and negotiation (Jackson, 2006). Learning in creative environments focuses on activity in novel and challenging situations and problem-solving tasks. Such environments should provide opportunities for taking risks without penalty, e. g. learning through practice and discussion around formative constructive tasks and providing feedback while evaluating themselves and with peers. The following figure illustrates the design of creative learning spaces.

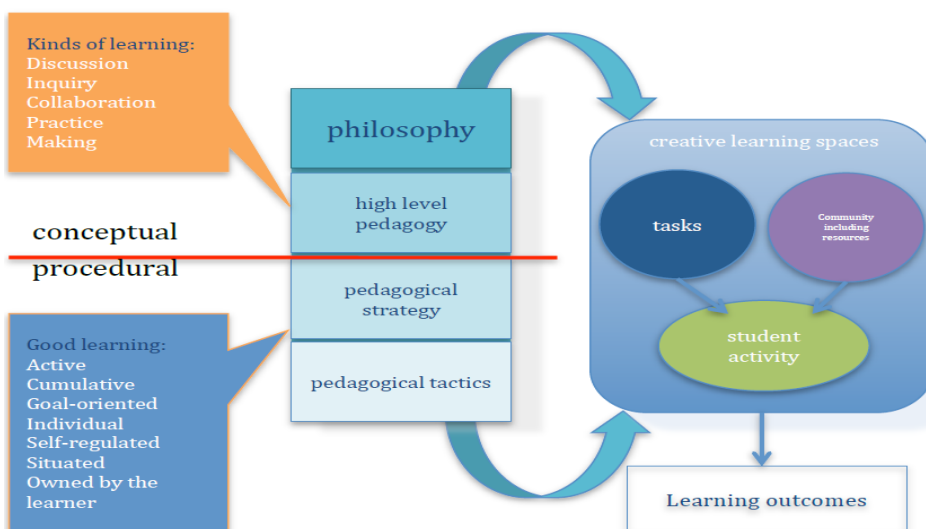


Figure 1: A framework for creative learning environments (Adapted from Steeples, Jones & Goodyear, 2002)

Therefore, the creative teaching-learning-assessment process should be active, constructive, cumulative and dynamic. Moreover, it should help students learn how to learn by independently, thus supporting lifelong learning.

The categories of creativity were categorized by Downing (1997), Starko (2000) and Bobkina (2014) as follows:

Constructive Creativity: true learning requires constructing meaning creatively as students must form their own understanding instead of imitating teacher's knowledge. Activities should be designed to evoke students' responses and engage their whole capacity: head, heart and hands. True learning connects information, motives, skills and emotions into a meaningful whole. Creative activities (e.g. reconstructive writing, narration, interviews and scripts) demand a higher level of constructive thinking than mere memorization.

Artistic Creativity: sharing talents for example in photography, music, writing, acting, drawing, or painting helps build rapport and this can be employed in teaching.

Inventive Creativity: adaptable teaching supports teaching inventive creativity and creative problem solving. Inventive creativity is the result of divergent thinking which can be developed through practice.

Theatrical Creativity: students' motivation and task commitment increase when the tasks and assignments encourage self-expression. There are humane and engaging centers of learning with real enjoyment to the creative process while encouraging a deeper link with emotions and fun. Otherwise, education is a boring issue which demotivates students from following a subject on their own.

Starko (2012) distinguished between *creative teaching* which means the desire to teach creatively and *teaching for creativity* which reflects the desire to teach in a way that enhances students' creativity. Both of them are essential—but they are different. Creative teaching implies that the teacher is creative as s/he makes use of his/her creativity to plan innovative lessons, create active classroom atmosphere, and involve students in motivating tasks; however, teaching creatively is not enough to guarantee that the students will act and perform creatively as well. Three keys were suggested for enhancing student creativity:

1. *Teaching the skills and attitudes of creativity*: this includes teaching about the lives of creative people, the nature of the creativity, and strategies used to brainstorm creative ideas. Analyzing biographies of creative individuals to benefit from the way they generated original ideas or handled discouragement. Teachers can help learners to focus on reaching the four skills of creative thinking: fluency, flexibility, originality and elaboration. For example, asking questions such as “How many ways can you think of to...” to promote fluency or “How can we build on this idea?” to encourage elaboration.

2. *Teaching creativity-supportive curriculum:* this necessitates presenting the regular curriculum in methods that are encouraging to creativity. Several strategies for engaging the individual learners through the creative investigation and solution of authentic problems were highlighted as follows:
 - Explore the environment: create an active learning environment with various materials and stimuli for learners to explore. Use questions to enhance accurate observation of the world outside the learning space and model the process of finding and solving problems by participating actively within the discipline and presenting stories about one's own experience, highlighting both challenges and successes.
 - Investigate ideas and materials: devote time to experiment and play before choosing an issue for further discussion. Motivate learners to identify other ideas for further investigation.
 - Record ideas – Encourage learners to keep a journal of ideas to illustrate how ideas can evolve over time. Students should be given substantial space and time to assess their own ideas, and freedom to choose the materials with which to explore.
3. *Developing a creativity-friendly classroom* involves creating a classroom atmosphere in which problem solving is encouraged; and intrinsic motivation, innovation and flexible thinking are highly supported. Such a creativity-related environment encourages self-assessment, provides constructive feedback and thoughtful rewards, enhances both autonomy and collaboration, and supports questioning, brainstorming ideas and experimentation. Šolcová (2011) and Benlamri (2013) illustrated that creativity-supportive

learning techniques are, for example, drama, pantomime, theatre acting, storytelling/retelling, role play, simulation, picture narration, discussion and find the difference.

As for the assessment for creativity, Starko (2012) and Guerrero (2018) stated that it enables students to demonstrate knowledge in varied ways. In addition, allowing students to select the format of their own assignments motivates them and make them more naturally inclined to draw on their creativity. This reflects at least three factors about assessment FOR creativity:

- It supports students' intrinsic motivation through a sense of increasing competence through the use of diagnostic and formative assessments, as well as providing appropriate constructive feedback.
- It provides opportunities to apply the content in new forms, through reflection, solving problems, and applying ideas in new situations.
- It includes the use of choice and meaningful authentic tasks.

Some studies were conducted to investigate creativity-based teaching/learning. For example, Benlamri (2013) stressed the utmost importance of enhancing creativity in teaching in order to promote students' learning skills especially speaking, through the use of authentic activities, teaching for understanding and pleasure and engaging students in flexible and innovative ways. It was hypothesized that if teachers adopt creativity; they can adapt content, organize materials, plan lessons, design activities and even grade assignments in creative ways that enhance students' improvement of their speaking skills. The analysis of the questionnaire used for collecting the target data showed that both students and teachers consider the

need of implementing creative teaching as an important aspect in enhancing speaking performance.

Bobkina (2014) also investigated how students' speaking skills can be improved through the application of some creative drama techniques. Since, drama-based activities are supposed to enhance students' interest in the content and to improve their speaking performance. Data analysis revealed that the students' speaking skills were enhanced and they were highly motivated due to the use of drama activities.

In addition, Oncu (2016) conducted a study for improving university students' creative thinking through a creativity education process. Twenty-four university students were the participants of the study who attended the course of "Fostering Creativity and Creative Thinking". The obtained data led to indicating that creativity-based educational activities have positively affected students' creative thinking the development of how to think divergently in their social life which, in turn, affected their academic study positively.

Moreover, Pelenkahu (2017) examined the implementation of joyful, active, creative, effective approach (JACEA) in developing 4th grade students' speaking skill. The research findings fostered the use of JACEA as a learning approach for improving students' EFL speaking skill. The JACEA can help students to conduct good conversations through role-play and then they can live the real experiences of using English as a means of communication.

According to the findings obtained from the previous studies, linguistic challenges have a substantial share in language anxiety. For example, vocabulary affects speaking because lack of sufficient vocabulary hinders being a fluent speech. Grammar also is another linguistic difficulty since

the lack of grammatical knowledge and practice makes students uncomfortable when speaking English and they take some time to think about the correct usage and compensate for their poor grammar. Furthermore, pronunciation is another theme affecting students' speaking and anxiety level. Poor pronunciation disturbs them most when speaking as students might be frustrated about their friends' overreaction (in the form of laughter or side talking) concerning their mistakes. Difficulties with pronunciation might be either at the production level if a student cannot express him/herself clearly due to the lack of correct pronunciation of even some simple words or at the comprehension stage if s/he cannot understand what the teacher is talking about which leads to feelings of nervousness and anxiety. The current study proposed using a creativity-supportive classroom for overcoming students' EFL speaking challenges, enhancing their speaking skills and reducing their speaking anxiety.

Statement of the problem:

Based on the previous literature and related studies which foster the mutual relationship between students' inability to communicate orally in English and their high language anxiety in general and speaking in particular; the problem of the present research can be stated in the need of the secondary stage students to improve their EFL speaking skills and reduce their speaking anxiety. Accordingly, a proposed creativity-supportive classroom was proposed to enhance 1st year secondary stage students' EFL speaking skills and reduce their speaking anxiety.

Questions of the Study:

The present study answered the following questions:

1. What is the creativity-supportive classroom proposed for improving 1st year secondary stage students' EFL speaking skills and language anxiety?

2. What is the effectiveness of the proposed creativity-supportive classroom in improving 1st year secondary stage students' EFL speaking skills?
3. What is the effectiveness of the proposed creativity-supportive classroom in reducing 1st year secondary stage students' speaking anxiety?

Purpose:

The present study aimed at assessing the impact of using creativity-supportive classroom on improving 1st year secondary stage students' EFL speaking skills and reducing their speaking anxiety.

Delimitations:

The study was delimited to the following:

1. A sample of 1st year secondary stage students at Shobrawish secondary school, Aga city, Dakahlia governorate.
2. The EFL speaking skills necessary for those students to adopt (as identified in the students' textbook and teacher's guide), namely: fluency, accuracy, vocabulary and pronunciation.
3. Units 10 to 18 from Hello for 1st year secondary stage.
4. The four major creativity skills which are: fluency, flexibility, originality and elaboration.

Operational definition of terms:

Creativity: the ability to think for producing new and useful things, and/or combining diverse ideas to produce original ones. **A creativity-supportive classroom** is defined as a constructive learning environment conducive to make students think creatively in such a way to generate novel utterances and to solve problems verbally in a novel way. This environment employs teachers' creative teaching practices and teaching and assessment for creativity in a motivational funny context to guarantee students'

improvement of their speaking skills and the reduction of their negative feelings and anxiety.

EFL speaking skill: an interactive ability to form meaning and express oneself intelligibly, reasonably, accurately and fluently through using verbal and non-verbal symbols. Major skills of speaking are fluency, vocabulary, grammar and pronunciation.

Anxiety: a negative emotional state reflecting feelings of apprehension, frustration, fear, or low confidence in the EFL speaking classes.

Instruments:

For the purpose of the study, the following instruments were designed and implemented:

1. A test for assessing the target EFL speaking skills. An analytic rubric for scoring the speaking test was also designed and used.
2. An anxiety scale for assessing students' speaking anxiety.

Hypotheses:

The present study tested the following hypotheses:

1. There is a statistically significant difference at 0.05 level between the mean score of the control group and the experimental group on the post application of the EFL speaking test in favor of the experimental group.
2. There is a statistically significant difference at 0.05 level between the mean score of the experimental group pre-post application of the EFL speaking test in favor of the post application.
3. There is a statistically significant difference at 0.05 level between the mean score of the control group and the experimental group on the post application of the speaking anxiety scale in favor of the experimental group.

4. There is a statistically significant difference at 0.05 level between the mean score of the experimental group pre-post application of the speaking anxiety scale in favor of the post application.

Participants:

The experiment involved the participation of 50 students at Shobrawish secondary school. They were assigned to two groups: control and experimental groups; and each group consisted of 25 students.

Design:

The study adopted the quasi-experimental design using two groups: an experimental and a control group. The experimental group studied through the creativity-supportive classroom, while the control group received the regular method of teaching speaking. Both groups received the pre- and post-application of the EFL speaking test and the speaking anxiety scale.

Procedures:

First, Adopting the EFL speaking skills assigned for the 1st year secondary stage students which were identified through reviewing related literature and analyzing the target students' English textbook and teacher's guide. The target EFL speaking skills addressed in this research were:

- **Pronunciation:** producing sounds to convey meaning. This involves attention to the particular sounds of a language (segments), other aspects of speech such as intonation, phrasing, stress, timing, rhythm (supra-segmental aspects), how the voice is projected (voice quality) and, even the nonverbal gestures and movements that are closely related to the proper way of speaking a language.
- **Vocabulary:** using relevant, adequate and appropriate words for different functions effectively.

-
- Accuracy: using grammatical rules accurately. This includes the range (quantity) and correctness (quality) of grammatical structures (e.g. nouns, pronouns, tenses, adjectives, adverbs etc.).
 - Fluency: ongoing interaction and communication while maintaining spontaneous, smooth, accurate, clear, efficient and comprehensible output adopting a natural rate of speech with few number of errors that might distract the listener from the speaker's message.

Second, designing the instruments of the study

A. The EFL speaking test and its rubric:

An EFL speaking skills test was designed for: identifying the homogeneity level of the control and experimental groups, and determining the participants' pre- and post-levels in the target EFL speaking skills. The test consisted of 5 main question tasks, all the target skills were assessed in each task. It was like an interview for encouraging students to demonstrate their speaking performance in various situations. The tasks were as follows:

- Task one was about an interview with the student about exchanging personal information between him/her and the examiner, answering some questions about sports and hobbies, and giving advice.
- Task two was story telling. the student was asked to tell a story about either a journey s/he had or a situation happened to him/her in a social networking website. Some specific details were required for each topic.
- Task three was describing people. The student was asked to name a celebrity s/he likes most and describe him/her from different dimensions explaining how s/he was influenced by this character.

- In task four, the student chose one of two topics to talk about and express if s/he is for or against the topic giving reasons defending his opinion.
- Task five was a discussion about studying abroad giving details about his/her plans regarding certain points addressed to him/her.

An analytic rubric was designed for scoring students' EFL speaking skills. (The test and the rubric are presented in appendix 1).

Reliability of the speaking skills test was estimated through getting the coefficient of internal consistency (α Cronbach). A sample of 15 children other than the main participants of the research were selected to be the sample of the pilot study. The value of (α Cronbach) was 0.70 which indicated the reliability of the test.

B. The language anxiety scale

The anxiety scale was designed for assessing 1st year secondary stage students' anxiety towards speaking English before and after conducting the experimental treatment. The language anxiety scale by Horwitz, Horwitz and Cope (1986) was adapted to be used as an instrument in the current research. Firstly, the statements that students might find complicated to understand were simplified. Secondly, 33 items of the FLCAS (Foreign Language Classroom Anxiety Scale) have been reduced to 27 items since 6 items have been omitted for some reasons; for example, to avoid the repetitive statements on the scale. A 5-point Likert scale (① strongly disagree, ② disagree, ③ neutral, ④ agree, and ⑤ strongly agree) was used. The majority of the items in the anxiety scale address points regarding the speaking anxiety level in the English class. However, some items are used to express if the student was not anxious when learning English. For these items, the coding was reversed; thus, a higher score on the scale reflected a higher level of

anxiety. The final version of the speaking anxiety scale is presented in appendix 2.

Reliability of the speaking anxiety scale was assessed through administering it to a pilot sample of (15) first year secondary stage students. The following table shows results of Cronbach's Alpha coefficient calculated for the anxiety scale.

Table 1. Cronbach's Alpha reliability coefficient of the speaking anxiety scale

Instrument	No. of items	α Cronbach	Significance
Speaking anxiety scale	27	0.76	0.05

The previous table illustrates that the value of (α Cronbach) is 0.76 which indicates that the reliability of the scale is fairly accepted.

Second, designing the creativity-supportive classroom:

Based on reviewing literature of creativity-supportive learning environments, speaking skills and language anxiety, the design of the proposed creativity supportive EFL classroom was constructed. Such a classroom would provide a flexible framework for teachers to teach creatively and for students to enhance their creativity. Thus, the major goals of the proposed creativity supportive classroom are:

- Improving students' EFL speaking skills (pronunciation, vocabulary, accuracy and fluency).
- Reducing students' anxiety level towards English speaking.

In order to design such a creativity-supportive learning environment, it was essential to guarantee the occurrence of various desired creative practices of the teacher; since creative teachers plan innovative lessons, create active classroom environments, and engage their students in

interesting tasks. This, in turn, helps in enhancing student creativity through:

1. Addressing the four skills of creativity: fluency (thinking of many ideas), flexibility (thinking of different ideas), originality (thinking of unusual unique ideas), and elaboration (adding to ideas to make them better).
2. Adapting the content in ways that are supportive of creativity through engaging the students in the creative investigation and solution of authentic problems.
3. Arousing students' motivation through maintaining a creativity-friendly environment that provides meaningful experiences, encourages self-assessment, provides constructive feedback, and employs rewarding thoughtfully.

Content

The content of this training is mainly task-based aiming at improving the EFL speaking skills among the 1st year secondary students and reducing their anxiety in English speaking classes. The creativity-supportive classroom-based training includes (9) sessions. A ***training guide*** was also prepared for helping the teacher understand and follow the phases in each session effectively. This guide also includes general instructions for applying each task.

Throughout the sessions, multiple creativity-supportive speaking techniques are employed for students' constructive and comfortable engagement and participation in speaking. Examples of such techniques include drama, talking circles, simulation, interactive games, storytelling, etc. Each session has its own objectives, and creativity-supportive teaching and assessment tasks through which students demonstrate if they acquire the target speaking subskills. The creative tasks used are similar to real life situations and can involve students in; for example,

designing and describing a poster for an event, planning for a real trip, and designing a TV advertisement. One model creative task used in unit (15) about “phobias” applies the “talking circles” technique in which each five students are asked to sit in a circle and act as if they are in a group therapy session. Each student explains if s/he has any type of phobia (fear of e.g. flying, snakes, spiders, dark places, old buildings, etc.). This is an opportunity for asking and answering questions addressing the creative domains of giving elaborations, fluency and flexibility as they discuss questions like: “what do you feel?”, “have you got over it?”, “what did you do to get over it?”. In addition, the students in the group can think of some original ideas and suggestions for overcoming phobia. The teacher encourages the students to improve their negotiation through scaffolding and providing them with appropriate informative feedback.

Procedures of each session were as follows:

1. **Warm up (Immersion):** this includes focusing or hooking students into the session. Introductory activities used in this phase are designed to stimulate students' interest in the topic and motivate them to actively participate in the session speaking tasks. In this stage, a central question or a major issue is presented for arousing students' curiosity, anticipation, and the personal desire to know, and to brainstorm the primary data and information to be analyzed and extended later
2. **Presentation and questioning:** this is for presenting the new material in a clear and lively manner while having fun and laughter moments within the session. Connections are also made to what students already know for building a meaningful personal understanding of the material. Besides, the creative teacher asks a lot

of questions; inquires about students' suppositions and previous knowledge elaborating on their correct and incorrect responses; encourages students to link bits of knowledge; inquires about students' feelings and calls for individual reactions to what is presented.

3. **Practice:** this phase is for articulating what creative speaking tasks will be used to enable students to practice the new skills with close guidance and feedback from teacher and from peers.
4. **Assessment (Culmination):** students are required to demonstrate that learning has taken place and reflect on what and how they learned. Students were also allowed to evaluate the sessions and the training, and then give their comments and suggestions.

(for more details about the content and the guide, see appendix 3).

Materials

The creativity-supportive classroom made use of different materials such as: handouts, PowerPoint presentations, video tapes, visuals, materials for simulating some real-life situations and some online materials.

The Role of the Teacher

The creative teacher tries to create the better conditions for students to speak fluently; thus, the teacher in the current research was eager to fulfill the following roles (as also suggested by Harmer, 2001):

- **Prompter:** the teacher left students deal with the situations in which they lost the fluency s/he expected. S/he was very careful not take initiative away from the students and might sometimes provide suggestions. This decreased the frustration that some students felt when they come to a “dead end” of ideas.
- **Participant:** s/he participated in discussions, as an equal not as a teacher; thus, s/he could present new ideas to

help the task along, ensure students’ continuous engagement, ask high level questions and generally maintain a creative atmosphere.

- Feedback provider: s/he was very careful dealing with feedback and over-correction properly in the speaking activity.

The following figure illustrates the design of the creativity-supportive learning environment as proposed in the current research.

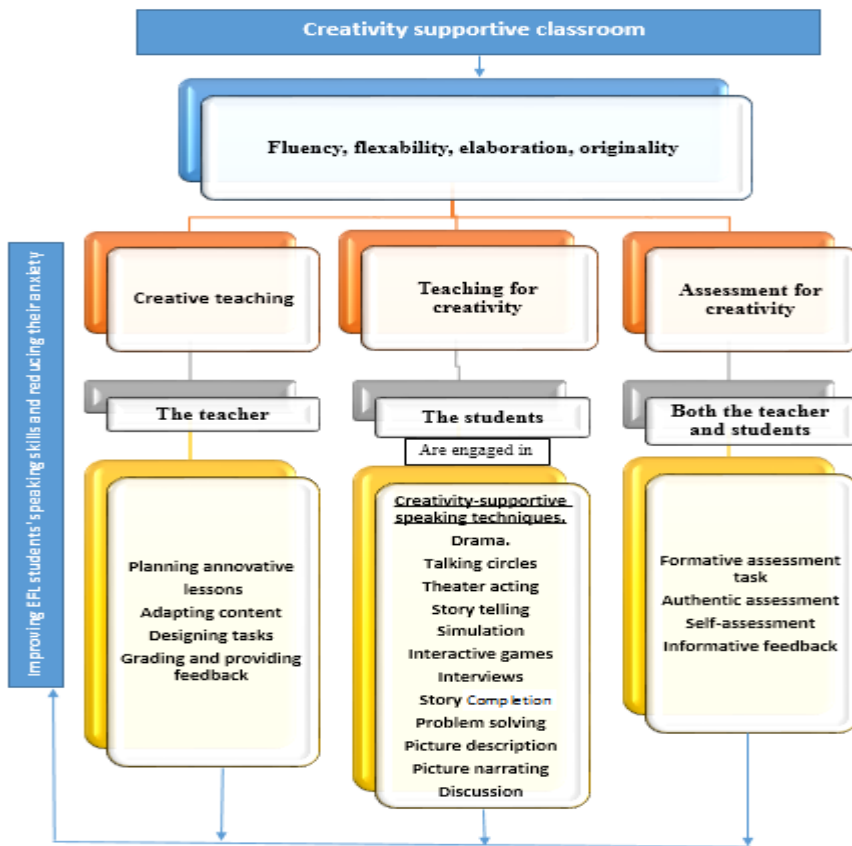


Figure 2. The design of the creativity-supportive classroom

Treatment

An equivalent group design with one experimental group and one control group was used in this study. The following steps were followed:

• ***Pre- intervention***

The EFL speaking level and speaking anxiety level of 1st year secondary stage students were measured before conducting the experimental treatment at the beginning of the 2nd semester of the academic year 2017/2018 for establishing the homogeneity between participants of the control and the experimental groups through administering the EFL speaking skills test and the speaking anxiety scale. The test was administered in two sessions. Table (1) shows whether there was any significant difference between the control and experimental groups concerning the test pre-administration.

Table 1. Results of t-test of the control and experimental groups on the pre-administration of the EFL speaking test

<i>Skills</i>	<i>Group</i>	<i>N</i>	<i>Mean</i>	<i>SD</i>	<i>T</i>	<i>Df</i> (<i>n1+n2-2</i>)	<i>Sig. (2-tailed)</i>
Pronunciation	Exp.	25	9.6400	.63770	0.2	48	Not Sig.
	Control	25	9.6800	.74833			
Vocabulary	Exp.	25	10.8000	.50000	0.3		
	Control	25	10.7600	.52281			
Accuracy	Exp.	25	10.7600	.59722	1.1		
	Control	25	10.5600	.71181			
Fluency	Exp.	25	10.6000	.64550	0.2		
	Control	25	10.5600	.71181			
Total	Exp.	25	41.8000	1.32288	0.6		
	Control	25	41.5600	1.38684			

The above table indicates that t-value is not significant in the four major speaking skills and in the total score of the test; this proves that there was no significant difference between the mean scores of the control and experimental

groups on the pre-speaking test. In other words, the two groups were equivalent in all the skills (pronunciation, grammar, vocabulary and fluency) and in the total score before applying the experimental treatment.

In addition, the speaking anxiety scale was administered to both groups before conducting the treatment. The following table illustrates results of the pre-administration of the anxiety scale.

Table 2. Results of t-test of the control and experimental groups on the pre-administration of the EFL speaking anxiety scale

<i>The speaking anxiety scale</i>	<i>Group</i>	<i>N</i>	<i>Mean</i>	<i>SD</i>	<i>T</i>	<i>Df (n1+n2-2)</i>	<i>Sig. (2-tailed)</i>
Total	Exp.	25	97.9200	25.11294	1.8	48	Not Sig.
	Control	25	109.1	17.38515			

As illustrated in the previous table, t-value is not significant which reflects that there was no significant difference between the two groups on their speaking anxiety level. In other words, the two groups were equivalent in their anxiety before conducting the experimental intervention. Thus, homogeneity between groups concerning their speaking skills level and their anxiety level was established.

- **The intervention:**

The proposed creativity-supportive classroom was administered to students of the experimental group while the control group studied through the regular English speaking class. The experimental treatment was conducted in the second semester of the academic year 2017/2018. The application of the creativity-supportive learning classroom was carried out within nine sessions, 45 minutes for each session.

• **Post-intervention:**

The post-administration of the instruments (the EFL speaking skills test with its analytic rubric and the speaking anxiety scale) was conducted after the experimental treatment to examine the change in students' EFL speaking and anxiety levels for both the control and experimental groups.

Results:

Testing the first hypothesis:

T-test for independent samples was used to test the first hypothesis which is " There is a statistically significant difference at 0.05 level between the mean score of the control group and the experimental group on the post application of the EFL speaking test in favor of the experimental group". The following table illustrates the results:

Table 3. Results of t-test of the control and experimental groups on the post-administration of EFL speaking skills test

Skills	Group	N	Mean	SD	T	Df	Sig. (2-tailed)	Value of Eta-square (η^2)*	Level of effect size
Pronunciation	Exp.	25	15.9200	.27689	26.6	48	Significant at 0.05	0.94	High
	Control	25	11.6800	.74833					
Vocabulary	Exp.	25	16.9200	.27689	30.04			0.95	
	Control	25	12.8000	.50000					
Accuracy	Exp.	25	15.9200	.27689	21.9			0.91	
	Control	25	12.6000	.70711					
Fluency	Exp.	25	16.6800	.47610	23.9			0.92	
	Control	25	12.6000	.70711					
Total	Exp.	25	65.4400	.76811	50.004			0.98	
	Control	25	49.6800	1.37598					

*The effect size was estimated using the following formula:

$$\eta^2 = \frac{t^2}{t^2 + df}$$

Table (4) shows that the estimated t-value is significant at .05 level. This indicates that there is a statistically significant difference between the experimental and the control groups in the four skills and in the total score on the post-administration of the test. These significant differences are in favor of the experimental group. In other words, the experimental group outperformed the control group in their EFL speaking performance as reflected in figure (3).

Results in table (4) also reflect that the effect size of the creativity-supportive classroom on the speaking skills of the experimental group students in comparison to those of the control group in the four major speaking skills (pronunciation, vocabulary, accuracy and fluency) is high. Thus, since t-value in addition to the effect size enhance the positive impact of the creativity-supportive classroom on student' EFL speaking skills, the first hypothesis of the study is proved and accepted.

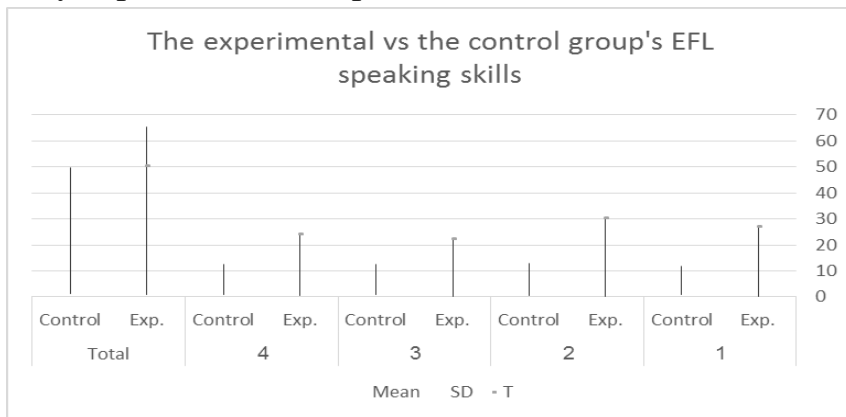


Figure 3. comparison between the experimental and control groups' speaking skills after the treatment

Testing the second hypothesis:

T-test for dependent samples was used to test the second hypothesis which addressed the significant difference between the mean score of the experimental

group's pre & post application of the speaking skills test. Results are shown in the following table.

Table 4. Results of t-test of the experimental group on the pre-post administration of the speaking skills test

Skills	Measurement	N	Mean	SD	T	Df)	Sig. (2-tailed)	Value of Eta – square (η^2)	Level of effect size
Pronunciation	Pre	25	9.6400	.63770	42.6	24	Significant at 0.05	0.987	High
	Post	25	15.9200	.27689					
Vocabulary	Pre	25	10.8000	.50000	58.2			0.98	
	Post	25	16.9200	.27689					
Accuracy	Pre	25	10.7600	.59722	46.6			0.975	
	Post	25	15.9200	.27689					
Fluency	Pre	25	10.6000	.64550	43.3			0.978	
	Post	25	16.6800	.47610					
Total	Pre	25	41.8000	1.32288	82.1			99.0	
	Post	25	65.4400	.76811					

The above table illustrate that the estimated t-value is significant at 0.05 level for each skill and the total score. This reflects that there is a statistically significant difference between the mean score of the experimental group's pre and post-administration of the EFL speaking skills test in favor of the post-administration due to using the creativity-supportive classroom. Besides, results indicate that the effect size is high in the four main skills and in the overall EFL speaking performance. Therefore, the effect size supports the positive impact of the creativity-supportive classroom on student' target speaking skills. Accordingly, the second hypothesis of the study is proved and accepted.

Testing the third hypothesis:

Results of testing the third hypothesis which is " There is a statistically significant difference at 0.05 level between the mean score of the control group and the experimental group on the post application of the speaking anxiety scale

in favor of the experimental group" are shown in the following table.

Table 5. Results of t-test of the control and experimental groups on the post-administration of speaking anxiety scale

<i>The speaking anxiety scale</i>	<i>Group</i>	<i>N</i>	<i>Mean</i>	<i>SD</i>	<i>T</i>	<i>Df (n1+n2-2)</i>	<i>Sig. (2-tailed)</i>	<i>Value of Eta – square (η^2)</i>	<i>Level of effect size</i>
Total	Exp.	25	61.8000	1.32288	53.5	48	0.05	0.98	High
	Control	25	81.8000	1.32288					

Table (5) indicates that t-value is significant at .05 level which proves that there is a statistically significant difference between the control and experimental groups on the post-administration of the speaking anxiety scale. These differences are in favor of the least mean (61.8) of the experimental group. In addition, the value of ($\eta^2= 0.98$) reflects that the effect size of the proposed creativity-supportive classroom on reducing the speaking anxiety level of the experimental group (when compared to the anxiety level of the control group) is high. This result can be interpreted as: 98% of the total variance in the overall anxiety level (the dependent variable) between the two groups can be attributed to the independent variable (the creativity-supportive classroom). Such results emphasize that the speaking anxiety level of the experimental group became less than that of their counterparts in the control group as illustrated in figure (4). Consequently, the third hypothesis of the study is also proved and accepted.

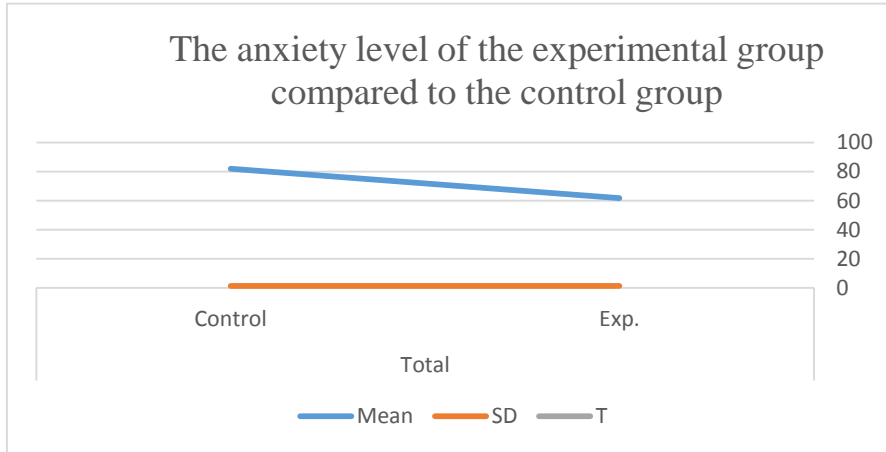


Figure 4. comparison between the experimental and control group' speaking anxiety level after the treatment

Testing the fourth hypothesis

Concerning the fourth hypothesis which is " there is a statistically significant difference at 0.05 level between the mean score of the experimental group pre-post application of the speaking anxiety scale in favor of the post application.", the following table shows the results of its testing.

Table 6. Results of t-test of the experimental group on the pre-post administration of the EFL speaking scale

The speaking anxiety scale	Measurement	N	Mean	SD	T	D. f (n-1)	Sig. (2-tailed)	Value of Eta – square (η^2)	Level of effect size
Total	Pre	25	97.9200	25.11294	7.2	24	0.05	0.69	High
	Post	25	61.8000	1.32288					

Based on table (6), the estimated t-value is significant at .05 level. This illustrates that there is statistically significant difference between the experimental group students' mean score on the pre and post-administration of the speaking anxiety scale in favor of the least mean (61.8) of the post-administration of the scale. The previous table also reflects the high effect size of the proposed creativity-

supportive classroom on reducing the post-students' anxiety level compared to their level before conducting the experimental treatment. Accordingly, the fourth and last hypothesis of the study is considered proved and accepted.

Discussion:

The present study aimed at assessing the effectiveness of using a proposed creativity-supportive classroom in improving 1st year secondary stage students' EFL speaking skills and reducing their speaking anxiety. In English language learning, students encounter many difficulties in EFL speaking including pronunciation, vocabulary, grammar and fluency. If those students become anxious about these experiences, if they feel uncomfortable making mistakes, then anxiety occurs. This, in turn, affects students' speaking performance negatively. For addressing this problem, multiple authentic creativity-supportive speaking techniques (e.g. talking circles, drama, simulation, interactive games, storytelling, etc.) were used for engaging the students in different speaking experiences. The above mentioned results reveal that there is an obvious improvement in the experimental group students' EFL speaking skills on the post administration of the speaking test. The experimental group students also outperformed the control group in their speaking performance. In addition, the post anxiety level of the experimental group students reduced when compared to their pre-anxiety level or to the level of the control group. These significant changes are due to administering the creativity-supportive classroom to the experimental group. Such findings are consistent with the results reached by Benlamri (2013), Bobkina (2014), Imane (2016), Oncu (2016) and Pelenkahu (2017) as they supported the use of creative tasks in enhancing students' creative thinking and improving their speaking skills.

The atmosphere of the creativity-supportive classroom

is one of success and positive energy, of students respected and appreciated for their individuality, yet capable of working collaboratively for reaching the target goals. Stress is absent and the mood is fun and light. Students enjoy their relationships with the teacher as well as with each other. Students of the experimental group, trained in the creativity-supportive classroom, were active participants from the very beginning of conducting the training. Students work in groups/pairs motivated them to achieve the required tasks. Group/pair collaborative activities were also a chance for students to use the language freely. This is congruent with Hernández (2012) and Baker (2015) as they concluded that engaging the students in pair/group learning provides opportunities for learners' participation, collaborative work, language use and improve their different skills.

It is worth mentioning that most of the control group students were most of the time not involved in the EFL speaking class. They lacked the atmosphere of communication and interaction between each other and with the instructor. Besides, the regular style of handling the speaking class resulted in students' lack of motivation to complete the provided tasks. Signs of boredom, disinterest and anxiety appeared on the students from the beginning to the end of each class. Such negative feelings negatively affected students' speaking performance. This is highly supported by KAYAOĞLU and SAĞLAM (2013), Akbarov (2014) and Macayan (2018) who concluded that there is a strong relationship between feelings of anxiety and apprehension and students' failure in EFL speaking situations.

Conclusion

Designing a creativity-supportive classroom for improving secondary stage students' EFL speaking skills

and reducing their speaking anxiety was the challenging aim of the present study. The researcher used the four skills of creativity (originality, fluency, flexibility and elaboration) as a basis for designing a proposed creativity-supportive classroom. The study employed creative teacher practices, teaching for creativity and assessment for creativity in a constructive manner that helped the students to construct their knowledge and enhance their skills. The results suggested that experimental students who learned through the creativity-supportive classroom outperformed the control group who studied through the regular speaking classes. This, in turn, fostered the effectiveness of the using creativity- supportive classrooms in developing students' speaking skills and reducing their speaking anxiety.

To conclude, creativity should be integrated into the educational system, starting from preschool to university. Unfortunately, for children and young learners, the classroom opportunities and programs for developing this creative ability are not enough. The students need learning situations that allow them to develop their creative potential in different areas. This research supported the hypothesis that participation in constructive creativity- supportive activities appears to have positive effects on reducing students' negative feelings of anxiety and apprehension as well as improving their EFL speaking skills.

References:

- Ahmed, N. et al. (2017). Exploring the causes of English language speaking anxiety among postgraduate students of University of Balochistan, Pakistan. *International Journal of English Linguistics*, 7 (2), 99-105.
- Afshar, H. S. & Asakereh, A. (2016). Speaking skills problems encountered by Iranian EFL freshmen and seniors from their own and their English instructors' perspectives. *Electronic Journal of Foreign Language Teaching*, 13 (1), 112- 130.
- Akbarova, A. A. et al. (2014). I can understand but I cannot speak: Language anxiety for oral communication. Available online at: <https://www.researchgate.net/publication/261634541>
- AlSaedi, A. E. (2012). The teaching of EFL speaking in developed secondary public schools for females in Saudi Arabia: A case study. *Ph. D. thesis*, Faculty of Law, Arts and Social Sciences, University of Southampton.
- Arnold, J. (2000). Speak easy: How to ease students into oral production. Pilgrims Ltd. Available online at: www.hlomag.co.uk/mar03/martmar035.rtf
- Aydin, S. (2008). An investigation on the language anxiety and fear of negative evaluation among Turkish EFL learners. *Asian EFL Journal*, 31, 421-444.
- Baker, M. J. (2015). Collaboration in collaborative learning. Interaction studies: social behavior and communication in biological and artificial systems. *Interaction Studies*, 16 (3), 451-473.
- Benlamri, F. (2013). Creative teaching to increase students' achievements in speaking. *Unpublished M. A. dissertation*, Mohamed Khieder University of Biskra, Faculty of Letters and Languages.

-
- Dincer, A. (2017). EFL learners' beliefs about speaking English and being a good speaker: A metaphor analysis. *Universal Journal of Educational Research*, 5 (1), 104-112.
- Diyyab, E. A. (2014). Using a multimedia-based program for developing student teachers' EFL speaking fluency skill. *Journal of Benha Faculty of Education*, 25 (99), 1-28.
- Bobkina, J. (2014). Drama techniques to enhance speaking skills and motivation in the EFL secondary classroom. *Unpublished M. A. Dissertation*, Faculty of Philology. Available online at: <https://eprints.ucm.es/32553/1/TFM%20%281%29.pdf>
- Downing, J. P. (1997). *Creative teaching: Ideas to boost student interest*. Colorado: Libraries Unlimited, Inc.
- El-Bassouny, J. M. (2010). The role of readers theatre in developing speaking skills and reducing speaking anxiety of EFL secondary stage students: An experimental study. *Journal of Port-Said Faculty of Education*, 4 (8), 57- 107.
- El-Sawy, H. A. (2013). Authentic tasks for improving EFL students' speaking skills. *Journal of Alexandria Faculty of Education*, 23 (3), 465- 489.
- Gudu, B. O. (2015). Teaching speaking skills in English language using classroom activities in secondary school level in Eldoret Municipality, Kenya. *Journal of Education and Practice*, 6 (35), 55- 63.
- Guerrero, A. (2018). 19 Ideas to promote more creativity in your classroom. Available online at: <https://www.canva.com/learn/19-ideas-to-promote-more-creativity-in-your-classroom/>
- Hackbert, P. (2010). Using improvisational exercises in general education to advance creativity, inventiveness and innovation. *US China Educ. Rev*, 7 (10), 10-21.

- Harmer, J. (2001). *The practice of English language teaching* (3rd Edition). London: Longman.
- Hernández, R. (2012). Collaborative learning: increasing students' engagement outside the classroom. *US-China Education Review*, 804-812. Available online at: <https://files.eric.ed.gov/fulltext/ED537177.pdf>
- Horwitz, E.K., Horwitz, M. B and Cope, J. (1986) "Foreign Language Classroom Anxiety". *The Modern Language Journal*, 70: 125-132.
- Imane, K. K. (2016). Enhancing EFL learners' speaking skill through effective communicative activities and strategies: The case of first year EFL students. *Unpublished M. A. dissertation*, University of Tlemcen, Faculty of Letters and Languages.
- Jackson, N (2006). Imagining a different world. In N Jackson, M Oliver, M. Shaw and J. Wisdom (Eds.). *Developing creativity in higher education: an imaginative curriculum*. Abingdon: Routledge
- Kaufman, D. (2004). Constructivist issues in language learning and teaching. *Annual Review of Applied Linguistics*, 24 (3), 303-319. Available online at: <http://dx.doi.org/10.1108/17504971111121919>
- Khan, I. A. (2013). Speaking skills and teaching strategies: the case of an EFL classroom. *Elixir Edu. Tech.* 58, 14557-145, available online at: <https://www.elixirpublishers.com/>
- Kleiman, P. (2008). Towards transformation: conceptions of creativity in higher education. *Innovation and Teaching International*, 45 (3), 209-217
- KAYAOĞLU, M. N. and SAĞLAM, H. (2013). Students' perceptions of language anxiety in speaking classes. *Journal of History, Culture and Art Research*, 2 (2), 142-160.

-
- Luoma, S. (2004). *Assessing speaking*. Cambridge: Cambridge University Press.
- Macayan, J. V. et al. (2018). Influence of language learning anxiety on L2 speaking and writing of Filipino engineering students. *The Southeast Asian Journal of English Language Studies*, 24 (1),
- Noro, T. (2009). Listening stress” and its debilitating effects: Understanding the circular mechanism. *Bulletin of the Faculty of Education*, 101, 157-167.
- Nunan, D. (ed.) (2003). *Practical English Language Teaching*. New York: McGraw-Hill.
- Oncu, E. C. (2016). Improved creative thinkers in a class: A model of activity based tasks for improving university students’ creative thinking abilities. *Educational Research and Reviews*, 11 (8), 517-522.
- Pelenkahu, N. (2017). Improving speaking skill through Joyful, Active, Creative, Effective Approach (JACEA): Classroom action research at fourth grade student. *World Journal of English Language*, 7 (4), 31- 44.
- Shi, J. (2013). The Application of Constructivism: Activities for Enlivening Comprehensive English Class. *English Language Teaching*, 6 (2), 63-70.
- Siraj-Blatchford, I. (2007). Creativity, communication and collaboration: The identification pedagogic progression in sustained shared thinking. *Asia-Pac. J. Res. Early Childhood Education*, 1(2), 3-23.
- Starko, A. J. (2000). *Creativity in the classroom: School in the curious delight*. NJ: LEA.
- Šolcová, P. (2011). Teaching speaking skills. *Master’s Thesis*. Faculty of Arts, Masaryk University.

- Starko, A. J. (2012). 3 keys to creativity in the classroom. Available online at: <https://creativiteach.me/creativity-why-and-how/3-keys-to-creativity-in-the-classroom/>
- Thornbury, S. (2005). *How to teach speaking*. Harlow, England: Longman.
- Torky, S. A. (2006). The Effectiveness of a task- based instruction program in developing the English language speaking skills of secondary stage students. *Unpublished Ph.D. dissertation*, Women's College Ain Shams University.
- Wilson, J. S. (2006). Anxiety in learning English as a foreign language: its associations with student variables, with overall proficiency, and with performance on an oral test. *Ph. D. dissertation*, University of Granada. Available online at: <https://hera.ugr.es/tesisugr/16235290.pdf>
- Yim, S. Y. and Yu, Y. (2011). Validating the English learning anxiety scale for primary school students in Korea. *English Teaching*, 66 (2), 101-121.