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جامعة مولود معمري-تيزي وزو

FACULTE DES LETTRES ET DES LANGUES

كلية الآداب واللغات

DEPARTEMENT D'ANGLAIS



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**Testing Creativity in the Activities of the Writing Sections of the Algerian
EFL Textbook *Getting Through*: An Evaluation**

Presented by:

Ms. Djabali Katia

Ms. Challal Amel

Supervised by:

Mr. Aouine Akli

Board of Examiners:

Chair: Mrs. Karima Adem, MAA, Department Of English, Mouloud Mammeri University of Tizi Ouzou

Supervisor: Mr. Akli Aouine, MAA, Department Of English, Mouloud Mammeri University of Tizi Ouzou

Examiner: Mr. Madjid Chatouane, MAA, Department Of English, Mouloud Mammeri University of Tizi Ouzou

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Dedications

To

All my beloved family:

My mother Nacera and father Saadi

My brother Mahrez, and my sisters Naima and Camelia

My grandparents Achour and Farroudja

My uncles Hamid, Karim (in memory) and Samir

My aunts Lynda and Malika

My cousins Samy, Hmimi, Moumouh and Sihem

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Abstract

This dissertation dealt with the evaluation of the writing activities of the writing sections of the Algerian secondary school EFL textbook Getting Through. In more precise terms, our research aimed at figuring out whether the evaluated corpus stresses creativity or not. To attain such an objective, we relied on Quellmalz' Taxonomy (1987) of thinking skills (lower and higher order thinking skills). In addition, a mixed method approach integrating both quantitative and qualitative methods was used. Moreover, for the sake of interpreting and discussing the results, our investigation employed qualitative content analysis. Our results indicate that creativity is not emphasized in the activities we evaluated. Indeed, the percentage of creativity is only 39.68%, whereas the rate of "no creativity" is 60.32%. This means that the activities which do not require creativity are given more importance than those which do. Finally, a set of recommendations have been provided in order to ameliorate the part of the textbook we evaluated.

List of Abbreviations

- EFL: English ESC: English as Foreign Language
- ELT: English Language Teaching
- ESC: English as Second Language
- FL: Foreign Language
- HOTS: Higher Order Thinking Skills
- HP: Hypotheses
- LOTS: Lower Order Thinking Skills
- NACCCE: the National Advisory group for Creative and Cultural Education
- QCT: Qualitative Content Analysis
- QT: Quellmalz' Taxonomy
- TEFL: Teaching English as Foreign Language
- TT: Taxonomy Table

List of Symbols

%: Percentage

\bar{X} : The Arithmetic Mean

Σ : The Sum of the Values

x: The Mid Points

N: The Number of Items

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Introduction

Statement of the Problem

Humans consistently encounter a future that calls for new, original and creative thinking. Creativity greatly contributes to success in human life, notably in academic contexts, and it plays an essential role in any kind of progress. In fact, the importance of creativity for human progress has made the comprehension and the development of creative thinking a very interesting subject that has attracted the attention of many scholars (Simonton, 2003). Creativity, then, can be defined, in the field of instruction, as the capacity of learners to create new language items. As a result, creativity is needed to enhance students' necessary competences and skills for the sake of resolving problems and finding new and original solutions. In this respect, Avril Loveless (2005) claims that in the present time people are creative through their personal capacities and selective circumstances to face problems in several domains of the 21st century.

Many studies have been carried out to explore testing creativity in schools, since it plays a major role in the educational domain. Donald J. Treffinger *et al* (2002) argue that many questions about creativity are frequently asked by creativity researchers and educators who investigate creative notion and evaluate the aim of the instructions that call for creativity. They added that teachers in several states and schools tend to assess learners' creativity in different ways because it is the main subject matter of today' education. In the United States, for instance, teachers indicate their support for creativity in the classroom to be fostered generally in education (ibid).

Being a kind of thinking skills, creativity has been given importance by curricula designers. Seltzer & Bentley (1999), for instance, suggest the restructuring of school curriculum in order to better determine learning' forms that enhance creative skill. This means that

educators are called on to provide learners with the necessary means that would help them develop their thinking skills, namely creativity.

Currently, several definitions are given to thinking skills. For example, The UK National Curriculum (1999) classifies thinking skills as developing students' thinking and cognitive abilities involving, for example, reasoning, evaluation, and creativity.

Since the mid 1990s, creativity has been considered as an integral part in education. In this context, it was pointed out that the economic order to integrate creativity in business domain contributed to raise creativity in the educational field (Anna Craft 2001). During the recent review of the National Curriculum (Curriculum 2000), the National Advisory Group for Creative and Cultural Education (NACCCE) stated its final report in 1999, which looked for future studies on creativity (cited in Anna Craft, 2001).

The process of creativity has been investigated by many studies in relation to educational perspectives so as to discover how does this complex skill work and dominate the cognitive level of learners. For example, Prabhu *et al* (2008) carried out a university study to evaluate the two kind of motivations which are intrinsic and extrinsic in relation to the unique and relatively enduring set of behaviors, feelings, thoughts and motives that characterize an individual. However, none of them has examined the aspect of creativity in textbooks that provide learners with some activities that have a direct application of the creative mind. In other terms, testing creativity through writing sections of an academic textbook is something that has received little interest in many subjects of research. For this reason, our present study is concerned with testing creativity in writing sections of the Algerian Secondary School textbook entitled Getting Through because this kind of testing presents a useful means for teachers to best assess their students' creativity in the classroom.

Aims and Significance of the Study

Our dissertation deals with the evaluation of the second-year textbook Getting Through used in the Algerian Secondary School. The activities of the writing sections of the textbook are selected to figure out whether they test creativity or not through different questions, bearing in mind that this cognitive ability is highly needed in education. This dissertation aims; therefore, to explore the extent to what the implementation of writing activities test creativity in the above mentioned textbook.

Creative thinking pushes learners to use their mind and think critically to better handle with academic issues. In this sphere, Candy, Schlange and Juttner (1997) argue that the principle aims of creative thinking process is to reason within existing limits, in order to reach curiosity, to be far from logic, and ideas made on agreements to base on imagination. In fact, creative thinking in education can play a big role in learning, and creativity research is an interesting subject which should be conducted by many researchers. In short, our investigation helps to provide issues dealing with creativity and provide explanations to ameliorate the textbook under investigation.

The purpose of this study, then, is twofold. The first purpose concerns testing creativity in writing sections of the textbook Getting Through. As far as the second purpose is concerned, it seeks to identify the classification of the Higher and Lower Order Thinking Skills and their implementation in the textbook.

Research Questions and Hypotheses

Students' creativity is considered as an important factor in education. The present study aims at answering the following questions:

- Does the secondary school textbook Getting Through test the learners' creativity?

- Which levels of Quellmalz' framework are stressed in the activities of the writing sections of the textbook?

To answer these questions, we propose the following hypotheses:

HP1: Yes, the secondary school textbook Getting Through tests the creativity of the learners through a small number of the activities.

HP2: No, The secondary school textbook Getting Through does not test learners' creativity.

HP3: Both lower and higher- order-thinking skills are stressed.

Research Techniques and Methodology

In order to better carry out our research, we have used the mixed methods which involve the Quantitative (statistics) and Qualitative (interpretation) methods as data collection and data analysis techniques. To collect data we tend to evaluate the textbook Getting Through. The evaluation is concerned with the activities of the writing sections of the textbook. The latter includes forty (40) writing activities that are classified into three main parts "Write it Up", "Write it Out" and "Write it Right" which are organized into eight (08) structured units. In fact, the writing activities are analyzed in reference to Quellmalz' framework (1987) of higher and lower order thinking skills which are selected hierarchically in a table named Table related to Quellmalz' Taxonomy. It is drawn under her triangular model beginning from "recall" to "evaluation".

Structure of the Dissertation

The dissertation adopts the traditional simple structure. It begins with a "*General Introduction*" that states a general overview of the investigation, the reasons for choosing this topic, the research problem, the aims and significance of the study, and the organization of the dissertation. Then, comes the first chapter which is called "*Review of Literature*". It is mainly about definitions of testing and creativity in the field of education. This is to be done by

reviewing others' work. The chapter also reviews the theoretical framework used to investigate the issue raised in this research. Additionally, the second chapter is concerned with "*Research Design*" which describes the data collection methods and data analysis procedures. The latter consists of the descriptive statistical method to deal with statistical data. Add to this, Qualitative Content Analysis (QCA) is used to interpret the results obtained from the corpus under investigation. As for the third chapter, it deals with the findings of the research. Finally, the fourth chapter named "*Discussion of the Results*" involves the explanations and interpretations of the results to answer the research questions raised in the General Introduction. Finally, a "*General Conclusion*" is devoted to provide a general summary of the work.

Chapter One: Review of the Literature

Introduction

Many studies have been conducted on creativity. At this stage, it is difficult to provide a single definition to the term creativity as it involves concepts related to a number of disciplines such as: psychology, technology, linguistics, economics, and education. This chapter is based on reviewing the literature on creativity. It focuses on assessing learners' creativity through writing tasks in relation to the field of teaching and learning foreign languages. It sheds light on many important concepts that give clarifications to types of language activities that can test learners' creativity. This chapter is divided into three main parts. The first one is concerned with several definitions and different investigations made on creativity. The second deals with textbook evaluation, and it relates to the different types and procedures used to measure and examine creativity in writing activities. The third one investigates Quellmalz' framework as an approach to use in testing students' creativity.

1.1. Definition of Creativity

Scholars and theorists vary in their definitions of creativity, as the concept is difficult to reduce to a single specific domain. For instance, Whitman *et al* (2010: 109) argue that creativity which exists in various fields “*such as art, literature, science, mathematics and so on, is undoubtedly influenced by a wide range of psychological and social factors, making it difficult to define in a universally acceptable manner*”. This means that creativity has received a wide range of definitions; each has its specificities according to the domain in which it is used. In this respect, it is difficult to comprehend the concept of creativity as it has newly begun to become a subject of study (Donnelly, 2004: 161).

Interestingly, the term creativity is defined as ‘*originality*’ in its real sense. It is also ‘*a habit*’ (Sternberg, 2006a, 2006b; Tharp, 2005 cited in Robert J. Sternberg, 2012). At that point, Robert J. Sternberg (2012) has spoken about creativity by relating it to an “*acquired*

behavior pattern” usually observed and followed to become nearly *“involuntary”*. Thus, creativity comes to be *“a way of life”* that is useful in a large number of fields or domains (Robert J. Sternberg, 2012). This means that creativity has to be considered as a daily life behavior before it is viewed as a cognitive skill. In this sense, creativity is a process that is of great importance since it appears in different forms within the life of humankind. For example, *“Many people associate creativity with the greats, such as Darwin, Picasso, Hemingway, Beethoven, and others of that ilk”* (ibid). In addition, many researchers have claimed that creativity is a concept that has different forms, among them Kaufman and Beghetto. They have both mentioned four levels of creativity that are widely distinctive. These categories are: *“Big-C, that is the great one; little-C, that is everyday creativity; mini-C, it is the kind of creativity found in the learning process; and Pro-C, the one which represents the progression from little-C to Big-C”* (Kaufman and Beghetto, 2009 cited in Robert J. Sternberg, 2012).

Moreover, in the domain of education, creativity has recently gained an official agreement as one of the main aims of the curriculum at various instructional stages, more particularly in English schools. Indeed, Caroline Sharp (2004: 3) has provided a definition for creativity in relation to young children within the field of education. According to her, creativity is:

- Imagination, originality (the ability to come up with ideas and products that are new and unusual), productivity (the ability to generate a variety of different ideas through divergent thinking), problem solving (application of knowledge and imagination to a given situation), the ability to produce an outcome of value and worth.

This view asserts that learners are creative when they are able to produce new and original thoughts that they have never known before, creating a given set of ideas from a separate range of items by exploring many possible solutions, such as: lateral thinking. Then, applying these new thoughts and imagination to tackle many problems and solve them. Add to this, being ready to reflect personal values.

Through the above definitions, it can be understood that creativity as a skill has a large set of interpretations that are related to different domains of investigations that require people to be creative according to some parameters. Therefore, the several definitions of creativity depend on the area of research on which the researcher focuses. And even if it differs in terms of its definitions, creativity within many fields has the same main objectives. That is to say, it aims to suit curiosity and to understand existing things by associating them with imaginative thoughts in order to provide solutions for different problematic situations. In this respect, Candy *et al* (1997: 13) assert that the “*main objective of creative thinking process is to think beyond existing boundaries, to awake curiosity, to break away from rational, conventional ideas and formalized procedures, to rely on the imagination...*”.

From the above definitions, it can be noticed that creativity is a significant skill that someone cannot neglect. It is the concern of all fields in the present time. Therefore, it is necessary to have an overview about it, especially for learners who are the core elements who need to develop their creativity in a large set of dimensions.

1.1.1. The Origin of Studies on Creativity

The origin of studies on creativity in education goes back to 1950 by J.P.Guilford who was the one among the first to try to incorporate creativity into the school curriculum; but his efforts show little fruit today (Guilford, 1958). According to Dacey & George F.Madaus, (1969:55), Guilford tries to construct “*a theory to understand the nature of creativity*”, he is the first one to deal with this issue in his work *Psychological Abstracts*. Since 1950, many studies about creativity came into existence. But, as Sternberg and Lubart (1998) assume that because of the hard task to provide a single and a universal definition of creativity as well as the lack of multidisciplinary approaches, studies on creativity have been neglected (cited in Villalba, E.2008: 8). Dacey and Modaus (1969:55) also say that “*the complexity of creativity*

more or less militates against a universally acceptable definition". That is to say, there is no available universal explanation of creativity.

1.1.2. Creativity in the Field of Education

Creativity, today, has received attention of many research fields mainly in education. Reid and Petocz (2004: 51) argue that creativity within the field of education is named "*innovation*". The world Conference on Higher Education proclaims creativity as "*an innovative educational approach*" in Article 9 of their statement of "Missions and Functions in Higher Education". This statement shows that many original things and ideas are to be added into the context of education. The latter enlarges the demand for creativity in different schools curricula, especially in the 21st century education.

1.1.3. Creativity in Teaching and Learning Foreign Languages (FL) and English as a Second Language(SL):

In recent years, researchers admit the role and the importance of promoting creativity as a quality to learn foreign languages. With respect to English as a second or foreign language (ESL/EFL), Lokovos. T (2011:82) assumes that creativity as a skill is largely discussed in such an area as it is fundamental in teaching and learning the English language. That is, there is "*coexistence*" between "*knowledge*" and "*thinking newly and originally*", as well as "*language learning*" and "*creativity*". Learning foreign languages creatively means the ability to use, gather, develop and apply new and original ideas especially in specific and artistic contexts or fields. At this point, learners try to understand the available and current knowledge. Then, they look for more original interpretations and answers added to the present situation (knowledge). To shed light on this sense Jack C. Richards (2013:1) adds an interesting view by assuming that:

Talk about creativity is everywhere today, Driven by the need for companies and Organizations to be more competitive and by the movement towards learned-centered rather than test-driven teaching in schools. Ministries of education in different parts of the world have encouraged schools to focus more on creativity in the curriculum across all subject areas. Something that is believed to have widespread consequences.

This statement indicates that nowadays, creativity becomes a universal concept for the reason that there is a raised demand to develop the 21st century creative skill within learner centeredness. For this, a wide range of schools throughout the world have been encouraged by their Ministries of education to implement the creative skill in their curricula. However, many other investigators on that see that many education systems all over the world neglect the concept of creativity in the present time as an academic thinker Sir Ken Robinson (2006) has noted: *“Our education system has become obsessed with the notion of avoiding mistakes”*. Robinson during a 2006 talk added on the subject, *“We are now running national education systems where mistakes are the worst thing you can make”*. He finished by saying *“Is that we are educating people out of their creative capacities”*.

These arguments state that any education systems cannot work out of forbidding mistakes for learners, since the latter lead them to work their creative mind, when they are trying to correct themselves. Otherwise, learners are going to learn without using their creativity, and within the field of education, particularly in learning foreign language, this will be useless. Indeed, creativity has already existed involuntarily or voluntarily. And in the 21st century, with the invention and the coming of different means to explore people’ creative mind, such as: digital means, internet...etc; creativity becomes a concept which is widely spread in several dimensions, especially among learners’ space.

Moreover, it has been mentioned that the technology’ explosion is already enhancing creativity without the significant contribution of educators. For instance, Clements & Sorama (2003: 35) have said that computers can help learners to develop their creativity and have

clear conceptions in many sectors such as science, mathematics...etc. In fact various studies have shown that *“using multimedia in the classroom increases creativity, innovation, problem-solving and improves communication between people”* (Hollenbeck & Hollenbeck, 2006: 1). Additionally, within the learning process learners find themselves in need not only to learn but also to question, to evaluate and to judge what they are learning. In this concern, there is the emergence of many recent skills that are called the “four century skills” (C’s) which are useful in dealing with creativity in critical way. Stambler L.G (2013:111) has identified what he called *“critical thinking, collaboration, communication and creativity.”* Firstly, *critical thinking* means the learner’s needs to have *“a certain capacity of clarifying, explaining, solving problems creatively.”* Secondly, there is *collaboration* skill in which *“learners are intended to work in groups so that they can evaluate, share and find solutions for different problems easily.”* Thirdly, *communication* is also another skill of great importance; in the sense that learners find themselves able to communicate and share their ideas, opinions, views so as to transmit a given message in a clear way. As for the fourth one, it comes *creativity* that asks learners to receive, acquire and memorize knowledge. Also, trying to create new things, ideas, be innovative especially in the field of learning foreign languages such as: imagining a given short story and writing it down.

At last it can be said that creativity is an important feature that is involved within human thinking skills. It is the core cognitive ability that can help the persons behave effectively in different domains of life mainly in learning process so as to solve a variety of problems in a reasonable way. Caroline Sharp (2004: 91) has attracted attention to the role of motivation and willingness in fostering creativity by saying *“remember that people are creative because they choose to be so. Finding out about and encouraging a child’s own interests is an important starting point”*.

1.2. Testing

As our subject is about testing creativity in the writing sections of the textbook Getting Through, it is important to consider some of the most important ideas relating to testing. This is to be done in relation to language learning.

In the field of linguistics, scholars have defined testing as a device to judge the learners' linguistic competence or knowledge. According to Halliday *et al* (1966: 215) "*Tests are an attempt to construct an instrument for measuring attainment, or progress, or ability in language skills*". Thus, testing is a technique of detecting the development of learning of a given language. It helps teachers to identify areas of difficulties faced by learners. Hedge (2000: 155) argues that in language learning, the role of tests is very beneficial. It is a method that permits to know how well the learning process is. Moreover, tests are considered as tools of collecting information about learners' achievements as it has been shown by Arthur Hughes (1989: 9) "*We use tests to obtain information*". In this context, tests help teachers to get information about their students' achievements and the effectiveness of their teaching methods. For instance, a great number of learners have bad marks in an exam; the teacher can rely on such results to think of the efficiency of his/her teaching techniques. In terms of purpose, several types of language tests have been developed to measure the learning outcomes. According to some scholars (Thompson, 2001; Hughes, 1989; Alderson, 1996; Heaton, 1990; Underhill, 1991), there are four traditional types of tests: proficiency, achievement, diagnostic, and placement tests. Providing details about these types goes beyond the scope of this dissertation.

1.3. Materials Evaluation

In the early 1980s, a considerable stress has been put on materials evaluation since textbooks are considered as a teaching material. For example, Swales (1980) Allwright (1981)

and O'Neill (1982) have investigated the role of textbooks in teaching the English language, and a more standardized approach to materials evaluation arose. Therefore, *“the theoretical evaluative frameworks have been published”* (cited in Williams, 1983; Breen and Candlin, 1987; Sheldon, 1988). Tomlinson has defined Materials Evaluation as *“a procedure that involves measuring the value (or potential value) of a set of learning materials”* (Tomlinson 2003: 15). That is, evaluating materials means judging their effectiveness. So, Materials Evaluation plays a crucial role in the process of learning and teaching since it indicates *“where a textbook needs to be ameliorated or adjusted”* (Nunan, 1988: 98).

1.3.1. Definition of Materials

Materials means any teaching tools that teachers use to help their students to learn effectively. According to Tomlinson (1998: 11), materials refer to *“anything which is used to help to teach language learners. Materials can be in the form of a textbook, a workbook, a cassette, a CD-ROM, a video, a photocopied handout, a paragraph written on a whiteboard: anything which presents or inform about the language being learned”*. It means that, teaching materials are basically developed to help both teachers and learners. They represent the source of what is intended to be learned and taught.

1.3.2. Evaluation

In the field of applied linguistics, the term “evaluation” has been used to refer to different processes. It determines *“the value of something, the significance, worth or condition of use”* (Merriam Webster 2003: 10). Additionally, Rea-Dickins and Germaine (1994: 4) state that *“Evaluation is an intrinsic part of teaching and learning”*. That is to say, evaluation plays a major role in education. Evaluation, in this context, is used to examine the efficiency and quality of the teaching and assessing materials, as well as the teaching methods. The definition is reinforced by Daniel Stufflebeam (1971) who defines it as a

technique “*designed to assess and evaluate a program or material to sort out its strengths and weaknesses*” (cited in Nunan, 1992: 193). This means that evaluation tells us about the good aspects and the drawbacks of teaching materials. It is, hence, necessary.

For clarifying matters, it is important to indicate that in our research the terms “activity” and “task” are used interchangeably. This choice is based on the definition of task provided by Crookes (1986) who has pointed out that a task is “*a piece of work, or activity, usually with a specified objective undertaken as part of an educational course, at work or used to illicit data of research*” (cited in Van den Branden, 2006: 4).

1.3.3. Textbook Evaluation

Teaching materials include handouts, unit outlines, websites, and textbooks. Textbooks are the mostly used teaching and learning materials by both teachers and learners. Their role in the domain of learning and in most TEFL programs is vital. Textbooks, in fact, serve as a guide that teachers can refer to in order to make their teaching more efficient. As Hutchinson and Torres (1994: 315) suggest “*The textbook is an almost universal element of [English language] teaching*”. Therefore, the importance of textbooks in the ELT classroom is so huge. According to Hutchinson and Waters (1987: 97) textbook evaluation is fundamentally an explanatory “*matching process: matching needs to available solutions*”. Said differently, to evaluate a textbook is to see whether it meets the learners’ needs or not. For example, if it facilitates the learners language use.

1.3.4. Types of Textbook Evaluation

The authors who dealt with the main parts of textbook evaluation are Cunningsworth (1995) and Ellis (1997). They claim that there are three types of textbook evaluation. It is suggested by McGrath (2002) that each type has its own meaning. Firstly, there is “*pre-use*

evaluation” which is a common form of the *“predictive evaluation”*. “Pre-use evaluation” helps in *“selecting the textbook process and evaluating its potential performance”* (Tomlinson 2003: 23). This kind of evaluation aims obviously to show the efficiency that a textbook is likely to have. Secondly, *“in-use evaluation”* has the function of measuring the value of the textbook at the moment it is used by the teacher and the students. (Mukundan 2007, Tomlinson 2003: 24). So, “in-use evaluation” aims to observe the material that teachers deal with in the present time. Add to this, there is what Cunningsworth and Ellis (1995) call *“retrospective”* or *“post-use”* (reflective) evaluation of a textbook. It aims to indicate if the textbook that has been used by the teacher and the students helped them to better deal with the teaching learning process. (cited in McGath 2002, Tomlinson 2003). As regards our study, it is concerned with in-use evaluation.

1.3.5. Procedures to Evaluate Textbooks

Hutchinson and Waters (1987) summarize the different procedures used to evaluate a textbook. In their model, they have mentioned that materials evaluation is a “matching process” whose steps are: *“define criteria, subjective analysis, objective analysis and matching”*. They suggest a checklist of criteria *“for subjective analysis to analyze a particular teaching and learning situation”*. The principle objective that a course or a program has is to *“meet the needs of a particular group of learners”*. English teaching materials in general must be selected or designed based on those needs: *“audience, aims, content, methodology, and other criteria”*. All the parts of the checklist consist of questions that have a particular function. The initial part involves information about the learners such as: *“age, sex, nationality, language backgrounds and interests, study or work specialism”*. The second part covers the objectives of the teaching material. The third part relates to the language items to be taught *“skills, text types, subject matter, organization of content, and the sequence of content”*. The fourth part of the checklist examines *“methodology including the*

theory of learning, learners' attitudes, expectations about learning English, exercises and tasks, teaching learning techniques, aids, guidance and support for teaching and flexibility" in order to permit a good implementation of the materials in different teaching situations. The last part relates to "*price and availability of materials*" (Ibid).

1.4. Edyz Quellmalz' Framework for Thinking Skills

In the educational field particularly in teaching and learning foreign languages, the term creativity has been investigated by many researchers who have developed frameworks. Edyz Quellmalz (1987), for example, is one among the educational psychologists who explored the domain of testing learners' creativity "*in the design of instructional and assessment tasks and classroom practices*". In addition to her, some educators such as: Beyer (1988), De Bono (1985) and others have developed programs and practices that are designed to teach and reinforce thinking and reasoning skills (Abu Hamdan, 2014:46).

1.4.1. The Different Approaches and Views toward Thinking Skills

Edyz Quellmalz identified what she called higher and lower-order-thinking skills involving the mental processes needed in learning. Quellmalz puts stress on higher order thinking skills because of their important role in solving real-life problems. To focus on this subject matter, Abu-Hamdan argues that Quellmalz framework of thinking skill is concerned with "*writing and classifying the learning outcomes*". It is centered on what the teachers want their students to learn and achieve (Abu Hamdan, 2014: 46). Guilford and Sternberg added to assume that the main aim of Quellmalz thinking model was mainly to help learners and teachers to know how to deal with different strategies used in problem solving instead of understanding rule, learning and memorization (Guilford and Sternberg, 2000 cited in David Mosley *et al*, 2005: 90). Thus, dealing with thinking skills is more than teach and evaluate the

basic skills that teachers are required to provide their students with. This is mainly the reason for which thinking and reasoning skills are inevitable in classroom.

Moreover, *“defining thinking skills, reasoning, critical thought and problem solving is troublesome to both social scientists and practitioners”* (Cuban, 1984: 676 cited in Arthur Lewis and David Smith, 1993: 131-137). That is to say, the variety of labels for the higher order thinking which are reasoning, problem solving...is difficult to deal with. In addition to this, taking into account its necessity, thinking skills take a great deal of time to work it out for researchers. In fact, *“Perspectives of philosophers and psychologists about higher-order thinking skills extend from the time of Socrates, Plato and Aristotle”* (Arthur Lewis and David Smith, 1993: 131-137). For instance, Matt Copeland (2005) has spoken about Socratic circles. According to him, Socrates (399 B.C), teaches his students to question, challenge any concept presented to them through dialogues or discussions to train their minds in order to enable them to think for themselves rather than filling their heads with correct and right answers. He always engages his students in dialogues by answering their questions with other questions (not with answers). This process supports divergent or lateral thinking which is a form of cognition that enhances the ability to generate new ideas and find solutions to problems. Indeed, this Socratic method of thinking is built upon a constructivist paradigm that suggests students’ construction of meaning and understanding based on prior knowledge. Within the classroom, the Socratic circles foster critical and creative skills which facilitate students’ growth and development into responsible and autonomous thinkers. The statement argues that thinking skills are investigated in different fields by many scientists and researchers mainly philosophers. Resnick added: *“Philosophers promote an approach designed to discipline thinking and to guard against the propensities of humans to accept fallacious arguments and draw inappropriate conclusions”* (Resnick, 1987: 30 quoted in Arthur Lewis and David Smith, 1993: 131-137).

Reasoning is also belongs to thinking skills and it is used in creating solutions to problems. According to Maier, “*a problem arises when behavior is blocked because a desired end is not at once attainable*” (Maier, 1933 quoted in Arthur Lewis and David Smith, 1993: 131-137). This view claims that the way to solve a problem is to integrate experience with cognitive capacities such as creativity. David Moseley *et al* (2005) have suggested the use of both *cognitive* and *meta-cognitive* categories to deal with *convergent* and *divergent* thinking. According to them, divergent thinking is a thought process or method used to generate creative ideas by exploring many possible solutions. It is often used in conjunction with its cognitive colleague, convergent thinking, which follows a particular set of logical steps to arrive at one solution.

1.4.2. Cognition and Meta-Cognition within Thinking Skill

Quellmalz (1987) defines *Cognition* as “*to know a specific knowledge from perceiving, hearing...*” In other words, *Cognition* refers to knowledge that involves the producing and the understanding of things. David Moseley *et al* (2005:368-390) argue that:

In the 1960s and 1970s there was a strong interest in information processing accounts of cognition, focusing on perceptual channels or various kinds of central processing, including those thoughts to be rooted in cognitive style. In the field of special education, teachers sought either to remediate or to build on individual strengths in areas of perceptual and psycholinguistic processing, such as visual perception, auditory discrimination, visual-motor processing and auditory sequential memory.

In this context, it can be understood that before 1980s emphasis was put on cognition including people’s views and thoughts which have their origins in their minds. In education focus was on developing and enhancing learners’ cognition.

Additionally, *meta-cognition* process is also with great concern. It refers to “*knowing about knowing which means the former knowledge that someone else can have about something*”. Thus, Wong and Jones view that:

Meta-cognition is a process that has proven to be particularly attractive to educators, and underpins many current cognitive programs. The renewed cognitive emphasis in education was fuelled by many studies demonstrating that those with learning difficulties experience particular problems with meta-cognitive and self-regulatory functioning, involving for example, checking, planning, monitoring, reviewing, predicting and evaluating”. (Wong & Jones, (1982) quoted in David Mosley *et al* (2005).

In this sphere meta-cognition allows learners to have ideas about their cognitive capacities. That is to be aware of what is part of their knowledge. In language learning for example, learners can have insights into their communicative abilities and what they can do with language.

1.5. Edyz Quellmalz’ Model of Thinking Strategies and Processes

In her work, Quellmalz has suggested what she named “Lower and Higher Order Thinking Skills” which are identified hierarchically into five (05) distinctive levels. Stiggins, Rubell and Quellmalz (1988) argue with such procedures “*students will be self-conscious about their thinking*” (cited in David Moseley *et al*, 2005). The levels come as follows:

1.5.1. Recall (The Lower Order Thinking Skill)

The cognitive level “Recall” in Quellmalz’ taxonomy is equivalent to “knowledge” and “comprehension” in Bloom’s taxonomy (David Moseley *et al*, 2005). Learners, according to Quellmalz construct new knowledge on the basis of their previous one. The latter, that is, background knowledge helps learners “*develop more complex levels of understanding*” (Cited in Abu Hamdan, 2014: 45). In order to assess students’ creative abilities, it is vital to ask them questions that need recourse to higher-order thinking skills such as analysis, evaluation, and so on. In brief questions that cannot be answered easily. To go further, teachers are in need to ask their students questions that require to use the information that they have learned before (Stigging, Rubell and Quellmalz, 1988). After that, the items that have been yet remembered and repeated are going to be restructured. At this stage, it should be

indicated that “recall” is involved in all the cognitive levels such as “comparison”, “inference”, and “evaluation”. The following levels concerned with Higher Order Thinking Skills:

1.5.2. Analysis

It involves “*restricting knowledge by getting information from abstract visual representations, by classifying items, or in terms of whole-part or causal relationship.*”

Words that indicate that a given task involves analysis are “*subdivide, breakdown, separate...etc*” (Stiggins, Rubel and Quellmalz, 1988). Merriam Webster (2003:44) has also claimed that analysis is “*the division of the whole into specific components and parts.*”

1.5.3. Comparison

This cognitive skill “*goes beyond whole-part relationships and involves explaining how things are similar and how they are different*” (Stiggins, Rubel and Quellmalz, 1988)

Similarly, Merriam Webster defined comparison as “*the representation of one thing or person as similar to or like another*”. Also, comparison involves “*the task to find similarities and dissimilarities between two items or more*” (Merriam, 2003: 252). This important thinking skill is in its turn divided into three main types which are:

1.5.3.1. Direct Comparison

This type of comparison is “*a comparison whose purpose is to compare two entities where neither entity is more important than the other.*” (Milosavljevic, 1996). In this respect, learners are not required to attribute new things but they only use the received knowledge. This type of comparison does not involve creativity. Thus, in direct comparison if we say, for instance, that *a car is bigger than an ant*, the example does not involve creativity.

1.5.3.2. Illustrative Comparison

About the meaning of illustrative comparison, Maria Milosavljevic provided the following definition:

An illustrative comparison is a comparative composition whose purpose is to describe one or more attributes of an entity by referring to the same attribute(s) of another entity with which the user is familiar. In most cases only one attribute is at issue, and it is this single common property which is important (Milosavljevic, 1996).

This means that learners need to have previous knowledge in order to have the ability to make this comparison with reference to another entity that he/she knows well. In this example: comparing love and peace according to the characteristics of each one. In this type of comparison, students try to find illustrations about the two items to clarify the comparison between them. That is to say, they enlarge their thinking area to involve creativity.

1.5.3.3. Clarificatory Comparison

This type of comparison “*is a comparison whose purpose is to describe an entity by distinguishing it clearly from another entity with which it might be confused. The features distinctive to the comparator entity are not important*” (Ibid). For example, ***to distinguish a tiger from a cheetah*** with which it can be confused. In this type of comparison, the learners do not need to have background knowledge about the things to compare.

Accordingly, the only type of comparison which deals with creativity is the “illustrative comparison”. The reason is that this kind requires learners to create illustrations that support their task of comparing. It involves background knowledge as the user refers to what he/she stores as previous information in his/her mind to make the comparison “illustrative”.

1.5.4. Inference

Anne Kipsal (2008: 2) states “*inference can be as complex as understanding a subtle implicit message, conveyed through the choice of particular vocabulary by the writer and*

drawing on the reader's own background knowledge". Distinction can be drawn between "simple inferences like using personal pronouns to refer to persons name, to label, to list, to repeat, to identify and remember" (ibid). She also added that: "inference is the ability to use two or more pieces of information from a text in order to arrive at a third piece of information that is implicit" (ibid). That is to say, inference is having the competence to understand a hidden meaning that is understood by other information related to its context. For Quellmalz "inference/ interpretation" refers to "applying a rule" "create it". "It goes further than deductive and inductive reasoning or synthesize". The idea is that "it does not refer to how teachers are able to classify questions and tasks." Quellmalz' framework emphasizes the importance of teaching and learning meta-cognitive skills and it is also known with its simplicity. Inference in its turn is divided into six (06) kinds but Anne Kipsal (2008: 2) stated that there is no general agreement concerning the number of inferences or how they should be learned. The types include:

1.5.4.1. Coherence Inferences (text connecting/inter-sentence inferences)

Coherence inferences "maintain textual integrity". In the sentence, for instance, "Peter begged his mother to let him go to the party" the reader needs to know to whom the pronouns refer in order to get the entire sense of the sentence. In this case, the pronouns "his" and "him" refer the subject peter (Anne Kispal, 2008:2).

1.5.4.2. Elaborative Inferences (gap-filling inferences)

Anne Kispal (2008: 2) points out that these inferences "enrich the mental representation of the text". For instance "Katy dropped the vase. She ran for the dustpan and brush to sweep up the pieces". In this kind of inference, if the reader wants to understand the meaning, he should count on his/her previous knowledge (ibid). This type of inference involves what we call reading between the lines.

1.5.4.3. Local Inferences

According to Anne Kispal, local inferences “*create a coherent representation at the local level of sentences and paragraphs*” (ibid). In this example, the readers are asked to have previous knowledge about specific locations as it is mentioned in the example given by Anne Kispal (2008: 3) ”Dan stood his bike against the tree”. This sentence can be understood “like that the tree is designed to that role”. This kind of inference is named “*case structure role assignments*” (ibid). In this type of inference, there are other “*antecedent causal inferences*” (ibid). The readers are going to deduce the intended meaning; that is, looking for the unsaid, hence, the writer is not required to mention everything.

1.5.4.4. Global Inferences

Global inferences are used to “*create a coherent representation covering the whole text*” (Anne Kispal, 2008: 4). In this respect, by reading a whole passage, the readers may sort out the main ideas and points. Learners are intended to consider the whole text rather than looking for the different parts of a given text separately. In this kind of inference learners are not asked sufficiently to add new things which permit them to use their mind and be creative. As a result, learners will be more interested by understanding the meaning only by reading the whole text. As we have argued, this type of inference shows that the learners are not given a chance to provide examples for their language practices.

1.5.4.5. On-Line Inferences

The On-line inferences are defined by Anne Kispal as “*drawn automatically during reading*” (2008: 3). This means that, learners will refer to the different strategies used to understand messages and information that the writer has not mentioned in the text. In fact, the learner will study how to identify and to clarify the different points and concepts that are not included by the writer in a text. This fact is known through using different strategies to sort

out the intended meaning of the text. These strategies include for instance, the understanding of the general idea of the text according to the equivalent terms of those mentioned in the text.

1.5.4.6. Off-Line Inferences

According to Anne Kispal (2008) off-line inferences *“are selected strategically after reading the whole text, in which learners use their reasoning strategies to understand.* It means that, the learners are going to use strategies to more inferring the text and the different points used like drawing a map. In other words, Off-Line inference demands the comprehension of each detail mentioned in the text while reading in order that learners can arrive to a general understanding of the whole passage.

1.5.4.7. Deductive and Inductive Inferences

Inference refers to learners’ reasoning either inductively or deductively. According to Stiggins, Rubel and Quellmalz (1988) *“deductive inference requires learners to think from general to specific while learning; however, inductive inference demands the integration and the relation between detailed information in order to make generalization.”* In short, it is to be said that types that help learners to develop their creative thinking skill are classified within “inductive inferences”, it includes “Elaborative”, “Global”, and “Off-line” inferences. Other types including “Coherence”, “Local”, and “On-Line” inferences are distributed to “deductive inferences”. These types of inference do not involve creativity.

1.5.5. Evaluation

Evaluation involves *“judging quality, credibility, worth or practicality using established criteria.”* Verbs that indicate the existence of evaluation are: *“judge, evaluate, justify, defend, best solutions and criticize”* (Stiggins, Rubell and Quellmalz, 1988). Evaluation also means *“determining the thing’s value and its significance”* (Merriam, 2003). In this sphere, students are going to evaluate and justify by providing arguments and concrete examples. Evaluation

can be considered as a cognitive level where learners use their cognitive capacities to judge in an objective way following criteria.

1.6. Quellmalz' Triangular Model of Lower and Higher Order Thinking Skills

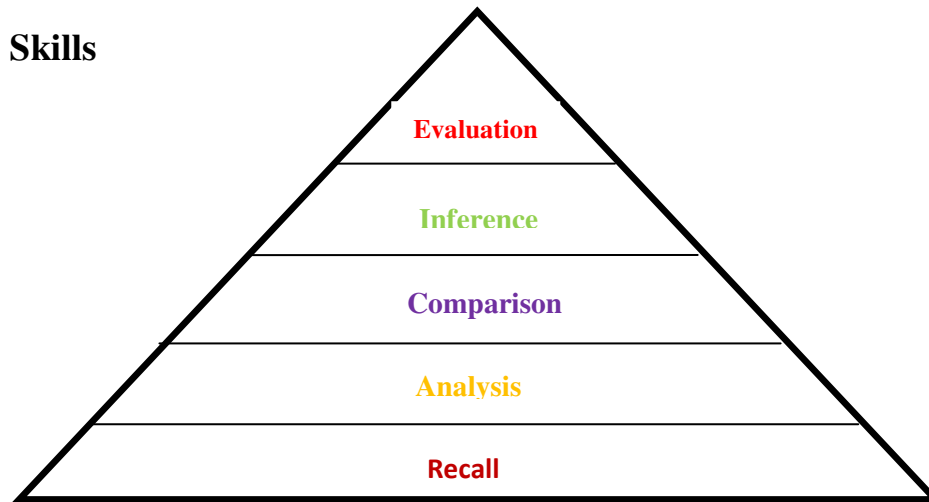


Figure: Quellmalz' Model of Thinking Skills (Merriam Webster 2003: 1073)

Conclusion

This chapter has reviewed the literature related to testing creativity in education. It is divided into three main parts which are: definitions of key concepts, creativity testing, and materials evaluation. Then, different views about creative thinking that are hold by different researchers and theorists have been provided. Finally, a general summary of Quellmalz' framework about thinking strategies in relation to creative mind has been explained.

Chapter Two: Research Design and Methodology

Introduction

This chapter sheds light on the research design. It aims to describe the different methodological instruments and techniques used to investigate issues related to testing creativity in the writing sections of the textbook Getting Through. In order to answer the research questions asked in the general introduction, this chapter attempts to clarify the two sections which are called '*data collection*' and '*data analysis*'. On the one hand, the first section takes into account the research techniques that describe the corpus of the present research, and on which we rely to conduct our study. The second section, on the other hand, is concerned with the tools used for the analysis and interpretation of the gathered data; it explains the mixed method approach that includes both quantitative and qualitative research.

2.1. Procedures of Data Collection

In order to collect the required data of our research, we rely on the evaluation of the writing sections of the textbook Getting Through. This, hence, is to be done by observing and considering the writing activities of the textbook, and which are implemented in eight (08) units.

2.1.1. Description of the Textbook Getting through

Getting Through is the official textbook issued for the pupils in their second year of the Algerian Secondary School. It is designed by the National Committee of the Ministry of National Education. Getting Through is designed to develop learners' knowledge of the English language, by enabling them to improve their writing skills including the correct use of linguistic structures and to enhance the four skills: reading, writing, listening and speaking.

2.1.2. The Structure and Organization of the Textbook Getting Through

The textbook under evaluation is organized into eight (08) units, turning around specific topics. Each one is entitled with a basic theme that involves language use for specific knowledge area. The units are cited not in order, as follows: “Signs of the Time” and “Budding Scientist” are both composed of six (06) activities for each one, “Make Peace” includes five (05) activities, “Waste not, Want not”, “News and Tales”, “No Man is an Island” and “Science or Fiction” with four (04) activities for each one. Then, “Business is Business” consists of seven (07) tasks. In fact, each single unit carries the same organization and structure that are presented in “Discovering Language”, “Developing Skills”, “Grammar in Context”, “Say it Loud and Clear”, “Working with Words”, “Listening and Speaking”, “Reading and Writing”, “Putting Things Together”, “Where Do We Stand Now” and “Exploring Matters Further”.

All the units of the textbook contain a set of writing activities on which we base our evaluation. The writing activities are in turn distributed into many sections named: “Write it Right”, “Right it Out” and “Write it Up”. The latter aim to emphasize correctness by focusing on grammar of words, sentence and text levels within suggested written expressions devoted to different topics. Therefore, our textbook evaluation comprises forty (40) writing tasks aiming to figure out the level of creativity, taking into consideration Quellmalz’ levels of thinking skills. This kind of evaluation also tends to help us to answer the main research questions of this research.

2.1.3. An Appendix of the Corresponding Levels of the Writing Sections Activities of Getting Through in Relation to Quellmalz’ Taxonomy

An appendix is drawn relying on Quellmalz’ taxonomy (higher and lower order thinking skills). It is about a set of writing activities that are included in Getting Through. It aims to

identify the classification of each task within Quellmalz of thinking skills. In this respect, the table is divided into four (04) vertical blocks. The first one is concerned with the number of units from the first to the last (fourth) one. The second one contains the number of writing exercises of each unit and their pages. The third one raises the questions that are asked in the different tasks. As for the last block, it mentions the corresponding level of each task in Quellmalz' taxonomy. That is to say: recall, analyze, compare, infer and evaluate. As a result, the appendix tends to discover which levels of Quellmalz' thinking skills are the most used in the whole textbook writing activities so as to see the extent to which creativity is taken into account.

2.2. Procedures of Data Analysis

In our research we have adopted the mixed-method approach. First, the data are presented in a table that shows a sample of writing activities in relation to Edyz Quellmalz' levels of thinking skills that learners are concerned with when trying to do such writing tasks. Secondly, it comes to the descriptive statistical method and content analysis. This includes both the quantitative and qualitative methods that allow us analyze the data collected from the corpus under investigation. Additionally, the gathered data will be calculated by using a specific instrument that is called "Arithmetic means". Furthermore, qualitative content analysis is also employed for the sake of explaining and interpreting findings.

2.2.a. Descriptive Statistical Method (The Arithmetic Method)

In order to analyze the quantitative data obtained from the corpus; that is, the writing sections of the textbook Getting through, we have chosen to use the descriptive statistical method on which we adopt the rule of three or the Arithmetic method. This aims to calculate the frequency of Quellmalz' levels of lower and higher order thinking skills included in the

writing tasks of the textbook. Thus, the rule of three is presented with symbols that reveal each item within statisti(cal data. That is to say: $\bar{x} = \frac{\sum X}{N}$ which means: $\frac{\text{Sum of Values}}{\text{Numbers of items}}$

The rule of three is presented through the symbol \bar{x} . Then, \sum refers to the sum of the values; x refers to the mid points and N is related to the number of items. In order to get the means, it is necessary to divide the sum of the values that is the additions of the measures of each item by the number of the items. In this respect, the results are presented in percentages and they are shown in pie charts and histograms.

2.2.b. Qualitative Content Analysis (QCA)

Another method that is used in our study is Qualitative Content Analysis. The latter is defined as “*a research method for subjective interpretation of the content of the text data through systematic classification process of coding and identifying themes or patterns*” (Hsieh & Shannon, 2005: 2). In this respect, this research technique aims, for instance, to explain and interpret the findings of the writing activities. This is by using some items of the results including expressions, words...etc to identify many hidden messages. That is to say, Qualitative Content Analysis discusses deeply the obtained data so as to clarify the subject under research. Yang and Miller (2008: 689) state that Content Analysis is “*a systemization of text analysis; it analyzes the form and substance of communication*”. Underlying meanings and ideas are revealed through analyzing patterns and elements of a text, such as words or phrases. This means that the meaning of a given pattern is shown through examining it in details.

In this sense, our study adopts this content analysis that accounts for two main approaches that are quantitative and qualitative. The use of both methods is of crucial importance since they are combined with each other when analyzing data. In this regard Philip Mayring argues that “*a mixed method approach: assignment of categories to text as qualitative step, working*

through many text passages and analysis of frequencies of categories as a quantitative step". (Philip Mayring, 2014: 10). It is, thus, important to consider the strengths that has this research method, as well as to apply it to analyze patterns that are useful in many different academic investigations.

Conclusion

This chapter has tackled the different procedures of the research design. It has firstly highlighted the data collection methods such as: evaluation of the secondary education year two writing sections. Moreover, it has provided a description of the corpus under research. Then, it has presented the data analysis procedures that is concerned with a table (an appendix) related to Quellmalz' model of thinking skills. Add to this, it has defined the rule of three or what is also called the "Arithmetic means. Finally, in this chapter light has been thrown on the explanation of qualitative content analysis (QCA) as a research method to be used in the discussion and interpretation of the results.

Chapter Three: The Findings

Introduction

This chapter, as its title suggests, is devoted to the practical side of the study. It is designed to display the findings sorted out from the analysis of the writing sections of textbook Getting Through with reference to the levels of Quellmalz' taxonomy that are "recall, analysis, comparison, inference, and evaluation". This would facilitate the discussion of the results. In order to investigate this issue, the results obtained are divided into four main parts. The first part presents the number and percentage of each of the five levels concerned with the writing parts. The second one deals with the levels of inference within the writing activities that test learners' creativity and those that do not. The third part deals with comparison and its different types within the writing; that is, the tasks that do with creativity and those that do not. As for the last part of this chapter, it considers the writing activities that do in general with "creativity" and those that do not and this in relation to Quellmalz' levels.

3.1. Presentation of the Findings

Getting Through is composed of eight units. Each unit contains writing tasks. To investigate our issue, Quellmalz' levels are overviewed. In other words, the core of the study focuses on the analysis of the creativity aspect in writing activities. Every activity is analyzed and has its corresponding level in Quellmalz' framework.

3.1.1. The Inclusion of the Writing Activities in Getting Through

Units	Number of writing Activities	%
Unit 1	6	15
Unit 2	5	12.5
Unit 3	4	10
Unit 4	6	15
Unit 5	4	10
Unit 6	4	10
Unit 7	4	10
Unit 8	7	17.5
Total	40	100

Table1: Number of Writing Activities in Getting Through

This table indicates that forty writing activities are comprised in the textbook. Each unit has its writing activities. The number of these activities differs from one unit to another. The eighth unit includes the most of the writing activities with seven activities that correspond to seventeenth point five percent (17.5%). Both the first and the fourth units include six writing activities with fifteen percent (15%). Then, the second unit represents five activities with twelve point five percent (12.5%). The remaining units including the third, the fifth, the sixth and the seventh units all use the fewest writing activities which represent ten percent (10%) for each.

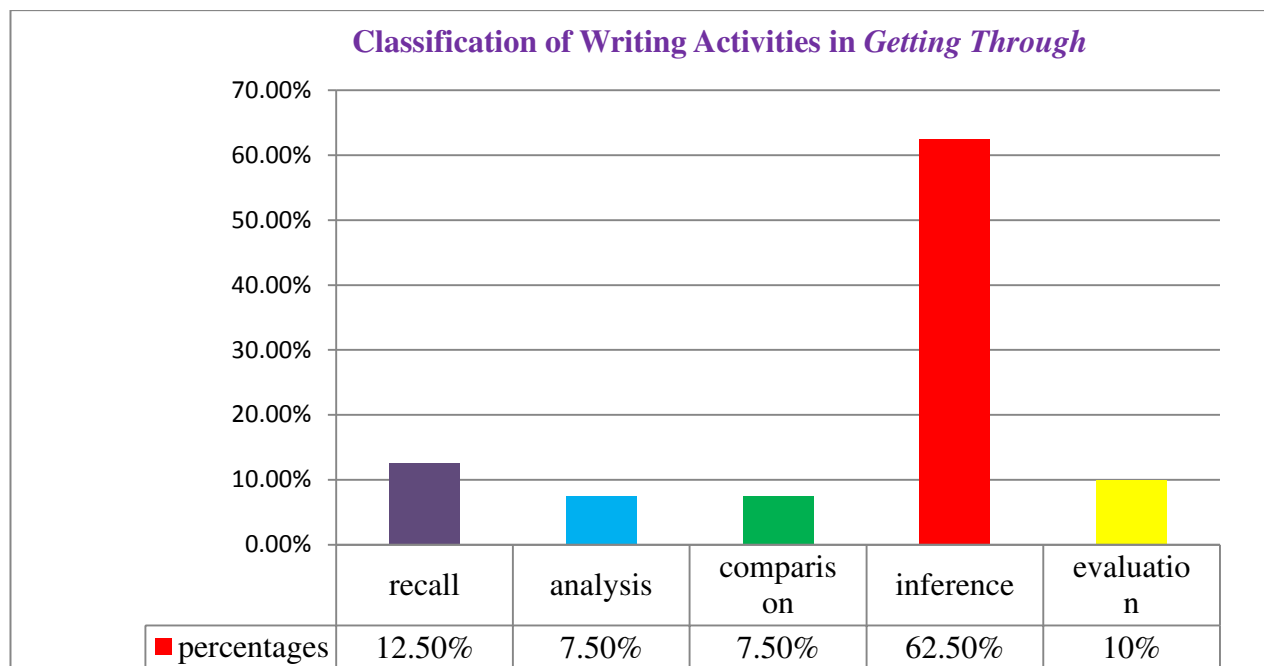


Diagram1: The Classification of Writing Activities in Getting Through according to Quellmalz’ Levels

From the above histogram, the level of “inference” in the textbook Getting Through represents the greatest part which involves over a total of sixty two point five percent (62.5%). The level of “recall” as it is revealed is about twelve point five percent (12.5%). “Evaluation” is about ten percent (10%). “Analysis” and “Comparison” are of equal degree and come at the last position that represents seven point five percent (7.5%). The highest rate has been given to “inference”; whereas, the remaining levels including “recall, analysis, comparison and evaluation” are of lower degree which goes under fifteen percent (15%), especially in tasks that deal with evaluation.

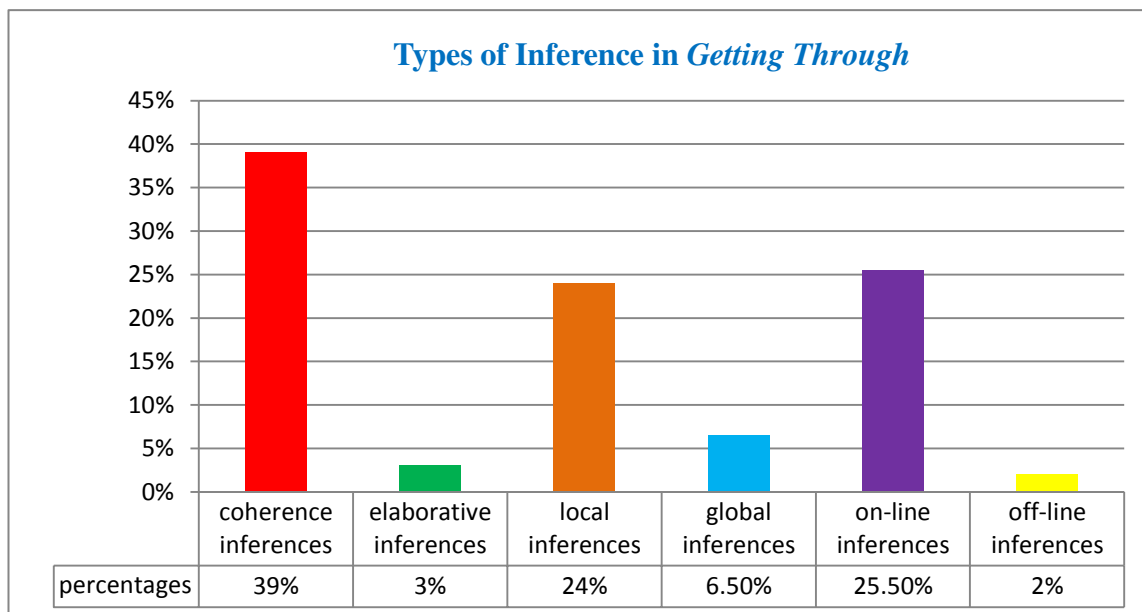


Diagram2: The Classification of Writing Activities into Six Types of Inferences

As it is highlighted in the histogram, the second type of inference “Coherence Inferences” represent 39% of writing tasks used in the textbook Getting Through. After that, there is “Local Inferences” that are presented in 24%. Moreover, “On-line inferences” come after with 25.5%, and “Global inferences” with 6.5%. “Elaborative inferences” and “Off-line inferences” have Less than 5%, the percentage is of 3% and 2% respectively. Unlike elaborative, global and off-line inferences; coherence, local and on-line inferences do not deal with creativity.

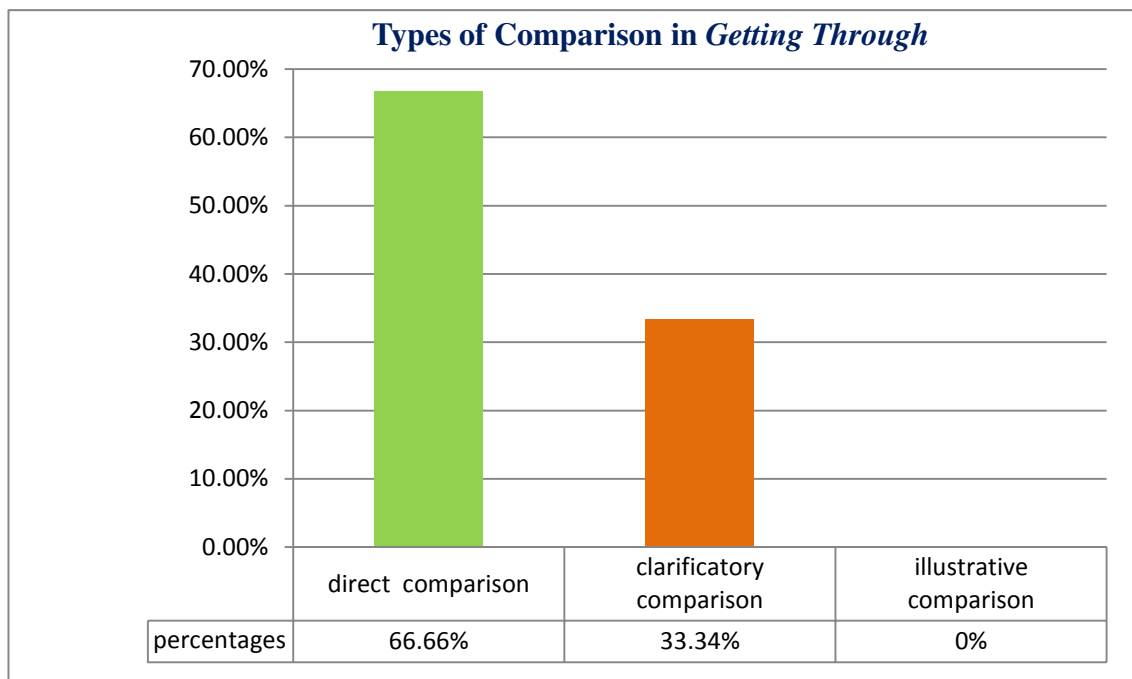


Diagram3: The Classification of the Writing Activities into Types of Comparison

The histogram reveals the results obtained from the classification of the writing tasks into different types of comparison as they are presented above. It is shown that one hundred (100%) of the activities are classified either in “direct” or “clarificatory” comparisons that do not deal with creativity, and none of them are presented in “illustrative comparison” which deals with creativity.

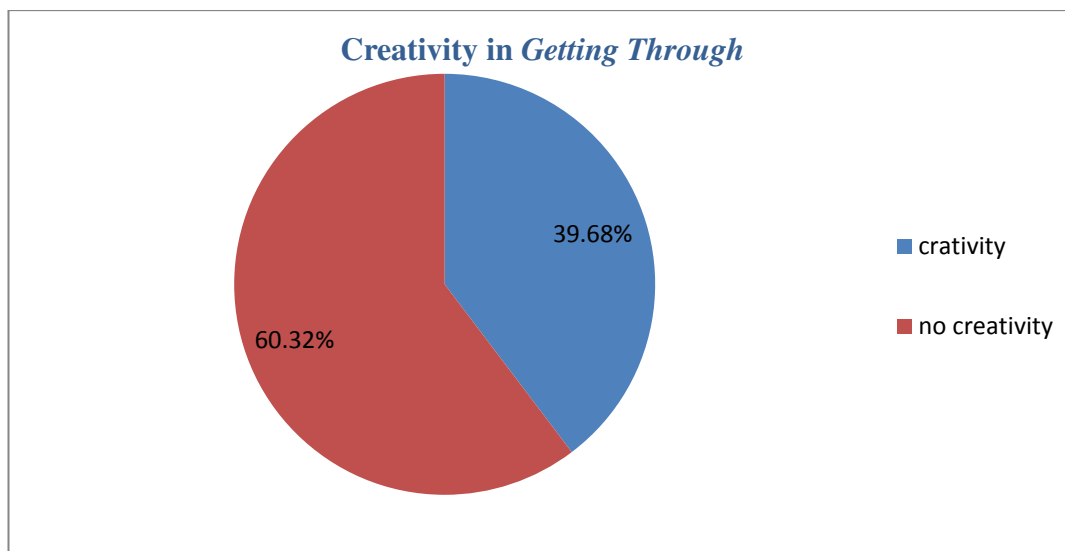


Diagram4: The Division of the Writing Activities into ‘Creativity’ and ‘No-Creativity’

The greatest part is devoted to activities that do not deal with ‘Creativity’. This corresponds to 60.32%. However, in Getting Through, the tasks which deal with creativity are only of 39.68%.

Conclusion

This chapter has presented the findings of our study regarding the implementation of creativity in the textbook Getting Through designed to second year of the Algerian Secondary School. The results are presented by calculating the numbers and percentages of each level of Quellmalz’ taxonomy relating to writing activities of the eight units. In this respect, we notice that the majority of writing activities are included in types of inferences the “Coherence” the “Local” and the “On-line”, and types of comparisons the “Direct” and the “clarificatory” that do not deal with creativity. For this, the results show that most of the activities we analyzed do not deal with creativity. In the following chapter is devoted to the interpretation and discussion of the results.

Chapter Four: Discussion of the Findings

Introduction

The present chapter discusses the results of the study in relation to the research questions raised in the general introduction on assessing creativity in the writing sections of the secondary education textbook Getting Through. The findings deriving from the descriptive statistical method are analyzed and discussed by using Quellmalz' (1987) taxonomy of higher and lower-order thinking skills. Concerning the interpretation and the explanation of the results, qualitative content analysis (QCA) is used.

This chapter comprises three major sections, each one aims to interpret data in relation to the research questions. The first section deals with the amount of writing activities that are included in the whole textbook beginning from the first unit to the last one. The second section explains the five levels of Quellmalz' taxonomy. More precisely, it clarifies the level of distribution of higher and lower order thinking skills in the writing tasks of the textbook. Then, how these cognitive and complex thinking skills would affect students' creative learning process. This means that, the present chapter discusses the findings sorted out from the identification of Quellmalz' five levels of thinking skills within writing sections of the textbook. Add to this, it also considers the results obtained from the notion of creativity and no-creativity of writing tasks classification in relation to Quellmalz' framework.

4.1. The Total Number of the Writing Activities in Getting Through

The syllabus design of the Algerian secondary school is characterized by a set of tasks that are distributed on three crucial textbooks issued for first, second and third year learners of secondary education. Getting Through is one among the official secondary education textbooks designed for intermediate students in their second year. It encompasses a variety of activities that emphasize the four skills: reading, listening, speaking and writing. All of them

aim to teach learners specific items and objectives in relation to language learning. Ferris and Hudgcok (2005), for example, argue that “*Writing is an organization of ideas, practice of words and arranging the structure of tasks. Students are learning while they are doing such activities*” (cited in Merga Gameda Abaye, 2015: 272).

As far as the writing activities are concerned, the evaluation of the textbook Getting Through mentions that there are a total of forty (40) writing activities arranged in eight (08) structured units. The number of these tasks is between four (04) to seven (07) tasks in each unit counting from the first one which is “Signs of the Time” to the last one that is “Business is Business”. The difference of writing activities from one unit to another is only one, two or three activities. That is to say, the first and the fourth units are about 6 (15%) for each one, the second one is about 5 (12.5%), the third, fifth, sixth and the seventh units are all about 4 (10%) for each one, and the eighth unit is about 7 (17.5%) of writing tasks.

As all kinds of activities, writing activities that are entitled “Write it up”, “Write it right” and “Write it out” in Getting Through textbook are of a major role in foreign languages’ learning improvements of second year students. From these writing tasks, teachers can assess their learners’ ability to create new products and think for new solutions. The following writing activity shows the case:

➤ ***Imagine you are on an election campaign. Advertise your program by writing a policy statement. Use going to and the clues below:***

Fellow Citizens,

If I am elected to the office, I’m going to _____

- *Reduce food prices*
- *Raise civil servants’ salaries*
- *Build a hospital*
- *Impose higher taxes on cigarettes*
- *Provide accommodation/houses ...*
(Add other examples of your own.)

(Getting Through: 19)

4.2. The Distribution of Quellmalz' Thinking Skills in the Textbook Getting Through

According to Stiggins, Rubel, Quellmalz (1987), Quellmalz' work has a specific differentiation between what she called higher and lower order skills that are mentioned hierarchically in relation to thinking and reasoning skill. In this respect, both skills are contributing in the solvability of problems in different areas of life such as learning foreign languages using a set of writing activities in the learning process. David Moseley *et al* (2005) have suggested that Quellmalz' (1987) "*framework can be used in the design of instructional and assessment tasks and in classroom practice.*" At this stage, Higher Order Thinking involves four main concepts which are: "Analysis", "Comparison", "Inference" and "Evaluation", however Lower Order Thinking includes only one item which is "recall". And they are all needed in doing all kinds of activities especially writing one.

4.2.1 Recall

In addition to "inference" level that takes the floor in our analysis, "recall" also comes with a significant level of contribution in our corpus. It represents the Lower Order Thinking in Quellmalz' taxonomy. It is revealed by twelve point five percent (12.5%). Thus, it comes in the second position after inference strategy according to the analysis of writing section in Getting through. In fact, the notion of "recall" is also important in understanding and succeeding writing tasks. So, this noticeable classification means that learners need to remember and reconstruct their own prior knowledge when they work with writing tasks. Instead of solving each activity in isolation, they are intended to consult previous information that is related to such subject matter in order to be able to do the task. As in this instance:

Down With Prejudice—→ Do you think a woman can be tall and strong?

Do you think she can ____ and _____ ?

(Getting Through: 41)

In this example, students learn how to write a poem against prejudice through imagining themselves entering a UNESCO competition. So, they are asked to complete the blanks in the above sentence selected in the whole poem to denounce prejudice (false opinion about others). In this sense, learners use the example given to have an idea about how to denounce prejudice. So the students can also use their memory to account for terms that they can use in such situation. Therefore, “recall” is viewed as an effective thinking strategy in this activity. The analysis of this example reveals that Quellmalz (1987) claims about gaining access to the existing knowledge. She claims about reviewing and restricting previous knowledge in the same way it has been learned. The following activity is the case of many writing tasks that deal with reviewing background ideas:

Re-write the sentences of the text on the previous page which contain the link words so that and in order that using in order to/so as to/and to.

Example

*Most American women went to work outside the home during World War II **so that** they **might** help in the war effort.*

*Most American women went to work outside the home during World War II **in order /so as to** help in the war effort.*

(Getting Through: 172)

In contrast to the high percentage of “inference” and the number of “recall” that just comes after, the three other thinking strategies are presented with a low extent of participation in the evaluation of writing sections of Getting Through textbook.

4.2.2. Analysis

According to the results, “analysis” does not occupy an important place in the textbook. It is only with seven point five percent (7.5%). This means that learners will not gain this thinking skill as it is defined and worked by Edy Quellmalz’ Thinking Skills. Indeed, these writing tasks do not aim to deeply concentrate on “analysis” despite the fact that it is important in thinking and reasoning skills that allow students to improve their creative thoughts and cognitive skills. In this regard, Merriam Webster (2003) argues that analysis is to divide the whole components into specific parts. The small percentage of analysis that is included in the textbook means that the writing sections do not ask English learners in the secondary school to analyze situations. Add to this, learners are not allowed to break materials into units or sufficiently analyze and break elements into their smallest constituents so that they become able to detect how parts relate to each other. The following task illustrates the case:

1)- Use the information in the pie chart and the layout that follows to write a report about why Americans elected Bill Gates Man of the Year for 2005. Pick up appropriate verbs from the yellow box.

(Getting Through: 123)

This exercise requires the students to analyse the information and consider how it is related to each other in order to write a good report. As a result, it is up to the students to create the appropriate form of the report. It is a kind of solution.

In addition, the following exercise deals with analysis:

1)- Use the notes below to write a presentation of the solar home in the picture. Use appropriate link words from the tip box on the previous page. Add other link words if necessary

(Getting Through: 68)

Like the first exercise, the second asks the students to analyse the use of the notes they are provided with in order to write a presentation. This can be done if the students analyse the notes and consider how they relate to each other in order to create this presentation.

4.2.3 Comparison

As a cognitive skill in Quellmalz’ taxonomy, “comparison” is needed in the learning stages since it allows students to learn how to understand, find similarities and differences that exist between two or more things. So, they can contrast two or more different items. In fact, although the considerable role that has this thinking, our results reveal that in the corpus under evaluation, it is presented with only seven point five percent (7.5%). This percentage includes “direct”, “clarificatory” and “illustrative” comparisons. The latter; that is, “illustrative comparison” is the only type that deals with producing new items relating to creativity.

Unlike “illustrative comparison”, “direct” and “clarificatory” comparisons do not deal with creativity. This identifies that students tend only to receive rather than to criticize, analyze and produce new things. In addition, we can say that the students’ creative abilities are not stimulated by types of activities relating to higher-order thinking skills in which comparison goes beyond the mere task of finding similarities and differences between items without any illustrations. This activity shows the case of comparison:

- 1) Group work. Discuss and write a list of regulations using the clues in the box and the auxiliaries in the table that follows. Then compare your answers.**

Tolerate differences/ respect/ keep cool/ shout at each other, learn to listen to each other/ bully/ impose ourselves on others/ cheat at exams/ accept the opinions of others/ insult others/ always agree with each other/ violent/ settle disputes peacefully (Add other examples.)

<i>Obligation</i>	<i>Prohibition</i>	<i>Absence of obligation</i>
<i>We have to</i> _____	<i>We mustn't</i> _____	<i>We don't have to</i> _____
<i>We must/ should/ ought to</i> _____		<i>We don't need to</i> _____

(Getting Through: 46)

4.2.3.1 The Distribution of Comparison Level within the Writing Tasks

The comparison level of Quellmalz’ taxonomy is considered important and useful in language learning. The results highlight the percentage of the writing activities that correspond to comparison. Indeed, the analysis of the data shows that this type is developed with only (7.5%) as presented in diagram (1). In this regard, it is important to indicate that the different types of comparison which have been identified through our evaluation are “Direct Comparisons” “Clarificatory Comparison”, and “Illustrative Comparisons”.

4.2.3.1.1 Direct Comparison

The results show that the “Direct Comparisons” are the mostly developed types of the “comparison” level contrary to the two other types of comparison. In the secondary school, learners of English are more asked to compare two entities in a direct way. It means that learners will not be creative because “Direct Comparison” does not enhance creativity. In this respect, learners are not required to attribute new things but they only use the received knowledge. In fact, there are few writing activities which motivate them and make them able to create and generate products and elements in a new way. The following activity is an example of “Direct comparison”:

Group work. Write five or six advertisement slogans for a car of your choice using the information in the table. Compare your answers.

<i>Superlative and comparative forms</i>	<i>Adjectives and adverbs</i>
<i>Adjective/adverb + er + than ...</i>	<i>Pretty</i>
<i>More + adjective/adverb+ than...</i>	<i>beautiful</i>
<i>As+ adjective/adverb + as</i>	<i>cheap</i>
<i>Not + as+ adjective/adverb + as</i>	<i>quickly</i>
<i>Less + adjective/adverb + than</i>	<i>safe</i>
<i>The + adjective/adverb + est</i>	<i>comfortable</i>
<i>The most/least + adjective/adverb</i>	<i>expensive</i>
	<i>smoothly...</i>

(Getting through: 26)

4.2.3.1.2 Clarificatory Comparison

From the findings, it appears that “clarificatory Comparisons” (33.34%) are developed with a lower percentage compared with the first type “Direct Comparisons” (66.66%). In this type of comparison (clarificatory), the learners do not need to have background knowledge about something. This type of comparison leads learners to describe the superficial features of a given subject rather than making deep comparison between two subjects or things. Consequently, learners will not develop their creative skill through the writing activities. We notice that the learners in this type are not able to create. So, to be creative, learners are in need to develop this type of comparison to have the chance to be more creative. The following activities relate to “Clarificatory comparison”:

Class work. Distinguish between the duties and rights in the box. Then complete the class charter that follows. Discuss and add other items to the charter.

Express opinions/ work hard/ respect the opinions of others/ meet together to exchange ideas/ free education/ tolerate differences/ good working conditions/ health care/ respect the rights of others/ promote a culture of peace/ information/ co-operate to solve problems....

**COLONEL LETFI SECONDARY SCHOOL, MASCARA
LITERARY STREAM, YEAR2- STUDENT GOVERNING BODY
CLASS CHARTER**

We, the undersigned, after class discussion and referendum, have agreed on the following:

Article One; Rights

- A. *Children have the right to*
- B. *Children have the right to*
- C. *The school authorities must/mustn't*
- D. *.....*
- E. *The Parent-Teacher Association must/ mustn't*

Article Two: Duties and Responsibilities

- A. *We have the duty to*
- B. *We must/mustn't*
- C. *We shall*
- D. *.....*

The present charter shall come into force and vigour as soon as it is deposited with the headmaster.

Date:

Signature ...

(Getting Through: 47)

4.2.3.1.3 Illustrative Comparison

Our evaluation reveals that this type is not developed in textbook writing sections activities. Indeed, our results show that none of the writing activities deal with this type of comparison. Indeed, learners are not given opportunities to develop their creativity, because doing this comparison, learners will have a large area to create new products by inventing illustrations that clarify their comparison. For example, to illustrate creatively what makes racism comparable to criminality. Making this type of comparison, learners are more trying to develop their imagination which has a lot to do with creativity.

In short, we can say that not all the types of “inference” and “comparison” deal with creativity. Accordingly, it is necessary to know those types of “inference” and “comparison” which relate to creativity and those which do not. The idea is to make things clearer to effectively discuss our results.

4.2.4 Inference

Our study on testing creativity in reference to Quellmalz’ framework of thinking skills reveals that the evaluation of the secondary education textbook Getting Through consists of many different percentages related to the high and the low level of Quellmalz’ Thinking Skills’ reflexion within the writing activities. That is to say, there are some activities that require the use of this thinking model at a large scale and some others which do not. In relation to that, Edyz Quellmalz (1987: 121) argues that *“people use different levels of thinking skills to process different types of information and situations.”* Some of these are basic cognitive skills such as “recall”, while others are complex skills such as “inference”. Both basic cognitive and complex skills refer to Lower Order Thinking Skill (LOTS), that is “recall” and Higher Ordered Thinking Skills (HOTS) that is “inference”, “analysis”, “comparison” and “evaluation” (cited in Abu-Hamadan, 2014: 45).

The most widely developed thinking skill in the evaluated parts of the textbook is “inference” which is represented with a total of sixty two point five percent (62. 5%). This considerable percentage reflects twenty five (25) tasks that deal with inference through the eight of the coursebook. All the units include different numbers of activities concerned with “inference” strategy. They are distributed from unit one that consists of two (02) activities to unit eight that involves four (04). All the tasks that deal with “inference” are organized into six common types which are different in their functions, content and learning objectives that they can serve. These types include: “coherence inferences”, “elaborative inferences”, “local inferences”, “global inferences”, “on-line inferences” and “off-line inferences”.

Moreover, the suggestion of such writing tasks that require students’ use of inference is not done at random by curriculum designers and educators. Indeed, this significant percentage of inference within writing tasks in the whole textbook aims to emphasize and enhance learners’ cognitive and meta-cognitive skills which are of a major role in the learning process in the classroom and during home works that instructors provide for students. This means that, all tasks that require learners to infer things in order to understand them have a specific message and objective that students will attain. In this context, Anne Kipsal (2008: 4) argues that *“someone who infers can understand the hidden message that is between lines”*. In other words, inference, for example, means having the ability to use two main ideas within a text to get the third one. The former is considered as a new product that is widely needed in the classroom.

Despite the high percentage of “inference” that is involved in the results, the statistics show that the great part is provided to the types of “inferences” which do not deal with creativity such as: Coherence, Local and On-line inferences. That is to say, the writing activities deal more with those inferences’ types that do not require creative mind. Thus, the textbook does not mention the case of “inference” that deals with production and creative

ideas, though it is always required in the classroom as it is mentioned previously. The following example will illustrate more:

- *Now, imagine you are an ‘agony aunt’. Read your partner’s letter and reply by suggesting a solution to his/her problem. Keep to the following plan:*
 - *Introduction*
 - *Expression of sympathy and reassurance*
 - *Analysis of the problem*
 - *Recommendations/suggestions*

This illustration shows that students are not allowed to free production by themselves so as to create their own ideas. They stick to the above plan provided in the task in order to write a response to a partner trying to answer him with a solution for his problem.

(Getting Through: 88)

4.2.4.1 The Distribution of Inference Level within Writing Tasks

The findings show that “inference” represents a high percentage which is represented with 62.5% as it is presented in Diagram (1: 33). Consequently, our investigation is concerned with different types of “inference” to better analyze the results and then to better investigate our issue which aims to figure out the testing of creativity in the writing sections of the textbook Getting Through. About the types of inference, Anne Kispal (2008) identified six types (coherence, elaborative, local, global, on-line and off-line) which are presented in Diagram (2: 34). In fact, they can also be categorized into two domains. The first domain concerns ‘creativity’, in which students create new things and products. It is related to production. So, through the language practices, the learners can produce new language items. The second category is named the ‘non creativity’, in which students cannot create and do not use their creative skills. It is related to reproduction. It means that students reproduce things as they have learned them.

4.2.4.1.1 Coherence Inferences (text connecting/ inter-sentence inferences)

The findings show that this type is developed with 39%. It takes the highest percentage compared with other types. It is the most developed skill in Getting Through. Anne Kispal (2008: 2) argues that “*These maintain textual integrity*”. As a result, learners at the end of their learning process would understand the intended meaning without being critical thinkers. The meaning is understood through understanding the structure of a given text only. In this way, learners will grasp the meaning from these kinds of writing activities after the structures have been clarified. In this kind of inference learners are not required to add or attribute new things. However, this type is included with a high rate in the textbook. The following is an illustration:

2. Imagine you are on an election campaign. Advertise your programme by writing a policy statement. Use going to and clues below.

Fellow Citizens,
If I am elected to office, I'm going to _____
-Reduce food prices -raise civil servants' salaries -build a hospital
-Impose higher taxes on cigarettes -provide accommodation/houses for all...
(Add other examples of your own.)

(Getting Through: 19)

4.2.4.1.2 Elaborative Inferences

From the activities included in Getting Through which are classified in this type of inference, students are creative and should grasp the meaning of a passage or a text relying on previous knowledge and experiences. According to Anne Kispal (2008: 2) “*These enrich the mental representation of the text*”. However, these writing activities are not given plenty of opportunities to students, in which they will learn how to read between the lines and use their critical thinking, because it represents only 3% of the activities of the textbook. It is the smallest percentage degree comparing with other types. We notice that this type is not implemented in the textbook which enhances creativity. Thus, we can infer that learners have not a large area or sphere to practice, to develop their creative thinking. Since, learners are

trying more to accomplish any topic without creating any new products, there is no originality. The following activity is an example:

2. Complete the blanks in the short newspaper article that follows the tip box. Get help from the questions in italics.

TIP BOX

We generally organize written texts into paragraphs. Each paragraph develops an idea. There are many techniques for developing paragraphs. One of them is paragraph development by comparison and contrast. We express contrast by using the following link words in contrast to, by contrast, whereas, while, but, however, contrary to, unlike...

What Do People Wear ?

*Climate, tradition and history affect the way people dress. For example, in Northern European countries, (What is the weather like?). Consequently, people..... (What types of clothes do they wear?). **By contrast** in Northern Africa (What is the weather like?. As a **result**, (What types of clothes do North Africans wear?)..... (1)*

*Differences in tradition also influence the types of clothes people wear. For instance, in Muslim countries,.....(What types of clothes do people wear when going to wedding feasts?), **in contrast to** America where....(What types of clothes do people wear when going to ceremonial occasions?).... (2)*

***Contrary to** what some people think, history is no less important when it comes to clothes. In the past, young people in Algeria.....(What types of clothes did they use to wear?) **whereas/ in contrast** today they A few years ago, the elderly people....., **but** nowadays, they.....(3)*

The most important factor that determines dressing styles today is.... So in most of the world people like to wear..... However, there are still some countries which keep to their.....in spite of globalization. (4)

(Getting Through: 27)

4.2.4.1.3 Local Inferences

The analysis of the data shows that this type of inference which is called “local inferences” represents a remarkable percentage which is about 24% of writing activities in the whole textbook. But, this type does not occupy a crucial place in the learning process. Anne Kispal (2008: 3) says that “*These create a coherent representation at the local level of sentences and paragraphs*”. It means that, this category does not require learners to be able to think critically; hence, the writer does not require the students to create. At the end of the learning process, learners will not have the habit of looking creatively to the real world or real

situations. The following activity is an example:

2. Write your own acrostic for one of the following words: peace, democracy, dialogue, diversity, tolerance or consensus. Draw inspiration from the acrostic below.

Acrostic

R = Remember that **YOU** are responsible for the safety of your school.

E = Esteem yourself; have self-respect.

S = Show others respect.

P = Promote peaceful resolution of conflicts.

E = Engage in activities that you enjoy and that help others.

C = Communicate openly about your concerns regarding school violence.

T = Take the initiative to make your school safer.

(Getting Through: 46)

4.2.4.1.4 Global Inferences

The results show that “global inferences” do not represent a remarkable percentage; it represents only 6.5%. “These create a coherent representation covering the whole text” (Anne Kispal 2008: 3). That is to say, learners of English are given opportunities to attribute or to add new things; hence, they are tended to pick out the key points and ideas through their reading. In other words, learners are asked to add new things which permit them to use their mind and be creative. As a result, learners will be more interested by understanding the meaning by reading the whole text.. The following activity is about “global inference”:

Work in groups and write a short tale following the guidelines below.

- Begin the story like this: *Once upon a time....*
- Describe the characters (physical appearance and personality)
- Describe the setting (where and when)
- Give a dramatic turn to the story (Something unexpected happened.)
- Imagine the rest of the story.
- Conclude with a happy or unhappy ending. ‘And they all lived happily ever after’.

(Getting Through: 108)

4.2.4.1.5 On-line Inferences

From the results, we can notice that this type of inference represents 25.5%. As a result, we note that many of the writing activities are classified in this type, which does not really require learners to develop their creative skill, or to have better experience in different skills, for example how to clarify concepts or sort out the hidden meanings of a speech. Learners will be more engaged in extracting the general ideas, rather than creating new ideas. In fact, this type involves learners to understand the meaning of a text automatically through their reading. It is included in deductive inferences. This kind of “inference” is shown in the following activity:

Pair work. Write a short dialogue predicting what might happen in the future in fields such as teaching and communication. Then act out the dialogue in front of the class.

Example: You: Will all people accept to eat genetically modified foods (GMFs) in the future?

Your partner: I don't know/I have no idea. They may possible eat them, but on the other hand, they may well refuse to do so.

(Getting Through: 23)

4.2.4.1.6 Off-line Inferences

As for the classification of the different types of inferences, the cognitive skill “off-line inferences” represents only 2% of the writing activities. This category requires learners to develop different and several cognitive capacities through reformulating the whole text into schemas or map for a good understanding of a message or a text. In this respect, Anne Kispal (2008: 5) defines “Off-line inferences” as “*inferences drawn strategically after reading*” However, the textbook gives less opportunities to learners to develop this category. In this respect, we notice that the learner who is able to understand the hidden meaning is able to create. In other words, to understand the characteristics of a given message is to recognize the information used in the intended meaning. Thus, Off-Line inferences are included in inductive inferences. The following activity illustrates the case:

2. The sentences in exercise 1 are not in the right order. Re-order them into a coherent newspaper article about desertification.

Follow this process

Topic sentence- supporting sentences- transitional sentence- supporting sentences for a new idea-conclusion.

(Getting Through: 71)

To sum up, we can say that the types that help learners to develop their creative thinking skill are classified within “inductive inferences”, it includes “Elaborative”, “Global”, and “Off-line” inferences. The total percentage of these three types is about twenty four percent (24%). The remaining types including “Coherence”, “Local”, and “On-Line” inferences are distributed to “deductive inferences” with seventy two percent (72%). These inferences do not require students to engage in activities which aim to attribute new things and make them creative. In other words, this percentage reveals that there is less occurrence of the creative thinking skill in the textbook, and that cognition and metacognition are not taken into account.

4.2.5 Evaluation

From the analysis of the data found in the textbook as displayed in the previous chapter, it appears that “evaluation” does not take a significant part in the writing activities that are addressed to students to allow them attain different learning objectives. It is, thus, only about ten percent (10%). Indeed, the research reveals that the majority of activities are emphasized on inference level rather than on other thinking skills. ‘Evaluate’ according to Quellmalz (1998) is “*thinking critically about any given situation by judging its value and defending an opinion*”. Therefore, when students learn to evaluate a given situation, it means that they have the ability to look critically to the real life’ problems. Since the writing activities of Getting Through do not ask them to develop such crucial thinking strategy, their learning is limited to receiving knowledge and reproducing it. The following task illustrates the case:

There is a wrong tense use in each of the statements in the accident report below. Correct them. An example is given to you.

Accident Report

- ***Type of accident: ROAD ACCIDENT***
- ***Statement (s) by motorist (s) and eyewitnesses***
 - A. *He was holding a mobile to his ear with his left hand while he drives was driving with his right hand.*
 - B. *The motorist did not wear his seatbelt when the accident occurred.*
 - C. *While the bus driver he was driving, he talks to one of the passengers.*
 - D. *I checked the wing mirror when the lorry hit me from behind.*
 - E. *While I turned slowly into a narrow street, the pedestrian jumped in front of my car.*
- ***Statement by the traffic police officer***
 - A. *As soon as I was arriving at the scene of the accident, I made the traffic move.*
 - B. *The paramedics had taken the victims to hospital before I was arriving.*
 - C. *After I had questioned some witnesses, I had taken some photos of the damaged vehicles.*
 - D. *I didn't write my report until I questioned the eyewitnesses.*
 - E. *When I finish questioning the eyewitnesses, I went to hospital to question the injured motorist.*

(Getting Through: 111)

4.2.6. The Importance given to the Five Levels in the Evaluated Corpus

Our investigation indicates that the distribution of the cognitive levels in the writing activities included in Getting Through is not equitable. This investigation reveals that the textbook contains forty writing activities. The major focus is put on the “inference” stage with a percentage of sixty two point five (62.5%). Unfortunately, it is the types of inference that do not deal with creativity that are emphasized in the corpus we analysed. Despite the fact that “recall” represents the lower order thinking in Quellmalz’ taxonomy, it takes the second place after “inference”, which is about twelve point five percent (12.5%). Accordingly, the secondary school textbook Getting Through writing activities, which put emphasis on lower cognitive thinking skills such as “recall” are not sufficient to permit the students become creative. Alternatively, we need to engage learners in activities that deal with creative thinking skills, for instance, problem solving, creative thinking, and evaluation that will be beneficial in their academic lives.

Interestingly, “evaluation” questions involve learners to express and retain an opinion, but the implementation of this type is not significant in the textbook. Said differently, “evaluation” does not occupy an important place compared with “inference”, it is only ten percent (10%). Both “analysis” and “comparison” have been given a small share and take the last place with only seven point five percent (7.5%). Therefore, this can impede students’ learning since students will not focus more on analyzing or making comparisons which demand using their creativity.

4.2.7 Creativity and No-Creativity in the Writing Activities of Getting Through

According to the findings, the skill of creativity represents a small percentage in the whole writing sections of the textbook Getting Through. It is only about thirty nine point sixty eight percent (39.68%). So, it is narrowly developed within a small set of writing tasks. This means that learners are involved more in understanding things by defining them, remembering what they know about them before. Thus, they come, for example, to list a draft of ideas about which they have already learned and memorized. This point shows that during the learning process, learners are only receiving items and concepts rather than producing new elements by themselves using their creative mind. In fact, the writing activities which motivate learners to create new products and newly generate elements are not sufficiently implemented in the textbook.

Moreover, the evaluation of the textbook reveals that the writing sections develop mostly those types of “inference” and “comparison” which do not deal with creativity. That is to say, “coherence”, “local” and “on-line” inferences which occupy a number of eighty eight point five percent (88.5%). Add to this, all the activities dealing with “comparison” are recognized in the types which are not concerned with creativity. In this respect, the rate of creativity is very low in such context. It is about no production or what is to call “no-creativity”.

It is worth mentioning that our results indicate the dominance of *'no creativity'* that occupies the major part of the writing tasks of Getting Through. We can say that the textbook does not foster creativity. Finally, it is important to remember that learners in the 21st century need more complex abilities, and they are in need to develop the Higher Order Thinking Skills especially creativity ; to be active , to take responsibility on their learning process mainly to have the chance to be original not only receiving and memorizing knowledge in the classroom.

Conclusion

This chapter has discussed the findings about the notion of creativity in the writing sections of Getting Through. While some of the hypotheses suggested to the research questions in the General Introduction are confirmed, others are rather disconfirmed. The findings show that the creative skill is not adequately implemented in the textbook within its writing sections that constitute forty (40) activities. The evaluation of the whole writing tasks reveals that only a small percentage has to do with creativity. Indeed, our evaluation shows that the majority of the activities correspond to types of inference that deal with creativity.

Moreover, it is to be remembered that creativity is a very important skill because it has to do with productivity which in turn allows for learners the opportunity to think critically, to create and produce by themselves original works that they have not received before within the classroom. The results also show that “recall” comes in the second place after “inference” within the writing activities. Accordingly, we can say that Getting Through does not emphasize the assessment of creative skill within its writing sections. In this sense, the hypothesis stating the enhancement of creativity in the textbook’s writing tasks is disconfirmed. Finally, as set of recommendations have been provided so as to ameliorate the parts of the textbook we evaluated.

General Conclusion

This study was carried out to explore the notion of creativity in the Algerian Secondary School EFL textbook Getting Through. In more precise terms, it aimed at evaluating the activities of the textbook writing sections to figure out whether they stress creativity or not. To carry out our research we used Quellmalz' taxonomy of lower and higher order thinking skills involving 'recall', 'analysis', 'comparison', 'inference', and 'evaluation'.

To better research our subject, we asked two research questions for which we suggested four hypotheses in the General Introduction. Some hypotheses are confirmed, some others are not.

For the sake of getting effective results, a mixed method approach integrating both quantitative and qualitative methods was used in our research. The quantitative method was used to gather as many as data possible and the qualitative method was employed to analyze and interpret the findings. In addition, in our study we adopted the descriptive statistical method to calculate the findings. Moreover, we referred to qualitative content analysis which facilitates the discussion, explanation and the interpretation of the results.

According to the results obtained from the evaluation of the writing tasks implemented in the secondary education textbook, "inference" is the most widely implemented thinking level in the writing tasks. It represents a great part that involves over a total of sixty two point five percent (62.5%) within twenty five (25) activities distributed on "Write up", "Write it out" and "Write it right" sections. This means that the majority of tasks require students to infer items depending on each type of inference. At this stage, it is important to mention that "elaborative", "global" and "off-line" inferences that deal with creativity are represented with eleven point five percent (11.5%). However, "coherence", "local" and "on-line" inferences do not deal with creativity; but they are implemented in the writing activities with a great

percentage that covers eighty eight point five percent (88.5%). In this regard, the majority of the types of inferences sorted out through the analysis of the textbook writing activities do not belong to creativity. Therefore, at the end of each task learners are not required to create; that is, to produce anything new outside the context of the textbook. This is because they are only receiving information, memorizing knowledge to a large extent. So, the students would become passive learners due to the lack of creative thinking when trying to solve problems. It is the thing that writing tasks do not provide them as a prestigious opportunity for language learning.

As far as the other levels of Quellmalz' thinking skills are concerned, the deriving statistics show that "recall" comes in the second position after "inference" with a percentage of twelve point five percent (12.5%). As it has already been mentioned "recall" is also involved in all cognitive stages since learners need to name, define and list things when trying to do writing tasks. Additionally, "recall" has a direct concern with those tasks which aim to retrieve or get back the former knowledge that is needed in doing activities relating to other levels.

As for the other skills, "evaluation" is also a level that it should not be neglected in the learning process because it has a direct relation with creativity. It relates to criticizing, judging and justifying items when doing tasks especially the writing ones. Such thinking level is closely related the creative skill that learners are in need. Unfortunately, it only covers a total of ten percent (10 %) within the amount of writing sections of Getting Through. So, it is implemented only in four (04) activities of the whole units.

For the two last cognitive and complex skills, analysis is only about seven point five percent (7.5 %) which represents the lowest percentage that the writing tasks of the textbook deal with. This thinking skill occupies only three (03) writing sections in the whole textbook. It has a crucial position in which learners are provided with the opportunity to analyze and

divide each part of the whole activity into its isolated components. Then, grasp the relationships that exist between the items so as to produce knowledge in new way and creatively.

As regards “comparison”, it represents only seven point five percent (7.5%) within three writing sections included in some of the eight units. “Comparison” aims to help students to compare, distinguish between two or more things and contrast each item with another one in order to develop their ability to recognize differences and similarities that the activity requires. The latter is also divided into three main types which include: “direct”, “clarificatory” and “illustrative” comparisons. It is only the last one which deals with creativity but it is not implemented in the activities we evaluated. In addition to their importance inside the classroom, all the above mentioned skills help learners to be creative and innovative in facing different situations in the real-world.

It is worth indicating that the high percentage of the findings relates to the types of “inference” and “comparison” which do not deal with creativity. They appear with (88.5%) for “inference” and (100%) for “comparison” within their different types. Thus, the other levels that involve creativity are less accounted in the writing activities, especially the type of “illustrative inference”.

After the analysis of the writing sections in relation to Edyz Quellmalz’ framework (1987) of lower and higher order thinking skills, the findings reveal that creativity within Getting Through is only of thirty nine point sixty eight percent (39.68%). This means that the number of the activities included in the writing sections of the textbook and which turn around production and innovation of new ideas is not sufficient. In contrast, the writing activities that do not relate to creativity involve sixty point thirty two percent (60.32%). This considerable percentage reflects the important level reproduction in the textbook. That is to say, learners of

second year of secondary education are mainly required to reproduce and memorize what they have already learned in the classroom.

From what has been said before, it is clear that the first hypothesis ; that is, *'the secondary school textbook Getting Through tests the creativity of the learners only through a small number of the activities'*, and the third hypothesis which states that *'the levels which relate to lower-order-thinking skills are stressed'* have been both confirmed. On the other hand, the second hypothesis: *'the secondary school textbook Getting Through does not test learners' creativity at all'* and the fourth hypothesis: *'both lower and higher- order-thinking skills are stressed'* have been both refuted.

It is hoped that the findings of this dissertation will contribute to the learning process in the second year of the Algerian Secondary School, more precisely in learning and teaching of English. It is also a wish that this work paves the way to future researchers interested in the same area to carry on the study about the same issue focusing on other perspectives of creativity in other different stages of the Algerian education. This thinking ability that is held in artistic context can also be investigated in terms of teachers' techniques and practices of teaching learners to be creative, and how do teaching materials can be designed to help learners improve this thinking skill so as to use it in other fields.

Recommendations

The following recommendations aim at improving the textbook part we have evaluated; the activities of the writing sections of Getting Through in terms of creativity:

1/ It is important to include activities which stress higher-order thinking skills such as analysis, evaluation, and the types of comparison and inference dealing with that.

2/ The students need to do tasks that require them to use their creative minds.

3/ Asking students to argue, discuss, criticise, and reason is of great value.

4/ The activities of the textbook should reflect the principles of Competency Based Approach to Language Teaching because it is an approach that cannot work out of creativity.

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