

The Effect of Using Creative Imagination Strategy to Enhance Composition Writing Skill of Iraqi EFL College Students` Performance

اثر استخدام ستراتيجية التخيل الابداعي لتعزيز مهارة كتابة الانشاء لطلبة الكليات العراقية
دارسي اللغة الانكليزية لغة اجنبية

Asst. Instructor . Samiya Mohammed Razoqey

المدرس المساعد . سامية محمد رزوقي

Methods of Teaching English as a Foreign Language

طرائق تدريس اللغة الانكليزية كلغة اجنبية

ABSTRACT

This study aims at investigating the effect of using creative imagination strategy in enhancing Iraqi EFL college students` performance in composition writing . To achieve the aim of the present study , the following hypothesis has been put : There is no statistically significant differences at ($\alpha \leq 0.05$) between the mean scores of the experimental group who is taught composition writing according to creative imagination strategy and that of the control group who is taught according to the traditional way in the post test of composition writing. Thus , an experiment design was adopted . The sample of the study was Purposive sample consisted of 100 students from 2nd year class\ English department \ college of basic education\ University of Diyala (50 students as an experimental group which are taught composition writing by the use of the creative imagination strategy and 50 students as a control group which are taught writing composition according to the traditional way during the academic year 2014 -2015). Meanwhile, the subjects of both groups are matched according to their age, level of parents` education , and their scores in the composition writing skill at

the pre-test . Composition writing test (pre& post) have been designed and the validity of the tests and the lesson plans have been obtained by exposing them to jury members in the fields of EFL and linguistics. The reliability of the tests has been secured by using Alfa Cronbach formula found to be (0.86) which indicates high reliability . Statistical analysis of data achieved through using the t-test indicates that there are statistically significant differences between the mean scores of the two groups in favour of the experimental group in the post test .

The researcher concludes that using creative imagination strategy enhances students' performance in writing composition and provides them opportunities to actively develop skills. That enable them to locate, gather, analyze, critique and apply information in a wide range of contexts as they develop understanding and the researcher suggests to use it to make another study for other stages and other subjects .

المستخلص

يهدف البحث التحقق من اثر استخدام ستراتيجية التخيل الابداعي في تعزيز مهارة كتابة الانشاء للطلبة العراقيين دارسي اللغة الانكليزية لغة اجنبية . وللتحقق من الهدف صيغت الفرضية الصفرية (لا يوجد فرق ذو دلالة إحصائية عند مستوى دلالة (0,05) بين متوسط درجات الطلبة في المجموعة التجريبية الذين درسوا وفق ستراتيجية التخيل الابداعي ومتوسط درجات الطلبة في المجموعة الضابطة الذين درسوا وفق الطريقة الاعتيادية في الاختبار البعدي لمادة الانشاء . تبنت الباحثة التصميم التجريبي للضبط الجزئي للمجموعتين التجريبية والضابطة تضبط احدهما الاخرى ذات الاختبار البعدي في مادة الانشاء . ومثل مجتمع البحث طلبة المرحلة الثانية قسم اللغة الانكليزية \ كلية التربية الاساسية للفصل الاول من العام الدراسي 2014-2015 وقد اختيرت العينة قصدياً"اذ بلغت (100) بواقع شعبتين مثلت شعبة ا المجموعة التجريبية وتضمنت 50 طالباً وطالبة ومثلها المجموعة الضابطة في شعبة ب . وقد كافأت الباحثة كلتا المجموعتين في عدد من المتغيرات منها أعمارهن , مستوى التحصيل الدراسي للوالدين , إضافة" الى مهارة كتابة الانشاء. حيث قامت الباحثة بتصميم كلا الاختبارين (القبلي والبعدي) وخطه الدرس وتم التأكد من صلاحية وصدق الاختبارات وخطه الدرس بعرضهما على الخبراء في مجالات طرائق تدريس اللغة الانكليزية وعلم اللغة , وتأكدت الباحثة من ثبات الاختبار من خلال الفا كرونباخ والتي كانت (0.86) . وبعد الانتهاء

من التجربة تم تحليل البيانات احصائيا" باستخدام الاختبار التائي وقد توصلت الباحثة إلى وجود فروق ذات دلالة إحصائية بين المجموعة التجريبية والمجموعة الضابطة في مهارة كتابة الانشاء في نتائج الاختبار البعدي ولصالح المجموعة التجريبية .

وقد استنتجت الباحثة إن استخدام ستراتيجية التخيل الابداعي في تدريس مادة الانشاء يعزز أداء الطلبة ومهارتهم , وتمنحهم الفرصة لتنشيط وتطوير مهاراتهم التي تمكنهم من تحديد , تجميع , تحليل ونقد المعلومات على المدى الطويل وتنمية الفهم لديهم وتقتراح اجراء دراسات لمراحل و مواد دراسية اخرى باستخدام الستراتيجية اعلاه .

Introduction

In the language learning field, so many researchers have shown interest in the area pertaining to writing composition. Richards (1990) found that the students' interaction helps in developing the cognitive skills that involve generating ideas. Results from various language studies have shown that the teacher who emphasizes and focuses on the writing skills can bring about a change. The students become efficient at generating and organizing creative ideas as a result. The most adopted teaching model that helps in developing writing skills in the balanced literacy approach is the method of writing process (Zampardo, 2008: 23).

Practising writing helps the student to be involved in the process of forming new language when he writes composition and reinforces the abilities of grammar idioms and vocabulary that the student has been gained .

It is well-documented that there are many studies that have been carried out to tackle students' weaknesses in writing through studying students' written performance. All of these studies have found that students cannot formulate personal views during the classroom discussion . Using traditional techniques in teaching composition may

have an effect on the failure of improving writing (Al-Karkhi 1999 , Al-Temimi 2005 , Hussein 2010) .

1.1.The problem and its significance

It is possible for any foreign language learner who has learnt and exercised the sound system of language, the vocabulary and the grammar to read or speak the language well. But, it is not necessary that he could have the ability to write any piece of writing in that language. One of the probable reasons for this is the absence of having a native-like conversation framing organization of how to put these thoughts and feelings on paper.

After making interviews with some English language instructors\ college of basic education and college of education who taught composition writing , and through the researcher`s observation during teaching composition, she became aware of the problems that students encounter with composition writing skills. It is obvious that instructors often face various difficulties and challenges while teaching English as a foreign language, especially in composition .It has been found that the students` writing ability was still poor. They had very poor performance in arranging sentences in logical order and fair in forming a good paragraph structure : The students found that writing was difficult and at the same time stressing. They did not feel confident in their writing and did not encourage themselves to develop their ability in writing. Hence, they did not frequently practice this skill unless the teacher asked them. The most serious writing problems arise when the student tries to transform a native language sentence word for word into a foreign language equivalent. The problems faced above are not solely caused by the inability of the students to write, but also by the inappropriate strategy implemented by the teacher in the teaching and learning process. For this reason it has been selected using creative imagination strategy and intends to develop EFL learners` composition.

According to the present study , the researcher tries to shed light on this problem hoping to find solutions and remedy to the difficulties faced by the students .

So , many people use the imagination in the meaning of creativity . Barrow (1988:22) points out that people use the word imaginative as synonymous for being able to dream and fantasy , introspective , good story teller , sensitive and even word creative .

1.2 Aims

The present study aims at investigating the effect of using Creative Imagination Strategy on enhancing the ability of composition writing skill of Iraqi EFL learners at the college of Basic Education University of Diyala .

1.3 Hypotheses

It is hypothesized that there is no statistically significant differences at ($\alpha \leq 0.05$) between the mean scores of composition writing of the experimental group who is taught composition writing according to creative imagination strategy and that of the control group who is taught composition writing according to the traditional way in the post test .

1.4 Value of the Study

The present study is hoped to be of some value because it :

1. May improve the performance of the 2nd year EFL College students in their composition writing abilities.
2. May contribute to helping teachers of English by adopting a new strategy such as creative imagination in teaching writing and other language skills in order to help in solving some problems in teaching and learning English in Iraq .

1.5 Limits

The study is limited to the :

1. Second year EFL college students at the department of English \ college of basic education \ University of Diyala at the academic year 2014-2015.
2. Practical phase of teaching composition writing .

1.6 Definitions of Basic Terms

Composition writing :- is an acting task that walks students step-by-step through the creative process , revealing new ways of communication with their inner self , and unlocking their imagination (Weiss ,2006:9)

Effect :- Good (1973 :195) defines it as the effect of the experimental factor under controlled conditions on the control variables .

Creative Imagination :- Wilner (1975:24) defines it as the power of problem solve and synthesis of human mind by recombining the past life experiences in the creation new images and image patterns .

Enhance :- to improve something, or to make it more attractive or more valuable .

(www.macmillandictionary.com/dictionary/american)

Theoretical background and previous studies

2.1 What is imagination?

Skinner (1970:25) observes that using the traditional strategy to teach instruction designed simply to transmit what is already known has often neglected the teaching of thinking. But some recent reforms have swung to the other extreme in making sure that the student learns how to

think by neglecting the transmission of what is known. Incidentally, the alternative provided has not been thoroughly explored because it seems not compatible with the conventional traditional view of thinking. Skinner argues further that when we say we want students to think, what do we really want them to do? It is therefore as important to define the terminal behavior in teaching thinking as in teaching knowledge and in deeply engaging students in imagination.

But what is Imagination? The construct - imagination is what we use nearly every day. Sometimes, imagination is interchangeably used to mean reflecting. Imagination in education goes beyond a mere common thinking, pondering, ruminating or reflecting. To imagine something is to form a particular sort of mental representation of that thing - something that is not perceived as real nor present to the senses. Imagining it is said can be typically distinguished from mental states such as perceiving, remembering and believing. (www.plato.stanford.edu/./imagination/).

Imagination is a process that greatly enriches rational thinking. It is something that is hidden in the learner, something not open for others to scrutinize or visibly projected for outward assessment or critical analysis. In trying to know how imaginative a learner is, it is his sense of creativity, newness of the ideas that are produced, his articulation of certain uncommon discoveries and innovativeness that are evaluated rather than his inner endowment or his latent inbuilt which are not readily tenable for evaluation. In the words of Donaldson (1980:65) we approach the world wondering about it, entertaining hypotheses which we are eager to check. And we direct our questions not just to other people but to ourselves, giving ourselves the job of finding the answer by direct exploration of the world. It is but in this way, that we are able to build what is fashionable to call a model of the world - a kind of

system of inner representations, the value of which is to help us to anticipate events and be ready to deal with them. Methodology as a key factor in teaching could be manipulated to espouse the imaginative ability and the creativity that are yet to be developed or are undeveloped in the child but this would depend greatly on the manipulative skills of the teacher produce the fruit .

2.2.Creativity and Imagination

Vygotsky (2004:9) theorizes the relationship between creativity and imagination. He denotes that the imagination serves as an imperative impetus of all human creative activity. The fact that this human creative behavior “makes the human being a creature oriented toward the future, creating the future and thus altering his own present” .As a result, Vygotsky (ibid:13) claims that the operation of imagination is “a function essential to life”. In Vygotsky’s view, the most principle that formulates the operation of the imagination is contingent on the richness and wideness an individual’s experience because “imagination always builds using materials supplied by reality”.

The creative imagination is dramatic in its character. It is the skill of seeing the imaginative possibilities, understanding the relations between two concepts and seeing the dynamic force between them (Courtney, 1968 :90). Play an important role to shape the imagination. The imagination in fact involves feelings that manifest a person truly experiences. However, the process of imagination is not only guided by personal feelings. Rugg (1963: 67) states that discovery and verification are indispensable to productive thought and identifies creative imagination as the instrument of the act of discovery.

Imagination is the driving force behind the creativity and utilizing imagination enables children to establish unusual connections

(Beetleston , 1998 :122) . Rowe (2004: 57) indicates that imagination is an important part of the creative intelligence as a powerful tool that helps to understand the alternatives and to make visualization . Craft (2002:155) says that imagination and creativity are both related with intention , departure from the rules and disposition and include possibility thinking adding that the imagination may be the pre-condition of creativity .

Mellou (1995:106) states that imagination and creativity are related and their basic relationship is that they are both based on reality for providing alternatives and possibilities for innovations and original changes . The creative imagination can be further enhanced by role playing education (Karwowski & Sosynzski , 2008:173). The thin line between academically skilled child and creativity skilled child is comprised of “imagination”, “emotional intensity” and “curiosity” (Sak, 2004:222) . Csikszentmihalyi (1997:253) emphasizes that the creative individuals use imagination and fantasy in one hand and sense of reality in the other hand alternately for separating from the present time without losing the connection with the past . Imagination is a necessary part of the creativeness progress of people (Williams & Walker , 2003:131) . The individual becomes creative as much as the width of his\her imagination.

Finally, Smolucha and Smolucha (1986: 4) summarizes four key components of Vygotsky’s theory of creative imagination:

- 1) Imagination is the internalization of children’s play.
- 2) Imagination is a higher mental function of as such is a consciously directed thought process.

3) Creative thinking involves the collaboration of imagination and thinking in concepts, which occurs first in adolescence but mature in adulthood.

4) Both artistic and scientific creativity require the collaboration of imagination and thinking in concepts

2.2 Procedures for developing and fostering imaginative competence of children

1- Using the connect game as a teaching-learning strategy. Creativity begins with generating ideas, speculating and creating new associations.

2- The use of mystery objects. Creativity involves developing ideas through suggesting hypotheses (What if) and applying imagination. This activity encourages children to develop ideas that are original and have a purpose, which is to improve and add value to something that might end up not benefitting them alone but be of immense and a tremendous benefit to others as well (Fisher,2006:77).

Teaching strategies can be used to support creative thinking across the curriculum. Any lesson can develop creative thinking if it involves pupils or students generating ideas, suggesting hypotheses, applying imagination and finding new or innovative outcomes. Teachers should try to include creativity in the lessons they teach and look for evidence of pupils or students (ibid : 78). Gallas (2003:98) points out that the utilization of imagination in education is not new but is considered a superficial subject for educators and researchers and adds that educators do know the significance of the imagination intuitively, but it is hard to define how, when and why imagination is important.

2.3. The Mechanism of Creative Imagination

Vygotsky (2004:25) states that imagination is an extremely complex process. It is this complexity that is primarily responsible for how difficult it is to study the process of creation and that often leads to incorrect ideas about this process being something extraordinary and completely exceptional. Every act of the imagination has a very long history. What we call the act of creation is typically only the climactic moment of a birth that occurs as a result of a very long internal process of gestation and fetal development .At the very start of this process, as we already know, there is always a perception of the external and internal, which is the basis of our experience. What the child sees and hears thus provides the first points of support for his future creation. He accumulates materials out of which he will subsequently construct his fantasies. Next comes a very complex process of reworking this material.

The most important components of this process are dissociation and association of the impressions acquired through perception. Every impression is a complex whole consisting of a number of separate parts. Dissociation is the breakup of a complex whole into a set of individual parts. Certain individual parts are isolated from the background of the others; some are retained and others are forgotten. Dissociation is thus a necessary condition for further operation of the imagination.

2.4.The previous studies

1- Gundogan etl. (2013)

This study aimed at investigating the effect of drama on the creative imagination of children in different age groups .The experiment group of this research is comprised of 60 children (30 from the age group of 10, 30 from the age group of 13) from a regular primary school and the control group is comprised of 60 children (30 from the age group of 10, 30 from

the age group of 13) from another primary school both with the equal socio-economic background in order to avoid children effect each other. The drama program was implemented to the experiment group of both age groups separately as 48 hours in a week. However, this program was not implemented to the control group. The Kujawski creative imagination test was used as the measurement instrument. For analysis of the data, the independent samples T-test and paired samples T- test were utilized. From the results of the creative imagination test applied before and after the drama, it was shown that a drama program has a positive effect on development of the creative imagination of children. When the effects of drama in different age groups are examined, the prepared drama program is more effective on 10 year old children than 13 year old children.

2- Talafhah (2012)

The study aimed at detecting the impact of using the strategy of imagination in teaching history on the development of creative thinking among students in the sixth basic grade in Jordan. The participants of the study were (60) students, chosen deliberately. They were randomly distributed into two groups was conducted: the experimental group consisted of (31) students who have studied through using the strategy of imagination, and the control group consisted of (29) students who have studied using the traditional strategy. To achieve the objectives of the study the lessons and units of the "Abbasi era" in the history text book were reformulated in accordance to the strategy of imagination. In addition, Torrance Test of Creative Thinking the verbal version A was used. Results showed that there was a statistically significant difference in the development of fluency, originality flexibility and the ability of creative thinking in general, as well as in the development of attitudes towards history also, there were a statistically significant correlation between the students scores on the creative thinking test and their level of attitudes in favor of the experimental group. The study recommended to adopt the strategy of imagination in teaching since it contributes to the development of creative thinking for students, and to since some imagination texts and activities in the history curriculum since

imagination is useful in reducing the effect of boring and routine that usually accompanies the lessons of history.

Methodology and Procedures

3.1 The Experimental Design

The researcher adopted experimental design which is considered the "(only way to approach Causes & Effect)- a method of controlling all variables expect the interest which is manipulated by the investigator to determine if it affects another variable" (Jonassen,1996: 44).

This study followed the true experimental design of pretest – posttest equivalent groups . This design involves at least two groups , both of which are forms by random assignment ; both groups are administered a pretest of the dependent variable , one group receives a new , or unusual , treatment and both groups are post tested . so the best approach to data analysis is simply to compare the post test scores of the two groups . the pretest is used to see if the groups are essentially the same on the dependent variable . if they are ,post test score can be directly compare using a t-test . The researcher applied the creative imagination strategy to find its effectiveness on developing composition writing skills on an experimental group, while the control group did not receive the same treatment. First, the researcher administered a pre-test before the application of the experimental and control treatments and a post-test at the end of the treatment period .

Experimental group	Pretest	Creative imagination strategy	Posttest
Control group	Pretest	-----	Posttest

Table (1) The Experimental Design

3.2 Population and Sample

The population of this study is limited to the second -year student at English Department (morning studies) / College of Basic Education/Diyala University during the academic year 2014-2015.Since

the population of the study is limited, they are all considered as a sample of the current study. The sample consists of (100) male and female students. In order to increase the sensitivity of the experiment, the researcher has equated the sample on the basis of four variables. The age of the students, the level of fathers' education , the level of mothers' education and the students' pre- test performance in composition writing.

3.3 The Test and its Scoring Scheme

One of an excellent device for providing both a purpose and content for writing is the use of pictures. A picture or series of pictures not only provides the students with the basic material for their composition but also stimulates their imaginative powers. If the stimulus in a situational composition is purely verbal, the testees often tend to reproduce the phrases and sentences contained in it. The test is given 100 marks distributed as follows:

Composing 10 marks	Sentence formation 10 marks	Style 10 marks	Usage 10 marks	Mechanics 10 marks	Total
Focuses on central ideas with an organized and elaborated text	Standard word order , no enjambment , no sentence fragments	Purposefully chosen vocabulary sentence variety information and voice to affect reader	Standard inflections (e.g., plurals , possessive , -ed , -ing with verbs, and -ly with adverbs) , subject – verb agreement , standard word meaning	Effective use of capitalization , punctuation, spelling and formatting	50 marks

Table (2) the analytical scoring scheme for composition writing

Fluency 10 marks	Flexibility 10 marks	Unity and coherence 10 marks	Elaboration 10 marks	Originality 10 marks	Total
the ability to produce a large number of ideas	the ability to produce a variety of ideas	-A single idea is developed in each paragraph -All ideas "hang together" and the reader understands them easily. - showing logical development of ideas.	the ability to develop ideas	the ability to produce ideas that are unusual as opposed to obvious.	10 marks

Table (3) The analytical scoring scheme for creativity

3.4 Instruments of the study

3.4.1 Pre-testing

Before starting the experiment , all the students of the two groups were asked to write an essay about the given topic. The allotted time for the topic was forty five minutes. The papers were collected and each student's score was measured based on the average score for the two raters.

3.4.2 Strategy Instruction

The strategy instruction phase started a week after the students participated in the pretest. They participated in twelve hours study sessions. The students in the experimental group received the instruction for creative imagination strategy. Which is consist of using brainstorming, In 1953 the technique was popularized by Osborn in a book called "Applied Imagination". Osborn pro-posed that groups could double their creative output with brainstorming. During the brainstorming session, a number of rules should be taken into account including:

- No criticism of ideas.
- Building on what others have suggested.
- Strange and wild ideas are accepted.
- Welcoming the large quantities of ideas.
- The roles behind brainstorming are as follows:
- Keep in mind that the more ideas, the better
- improve or combine ideas already suggested,
- And do not be critical.

3.4.3 Post-testing

A week after the instruction period of the strategy of creative imagination all the students in different groups again wrote essays about the given topic. The papers were collected and each student's score was measured based on the average score for the two raters.

3.5 Validity and Reliability of the Instrument.

The primary purpose of language test is to provide a measure that one can interpret as an indicator language of an individual's

language ability. Hence, the measurement quality, validity is too essential to the usefulness of any language test (Bachman and Palamer, 2000:23-24). For validating the instrument (checking if it measures what is it meant to be measured, the researcher submitted the test to (5) experts who are known for their long experience in the field of linguistics and TEFL methodology. After approving its suitability for the purpose of the study, the researcher took the suggested modification into consideration and it was typed again and distributed it to the students. The reliability of a test is a number of how consistently it produces similar results on different occasions under similar circumstances (Oller, 1979:4). To ensure the reliability of the test, the researcher has also ensured the inter-rater reliability. He asked another teacher to correct the test papers. So each of the 50 students has two scores ,The correlation between the scores of the two raters (the researcher and the instructor) was calculated by Alfa Cronbach formula. The reliability coefficient was found to be (0.86) which indicates high reliability.

Groups	No. of subjects	M	S.D	df	t- value	
					Calculated	Tabulated
E G	50	59.32	14.06	98	6.68	1.99
C G	50	42.64	10.70			

Table (4)The Statistics of the Performance of the EG and CG on Pre test

The Results, Conclusions and Suggestions

4.1 The Results

The results obtained from the application of the posttest on the two groups show that the mean scores of experimental is 59.32 and that of the control group is 42.64 . The computed t – value 14.06 is higher than

the table t-value 10.64 at 0.05 level of significance and under 98 degrees of freedom .

Groups	No. of subjects	M	S.D	df	t- value	
					Calculated	Tabulated
E G	50	27.640	7.416	98	4.160	1.987
C G	50	22.577	5.818			

Table (5) The Statistics of the Performance of the EG and CG on Post-test in the writing composition components .

Groups	No. of subjects	M	S.D	df	t- value	
					Calculated	Tabulate d
E G	50	29.640	6.416	98	5.462	1.675
C G	50	20.677	4.323			

Table (6) The Statistics of the Performance of the EG and CG on Posttest in the writing creativity components

This result shows that there is a statistically significant difference between the two groups in the composition writing posttest scores(composition and creativity components) in favor of the experimental group .This means that , the experimental group is better than the control group ; so the hypothesis which indicates that there is no statistically significant differences at ($\alpha \leq 0.05$) between the mean scores of composition writing post test of the experimental group who is taught composition writing according to creative imagination strategy and that of the control group who is taught composition writing according to the traditional way refused .

4.2 Conclusions

In the light of the empirical evidence revealed to this study and in relation to the researcher's own observations during the experiment, the following conclusions are drawn : The improvement in the performance

of the sample on the posttest has led to the conclusion that within the limit of the design and implementation procedures of the study, teaching composition writing through creative imagination proved to be more vital and useful for the EFL students, than through traditional strategies . And It is also concluded that students should focus on communicating an ideas or opinions to someone rather than on the language forms themselves. In such situation the students subconsciously use their acquired grammar rules to convey the passage more effectively. Moreover, creative imagination strategy is means of alternative assessment which help student to become autonomous and collaborative learners and provide strategies for their own learning. This is evident in the improvement of their performance in composition writing after being trained through the use of creative imagination strategy.

The right strategies use to teach writing can make the process of teaching and learning more alive and conducive. It can be known from their motivation to study. If the students enjoy the class, they will be motivated to learn; hence it can improve their learning achievement.

References

Al-karkhi, An`am.(1999). “ difficulties faced by Iraqi EFL College students in writing English composition” . Unpublished MA. Thesis . college of education \ ibn rushed , university of Baghdad .

Al-Temimi,S.H.(2005).“Self-Correction-and-Rewriting Technique: the Instructional Aspect of Composition Test”. Unpublished PhD. Dissertation: College of Education/Ibn Rushd. University of Baghdad.

Bachman & Palmer (2000). *Language testing in practice* Oxford: Oxford University Press.

Beetlestone, F. (1998). *Creative children,imaginative teaching*. Buckingham: Open University Press.

Craft, A. (2003). Creative thinking in the early years of education. *Early Years: Journal of International Research & Development*, 23, 143-154.

Courtney, R. (1968). *Play, drama&thought: The intellectual background to dramatic education*. London: Cassell.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins.

Donaldson, M. Children's Minds. In: Siann, G. and Ugwuegbu, D. (1980). *Educational Psychology in a Changing World*. London: George Allen &Unwin.

Fisher, R. (2005). *Teaching Children to Learn*. Cheltenham: Stonley Thornes Ltd.

Gallas, K. (2003). *Imagination and literacy: A teacher's search for the heart of learning*. New York: Teachers College Press.

Good , C.V . (1973) *Dictionary of Education* , 3rd ed . New York : McGraw – Hill . Weiss .USA.

Gundogan , A. & Ari .M & Gonen , M. (2013). The Effect of Drama on the Creative Imagination of Children in Different Age Groups . *Hacettepe Üniversitesi .(H. U. Journal of Education)* 28(2), 206-220 [2013].

Hussein , H.J.(2010) .The impact of using Dialogue Journals in developing writing skills . unpublished MA. Thesis . College of Education University of Babylon .

Jonanssen, D.(1996). *Research Methodology*. Retrieved on November 27,2009 from [http://www.alleydog. Com/101 notes/methods.html](http://www.alleydog.Com/101 notes/methods.html)

Karwowski, M. and Soszynski, M. (2008). How to develop creative imagination? Assumptions, aims and effectiveness of role play training in creativity. *Thinking Skills and Creativity*. London

Oller, J. W. (1979). *Language Test at School*. London: Longman.

Richards J. (1990) *New Trends in the Teaching of Writing in ESL/ EFL in Wang Z. (ed.) ELT in China. Papers Presented at the International Symposium on*

Teaching English in the Chinese Context, Foreign Language Teaching and Research Press, Beijing.

Rugg, H. (1963). *Imagination*. New York: Harper&Row Publishers.

Skinner, B. F.(1970). *On Teaching Thinking*. In: *Education for What?* Monson, C. H. J. (ed.). Boston: Houghton Mifflin Company.

Smolucha, L., & Smolucha, F. C. (1986, August). *L.S. Vygotsky's theory of creative imagination*. Paper presented at 94th Annual Convention of the American psychological Association, Washington, DC.

Talafhah ,H. (2012). *The Effect of Using the Imagination Strategy in Teaching History on the Development of Creative Thinking and Attitudes toward History for the Student of the Sixth Basic Grade in Jordan* . ,*Educational journals* Vol 39 , No 1 (2012) .University of Jordan .

Vygotsky, L. S. (1991). *Imagination and creativity in the adolescent*. *Soviet Psychology*, 29, 73-88.

_____ . (2004). *Imagination and creativity in childhood*. *Journal of Russian and East European Psychology*, 42, 7-97.

Weiss ,B.J.(2006).*Writing is Acting*. Oxford :Heinemann Education Publisher.

Wilner, E. (1975). *Gathering the winds: Visionary imagination and radical transformation of self and society*. Baltimore: The Johns Hopkins University Press.

www.macmillandictionary.com/dictionary/american

www.plato.stanford.edu/./imagination

Appendix (A)

The Post Test

Q1\ Complete the following paragraph. (Not more than 5 lines)

My favorite hobby is reading and I always spend my spare time
in.....
.....

.....
.....
Q2 \ Look at the picture and then write a composition according to your imagination.



Q3\ Write a paragraph about one of your relatives (father, mother, uncle...etc.) Describe his/her appearance, Personality, and life. Write a title and a topic sentence. Write at least 120 words.

Appendix (B)

The Pretest

Q1 \ Write a composition about your best actor. Show in your composition the following points:

- 1- His/her name
- 2- What does he/she looks like?
- 3- How many films does he/she have.
- 4- Do you like his/ her films? (Why)
- 5- Is he/she marry?
- 6- What is his\her last work?

Q2 \ Look at the picture and then write a composition according to your imagination.



Q3\ Read the following text and underline the irrelevant sentences that can be deleted from the text without influencing its meaning

The Mayan Indians lived in Mexico for thousands of years before the Spanish arrived in the 1500s. The Maya were an intelligent, culturally rich people whose achievements were many. They had farms, beautiful palaces, and cities with many buildings. The Mayan people knew a lot about nature and the world around them. This knowledge helped them to live a better life than most people of that time, because they could use it to make their lives more comfortable and rewarding. Knowledge about tools and farming, for instance, made their work easier and more productive.

The Maya believed in many gods, including rain gods, sun gods, and corn gods. The people built large temples to honor the Mayan gods. Skillful workers built cities around these temples. It was difficult for them to construct these cities, because they had no horses to carry the heavy stone they used to build with. Workers had to carry all of the building materials themselves. Today, many of these ancient Mayan cities and temples are still standing. Although the cities that the Maya built were beautiful, and the people worked hard to build them, very few of the people lived in them. Usually, only the priests lived in the cities.

Appendix (C)

A Typical Lesson Plan for the Experimental Group

Recommended Grade

College of Basic Education \ 2nd Grade

Date : 22th Nov. 2015

Topic : Titanic

Time class period : 2 hours

Material needed :

- Sheets of paper for writing notes .
- Series of pictures about the topic .
- Data show for presenting a film about “ Titanic “.

Learning objectives:

Students will be able to :

- a. Communicate effectively in writing as well as in speech .
- b. Develop self-management , autonomy and decision making by using creative imagination strategy .
- c. Find out facts, state feelings, and determine positive and negative aspect in *Titanic*

Warm up

Prior knowledge is activated on the topic (Titanic) with the class by using the data show , giving students opportunity to see a documentary about this topic .

Students are placed in a circles, each circle is composed of no more than six students.

Creativity involves developing ideas through suggesting hypotheses (What if) and applying imagination. This activity encourages students to develop ideas that are original and have a purpose, which is to improve and add value to something that might end up not benefitting them alone but be of immense and a tremendous benefit to others as well. The teaching method encourages students to ask themselves questions such as How can this be improved? The teacher may show a box that contains an unfamiliar or interesting mystery object (or a picture of an object) without showing or saying what the object is or what the picture is like or describe the objects appearance (but ask a student to). Ask student to try to visualize what is described, to hypothesize what it might be and then ask questions to try to identify the object. The student who identifies the object must also

describe it. Ask students to reflect on the description given and their ability to visualize it. Again, students could be subjected to a reasoning exercise by making them discuss what the object was made for or possibly made of, and its possible uses and what other substitute could have produced the same or similar object to serve the same or a near purpose or function. Further still, the teacher should ask for suggestions on how the object might be improved and what other purpose it could serve. The teacher role here is not to serve as a repository of knowledge but rather he facilitates the process and serves as an anchor .He encourages creative suggestions.

After seeing the film about titanic the teacher will ask the following questions and the student answer it to find if they are understand the movie.

- **What are the causes of Titanic to sink?**

The primary factor involved the ship's collision with a massive iceberg. The ship had been billed as 'unsinkable' due to sixteen compartments that were believed to be watertight. When the ship struck the iceberg, six of those compartments were damaged and the ship began to take on water very rapidly.

- **When did the Titanic sink?**

The ship struck a massive iceberg late on the night of April 14, 1912. It took approximately 3 hours for the entire ship to sink. The Titanic became completely submerged about 2:45 AM on the morning of April 15, 1912.

- **Where did the Titanic sink?**

The Titanic sank in the Atlantic Ocean, having covered half of her trans-Atlantic crossing. The remains of the Titanic were eventually located approximately 13 miles southeast of the location of her last distress call. This distance contributed to part of the difficulty in locating the Titanic, which was finally discovered in 1985.

- **What did the Titanic look like?**

The Titanic was 882 feet and 8 inches long (268 meters) and weighed over 46,000 tons. The ship was approximately 11 stories high. The majority of the ship was painted with a glossy black, while the hull trim was painted white.

- **Where was the Titanic bound for?**

The Titanic departed Southampton, England; made two port calls (one in France and another in Ireland) and was bound for New York.

- **What is the specific location of the Titanic?**

The Titanic is located 1000 miles due east of Boston, Massachusetts and 375 miles southeast of St. John's, Newfoundland. The ship is located approximately 3,925 meters below sea.

- **How many people were on the Titanic?**

Of the 2,228 people on board the ship; 1,343 of them were passengers and 885 were crew members. There were only enough lifeboats on board the ship to hold 1,178 people. A number of the lifeboats were lowered at less than full capacity, resulting in a significantly smaller survivor number.

- **How many people survived the Titanic?**

The exact number of survivors tends to vary, however the most common reported number is 705.

- **How many people died on the Titanic?**

1517 people lost their life on the Titanic. Among the dead were:

- **How much did it cost to build the Titanic?**

It cost \$7,500,000 to build the Titanic. Today it would cost an estimated \$400,000,000.

- **When was the Titanic built? and how long did it take to build it?**

The Titanic was on her maiden voyage when she sank in 1912. Construction began on the ship on March 31, 1909. It took 3 years to completely construct and outfit the Titanic.

Assessment

As soon as all ideas have been discussed and the student answer all the questions the teacher ask the student to prepare their sheets, close their eyes and imagine if they are one of the passengers in the titanic and write the details of the tragedy from their perspective so the students are given enough time to write a composition about this topic as a homework to be collected next lecture, student performance is corrected depending on a suggested scoring scheme.