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Teachers' Role in Developing Students' Soft Skills: Creativity as an Example

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Abstract. In the Moroccan primary schools, students spend about 1080 hours per one school year. This period seems of great importance but the outcome isn't as it is expected. Despite the government efforts, these students lack the essential skills like reading or writing and other soft skills like creativity. Thus, the main objectives of this study are to investigate the extent to which the creativity of a teacher affects the students' level of creativity and to compare the level of creativity according to gender and schools' location. This study used a quantitative methodology to collect numerical data and to test the main hypothesis. It implemented Torrance Tests of Creativity (TTC) as tools. The participants are two teachers and two classes from two different public primary schools. The results revealed that teachers do influence their students' creativity, students from urban areas scored better than those from rural ones and girls' level of creativity is higher than boys' creativity.

Keywords: soft skills, teaching creativity, Torrance tests of creativity, divergent thinking

Introduction

Nowadays, the quality of the educational system in our country is highly debatable. The output of this system, when it is compared to the input, is of less quality. As a result, students in primary schools lack the necessary soft skills like creativity. Some people complain about the quality of teachers while others criticize the young generation of students. Actually, today's students are growing up in a world that is totally different from the old generation's world. These students need to be treated in a different way. Resnick (2007) stated that for students to be successful in this creative world, they need to learn to think creatively, plan systematically, work collaboratively, communicate clearly and design iteratively.

In recent years, the Moroccan government has launched a project called GENIE in which it tries to equip schools with computers and access to the internet. Unfortunately, this project didn't support the 21st century learning skills. In many cases, these technologies were simply reinforcing old ways of teaching and learning. Using a video projector to teach a lesson doesn't help a student to be creative. What our schools basically teach is a way of thinking based on logic, deduction and convergent thinking. So we can notice a big contradiction between the need of a changing society, and the generations of students with hard skills only.

Some countries made a radical improvement of the school to make it well-matched with creativity and to encourage the teaching and learning of soft skills besides hard skills. They wanted to equip students with skills like creativity that is considered an important soft skill to be developed by students. In this regard, Bruner argued that children should be encouraged to "treat a task as a problem for which one invents an answer, rather than finding one out there in a book or on the blackboard" (Bruner, 1965: 53). Later, Scott confirmed Bruner's findings and concluded that "... creativity training appears beneficial for a variety of people, not just elementary school students or the unusually gifted. Taken as a whole, these observations lead to a relatively unambiguous conclusion: creativity training works" (Scott et al., 2004). For the reasons mentioned above, we can say that our schools are of an urgent need of creativity in our educational system. Surprisingly, to the best of our knowledge, there aren't many studies

that investigated the issue of creativity of students in primary schools in Morocco. In order to fill this gap, this study aims to test the creativity of Moroccan students and their teachers and to identify the effect that teachers may have on their students' level of creativity and eventually present contextually useful recommendations for teachers, textbook designers, students' families and policy makers to help them foster creativity in primary schools in Morocco. To realize this aim, this study tries to find answers to the following questions:

1) To what extent does teachers' creativity affect students' level of creativity in the Moroccan primary schools?
2) To what extent does creativity differ among gender and school's location?

Literature/Theoretical Underpinning

The word creativity has been used in varied fields. It has been defined by many scholars. Torrance (1977), who is considered the father of creativity, defines creative thinking as a process in which students sense a problem or gaps in information and then look for solutions through forming hypotheses, evaluating and sharing results to others. But what has creativity to do with education and teaching? Firstly, a clear distinction should be made between teaching creatively and teaching for creativity. Creativity is taught to students in a different way than content, such as science or any other subject. Teachers can use a variety of activities and techniques to assist students in developing their creativity. Thus, creative teaching can be divided into two categories: teaching creatively and teaching for creativity (NFER, 1998: 31). Most teachers consider creative teaching to be creative teaching. Thus "creative teaching" refers to "teachers who use imaginative approaches to make learning more interesting, exciting, and effective." Teachers can use their creativity to create materials and approaches that pique students' interests and motivate them to learn. This is a critical step in effective teaching. Teaching for creativity, on the other hand, refers to methods of instruction designed to foster students' creative thinking and behavior (NACCCE Report, 1999).

Actually teaching for creativity does contain teaching creatively. In this part, we are interested in teaching for creativity. Students' abilities and skills are undoubtedly improved and developed in an environment in which the teacher's creative abilities and skills are utilized appropriately. In other words, if a teacher's own creative abilities are lacking, he or she will be unable to develop those of his or her students. Teachers must model and encourage divergent thinking because it is the driving force behind creativity. Fluency, flexibility, elaboration, and originality are the four pillars of divergent thinking. Fluency refers to the ability to generate numerous ideas and solutions to a problem. Flexibility is defined as the ability to generate ideas with multiple options and approaches. Elaboration is defined as the ability to explain and provide specifics about solutions to problems (Guilford, 1967; Guilford & Christensen, 1973). Teaching for creativity is a hard task that requires three general principles: encouraging, identifying, and fostering (NACCCE Report: 28-34).

To begin, almost all creative people in any field are frequently motivated by a strong belief and eagerness in their own abilities and competencies. A teacher or student with strong self-confidence can perform well in his or her work. Many students believe they do not have enough confidence in themselves, so they do not even begin the creative process. Thus, the first step required of teachers in teaching creativity is to encourage their students to believe in their creative potential in order for them to fully engage in learning and take risks. Besides these steps, a teacher should encourage his or her students to have a high level of motivation, independence of decision taking, to be determined and to be strong in order to face challenges (NACCCE Report: 32-40).

Secondly, almost everyone has varied creative abilities. In one academic topic, a student might excel, but not necessarily in another. So, a teacher's role is to guide students in

identifying and developing their own creative talents. A person's love and passion for a certain instrument, material, delight of the game, or style of work that attracts attention are always the driving forces behind creativity. To begin assisting students, a teacher must first assist them in recognizing their creative talents and strong qualities (NACCCE Report: 39-41).

Thirdly, instead than coming from a single unique gift or talent, creativity is derived from a variety of common traits and skills. So, if students grow in their shared skills and "sensitivities," teachers can encourage creativity in their pupils. As stated in the NACCCE report, "consciousness may be strengthened, curiosity can be stimulated, and memory can be trained." Teachers who understand the creative process are better able to inspire and develop pupils' creativity. Hence, as educators, teaching for creativity will enable students to comprehend the components of creativity and support their development as creative self-learners.

Teachers that practice or encourage teaching for creativity have a variety of objectives in mind. They work hard to instill in their students a variety of positive traits that will subsequently help them succeed in both their personal and professional lives. They are particularly concerned with developing independent learners who have a sense of control and ownership over the things being taught (Jeffrey & Craft, 2004). The second goal is to encourage children to take initiative and react to situations by using their own judgment and reasoning to reach meaningful conclusions. Thirdly, teachers that promote creativity in their students want their students to be open to many approaches and innovative and unconventional ideas. They intend to raise students' awareness in the fourth area.

In addition to the above described objectives of creative teaching, a trusting relationship is necessary. Teachers who employ teaching for creativity work to foster independence of thinking, mental and intellectual strength, and self-assurance. This method of instruction is quite analogous to or compatible with many of the chosen teaching tactics utilized across the school curriculum. The major objective is to increase students' capacity to deal with current challenges and future objectives. Additionally, they hope to promote learners' knowledge of openness and reflexivity as creative thinkers and to deepen and broaden their awareness of themselves and the world (NACCCE Report, 1999).

To teach creatively, teachers must be creative themselves. According to the NACCCE Study "All Our Futures: Creativity, Culture, and Education," both creative teaching and teaching with creativity possess all of the qualities of effective teaching (1999). Both require high standards, a strong sense of motivation, effective communication skills such as active listening, and the ability to pique people's curiosity and interest. Furthermore, any creative teacher must first be an expert in the subject being taught.

However creative teachers require more than this. They must have access to techniques that foster interest, curiosity, self-worth, and confidence. They should be aware of when it is appropriate to support their children and when their confidence is in jeopardy. They must also strike a balance between self-direction and structured learning. They must also understand how to manage group projects, each student's role, and level of dedication. They must be able to identify and assess the appropriate inquiries for various goals and types of proposed solutions. Pupils should be aware that there are two types of questions: closed questions with only one accepted response and open questions with multiple possible answers. Both types of questions can be taught effectively, but open-ended questions are more difficult to teach (NACCCE Report, 1999). This is strongly supported by the fact that the most, if not all, of our actions as teachers are focused on closed questions in our educational system. These inquiries rely on logical thinking and linear methods.

Teaching creativity is not as easy as some teachers believe. However, if creative teachers approach it positively, it will be a rewarding and enjoyable experience. It takes far

too much time to plan, prepare, and generate new ideas and assess their applicability in the classroom. It takes a confident instructor to improvise, take risks, and choose unexpected learning opportunities. A creative teacher is one who is always willing to try new things and learn from their mistakes. Teaching methods have an impact on the development of creative teaching as well. The development of creative teaching is also influenced by teaching methods. Outdated educational methods that emphasize memorization and passive learning hinder creative thinking (Calavia et al., 2021; Cheung, 2012; Turner, 2013). In addition, the questions posed by teachers influence how much creativity students develop. Asking open-ended questions that encourage unconventional thinking, making connections between various ideas, and pushing students to approach challenges in a variety of ways using unexpected answers and ideas can all help to foster creativity in the classroom (Batchelor & Bintz, 2013; Cachia & Ferrari, 2010; Cheung, 2012; Rahimi & Shute, 2021; Read, 2015).

It is of paramount important to eliminate the things that may hinder the creative process of teachers and students and give importance and priority to the ones who encourage it. So the Ministry of Education has to do some work by eliminating all the obstacles that may forbid creative teaching. It can help by implementing some creative guidelines in the curriculum and develop some new methods and approaches for teaching. Thus, at the national level I do believe that there are actions that the ministry should take to remove the risks and promote higher levels of teacher autonomy. A teacher doesn't have to feel that he or she is always confined to work in "robotic" way. He or she should have some kind of independence and freedom in dealing with the curriculum so as to be creative.

Methodology

This part of the study is about the research methodology. In more details, it explained the research strategy, the research method, data collection, the selection of the sample, the research process, the data analysis, the ethical considerations and the research limitations.

To begin with, this paper was an attempt to study the creativity of Moroccan students and teachers in the public primary schools. It might not be the only one done in this area of study. Rather, there might be other academic research exist regarding the role of creative teacher in raising and improving students' level of creativity. This study was mainly conducted in the Moroccan public primary schools so as to study the relationship between teachers and students' level of creativity. In other words, is it necessarily true to say that the creative students are the result of the creative teacher? A clear strategy was followed in this study. Basically, the researcher visited different primary schools in a rural area and an urban one and tried to test the creativity of two different classes and their teachers. The idea here was to test students who were taught just by one teacher. This was hard to find. So the researcher visited like 7 schools so as to find the right classes to be tested. Then he administrated the tests of creativity for students and their teachers. Then he tried to factor out the creativity of each class and of each teacher and compare between them. He did also factor out the creativity of girls and boys in order to see if creativity differs according to gender. The ethical side was also given attention in this research by giving students and teachers the chance to quit at any time. This research was just an attempt and the issue of creativity needs to be studied deeper and in all the regions of Morocco so as to have a big image of the creativity of students and teachers.

So as to satisfy the objective of this research paper, a quantitative research was held. The aim was to visit different classes in different places, to gather data, to classify features, count them, and constructs statistical models in an attempt to explain what was observed. Besides, all aspects of the study were carefully designed before data was collected. The Torrance tests of creativity were used to collect numerical data.

Research Approach

The research approach that was followed for the purposes of this research was the inductive one. According to this approach, the researcher began with specific hypothesis, which was used to produce generalized theories and conclusions drawn from the study. The reasons for occupying the inductive approach was that it takes into account the context where research effort was active, while it was also most appropriate for small samples to collect data. However, the main weakness of the inductive approach was that it produced generalized theories and conclusions based only on a small number of observations (Denzin & Lincoln, 2005).

In order to study the issue of creativity in primary schools and see to what extent teachers have impacts on their students' performances and level of creativity, a hypothesis was formulated. They hypothesis claimed that students' creativity is dependent on the creativity of their teachers.

To test the validity of the hypothesis above and see to what extent it was true, a practical field work was carried out in the city of Essaouira and in a near small village. Two different primary schools participated in this study. The first school was located in a city while the second one was situated in a rural area. The classes chosen to be tested were in the same level of education (5th grade) and they had almost the same number of students (25). Another thing to mention was that the teacher of the class which was located in the rural area lived in the school's housing. In other words, he lived close to the students houses and there might be more contact with them, but this issue didn't influence the result of this study.

Participants

Basically, 50 students and two teachers from two primary public schools were used as samples to participate in this study. These schools were randomly selected. To begin with, these participants-teachers and students-were given a written acceptance to participate in this research project by their will and they were given the chance to withdraw at any time. The chosen classes were mixed ones of both boys and girls. They included few repeated students. Each of these classes was taught by one and only one teacher so as to avoid having the same students being taught by different teachers because this might have an influence on students' creativity. The teacher of each of these classes was teaching them Arabic, French, math, Islamic education and science. Additionally, most if not all of these students didn't take extra-revision hours outside the classroom. Few students took extra-classes for revision which was not going to have a great impact on their creativity.

Tools

To test the students' creativity, three important tests of Torrance Tests of Creativity (TTC) were used as tools. In the first test, students were asked to use the shape given and add many lines or drawings as possible so as to complete a figure. In other words, students were given a figure in the shape of a circle and they were asked to complete it and come up with creative shapes that reflect their own perception of the figure. In the second test, the students were asked to combine the given geometrical figures and make a shape out of them. In the last test, students were asked to complete the given shapes and come up with creative drawings that reflect their thoughts and ideas.

As for testing the teachers' creativity, they were given three creativity tests so as to test their level of creativity: the test of Guilford Alternative Uses, Figural Torrance Tests of Creative Thinking, and Test of incomplete figures. In the first test, teachers were asked to come up with alternative uses of an object within the constraint of two minutes. In the second test, teachers looked at the figure given to them and were required to tell what that might be.

In the last test, teachers were asked to complete the given figures and make their own stories from that.

Results and Discussion

To begin with, the teachers' scores in the creativity tests were calculated and reported. The results were illustrated into tables and figures. Then, on the basis of the results, teachers were classified into creative and less creative ones. For students too, their results were represented into tables and figures. On the basis of the results, students' level of creativity was tested in order to see to what extent they were creative. Then, the results were compared with the ones of their teachers in order to see to what extent the hypothesis was true. Something of paramount importance to mention here was that the creativity **(c)** of students' and teachers' is factored out by using the formula below:

$$C = \frac{(X+Y+Z) \times \alpha}{48} \qquad C \times 100 = \ldots\ldots\ldots\ldots$$

X represents wholistic patterns (4 points), **Y** represents designing (4 points), **Z** represents implementation (4 points), and **α** represents originality and newness (4 points).

When we look at the results of Torrance three tests that were given to students of both classes, it is clearly noticed that there are many observations and comparisons that can be made.

Analysis of Creativity Tests of Class Number One

To test the creativity of class number 1, the tests were scored on the basis of the four variables of creativity. The grading is from 0 to 4. Then, the level of creativity of the teacher of the first class was calculated and compared to his students' score.

Table 1: Grading the tests of students of class number 1

	Tests' scores				
Students of class 1	***Male/female***	***Wholistic patterns***	***Designing***	***Implementation***	***Newness and originality***
Student 1	***Male***	3	3	3	2
Student 2	***Male***	1	1	2	2
Student 3	***Male***	4	4	3	2
Student 4	***Male***	4	3	3	3
Student 5	***Male***	1	2	1	3
Student 6	***Male***	1	2	1	2
Student 7	***Male***	1	1	2	2
Student 8	***Female***	3	3	2	3
Student 9	***Male***	2	2	3	3
Student 10	***Female***	4	4	4	3
Student 11	***Female***	3	4	4	4
Student 12	***Female***	4	3	4	3
Student 13	***Female***	3	2	2	2
Student 14	***Female***	3	3	3	3
Student 15	***Male***	4	4	3	3
Student 16	***Female***	3	3	3	3
Student 17	***Female***	3	3	3	3
Student 18	***Female***	4	4	4	3
Student 19	***Male***	3	3	3	3

Student 20	***Female***	4	4	4	3
Student 21	***Male***	3	3	3	3
Student 22	***Male***	3	3	3	3
Student 23	***Female***	4	4	4	3
Student 24	***Male***	3	2	3	4
Student 25	***Female***	4	4	4	4
Total	***13 M/12 F***	**75**	**74**	**74**	**70**
Percentage	***52% males***	**3/4**	**2.96/4**	**2.96/4**	**2.8/4**
	48% females	**75%**	**74%**	**74%**	**70%**

The figure below illustrates the results obtained from the creativity tests of the students of class number 1.

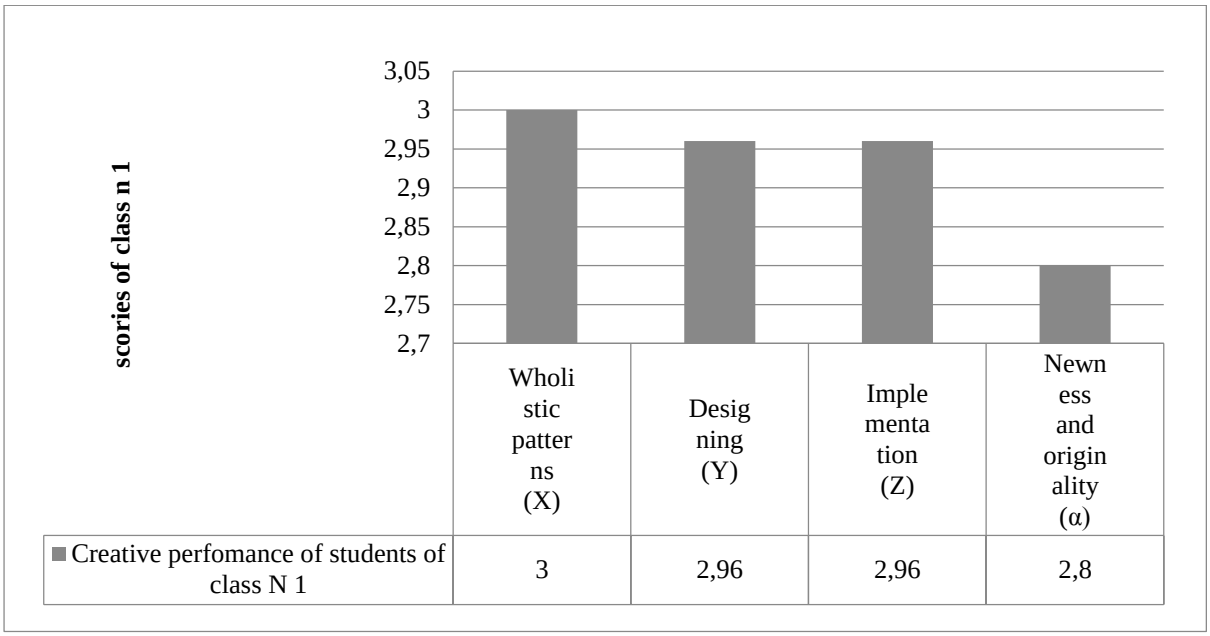

Figure 1: The creativity level of class number 1

As the figure above shows, all students scored 2 and plus in each creativity variable which means that these students are somehow creative. They scored highly in wholistic patterns ¾, then in designing 2.96/4. So we can say that these students got the average in all variables of creativity. Does their teacher have a hand in this? This is what is going to be discovered later in this section.

The creativity level of the students of class number 1 was

$$C = \frac{(X+Y+Z) \times \alpha}{48} \qquad C = \frac{(3+2.96+2.96) \times 2.8}{48} = 0.52 \times 100 = 52\ \%$$

C of students of class n 1 = 52

Analysis of Creativity Tests of Teacher of Class Number 1

Table 2: The creativity performance of teacher of class number 1

		Creativity variables			
Teacher	Gender	**Wholistic patterns**	**Designing**	**Implementation**	**Newness and originality**
Teacher 1	*Male/Female*	*3*	*3*	*3*	*3*
Total 1	*1*	*3/4*	*¾*	*¾*	*¾*
Percentage	*100% Male*	***75%***	***75%***	***75%***	***75%***

The creativity level of teacher number 1 was:

$$C = \frac{(X+Y+Z) \times \alpha}{48} \qquad C = \frac{(3+3+3) \times 3 =}{48} \; 0.56 \times 100 = 56.25\ \%$$

C of teacher n1 = 56.25 %

As it can be seen, the creativity level of this teacher was quite good. This might give an explanation to the higher level of creativity of his students (class 1). There appeared to be a correlation between the creativity performance of students of class number one and their teacher. In other words, when the teacher's creativity is high, the students' creativity is high too. Students' creativity is about 52% while their teacher's creativity is 56 %. This result suggested that the teacher's level of creativity does enhance and improve the students' creativity. In order to make this conclusion a strong one, the tests of creativity of the students of class number two and their teacher were analysed to see to what extent this hypotheses was true.

Analysis and Discussion of Creativity Tests of Class Number Two

By having a look at the tests results of class number 2, it can be noticed that the quality of creative ideas suggested by students was lower than that of the first class. Likewise, the same procedures in analysing the creativity of the students of the second class and their teacher were followed.

Table 3: The creativity performance of students of class n 2

Students of class 1	***Male/female***	**Wholistic patterns**	**Designing**	**Implementation**	**Newness and uniqueness**
Student 1	***Male***	1	1	1	1
Student 2	***Male***	2	2	2	1
Student 3	***Female***	2	2	2	2
Student 4	***Male***	2	3	2	2
Student 5	***Female***	2	2	2	2
Student 6	***Male***	2	2	2	2
Student 7	***Female***	2	2	1	2
Student 8	***Female***	2	2	2	2
Student 9	***Male***	1	1	1	1
Student 10	***Male***	2	3	3	3
Student 11	***Female***	2	3	2	2
Student 12	***Male***	2	3	2	2
Student 13	***Female***	2	2	2	2

Student 14	***Female***	2	2	2	2
Student 15	***Male***	2	2	3	3
Student 16	***Female***	3	3	3	2
Student 17	***Male***	2	1	1	1
Student 18	***Female***	2	2	2	2
Student 19	***Female***	2	2	3	2
Student 20	***Male***	3	2	2	2
Student 21	***Male***	2	2	2	2
Student 22	***Female***	2	2	3	3
Student 23	***Male***	3	3	3	2
Student 24	***Male***	2	2	2	2
Student 25	***Female***	2	3	3	3
Total : 25	***13M/12 F***	**50**	**54**	**52**	**50**
		2/4	**2.16/4**	**2.08/4**	**2/4**
Percentage	***52% M/ 48%***	**50%**	**54 %**	**52 %**	**50%**

After grading the tests of class number 2, their level of creativity was:

$$C = \frac{(X+Y+Z) \times \alpha}{48} \qquad C = \frac{(2+2.16+2.08) \times 2 = 12.48 \times 100}{48} = 26\ \%$$

C of students of class n2 = 26%

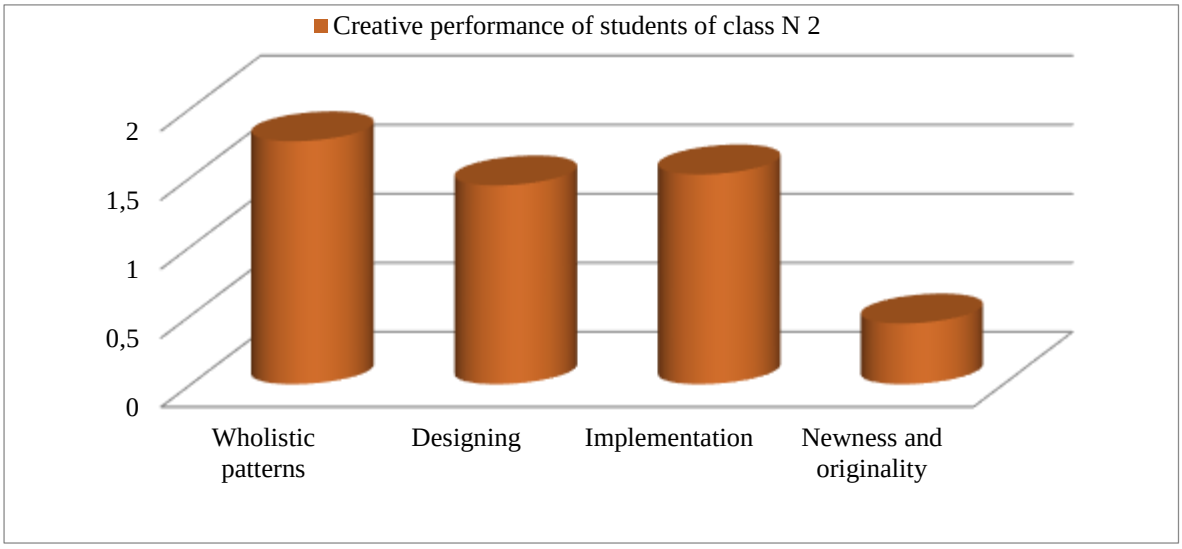

Figure 2: The creativity level of class number 2

It was clearly observed from the table and figure above that the level of creativity of students of class number two is lower than that of the first class. The first class creativity is about 52 % while the second one's creativity is just 26%. In the first part of this analysis, a strong correlation between the students' creativity and their teacher's one was noticed. In other words, when the teacher's creativity is high, the students' creativity is high too. There is a kind of cause-effect relationship. In order to see if it is the case with the second class, I am going to test the creativity of their teacher and see to what extent this cause-effect relationship is true. As I already mentioned in this research, the students of the second class belong to a rural area in Essaouira while the students of the first class study in an urban one.

So as to see why the creativity level of this class seems to be low, the level of creativity

of their teacher was calculated and compared in order to see what the relationship between them is.

Analysis of Creativity Tests of Teacher of Class Number Two

Table 4: The creativity of the teacher of class number 2

		Four main creativity variables			
Teacher	Gender	**Wholistic patterns**	**Designing**	**Implementation**	**Newness and originality**
Teacher number 2	*Male/Female*	*2*	*3*	*2*	*2*
Total 1	*1*	*2/4*	*3/4*	*2/4*	*2/4*
Percentage	*100% Male*	***50%***	***75%***	***50%***	***50%***

The creativity level of the teacher of the second class is:

$$C = \frac{(X+Y+Z) \times \alpha}{48} \qquad C = \frac{(2+3+2) \times 2}{48} = 0.29$$

C of teacher n2 = 29.16 %

The creativity level of this teacher is too low in comparison with the teacher of the first class. This may give an explanation to the low performance of creativity of the students of the second class. There appears to be a strong relationship between the creativity performance of students of class number 2 and their teacher. In other words, the teacher's creativity is reflected on that of his students. It is clearly noticed that when the teacher's creativity is low, the students' creativity is low too.

So on the basis of the analysis of the data above, it can be concluded that there is a clear relationship between a teacher's level of creativity and his students' creativity. The second class is similar to the first class in the sense that there is a strong correlation between the students' creativity and their teacher's one. This conclusion may give a good explanation to the lower level of creativity of Moroccan students. Moreover, this finding goes hand in hand with the main hypothesis of this research which says that creative students are the outcome of creative teachers.

Another important conclusion that is drawn from the analysis of the two classes is that the location where these schools exist affects students' creativity. To put it differently, students who live in the rural area are somehow less creative than the ones who live in the urban one. This was clearly noticed in the ideas that students of both classes came up with in the tests. The students of class 1 came up with wonderful ideas that go beyond their daily needs. Their designs illustrated some creative thoughts. Their ideas were novel and original and they gave a clear idea about their concerns and interests. They belong to different disciplines of study like nature, science, animals, physics... The designs representing these ideas were nice, neat, and well designed. On the contrary, the students of the second class, which is located in a rural area, came up with ordinary ideas that reflect their thoughts. They didn't come up with any idea that goes beyond their daily concerns. Some of them draw sugar, cheese, bread and mosques. This says a lot about these students. They belong to some poor families. Additionally, some of their ideas illustrated in those designs belonged mostly to human faces. What is more, these faces were sad. It seems that their teacher need to encourage divergent thinking, to make students interested in the course, to help them feel optimistic and see beyond their small world.

The third important finding that can be drawn from this study is the level of creativity according to gender. The creativity level of boys and girls were calculated and compared in order to see if there is any kind of difference between their creativity. The figure below illustrates the creativity performance of girls and boys of class one and two:

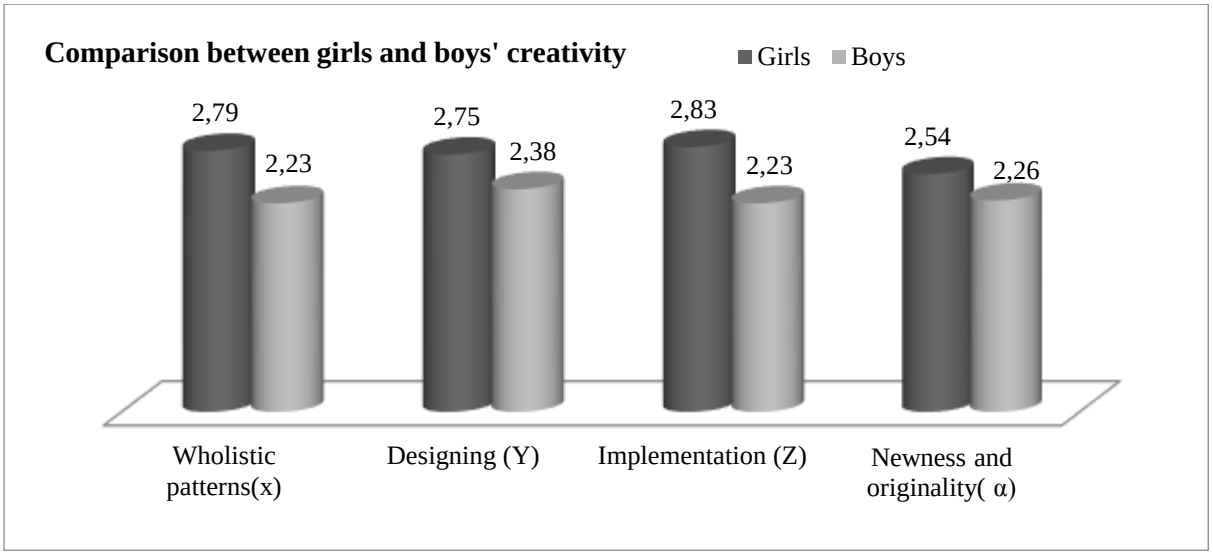

Figure 3: The difference in creativity according to gender

In the figure above, the level of creativity of girls and boys are being compared. The figures above the bars represent the grading of creativity variables ranging from 0 to 4, and the horizontal axis represents the four variables of creativity: wholistic patterns, designing, implementation and originality. The differences between the two represent the performance in creativity tests. After representing the creativity performance of students on the basis of gender, the researcher factored out the rate representing each gender's creativity **(C)**:

$$\textbf{C of girls} = \frac{(2.79+2.75+2.83) \times 2.54}{48} = 0.44$$

C of girls = 44.29 %

Thus the creativity of girls is 44.29 % and the creativity of boys is 32.20 %.

$$\textbf{C of boys} = \frac{(2.23+2.38+2.23) \times 2.26}{48} = 0.32$$

C of boys = 32.20 %

It can be observed clearly from the figure number 3 that females are more creative than males. For example, if we look at the first variable of wholistic designs, we can see that girls scored 2.79 out of 4 while boys scored just 2.23 out of 4. The designs illustrated in the examples of the three tests demonstrate this difference in designing, implementation and originality. Girls tend to draw neat and clean designs. They also use colourful pens while boys seem to use only pencils or pens. The quality of drawings of boys give the impression that they are somehow careless and in a hurry, while girls seem to be enjoying and being patient while drawing.

From the analysis above, it can be concluded that there is another striking reality that exists in our schools which is of creativity according to gender. This reality says that girls are more creative than boys. They are taking the lead. It also confirms the reality that exists in our schools which says that girls are getting the first grades in almost all levels of education. As a teacher of English in a high school, I have noticed through my working experience that girls are doing great in English course and other school's subjects. It seems that girls don't get distracted by new means of communication and they focus more on their studies.

Implications

The study of the issue of creativity in the Moroccan primary schools is of paramount importance so as to shed light on both the teachers and the students' creativity. The findings show that the level of creativity of students is somehow low and is highly affected by their teachers. This implies that the education authorities should make more efforts in order to encourage and train teachers on the teaching of creativity so as to have creative students that can face the challenges of the 21st century. Creativity is considered an essential soft skill that students should own. In this regard, this research may push the government to invest a lot in enhancing teachers' creativity and equip classrooms with education technology because this will enhance students' soft skills mainly creativity. It should also give some freedom to teachers so as to be creative instead of being shackled by long curriculum. Secondly, this research may push teachers to be creative with the least means they are available for them. Creativity can be fostered easily if teachers are willing to help their students. Teachers should also stay updated about the new findings in creative ways of teaching. They are also encouraged to use activities that foster divergent thinking and open-ended questions that give students the chance to come up with novel, 'crazy' and original ideas. Last but not least, this research is intended to push families to care about their students' education and help them discover the genius within each child. This can be done by making them love schools, reading, writing and searching. They can also support their children's creativity by buying them creative toys and games that enhance divergent thinking and different possible answers. These set of implications may help students to develop their soft skills especially creativity.

Conclusion

To sum up, this study has tried to test the creativity of students and their teachers and compare between them in order to see the type of correlation that exists between the two. Besides, it attempts to test creativity according to gender and according to the location of schools. It is quite clear that there is an urgent need to invest into creativity in our educational system. It is also noticeable that there is a strong role of teachers in raising or decreasing students' creativity. In other words, when a teacher's creativity is high or low, his or her students' creativity is high or low too. There is a cause-effect relationship between teachers and students. This to a large extent seems to answer the main hypothesis which says that students' creativity is dependent on their teachers' creativity and creativity differs according to gender and school location.

It is also proved in this study that there is a significant difference in creativity according to gender; that is, girls tend to be more creative than boys. However this issue needs more investigation and research so as to come up with strong and general findings. The third important finding that has been proved throughout this research is that creativity differs according to the school's location. It has been found that students who belong to class one whose school is situated in an urban area tend to be more creative than the ones whose school is located in a rural area. Again this issue needs some more investigations in order to be able to judge the difference in creativity of the students of urban and rural area.

We can say that the issue of creativity is of great value and importance that can be enhanced and improved in the Moroccan schools. We have to ask ourselves what is the usefulness of letting our students spending too much time in schools without any clear achievements and high creativity performance. This study succeeded to some extent to spot light on the issue of creativity of our students and teachers and the relationship that exists between them. However, there is more work needed to be done to discover more causes of the low level of creativity performance in our schools.

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