The Relationship between Novice and Experienced EFL Teachers' Perfectionism and Creativity

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Abstract

This study sought to investigate whether there is any significant relationship between novice and experienced EFL teachers' perfectionism and creativity. Accordingly, 60 novice EFL teachers (15 male and 45 female) with less than three years of teaching experience, and 60 experienced teachers (29 male and 31 female) with more than five years of experience, participated in this study. All 120 participants were aged 20-50, either graduates or undergraduates of EFL related fields, who were selected through nonrandom convenience sampling. The two questionnaires of Multidimensional Perfectionism Scale (MPS) and Abedi-Schumacher Creativity Test (ACT) were administered. The results indicated that both novice and experienced EFL teachers' perfectionism was a significant predictor of their creativity. This study supports the notion that teacher education centers may invest upon promoting teachers' perfectionism in order to promote their creativity.

Keywords: perfectionism, creativity, EFL teachers, novice, experienced

INTRODUCTION

In the past few decades, it appears that teachers have been concerned with the tendency of being perfect more than ever. Teachers are essentially regarded as one of the most effective members in any given education system (Khany & Malekzadeh, 2015). Likewise, teachers are believed to have a critical role in the educational process by facilitating learning through providing various opportunities for students to explore their own talents and convert them into skills and abilities (Soodmand Afshar & Hamzavi, 2017).

As Varghese, Morgan, Johnston, and Johnson (2005) assert, to understand educators and teachers, it is of utmost importance to pay attention to their professional, personal, political, and cultural identities. One such personality feature that has a fundamental role in educators' stress and their reactions to learners' actions is of course their level of perfectionism (Dunkley & Blankstein, 2000).

Perfectionism originated from the psychodynamic theory proposed by Alder and Horney (1965) who stated that the notion of perfectionism for a teacher is an immeasurable and mainly self-oriented dimension where perfectionists are people "whose standards are high beyond reach or reason...who strain compulsively and unremittingly toward

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impossible goals and who measure their own worth entirely in terms of productivity and accomplishment" (p. 34).

Perfectionist teachers are those who can simultaneously foster a class and be creative in classroom activities. Certain scholars maintain that coaching and educating future leaders is the teachers' responsibility which is essential to learners' achievement (Corbett & Wilson, 2002; Murphy, Delli, & Edwards, 2004). Furthermore, teachers could provide different opportunities that lead toward the path to self-recognition while learners could stumble on their own abilities and expand them into skills and competence (Murphy et al., 2004).

According to Lapeniene and Dumciene (2014), combining the concept of perfectionism with creativity may enlighten teachers to some new theories that may be effective on teaching who indicate that in the field of behavioral sciences, the interpretation and inspection of creativity has turned into an important area of examination. According to Da Costa, Páez, Sánchez, Garaigordobil, and Gondim (2015), creativity is a human resource that relates to the psychological and social adaptations that is counted as the capability or a humans' characteristic, used in order to deal with problematic and difficult situations in life.

The concept of creativity is defined as "the unique ability to create either all-new and still undiscovered things, thoughts and solutions, or the synthesizing ability to combine existing objects and ideas in an absolutely new, still unused and unknown, manner" (Blaskova, 2014, p. 417). Creativity is regarded as one of the characteristics of successful and effective teachers (Polk, 2006). As Khany and Malekzadeh (2015) maintain, almost in every educational system, one essential objective is applying and developing creative abilities in teachers to deal with rapid technological changes in teaching domain. Creative teachers are believed to have several positive features such as curiosity, confidence, commitment and enthusiasm (Cremin, 2009).

A factor which may have an impact on creativity is teachers' years of experience. There are also more specific differences between novice and experienced teachers, most of which root in cognitive psychology and behavior of teachers such as planning flexibility, knowledge, and reaction (Orgovanyi-Gajdos, 2015). One of the differences between novice and experienced teachers is related to the two phases: *preactive teaching* and *interactive teaching* conceptualized by Jackson (1968) who stated that the preactive phase primarily deals with planning and interactive phase deals with the immediate and simultaneous decisions/behaviors of the teacher while interacting with the students.

Although many studies have been conducted regarding perfectionism alongside with other variables and creativity among teachers, to the best knowledge of the researcher, no study has been done on the relationship between novice and experienced teachers' perfectionism and creativity. Accordingly, this study aimed to investigate whether the two variables of perfectionism and creativity have any significant relationship with one another among novice and the experienced EFL teachers.

LITERATURE REVIEW

Perfectionism

Perfectionism, a concept, has turned into a mutual topic of interest these days (e.g., Aldea & Rice, 2006; Bell, J.; Stanley, Mallon & Manthrope, 2010). Regarding the different personality styles of a perfectionist, some logical examination has been made. It can be said that "someone who strives for faultlessness and exactness with unneeded high standards for performance is a perfectionist" (Flett & Hewitt, 2002; Frost, Martenm, Lahart, & Rosenblate, 1990).

To a perfectionist, the assessment of others holds an incredible importance, which in fact they, themselves make the assessment a big deal (Frost et al., 1990; Hewitt & Flett, 1991). Perfectionism is a doing which is the result of a high performance more than necessary and is thought to be expected by the environment (Hollender, 1965). The result of this performance is known to be incorporated with negative mental disorders (Frost et al., 1990) but to some degree a part of an accomplishment is chasing excellence (as cited in Black & Reynolds, 2012).

Perfectionistic Striving and Perfectionistic Concerns

It should be mentioned, there are two other dimensions that need clarification; Perfectionistic Striving and Perfectionistic Concerns (Stoeber & Otto, 2006) or Positive and Negative perfectionism (Slade & Owens, 1998). Striving or Positive perfectionism are the characteristics of perfectionism that may be considered as typical, healthy, or adaptive, which represent a bond between positive qualities, processes, and performances. According to Stoeber, Uphill, and Hotham (2009) study, there was a positive relationship between striving and outcome. In the study, the participants with high scores on perfectionism had better performance and high achievement goals.

In contrast, the Concerns or Negative perfectionism, are the neurotic, unhealthy or maladaptive aspects. It can be thought of as the errors and uncertainties about tasks, the desire and force of being perfect is negative responses to limitations and failure are. This dimension represents a close connection between negative characteristics, processes, and performances (Stoeber & Otto, 2006).

Adaptive and Maladaptive

Adaptive perfectionism and maladaptive perfectionism are two terms which are used critically in the domain of perfectionism. An individual who achieves his/her goal with high level of self-efficacy is said to have an adaptive perfectionism. Meaning, this individual has high goals with a positive attitude set by themselves. They engage in problems and use healthy ways of finding the solutions (Sun, Zhang, Qi & Chen, 2012).

In contrast, maladaptive perfectionism is an individual's negative attitude that includes not being able to tolerating themselves. Educational problems like the critical feeling before taking an exam or the lack of time to prepare (Bieling, Isreali, Smith, & Anthony, 2003), mental problems like anxiety, depression, and committing suicide (Bell, Stanly, Mallon, & Manthor, 2010) are related to this type of perfectionism. Regarding the

condition and situation an individual is in, the two above mentioned can change easily, meaning; adaptive perfectionism may turn into maladaptive perfectionism and maladaptive perfectionism may turn into adaptive in non-stressful situations (Flett & Hewit, 2002).

Perfectionism Model by Hewitt and Flett (1991)

Hewitt and Flett (1991) are the first researchers among others that signified the multidimensional model of perfectionism with an interpersonal perception to this model. The model of perfectionism proposed by Hewitt and Flett (1991) consists of three different aspects:

1) *Self-Oriented Perfectionism*

According to Hewitt and Flett (1991) self-oriented perfectionism includes a variety of personality styles which consists of many characteristics; affective, behavioral, interpersonal, motivational and even cognitive components. A point to be argued is the fact that this type of perfectionism has disregarded the individual differences such as level of motivation in being perfect. Self-oriented perfectionism can be applicable to the similar forms of self-directed behavior such as level of determination and self-blame (Hewitt, Mittelstaedt, & Wollert, 1989). Moreover, self-oriented perfectionism has been related with several signs of instability, such as anxiety (e.g., Flett et al., 1989), anorexia nervosa (Cooper, Cooper, & Fairburn, 1985), and subclinical depression (Hewitt, Mittelstaedt, & Flett, 1990).

2) *Other-Oriented Perfectionism*

This dimension of perfectionism includes beliefs, principles, concepts and hopes about the abilities and skills of others. Other-oriented perfectionism is assumed to have idealistic standards and morals for others, meaning he/she regularly judges the performance of others and set a great value of them being perfect. This behavior is fundamentally comparable to self-oriented perfectionism; however, the perfectionistic behavior is directed outward. But as Hewitt and Flett (1991) state other-oriented perfectionism is different than self-oriented perfectionism

3) *Socially-Prescribed Perfectionism*

The socially-prescribed perfectionism involves the view and belief that others have unrealistic standards for the individual, which comes along with pressure. This includes a negative effect, meaning that because the standards are put on by others, they are overpowering and can lead to negative emotional states like anger or depression. Some researchers showed that the socially prescribed perfectionism is a negative appearance of perfectionism which can influence the different dimensions of mental instability (Enns & Cox, 2002). Moreover, some studies have shown that socially-prescribed and self-oriented perfectionisms the main dimension of perfectionistic striving (Frost, Heimberg, Holt, Mattia &Neubauer, 1993; Stoeber & Otto, 2006).

Creativity

In the view of Starko (2005), the concept of creativity refers back to ancient time when it was brought up the early Greeks. Nevertheless, in areas such as education and psychology

the formal studies started in the 20th century. Although creativity has been in focus as a concept and many studies have been conducted in this admiration in recent years, scholars and researchers (e.g. Baker et al., 2001; Friedel & Rudd, 2005) have found it very challenging to concretely define creativity due to it being an unending debate. Creativity is a concept which is very hard to define (Agras, Kaufman, & Locke, 2008).

In the opinion of Agars et al. (2008), "most early definitions of creativity implied that creativity was a singular entity…These initial conceptualizations, although meaningful, were somewhat limited in their application" (p.6). A definition which is known and agreed upon by researchers who consider creativity as a single notion is that "creativity boiled down to two components. First creativity must represent something different, new, or innovative. Second, it also must be useful, relevant to appropriate to the task" (Clauss-Ehlers, 2010, p.270). This kind of definition can cause a limitation that is reliant on the setting, the participants involved, and context.

As a matter of fact, in a situation where ones' thoughts that are considered to be original or creative, may be disorder or disruptive to someone else, or something creative done by one person may be difficult for a group. Therefore, it is acknowledged as an essential to describe and comprehend creativity in another way (Agars et al., 2008). As said before, the various definitions for creativity cause distinctions not only in notions but also in the meaning of sun-concepts. Reid and Petocz (2004) mention regarding the different disciplines, creativity is viewed differently:

In education creativity is referred to as "Innovation" but in music it is called "Performance". "A creative product in different domains is measured against the norms of that domain, its own rules, approaches, and conceptions of creativity" (Reid & Petocz, 2004, p. 45).

In other view, creativity is defined as a multifaceted phenomenon made from a number of fundamentals, which interact to form the whole concept (Puccio & Gonzalez, 2004). Rhodes (1961, as cited in Sarsani, 2005, p.3) labelled the multifaceted theory of creativity by analysing 56 diverse definitions of creativity. He came to the conclusion that these definitions are all connected in four overlapping themes. After, he introduced the concept of "The four P's of creativity" as:

Person: Personality characteristics of the creative individual

Process: Stages of thinking that results in producing something creative

Product: Characteristics of the end products or outcomes of new ideas, thoughts, or inventions

Press: Environment that influence performance of creative people.

Later, Kaufman and Beghetto (2009, p. 21) added two other P's to this framework. One of them is "Persuasion" proposed by Simonton, and the other is "Potential" offered by Runco. The definition proposed by Rhodes is a valuable framework to understand creativity because it organizes creativity research well (Murdock, Isaksen, Vosburg, & Lugo, 1993).

Beside characterizing creativity as a focus of psychological and educational investigation, Guildford's address was helpful in distinguishing the terms "divergent" and "convergent"

thinking, particularly with respect to creative thinking (Cropley, 2001). Cropley (2001) notes that convergent thinking motivates the traditional meanings of intelligence. In contrast, divergent thinking is concerned with novel and variable ways of thinking. Convergent thinking is believed to search for a singular and best solution to a problem or question, using established techniques and knowledge for accomplishing the "correct" answer while divergent thinking requires the consideration of different perspectives and several unique solutions (Cropley, 2001).

Maslow (1962) puts out the following two types of creativity: 1.) "special talent" creativity, which is described as a type that is innate and distinct from an individual's character or mental health, and 2.) "self-actualizing" creativity, which is characterized as a type that is developed by the individual. According to Maslow, self-actualizing creativity is considered as an element of mental health, achieved in the process of the acquisition of self-actualization. He maintains that a first-rate soup can be more creative than a second-rate drawing …making food or parenthood could be creative, while painting need not be; it could be uncreative.

Cognitive theories of creativity are aimed at explaining various aspects of thought and processes related to creative acts. In the same vein, they have tried to identify the cognitive style that underlies creative thinking. According to Cropley (2003), no single cognitive processing strategy can be uniquely conducive to creativity. In fact, it is said that we cannot determine absolutely the strategies as the ones leading to creativity. More fruitfully, we need to work out how different styles and strategies are linked with creativity.

Based on cognitive paradigm, the dynamics that impact creativity is commonly viewed to be an outcome of the interaction between cognitive, affective, and social/personal variables. Cropley (1992) characterizes this interaction as an individuals' exposure to a diverse set of information, leading not to anxiety and avoidance, but to more interest and eagerness for obtaining more information; the individual does not accept and regurgitate information blindly (assimilated), but he/she is motivated to reevaluate the situation in question as well as the formulation of extended or enriched configuration (i.e., accommodation).

Novice and Experienced

The two terms of "novice and experience" can be easily defined for teachers regarding their years of experience. Novice teachers are those teachers with little or no classroom experience. These teachers are normally student teachers or teachers who have less than 2 years of experience (Gatbonton, 2008). Novice teachers always face paradoxical situations meaning- they have to show particular abilities which still haven't been acquired. This paradox is even more effected by the complicated uncertainty the work of teaching itself which is full of dilemmas (Feiman-Nemser 2001). Due to these reasons, the initial years of teaching not only causes problematic and challenging situation, but is also a crucial point. Undeniably, these years for all teachers are said to be an essential stage for the beginning of the teacher career (Mccormack & Thomas, 2003).

Novice Teachers

Many researches on novice teachers are concerned with the problems and difficulties that each come across in the first years of their teaching (Stanulis, Fallona & Pearson, 2002; Fottland, 2004). These problems and difficulties are associated to classroom management, interacting with other teachers, adapting to the school context and curriculum requirements. Non-native speaking teachers face similar problems (Farrell, 2003).

In addition to the above mentioned, language skills and linguistic competence are also some challenges that novice teacher's face (Arva & Medgyes, 2000; Tsui, 2007). Although the difficulties these teachers face are important, to the researcher's knowledge little research has been conducted on their beliefs on teaching and learning especially even less on non-native English language teacher's views. According to Fuller (1969), novice teachers are concerned with basically two aspects; one, their self-adequacy (ability to control and get accepted by learners), and two the degree students have mastered the given content.

In agreement to Fuller's (1969) stages which are acceptable in the context regarding foreign language learning, as time passes teaching turns to a holistic view form the minor concerns that each novice teacher has. By going through some modification stages novice teachers are expected to improve their teaching by contextualizing the knowledge they bring to the variety of situations.

Experienced Teachers

In contrast to novice teachers, experienced teachers are more complex to be classified. Researchers or administrators may describe experienced teachers as those who have had many years of teaching experience, can motivate their learners, know how to grasp the learner's attention and manage the classroom effectively, those who can adjust easily and change the situation so learners take the most advantage of unexpected opportunities.

The definition of Experienced teachers is technically based on the number of the years they have taught; the conditions of the time-related can differ regarding the place, person, or situation for example; 2 years (Texas Administrative Code), 3 years (Bastick, 2002), to 9 years or more (Atay, 2008; Bivona, 2002). Approximately, most studies identify experienced teachers as those who have 5 years or more classroom experience (Martin, Yin, & mayall, 2006; Richards, Li, & Tang, 1998; Tsui, 2003). But the number of years does not necessarily guarantee an expert teacher. According to Tsui (2003), "some experienced teachers still remain experienced non-expert" (P. 3).

Research Questions

To accomplish the objective of the present study, the following research questions were proposed:

1. Is there any significant relationship between novice EFL teachers' perfectionism and creativity?
2. Is there any significant relationship between experienced EFL teachers' perfectionism and creativity?
3. Does novice EFL teachers' perfectionism significantly predict their creativity?

4. Does experienced EFL teachers' perfectionism significantly predict their creativity?

It is worth noting that for each of the abovementioned research questions, a null hypothesis was assumed.

METHOD

Participants

A total of 120 (30 male and 90 female) teachers were the participants of the present study who were chosen as novice and experienced teachers (60 of each group) regarding their teaching experience. The 60 novice teachers (15 males and 45 females) were those who had under three years of experience and the 60 experienced teachers (29 males and 31 females) were the ones who enjoyed five years of teaching and more; all the 120 participants were aged 22-40 (as noted in Chapter 1) and were selected through nonrandom convenience sampling. They were either graduates or undergraduates of EFL related fields at Islamic Azad University at Central Tehran, who had passed at least one course in TEFL. These 120 participants worked as full-time and part-time teachers and taught English at different levels of proficiency in public schools or private language schools.

Instrumentations

Multidimensional Perfectionism Scale (MPS)

Teachers' degree of perfectionism was rated by the Multidimensional Perfectionism Scale developed by Hewitt and Flett (1991). This is a 45-item measure of perfectionism with 15 questions assessing each of the three dimensions comprising self-oriented, other-oriented, and socially-prescribed perfectionism. All the 45 items are designed on a seven-point Likert-scale, ranging from strongly disagree (1) to strongly agree (7). The required time for the MPS to be completed is 15 minutes. Hewitt and Flett (1991) factor analyzed this scale and concluded that it has a very robust factor structure. The MPS has been shown to exhibit acceptable reliability and validity with the test-retest reliability of the subscales being 0.88, 0.85, and 0.75 for self-oriented, other-oriented, and socially prescribed perfectionism, respectively. Moreover; the correlations between the subscales are substantial, and range from 0.25 to 0.40 (Hewitt & Flett, 1991).

Abedi-Schumacher Creativity Test (ACT)

The ACT is designed by O'Neil, Abedi, and Spielberger in 1992 (Cropley, 2000). This questionnaire consists of 60 multiple-choice questions and each participant is required to complete it within 30 minutes. These questions are used in determining the scores of the four traits that are primary in creative thinking. Therefore, the test is categorized into four subscalesfrom: fluency which consists of 22 items, flexibility which consists of 11 items, originality which consists of 16 items, and elaboration which consists of 11 items making a total number of 60. There are three options for each of the items that extend from the least to the most creative responses with a range of 0 to 120. According to Abedi (2002), the ACT has concurrent validity because the estimated correlation coefficient of

the four subscales and the Torrance Test of Creative Thinking (TTCT) was meaningful at the 0.01 level of significance. Also as Marashi and Dadari (2012) report, one of the best known tests for creativity is the TTCT which includes two segments of verbal and nonverbal, or figural section.

The ACT proved to be reliable according to the estimated reliability for each of the four subscales, which was 0.61 to 0.75 (Auzmendi, Villa, & Abedi, 1996). The ACT was translated by Daemi and Moghimi (2004) and validated by Nosratinia and Zaker (2013). The Farsi version of the ACT (as the English is not available) was administered before treatment as pretest for checking the level of the students' creativity, and after the treatment as posttest to both experimental and control groups.

Procedure

As the first step, the researcher requested the university instructors to give her 50 minutes of one session of their classes. Then she asked the participants in the age range of 22-40 with under three years of experience in teaching and those with more than five years of experience to take part in the study only if they were willing to. Subsequently, the participants were provided with a brief explanation on the purpose of study and the instructions for each step. The participants were further assured about the confidentiality of their answers. The abovementioned procedure took about three minutes. Then the researcher explained that she was going to distribute the first questionnaire and that no question would be responded to by the researcher while filling the questionnaire. Moreover, they were told to write their email addresses on the cover page, in case they were interested to be informed about their scores later.

Furthermore, they were asked to fill in the first questionnaire (MPS) in 15 minutes. After that, the questionnaires were gathered and the second questionnaire, i.e. ACT, was distributed, with the time set of 30 minutes to be filled. In order to control the possible sequence effect, the questionnaires were distributed with different order from one class to another; although, the distribution process in all the classes was similar. Once the researcher had both questionnaires filled by 60 novice and 60 experienced EFL teachers, she conducted the data analyses.

Statistical Analyses

Both descriptive and inferential statistics were used in the present study. The mean and standard deviation of novice and experienced teachers were obtained for perfectionism and creativity. Meeting the assumptions of parametric statistics, a Pearson Correlation was conducted to verify the first two hypotheses; also, a linear regression was carried out for the third and fourth hypotheses.

RESULTS

Descriptive Statistics

Perfectionism

Once the 60 novice and 60 experienced teachers were selected, the researcher administered the MPS. The descriptive statistics of this administration appear below in Table 1.

Table 1. Descriptive Statistics of the Scores of the Participants' on the MPS

	N	Minimum	Maximum	Mean	Std. Deviation	Skewness	
						Statistic	Std. error
Novice	60	116	260	182.22	35.576	.233	.309
Experienced	60	120	275	200.40	40.682	-.419	.309
Valid (listwise)	60						

As is seen in the above table, the mean and the standard deviation of the scores of the novice teachers stood at 182.22 and 35.58, respectively, while those of the experienced teachers were 200.40 and 40.68, respectively. Furthermore, the reliability of the scores in this administration was 0.91.

Creativity

Next, the 60 novice and 60 experienced teachers sat for the ACT. The descriptive statistics of this administration appear below in Table 2.

Table 2. Descriptive Statistics of the Scores of the Participants' on the ACT

	N	Minimum	Maximum	Mean	Std. Deviation	Skewness	
						Statistic	Std. error
Novice	60	23	95	61.58	19.008	-.142	.309
Experienced	60	49	98	73.15	12.572	139	.309
Valid (listwise)	60						

As is seen in the above table, the mean and the standard deviation of the scores of the novice teachers stood at 61.58 and 19.01, respectively, while those of the experienced teachers were 73.15 and 12.57, respectively. The reliability of the scores of the participants in this administration was 0.92.

First Research Question

To answer the first research question, the Pearson Correlation Coefficient was run.

Table 3. Correlation of the Novice Teachers' Scores on the MPS and ACT

		Novice – ACT
Novice – MPS	Pearson Correlation	.432**
	Sig. (2-tailed)	.000
	N	60
**Correlation is significant at the 0.01 level (2-tailed)		

As demonstrated in Table 3 above, the correlation came out to be significant at the 0.01 level (r = 0.432, *p* = 0.000< 0.05). As a result, the researcher was able to reject the first null hypothesis. In other words, there is a significant relationship between novice teachers' perfectionism and creativity.

Second Research Question

To answer the second research question, the Pearson Correlation Coefficient was run.

Table 4. Correlation of the Experienced Teachers' Scores on the MPS and ACT

		Experienced – ACT
Experienced – MPS	Pearson Correlation	.449**
	Sig. (2-tailed)	.001
	N	60
**Correlation is significant at the 0.01 level (2-tailed)		

As demonstrated by Table 4 above, the correlation came out to be significant at the 0.01 level (r = 0.449, *p* = 0.001< 0.05). As a result, the researcher was able to reject the second null hypothesis. In other words, there is a significant relationship between experienced teachers' perfectionism and creativity.

Third Hypothesis

To answer the third research question, a linear regression was run. Table 5 reports the results of the ANOVA ($F_{1, 58}$= 13.283, *p* = 0.001< 0.05) which proved significant.

Table 5. Regression Output: ANOVA[a]

	Model	Sum of squares	df	Mean square	F	Sig.
1	Regression	3972.077	1	3972.077	13.283	.001[b]
	Residual	17344.506	58	299.043		
	Total	21316.583	59			

    a. Dependent variable: Creativity
    b. Predictors: (constant), Novice – MPS

Table 6 demonstrates the standardized beta coefficient (B = 0.432, *t* = 1.665, *p* = 0.001< 0.05) which reveals that the model was significant meaning that novice teachers' perfectionism could predict significantly their creativity.

Table 6. Regression Output: Coefficients[a] (1)

	Model	Unstandardized Coefficients		Standardized Coefficients	*t*	Sig.
		B	Beta			
1	(Constant)	19.558	11.745		1.665	.101
	Novice – MPS	.231	.063	.432	3.645	.001

    a. Dependent variable: Novice – Creativity

Hence, the third null hypothesis of the study was also rejected: novice teachers' perfectionism could predict significantly their creativity.

Fourth Research Question

To answer the fourth research question, a linear regression was run. Table 7 reports the results of the ANOVA ($F_{1,\,58}$ = 14.606, p = 0.0001 < 0.05) which proved significant.

Table 7. Regression Output: ANOVA[a] Table (2)

	Model	Sum of squares	df	Mean square	F	Sig.
	Regression	1875.991	1	1875.991	14.606	.000[b]
1	Residual	7449.659	58	128.442		
	Total	9325.650	59			

    a. Dependent variable: Experienced –Creativity
    b. Predictors: (constant), Experienced – MPS

Table 8 demonstrates the standardized beta coefficient (B = 0.449, t = 3.822, p = 0.0001 < 0.05) which reveals that the model was significant meaning that experienced teachers' perfectionism could predict significantly their creativity.

Table 8. Regression Output: Coefficients[a] (2)

	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Beta			
1	(Constant)	45.373	7.414		6.120	.000
	Experienced – MPS	.139	.036	.449	3.822	.000

    a. Dependent variable: Experienced –Creativity

Hence, the fourth null hypothesis of the study was also rejected. In other words, experienced teachers' perfectionism could predict significantly their creativity.

DISCUSSION

The findings of this study revealed that novice EFL teachers' perfectionism could significantly predict their creativity. In other words, one way to improve the creativity level of novice EFL teachers is the improvement of their perfectionism. These results are in line with those of Joy and Hicks (2004), who found that there existed a significant positive relationship between perfectionism and creativity. However, the findings in this respect are in contrast to those of Miller, Lambert, and Neumeister (2012) who found no significant relationship between the two constructs.

The results of the present study can be supported by the fact that striving or positive perfectionism represents a connection between positive qualities, processes, and performances such as creativity (Stoeber & Otto, 2006). Yet another explanation for the positive correlation of perfectionism and creativity is probably linked with the field of real-life creative problem solving in which adaptive perfectionism is believed to be associated with one aspect of individuals' creativity, i.e., idea quality (Wigert, Reiter-Palmon, Kaufman, & Silvia, 2012).

Furthermore, the findings demonstrated that experienced EFL teachers' perfectionism too could significantly predict their creativity; hence, one way to improve the creativity level of experienced EFL teachers is the development of their striving or positive

perfectionism. These findings are not in agreement with those of Gallucci, Middleton, and Kline (2000) and Joy and Hicks (2004) who found a significantly negative relationship between gifted and experienced individuals' perfectionism and creativity. However, it has been observed that negative perfectionism encourages creativity (Zenasni & Lubart, 2002). Another possible justification for the positive correlation between perfectionism and creativity might be the fact that sometimes expert teachers' perfectionist inclinations are channeled into generating creative thoughts and ideas, excellent teaching, and beneficial resources (Stoeber & Otto, 2006).

CONCLUSION AND IMPLICATIONS

Based on the findings of the present study, it was concluded that there was a significant relationship between novice and experienced EFL teachers' perfectionism and creativity. Moreover, the result showed that novice and experienced EFL teachers' perfectionism was a significant predictor of their creativity. Although any research study might have its own shortcomings and limitations, the fundamental role of research in education cannot be denied. This study, like other studies, has some implications for different individuals including EFL teachers and syllabus designers and material developers.

Based on the findings of the research questions, both novice and experienced EFL teachers' perfectionism and creativity were significantly and positively related to each other. In other words, perfectionism significantly interacts with creativity among novice and experienced EFL teachers. Based on the findings of the present study, it is recommended that pre-service and even in-service teachers be familiarized with the different aspects and dimensions of perfectionism such as striving or positive perfectionism through teacher training/education programs, if they want to educate creative and effective language teachers.

Moreover, it is believed that learners can expand their own creativity if teachers promote their creativity and model for their learners (Peat, 1989). To this end, it is recommended that both novice and experienced EFL teachers be encouraged to use all resources available to them in order to promote their own creativity.

The findings of this study may have important implications for syllabus designers and material developers since it is believed that syllabus designers and material developers, through providing instructional materials, can intensely affect and direct the language teaching and learning process (Nation & Macalister, 2010). Accordingly, EFL syllabus designers and material developers are recommended to provide both novice and experienced EFL teachers the required protective features by designing syllabus, lessons, activities, practices, and tasks, which can improve their positive perfectionism and creativity.

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