

¿Qué estrategias de enseñanza y aprendizaje fomentan el desarrollo de la capacidad creativa en estudiantes de preparatoria presencial en el aprendizaje efectivo en el área de ciencias sociales?

What teaching and learning strategies encourage the development of creative ability in high school students face in effective learning in the area of social sciences?

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Resumen

La creatividad es necesaria para dar soluciones a problemáticas. El tema de investigación es: ¿Qué estrategias de enseñanza y aprendizaje fomentan el desarrollo de la capacidad creativa en estudiantes de preparatoria presencial para lograr un aprendizaje efectivo en el área de ciencias sociales? El estudio se basa en una combinación de teoría y hallazgos encontrados en un colegio privado ubicado en Guadalajara, Jalisco, México. El enfoque es cualitativo interpretativo de tipo no experimental con diseño transversal descriptivo y de tipo estudio de casos. El tipo de muestra es de tipo intencional, no probabilístico y homogéneo. Los instrumentos empleados son el método de la observación y la entrevista semi-estructurada. Existen actividades que fomentan la creatividad. Son pocos los docentes quienes están conscientes que la creatividad pueda ser incrementada mientras que los alumnos creen lo contrario. Entonces, los docentes deben hacer un diagnóstico de su grupo y aplicar actividades apropiadas. Por esto, los maestros deben instaurar un entorno donde prevalezca el respeto y la libertad de expresión. Asimismo, contar con el apoyo de los directivos educativos es vital para lograr lo anteriormente descrito. Se necesita analizar el

currículo académico y re-diseñarlo. La creación de alumnos creativos influye positivamente en la sociedad moderna.

Palabras clave: Creatividad, enfoque cualitativo interpretativo de tipo no experimental con diseño transversal descriptivo, estudio de casos, muestra de tipo intencional, no probabilístico y homogéneo, método de la observación y entrevista semi-estructurada.

Abstract

Creativity is needed to provide solutions to problems. The research question is: What teaching strategies and learning fosters the development of creative abilities in students school classroom for effective learning in the area of social sciences? The study is based on a combination of theory and findings in a private school located in Guadalajara, Jalisco, Mexico. The interpretive approach is qualitative non-experimental design with cross-sectional descriptive case study type . The sample type is aspirational , not homogenous probabilistic . The instruments used are the method of observation and semi -structured interviews. There are activities that foster creativity. Few teachers who are aware that creativity can be increased while students believe otherwise. Then, teachers should make a diagnosis of your group and implement appropriate activities. Therefore, teachers must establish an environment where respect prevails and freedom of expression. Also have the support of educational managers is vital to achieve the above. You need to analyze the academic curriculum and re- design it. Creating a positive influence on students creative modern society.

Key words: Creativity, interpretive qualitative approach with descriptive non-experimental cross-sectional design, case studies, sample aspirational, not homogenous probabilistic method of observation and semi-structured interviews.

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Introduction

Throughout the entire history of creativity has been a vehicle by which man has been able to innovate, adapt and provide solutions to many types of problems. This topic is

fascinating and understand this concept has been debated over time. However, although they have with various perspectives that attempt to give meaning to this term is agreed that this capability is vital to meet the demands of society. Therefore, the formation of creative people is vital today.

This is why educational stakeholders have a crucial role in this assignment. Moreover, teachers have in their hands a great responsibility to foster creativity in all its students. Therefore, this research focuses on looking to provide findings and recommendations to the educational environment so that teachers begin to implement various teaching and learning strategies that foster creativity in their students.

The research topic is of great importance since it provides viable tools to help many educational actors incorporate creativity into their own pedagogical models and achieve great results that will impact society. Furthermore, this study represents a watershed for future research part and even to develop new educational theories. Moreover, training creative students not only have a positive impact on his person but also positively influences the future of the world. That is why having the interest, support and vision of the various educational actors are crucial at this specific time in history.

PROBLEM

a. Background of the Problem

He has been through creativity by which humanity has made progress through the story. As noted by Csikszentmihalyi (1998) creativity gives meaning to human life. It is important to mention that creativity is an innate capacity of the human being from birth. Moreover, this "is a human potential and, as education is an attribute of rational beings" (De la Torre, 1997, p. 58).

As explained above the current student must be proactive by then become a responsible citizen. This pro-activity should be reflected in the way in which realistic solutions to different problems that are alive today are given. A citizens "are required new forms of performance to remain in force and survive in the new and demanding context. The increasing demands of socioeconomic context lead to the need to focus on human capital

development, a field in which education is highly significant "(Lozano and Burgos, 2007, p. 81). To achieve this requires educational innovation through the development of student characteristics such as analysis, reflection, problem solving and decision making. Also worth noting that creativity plays a crucial role in the development of these skills.

The human being must be skillful to be innovative in their ways of thinking and this should be promoted in schools. In addition, there is the misconception that having well-founded other skills creativity will instantly people. However, do not have to lose sight of that creativity even if part of being human can be strengthened through various stages in life. That is why in education plays the role creativity is fundamental.

If creativity is so transcendent to help prepare young people for the future, here the question is why has not emphasized the creative process through the various educational models and strategies for teaching and learning. As explained Sanz de Acedo and Sanz de Acedo (2008) there are two types of educational groups; the first where creativity is valued and implemented daily through educational innovative proposals and the second group where teachers adhere to traditional educational forms and only concerned with transmitting knowledge. It takes time to return to this issue in an effort to analyze and be able to provide effective and efficient tools to everyone involved in education to promote such capacity.

Despite the importance of this issue that happens in education has not been given enough attention in their methodologies and ways of working. The reasons are many. Stiegelbauer and Fullan (1997) comment that the teacher constantly feel pressured by lack of time to complete in time and with all its activities. For example, teachers may feel stressed meet responsibilities imposed by educational institutions and cover the academic curriculum, track students who are likely to fail, attend parent, rate and provide feedback within a specified period, attending a joint, having a ready to each class material, etc. Moreover, then think about changing their teaching style can be a liability to the long list of tasks to accomplish. Following this line of thought, simply enter the topic of creativity to your daily practice may even feel like a burden. What is even worse, in other cases, the idea of including creativity in the classroom has not even crossed his mind.

Also note that according to Sanz de Acedo and Sanz de Acedo (2008) creativity is not essential for students to acquire certain learning objectives and that is why in certain schools downplay the subject of creativity. However, it is lighting a red light regarding this issue as more and more educational stakeholders to promote skills of analysis and critical thinking to solve problems.

As Fullan and explain Stiegelbauer (1997) a serious problem in schools is often innovations that are not necessarily linked to the real educational needs are implemented. The error then is that to train students with the skills described above, schools are focusing all their energy on making changes to the academic curriculum rather than personal skills that may be difficult to measure, as it is in this case creativity. It's time to start educational institutions to value the great potential methodologies that could have impelled the creative field.

b. Contextual Framework

The scene where they conducted this research in a bilingual, secular private school located in Guadalajara, Jalisco, Mexico. This institution was founded in 1908 and currently has over one hundred years in operation. Furthermore, when conducted research drove a school curriculum validated by educational programs in the United States (US State Department, Office of Overseas Schools Academic Program and US Accredited Southern Association of Colleges and Schools-CASI AdvancED) and Mexico (UNAM and SEP).

When the study was conducted the school had 1,445 students and 264 workers (staff and faculty) in total. Of the 1,445 students only 280 were in the field of high school. The sociocultural environment had a variety of personality types and ways of thinking since 85% of the students are Mexican, 10% of students are American and the remaining 5% is made up of other nationalities in addition to the 50% faculty is foreign and the other 50% is made up of Mexicans. Also 69% of the teachers had a master's degree. Moreover, most of the families who were part of the school community belonged to a high socioeconomic class.

The school focuses on providing an academic curriculum with the goal that students were highly qualified for admission to the best Mexican and American universities. Furthermore,

it sought to encourage people passionate about learning capabilities based on independence, creativity and self-motivation.

In the specific case of the social sciences department every teacher should develop their academic plan weekly. Moreover, it is important to note that in effect gave the school an academic curriculum with themes and objectives to meet during the school year. Notably, there was no detailed protocol that would tell the teacher the way in which the matter should be addressed.

c. Problem

It was proposed as a research topic the following question:

- What teaching strategies and learning fosters the development of creative abilities in students school classroom for effective learning in the area of social sciences?

d. General objective

Determine instructional strategies that foster creativity in high school students face specifically in the area of social sciences.

e. Limitations and delimitations

Due to the qualitative nature of the research findings, conclusions and recommendations were based on the perception of the researcher. However, note that although this might be considered a limitation that does not mean that the findings are unreliable. Moreover, because the study focused on a particular contextual framework I left behind most of the Mexican population as the socioeconomic status of participants is high.

Due to the nature of the problem it intended to give effective methods to offer as options for teachers to implement in their daily practice. However, having the proposed activities does not mean that the teacher is willing to incorporate innovations to their teaching methodology. That is, not taking into account that teachers may be reluctant to change and even creativity is not seen as a priority for him or her skill. Also, students can even uncomfortable to show this change because it could mean that their ways of learning would not be the same as in the past.

Because the study focused on teachers who already have experience in education that sets aside new teachers who may have a cooler as the implementation of various teaching methodologies in their daily practice vision.

As for the definition of time this investigation began in August 2011 and concluded in May 2012.

II. Theoretical Framework

a. Definition of creativity and the creative process

Have been several authors who have formed their own perspective to the concept of creativity. Klimenko (2008) explains that creativity is based on thinking skills, flexibility, divergence, troubleshooting and the continuing search for problem analysis. López (2006) defines creativity as a necessary skill that aims to promote, create and treasure the culture through inner transformation of human beings.

De Bono (cited by Galvis, 2007) explains a strong relationship between creativity and lateral thinking. This means that the human being who wants to be creative must extend its own worldview in order to be able to have a better perspective on various issues. Creativity can even be classified into different types. According to Prado (cited by Fuentes and Torbay, 2004) creativity is divided into the following three categories; 1 objective and realistic Creativity (based on a questioning of reality in order to develop viable solutions), 2 fantastic imaginative and Creativity (based on thoughts that go beyond reality) and 3. Creatividad innovativa and inventiva (based on innovative) thinking. Note that no distinction between one type of creativity and another, the result of creative thinking should not only be considered as a revolutionary but also should provide enhancements to everyday life.

Importantly also creativity is shaped by certain characteristics. Moreover, these are what distinguish the creative capacity of any other skill. King and Valdés (2009) and Brown, Moreno, Zagalaz and Zagalaz, (2011) indicate that the mere creation of something new does not necessarily mean you are being creative. The creative is then defined as an element relevance and utility to the current world. Because of this, being able to provide a variety of perspectives and workable solutions to the same problem turns an individual into

someone creative. The fact that humans think about what you want to create before you do it and find a meaning to this creation then causes the creative thinking starts.

This creative process in turn is part of a cognitive process. Furthermore, Cohen and Swerdlick (cited by Franco, 2008) explain that in this process flow, inductive reasoning, originality and problem solving are vital. Note that human cognition in turn is made up of various mental processes such as perception, memory, reasoning, language, emotions, etc. All these are an essential part in the forms of thought and therefore in individual creative development. This work was based on a qualitative analysis that aims to study and creativity as a phenomenon. Also, as Baptista, Fernandez and Hernandez (2010) explain the qualitative research is based primarily on observation and perception of the researcher. Therefore, data collection through research tools commensurate with the problem studied, the interpretation, the results and conclusions were based on the interpretation of the researcher.

It should be emphasized again that there is no creative process considered the only valid. That is, the creative process can vary depending on each individual situation and context experienced. Also, many people have the view that only the creative process belongs to a select group of people. This misconception can mean a great barrier since the individual can self-limit their creativity without the opportunity to learn to develop first been given. For example, Valqui (2009) states that everyone has the potential to be creative and you can even encourage seniors. This is because due to brain plasticity. Bridge (2003) explains how this is generated by the brain capacity which in turn allows the human to continue learning throughout their lifetime through continuous practice and motivation of the individual.

Moreover empirical studies by various authors as Danish (2007), Franco (2006) and Granados (2001) show that students who have been exposed to educational environments that encourage innovation, where teachers have adopted a guiding role focused on the promotion of various cognitive skills such as interpretation, reflection, analysis, evaluation and critical thinking programs have increased their creative at the end of trial in such creative capacity models. These findings then show that anyone is capable of becoming creative if it is positively influenced by factors that directly affect their development.

In addition one has to consider that creativity should be strengthened in several ways. Importantly, according to Vygotsky (cited by Klimenko and Uribe, 2010), creativity is not something that suddenly born. Instead, the creative process is slow and is gradually growing. At each stage of this skill is presenting in different ways and in each period should be encouraged through different strategies.

Understanding this may encourage individuals to be more aware and so they can more easily open to the possibility of trying to be creative. Also, if we speak of the educational level, the teacher plays an important role because through various activities in the classroom can motivate students to acquire a high degree of expertise in various skills that give rise to creative ability. This will not be achieved in a short time. Even worth mentioning that this process can be long and that will require a huge effort by the student as the teacher to continuously be active, motivated and flexible always with continued support by the various educational actors.

b. The creative person

Defining who is a creative person who is not can be a little tricky at first. Gardner (cited by Chacón, 2005) defines a creative person is one who continually solves problems and that in the end these solutions are adapted to the cultural context. Moreover, Gervilla (cited by Franco, 2008) clarifies that creative people are those who not only know how to face problems but have the ability to solve them. This is because they pay much attention to know break down and analyze the situation to identify its components and propose viable solutions. Furthermore, according to sources and Torbay (2004) research findings shed findings that there is a strong relationship between intelligence and creativity.

It is also important to understand that a creative person should not be categorized in one personality type. To Valqui (2009) creative people can be divided into three areas. The first includes all those people who can solve problems. That is, they are able to offer viable solutions to specific and real situations. The second group of creative people who make those who create artistic objects such as pictures, paintings, music, etc. or artistic processes expressed through dance, performances, etc. Finally, the third group is formed by people

who have brought creativity in their daily activities and have made this ability as a fundamental part in all its activities. Regardless of the group to which belongs the creative person he or she shares the following three elements: experience, skills and motivation to create. That is, creativity transcends borders and covers many areas and types of personality. Moreover, commitment, motivation, interest, practice and context can influence so that everyone has the opportunity to become a creative person.

c. Theories of creativity

Humanistic theory explained by Solar et al. (cited by Chacón, 2005) indicates that creativity is increased due to social factors such as personal. This is key because it is indeed feasible educational measures to promote social and personal factors that foster creativity in students develop. That is, if the teacher is aware that good interpersonal relationships positively influence the creative development of individuals, then it is likely that the teacher uses this information to effectively encourage creativity in your classroom. For example, to implement a regulation of respect, tolerance, cooperation and motivation in an activity that requires teamwork teacher's causing that students get along with each other. Also, if an environment is created where students feel free to express their own opinion this also affects the relationships within the classroom are positive and thus facilitate creative development.

Moreover, transfer theory contributes the idea that people are motivated to find solutions to problems (Guilford, quoted by García et al., 2009). This theory also directly influences the research problem. This is because according to this theory the teacher can implement educational strategies based on problem solving that encourage the use of different cognitive processes. This in order that students feel challenged and as a result the creative process is activated. That is, the teacher could motivate students to want to be creative.

d. How to encourage creativity in the classroom

According to Zapata (2002) motivation, the level of interaction and social dimension are the basis of early learning and creativity. Therefore, it is important that the teacher achieves diagnose your group.

A simple way to begin to foster creativity in the classroom is through the art of teamwork. According to Santamaria (2002) this way of working encourages creative thinking by favoring practices involving reflection and discussion. Moreover, according to Valqui (2009) there are techniques to increase creativity through many educational activities, educational methods and motivation generated in students. For example, the brainstorming technique also known as brainstorming is used when trying to strengthen oral proficiency, fluency, flexibility and divergent thinking. Another effective strategy is the method of problem solving. Cardoso (2005) explains that the role of the teacher is to be the guide as students are responsible to transform and construct their own knowledge.

Galvis (2007) also proposed a variety of activities that encourage the creative development of students. For example, the teacher can motivate students to first create their own ideas with reference to a given situation. On the other hand, the teacher allows the student self-assessed and co-evaluate if having a team builds confidence and motivation of the student. Two other effective activities that can be used in the classroom in order to foster creativity in students are the provocative questions and verbal checklists. According to Valqui (2009) these types of questions elicit divergent thinking.

Do not forget that it is also important that teachers are aware of what the goal achieved with all activities used in the classroom. Having such clarity can provide teachers a range of different options as to know not only what type of activity will be used but why.

Also, using different resources can also encourage creative development. Moreover, the artistic resources are powerful tools that can be used not only in arts classes. For example, according to Garcia, Lorenzo, and Marin (2010) music helps students to develop skills of observation, analysis, awareness and appreciation through sound perception. Also, the plastic education (color-related elements, volume, surface, texture, space, etc.) sharpens perception. And also according to Valqui (2009) may have activities that encourage creativity and stimulation through photographs, images and objects. This implies that the student take photos or find objects or pictures in order to make a connection with the issue at hand and by these means to find inspiration and viable solutions to the situation. In

addition to teaching and learning strategies used in the classroom environment is another factor that directly affects the creative development of the student.

The educational supportive environment is a key aspect that has to be put into daily practice for the generation of creativity. If the environment is not suitable for the student to feel free to express these educational strategies will hardly have the desired impact on him or her. This is why it is so important that students should feel in an environment where the value of respect prevails as much as with their peers and with their teachers. For example, bullying (bullying) should be avoided in every classroom. This aims that students do not feel intimidated and able to express themselves freely.

Smith (cited by Franco, 2008) explains that when you breathe in the classroom and a hostile environment full of tension, this reduces the creative potential of people. A tension-filled environment means that teachers crack down on students through punishment or there is no respect between the relationship either between partners or directly with the same teacher. In the classroom the teacher then you should not pressure their students to complete activities in a short period of time as it can lead to feelings of stress, failure and frustration in students. This may then inhibit the creative process.

It should be noted that to be successful in the way of interest also needed by the teacher. Cortés (2010) indicates that it is essential that the teacher wants and is willing to learn. Moreover, he or she must be able to foster self-direction of students and discover their own creative abilities through self-knowledge. That is why according to Silva (2005) the results are expected to create teachers who play the role of guide to motivate students to self-discover and thus boost the value of understanding the significance that surrounds existence. Once this is achieved, then generate an educational context or environment conducive to creative development will be possible.

It is therefore important that teachers do not feel stressed if you do not meet the business plan as you had in mind. The teacher should have the flexibility to then change plans without the students noticing. This also favors the student does not feel stressed by a lack of time to complete an activity successfully. The teacher should not get frustrated if this

situation ever happens. Instead, the teacher has to have an open mind that the unexpected can happen. However, the ability to adapt the class is also an art that must be learned to master over time and experience.

III. Method

a. Research Approach

This work is based on a qualitative analysis that aims to study and creativity as a phenomenon. Also, as Baptista, Fernandez and Hernandez (2010) explain the qualitative research is based primarily on observation and perception of the researcher. Besides this research is considered qualitative is also classified as interpretive. Lozano (S / R) explains that the interpretive qualitative study is based on the ideology that to understand a specific reality of subjectivity is needed to make sense of itself.

Note that as in this research can not manipulate variables like the type of study is not experimental. Baptista et al. (2010) define it as a study where no situation is created intentionally because the main purpose is to simply observe the existing environment for later analysis.

The design of this experimental investigation is considered descriptive transversal. This is because the goal of this design is to describe the variables and study the facts related to these variables. In addition, this design is characterized as intended to analyze the incidence of one or more variables in a single given time (Baptista et al., 2010).

It should be noted that at the same time carried out the type of case study. McKernan (1996) explains that the type of case study has the following advantages: 1 a phenomenon is analyzed through detailed description of the situation. 2. exposes accurate and credible environment of a given description. 3 Participants can use many tools to validate the information and hence the results. 4 The language used is simple to understand. 5 The data presented is considered representative of the reality. Moreover, in this study the creative environment in order to solve the problem as discussed.

b. Population and sample

For the purposes of this research and according to the context chosen institutional managers, teachers and students from the Middle Level Superior private bilingual and secular school located in Guadalajara, Jalisco, Mexico representing the selected sample. As it is not looking to find the relationship between variables in this case and instead tries to analyze the phenomenon concerning creativity sampling effect need not represent an entire population.

In this study the type of sample used is not random or directed. This is because the participants were chosen based on reflection and study characteristics. Furthermore, it is not intended to seek generalities in terms of probability (Baptista et al., 2010).

At first the sample is considered as reasoned or intentional. According to Jury (2009) and Juarez Comboni (1999) in this kind of sample participants were selected based on the investigators also that this type of sampling is limited to certain participants of the population. In this study the researcher based the decision to choose participants to respond effectively and efficiently to approach the problem. Moreover, the sampling also considered homogeneous type as participants share certain similar characteristics. Moreover, as the researcher is free to choose participants based on their own vision and judgment always thinking about the benefit of research sampling probability is considered as intentional or reasoned and homogeneous class.

Based on the theory described above and the sample of this study is chosen. It then proposes to select an institutional manager, three teachers and nine students leaving a sample of thirteen subjects. The following describes in detail the selected sample:

Teachers: Teachers Being with Mexican nationality; Belonging to the area of the social sciences; Having a bachelor's or master according to their area of expertise; Have a minimum of three years experience.

Students: Being students with Mexican or foreign; Be between sixteen and eighteen years of age; Take the subject either Directors or Ethnic History of Mexico which in turn belong to the area of social sciences.

Institutional Steering: Having a managerial position within the educational institution within Level Middle Superior; Have at least two years of experience in the position; Having a master according to their area of expertise.

c. Data collection techniques and procedure for the application of tolos

The first instrument used is of observation. The paper assumes the viewer is a passive participation. Face classes of substances of Directors and Ethnic History of Mexico are seen here and the researcher must remain alert and not underestimate any data gathered from the environment.

Observations are made in the classroom the teacher participant. The teacher is free to ask the observers leave the classroom if they were to consider. The observer has a specially designed format for the occasion. Moreover, the duration of the classes varies depending on the day that the subject is taught. That is why the duration of each observation depends on the duration of each class. However, it can vary between 45 minutes and 85 minutes. The aim is to observe three teachers on three different occasions. This in order to analyze whether there are patterns of teaching in addition to analyzing the creative fostering in students using these strategies.

The second instrument used are semi-structured interviews. In this particular case the researcher has a question guide done. However, the interviewer is free to ask questions that are not included in this format as it deems appropriate. This depends on the interaction, communication and information is providing the interviewee. Furthermore, each interview average lasts thirty minutes. This can be extended if necessary. Also, the respondent may leave the interview if you wish. In this case, due to high flexibility of this instrument, the interview may resume at some other mutually convenient time. We interviewed an institutional manager, three teachers and six students.

Before applying the instruments the researcher must submit letters of collaboration to all candidates to participate.

Having been analyzed all the information provided by the data collection instruments and indicators of study categories are created to encode the data. The encoding is done by the researcher himself. Baptista et al. (2010) indicates that qualitative coding the researcher evaluates content segments. Another tool that gives validity and reliability of this research is the use of triangulation of data format. That is, the triangulation to validate the data and thereby results. According to Baptista et al. (2010) this allows the researcher to compare and contrast the information previously provided in the theoretical part with the information collected in the observations and interviews.

Conclusion

Comparing theory and data analysis concludes that indeed the concept of creativity is a very subjective term. Several authors, students, teachers and academic managers have their own definition regarding creativity. This adds a degree of difficulty in speaking of this capability because if there is no common consensus regarding the creative process can distort the assessment, evaluation and scope that it can ever have. However, within the definition of the abovementioned players, there is a constant.

They perceive creativity as a process of change that results in the creation of something new. This is very important to communicate the idea that for something to be considered truly creative, the final product should be characterized as something that transcends and is useful in everyday life.

Most interviewees considered a creative person. Moreover, all without exception believe that creativity is an essential part of human formation. However, only very few teachers believe that this capacity can be increased and others know that this is possible. Moreover, most students actually think that its capacity can be increased. This is a major red flag because if teachers do not believe that this ability may increase in students then may tend to

undervalue teaching and learning strategies that effectively promote human creativity. That is, the vision of the students has to tie in with the teacher and then begin to work together to effectively creativity is not only considered as an essential part of being human but also is potentiated always looking teaching methods to increase it.

Moreover, for students, executives and teachers the school does provide students the opportunity to develop creatively. This is through arts, sports, cultural activities, etc. Also, the fact that the school offers electives is also perceived as another way that students can develop their creativity. In elective classes students have the option to choose a course that interests you. From the above two scenarios can be interpreted. The first is that when the student is motivated to learn and practice a subject of interest to the consequence is that their creative development is positively influenced. The second interpretation is that the core courses are not perceived as a clear opportunity to practice creativity. This is why it is recommended that teachers motivate students to achieve through appropriate so that facilitate the creative process in students no matter they are teaching core courses teaching strategies.

Often teachers are pressured to meet the academic curriculum and many other responsibilities and activities that certainly reduce creative thinking in daily practice. In this particular school it is concluded that one part is given total freedom for teachers to teach and choose the educational models that the teacher deems appropriate, but it is also a fact that the curriculum is too vast and often even the teacher meet with an open willingness to try new strategies, lack of time to return to some creative practices. It then calls that managers and directors to analyze educational curriculum again and re-designed.

Moreover, another reason for not strategies that foster creativity in all classes are implemented is the lack of information. That is, teachers are not sure what teaching and learning strategies facilitate the development of creative ability in their students. For this it is then suggested that the school provides equal opportunity to all their teachers so that they have access to this information and can implement in their classroom.

Moreover, following a series of ideas whose base is the foundation of this research and give answers to the problem statement is detailed.

One recommendation is that teachers listen to their own students because of their innovative ideas can be born. Focusing specifically in the area of social sciences most students think that their creativity can be enhanced through reflective exercises related to art practices and to express themselves freely activities. More specifically they perceive the following activities in fact have a positive influence on creative thinking: artistic activities (creating presentations, poster making, etc.), exercises related to psychology, debates, issues that have connection to the learner interest and activities where freedom is provided as to how to work the disciple. This should be made clear that the fact that teachers have to be very analytical and assess the potential of each of the ideas proposed by the students in order to apply and choose the best.

In the perception of the teachers themselves the following activities facilitate creativity in their students: activities that make connections to everyday student life, teamwork, brainstorming and case resolution. Meanwhile, according to the theory the following activities facilitate creative thinking: teamwork, exercises involving reflection and discussion, brainstorming, solving cases, class discussions, applying provocative questions, verbal checklists, activities that incorporate the five senses of the students, the implementation of analogies, the use of symbols, improvisation-based activities, activities which aim to create a high value on the student, exercises where they have students give solutions to various types of problems, the use of art, images, photography, music and art education. This is why college teachers are entrusted consider using and implementing some of the above described activities in their classrooms.

Creativity is also achieved by means of the following skills: imagination, understanding, interpretation, critical thinking, analysis, reflection, flexibility, self-assessment, observation, awareness, appreciation and perception. Moreover, each of the instructional strategies described above implements at least one of these skills. It should be noted that no educational activity implements all the skills explained above simultaneously. Therefore,

we conclude that it is essential to implement various types of teaching methodologies throughout the year and not just focus on following the same pattern. Even here it is important to mention that it is recommended that teachers make a diagnosis of your class and depending on the needs of each group the teacher will adapt their teaching and will implement the best strategy that best suits the group.

Adding to the above is important to note that the findings of this research indicate that teachers should tell their pupils what skills and objectives will be implemented whenever a teaching and learning strategy is implemented. Also, an invitation to discuss the teacher's own students with the concept of creativity and the ways in which will be replicated throughout the current school year is done.

It is a fact that although teachers indeed match some educational strategies outlined by several authors, the findings indicate that the classes are minimal involving such exercises. The concern is that teachers consider that all classes foster creativity, where the facts point to another reality. That is, the strategies outlined by the teachers in fact do develop creativity but the fact that they know some of these techniques does not necessarily mean that in practice the day to day being implemented.

You can not underestimate the fact that certain classes observed also in other activities took place that drove the creativity in their students. These classes were extremely successful among students. The students were very interested and even encouraged to participate. It was really impressive to see how transformed not only knowledge, but also put into practice so beautifully. Moreover, in these times the teacher was simply the activity guide and students who were responsible for endorsing the information is made. Also, the atmosphere was characterized as one flexible and respectful.

Regarding the student's perception refers concludes that the following activities are an important step towards the creation of creative thought barrier: read and answer questions, take notes after the book without having had time to reflect on these, write essays where there are given option to choose the topic, inflexible activities and acquire the information

given by the textbook. The minority believes that activities in the area of social sciences do not drive your creativity because the activities require students to memorize too much information and the parameters of the activities are very strict about how to do the job. Also, they have the perception that due to the content of the topics teachers often have no choice but to follow the same teaching methodology. However, it is concluded that in fact any subject can be tailored to student need.

Not only implement creative strategies in the classroom will help develop the creativity of students, but is also very important that the teacher fosters an ideal environment to achieve this task. It is suggested then create a flexible, respectful environment free from reprisals where open communication is encouraged. Moreover, not only creativity is positively affected but also the student's self-esteem is strengthened when he realizes that he can speak freely and there is a good relationship with their classmates and the same teacher. For this school concludes that its teachers are highly successful in fostering an environment that encourages creative thinking.

As an area of opportunity for its part the school could incorporate more practical activities within their training courses. That is, although teachers and institutional management are satisfied with the program development and training is a reality that they can be improved. It then requires that all workshops and conferences offered teachers more interactive and not make them as theoretical. It is also proposed that the school provide opportunities for discussion where teachers freely share ideas different strategies implemented in their classes. Another plan is recommended to follow the school is reviewing the educational model that is being followed again. It is suggested that managers review the benefits of a competency-based model.

It is valid applaud the fact that managers encourage teachers to decorate your classroom and provide the necessary materials for teachers to achieve this. In the perception of the students see themselves appropriately decorated influences their creative thinking. This is a practice which of course has to be continued in future years. Furthermore, freedom provided by the school for the teacher to implement the teaching and learning strategy that

best suits also encourages teacher creativity itself. However, here you should be cautious because if they are giving so much freedom, it is also the responsibility of the department heads and managers to be aware of what happens in the classroom to anyway make recommendations for improvement to teachers on their own educational practices. This can be achieved through continuous observations throughout the school year, not limit one observation throughout the year.

Another method of control used in school are surveys where students are looking to meet their own perception of their teachers. Here managers are given an idea of the efficiency and effectiveness of teaching. However, we conclude that this tool is not reliable for the following reasons. Firstly, very few questions (less than ten) are included and many of these questions are completely subjective to the evaluated context and sometimes the way writing can be misinterpreted by students. In addition, this survey is applied only once per school year. Then recommend applying mid-semester and again at the end of the school year for the teacher to have a benchmark for comparison to evaluate whether indeed could improve their educational practice throughout the months. You need to extend the questions to assess various areas of teacher performance. It is also necessary to include a special section focused on creativity could be part of this survey.

The anti-bullying campaign implemented in school is another powerful tool that should be further strengthened through the years. The students and teachers have very clear what behaviors are accepted will be much easier to positively influence the creation of environments conducive to creativity.

This particular school has many advantages and offers its students an excellent academic level. However, there is always room to improve in certain ways and what better to do with a view to the development of creative capacity.

Finally it is important to mention that Mexico is going through difficult times due to a number of problems facing society every day. The future lies in the decisions and actions taken by young people today. Moreover, Mexico has always been known for its innovative

and creative way of seeing life. Now, it is in the hands of the education sector to enhance this capacity and promote in their students. It's a matter of being aware of everything that can be achieved through creativity. He still has time to change course and write a new story and in this sense, creativity is an excellent way to achieve this goal.

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