

**Teacher and Pupil Responses to a Creative Pedagogy –
Case studies of two primary sixth-grade classes in Taiwan**

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**Teacher and Pupil Responses to a Creative Pedagogy –
Case studies of two primary sixth-grade classes in Taiwan**

Volume One of Two

Submitted by

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..... *Yu-sien Lin*.....

Abstract

Attentive to the global interest in enhancing young people's creative potential through education, creativity is included as a core competence in the recently reformed curriculum in Taiwan. Keen efforts have been put into creative education projects; however, possible paradoxes resulting from adopting the ethos behind the Western theories and practices have not been considered. Creativity is embraced as a positive capacity or disposition in Western societies, while in Eastern culture the attributes of creativity may appear incompatible with the social discourse. Questions of how creativity and creative education should be defined in the Taiwanese educational context, how compatible the Taiwanese school cultures are with the objective of enhancing creativity, or how teachers and pupils cherish creativity, have not been asked. Within the reformed curriculum and creative education projects, there is no clear picture of what kind of creative capacity should be developed through education, nor guidelines of what pedagogical strategies to adopt for promoting creativity.

In this research I investigate the responses of pupils and teachers, by designing and teaching a series of drama lessons based on the school curricula in the two cases under study. The approaches to teaching drama are linked with a framework of creative pedagogy informed by theories of fostering creativity in educational settings, such as pedagogical strategies for developing possibility thinking. A descriptive case study approach was employed to capture the dynamics, modes of involvements, and subtle relationships of the participants, whose accounts were collected concerning their views of the lessons, the evaluation of the ways of teaching and learning, and the ethos behind the pedagogy.

A gap between the teachers' and pupils' implicit knowledge of creativity and their evaluations of the creative pedagogy used is identified. Key issues in adopting creative pedagogy in Taiwan context are discussed, and implications for contextualizing creative pedagogy are proposed. Suggestions for future research in creative pedagogy are also provided.

Contents

Volume One

Title and Declaration	1
Abstract	2
Contents	3
List of Tables	9
List of Figures	10
Chapter One Introduction	11
1.1 Rationale	11
1.1.1 Personal meaning – my starting point	11
1.2 Research context	13
1.2.1 Creativity education in Taiwan	14
1.3 Research purpose and research questions	16
1.4 Outline of the chapters	19
Chapter 2 Literature Review	21
2.1 Theories of and approaches to creativity	22
2.1.1 Creativity in the past	23
2.1.2 Predominantly psychological views and assumptions	24
2.1.2-1 <i>Studies in the early twentieth century</i>	24
2.1.2-2 <i>Studies after the 1950s</i>	28
2.1.2-3 <i>Early 21st century: confluence approaches to creativity</i>	35
2.1.2-4 <i>Product vs. process creativity</i>	38
2.1.3 My perception of creativity—the framework for my research	41
2.2 Creativity in education	44
2.2.1 The assumptions and promoted aspects of creativity in education	46
2.2.2 Creativity and the environment	49
2.2.3 Creative pedagogy—teaching creatively, teaching for creativity and creative learning	50
2.3 The relationship between drama and creativity	57
2.3.1 The role of drama in education—the definition	57
2.3.1-1 <i>Names and practices of drama</i>	58
2.3.1-2 <i>The debate about the role and value of drama in education</i>	60
2.3.1-3 <i>The role, definition and practice of drama embraced in this thesis</i>	61
2.3.2 Drama and little c creativity (LCC)	62
2.3.2-1 <i>Approaches of drama</i>	64
2.3.2-2 <i>Context of drama</i>	66

2.3.3 Creative pedagogy in drama	70
2.3.3-1 <i>Creative teaching and Teaching for creativity in drama</i>	70
2.3.3-2 <i>Drama as creative learning</i>	72
2.3.4 Brief conclusion	73
2.4 Adopting creative pedagogy in the Eastern education system	74
2.4.1 Cultural context of creativity between East and West	74
2.4.1-1 <i>Conceptualization</i>	75
2.4.1-2 <i>Discourse</i>	77
2.4.2 Drama in Taiwan's reformed curriculum	80
2.4.3 Preparing for the third space—for cultural interaction	82
2.5 Conclusion	83
Chapter 3 Methodology	86
3.1 Overview of the research	87
3.1.1 Research context and questions	87
3.1.2 Research focus	88
3.2 Methodologies adopted to research creativity in drama education	89
3.3 Rationale for the interpretative paradigm	92
3.3.1 Philosophical assumptions	94
3.3.2 Methodological approach – Choice of case study	98
3.4 Research design	100
3.4.1 Aims of the research	100
3.4.2 Research questions and studied constructs	101
3.4.3 Scope of the study	103
3.4.4 Procedures	104
3.4.5 Sampling	105
3.4.6 The drama lessons	110
3.4.7 Pilot study	113
3.4.7-1 <i>The pilot project</i>	113
3.4.7-2 <i>Key implications</i>	115
3.4.8 Data collection	121
3.4.8-1 <i>Participant observations</i>	122
3.4.8-2 <i>Video-recording of the lessons</i>	124
3.4.8-3 <i>Documents</i>	124
3.4.8-4 <i>Interview</i>	126
3.4.8-5. <i>Reflective journals of the researcher</i>	129
3.4.9 Data analysis	129
3.4.9-1 <i>General analysis approach to qualitative data</i>	130
3.4.9-2 <i>Data processing strategies adopted in this research</i>	132
3.4.9-3 <i>Analysis of the response sheets</i>	135

3.4.9-4 <i>Analysis of the diaries of pupils</i>	139
3.4.9-5 <i>Analysis of my own reflective journals</i>	141
3.4.9-6 <i>Analysis of the interviews with pupils</i>	143
3.4.9-7 <i>Analysis of the interviews with the two classroom teachers</i>	144
3.4.9-8 <i>The dilemma of data analysis — translation</i>	144
3.4.10 Trustworthiness and ethical concerns	145
3.4.10-1 <i>Data collection</i>	146
3.4.10-2 <i>Data analysis and interpretation</i>	146
3.4.10-3 <i>Research reporting</i>	147
3.4.10-4 <i>Influence of the researcher</i>	147
3.4.10-5 <i>Ethical issues</i>	149
3.5 Conclusion	150
Chapter 4 Findings – My reflection and evaluation	152
4.1 The two cases	152
4.1.1 The first case—New Hill 608	152
4.1.1-1 <i>The school and classroom setting</i>	152
4.1.1-2 <i>A typical lesson</i>	153
4.1.1-3 <i>The classroom teacher</i>	154
4.1.1-4 <i>Classroom dynamics</i>	155
4.1.1-5 <i>Drama experience</i>	156
4.1.2 The second case — Green Port 608	157
4.1.2-1 <i>The school and classroom setting</i>	157
4.1.2-2 <i>A typical lesson</i>	157
4.1.2-3 <i>The classroom teacher</i>	158
4.1.2-4 <i>Classroom dynamics</i>	159
4.2 The findings – from my reflective journals	161
4.2.1 The goals and objectives of the drama lessons	162
4.2.2 Reflection on the interactions	164
4.2.2-1 <i>Pupils responses</i>	164
4.2.2-2 <i>My difficulties and responses</i>	168
4.2.3 Evaluation of the practice	173
4.2.3-1 <i>Pedagogical strategies</i>	173
4.2.3-2 <i>The pupils’ development through learning in drama</i>	184
4.3 Conclusion	189
Volume Two	
Chapter 5 Findings — children’s views	191
5.1 Children’s overall responses to drama lessons	196

5.1.1 Enjoyment	196
5.1.1-1 <i>Playfulness</i>	197
5.1.1-2 <i>Development</i>	198
5.1.1-3 <i>Atmosphere</i>	198
5.1.1-4 <i>Space</i>	198
5.1.1-5 <i>In-depth learning</i>	199
5.1.1-6 <i>Cooperation with others</i>	199
5.1.2 Dislike	200
5.1.3 Particular likes	201
5.1.4 Difficulty	204
5.1.4-1 <i>The drama activity/task</i>	205
5.1.4-2 <i>Performing</i>	207
5.1.4-3 <i>Responding</i>	207
5.1.4-4 <i>Collaboration</i>	208
5.1.5 Development through drama	210
5.1.5-1 <i>Performing skills</i>	210
5.1.5-2 <i>Social skills</i>	211
5.1.5-3 <i>Creative ability</i>	212
5.1.5-4 <i>Creative attitude</i>	213
5.2 Children's views towards creativity and creative pedagogy	214
5.2.1 Creativity	215
5.2.2 Creative pedagogy	219
5.2.3 Support for developing creativity	222
5.3 Children's evaluation of the pedagogy in drama	223
5.3.1 Strategies	224
5.3.2 Ways of learning	226
5.3.3 Teacher ethos	229
5.4 Conclusion	231
Chapter 6 Findings – Teachers' perspectives	233
6.1 Teachers' views toward creativity and creative teaching	234
6.1.1 Criteria and evaluation of creativity	234
6.1.1-1 <i>Views of and criteria for creativity</i>	234
6.1.1-2 <i>Evaluation of creativity</i>	237
6.1.2 Criteria of creative teaching	241
6.2 Teachers' views of the creative pedagogy used in drama	246
6.2.1 The objectives in drama	246
6.2.2 The pedagogical strategies	250
6.2.3 Teacher ethos	253
6.3 Teachers' expectations	257

6.4 Conclusion	262
Chapter 7 Discussion	266
7.1 The Children's responses to creative pedagogy in drama	266
7.1.1 Synthesis of the findings	266
7.1.2 Discussion on the children's responses	270
7.1.2-1 <i>Pupils' enjoyment – the intrinsic motivation embedded in creative pedagogy</i>	270
7.1.2-2 <i>Playfulness vs. serious learning</i>	272
7.1.2-3 <i>The tug of war - where the third space occurs</i>	274
7.2 The children's and teachers' views of the creative pedagogy used	277
7.2.1 Synthesis	277
7.2.2 Discussion on the children's and teachers' views of the creative pedagogy used	278
7.2.2-1 <i>the implicit knowledge of creative pedagogy</i>	278
7.2.2-2 <i>Teacher's role: authoritarian model vs. guider</i>	280
7.2.2-3 <i>The space in creative pedagogy – Freedom and boundary</i>	283
7.3 The children's and teachers' views of creativity	284
7.3.1 Synthesis of the findings	284
7.3.2 Discussion on the children's and teachers' views of creativity	286
7.3.2-1 <i>The cross and intra-cultural gap of the implicit knowledge of creativity</i>	286
7.3.2-2 <i>The ambivalence of promoting creativity</i>	288
7.4 Summary of the findings	289
Chapter 8 Implications	291
8.1 Key issues in adopting creative pedagogy	291
8.1.1 The blindness of traditional values	291
8.1.2 The neglect of the gap	294
8.1.3 Contextualizing creative pedagogy	296
8.2 Implications for contextualizing creative pedagogy	299
8.2.1 Valuing and negotiating through different perspectives of the framework of creative pedagogy	299
8.2.1-1 <i>Drama and possibility thinking</i>	300
8.2.1-2 <i>Creativity, space and responsibility</i>	301
8.2.1-3 <i>Teacher's multiple roles</i>	304
8.2.1-4 <i>Valuing creative learning</i>	305
8.2.2 Bridging the gap between policy and practice in schools	308
8.2.3 Allowing the third space, the dialogue of different cultures	310
8.3 Implications for research methodology	312

8.4 Summary of the implications	317
Chapter 9 Conclusion	319
Appendices	
Appendix 1 Drama strategies used in the drama lessons in the research project	325
Appendix 2 Pilot study lesson plan	327
Appendix 3 Formal study lesson plan (New Hill)	329
Appendix 4 Formal study lesson plan (Green Port)	333
Appendix 5 Drama lesson and the creative pedagogy constructs	338
Appendix 6 Observation schedule 1 – for the researcher	341
Appendix 7 Observation schedule 2 – for the classroom teacher	342
Appendix 8 Observation schedule 3	343
Appendix 9 Interview schedule – with pupils	344
Appendix 10 Consent Form	346
Appendix 11 NH & GP response sheet No. 1	349
Appendix 12 NH worksheet and response sheet No. 2	350
Appendix 13 GP response sheet No. 2	351
Appendix 14 NH response sheet No. 3	352
Appendix 15 Definitions of the probes and codes used in the response sheets	354
Appendix 16 Definitions of the themes and codes indentified in pupils' diaries	356
Appendix 17 Definition of the themes & codes indentified in my reflective journals	358
Appendix 18 Definitions of the themes & codes indentified in the interviews with pupils	360
Appendix 19 Definitions of the themes & codes indentified in the interviews with the teachers	361
Appendix 20 Sources for answering the research questions	362
Appendix 21 Result of Q7 of NH response sheet No. 3	363
Appendix 22 Certificate of ethical approval	365
Bibliography	368

List of Tables

Table 1: The debate about drama's role in education	60
Table 2: The relationship between improvisation and creativity	63
Table 3: Existing South-East Asian studies of drama's effect on children's creativity till 2006	91
Table 4: Summary of research design of the main study	104
Table 5: Research procedures	109
Table 6: The interview schedules for the pilot and main study	118
Table 7: Example of the data display of response sheet: question 1-3	137
Table 8: Example of the data display of the response sheet: items of question 3 (Differences)	138
Table 9: Example of coded diary content: GP diary no. 2	140
Table 10: Example of the diary data display: theme 4 difficulty	141
Table 11: Examples of the data display of my reflective journals	143
Table 12: The two cases at a glance	161
Table 13: Summary of the modes of involvement of the pupils from two cases	168
Table 14: Frequencies of the three observed aspects of innovation	174
Table 15: Evaluation of the pupils' learning in drama	185
Table 16: Summary of implications of adopting creative pedagogy in the two cases	187
Table 17: Summary of the coding and sources of findings in chapter 5	195
Table 18: Results of Question 2 in three sets of response sheets	196
Table 19: Activities which pupils particularly like	202
Table 20: Reasons given by pupils for the activity they liked in particular	204
Table 21: Results of question five in four sets of response sheets	205
Table 22: Numbers of difficulties in the four sets of response sheets	205
Table 23: Summary of children's views towards creative pedagogy (in group interviews)	220
Table 24: Results of question three in four sets of response sheets	225
Table 25: Summary of teachers' appraisals of creativity	241
Table 26: Summary of the teachers' views of creative teaching	246
Table 27: Summary of the teachers' appraisals of the pedagogical strategies in drama	253
Table 28: Summary of the teachers' views of teacher ethos in drama	256
Table 29: Summary of the teachers' expectations for the children	262

List of Figures

Figure 1: The development of Western research on creativity – the shift of research focus	38
Figure 2: The three levels of my perspective of creativity	42
Figure 3: The third space—where two cultures meet	42
Figure 4: The conventional linear teaching and learning process	56
Figure 5: The three elements of creative pedagogy	56
Figure 6: Reasons for enjoyment	200
Figure 7: The contextualization of creative pedagogy	297

Chapter One Introduction

1.1 Rationale

There are several focuses of this research about fostering primary school children's creativity and understanding the local responses in Taiwan to the creative pedagogy used. Yet there is a core question prior to other enquiries: what is creativity? Creativity is embraced as positive capacity or disposition in Western societies. Assumptions, theories, and research have been accumulated in the Western academic world regarding varied dimensions of creativity. In education, it is a desirable objective; in the workplace, it is an essential quality for facing challenges and achieving success.

Creativity in other parts of the world, Taiwan for instance, has become a popular research topic, but it is a translated (coined) term for which there is no corresponding concept. Therefore, "What is creativity?" may not be a simple question to answer, excluding the established Western definitions. Now the questions have progressed further, to ask: "What is creative pedagogy? creative learning? or creative education?"

1.1.1 Personal meaning – my starting point

I admire being creative, and being different comparing to my own insights and works. I enjoy exploring different paths, even though they sometimes lead to a dead end, and making changes to enhance everyday life. Creativity for me is as important as light or sunshine in everyday life. Being a specialist English teacher and a classroom teacher¹ in primary school, I loved to invent new teaching strategies or activities, including games,

¹ The difference between the two positions is: when being an English specialist teacher, I taught eleven classes (22 hours) per week for one subject – English. When being a classroom teacher of a class, I taught almost every subject in the curriculum, from maths, Chinese, to PE and music.

story-telling and role-playing, to involve the pupils in their learning. I felt a strong sense of achievement by motivating and inspiring the pupils in learning. I was also satisfied to see pupils realizing and making use of their creative potential during our teaching and learning interaction, though the kind of creativity is not exactly the same as the Western concept which I encountered during my time in the UK.

Aiming to broaden my teaching repertoire with theories and practices, I registered as a postgraduate student in drama and creative arts in education in the UK. During the course, I had many wonderful and interesting experiences, including those 'cultural shocks' in everyday lifestyles as well as in ways of thinking and learning. Growing up and being educated in a conformist society, my values and behaviours were often in stark contrast to Western societies' celebration of individualism. The experiences of cultural differences often challenged, yet also extended, my mind especially regarding teaching and learning. Therefore, in addition to pedagogical practices, I was also interested in the issue of cultural differences in education. My MEd dissertation investigated the possible difficulties of applying drama in the Taiwan primary school curriculum, including the different contexts for arts (drama) and playing. In my PhD study, I turn my focus to connecting drama and creativity, and a pedagogy that is useful for fostering creative development of pupils in Taiwan. As I tried to describe my perception of creativity when commencing the PhD study, I noticed the transformation of my views: somehow new elements were added and old values adapted. This perception of creativity will be elaborated in three levels in the next chapter.

Gaining new insights, I hope to share my views of creativity and knowledge of creative pedagogy with the teachers and pupils in Taiwan through applying the pedagogy to the Taiwan curriculum. During the interaction between my practice and the local

educational context, I believe it is useful to understand pupil and teacher responses to the pedagogy, their views of the ethos and concepts of creativity behind the pedagogy. The multiple perspectives offer a more comprehensive picture of the discourse of creativity and practice of fostering creative development.

The topic of fostering creativity through education may not appear novel; research has been done and approaches established in enhancing children or learners' creative capacities. In Taiwan, fostering children's creativity is the one of the main focuses of creativity research and publications, and has become an objective of educational policy. However, it is the problem perceived in the research context and the questions to be answered that make this study unique.

1.2 Research context

There are many factors forming the current educational context in Taiwan, including the complex political milieu dating back to the end of the Second World War. When the ruling party retreated from Mainland China to Taiwan², Taiwan became the base or "lighthouse" of democracy and Chinese culture (Long, 1985; Shi, 2008). It was one of the major educational objectives in Taiwan to preserve this Chinese heritage (Qian, 1968). Imposing this objective by neglecting local Taiwanese culture (including the cultures of aboriginal tribes) has become a controversial issue; yet preserving the Chinese tradition used to be deeply rooted in the hearts of Taiwanese people.

The situation in Taiwan has changed during the last decades; marshal law has ended and Taiwan has been developed and modernized. Taiwan is observed as an open,

² In 1949, the Kuomintang (KMT) party was beaten by the Marxist Chinese and withdrew to Taiwan. In contrast to the cultural calamity such as the Cultural Revolution in Mainland China, the KMT party positioned Taiwan as the base of preserving Chinese heritage.

plural, and ever-changing society (Hsiao, 2002). Although being deeply influenced by its Chinese inheritance, Taiwan is a multicultural society that welcomes both its own diverse cultures and influences from other developed countries such as America, Japan, and Western Europe (Wu & Hung, 2003; Lin, 2008). The influences of Western cultures in varied aspects are especially palpable; for instance, many activities related to Western holidays such as Halloween, Christmas and Easter are celebrated in Taiwan. It is even observed that Taiwanese people crave to lead Westernized life styles and tend to apply Western systems without understanding or transferring the ideologies behind them (Long, 2003).

The recent educational reform in Taiwan, involving the implementation of a new Grade 1-9 curriculum and including creative education, was also inspired by Western education systems. Attentive to the educational trends in Western countries, new teaching areas, for instance drama (included as *performing arts*) and ICT, and objectives like enhancing creative capital are included in the reform (Cheng, 2004; MoE, 2003; Lin, 2008).

1.2.1 Creativity education in Taiwan

In fact, the earlier attempt to foster creativity through education in Taiwan was during 1970s-1980s when many first-generation Taiwanese scholars returned from pursuing degrees outside Taiwan (Chen, Wu, & Chen, 2005; Niu, 2006). Western creativity theories and assessment were introduced and the educational focus during this period of time was on developing the creative competence of the gifted. During the 1980s to 1990s, the creativity research and educational focus were extended to developing the creative thinking of primary pupils; pragmatic approaches such as instructional programmes of creative thinking were promoted (ibid). It is dubious to what extent the

school ethos and social discourse have changed due to these attempts. According to the review by Chen, Wu, and Chen (2005) on the history of creativity education in Taiwan, these earlier efforts were not successful enough and were impeded by the conservative concepts held by teachers and the wider society. From the late 1990s until recently, creativity education has gained increased attention in the academic field as well as by the government due to the global interest in maximizing creative potential for economic success (Chen, Wu & Chen, 2005; Cheng, 2004). Documents and policy on creativity were produced, for instance, the White Paper on Creative Education (MoE, 2003), mainly by the first-generation scholars. Creative education projects 2000-2004 were implemented to promote creative teaching and achievements, aiming to reform Taiwan as ROC (the acronym of Republic of China) to the “Republic of Creativity”. Compared to other regions in Asia, such as China, Hong Kong, and Singapore, Taiwan seems to enjoy much more governmental support in this field (Niu, 2006).

Keen efforts were put into creative education, driven by practical goals. However, possible paradoxes of adopting the ethos behind the Western theories and practices were not considered, such as the conflict caused by traditional concepts of the teacher-pupil relationship or learning. Unlike the creativity research in Hong Kong and Singapore that started with cross-cultural research and examined the implicit views of creativity in those societies (Niu, 2006), the definition and approach of creativity research in Taiwan depended heavily on Western theories. Questions of how creativity and creative education should be defined in the Taiwanese educational context, how compatible the Taiwanese school cultures are with the objective of enhancing creativity, or how teachers and pupils cherish creativity, were not asked.

School teachers have often been blamed as constituting an obstacle to educational reform (MoE, 2003; Thornburg, 2002). In the case of fostering creativity in the Asian

classroom, teachers have been deemed as conservative authority figures who fail to appreciate and nurture creative capacities and are slow to change (Chen, 1998; Cheng, 2004; MoE, 2003; Ng & Smith, 2004; Puccio & Gonzalez, 2004). There seems to be dissonance between the policy, on one hand, and the actual implemented practices in schools on the other hand. Implementing the new curriculum in Taiwan caused anxiety among primary school teachers due to the lack of training on the teaching of drama (Lin, 2008). Yet unlike teaching drama, which is mandatory, creative education did not seem to worry the teachers, probably for the reason that creativity is a core competence without clear definitions and pedagogical guidelines. So far the main method to motivate teachers is through competitions and awards, for instance in creative teaching, held by the organization running the creative education projects (<http://www.creativity.edu.tw/index.php>). Further evaluation of the effectiveness of these competitions and awards may be needed. However, I am more interested in asking fundamental questions, such as whether creativity is seen as an immediate or desirable objective by the teachers and why; what the discourse of creativity in educational settings is; and how pupils and teachers respond to a creative pedagogy. Rather than seeing the educational cultures and practitioners as obstacles, I would consider it necessary to hear the teachers' views to gain a more comprehensive picture.

1.3 Research purpose and research questions

The experience of studying in the UK has made me aware of the differences in educational values and discourse between Eastern and Western societies. Western education values diversity and encourages development of creativity; while in Eastern culture 'being different from the norm' and 'being creative' is often related to rebellion and subversion (Ng & Smith 2004). This disparity in social discourse for creativity may affect the questions researchers ask; is seeing creativity as a wholesale importation and as a

universalized disposition still premature, or even inappropriate (Craft, 2005; Lau, Hui, & Ng, 2004; Rudowicz, 2004)? Although creative education is promoted eagerly in Taiwan, the question of how creativity is evaluated in the local context has not been examined. The definitions and approaches to creativity which inform the policies mainly depend on Western theories. Moreover, within the reformed curriculum or creative education projects, there is no clear picture of what kind of creative capacity should be developed through education, nor guidelines of what pedagogical strategies to adopt for promoting creativity. As a result, further questions need to be posed concerning the definition of creative development and creative pedagogy.

In light of this situation in Taiwan, I hope to investigate through this research how the pupils and teachers respond to a creative pedagogy. Informed by relevant theories of fostering creativity in educational settings, such as frameworks and pedagogical strategies for developing possibility thinking (Craft, 2005; Cremin, Burnard, & Craft, 2006), and discussions on creative teaching or teaching creativity (Jeffery & Craft, 2003), I propose creative teaching, teaching for creativity, and creative learning as three interrelated aspects essential in creative pedagogy. Specific elements involving innovation, possibility thinking, playfulness and collaboration of creative teaching strategies, and supportive ethos and classroom space are proposed to be relevant criteria of creative pedagogy. I link the approaches of drama with this framework of creative pedagogy by designing a series of drama lessons based on the school curriculums in the two cases under study.

The main research question and four subsidiaries are formed as follows:

How do Taiwanese teachers and pupils respond to a creative pedagogy in Drama?

- How do sixth grade children (11-12 year olds) respond to a creative pedagogy?

- ❑ What are children's views of the creative pedagogy used?
- ❑ What are teachers' views of the creative pedagogy used?
- ❑ How do Western concepts of creativity and creative pedagogy fit into Taiwan's context?

Participants' accounts are collected concerning their views of the lessons, the evaluation of the ways of teaching and learning, and the ethos behind the pedagogy. From the responses, I hope to understand the differences between the Taiwanese educational context and discourse and those of Western societies, the reasons behind these differences, and to elucidate those aspects of the creative pedagogy I adopt that are compatible with local values or welcomed by the participants.

I believe it is useful to learn both pupils' and teachers' perceptions to add to the understanding of not only the pedagogy used, but also the interaction between teaching and learning, between the policy/academic field and practices on the ground, and between two sets of values that are developed in different cultural contexts. Implications in two areas are sought for nurturing children's creativity through education, and for adapting Western concepts and pedagogy to Eastern culture.

It is important to note that the distinction between East and West made in this thesis is for the purpose of keeping aware of the influences of social discourse or zeitgeist. However it is not assumed that there is a clear-cut distinction between East and West; the comparison between the two cultures, essentially between England and Taiwan in this thesis, is actually complex. Even within one society or culture, there will be varied views of an issue alongside the main stream. For instance, as discussed in next chapter, there are varied understandings or insights of creativity, or different practices of drama in "Western" culture and some are more predominant. That is, this broad distinction made between East and West by no means implies that there is only one universally adopted Western or Eastern culture, rather it is made to refer to the two discourses and value sets observed in this search.

1.4 Outline of the chapters

In Chapter Two I review literature in four areas to frame or to position my views of creativity and creative pedagogy:

- theories and approaches to creativity
- creativity in education
- relationship between drama and creativity
- cultural issues around adopting creative pedagogy and drama

Firstly, the dominant concepts and theories of creativity in the Western tradition are reviewed. Then theories or insights relevant to fostering creativity in educational settings are looked at, concerning specific issues such as whether creativity is teachable, supportive environments for creativity, and pedagogical strategies that enhance qualities of creativity. Third, the relationships between drama and creativity/creative pedagogy are examined. The role and practices of drama in education are discussed, as well as the link between qualities of creativity, elements of creative pedagogy, and the approaches to drama. Finally, possible conflicts resulting from the adoption of Western concepts and practices from a social cultural perspective are looked at.

In Chapter Three, I explain how I link my conceptual framework of creativity and drama with the philosophical assumptions that inform my methodological choice and research design. The rationale is given for adopting the interpretative paradigm, which encompasses the ontology and epistemology that makes sense of reality as a complex social world with dynamic networks and embraces multiple truths and in-depth understanding. The choice of the case study approach is explained regarding its type and purpose. The research design is then explicated in terms of the scope of the

research, its procedures and sampling, the drama lessons, methods of data collection, and data analysis.

From Chapter Four to Chapter Six, I present my findings from three different perspectives: my views as a reflective practitioner, the children's, and the teacher observers'. In this way, the similarities and differences of the evaluations from the three stances are examined and presented. The findings mainly concern three aspects:

- responses to the drama lessons
- views of the creative pedagogy used
- views of creativity

The discussion in Chapter Seven synthesizes the discoveries made through the interpretations to answer the research questions. The differences and similarities of the three perspectives of the responses to this experience are examined. In the final part of the thesis, the key issues and implications are drawn for adopting values and practices informed by Western theories, as well as insights for future research into creative pedagogy.

Chapter 2 Literature Review

In this chapter, I identify the theories and research that help to inform my research framework, or to distinguish my viewpoints, from a broader scope to a more specific setting. There are four substantial areas that my review will cover: theories and approaches to creativity, creativity in education, the relationship between drama and creativity, and finally the cultural aspect of adopting creative pedagogy and drama.

In the first section, I look at the dominant concepts and theories of creativity in the Western tradition, some dating back to Ancient Greece but most flourishing in the field of psychology during the last century up till present time. Due to the overwhelming number of studies and topics of creativity, I limit my scope to those more relevant to the second part, that is, educational perspectives; areas such as genius/giftedness, intelligence tests, biological creativity, innovations of organization or industry are not included. My own perception of creativity, informed by relevant insights, will also be outlined in this part.

I narrow down the review focus to creativity in education as well as my perspective of creativity as an educator in the second section. Several approaches, assumptions behind the theories and specific issues are looked at regarding the relation between education and creativity, such as the child study movement, promoted aspects of creativity in education, and the little c creativity framework.

I then examine the relationship between drama and creativity in the third section. I introduce the definition, role, and practice of drama in education, and scrutinize how capacities and qualities of everyday creativity are fostered through the process of drama. I also point out the possible creative pedagogies within drama.

Finally, I discuss possible conflicts in the adoption of creative pedagogy by reviewing the distinctive concepts and discourses of creativity in the Western and Eastern traditions. The reality and difficulties of adopting drama, in which the creative teaching ethos and creativity concepts are embedded, will be looked at as well, giving a broad picture of my research context.

2.1 Theories of and approaches to creativity

There are different views and theories of creativity in Western literature; philosophers, theorists, artists and researchers have made efforts to depict and conceptualize what creativity is from their particular perspectives. One of them, for instance, is that artists and poets have adopted the notion of the Muse as the inspiration of creation (Sternberg & Lubart, 1999; Petrowski, 2000; Hammer, 2003). Some psychologists believe creativity to arise from unconscious drives, while other psychological researchers defined creativity as a syndrome or a complex (MacKinnon, 1983; Mumford & Gustafson, 1988 in Runco & Sakamoto, 1999). The varied explanations indicate that it is difficult to come to a consensus view of creativity. The different terms for creativity in varied research fields or articles also cause confusion and difficulty in distinguishing relevant studies, such as innovation, originality or inventiveness. Therefore reviewing the wide range of studies on creativity becomes an overwhelming task if without very clear limits.

In this section, I will look at influential theories and research approaches of creativity, mostly in the psychological research in Western literature, offering a picture of how the concepts of creativity developed as well as examining their strengths and limitations. The review of the theories and research focuses will be conducted in a chronological order: creativity in the past, predominant psychological theories in the early twentieth

century, studies after the 1950s, and approaches in the early twenty-first century.

2.1.1 Creativity in the past

One of the earliest accounts of creativity in Western history was Plato's argument about the source of creative expression. He believed *divine intervention*, a higher power than the person himself, to be responsible for pouring out the inspiration and enabling, for instance, poets to create poems, musicians songs (Hammer, 2002; Sternberg & Lubart, 1999). This view prevailed for a long time until the Romantic era when human beings became seen as the source of inspiration. Sternberg & Lubart (1999) have called this deep-seated perception influenced by Plato's explanation "the mystical approach" to understanding creativity, which obstructed the idea that creativity could be investigated through scientific methods. This argument will be discussed further in the conclusion of this chapter where my personal views of creativity are proposed.

Thus, the belief that creativity comes from a mystical source, gradually receded during the Romantic era in the late 18th century. Following the Renaissance and the Age of Enlightenment; people turned their attention away from the gods to investigate human activities and started to look for the source of creativity in the inner self of individuals (Hammer, 2002). In other words, the origin of creative expression was then considered to be human traits instead of divine power. By the end of the nineteenth century, varied theories had evolved; nevertheless, interest in creative genius became the main theme of studies and theoretical exploration (Craft, 2001a).

2.1.2 Predominantly psychological views and assumptions

2.1.2-1 *Studies in the early twentieth century*

In the twentieth century, a shift of emphasis occurred in both research approach and creativity research topics. Although empirical investigation was more emphasized in the new discipline of psychology, philosophical speculation was still influential in the early decades; also more research themes were proposed alongside the main interest in human genius.

Four major traditions emerged in psychological studies (Craft, 2001a; Ryhammer & Brolin, 1999):

- the psychoanalytic tradition
- the cognitive tradition
- the behaviourist tradition
- the humanistic tradition

The first three were predominant in the early part of the 20th century, while the humanistic tradition appeared in later period of time around mid 20th century.

The ***psychoanalytical approach*** included the works of Freud and Kubie. Differing from the view of genius as the source of human creativity, Freud (1908, in Sternberg & Lubart, 1999) put forward the notion that creativity results from the unconscious conflicts of sexual drive and wishes (such as love, power, and fame) within humans; while Kubie (1952) believed the true source of creativity “falls between conscious reality and the encrypted unconscious” (in Sternberg & Lubart, 1999: 6). Although this approach brought the valuable insight that the creative output originated deep from within the human impulse, it did not become the mainstream understanding of creativity within scientific psychology. It was the perspective which associated creativity with genius and intelligence, and emphasized empirical work, that came to be the main focus of

psychological research.

Cognitive approaches. Before the term “cognitive psychology” was used to describe systematic studies of cognitive processing and abilities, there were studies which focused on cognitive aspects of creativity. Researchers within this tradition had two concerns: human intelligence (later the focus transferred to other cognitive abilities), and the process that individuals work through during the creative process. Ryhammer & Brolin (1999) observed that the line of research concerning exceptional human capacity for creation had three overlapping periods: genius (since Galton’s study *Hereditary Genius* in 1869), giftedness (e.g. Terman’s (1925) studies of highly intelligent children) and creativity (a further shift during the 1950s). Following the shift of interest in intelligence, cognitive studies attempted to find out the relationship between human intelligence and creativity; Sternberg (2003: 98) pointed out that “in the cognitive area, creativity was often subsumed under the study of intelligence”.

The cognitive tradition also generated a number of models to explain the processing phases of creative thought. One influential model was Wallas’ (1926) four-stage model of creative process: preparation, incubation, illumination, and verification (Hammer, 2002). Cognitive approaches to creativity, as Runco & Chand (1995: 243) stated, are “both traditional and innovative”. They remain prevalent in psychological, educational and other research domains with new topics and theories emerging, although the attempt to link intelligence and creativity was questioned during the 1950s and, since that time, theories of multi-dimensional intelligence have emerged (Gardner, 1983; Sternberg, 1988).

Behaviourist approaches. While the other three approaches (including humanistic) understood creativity by looking at the inner agent within human beings, the

behaviourists (e.g. Watson (1913, in Bergquist, 1999), Skinner (1974, 1978)) discussed how external conditions influence personality and creative behaviour. For stimulus-response psychologists, creative mind is an insoluble problem; they believe that the unobservable inner processes such as conscious drives, emotions and thoughts are not appropriate for scientific psychological study. Therefore their studies mainly investigate how human behaviour (e.g. creative act) and personality are conditioned by environmental factors, varied stimuli or rewards (Bergquist, 1999; Baum 2005).

Promoting the notion that behaviour is solely determined by the environment, Skinner (1974: 113-115) explained accidental creative behavior and personality traits as being selected by their contribution to survival, that is to say, being shaped by their reinforcing consequences. For instance, artists vary their colours, melodies or rhythms, and the results may be reinforcing as beautiful or inventive works. Thus, he believes, as Watson that (creative) behaviour can be shaped through deterministic systems (e.g. external stimuli, effective instructions).

This way of explaining human behaviour and of gaining evidence through laboratory experiments, however, received criticism as simplifying human behavior and limiting itself to the prediction and control of behavior (Bergquist, 1999; Skinner 1974, 1978). Despite the criticism, the behaviourist philosophical orientation to the relationship between human and environment was still influential in the following period of the late twentieth century. Socio-psychological studies, for example, relate environmental factors and extrinsic motivation with creative outcomes, and the close relationship between behaviourism and pragmatism since the early twentieth century (Baum, 2005) can be perceived in the pragmatic approach to fostering creativity through certain training programmes. (The pragmatic approach is explained in the section *Studies after the 1950s*).

Humanistic approaches. Distinct from psychoanalytic and behaviourist perspectives, humanistic psychology adopted a very different view of the human mind; psychologists including Rogers, Maslow and May emphasized the human capacity for growth which is a conscious, self-directed and a self-actualized process (Bergquist, 1999). Instead of viewing creativity as merely base instincts or conditioned reactions, Rogers (1954) described creativity as a part of human nature and believed the motivation of creativity as essential to personal actualization. Maslow (1996) expanded this view, putting creativity as the innate need of human beings to experience higher values that fulfill their lives. To nurture the lost or crippled creativity within a society that failed to encourage self-actualization, both of them proposed implications for social, psychological and educational work. Rogers (1954) suggested two conditions for fostering constructive creativity—psychological safety (i.e. an accepting, empathetic climate) and psychological freedom for thinking and feeling. Maslow’s overall theories suggested an environment that allows a balanced “diet” for personal growth and equal opportunity for fulfilling the individual’s basic and meta-needs, with a guiding ethos instead of coercion (Maslow, 1996).

The four traditions represent distinct views of the nature of the human mind which result in contrasting explanations of creativity, its source, and purpose. Although both psychoanalysis and behaviourism view human behavior as a determined system, psychoanalysis believes that creativity results from unconscious drives from within, while behaviourism supposes external stimuli. Humanism, on the other hand, believes that a person can rise above their environment, and emphasizes the importance of autonomy and individual growth. Despite humanistic psychology being criticized by behaviourism as a selfish formulation which “has led to an excessive aggrandizement of the individual” (Skinner, 1978: 54), it argues against the imposition of external regulation and coercion to achieve creativity within education (Maslow, 1996; Roger, 1954). In contrast to

established philosophical stances, the cognitive tradition puts its emphasis on empirical studies of mental processes and the intelligences required in those processes. Also, unlike behaviourism which sees the history of reinforcement as forming creative behavior, or humanism and psychoanalysis which look at the inner drives or purposes for creativity, the cognitive approach focuses on explaining the moment of creative inspiration and the pattern of the ideation process.

These traditions and theories continued to inform the framework of studies from the second half of twentieth century until the present time. However, owing to Guilford's influence during the 1950s (an American psychologist, usually referred as a psychometric researcher in creativity studies; his works are further explained in the following paragraph), empirical sources of theory were given more attention within scientific psychology than was philosophical speculation (Baer & Kaufman, 2006; Craft, 2001a).

2.1.2-2 Studies after the 1950s

Between the early twentieth century and the 1950s, varied terms were used concerning the investigation of creativity, as discussed by Ryhammer and Brolin (1999), concepts such as "originality", "creative capacity" and "problem-solving capacity". It was the American psychologist, Guilford (1950), who was influential in framing approaches to psychology over the second half of the twentieth century. His psychometric instrument to measure an individual's creativity in terms of *divergent thinking* supported the argument he made in his address to the American Psychological Association in 1950 for "systematic, rigorous, and experimental research on the topic of creativity" (Feldman & Benjamin, 2006: 325). Reacting to Guilford's attempt, two particular interests were aroused: a great amount of empirical research was conducted to test creativity or to find out the characteristics of creativity; and the other focus was to stimulate creativity through training programmes. As mentioned previously, philosophical issues of creativity were

thus given less importance while experimental studies within scientific psychology became the mainstream (Sternberg, 2003).

To describe the rich and multiple- faceted studies of creativity after the 1950s, some researchers proposed three major categories: personality, cognition and how to stimulate creativity. A fourth line emerged during the 1980s to 1990s as a confluence approach that combined the previous research dimensions (Craft, 2001a; Ryhammer & Brolin, 1999; Sternberg, 2003). While some researchers pointed out the characteristics of creativity, other studies made efforts to identify the creative person, process, product and place (environment) (Feldman & Benjamin, 2006; Fryer, 1996; Hammer, 2002). Sternberg (2003) categorised the post-1950s studies slightly differently, suggesting groupings such as pragmatic, psychometric, cognitive, social-personality, evolutionary, and confluence approaches. Nevertheless, as mentioned above, it is difficult to distinguish sharply between researchers and their works because research dimensions overlap. It would also be problematic to use set groupings because of the different nomenclature and varied assumptions about creativity and therefore approaches. For example, Guilford was regarded as a cognitive researcher by Hammer (2002) and Ryhammer & Brolin (1999), and as a type of cognitive researcher by Craft (2001a), whereas Sternberg separated the cognitive from the psychometric approach. Thus it is difficult to find a consistent and non-redundant set of categories. In this paper, I will not attempt to distinguish whether it was the cognitive or psychometric approach which studied the relationship between creativity and human genius and intelligence, for studies in both approaches focused on this issue. However, a more detailed set of categories has been adopted to give a more comprehensive picture of the development of creativity research, as follows.

Begun by Guilford (1950), the ***psychometric approach*** studies creativity through

measuring abilities and traits involved in the creative process. Although inheriting the tradition of establishing the relationship between creativity and intelligence among the studies of the eminent mind, Guilford pointed out the limitations of traditional intelligence tests and developed divergent thinking instruments consisting of paper-and-pencil tasks for assessing the aspects that the traditional view of intelligence overlooked. His divergent production showed his attempt to organize cognitive abilities along three dimensions: i) thought processes, ii) contents applied in the processing, and iii) products as results of the thought processing on different content categories (Baer & Kaufman, 2006: 13). Developing from Guilford's works, Torrance (1966) devised the TTCT—Torrance Tests of Creative Thinking— involving divergent thinking and problem-solving skills to measure the constituent abilities of fluency (the ability to produce a large number of ideas), flexibility (the ability to produce different ideas), originality (to produce rare ideas), and elaboration (to respond in detail) (Sternberg 2003). Torrance tests became so dominant in the field of creativity research that around the 1980s they were used in approximately 75 percent of published studies of creativity involving elementary and secondary school students (Baer & Kaufman, 2006).

There are both positive and negative views of psychometric tests. A useful aspect is the assessing of ordinary people (not merely eminent people), and that the tests are easy-to-administer and objective (Sternberg, 2003); although the intelligence-related factors measured by the test and the “creativity on request” during the test procedure are criticized as failing to capture the concept of creativity (Craft, 2001a; Sternberg, 2003). Some researchers (e.g. Gruber & Wallace, 1999) also question the results from non-eminent samples and the testing of divergent-thinking to demonstrate high level creativity (Baer & Kaufman, 2006; Sternberg & Lubart, 1999). As Sternberg (2003) maintains, the definition and criteria for creativity are a matter of ongoing debate and using the tests is only one of many options; other methods such as that devised by

Amabile (1982, in Baer & Kaufman, 2006; Sternberg 2003) propose assessing creativity of actual products (e.g. poem, drawing) by a consensus of judges.

Psychometricians also extend their interest into measuring personality traits (Petrowski, 2000). Such tests assess the attitudes and dispositions that affect creative orientations, for instance curiosity, being attracted to complexity and novelty, and tolerance for ambiguity. The instruments include CAP tests (Creativity Assessment Packet) developed by Williams (1971) and Cattell's Sixteen Personality Factors Questionnaire (Hersen, 2003).

After Guilford's attempt, ***cognitive research*** focused on the thinking processes and mental representations underlying creative thought, with an emphasis on scientific experimental work. Systematic studies were carried out on traditional concerns as to "how new constructs come into being" (Runco & Chand, 1995: 243) as well as computer simulation of creative thoughts (Sternberg, 2003). Some researchers have focused on cognitive abilities and processes that are not yet recognized. Finke, Ward, and Smith (1992) developed the Geneplore model involving two processing phases in creative thought: a generative phase in which different kinds of mental representations are constructed related to the problem, and an exploratory phase during which mental processes, such as association, synthesis, and analogical transfer, occur (Baer & Kaufman, 2006; Sternberg, 2003). Runco and Chand (1995) also proposed the Two-tier Model of creative thinking to describe the interplay between, and impact of, the components of creative thinking: the first tier comprises skills of problem-finding, ideation, and evaluation; the second includes the influence of knowledge and motivation. Notably, a similar issue was raised in this approach (as by the critics of the psychometric approach) concerning highest-level creativity and the creativity of everyday problem

solving. Some researchers argued against the suggestion that non-eminent samples could help understand the creativity of the genius (Sternberg, 2003), while others still believed that “studies of normal subjects can elucidate the cognitive mechanisms common to all levels of creativity” (Baer & Kaufman, 2006: 20). Computer-simulation approaches proposed by Boden (1999) attempted to show how human creativity might operate, by simulating what real people do. Hidden relationships between input variables and data for patterns are sought through the heuristic approach (Sternberg, 2003).

Whether creativity can be increased through training is not a new issue; it can be dated back to the nineteenth century (Baer & Kaufman, 2006; Esquivel, 1995) when the studies of human genius and creative achievement were also the main concern. Yet in the mid twentieth century the notion of influencing creativity through training programmes was given more attention, perhaps because of the claim made by Guilford (1952, in Parnes, 1963: 342-343) that:

“Like most behaviour, creative activity probably represents to some extent many learned skills. There may be limitations set on these skills by heredity; but I am convinced that through learning one can extend the skills within those limitations”.

Certain training programmes designed to help stimulate individual's creativity were proposed. Edward De Bono (1985) suggested thinking tools to generate diverse thoughts from different points of view, such as six thinking hats each of a different colour to represent different styles of thinking (Sternberg, 2003). Osborn (1953) developed a brainstorming technique to help people come up with a large number of possible creative solutions. De Bono and Osborn's ideas were described by Sternberg (2003) as a ***pragmatic approach***, and they had considerable commercial success although lacking a basis in serious psychology and serious empirical attempts to validate their ideas.

There were other creativity training programmes, however, which could also be seen as pragmatic techniques and which were validated through divergent-thinking tests (Torrance 1995) as well as real-world problem-solving situations (Baer & Kaufman, 2006). CPS (the Osborn Parnes Creative Problem Solving process) is the example that has been widely applied and researched, developed by Parnes and his colleagues (Noller & Parnes, 1972). It suggests six steps to developing creative solutions and to stretching people's thinking as well as developing creative attitudes (Fryer, 1996). The assumptions and techniques that creativity training programmes promoted have generated implications for both school teaching and work settings.

While cognitive psychologists were dedicated to exploring the creative thinking models or measuring ideation achievement through problem-solving, ***social psychological approaches*** have a very different focus: personality traits and motivations. Through correlational studies and contrasting the creativity of samples at eminent and everyday level, researchers including Amabile (1983, in Sternberg, 2003) and Eysenck (1993, *ibid*) have noted certain personality traits creative people possess, such as self-confidence, independence of judgment, attraction to complexity and novelty, tolerance for ambiguity, openness to experience, and risk taking. In addition to these creative dispositions, enthusiasm—being in love with what you are doing—also made for creative achievements (Collins & Amabile, 1999; Hennessey, 1995; Torrance, 1980, 1995). A wide diversity of personality traits associated with creativity were identified because not only social psychologists showed an interest in this issue. For instance, according to Maslow, for humanistic psychologists traits such as boldness, courage, freedom, and spontaneity lead one to realize their full potential (Sternberg, 2003). Psychometricians also proposed dispositions and attitudes as the measured items in the creativity tests as indicated above. Regarding the varied traits identified as relevant to creativity, Baer & Kaufman (2006: 18) commented that even within a domain, there may be different

personality patterns, so distinct psychological approaches identify personality dispositions based on different variables.

Research on motivation for creativity was much stimulated by Amabile's work and theories (Baer & Kaufman, 2006); insights were gained through her earlier studies which manipulated intrinsic and extrinsic motivations to prove how the impetus affects creativity: Intrinsic motivation would lead to higher levels of creativity than would extrinsic motivation, and increasing extrinsic motivation might decrease creativity. Intrinsic motivation was defined as "the motivation to engage in an activity primarily for its own sake" as the individual may perceive that activity interesting or challenge, for example; while extrinsic motivation referred to "the goal or incentive external to the work itself" (Collins & Amabile, 1999: 299). Interestingly, results of Amabile and her colleagues' more recent studies show that rewards may not necessarily undermine but could also increase intrinsic motivation (Collins & Amabile; Hennessey, 1995).

Interest and research hypotheses in the role of motivation in creativity at the societal level, i.e. social and environmental factors (social conditions that are favorable to creative performance), have increased as well. In her componential model, Amabile (1996; Collins & Amabile, 1999) looked at social influences on creative behaviour, pointing out that even minor factors in the social environment may act as hurdles to creative production, while other factors can play a key role in fostering creativity, such as freedom, support, and positive challenges. Although a hint of behaviourism is sensed in the experimental studies that manipulated the conditions of determining creative behavior, the results of her earlier studies were to show the undermining effect of extrinsic motivation (a philosophical orientation of humanistic psychology). In addition, the componential model (framework) does not neglect other aspects of human behaviour, it actually "comprehensively take[s] into account cognitive, personality, motivational and

social influences on the creative process” (ibid: 112). Piirto (1998) suggested the importance of five environmental factors that can support and nurture children’s creativity—home, school, community and culture, gender, and chance (in Hammer, 2002). Csikszentmihalyi (1996, 1999) also emphasized how individuals could benefit from societal conditions. He put forward the contributions to creative activity made by social (the field) and cultural contexts (domain)—which encourage freedom of action, allow flexibility about gender roles for instance, as well as the surroundings in which an individual works—where personalized space is created to allow uninterrupted concentration. Simonton (1984, in Sternberg, 2003), who conducted longitudinal studies in diverse cultures, documented the impact of environmental variables on eminent levels of creativity, in terms of cultural diversity, war, availability of role models, availability of resources, and number of competitors in a domain.

Social psychologists agree that, in addition to the impact of inner and external motivations on the individual’s creative performance, their talents and cognitive abilities also play important roles (Hennessey, 1995). Albeit the two schools’ views are not necessarily contradictory, cognitive and social psychology seem to downplay each other’s research and theories (Runco & Chand, 1995). Cognitive research on creativity tends to ignore the personality and social system issues, while social-personality approaches mention little about mental ideation process (Sternberg, 2003). The ***confluence approach*** has since been proposed and contributed an integrated and holistic view towards creativity.

2.1.2-3 Early 21st century: confluence approaches to creativity

Wehner, Csikszentmihalyi, and Magyari-Berck (1991, in Sternberg & Lubart, 1999) compared the situation within creativity research with the fable of the blind men and the

elephant: people touch different parts of the huge animal but claim what they touch and know is the whole picture. Being aware of this problem of researching creativity, an approach which integrated the multiple dimensions of creativity was developed. As mentioned previously, Amabile (1996; Collins & Amabile, 1999) used her three-factor componential model to describe individual creativity, including intrinsic motivation, domain-relevant knowledge and abilities, and creativity-relevant skills which are not confined to creative performance in a specific domain. Gruber & his colleagues (Gruber & Wallace, 1999) proposed a rather different kind of model — the developmental evolving-systems model — for understanding the unique ways in which creators deploy their resources to come up with novelty work of value. By studying eminent cases such as Darwin and Einstein, interconnected elements leading to creative work were recognized, including a person's knowledge, purpose, and affect (Baer & Kaufman, 2006; Gruber & Wallace, 1999; Sternberg, 2003). The difficulties or constraints individuals encountered contributed to creative outcomes as well. The criteria they suggested for creative work involved novelty, value given by external criteria, result of purposeful behaviour, and duration (Gruber & Wallace, 1999). Aside from the above models, the investment theory of creativity proposed by Sternberg and Lubart (1999, Sternberg, 2003) also illustrates the multilevel interactions of different factors for creativity. In the model, a creative person buys low and sells high in ideas. Six interrelated factors are posited: intellectual abilities, knowledge, thinking styles, personality, motivation, and environment (Baer & Kaufman, 2006; Sternberg, 2003).

Csikszentmihalyi (in Feldman, Csikszentmihalyi, & Gardner, 1994; Csikszentmihalyi, 1996, 1999) proposed a model within which the cognitive and socio-psychological theories converge. The systems model emphasizes the interaction of three aspects: the individual, domain, and field. Only within the interaction can creativity be observed. In the model, an individual draws upon personal qualities (including their intelligence, skills

required by the domain, and personality traits), and favourable social circumstances to make a creative contribution. The field is represented by gatekeepers or social organizations which evaluate and select new ideas that deserve inclusion in the domain, the culture which preserves and transmits creative products. Csikszentmihalyi proposed further that with mutation, selection, and transmission, creativity can be seen as social and cultural evolution. In this model, creativity is not so much an individual trait or everyday creativity, but systematically vetted and validated new ideas. Extra attention is therefore drawn to the role of cultural and social values, and to the situating of creativity activity within different fields and domains.

Csikszentmihalyi was not the first one to propose the view of a valuation system; as mentioned above, creative work must have externally validated value in Gruber's model. Stein (1984, in Fryer, 1996: 12) also argued that 'Creativity is a process that results in novelty which is accepted as useful, tenable, or satisfying by a significant group of others at some point of time'. This view of creative ideas being recognized by social groups or domains makes obvious the debates on the value and criteria of judging creative works: are only those ideas or works which gain social recognition or accommodate cultural values considered creative? What kind of creativity is valuable? This point will be further discussed in the next section in relation to two kinds of creativity. The following diagram summarizes the historical development of the concepts and study focus of creativity in the Western world.

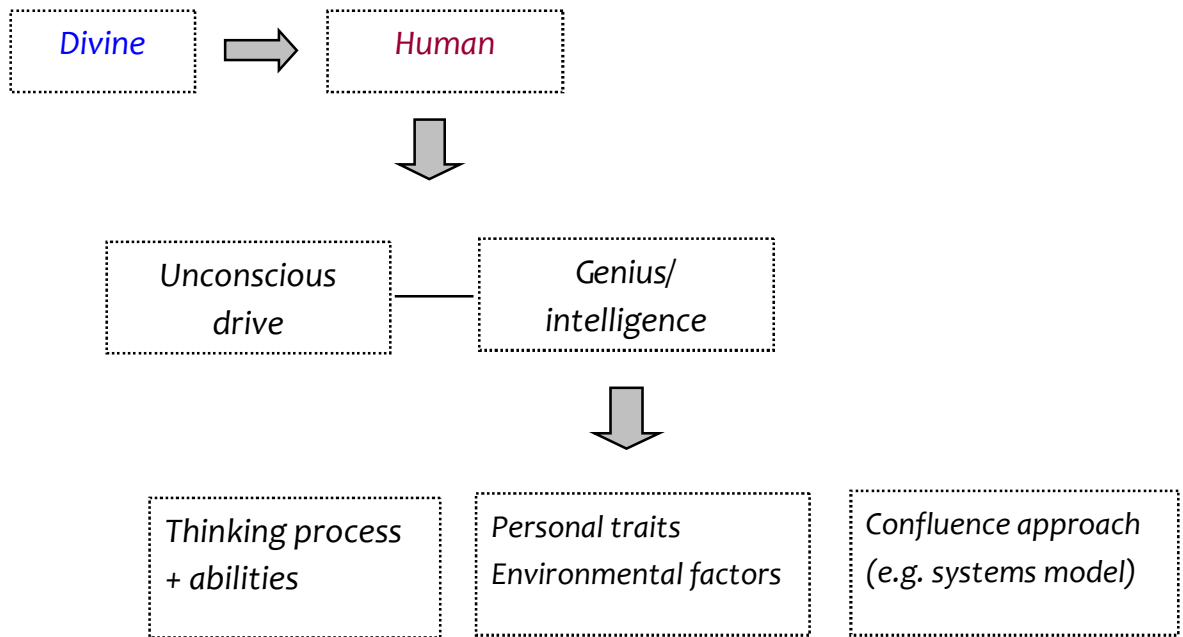


Figure 1: The development of Western research on creativity – the shift of research focus

2.1.2-4 Product vs. process creativity

There is a remarkable consensus view of creative ideas or work, that they must be novel and original (Craft, 2005; Csikszentmihalyi, 1996; Feldman, 1999; Gruber, 1999; Hammer, 2002; Rogers, 1954; Runco & Chand, 1995; Smith, 2005; Sternberg & Lubart, 1999; Sternberg, 2003). Yet psychologists have made a significant distinction between product-oriented and process-oriented creativity, focusing on different facets and values of novel invention (James, Lederman, & Vagt-Traore, 2004; Smith, 2005). Product creativity makes the assumption that creativity should be defined as the production of both novel and appropriate work (Sternberg & Lubart, 1999). “Novel refers to original work; ... appropriate simply concerns the usefulness of the product towards a certain need” (James, Lederman, & Vagt-Traore, 2004: 2). In contrast to the utility and productivity, process-oriented creativity focuses on the ‘mental process’ involving creative potential to generate new ideas, solution of problems, and the self-actualization of individuals (Esquivel, 1995; Fryer, 1996; James et al, 2004; Simonton, 2004). Because of its premise and concern, the concept of process creativity is found useful in

advocating educational efforts in creativity (Esquivel, 1995).

'Big C' and 'little c' creativity. Other researchers draw a distinction between “big C” and “little c” creativity (Craft, 2001b; Gardner, 2004) with the former having wider influence in society and the latter being relevant to everyday creativity. Other suggested terms are “high creativity” (Csikszentmihalyi, 1990, Simonton, 2003, in Craft, 2001b) and “ordinary creativity” or “democratic creativity” (NACCCE, 1999; Craft, 2001a, 2005). The valid demonstration and “paradigm-shifting” impact of creativity are necessary aspects of big C creativity. Csikszentmihalyi’s (1996, 1999) systems model of creativity is useful for understanding high-level creativity as recognized by experts. In addition, Howard Gardner (in Cohen, Ring, & de Sousa, 2002) adopted famous examples of creative people to explain the differences between the two kinds of creativity:

“When Einstein developed the theory of relativity he was practising Creativity with a 'big C' and it changed an entire field of thought. On the other hand, creativity with a 'little c' emerges from the milieu of everyday life.

Creativity with a 'little c' is not of less importance than that with a 'big C', although it is usually of less notoriety and influence. 'Ordinary people's creativity can be as powerful and enriching as those who influence all our futures by their creative efforts” (for source page, refer to:

<http://www.ablestable.com/resources/library/articles/clife/clife012.htm>).

There are some other definitions that share the same view of product, high or big C creativity:

“the achievement of something remarkable and new, something which transforms and changes a field of endeavor in a significant way. . . the kinds of things that people do that change the world” (Feldman, Csikszentmihalyi, & Gardner, 1994: 1).

“Creative product is not really an invention unless it is socially accepted. The creative product has to operate within the culture; it has to work. If it does not work, it is a failure as an invention” (Morton I. Teicher, in Fryer, 1996: 11-12).

By contrast, the concept of little c creativity (LCC), proposed by Craft (2000, 2001b: 49) as distinct from high creativity, focuses on “the resourcefulness and agency of ordinary people”. Unlike high or big c, LCC is not necessarily linked with a product-outcome; it recognizes everyone’s potential to be creative in terms of everyday problem-solving, involving the qualities of “being imaginative, going beyond the obvious, being aware of one’s own unconventionality, being original in some way” (Craft, 2001a: 15).

Informed by humanistic, social-personality, cognitive, pragmatic and confluence approaches and her own research results, Craft (2000, 2001b) proposed a three-way framework for illustrating the features of LCC; the three necessary interrelated aspects include agents, processes, and domains. Craft believes that the individual displays their LCC in a unique way, with their own talents, skills, and aspirations. Also the features of the individual and their cultural environment play a role in influencing the choices people play out. The second aspect, processes, includes both the intuitive (non-conscious) and the rational (conscious) thinking processes. Attitudes such as being imaginative and the abilities of problem-finding and solving, convergent and divergent thinking are also involved in the creative process. Little c creativity, according to Craft, applies to all domains instead of being confined to arts. And domain, the third perspective of the frame, helps to situate personal agency and process aspects of creativity as part of the picture instead of the whole of it (p.56). At the heart of LCC is the notion of “possibility thinking”, which involves three clusters of abilities and attitudes when facing blockages: being imaginative, asking questions, and play and possibilities (Craft, 2000).

LCC is the quality of self-direction, which is required when individuals encounter the intense changes in social structures, economy and technology at the beginning of the twenty-first century (Craft, 2001b). Also, with its concerns about the abilities of

everyday problem-solving that everyone is able to develop, Craft considers LCC more relevant to education. Therefore, it is the LCC concept and its framework informed by relevant theories that my study—fostering children’s creativity—is based on.

In the next major section, I will look at relevant studies and specific issues concerning creativity in an educational context. However, before moving on, I would like to articulate more explicitly my own view of creativity which is informed by some of the theories reviewed above though it is distinct in some ways.

2.1.3 My perception of creativity—the framework for my research

Overall, my perception of creativity has three levels. The broadest level, the basis of my research framework, is philosophical and will be discussed in this section. As the review goes on, the two further levels will be introduced: my perception of creativity within education, and my perception as a drama teacher. Thus, my exposition of creativity evolves from a simple human view to a more context-specific educator’s perception and finally, to the perception of a drama practitioner. All of these will be seen from the perspective of a researcher of Eastern heritage.

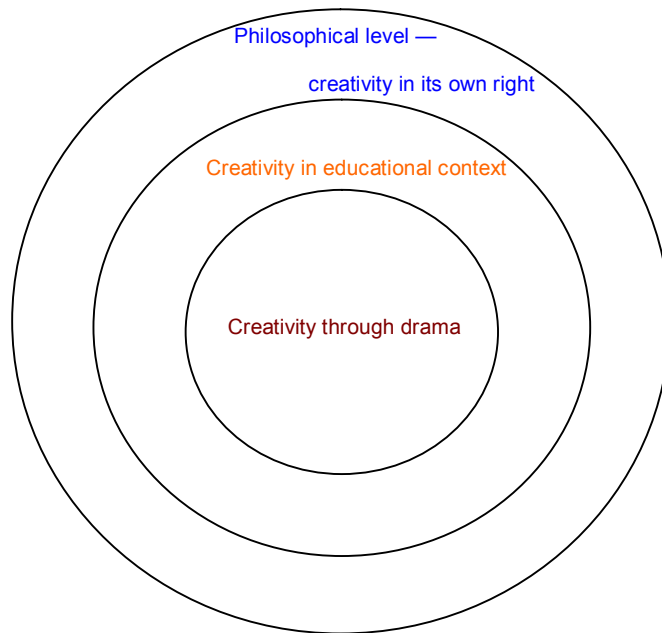


Figure 2: The three levels of my perspective of creativity

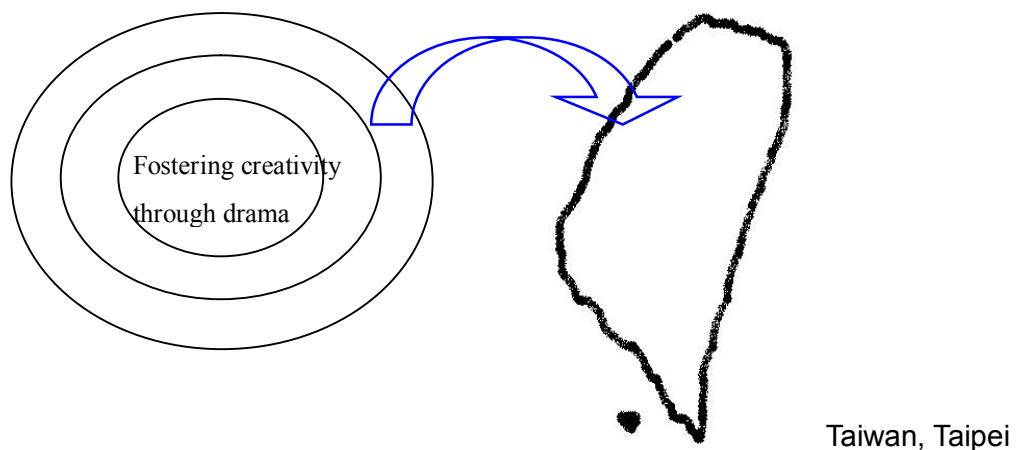


Figure 3: The third space—where two cultures meet

It is not easy to capture the exact shape, the exact word of creativity. Rogers (1954: 145), despite writing theories for developing creativity, argued that: "... we cannot expect an accurate description of the creative act, for by its very nature it is indescribable". I find Rudyard Kipling's (1937, in Sternberg, 2003: 90-91) metaphor of creative inspiration appealing: "My Daemon was with me in the Jungle Books ... and good care I took to walk

delicately, lest he should withdraw..... When your Daemon is in charge, do not think consciously. Drift, wait, and obey". Although his view is considered by Sternberg (2003) a "mystical approach" which made it hard for scientific studies of creativity, I would suggest that Kipling's view describes well the unexpectedness of creativity and it shows humility towards what we do not know.

Yet, as a means of communication, I shall endeavor to spell out, and risk incomplete spelling, the image of creativity as three forms: a natural desire, an attitude and quality of mind, and a flow of expression.

Firstly, I see creativity as something that is initiated by our innermost self — our personal traits (dispositions), personal talents, or personal motivation (whether interpreted through Freudian libido, impulse, or Maslow's prime need). Secondly, I see it as an attitude that people adopt when facing life situations: it involves being playful, willing to take-risks, flexible and open (e.g. to possibilities). It can be a choice, or a state of mind that consciously or unconsciously involves being imaginative, positive and active. Thirdly and finally, I see creativity as a flow of expression that demonstrates the existence of our inner motivation and our choice of attitude. The expression can be the creative process, the ideas and behaviours, or the substantial products or performances. The reasons for expression may be to fulfill oneself, to communicate for a social purpose, to contribute, to gain validation, or simply because the innermost self is so full that the expression flows out.

I would therefore suggest that creativity may be smothered but will not die; for it is part of our nature, our desire, and it will always find its way out, whether constructively or destructively. However, when nurtured, it may support and enrich lives.

2.2 Creativity in education

The connection between creativity and education, teachers and mentors, can be traced back to the argument over whether creativity can be developed, that is, whether it is amenable to education (Baer & Kaufman, 2006; Esquivel, 1995). As the research focus gradually shifted to ordinary people within education, and along with the movement towards child-centred and innovative pedagogy after the 1950s, more calls were given for reform of traditional school practice and the creative arts curriculum (of the US and UK) (Craft, 2001a; Esquivel, 1995). However, only little systematic research in education focused on creativity; it is the scholarly field of creativity studies that has impacted on education (Feldman & Benjamin, 2006). The works include a) comprehensive approaches, in which a range of techniques is used to stimulate people's creativity, as role play, brainstorming and psychotherapy; b) educational approaches influenced by the child study movement, such as G Stanley Hall, John Dewey's (in Feldman & Benjamin, 2006) advocacy of children's play, Piagetian cognitive-developmental programmes which encourage children to generate original ideas, Montessori's approach that emphasizes the importance of self-expression for fostering creative skills, and Lev Vygotsky's cultural-historical theory; c) behaviourist and d) humanistic approaches (refer to previous section) (Craft, 2001a; Feldman & Benjamin, 2006). Implications concerning teaching approaches for developing creativity were also suggested, including several aspects such as the encouraging ethos and certain characteristics of the teacher, the supportive environment, and specific techniques for fostering creativity (Craft, 2001a; Esquivel, 1995; Fryer, 1996). These will be included in the discussion of the creative pedagogy section.

The educational reforms informed by the theories and practices of creativity waned due to the critique of child-centred practices and the decline in academic performance (Craft,

2001a; Esquivel, 1995; Feldman & Benjamin, 2006); yet creativity was once more recognized as an important aim of education during the last decade of twentieth century. Recent rapid social, economic, and technological changes have led to creativity celebrating a global-wide revival of interest in both the academic field of psychology, and the applied domain of education (Craft, 2005: 3). Faced with these intense changes, creativity is reckoned as a basic capacity for survival as well as for future success. Csikszentmihalyi (in Jackson et al, 2006: xix-1) put it this way to show the altered status of creativity: "In the Renaissance creativity might have been a luxury for the few, but by now it is a necessity for all". At this point, the relationship between creativity and education is more than the previous goal, to encourage personal development and self-actualization, but to equip youngsters with the basic capacity for future life as well as to increase the competitiveness of a country. The urge for developing creative skills through education is more obvious than before.

Craft (2005) suggests that the approach to creativity in education from the 1990s onward distinguishes it from the era of educational research and practice in the past. She describes this approach as revolutionary because of the challenges it brings to the teachers and schools, their values and their teaching practices. It has unique concerns, including the relationship between creativity and knowledge, curriculum, and appropriate pedagogical strategies to foster creativity in the classroom. Research by Craft (1996), for instance, explored how to nourish the creative teacher; Woods and Jeffrey (1996) looked into teacher creativity through case studies; and Fryer (1996) investigated teachers' attitudes towards creativity through a large scale survey. Furthermore, the perceptions of creativity this approach adopts are more relevant to educational values and settings. Thus this approach seeks to develop a shared discourse and terms for understanding and promoting children's creativity.

Given the connection between education and creativity, relevant scholarly research, and the new approach proposed to make clear the reasons for studying creativity in education, in the following paragraphs three aspects of creativity in education will be examined. These are the assumptions and promoted aspects of creativity in education, creativity and environment, and creative pedagogy.

2.2.1 The assumptions and promoted aspects of creativity in education

There are two major premises underpinning the framework of creativity in education: first is the view that all individuals have the potential to be creative (Craft, 2001b; Esquivel, 1995; Feldman & Benjamin, 2006; NACCCE, 1999), and second is that creativity can be developed (Fryer, 1996; Parnes, 1963; Torrance, 1963, & Myers, 1970). As to the kind of creativity encouraged and guided through teaching and learning activities and the school environment, this is more relevant to democratic, process creativity rather than extraordinary creativity restricted to a few talented students. Creative capacities concerning everyday problem-solving are nowadays necessary to everyone as keys to their future success or at least to their basic survival.

Everyone has the potential to be creative. The perception of the source for creativity has shifted from the belief of the divine intervention, genius, and hereditary intelligence possessed by the highly talented individuals, to diverse human abilities owing to Guilford and Torrance's attempt to measure the thinking abilities, and to the later multidimensional theories of intelligence (Esquivel, 1995). Early childhood educators commonly hold the view that children are naturally creative, open to experience, and tend to be attracted by novel things (Feldman & Benjamin, 2006; Torrance & Myers, 1970), and this natural quality will diminish unless it is nurtured by favorable environments created by adults (Esquivel, 1995; Feldman & Benjamin, 2006). Rogers (1954) also sees creativity as the

natural urge of individuals to develop, extend, express and activate their capacities.

Creativity can be developed. Another assumption of creativity in education is the notion that creative abilities can be learned, developed, or nurtured. Compatible with the psychometric and pragmatic approaches, Fryer (1996: 5) stated that creative skills could be taught through certain strategies: "Training in creative problem solving can enable people to be skilled in finding the best solution quickly...". Esquivel (1995) also made clear the role of educators in enhancing the creative potential of every student. In contemporary research, creativity is embraced as a multi-dimensional and developmental construct; it is believed that creativity is a developmental shift and a life long process (Craft, 2001b; Esquivel, 1995; Feldman, 1999). For instance, Craft's framework for LCC explains creative development with three dimensions.

The promoted aspects. The previous distinction between product/process and big *C*/ little *c* creativity may in fact be a starting point to understand the aspects of creativity encouraged and nurtured through education. In the following, I will examine more closely the differences between the BCC and LCC frameworks.

There are actually similarities in the creative characteristics and attitudes either BCC or LCC encourage. The nine necessary qualities of possibility thinking, proposed as the core to LCC, which include self-determination and direction, innovation, action, development, depth, risk, being imaginative, posing questions, and play, are also mentioned by Gardner's studies on highly creative minds. The main difference however, is, as Craft (2001a, b, 2005) found, that ordinary creativity is more relevant to education; it concerns the education of all pupils; it concerns the route-finding abilities and attitudes that everyone can learn, instead of emphasizing the evaluation of the outcome. In response to doubts about the LCC concept, several clarifications have been put forward

as to what LCC actually promotes: a) little c creativity may reach the same outcome as “coping with life”; the process of LCC actually involves active engagement; b) the process of creation involves “knowledge-based intuition” but does not rule out step-by-step thought; c) to distinguish the outcome from mere fantasies and dreams, some conscious intention must be involved; d) finally, to judge the innovativeness of outcomes of LCC, there is a spectrum from one end that the agent recognizes as novel though not necessary to the domain, to the other end applying wider world criteria (Craft, 2001b: 49-53).

In short, LCC promotes processes involving the creative qualities of possibility-thinking, and active actions and attitudes when facing everyday challenges. Although the importance of gaining validation from the wider world is not denied in LCC, Craft (2001b) clarifies that the recognition of something created to be useful is as significant as the intention. The developmental process is more emphasized than the product, and therefore what really matters is the intention and evaluation of the agent, and as a result, the self-actualization.

In recent years, a new rationale for promoting creativity in education is the view that creativity is the capacity for future success. Due to the intense changes caused by economic growth in this new era, the demand for enhancing competitiveness in the labour force is deemed as important as educational achievement (Craft, 2005; Thornburg, 2002). Thornburg (2002: 31) pointed out that “the real value workers bring to their jobs lies in their knowledge and creativity”. Also, in this trend, “creativity and associated capacities are highly regarded as a life capacity, both for the individual and society” (Bentley, 1998; in Craft, 2005: 17). Therefore nurturing creativity through education is to support the individual’s development in creative characteristics and attitudes, and their need for self-actualization, as well as enhancing their capacities for future success.

2.2.2 Creativity and the environment

Feldman & Benjamin (2006) pointed out that educators often maintain the view that children are naturally creative, and this creative quality of mind will diminish unless supported by favourable conditions for its expression. Several arguments and examples are given that echo this view.

Lucas (2001: 38), who disagrees with the utilitarian view of product creativity, proposes a broader description that creativity is “a state of mind in which all of our intelligences are working together” which involves “seeing, thinking and innovating”. Like Craft, he sees creativity as neither another intelligence nor domain-specific, but an active attitude which enables one to be a creative person and live a creative and fulfilled life. He adds a proviso that this “state of mind” can only thrive within a supportive environment, and teachers play an important role in creating both the external and social environments.

The term for “environment” varies in the literature; other terms include climate (Craft, 2001b; Torrance, 1995b), atmosphere (Esquivel, 1995; Joubert, 2001), conditions (Rogers, 1954), classroom/ school environment (Lucas, 2001), and school culture (Fryer, 1996; Joubert, 2001). The environment in these cases mostly refers to pedagogical and social dimensions. For instance, informed by Torrance’s theories, Esquivel (1995) maintained that teachers should aim to create a classroom atmosphere that is stimulating and constructive to creative learning, through both creative methodology and certain behaviours. These behaviours include emphasizing interpersonal relationships with students, maintaining an open attitude towards creative ideas or behaviours, showing a humanistic pupil control ideology (as opposed to being authoritarian), and valuing open communication; while creative methodology refers to strategies that can stimulate pupils’ curiosity, thinking, imagination, and constructive response. Lucas (2001: 44) also

suggests two coordinated educational features which foster active attitudes and the ability to see possibilities: a pedagogy which promotes an understanding of how we learn to learn, and a school environment which provides structured interventions by creative mentors and coaches. He uses Coombes infant school (England) as an example to demonstrate a successful external and social environment where creativity thrives. “Everything [the external and indoor site in the school] challenges conventional expectations and shouts creativity at any visitors” (ibid: 41). As to the social environment, the ethos of the school and teachers, he observed that: “No one shouts at Coombes. Everyone is respectful and each child is treated as an individual. ...They [the teachers] know when to leave space for thought and when to supply the structure which will help a child to grow and learn” (ibid: 41). Other studies (Cropley, 1992; Fryer, 1996; Joubert, 2001; Lucas, 2001; NACCCE, 1999) also reflect these ideas about the constructive relationship between creativity and classroom environment.

Some researchers, such as Rogers, Maslow, Torrance, and Amabile, offer similar insights into environments which nurture creativity, as well as implications for creative teaching and learning environments. “Environment” is used here as a broad term and therefore includes elements such as classroom settings, beliefs of teachers, and teaching strategies. As a result, in the following examination of aspects of creative pedagogy, those different elements of the environments which lead to the supportive culture and stimulating pedagogy will be recurrent in the discussion (though with different terms).

2.2.3 Creative pedagogy—teaching creatively, teaching for creativity and creative learning

Watkins & Mortimore (1999: 3-8) described four phases of conceptions of pedagogy in the modern research literature since the 1930s, though they suggested the phases do

not represent a smooth progress:

- a focus on different types of teachers: teachers' personal styles were identified, including "authoritarianism", "democracy", or "*laissez-faire*", simply to distinguish good and bad approaches.
- a focus on the contexts of teaching: this phase of research viewed the classroom as an "activity system", which teachers need to establish and manage.
- a focus on teaching and learner: the conceptualization of pedagogy was influenced by the theories of cognition and meta-cognition, which promote active learning, collaborative learning, learner responsibility, and meta-learning (i.e. learning about learning).
- current views of pedagogy: complex models that offer an integrated conceptualization of pedagogy appear. Relations between elements: the teacher, the classroom or context, content, the view of learning are focused. The model differentiates itself from the previous research which suggested linear cause-effect chains and simplified prescriptions for action.

From phase one to four, the shift of focus on to different aspects of pedagogy are familiar; in the previous review about creativity studies concerning educational settings, similar focuses can be found and the complex model seems to be the consensus in both psychological and educational theories. Given the background knowledge for understanding pedagogy, I will explore the relationship between creativity and pedagogical practices. Before this, the meaning of different terms used to describe teaching concerning creativity will be discussed.

The distinction between ***teaching creatively*** and ***teaching for creativity*** was made by the NACCCE report (1999: 89), defining the former as "using imaginative approaches to make learning more interesting and effective", while relating the latter to the objective of

identifying young people's creative abilities, encouraging and providing opportunities for the development of those capacities (Jeffrey & Craft, 2004: 81). The focus of creative teaching is on the teacher's practice, whereas the focus of teaching for creativity is on the learner with personal agency at the core (Craft, 2005). Through empirical research, Jeffrey & Craft (2003) have analysed the distinction between the two to highlight the importance of teaching for creativity. Craft (2005: 25) points out that different pedagogical styles will result in different classroom practices and different learning; therefore precision in the use of terms will help effectively to foster student creativity. Nevertheless, a danger is suggested in making the distinction—a dichotomy is created which may restrict the development of pedagogic ideologies (Craft, 2005) and “polarization is possible if educators take up one position or the other” (Jeffrey & Craft, 2004: 77). Jeffrey & Craft (2004) suggest that these two terms are interrelated and that teaching creatively is inherent in, and often leads directly to, teaching for creativity.

To say that these two perspectives are and should be integrated is reasonable, for the features of creative teaching—dynamic, appreciative, captivating, innovative and caring ethos (Jeffrey & Craft, 2004) contribute to pupils' learning and their development of creativity, and so does teaching for creativity. On the other hand, to achieve the goal of developing creativity, teaching for creativity employs effective teaching strategies and supportive ethos (Fryer, 1996) that are embedded in creative teaching.

Another salient aspect of creative pedagogy is **creative learning** which Spendlow & Wyse (2008: 14) defined as: “creative learning develops our capacity for imaginative activity, leading to outcomes which are judged by appropriate observers to be original and of value”. I agree with the emphasis on imagination which is the quality of creative problem-solving. Nevertheless, my concern regarding learning in this thesis is not focused on the evaluation of the creative outcome, but on the fun and value of the

learning process itself. Besides, their focus is limited to learning, which is one element of the whole picture of creative pedagogy. I would appreciate a more holistic view that includes other factors of creative learning, such as Oral's (2008: 3) description: "Creative learning implies facilitating youngsters to enhance their creative skills and helping them reach self-actualisation by allocating resources in a supportive way". Although the research focus on and definition of creative learning emerged only in recent years (Craft, Cremin, & Burnard, 2008), I found earlier literature and documents that deliberated on both creative teaching and learning.

When arguing about giving children a chance to learn and think creatively, Torrance (1963) contrasted learning creatively with learning by authority. In the former process, children learn by means such as questioning, inquiring, searching, manipulating, experimenting, and even aimless play. Children explore out of their curiosity, which is natural to human beings. In contrast, children learn by authority when they are told what they should learn and accept the ideas from the authority (e.g. teachers, books). Torrance (1963: 47) also defined four elements and stages taking place in the process of learning creatively:

- sensing difficulties, problems, gaps in information
- formulating hypotheses
- testing guesses and revising them
- communicating results

The implications of Torrance's views relate to both learning and teaching. They suggest that during the learning process, children's creative skills and methods are required; while at the same time the learning context, which is filled with curious problems to explore, stimulates spontaneous learning and flexes the capacities for learning and thinking creatively. Such a learning context suggests a facilitating teaching role.

Some researchers also see creative learning as the result of certain teacher behaviours. For instance, Amabile (1989, in Esquivel, 1995) proposed eight principles for developing a creative teaching environment through certain teacher behaviours. The principles do not only focus on the teacher's ethos and strategies but also on the change in students' learning. I re-organized the principles as follows: a) with the teacher's supporting behaviour and caring ethos, students feel worthy, respected, and have a sense of ownership in their classroom; b) With the teacher acting as a coach or adviser, students feel free to discuss their problem in an open manner; c) Students are active learners with learning being made important, fun, and relevant to their lives, and with cooperative learning methods rather than competitive methods encouraged. In Amabile's view, such teacher behaviours result in a conducive environment for students' active involvement and creative learning. (This view can also explain why I believe that the three elements of creative pedagogy are interrelated.)

This focus on the relationship between creative teaching and creative learning is reflected in more recent studies. Woods (1995: 1-3) describes three principles — ownership, control and relevance — that apply to both creative teaching and learning. While Jeffrey & Craft (2004) suggest that creative learning is closely related to teacher's facilitation and can be achieved by focusing on the relationship between creative teaching and learning. Yet the autonomy of learner is made explicit in Woods' framework, in addition to the role the teacher plays. The "learner inclusive pedagogy" that Jeffrey & Craft (2004) propose also highlights the agency of the learners in the teaching and learning process. I would add that emphasizing creative learning contrasts with the view that children or learners are only organisms that need nurturing or only babies that need balanced nutrients for which adults or the society are responsible but may fail to provide (Maslow, 1996).

In their recent research, Cremin, Burnard, and Craft (2006) explore the features of pedagogical practices in which possibility thinking, the core of LCC, is fostered. The authors observed three pedagogical principles: *standing back*, *profiling learner agency*, and *creating time and space*, and suggest that these principles help to prioritise children's ownership, engagement and autonomy by passing back the decision making and the responsibility for learning to the child. Again, their comprehensive framework includes the elements of teaching, learning and context, and is useful in illustrating the close connection between teacher's pedagogical strategies, teacher's ethos, and children's creative learning. Based on these insights and frameworks, in the following I would propose the term *creative pedagogy* as an integration of the three aspects to describe the teaching approach I adopt in my research.

Creative pedagogy is used in this thesis to describe a desirable practice that features creative teaching, the objectives and pedagogical strategies of teaching for creativity, and a practice that encourages children's creative and active learning. The three elements—teaching for creativity, creative teaching, and creative learning—are therefore interrelated and indispensable to each other in creative pedagogy, rendering it a resonant process in which each element complements and results in the other, rather than a situation in which teaching and learning are two parallel processes that rarely meet. A supportive climate for developing creative abilities and qualities is created through the interaction between inventive and effective pedagogical strategies (by the creative facilitator), and creative learning (by the active learner).

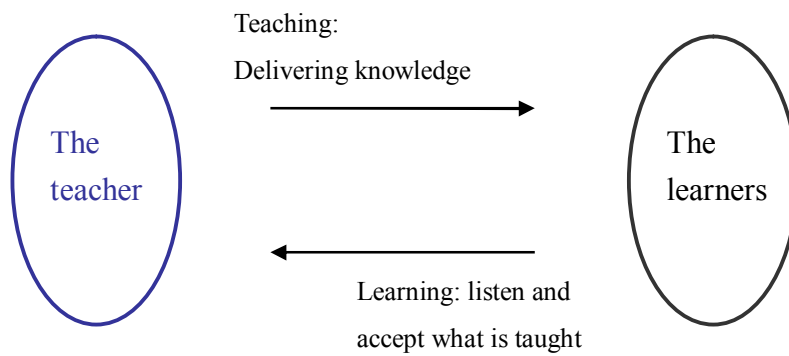


Figure 4: The conventional linear teaching and learning process

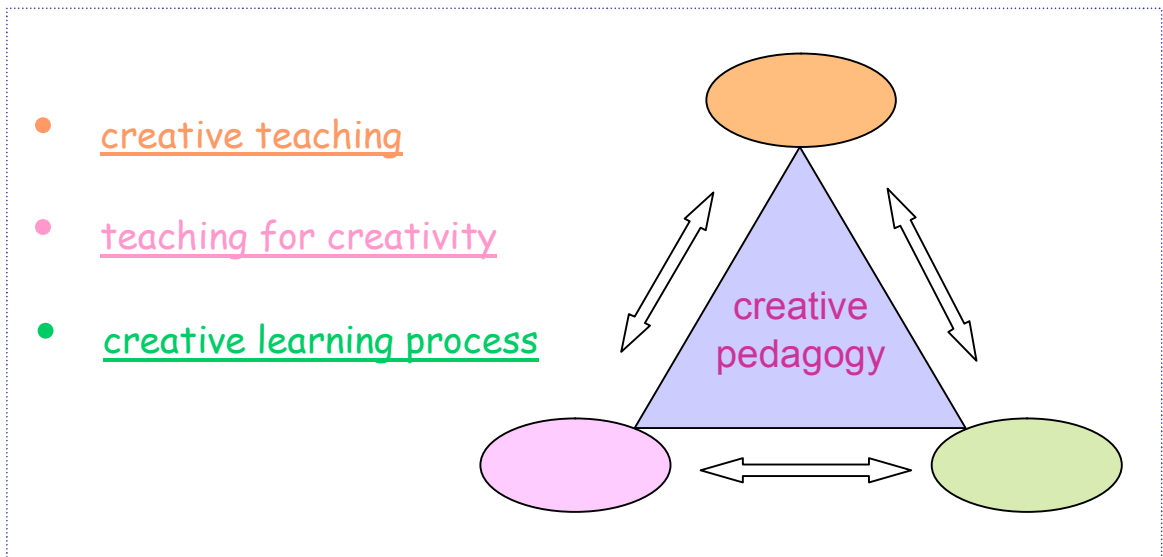


Figure 5: The three elements of creative pedagogy

Given the assumptions and concerns of creativity in education, and the implications regarding pedagogical practices which aim to foster possibility thinking at the core of everyday creativity, I will examine the key issue and starting point of my field research: the link between drama and creativity. The role of drama will be explored and my views about creative pedagogy, informed by the theories, will be extended.

2.3 The relationship between drama and creativity

Swortzell (1968) asked the question: “Can drama be noncreative?” in the foreword of the book *creative drama in the classroom* (McCaslin, 1984) to show that few will doubt the creative aspect in drama. Gallagher (2007: 1235) also commented about the relationship between drama and creativity; she found in her studies that “rich discussion about creativity emerged with students by chance”, and “it is in this rather more serendipitous way ...that the notions of creativity frequently emerge in studies of drama classrooms”. Indeed creative ideas or works often occur unexpectedly during the drama process without any foresight or teacher’s predetermination. However, perhaps more than a “serendipitous relationship”, I would argue it is due to drama’s nature and its approaches employed in the learning process that drama has an indivisible relationship with creativity. In this section, the ways drama is related to creativity are examined in terms of drama’s role and nature, the kind of creativity learned in drama, how it is learnt, and creative pedagogy in drama.

2.3.1 The role of drama in education—the definition

Drama, like creativity, is a broad term and includes many definitions. The origin of drama, according to Watson (1983), is related to the myths, folk tales and legends of a culture. In his book introducing different kinds of plays in Western history, Watson defined drama as an **acted out story** and a **communal art** involving performers and the audience. Although Watson stressed the theatricality of drama and sees drama as an art form presented through theatrical performance, he also mentioned other roles of drama: religious worship and rituals, literary genre (e.g. comedy, tragedy, poetic drama), and the spontaneous expression innate to humanity. Notably, he observes that the universal appeal of drama is based on the human impulse to act and to delight in imitating and impersonating, and therefore drama can be one of the most educative

processes for the child.

In fact, in addition to its traditional roles as religious rite, literature and performed story, another role of drama as **learning medium** gradually evolved when the 'drama in education movement' was initiated by drama educators, such as Ward in the U.S. and Slade in the U.K. (Bolton, 2007; Chang, 2003). Drama was valued as an educational medium with its emphasis on development and learning (McCaslin, 1984; McGregor, Tate, & Robinson, 1977; Robbins, 1988; Siks, 1977; Wagner, 1979). This idea of drama as an educative process is what this section explores and intends to build upon.

In the beginning of her chapter defining drama, Hamilton (1992: 3) pointed out the difficulty of defining specific terms and practices:

“Finding a definition for educational drama has created difficulties for practitioners since its inception in the 1950s. Questions of the kind ‘Is it drama or is it theatre? Theory or practice? Art form or methodology? Aesthetic or technological?’ have remained topics of unsolved debate”.

In the following, the varied terms, practices and debated roles of drama are discussed.

2.3.1-1 Names and practices of drama

The names and practices of drama vary from country to country under the umbrella term “drama education” (Bolton, 2007; Hsiao, 2004). Heinig (1993) sorts the terms and practices of drama into two broad areas: in the U.S., *creative drama* is the term most often used, with *informal drama*, *creative play acting*, and *improvisational drama* being used interchangeably. Drawing from the notion of ‘learning by doing’ of Dewey (1938) and the idea of encouraging children’s natural creativity of Mearns (1929), Ward (1952), the American drama educator, advocated “creative dramatics” which gives the class freedom to invent their own plays through activities such as dramatic play and story

dramatization (Bolton, 2007; Chang, 2003; Heinig, 1993). In the U.K., Canada, Australia, and New Zealand, the terms *developmental drama*, *educational drama*, *drama in education*, *process drama*, or just *drama* are frequently seen (Heinig, 1993).

Bolton (2007) carried out a detailed review to give a picture of how the varied terms which drama practitioners use today emerged and relate to each other, such as creative dramatics, child-drama, classroom drama, Theatre in Education (TIE), and process drama. Under the umbrella term “drama education”, each development promotes slightly different approaches and objectives which, however, at the same time are related and therefore have much in common. For instance, in Bolton’s classroom drama, he “bring[s] theatre form to a combination of Heathcote/Way approaches, arguing that dramatic play and theatre should be seen as a continuum” (ibid: 53). And Way’s creative drama is closely related to Slade’s child drama structure, while process drama relies on Heathcote’s approaches such as teacher-in-role, mantle of the expert (ibid). Therefore, though being of different origins, the drama terms and practices are related to each other as they keep developing nowadays, and therefore, there is no single united term nor “...correct pedagogical model on offer for drama education” (Gallagher, 2003, in Bolton, 2007: 45).

Broadly, drama practices usually comprise movement exercises such as theatre games, pantomime, and theatre conventions such as improvisation, hot-seating, or teacher-in-role that involve more purposeful engagement and higher-level thinking (Barlow & Skidmore, 1994; Clements, 1996; Neelands, 1990; Somers, 1994). (For the explanation of dramatic techniques above, please refer to appendix 1: the techniques and activities used in drama lessons.) These activities, including body-movement training, do not aim for performance but rather a ‘process-centered’ learning. Although having its own forms and language, the content of drama has to derive from elsewhere;

this may be the reason for drama teachers to relate drama naturally and productively to other subjects (Nagy et al., 1993; Somers, 1994).

2.3.1-2 The debate about the role and value of drama in education

A dispute over the role of drama arose during 1930s when it first emerged as a learning medium. In order to distinguish itself from theatre, which is performance-oriented, drama practitioners during the 1930s used the term “drama” with the prefix “child”, “educational” or “creative” to emphasise its focus on development (Somers, 1994: 9). Whereas, on the other side of the debate, “[stand] those who see drama as an art form indivisible from theatre” (ibid: 8), emphasizing the aesthetic cultivation of drama. The two views reveal different focuses of learning through drama: aesthetic cultivation or personal development (see Table 1). Robbins (1988) puts the distinction between the focus of theatre and creative drama as “learning about drama” vs. “learning through drama” (<http://www.indiana.edu/~reading/jeo/digests/d32.html>).

<i>Theatre</i>	<i>Child Drama/ Drama in education</i>
An art form	A learning medium
An art subject in its own right	A cross curricular teaching/ subject
performance-oriented	process-centered
focus: learning about drama	focus: learning through drama
objective: theatrical skills	objective: personal development

Table 1: The debate about drama’s role in education

Yet there are drama educators who go beyond the polarized debate by adopting a view that embraces both roles of drama. For them, drama is rather a **continuum** (Bolton, 2007; Somers, 1994) with dramatic play and improvisation at one end and theatre form at the other. Within this range, drama teachers are “confident in knowing on which part of

the continuum they are operating and their work moves easily between the use of drama as hypothesis and drama as theatre” (Somers, 1994: 9).

Another dispute regarding drama’s status in the curriculum in the U.K. was whether it should be an *art subject* in its own right, or merely *a tool* for teaching other subjects, making the already existing debate about the role of drama more complex. It was triggered by the National Curriculum introduced in the 1990s, which gave drama a statutory place in English education yet not as a discrete subject as in the case of music or art. Practitioners who wanted to see drama as an *art* subject instead of merely a “service role” for enriching the teaching/learning of other subjects, were disappointed and conveyed their fear that students might not, therefore, progress in drama (Abbs, 1996; Hornbrook, 1989). Again, some drama practitioners do not see the two distinctive views as contradictory. They embrace drama as a valuable teaching method and a means for integrating arts with other subjects while arguing for a statutory space for drama (Tsai, 2003). That is, in addition to being taught as an art discipline, drama can also “play a central role in bringing teachers and students together to carry through work which transcends the isolation of compartmentalized subject teaching, celebrating the best of creative practice” (Somers, 1994: 6).

2.3.1-3 The role, definition and practice of drama embraced in this thesis

Given the picture of how these varied terminologies and practices are related, and the debates about the role of drama in the curriculum, I see my view and practice of drama as a compromise between these extremes. I am more concerned about combining the advantages of each practice than about differentiating drama in education (U.K.) from creative drama (U.S.), or drama as a curriculum subject from a teaching tool, for instance. I also find the view regarding drama’s practice as a continuum appealing, for it recognises both of the important features of drama, as a learning medium and as

aesthetic cultivation (though I will not look at the latter aspect in this thesis). This idea of a continuum also allows flexibility of the choice of drama strategies depending on the context in which teachers and learners are situated, which is important, especially as drama has a different image in Taiwan's social and educational context (This aspect will be explained in the section "*Drama in Taiwan's reformed curriculum*").

Therefore in this thesis, it is the educational role of drama and its process-centred characteristic that are examined, within the continuum of drama's practice. Drama is valued as a learning medium and teaching method both of which relate to the cross-curricular material in my research teaching project. However, I am aware that by having its own teaching objectives and unique learning process, drama is more than a "tool".

Focusing on drama's educational role, in the next section I shall look at how drama, as claimed previously, is closely related to creativity in educational contexts by asking what kind of creativity is fostered in drama and how this creativity is fostered. It is not an easy task to answer the questions separately using exact terms or simple bullet points; yet, a picture will be drawn to illustrate the two dimensions, namely the kind of creativity encouraged and the ways in which creative development is achieved, by expounding *the approaches and context of drama*, and examining the *creative pedagogy in drama*.

2.3.2 Drama and little c creativity (LCC)

Cultivating children's creativity is often referred to as one of the educational objectives of drama (Cockett, 1999; Dickison & Neelands, 2006; Gallagher, 2007; Grainger, 2003, 2005; Heinig, 1993; Mages, 2006; McCaslin, 1984; McGregor, Tate, & Robinson, 1977; Nagy, Laskey & Allison, 1993; Robbins, 1988; Siks, 1977), and behind this objective is

the assumption that creativity can be developed. It seems no one will deny drama is powerful in fostering creativity, though few make explicit what kind of creativity and how it is learnt through drama.

In his research aimed at understanding the relationship between improvisation and everyday creativity, Lemons (2005) put forward a valuable framework by analysing parallel links between each improvisation element and the indispensable ingredients for creative development (see Table 2). The genre “improvisation” in the study refers to spontaneous creation by team players working within a structure; it includes diverse uses such as in music, theater, and dance.

Improvisation, according to Lemons, provides an accepting and supportive social community, in which creators are able to face uncertainty and take risks, to be open to experience, trust others’ potential to contribute and therefore build on their confidence. He emphasizes that the process of improvisation is itself a challenge and a risk-taking action: it “requires a willingness to abandon routines” (ibid: 30), especially when receiving unexpected responses from other team creators that need to be built on.

Elements of creativity	Elements of improvisation
creative press (environment)	communication/ community
creative person	Safety
creative process	risk/challenge
creative product	honest emotional expression
creative purpose	self-actualization/joy

Table 2: The relationship between improvisation and creativity

I would suggest the insights of this frame can also be applied to drama, which has improvisational acting as one of its approaches (explained in the next section). In

addition, the elements of the everyday creativity nurtured through improvisation and the ethos of improvisation go well with the LCC framework, on which my research is based. Whether LCC, improvisation, or drama, they all stress everyday problem-solving, the abilities and attitudes everyone can learn, and are not limited to the talented few. Every child is encouraged to participate, to work out ideas, and to share in drama. The purpose of participating and acting is not just for the ultimate product but for self-actualization.

Yet, regarding the way Lemons paralleled each improvisational element with the characteristics of creativity, I would argue that all the elements of improvisation work together throughout the process to contribute to creative development, instead of acting separately. Besides, *imagination*, mentioned previously as a quality of creativity (Craft, 2000, 2001a, b) and both demanded and nurtured through the approaches of drama (Mages, 2006; McGregor, Tate, & Robinson, 1977), is neglected.

Therefore, in this section, I build on this frame to look at the unique approaches that drama offers to nurturing the creative qualities, and more importantly, to examine the relationship in an *educational setting* where the context, teacher, and pupils all play a role in the development of everyday creativity.

2.3.2-1 Approaches of drama

There are two essential approaches — *story* and *role-play* — which enact the various practices in drama (e.g. theatre games, improvisation) and contribute to achieving the objectives of drama. Dickinson & Neelands (2006) suggest that story, at the heart of every drama, is the imaginative resource that gives delight and stretches the imagination; while role-play offers the opportunity for imagining oneself differently when facing the same problem or situation as in the story.

The story, or the content of the drama lesson, can involve social issues (Bolton, 1992), or themes from other subjects such as an historical events (Clements, 1996; Somers, 1994), unfinished stories told by the teacher and needing to be developed by learners (Heinig, 1993), or the story invented by the whole class with the teacher's prompting and guidance (Wagner, 1999). No matter in which form, there is always a tension in the story (that is what makes story interesting), which enables drama teachers to set a context that not only involves experience related to children's everyday life, but also trigger children's **curiosity** "with problems to solve, with open-endedness that requires a filling in of gaps, with information and ideas to synthesize into new relationships..." (Torrance, in Heinig, 1993: 8).

If story is the means to arouse curiosity and invite children to jump into a learning context voluntarily, then role play is the vehicle through which children explore or develop the dramatic context. By being in role and acting out in drama, children are actually **learning by doing**, experiencing the tension or confronting the problem themselves, instead of merely reading or accepting knowledge from the teachers. The reason that drama is effective in helping children make sense of meaning is because: "children learn best by making and doing, and drama provides them with a physical and concrete resource for examining issues that might otherwise remain abstract and inaccessible" (Neelands, 1984: 25).

In addition to the two essential approaches of drama practice, there are indispensable ingredients throughout both practices: imagination and improvisation. Ali Baba used one word to open the cave stone and found lots of treasures; the magic word to enter drama is **imagination**. With this, everything is visualized and becomes possible in the dramatic world (McGregor, Tate, & Robinson, 1977), while without this magic, the story, the roles, the tension do not exist at all. Another magic ingredient is improvisation—not

limited to the theatre convention, but the improvisational acting in a broad sense, such as the improvisation in many theatre games (e.g. helping hands, mirroring), or acting without script or rehearsal. Unpredictable responses and sometimes unexpected new/creative ideas occur during improvisational acting or the discussion of it. Somers (1994) suggests that it is the unrepeated improvisation or acting-out that features drama's unique way of learning.

Thus, through story, children's curiosity and their active engagement are aroused. As they experience delight in learning a new story, they are also offered the opportunity to experience the tension themselves, to solve the problem, or explore the gap by being in roles imaginatively. Children not only live through their knowledge by acting in a different role, but also learn to pose questions, find out more possibilities, take risks, and be playful in inventing new ideas. These features, which are encouraged in drama, are exactly the qualities of **possibility thinking**, the core to LCC.

How the approaches of drama contribute to the creation of a safe and dynamic learning context for developing creativity will be discussed next.

2.3.2-2 Context of drama

In this section, the two characteristics of the context of drama, *dynamic* and *safe* for developing personal and social creativity, will be examined.

A dynamic process. With stories, movement in and out of roles, imagination and improvisation, drama forms a unique and dynamic learning process that nurtures creative abilities and dispositions. It is dynamic in three ways:

- physically
- consciously

- interpersonally

In contrast to the traditional ways of learning, involving sitting, listening, and copying for example, drama lessons usually require frequent body movement activities and acting, and therefore have a very different setting. With the drama teacher's guidance, children "explore, develop, express and communicate ideas, concepts and feelings through dramatic enactment" (Heinig, 1993: 5). As argued above, in this way children are learning by **doing**, by taking action and by experiencing.

Secondly, the dynamic of the drama process is also embedded in the consciously active engagement through being in roles and improvisational acting. As discussed, unrepeated and unpredictable responses are produced during the improvisational process. Therefore when improvising with the partner or in a group, the teacher (drama leader) and participants are actually taking risks and solving problems (Lemons, 2005).

While in roles, students and the teacher move in and out between the real and the imagined world of drama, engaging in the situations in others' shoes or being out of the role to observe or reflect critically. This dynamic shift involves participants' imagination to "leap from their actual situation or roles into a supposed one" (McGregor, Tate, & Robinson, 1977: 11), an "as-if" context, and vice versa. This conscious state, referred to by Augusto Boal (in Somers, 1994: 11) as "metaxis", holds the two forms in mind at the same time. When commenting on Heathcote's approach, O'Neill also acknowledges that drama can go beyond the restricted school curriculum: "[t]he curriculum too often is limited to the facts of the real here-and-now world. When Heathcote uses the local and immediate, she makes it as fascinating as the exotic by inviting students to adopt different perspectives" (in Wagner, 1999: xi).

Thirdly, drama itself is an interactive process, between different roles and between roles and observers. Due to the interactive nature (unless there is soliloquy throughout the lesson, which I believe is rare), the social relationship in the classroom is again unconventional. In drama, children often need to collaborate with their peers, for drama activities include work levels ranging from individual (e.g. walking around the space, observing, reflecting) through group work, and even to the whole class working as a group (e.g. teacher-in-role). Team work is important in the process of developing drama, involving discussion, generating, communicating and sharing ideas (Heining, 1994). Therefore social skills (social creativity, according to Dickison & Neelands, 2006) are nurtured. In addition, the drama teacher does not guide the dramatic exploration alone. He/she works together with the children when developing the drama. The interaction bouncing between drama teacher and the learners is crucial and occurs through questioning, discussing and open dialogue. Neelands (1984: 49) describes this as “co-authorship”:

“In a sense, the teacher is using role to start ‘writing’ the drama. She is consciously selecting phrases and actions for the children to ‘read’, and then offering them the chance to use role in order to ‘write’ themselves into the action. Because the teacher is trying to work *indirectly* (i.e. at an affective rather than just at an intellectual level), the ‘writing’ is suggestive and resonant...”

The teacher-learner partnership (Neelands, 1984), the democratic relationship (Gatt, 2006), the membership and friendship (Bayliss & Dodwell, 2002), are formed and valued in drama. The dynamic interpersonal relationships in drama also help to build a context for creative learning (discussed in *creative pedagogy in drama*) and a psychologically safe environment as discussed below.

A safe environment. To act in front of others, or simply being imaginative, could be

difficult and embarrassing to some students. Drama practitioner Zimmerman (2004: 5) observes that: “We have all had students who were uncomfortable performing. They are called reluctant learners, and nothing feels better than helping them become self-believers, eager learners, and confident performers”. To achieve this, he suggests theatre games to allow students to feel ready and some rules to create a safe climate: “Games are fun, a non-threatening way to prepare students for the stage. They teach skills in an enjoyable way that the actors will remember” (ibid: 5). Rules which must be made clear to students before drama lessons are:

- to trust others, including their potential
- to respect your collaborators, the teacher, and the audience
- to support each other and always respond to collaborator’s acting
- know your limitations, and respect others’ limitations

The drama teacher’s caring ethos is vital as well; he/she encourages learners’ active engagement, and accepts and values their contributions. Support by the teacher is also shown through positive comments, such as “you had a very good facial expression”, or “that was a very unique and creative idea” (Zimmerman, 2004: 20-21). The teacher-learner relationship will become closer when they know their teacher believes in them (ibid). Therefore, with mutual trust and the teacher’s caring ethos, drama provides an accepting and supportive social community for participants to be confident enough to act, be imaginative, face the uncertainty and take risks.

Another aspect of drama’s safe context is its imaginative world. Somers (1994) suggests that imaginative acting in drama sets up a symbolic world where students can experiment with different reactions, to try out different possibilities and take up multiple perspectives which they may not do in real life. They are safe to try and to fail.

So far I have looked at drama’s approaches—story and role play, including the magic

ingredients of imagination and improvisation, which stimulate children's curiosity and learning motivation, and invite them to explore different possibilities themselves. I also discussed drama's dynamic and psychologically safe context, in which children's confidence are built in engaging physically and consciously, accepting and supporting others, and collaborating with their peers. The specific pedagogical strategies in drama that echo the elements of creative pedagogy will be looked at in the next section.

2.3.3 Creative pedagogy in drama

In the previous section, I revealed drama's close relationship with little c creativity and possibility thinking through expounding drama's objective, its process nature and approaches that set an interactive, imaginative, and safe context for problem-solving. Now I would like to draw attention to pedagogical strategies and creative teaching and learning in drama; these aspects reflect the components of creative pedagogy. I do not intend to link drama's nature with the elements of creative pedagogy respectively for, as argued before, the three elements are interrelated. I will endeavor to illustrate how drama's different dimensions are related to creative pedagogy and lead to children's creative development.

2.3.3-1 Creative teaching and Teaching for creativity in drama

It was suggested previously that although creative teaching and teaching for creativity have different focuses, the former on teacher's practice and the latter on the learner and their personal agency (Craft, 2005), the two practices are actually interrelated for the development of creativity. Drama, as Neelands (1984: 24) states, "is both a way of learning and a method of teaching"; this means that drama concerns both of the focuses of the two practices. Didactic teaching without interacting with the learners can never trigger the dynamism and fun in drama.

The NACCCE report (1999: 89) defined creative teaching as: “using imaginative approaches to make learning more interesting and effective”. Drama is fashioned by imaginative, flexible, and innovative techniques and activities to make alive the learning content and static knowledge, and as a result increase pupils’ interest and engagement (Heinig, 1993). Drama practices celebrate creative teaching, because drama’s wide repertoire of techniques allows teachers to make flexible choices and inventive combinations that are appropriate to the objectives. In this way, teachers have control and autonomy over their own professional practice when they generate creative activities to entice pupils’ interest and curiosity. Flexibility is also required when drama teachers interact with children and actually *improvise* in response to children’s different needs.

Drama may not be seen as teaching for creativity as explicitly as the creativity training programme of the pragmatic approach (e.g. CPS model). However, drama’s approaches and context which provide opportunity for developing personal and social creativity denote drama as teaching aiming for creativity. Along with the approaches and activities, the common strategies drama teachers use also help to elicit learners’ thinking and active involvement in problem-tackling, including posing questions, offering open-ended possibilities to respond, challenging but not overwhelmingly, and keeping open to other possibilities (Dickinson & Neelands, 2006; Neelands, 1984). In Cremin et al.’s (2006) study, *standing back* and *profiling agency* are found to be important features of teachers’ creative pedagogies. In drama, though there are no explicit terms for these, Neelands’ (1984: 50) description of teacher-in-role shows that the way drama teachers work includes the two features:

“...it’s also important to remember that the purpose of using teacher-role is to put the children into an immediate situation where they have to do the thinking, the talking, the responding, the decision-taking, the problem-solving. It’s often hard for us to step back from our class when they are dealing with a problem; we want to wade in,

help them sort it out, show them the right approach. In drama it's essential, whenever possible, to step back and push the group into using their own combined resources as a way of dealing with whatever arises. The teacher should deliberately withhold her expertise and knowledge even if that means long embarrassing pauses while the group figure out what to say or do for themselves; it must be the children's work".

In short, drama not only employs imaginative, flexible and innovative techniques, but also involves effective pedagogical strategies to foster children's creativity. It includes the features and focus of both creative teaching and teaching for creativity. And the drama teacher plays a role as *creative facilitator of creativity* in the process of designing and teaching drama.

2.3.3-2 Drama as creative learning

In the section of creative learning, it is argued that creative learning results from the teacher's caring ethos and certain pedagogical strategies. As mentioned above, drama teachers' techniques and interactive relationships between learners help to prioritise children's ownership, engagement and autonomy. Children are encouraged to make their own decisions about their own stories in drama class; they are encouraged to engage in, to control and to contribute to their own learning, instead of "learning by authority". Also, creative learning is encouraged through the drama process which provides gaps/problems to investigate and chances to experiment, balanced with some "hands-on learning" (Zimmerman, 2004: 3) rather than merely sitting and listening. Therefore creative learning methods are required in the learning process in drama (Mages, 2006; Torrance, 1963). The learning is made important, fun, and relevant to children's lives through dramatic activities (Dickinson & Neelands, 2006; Somers, 1994). In sum, the learning process in drama gives children autonomy over their learning, encourages children's active engagement, and at the same time involves children's

creative capacities.

From the three dimensions—teaching for creativity, creative teaching, creative learning—I would suggest creative pedagogy is found within a well-guided dynamic drama practice, within which teaching and learning interact and contribute to fostering participants' creativity.

2.3.4 Brief conclusion

In this section, I explained the indivisible relationship between drama and creativity from an educator's viewpoint. I adopted the view of drama practice as a continuum from theatre arts to teaching method, yet with the latter more emphasized in this thesis to balance Taiwan's arts curriculum context. By examining the nature and elements of drama (e.g. the unique approaches, social context, drama teacher's ethos), I drew a picture to illustrate how different dimensions of drama work together to foster children's everyday creativity. I also scrutinized the specific strategies in drama that are related to the three elements of creative pedagogy. I did not link directly the aspects of creativity or creative pedagogy with drama, for I do not see drama and creativity as a simple cause-and-effect relation. Rather, I see the indivisible link as a complicated process that involves interrelated ingredients which all play an important role in this dynamic process toward creative development. The outcome may be unpredictable and its effectiveness difficult to evaluate; therefore I am not interested in the product but the process. This view also influences my choice of methodology and research design which will be discussed in the next chapter.

In the following section, before moving on to the methodology, the perceptions and discourse of creativity in Chinese history will be looked at to raise the questions for, and

give the backdrop to, this study conducted in the Taiwanese context. The possible conflicts involved in adopting drama, in which creative teaching ethos and creativity concepts are deeply embedded, will be looked at as well.

2.4 Adopting creative pedagogy in the Eastern education system

My teaching project in this research – adopting creative pedagogy through drama to foster Taiwanese primary school pupils' creativity – is aimed at providing an opportunity for creative thinking skills to develop, and to create a learning environment in which pupils' creativity can be encouraged and respected. However, in the educational context of Taiwan, creativity rings a different tone, image, or different perceptions in people's minds. The Western conceptions of creativity may not all be welcomed in Taiwan's society or educational system. Taiwan's cultural values and educational ethos offer a distinctive classroom environment and teaching approach. What I will do through my research fundamentally challenges the domain, the culture and social values in Csikszentmihalyi's model (1996). The possible conflicts and difficulties caused by the juxtaposition of such different cultural discourses when conducting this research are discussed in this section.

2.4.1 Cultural context of creativity between East and West

To examine the relationship between creativity and the cultural context, there are currently some issues both within societies and within the global multi-cultural context. The concept that creativity is a good thing and a desirable objective in the educational setting or workplace has been challenged by researchers (Craft, 2005, 2008); earlier in the last century Maslow and Rogers also discussed how to distinguish destructive and constructive creativity, meaning that some aspects of creativity may not be as positive as generally assumed. Creativity, as Craft argues, is in fact culturally saturated not only

within Western society but also in social class-based assumptions (2008: 24). Thus, creativity as a universal value propagated through the global influence of Western culture can be seen as inappropriate or premature in other parts of the world, where very different values may be nurtured (ibid). Constant innovation is a prized virtue in Western culture while in a more conformist or repressive society it might be deemed as an inappropriate process and not encouraged.

In the late 1980s, as social psychology started to investigate the factors influencing creativity from a socio-cultural view, an awareness and interest emerged in the conceptualization of creativity in different cultural contexts (Rudowicz, 2004). For instance, researchers of cognitive, psychometric or social psychology noticed that “a wholesale importation of creativity concepts and measuring tools may lead to a distorted understanding of creativity of the Chinese” (Rudowicz, 2004: 59). Other empirical studies that explored creativity in Chinese, Afro-American, Afro-Arab Islamic, and Korean cultures also reported the absence of a universal concept of creativity (Kaufman & Sternberg, 2006; Lau et al., 2004). Questions were then asked: is creativity, whether high or ordinary, a universally applicable concept? What do other cultures share with the West in their views of creativity? How is creativity valued in other cultures? (Craft, 2005; Rudowicz, 2004) Based on my background and research context, the East and Eastern culture I discuss in this paper mainly refer to the Chinese world and people that share the same ethnicity and cultural origin, such as Mainland China, Hong Kong, Taiwan and Singapore. Under the influence of Confucianism, Taoism and Buddhism, Chinese culture has a very different value-system and philosophy from the West. In the case of creativity, the differences will be examined in terms of conceptualization and discourse.

2.4.1-1 Conceptualization

In the past, there was no such word as creativity nor a synonym in Chinese, although the

translation of creativity “創造力” is a popular word nowadays. When using this word as a keyword to search the database of dissertations and theses in Taiwan’s National Central Library, 649 papers from year 1970-2009 appear, and 955 papers in total are relevant to the key words of “creative”, “creativity”, and “creative thinking” (searched on Mar 20, 2009). However, only in recent years have there been studies carried out to investigate Asian perceptions of creativity (See Cheng, 2004; Ng & Smith, 2004; Craft, 2005; Rudowicz, 2004). Some researchers have found evidence of the concept for creativity in Chinese classics. Rudowicz (2004: 59) explained that invention and creativity are conceptualized differently in Chinese traditional teaching, and are associated with the idea of finding the ways of nature, a philosophy in Confucianism and Taoism: “Throughout the history of Chinese philosophy, creativity was perceived as discovering the nature or following ‘the Way’ (the Tao), as there was nothing new to create.....The foremost goal of any human activity is to attain harmony with forces which are far greater than humans”. The core elements of the Western concept of creativity, she observed, such as a willingness to reject tradition and celebration of individual accomplishment, are foreign to the traditional Chinese norms of respect for the past, and maintaining harmony with the forces of nature (ibid).

I would agree with Rudowicz’s view that East and West have very different ways of seeing creativity, and many ideologies celebrated in Western societies are foreign to Chinese society. However, there are two points I would make in response to Rudowicz’s explanation of pursuing “Tao”. Firstly, Rudowicz’s interpretation of this philosophy (pursuing ways of nature) implies that, with a respect for the ultimate wisdom of nature, there is nothing new to create. However, my and a broader interpretation is that, as nature renews itself every day, there is a sense of constant innovation and rebirth (Ye, 2007). Secondly, while I regard the pursuit of Tao implying a sense of innovation, I would interpret the classic philosophy as a principle for cultivating one’s moral character

and wisdom rather than as an intention to promote innovation. In ancient Chinese philosophy, wisdom and moral growth are more emphasized than the need for invention. As a result, the conceptualization of creativity has not been documented or emphasized in Chinese society, although there have been numerous creative works or inventions – both significant and more commonplace – throughout Chinese history, and many would argue that Eastern creativity can be found in artistic, musical, poetic and everyday life domains (Craft, 2005; Lin, 1962; Rudowicz, 2004; Ting, 1987). As Rudowicz (2004: 61) suggests, whilst maintaining social norms, Chinese creativity may take the form of “modification, adaptation, renovation, or re-interpretation”, and in this way, artistic and other creative works have flourished throughout Chinese history.

Other contrasts between Eastern and Western conceptions have also been observed by researchers. For instance, while outward production is important to the Western concept of creativity, the Eastern notion is more inward toward personal fulfillment and spiritual expression, and therefore is similar to the humanistic psychology’s idea of self-actualization (Craft, 2005; Lubart, 1999). The pursuit of personal fulfillment emphasized in ancient Chinese philosophy is influential to my personal conception of creativity and therefore distinguishes my research from Csikszentmihalyi’s model and other research that focuses on the creative product and outward valuations.

2.4.1-2 Discourse

Some of the traditional Chinese philosophy may not contradict innovation; the Way of nature, Tao, is dynamic and ever-changing, as already indicated, and humans were believed to learn from ever-changing nature, or learn to adapt (Teng, 1996; Ye, 2007). However, political and social influences also contributed to the context and discourse of creativity in ancient China. Under centralized political control, and the selected doctrines promoted by the governors, people tended to be obedient, conforming and

authority-binding (Teng, 1996). The doctrines such as Confucius' five hierarchies for social relationships set rigid social norms; phenomena that researchers observed, such as filial piety, respect for age and traditions (Rudowicz, 2004; Ye, 2007), resolution of disagreement and finding the middle way (Craft, 2005), and maintaining harmony with nature and the environment (Leung, Au, & Leung, 2004) are related to the teachings of Confucianism. Being socialized in the tightly organized society, children and adults are therefore expected to behave according to many regulations and norms (Craft, 2008). And because of the agricultural ecology, social organization and co-operation were more stressed than in Greece, the cradle of Western civilization (Craft, 2005); in other words, social duties were more emphasized than individual freedom and egalitarianism which are celebrated in Western societies (Rudowicz, 2004; Teng, 1996).

Given that the above description is more likely to have relevance to the concept of creativity in Chinese traditional teaching, and the analysis of social discourse, one can tell that different cultural contexts and social values can nurture very different kinds of thinking and attitudes. It is very common that researchers distinguish between Western and Eastern societies as embracing democracy and liberal individualism versus authoritarianism and conformity (Craft, 2005; Leung, Au & Leung, 2004; Lubart, 1999; Rudowicz, 2004). Contrasting with Western elements of creativity such as celebration of individual accomplishment, independent thinking, and emphasizing methods of solving problems, Chinese culture tends to emphasize knowledge and mastering skills, social cohesion and harmony, and the social benefit or utility of creation (Leung, Au & Leung, 2004; Rudowicz, 2004). In short, the inherited Chinese concepts and discourse, which respect the past and see the passing down and realizing the wisdom of the tradition more important than creating, continue to influence the way creativity is conceptualized and personal qualities emphasized.

Trying to explain the complex Eastern context and discourse for “possible concepts” of creativity, those ideas are helpful to understand the Chinese classroom culture as well. Because of the different discourse of creativity, conflicts and difficulties may arise when adopting Western creative pedagogy which involves ideologies and elements antithetical to the local context. Ng and Smith (2004) reported their research finding that there was a paradox in promoting creativity in the Asian classroom. The paradox stemmed from two aspects: the intrinsic character of creativity, and the nature and context of learning in the Confucian tradition. They quoted Westby and Dawson’s (1995) study to show that Asian teachers disliked students’ personality traits that were related to creativity but favoured those that were associated with the lowest level of creativity, such as responsibility, reliability, dependability, and good-naturedness (Ng & Smith, 2004: 89). They concluded that because of the educational goal of maintaining order, teachers seemed rather resistant to creative students, whose behaviour disturbed the teaching and learning environment. As to the learning context, they considered that Confucius’ teaching and literature had influenced generations of learners in Confucian-heritage societies in East Asia. In *The Analects of Confucius*, a classic in Chinese literature, learning is deemed important and its goal emphasizes the cultivation of moral character and the contribution of learning to society, rather than on literacy (ibid: 91).

Four interrelated features of learning in the East contrast sharply with Western ideas of learning. The first is learning as an on-going, never-ending process, for there is always space for further progress. Secondly, unlike the frequently conceptualized view in the West that learning is a fun activity that students enjoy, in the East endurance of hardship is believed to help one to achieve great learning and wisdom. Steadfastness with an enduring orientation is also important to learning, for in Confucian belief there is no shortcut to learning (ibid: 93). And, finally, Ng and Smith consider concentration as emphasizing character in learning. Due to these different views about learning, the

Chinese view of extraordinary abilities (e.g. becoming a living dictionary) that are developed through learning are therefore different. In addition to the nature of learning, the hierarchical relationship between teachers and students also shape different ethos and environment for thinking and attitude. Chinese teachers are traditionally respected by the students as moral models, and as embodying the authority of knowledge and source of wisdom. Therefore when encouraging creativity in the Asian classroom, Ng and Smith argue, the harmonious hierarchical relationship between teachers and students is disrupted.

This thesis intends to understand the possible cultural conflicts that may be manifest when promoting creativity in Taiwanese classrooms, where traditional teaching and ethos are still very common. There is a gap between the Western view which has been adopted by governments and educators in Asia and the traditional views of teaching and learning in real local classroom contexts. Therefore, how teachers and pupils nowadays in Taiwan respond to creative pedagogy, and what aspects of creativity may be encouraged and developed within this context, need further investigation. It may not necessarily be found that traditional views are denied and rejected, but rather an opportunity will be afforded for Taiwanese and Asian teachers to reexamine what to teach, and what to believe. This aspect will be discussed in the following section about cultural interaction.

2.4.2 Drama in Taiwan's reformed curriculum

In recent educational reforms in Taiwan, drama has been included in the statutory curriculum for the first time. It is included as a part of the subject "arts and humanities" in the new curriculum—Grade 1-9 curriculum implemented officially in 2000-03. Although only having a little space in the crowded curriculum and school timetable, drama finally gains attention; new concepts and methods about drama were introduced,

such as creative drama, drama in education and theatre in education. However, worries and difficulties were reported since the new “arts and humanities” subject which includes drama must be implemented in primary schools. Teachers faced the immediate need and challenge of doing drama within Taiwan’s educational context (Lin, 2004). According to Lin (2004), the difficulties and conflicts mainly arose from three aspects, the first of which is lack of teacher training. Drama is a new subject area consisting of new knowledge, concepts, and teaching methods, which teachers have not learned during their teaching training course in teacher’s colleges³ nor during their school days as students; and nowadays the training held by theatre groups or theatre schools is still insufficient. According to Lin (2008: 5), “while policies and guidelines of the grade 1-9 curriculum are set clearly, the images of how to implement the new subjects are still blurred”.

The second aspect is the views of drama in Taiwan’s society. Before the new educational concepts were brought in, drama, as other arts — music, visual arts and dance - had low social status in Taiwan’s society. It was regarded as merely entertainment and religious activities; therefore worse than the marginalized arts subjects, drama was not even included in the school curriculum. Even now that the values of arts are justified in the new curriculum in which drama has a place, parents and schools are still suspicious about the role and values of drama (Lin, 2002).

The last and most important aspect, the difficulties reported by the teachers, are also caused by the cultural gap. Drama in education (or creative drama) has its root in Western values and educational system; behind the role and methods of drama, different teaching/learning cultures, ethos, objectives are implied. This is clear from drama’s

³ During the time this thesis was written, the nine Teacher Colleges which prepared teachers for kindergarten and primary school careers became Universities of Education.

close relationship with creativity, which, as argued previously, is different in conceptualization and discourse from that in Chinese-heritage societies. Thus to adopt drama means to change the traditional ways of teaching/learning; some teachers hesitate to teach or use drama because their roles as authority-figures will be altered in the learner-centred drama process, and they therefore fear losing control of the class. Therefore the same questions need to be asked when applying drama as a creative pedagogy in the local context: how teachers and pupils respond and what can be learnt through this cultural interaction.

2.4.3 Preparing for the third space—for cultural interaction

There are many ways of viewing the interaction between different cultures. Some scholars, for instance Said (1995), believes that Eastern societies lose their own identities while being colonised by Western countries or during the modernisation or Westernisation process. Western values are ubiquitous throughout the mass media. Therefore Eastern countries should reject the “cultural invasion” of the West. By contrast, other researchers are more concerned with negotiation with Western values rather than simple rejection. Spivak (in Greenwood, 2001), for example, said that postcolonial theory could analyse what has happened but could not predict or describe the dynamics of current cultural interaction. Bhabha (1990) was concerned about the nature of cultural differences and proposed the concept of “the third space”, in which the historical dimension and identity of cultures are challenged and a new productive space emerges:

This third space displaces the histories that constitute it, and sets up new structures of authority.... The process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation.

(in Soja, 1996: 140)

The notion of the third space was also used by Soja (1996) to capture a constantly shifting milieu, and to denote an alternative dimension within which new modes of thinking or interpretation are developed. When creative pedagogy in drama and the ethos behind it meet the culture and educational context in Taiwan, it should be considered whether the “third space” would emerge and what it would be like: how would Taiwanese teachers/pupils react? what could Taiwanese people learn from it? and how would new things be formed within the third space? These questions have not yet been posed or examined in the Taiwanese context since the implementation of educational reform including creative education, and specific moments and detailed responses during the reform have not been captured. Therefore I believe there is still a lot to learn about adopting Western theories in educational practice in Taiwan and about this alternative space for cultural interaction.

2.5 Conclusion

Craft (2008) notices the phenomenon that creativity nowadays seems to be closely linked with economic demand and the marketplace and this universalized value is propagated throughout the global free market. Cultural conflicts occur when globalization and cultural imperialism dismiss the traditions and continuity of other societies (ibid: 26). Craft (2005: 97) believes that the concepts and behaviours of teachers and pupils can be changed: “the universalized model of creativity in education does have the potential to alter cultural perspectives and actions in terms of creativity and so lays a heavy responsibility on educators”. Craft (2008: 27) proposes that educators could play the role to support the universalized approach to creativity, “nurturing and nourishing a melting-pot approach which gradually rubs away cultural, political, and socioeconomic differences”. Therefore both cultural universalism and the local cultural context may be

challenged and different perspectives celebrated and critically evaluated, which is in fact one of the natures of creativity.

Concerning the introduction of creative pedagogy to the Eastern context, Taiwan for instance, there is an inevitable issue that as a teacher and researcher, I need to identify and respond to my own unique cultural background in conducting this research. My stance itself is actually where “the third space” took place, and through transferring creative pedagogy through drama in Taiwanese classrooms, the space or “melting pot” may be extended. The influences of globalization along with Western ideologies and lifestyle are especially true in Eastern countries like Taiwan; one of the pieces of evidences is our educational reform and policies (Craft, 2005, 2008; Leung, Au, & Leung, 2004; Ng & Smith, 2004).

In the process of modernization or globalization, no state or country can afford to stay the same without changing or accepting Western concepts and lifestyles. Therefore, I would add to Craft’s observation that creativity is promoted through global marketing competition, and it is knocking at the doors of our traditional school teaching. Eastern or Confucian societies need to change with this global trend for enhanced competitiveness. Yet, I would interpret one of the responsibilities for educators (as proposed by Craft, 2005: 97, quoted above) as being aware of how creativity can be shaped and developed in a specific cultural context, and accepting Western strengths without ignoring the traditional values. I would be more flexible about whether the interaction would rub away the differences and would be more open to various kinds of possible results of the cultural interaction within the “third space”. In the process, I would suggest that recognizing and re-evaluating one’s own unique culture would contribute to keeping plural perspectives alive and adding vitality to one’s culture, which would contribute to multiple inspirations of

creativity in the world.

In sum, informed by certain Western theories on creativity, and studies concerning creativity in education, I have gradually articulated my own perception and framework of creativity from the simple human view to a more context-specific educator's view. And by reviewing ideas on the practice and nature of drama in education, the most central part of my perception of creativity as a drama teacher has been introduced. Finally, all of these have been seen from the perspective of my Eastern heritage, which is the main cultural influence in the context in which my research has been conducted. Bearing in mind the need for recognizing and re-evaluating my own culture and educational context, in the process of adopting the Western ideologies of creativity and creative pedagogy that I admire, I have been playing the role of promoter, as well as that of critical observer and researcher to record, reflect and react to this unique cultural interaction.

Chapter 3 Methodology

“Research is always carried out by an individual with a life and a lifeworld...a personality, a social context, and various personal and practical challenges and conflicts, all of which affect the research, from the choice of a research question or topic, through the method used, to the reporting of the project’s outcome.” -- Bentz & Shapiro (in Anfara & Mertz, 2006: xxv)

In the previous chapter, I looked at the relevant theories that inform my framework of understanding creativity, in which I see creativity as the result inspired by the innermost self, an attitude, and as a flow of expression. It is, from my perspective, a part of human nature, unpredictable, and cannot be fully captured by human words or measurement. As an educator and drama teacher, I hold the view that everyday creativity involving problem-solving skills and possibility thinking qualities can be developed through drama, a learner-centred process closely related to creativity and creative pedagogy. I also reviewed the social discourse of creativity and values promoted in Eastern (Chinese) societies. The distinction between the two sets of values of East and West was recognized, and questions for further investigation were raised.

To produce sound research, it is crucial to decide appropriate methods for data collection and analysis, as well as to recognize the beliefs and assumptions that are carried with the researcher when designing the entire research. In this chapter, I explain how I link my perceptual framework of creativity, drama process, and the philosophical assumptions that inform my methodological choice and the research design. Four aspects will be expounded:

- Overview of the research
- Methodologies adopted to research creativity in the drama education field
- Rationale for interpretative approach

- Research design

3.1 Overview of the research

3.1.1 Research context and questions

The social and educational context of Taiwan was given in Chapter 2. To summarise:

- It is a haven for preserving Chinese heritage, as well as a multicultural society that welcomes both its own diverse cultures and influences from other developed countries.
- In response to the global interest in enhancing young people's creativity as human capital, the recently reformed "Grade 1-9 curriculum" embraces creativity as a learning objective; projects in creative education were conducted at the turn of millennium.
- Although research and educational projects for fostering creativity are being encouraged, the guidelines for pedagogical strategies and identification of the creative capacities which need developing have not been clarified.
- The discourse around fostering creativity in Taiwanese primary schools may contradict the Western ideologies that are behind the concept of creativity.

In light of these conditions and the theories of how drama is associated with creativity, I intend to investigate how drama, closely related to creative pedagogy, may enable children in Taiwan to develop their creativity, and how the context responds to it. My main research question and four subsidiary questions are as follows:

How do Taiwanese teachers and pupils respond to a creative pedagogy in drama?

- How do children of sixth grade (11-12 year old) respond to a creative pedagogy?

- ❑ What are children's views of the creative pedagogy used?
- ❑ What are teachers' views of the creative pedagogy used?
- ❑ How do Western concepts of creativity and creative pedagogy fit into the Taiwan context?

By asking these questions, participants' views and perceptions are sought to add to the understanding of not only the pedagogy used, but also the interaction and the relationship between two sets of values that are developed in two different contexts – Taiwan, a Chinese society where Chinese culture is preserved and influential, and the Western societies where the concepts of creativity and creative pedagogy were developed.

3.1.2 Research focus

Most creativity research in Taiwan and other Asian countries has focused on measuring creative outcomes which, when applied to my area of enquiry, might lead me to seek to prove the effectiveness of drama teaching. However, I have a different goal for my research: to look into the teaching/learning process and the interactive process of two sets of values. Of course, there will be evaluation of what the participants have learned, both during and at the end of the process, yet this is not the main focus of my study.

Due to the characteristics of drama as both learning medium and teaching method, which includes the dynamic of social and intellectual interaction, the research focus is not confined to either teaching or learning, or solely to reporting from a teacher or learner's position. Rather, I see the relationships during the drama process as a whole research unit in order to explore the **interaction** between the drama teaching and the participants (the children and their classroom teacher), and the context. In pursuit of this complex interaction, I therefore kept the research focused on to two aspects:

1. How do the pupils react to, and the teachers look on, the pedagogical strategies of developing creativity embedded in the drama lessons (e.g. any changes in the ways pupils learn, agreement/disagreement with the pedagogical strategies and the ethos behind these)?
2. How do pupils and teachers respond to (evaluate) this experience based on their values of teaching/learning and creativity (e.g. do they find the lessons helpful in developing children's creative learning/ thinking ability; do they find the experience desirable in the future)?

In this research, I started the interaction from drama teaching and ended up with learners' responses and my own reflective practice. My role in this research was to bring about the issue, to start the creative teaching and learning to trigger the interaction. I also played the role of observer and interviewer to query how the participants reacted to the challenge, and what their views and beliefs were. In short, throughout the research, I initiated, experienced, witnessed, and investigated the happening of the interaction, and finally analysed and presented the findings.

3.2 Methodologies adopted to research creativity in drama education

There seem to be few studies of the concept of creativity or the creative development in the field of drama education, despite creativity "being regularly referenced and consistently favored" (Gallagher, 2007: 1229) in the literature of drama education. A great deal of research in drama education focuses on the development through drama in aesthetic, psychological (e.g. affective, empathy) sensitivity, or language and social skills (Hui & Lau, 2006; Lam, 2005), whereas the relationship between creativity and drama is not well researched.

It is also notable that the research paradigm and methods which have been employed to

investigate creativity enhanced through drama, are distinct from the approach I have adopted in this study. Among the few systematic studies focusing on identifying the development of creative thinking through studying the arts (including drama), as Moga, Burger, Hetland, & Winner (2000) have observed, evidence was established through experimental designs, correlational studies and creativity test measurements. A similar situation can be found in studies conducted in South East Asian countries including Hong Kong, Singapore and Taiwan. Few studies of creativity in drama education have been conducted and most of them adopt a positivist research paradigm. Very few adopt mixed methodology (post-positivism paradigm). Creativity testing seems to be dominant and used as the only valid method (see Table 3). Quantitative data are presented in these studies to illustrate the linear cause-effect link of creativity and drama education and to guarantee research validity.

Gallagher (2007: 1234) attributes the relative lack of research on creativity in the field of drama education to the difficulty of validating learning through drama. Firstly, it is difficult to assess **what** exactly is learned in drama, especially where creativity is concerned. While struggling to account for the attainments, the second reason is that it is even more complex to prove **how** creativity is learned through drama. It is further explained that the dilemma of measuring and judging creativity in drama arises from creativity's nature of being elusive and unanticipated (ibid: 1229-1235). The dilemma also reflects the long disputed division between product and process, in both creativity research and drama education. On the other hand, some who hold the view that creativity is measurable, according to Gallagher, equate creativity with the production of creative achievements (i.e. new and valuable products) gained through emphasizing skills instead of improvisation or free expression. In other words, the effect of drama on creative development is evaluated by *what* is achieved rather than looking at *how*

development is achieved.

Research Place	Researcher	Intervention	Methods	Sample
Hong Kong	Lam, T.K., (2005)	Story telling. Objective: fostering creativity and problem-solving skills	Pre- & post-tests experimental and control group	Two K3 classes of a kindergarten; with 26 children in each class.
	Hui, A, & Lau, S (2006)	Drama education. Objective: enhancing creative thinking and communicative-expressive ability	Pre- & post-tests on creativity (WKCT), & story-telling test. experimental and control group	E group: 63 grade 1 & 63 grade 4 C group: 33 grade 1 & 36 grade 4
Singapore	Ebbeck M., & Pannerselvam K. A. (2004)	Story dramatization. Objective: enhancing preschoolers' creativity	Observational checklist + Daily field notes (transfer children's behavior into pre-post scores)	Ten 5-year-olds
Taiwan	Wong, Y. F., (2003)	Creative drama. Objective: fostering children's creative abilities and personality	Pre- & post-test: Williams test (CAP) Observation & questionnaire experimental and control group	E group: thirteen 4 th graders (10 years old) C group: 39 4 th graders
	Yeh, Y. C., Yeh, Y. H., Li, M. L., & Pen, Y. Y. (2006)	Creative drama. Objective: improving preschoolers' creative behaviour	Pre- & post-tests: the Preschoolers' Creativity Test, Checklist of Multiple Intelligences experimental and control group	Nineteen preschoolers (5-6 years olds)
	Lin, M. H., 2006	Creative drama. Objective: enhancing creativity & self-esteem	Pre- & post-tests: New Creative Thinking Test + Rosenberg Self-Esteem Scale. experimental and control group	Two 5 th grade classes of primary school

Table 3: Existing South-East Asian studies of drama's effect on children's creativity till 2006

Despite experimental studies of drama's impact on creative development verified through the use of standardized tests, Moga et al. (2000) point out that such studies simplify complex real-world contextual factors. In their meta-analysis, Moga et al. called for more qualitative measures of creativity outcomes to expand the current mensuration. Gallagher also casts doubt on the aptness of using paper-pencil tests to judge the kinesthetics or to calculate the accidental creative moments in drama learning; she adds to the plea of Moga et al. that more attention should be paid to post-positivist qualitative research as well as to discourse analysis regarding creativity research in drama education.

Behind the doubts expressed above regarding the use of experimental research design and creativity tests is, perhaps, the question of which is the best way of studying and making visible the creativity learned in drama. Or, even beyond this, what kind of question should be formulated in the quest for the relationship between drama and creativity, since research framework and methods are chosen accordingly to answer the *hypothesis* or the *research question*. In the following section, I will elaborate the rationale for my own research question, the research framework and the methods of my enquiry on the relationship between drama, creative pedagogy, and the local context.

3.3 Rationale for the interpretative paradigm

As Gallagher (2007) commented, in the study of fostering creativity through drama, the choice of methodology depends heavily upon how the nature of creativity is perceived by the researcher. For instance, experimental studies assume that creative behaviour is determined by external factors and can be trained through systematic programmes. The studies of drama and creativity mentioned previously sought a direct link between arts, drama programmes and children's development in creative thinking and

problem-solving skills (Fleming, Merrell & Tymms, 2004; Hui & Lau, 2006; Yeh et al, 2006). Likewise, researchers adopting the psychometric approach, which developed quantitative measurement, assumed that creativity was an objective and measurable behavioural outcome, for example the approach of comparing creativity test scores before and after the drama programme (Fleming, Merrell & Tymms, 2004; Ebbeck & Pannerselvam, 2004; Hui & Lau, 2006; Lam, 2005; Lin, 2006; Yeh et al., 2006; Wong, 2003). However at this point in time, researchers are calling for more qualitative research or mixed method approaches (Bergquist, 1999; Moga et. al., 2000; Yau, 1995) and argue that qualitative evidence is also worthy of attention and should be acknowledged as valid.

Although the experimental approach and quantitative measurement contribute to building influential theories, forming patterns and implications in both psychology and education, I would argue that this “lens” only captures part of the truth. As Yau (1995: 4) pointed out, a the limitation of quantitative evidence is that:

“For some researchers, the only scientific method worth the name is quantitative measurement. Therefore, when a complex phenomenon is to be studied, it has to be reduced to simple elements that are quantifiable and analyzable, at times missing the very *essence* of what is being studied”.

The **essence** of my enquiry is not to demonstrate what is learnt, to measure the creative outcomes of the learning through drama, nor to evaluate the effectiveness of the pedagogy. For me, it is rather to reveal the whole picture of the complex phenomenon by adopting creative pedagogy in the Taiwanese context and revealing the responses of all who engaged in the processes. That is to say, I would prefer to tell a story of my exploration of different views in a sophisticated world, of multiple perspectives of people who influence and are influenced by the system; this includes the perspective of the

learner, the teacher (the 'host' class teachers and also myself as 'guest' class teacher), and also myself as researcher. In choosing an interpretative paradigm, I reject a view of the research context and the subjects as simple measurable constructs and operational factors in an orderly world. Instead, within this paradigm, I see reality as a social world (Radnor, 2001) filled with different perceptions and interpretations to explore and describe. From this perspective, one single and objective truth is unlikely to be achieved and is not my goal as a researcher. In the following, I shall discuss the philosophical assumptions of the interpretative paradigm that inform my methodological choice and the kind of data I will collect.

3.3.1 Philosophical assumptions

In this section the ontological and epistemological assumptions behind the interpretive approach will be discussed, since these theoretical assumptions direct the choice of research context, how the relationship between researcher and researched is seen, and imply what kind of question to ask and what knowledge it is possible to achieve through the enquiry.

Ontology is "the study of being" (Crotty, 1998: 10); it defines the assumptions held of reality, the nature of existence, and the structure of reality (Crotty, 1998; Eisner & Peshkin, 1990). Positivist research implies a different view of the nature of reality from interpretive research. In her book "Qualitative research in creativity", Yau (1995) uses Newtonian science and Quantum physics as similes for the two distinctive research paradigms which assume different world views. She describes the universe in Newtonian science as a gigantic machine which is "ultimately stable, consistent and predictable" (p.9). This orderly world which exists externally outside the observers comprises neutral truth awaiting to be discovered. Thus all phenomena can be reduced

to simple causal explanations. Objective truth and generalized rules are what positivist research endeavours to attain, given this paradigm. By contrast, Quantum physics presents a universe as “a harmonious indivisible whole”, and “a network of dynamic relationships that include the human observer and his or her consciousness in an essential way” (ibid: 9). Likewise, interpretive research implies the belief that reality cannot exist independently of human consciousness, for it only becomes meaningful when our minds make sense of it (Crotty, 1998; Radnor, 2001). People understand the world, interact with others, make decisions; all these everyday activities involve interpreting, a dynamic process of the human mind engaging with reality.

Given the ontological assumption that reality exists outside the observer’s consciousness and becomes “a world of meaning” when humans make sense of it through their minds, it is not surprising that it is possible to make sense of the same reality in different ways, for people have different perceptions, interpretations and languages (Bassey, 1995; Radnor, 2001). It also implies that, through the process of making meaning (interpreting) the phenomena or accounts, researchers do not simply reach a single unified objective knowledge without the influence of their own perspectives. Researchers bring a set of ideas into the study, which therefore guide and shape the design (Anfara & Mertz, 2006), including beliefs, values, goals, experiences, assumptions and theories (Maxwell, 1996). Bias and **multiple truths** are therefore embraced in interpretative research, while the attempt to find absolute truth is believed to be in vain; as Radnor (2001: 21) commented:

“...there is no sense of objective knowledge, it is all about intersubjectivity. ...I recognize that the knowledge that is being generated between people, negotiating meanings in an intersubjective way, is the closest I will get to objective knowledge”.

But if it is a multiple socially constructed reality and everyone may perceive the reality differently, then how can we understand each other? Radnor (2001: 21) provided the

answer that “through empathetic understanding, gained by the sharing of a common language, we can dialogue, converse and share experience”. Thus it may be the reason that interpretive research depends on collecting and analysing qualitative data with “thick description” in order to gather multiple perspectives and gain deeper understanding.

I find the theoretical assumptions of the interpretive approach compatible with my enquiry—the kind of reality my research questions seek to probe, and the kinds of accounts I would gather, the analytic approach I would adopt, and the kind of knowledge I would produce. The reality and context I as a researcher engaged in, was an educational and real life setting filled with unpredictable results of decision-making. It was an intricate social world involving people with different backgrounds (e.g. school staff, pupils, and parents), and cultural values, from many sections of society, with individual autonomy and their unique human minds. The question I asked was how the pupils and the teachers responded to creative pedagogy in drama, which itself revealed a complicated phenomenon based on subjectivity and unpredictability rather than on logicity or rationality (Yau, 1995). By placing myself in the role of both teacher and researcher I introduced a further complex perspective.

As a result, the knowledge and implications my research looks for is not a generalized law or evidence of the correlation between drama and the development of creativity. It is a **unique** and **in-depth ‘understanding’** (*Verstehen*) through my description and interpretation. It illustrates how pupils and teachers in Taiwan respond to creative pedagogy, a concept and approach itself formed in a Western context. This understanding involves multiple perspectives from the classroom teacher, the pupils, and the researcher (myself) as well.

The fundamental purpose of undertaking an interpretive study for me is to make sense of the world I investigate — in a context which faces conflict between its own cultural values and those from another culture. In making sense of it, I seek not only to reveal these complex phenomena, but also to interpret the interplay, or dialogue, between different roles that “work within structured situations” and that are “active forces in a social system” (Radnor, 2001: 20). In my practice as an observer and reflector (as well as guest teacher), I am also “at the forefront, interacting, negotiating and having influence on the groups and the organizations of which [I am] a part” (ibid: 19). Through the process of describing, interpreting and negotiating, therefore, I gain deeper understanding so as to provide clarification, leading to demystification of the social form and revealing future implications.

To attain unique and in-depth understanding in a sophisticated context, a case study approach is adopted in this research and will be further explained in the next paragraph. I realize that one of my roles in this research as an observer, who tried to gather accounts of the participants and to make sense of the experience by being a part of it, makes my research approach seem like an *interpretative ethnography*. However, it is only one of my roles; I am actually one who *belongs to the context* and challenges the values by introducing another set of values. In the end I will report the experience and accounts yet not as an outsider who keeps a distance from the beginning. My research project may resemble action research, for I examine my teaching through being reflexive and making improvements, and may possibly bring change to the context and the participants. Nevertheless, again, this is just a part of my focus; I would hope to look for implications for both teaching and learning, to come up with a view that informs pedagogy, ideology, and environment, and that sees teaching/learning as an indivisible process and therefore informs both aspects of teaching and learning. The fundamentally different aspect of

my study from action research is that I do not intend to “deliberate” or “empower” any part of the research, but to watch, listen, reflect, and report the results through description and interpretation. There are certainly dilemmas in adopting this view (seeing teaching/learning in drama as indivisible), and arising from my dual roles in the process of data collection, analysis, and reporting. I will discuss these issues in later sections and chapters.

3.3.2 Methodological approach – Choice of case study

Case study is a research strategy, according to Yin (2003: 13-14), which defines its scope as:

“an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident. ... [It] copes with the technically distinctive situation in which there will be more variables of interest than data points and as one result relies on multiple sources of evidence...”.

The common features of case study include that it is particularistic, uses multi-methods and is flexible (Corcoran, Walker, & Wals, 2004; McDonnell, Lloyd, & Read, 2000; Robson, 2002; Yin, 2003).

A case study is particularistic because it usually focuses on a special phenomenon, relationship or situation (Yin, 2003). It is also an approach involving “inherent multi-methods” typically including direct or participant observation, interview, and analysis of documents and records (Robson, 2002: 167). Such multiple sources of evidence facilitate the illustration of the case from different perspectives. The flexible and adaptive nature of the case study approach is thus its strength for coping with the complex research field and treacherous real-life situations. (Corcoran, Walker, & Wals, 2004; McDonnell, Lloyd, & Read, 2000)

Although case study may in theory provide a wide range of research methods to achieve different research goals, from testing and developing theories (Yin, 2003), establishing generalizations (Cohen & Manion, 1994; Yin, 2003) or “fuzzy generalization” in the educational setting (Bassey, 1999), to examining and understanding an instance in action (Stake, 1995), it is usual that case study researchers examine closely a unique phenomenon or particular case(s), and “make assertions on a relatively small database” (ibid: 12).

When identifying the types of case study, Bassey (1999) referred to Stenhouse’s (1985) four styles: *ethnographic* (an in-depth study of a single case with participant observation supported by interview), *evaluative* (with the purpose of judging the merit and worth of policies), *educational* (concerned with understanding of educational action to enrich the thinking through reflective documentations), and *action research* (carried out to understand, evaluate and change) case study. Yin (2003: 1) defines three forms of case study by their different implications: *exploratory* (defines the question and hypotheses), *explanatory* (presents data bearing on cause-effect relationships) and *descriptive* (presents a complete description of a phenomenon within its context).

The case study employed in this research encompasses a number of characteristics of both Stenhouse’s and Yin’s categories. It focuses on the understanding of educational actions and therefore can be classified as an educational case study. It can also be considered as an action research case study as it involves the teacher-researcher’s reflexivity and evaluation on practice. There is also an ethnographic focus—in-depth understanding of a specific context. However, to define my research more specifically, I choose Yin’s category of **descriptive case study**, which is appropriate for fulfilling the purpose of this study:

- to describe a specific context/events.

- to capture the interaction between the context, events, and the participants.
- to describe how participants view and respond to the process.

Given that this is an 'intervention' study, my research is not a case study in the usual sense. There is a need to customize my research approach due to the goal of collecting multi-perspective data and the tensions caused by the multiple roles I adopt in this research — as both interventionist and researcher — because of the difficulty of finding teachers who teach/use drama in primary schools in Taiwan. (The tension and dilemma will be explained in a later section.) However, I found a *descriptive case study* approach appropriate for two reasons: it is compatible with my research aims to describe and understand and it is sufficiently flexible to tailor a unique study approach. Therefore I employ descriptive case study to examine and to describe the close relationships between drama and creativity in an educational setting, as well as the interaction between creative pedagogy and the local context. Given the rationale for choosing descriptive case study, I shall discuss in the following how I designed my research, details of how I carried out my study, including the teaching project and data collection, and some issues concerning the design of valid and ethical research.

3.4 Research design

3.4.1 Aims of the research

As indicated above, this case study seeks to look at the relationship between drama in education, a creative pedagogy, the participants, and the context such as the educational environment and social discourse. The ultimate goal is to explore implications for fostering creativity in an Eastern educational setting through creative pedagogy drawn from the Western cultural context. It is from multiple perspectives of the participants in the research that the implications will be drawn, reflecting the following objectives:

- to investigate how creativity is viewed from pupils' and teachers' perspectives
- to examine how compatible the Western concepts of creativity, and creative pedagogy are with Taiwan's social/educational values
- to look for implications for reacting to the possible gap between local and adopted values on creative pedagogy
- to look for implications for creative teaching and learning, e.g. creating a supportive educational environment through teachers' ethos, teachers' pedagogy, school/classroom environment, and pupils' ways of learning

Because of my role participating in this research as both the guest teacher and researcher, it was essential to gather descriptions from multiple lenses (including pupils' and the host classroom teacher who observed my drama teaching) along with my own reflective journal on the practice, in order to answer the research questions and to solicit insights for the above aspects.

3.4.2 Research questions and studied constructs

As indicated earlier in this chapter, my questions are 'how' and 'exploratory' questions seeking descriptive and in-depth evidence from the teachers as well as the 11-12 year-old pupils of sixth-grade classes.

How do Taiwanese teachers and pupils respond to a creative pedagogy in drama?

- How do children of sixth grade in the primary school respond to a creative pedagogy?
- What are the children's views of the creative pedagogy used?
- What are the teachers' views of the creative pedagogy used?
- How do Western concepts of creativity and creative pedagogy fit into Taiwan's context?

The propositions of a study explicitly or implicitly guide what evidence is relevant to the theoretical issues and study question (Yin, 2003). Given the insights on creative pedagogy and drama practice explored in the literature review section, and the perspective on creativity in drama which I advanced, some specific constructs are drawn out here to lead the direction of data collection and text analysis. Essentially, *creative teaching strategies* and a *supportive environment*, as elements of creative pedagogy, provided an initial framework for the study in terms of behaviours developed, documented, and explored:

1. Creative teaching strategies

- *innovation*: arranging innovative activities that arouse learner's curiosity and imagination, and make learning more interesting (Fryer, 1996; Jeffrey & Craft, 2004; Woods, 1995).
- *possibility thinking*: a) creating or providing opportunities for exploratory work b) using thought-provoking strategies— such as challenging by asking questions (Dickison & Neelands, 2006), brainstorming (Cropley, 1992; Jeffrey & Craft, 2004; Torrance, 1970) c) standing back—allowing children to do their own thinking and learning (Cremin, Burnard & Craft, 2006; Neelands, 1984).
- *playfulness*: setting tasks to encourage children's active learning attitude, i. e. be willing to take risks, being open and flexible, and being playful (Fryer, 1996; Hennessey, 1995; Lucas, 1995; Torrance, 1970); at the same time, the drama teacher is playful to show children it is safe to be so.
- *collaboration*: encouraging different ways of learning— employing activities which allow collaborative work during which social creativity is developed (Dickison & Neelands, 2006; Woods, 1995).

2. Supportive environment

- *teachers' supportive ethos*: a) valuing and rewarding children's ideas or performance, being open toward their asking questions and their different perspectives (Jeffrey & Craft, 2004; Torrance, 1970; Woods, 1995); b) profiling learners' agency, allowing them enough space and time to make their own choices and do their own thinking (Cremin, Burnard & Craft, 2006).
- *use of classroom space*: arranging a classroom setting that supports learning in drama—e.g. allowing enough space for physical exercise, flexibly making use of the tables, walls or decorations (Lucas, 1995; NACCCE, 1999; Woods, 1995).

These constructs are the criteria used to judge the relevance of the data to the research question; they may also become the units or categories used for analyzing the data at a later stage. They are the broad guidelines of the items to be observed as well as the base for modeling the drama lessons and teaching.

3.4.3 Scope of the study

In this study, the theoretical assumptions about creativity adopted are that creativity is teachable and can be developed (Craft, 1997; Cropley, 1992; Esquivel, 1995; Fryer, 1996; Hennessey, 1995; Torrance, 1963, 1970, 1995), and that it is a capacity relating to everyday life, instead of some great achievement arising from a talent inherent in only a few gifted people. Therefore I will mainly deal with issues in developing creativity in an educational setting embracing mixed ability children, rather than focusing on gifted children as did the research conducted previously in Taiwan. Methodologically, the research approach used is a descriptive case study which seeks to develop a unique, multi-perspective and in-depth understanding of the studied, instead of establishing objective and generalizable results. However, broader implications for education in Taiwan and for future study in similar fields will be explored.

RESEARCH QUESTION	DATA COLLECTION	INSTRUMENT	SAMPLE	DATA ANALYSIS
	Theme-based cross-curriculum drama lessons for 10 weeks		Total 67 12-year-old pupils, mixed ability	
How do children respond to a creative pedagogy?	<ul style="list-style-type: none"> - Video recording of lessons ('Chinese', 'History' and 'Arts and Humanities' through drama) - Pupils' written responses 	<ul style="list-style-type: none"> Response Sheet Diaries 	<ul style="list-style-type: none"> 35 pupils in NH class 32 pupils in GP class - Response sheets from 67 pupils every unit (every 3-5 lessons) - Diary of 16 lessons from 35 pupils; Diary of 2 lessons from 32 pupils 	Qualitative analysis: Themes identifying/classifying
What are children's views of the creative pedagogy used?	<ul style="list-style-type: none"> - Group interviews with pupils - Researcher's Reflective journal 	Semi-structured interview schedule	Group interview: 13 pupils in NH (3-4 pupils in each group), & 16 pupils in GP, at the end of the project: both stratified and volunteered sample	Qualitative analysis: Themes identifying/classifying
What are teachers' views of the creative pedagogy used?	<ul style="list-style-type: none"> - Teachers' observations of creative pedagogy— drama lessons - Interviews with teachers 	<ul style="list-style-type: none"> Teacher observation prompt sheet Semi-structured interview schedule 	2 classroom teachers	Qualitative analysis
	↓	↓	↓	↓
How do Western concepts of creativity and creative pedagogy fit in Taiwan's context?				

Table 4: Summary of research design of the main study

3.4.4 Procedures

Basically, there were three stages for conducting the study: preparation, pilot and formal study stage. In the first stage, in the literature was reviewed, the proposal written, cases selected and consent sought from the gatekeepers and participants. The next stage involved data collection and modification of the instruments through pilot work, and finally

data collection and analysis through formal study (see Table 5).

3.4.5 Sampling

The selection of the cases

In choosing the two cases for the main study, I used the **convenience sampling** method. This non-probability sampling does not aim for generalization, but to collect in-depth data and select a sample from which the maximum can be learned (Merriam, 1998). To focus on the culture and pedagogy in primary school, I therefore selected two schools based on *location* (accessibility) and *availability* — one is in Taipei, the capital city, while the other is in Taipei County, a rural area where the education policy, resources and demographic features are different. I live in Taipei and depend on public transportation (e.g. buses, MRT) most of the time, and since I had to teach drama lessons in each school twice a week, it was important that the studied schools were within the distance public transportation could reach. In fact, I had access to another four primary schools in the capital city, yet I chose the school (New Hill⁴) for its representativeness among the new and medium/large sized primary schools in the cities. In order to study a case that was representative of other areas in Taiwan outside of the capital, Green Port primary school was selected. The detailed descriptions of the two cases will be presented in the next chapter. As to the age of the pupils, it happened to be that the two school teachers who agreed to participate in my study both taught sixth-graders, eleven to twelve years old. This made the cases and accounts comparable, though it did not mean they were the control/ experimental groups for comparing the outcome of drama lessons or results of creativity tests.

I had worked in the selected primary school in Taipei city for more than three years. The classroom teachers who joined this research therefore were colleagues of mine, and

⁴ Both New Hill and Green Port are pseudonyms.

some of the pupils were my students as I had taught them English when they were eight, second-grade, (but when I appeared again in front of the pupils, none of them recognized me). As a result, I was already familiar with the situation, policies and curriculum of one of the schools; this advantage helped to commence the research process more quickly, and it was also one of the reasons I chose to study this school. On the other hand, the other school, though a typical large-sized primary school that reminded me of all the routines and images of my own primary school years some twenty years ago, was a new and different context with which I would need to make more effort to familiarise myself. I was also new to the staff and pupils there.

I am not convinced by the criticism of convenience sampling that this sampling selection alone is likely to “produce ‘information-poor’ rather than information rich cases” (Merriam, 1998: 63). For there is surely plenty to observe and describe even within only one case, and here I studied two cases. Two-case case study creates a compromise between the difficulties of multi-case and the limitations of a single case study. In this research, the two schools I chose complemented each other with their distinct situations and environments—one in the urban and the other in a rural area. As mentioned above, the educational policies, resources and system were quite different. Thus this choice could help in collecting multiple perspectives from distinctive contexts which could contribute to a more holistic understanding of the research problem.

STAGE	DATE	RESEARCHER'S WORK	PEOPLE INVOLVED	DRAMA LESSON ⁵	INSTRUMENTS
Preparation	February – June 2006	Literature review Writing proposal	The researcher		
	April – August 2006	Seeking consent of conducting or participating the research project	Principals, chief executives of the two schools, and the 4 classroom teachers who participated in the project		
Pilot study Sep 20 th - Oct 13 th 2006	Sep 20 th -22 nd	Class Observations	New Hill primary school: class 606 + 607 (70 pupils, 2 classroom teachers)		Observation sheet Reflective journal
	Sep 25 th - Oct 13 th	Teach drama lessons Write reflective journal Watch video recordings		L 1-3: drama basics L 4-5: the education of little tree L6: two classes sharing their works	Teacher observation prompt sheet Video recorder Response sheet
	Oct 16 th -18 th	Interview the participants	Pupils Group interviews: total eight pupils in three groups		Semi-structured interview schedule

⁵ The details of objectives and activities are included in the appendix 2—pilot study and appendix 3, 4—formal study lesson plan.

			The two classroom teachers		
Formal study Oct 2006 – Jan 2007	Oct 11 th 2006 – Jan 29 th 2007	Drama teaching and data collecting	class 608 of New Hill Primary school	Based on each school's text books and teaching themes	
	Oct 11 th Oct 18 th - 20 th	Class Observations (GP) Class Observations (NH)	class 608 of Green Port Primary school ⁶		
	NH Oct 23 rd – Nov 10 th Nov 13 th – Dec 1 st Dec 4 th – 20 th Dec 22 nd	Teach drama lessons Write reflective journal Watch video recordings Host the sharing performance	NH 608: 35 pupils and one classroom teacher	L1-6: unit 1—drama basics L 7-11: unit 2—behind the success L 12- 16: unit 3—Yang-Tzi, the smart envoy L 17: sharing their works	Teacher observation prompt sheet Video recorder Response sheet Work sheet Diary
	GP Oct 12 th -30 th Oct 19 th	Teach drama lessons Write reflective journal Watch video recordings	GP 608: 32 pupils and one classroom teacher	L 1-4: unit 1—drama basics GP pupils performed a play in another primary school	

⁶ In the following text, I use “NH” for New Hill, and “GP” for Green Port primary school.

		Nov 2 nd – Nov 23 rd				L 5-11: unit 2—Kong Ming borrowed arrows	
		Nov 30 th – Dec 14 th				L 12-16: unit 3 News reporters	
	Jan 4 th - Jan 29 th 2007	Interview	NH pupils: Dec 28 th – Jan 18 th	Total 13 pupils in four groups (3, 3, 3, 4), with both purposive and volunteered sample			Semi-structured interview schedule
			NH Teacher: Jan 19 th & 22 nd				
			GP pupils: Dec 22 nd – Jan 16 th	Total 16 pupils in five groups (3, 3, 4, 4, 2), with both purposive and volunteered sample			
			GP Teacher: Dec 14 th , Jan 29 th				

Table 5: Research procedures

3.4.6 The drama lessons

The drama lessons were the main vehicle that initiated what I intended to observe and understand, the interaction between two sets of educational values and practices, and the vehicle that allowed me to provide a different learning experience to Taiwanese pupils in order to facilitate their creativity. To achieve the aims, the lessons (refer to Appendix 2-4) were designed and taught by applying the principal constructs of creative pedagogy—using *creative teaching strategies* and developing a *supportive environment*. For an example of how the constructs of creative pedagogy and creative teaching strategies were applied and examined against each drama activity, please refer to Appendix 5.

Although adopting the constructs and the theories informing the creative pedagogy and drama practices from English publications, I did not use the existing English drama lesson plans. As mentioned, I designed the drama lessons myself for the pilot (6 sessions) and for the formal study (16-17 sessions) according to the themes and curriculum schedules of the two schools. There were several reasons for the self-designed lessons. First, I hoped to contextualize the lessons and make the learning more relevant to Taiwanese children's everyday life through combining the drama sessions with the local curriculum. The two schools were located in different areas in northern Taiwan and therefore had individual themes in their curriculums. Also the text books of the two schools were of different publishers and consequently the contents were different, though under the same guidelines of the Nine-Year-Curriculum. (It is very often that even in the same school, different grades use different versions of, for example, Chinese or Arts text books.) In this situation, the drama lessons were suitably tailored to be combined with other subjects like Chinese, history, arts and humanities, and different yet relevant issues were elicited for discussion.

Second, due to the particularly tight schedule of sixth-grade⁷, and the requirement of performativity experienced also by Taiwanese as by U.K. teachers (Craft & Jeffrey, 2008; Nicholl & McLellan, 2008; Troman, 2008), teachers were reluctant to allocate extra time outside normal curriculum activities. The design of the drama lessons according to their needs and the themes in their text books helped to persuade the teachers that my research project would not burden their teaching schedule, but would help to deepen pupils' learning. As mentioned previously, the advantage of contextualizing the lessons was that pupils would have a certain level of knowledge about the issue or story before they entered the drama session, and extending their learning beyond the already known (e.g. challenging, empathy) could be easier. Finally, by designing and tailoring the drama lessons around the local curriculum, I intended to encourage Taiwanese teachers to facilitate children's creativity with any text or theme (even around an "extremely boring" Chinese lesson), within our context, by trying to teach creatively myself.

The drama project in each of the two schools included eight to nine weeks' teaching divided into three units (please see Appendices 3 & 4 for the lesson plan). Normally there were two drama sessions per week, and each session lasted 40 minutes. The drama activities of each lesson (sometimes one, sometimes two sessions) could be divided into three sections: warm up, main activity and wrap up activity.

The purpose of a warm up section in the beginning of the lesson was to break the ice, prepare a relaxed, psychologically safe, and playful context for learning, as well as to prepare pupils for the main activity. During warm-up time, theatre games and exercises of body movements, for instance, were introduced. The activities were selected and were more or less relevant to the main activity which would be introduced later. Only

⁷ The sixth-graders graduate and leave the school one month earlier than other grades, and another month is deducted for preparing the final exams and graduation ceremony.

occasionally were irrelevant games played for ice-breaking as a result of pupils' requests in the feedback; otherwise, the warm-up activities were often adapted or invented in order to be relevant to the main theme of the lesson. For example, some warm-up exercises in Unit 2 of the teaching in New Hill – the imaginary running race – were invented to let pupils experience the feelings of the roles (the runners, the coaches, the family or the countrymen of the runners) from different perspectives. And later in the main activity of that session, I used the scene of the warm-up activity for teacher-in-role and discussion. In other words, I usually made the warm-ups as relevant as possible and a part of the main activity. In addition to the exercises, 'initial talk' which gave children an idea of what we would do and aim to achieve was frequently employed as the introduction to the warm-up session, as well as to the whole lesson.

In the main activity time, higher-level thinking activities were introduced, such as discussion of the roles (e.g. role-on-the-wall) and plots, group tasks of making their own work (e.g. tableaux), and role-playing (e.g. hot-seating, conscience alley). These activities were brand-new to the pupils, though those in Green Port primary school had experience of the body movements exercises and theatre games in their PE class during their 4th grade year. They were eager and excited to learn what they called the "games" and to come up with something funny to impress others. Whichever goal they were aiming for, my responsibility as the drama leader was to help them make the most of the 'game-like' activities. I never called any of the activities 'games', for some children, particular at the age of 11-12 years, may have felt embarrassed to "play the game" as a child; nor did I make explicit the name of the theatrical "ritual". I made their involvement in drama and playing as natural as if they were playing a game; once they figured out the rules, they jumped in. Sometimes strategies were used to encourage them to be less self-aware or be playful enough to take the risk. For instance, I acted out the terrible ugly witch myself first, let pupils discuss in pairs before answering my questions, or let them

work in pairs first rather than in big groups, for they had seldom had a chance to work in groups. Details of more strategies, and their evaluations are presented in the *Findings* and *Discussion* chapters.

After accomplishing a task through collaboration, making decisions, or role-playing in the main activity, pupils were introduced to the wrap-up time, which mainly consisted of reflective activities or idea sharing. I would guide the children to discuss what we had done, what they had learned, and their views about each others' performance, ideas, and perspectives. It was not necessary that they came up with ideas related to my question or, indeed, share anything at the reflective time. However, they were encouraged to note down any further thinking in their diaries. At times I would continue unfinished discussions from the main activity as a wrap-up. Quite often there was too little time left for the last section, and I would at least guide pupils to think, reflect or mentally evaluate this session during the last few seconds of quiet time.

The lessons in the two schools were video-recorded and observed by each of the classroom teachers. The details of the observation, video-recording, and other data collection methods will be explained. Before giving details of the data collection, I will summarize what I learned about the data collection instruments in the pilot study.

3.4.7 Pilot study

3.4.7-1 The pilot project

Although it is argued that pilot work may be less important in the case study approach, because each case is unique and its context could be different from that of other cases. However, it is also believed that a pilot study is helpful in checking how the instruments work for data collection, as well as in refining the research plans and clarifying the

conceptualizations (Robson 2002; Yin, 2003). Therefore in this study a pilot project was conducted before the formal research.

The pilot work of my research began in September to October, 2006, before the main study, which started in mid- to late October, 2006 (refer to Table 5). Compared with the formal study, the time scale of the pilot was shorter (only three weeks) and sample size of the pupil groups interviewed was smaller. The lessons were video-recorded and observed individually by the two host classroom teachers. Consent was sought from the principal, the chief administrator and two classroom teachers, together with the teacher who participated in the formal study.

The main purpose of the pilot, as mentioned, was to seek implications for the research design, techniques, and instruments for data collection, namely, the two observation sheets (for the researcher, and for the host classroom teachers during drama lessons), the response sheet for the lessons, and the interview schedules for classroom teachers and pupils.

Sample. The two sixth-grade classes (606 & 607) were selected from New Hill primary school, one of the sample schools in the formal study. There were 35 eleven to twelve year-old pupils with mixed abilities, including two special needs pupils in each class. There was one host classroom teacher in each class.

Drama lessons. The six drama lessons in the pilot study (see Appendix 2) were designed based on the themes of the Chinese curriculum for September and October. The drama activities of the first three lessons involved activities particularly focused on trainings of expressions through the medium of the body. The later lessons involved activities applied to set up the context or discuss the themes of Chinese lessons.

The data were gathered from a variety of sources: video-recordings of the six drama lessons, observation by the host classroom teachers, and written comments from pupils on response sheets, interviews with both teachers and pupils, and finally my own reflective accounts in a journal.

3.4.7-2 Key implications

Two sets of implications emerged from the pilot study: for the research instruments and interview skills, and for drama teaching.

About instruments. The rationale for employing the methods below will be presented in the section on data collection in the main study, while here I will simply introduce the design of the tools and how I used them to gather data for my questions.

observation

In the pilot study, two observation schedules were designed, based on relevant research literature, such as Robinson (2002) and Radnor (2002): one for myself as the researcher, and the second for the observing teacher. Both were structured schedules, with spaces specifically allocated for issues such as time, response, pedagogy, ethos and environment (see Appendices 6 & 7).

In using these schedules, both the teacher-observers and I found that we would prefer to use a considerably less structured sheet (see Appendix 8) with fewer prescribed items and larger spaces for scribbling and drawing. In addition to the format of the observation sheet, another implication was that I found the need to discuss with the teachers what to note down. I found that they tended to give a broad comment concerning a whole lesson instead of particular moments or events. The genre of

“description” in English writing could be a totally new style for these teachers, because describing things in detail is not common in Chinese writing. For instance, one of the teachers just gave me one sentence to describe what was observed during the drama session and how the lesson was evaluated – a well-put sentence, according to Chinese writing style! However, this may be far from enough for me to analyse and interpret. Therefore I found the need to discuss with the classroom teachers that I hoped they could try to capture some more details, yet at the same time I hoped not to exert too much influence on their own way of recording and thinking.

□ *response sheet*

The questions on the response sheet mostly focused on the pupils’ description and feedback on the learning experience, and a few more “open” questions (not specifically limited to the particular aspects I wanted to investigate) were included at the end. The original eight questions were:

1. Could you describe what we did in this week’s lesson?
2. Did you enjoy the drama lessons this week?
3. Was there anything different about this week’s lessons?
4. Did you find any activity you particularly liked?
5. Did you find anything difficult or that you disliked? Why?
6. Did you come up with any idea or work that you think is creative? Please describe it.
7. Any particular thing you learned from this week’s drama lesson?
8. Any other comment
(for instance, what change can be made for next time?)

After the pilot, I added “why” in questions 2 and 4 to probe more deeply about children’s thoughts. I also added prompt: “for instance, what change can be made for next time? Or what else do you want to learn?” in question 8. In addition, in the main study, the questions in the response sheets were slightly adapted according to the content of each drama unit (see Appendices 11-14).

I planned to collect the response sheets after each drama lesson. However, after I did the data analysis of the pilot study, I realized that the amount of data would be overwhelming if I collected pupils' responses after each drama session. In the formal study, that would be 15-17 sheets from 32-35 pupils in each school. And in each response sheet there were four to seven questions. Therefore, I decided to let pupils write a response sheet after one drama unit (about 4-6 sessions), instead of after every lesson. In between, they would write diaries to help them reflect or do more thinking over the issues or activities we carried out in drama lessons.

□ *interview schedule*

Again, the interview schedule with the teachers altered from a more structured to a less structured one after the pilot. As I talked in Chinese during the interviews, my mind would automatically sort the original six questions into four broader ones and reshuffle some sub-questions. Therefore I found it easier to use a more flexible schedule with only broad categories in mind. After pilot interviews with the teachers, I changed the schedule and added one question that was relevant to investigating the teachers' view of creativity (see Table 6). Similarly, the semi-structured interview schedule for pupil group interviews, with eleven questions, was revised as a less structured schedule with four broad categories of questions (see Appendix 9).

About interview skills.

□ **Advantage/disadvantage of group interviews.** I found that the atmosphere and group dynamic was more helpful in a three-person group than a two-person group. The group dynamic was especially useful when the group trusted each other and me, and we worked out together the interview questions, and made sure we all understood each other's information. With more peers, the pupils seemed to be able to relax and work towards what was described above. For instance, when some of them did not know

what to answer, ideas from other, more quick-thinking, pupils were helpful to inspire them, and trigger their memories. As a result, I decided to use three or four pupils in each group interview in the formal study.

Original schedule (pilot)	Adapted schedule (main study)
<p>1. What is creativity in your view? Is it a desirable educational objective in everyday teaching?</p> <p>2. Is the creative pedagogy I adopt helpful to developing children’s creative capacity: active learning, playfulness, possibility thinking? (1)⁸</p> <p>3. Does the creative pedagogy create a supportive environment: a supportive ethos, allow space for exploring? (2)</p> <p>4. How compatible do you think the spirit of creativity I promote is with the educational objectives and social values in Taiwan? For instance, I encourage children’s independent thinking, self-expression, sense of autonomy, and respect their uniqueness. (all)</p> <p>5. Is it a desirable pedagogy? Are they applicable to your teaching?</p> <p>6. Will you consider using creative pedagogy such as drama to foster pupils’ creativity in the future? Why?</p>	<p>1. What’s your view about the drama lessons you observed? Can you talk about how you feel about or anything you want to say?</p> <p>2. Can you talk about your evaluation on Drama session</p> <ul style="list-style-type: none"> - in the learning objectives - in the pedagogy - in the ethos of the Drama teacher <p>3. Do you think it helps to develop pupils’ creativity?</p> <ul style="list-style-type: none"> - how? <p>4. What’s your view about creativity?</p> <ul style="list-style-type: none"> - Is it a desirable teaching objective? - How compatible do you think the spirit of creativity I promote is with the educational objectives and social values in Taiwan? <p>5. (added) Can you talk about your expectations towards the children in your class — no matter in learning or in other aspects....</p>

Table 6: The interview schedules for the pilot and main study

⁸ The (1), (2), or (all) after each question signal the constructs the question was relevant to: (1.) creative pedagogy—innovation; possibility thinking; collaboration; playfulness; (2.) supportive environment— teacher ethos; teacher-pupil relation; use of space.

A problem that arose was that during the interview their thinking would often be influenced by their friends. Sometimes their answers were similar, or they said nothing. In Chinese culture, if you agree with others, you just nod your head or just do not say anything. Very often if there's a more active person expressing his/her view, the rest would just sit and listen. Whereas, I found that in Western culture, no matter whether you agree or not, you have to say something, otherwise you don't exist. According to my experience, I believe the other pupils may also have had some thoughts, so I spent some time and effort to encourage them do their own thinking and express their own opinions. They can come up with something different if they try!

□ **Skills.** Given the group dynamics in the pilot interview with pupils, I then realized I had to be sensitive about the group atmosphere and dynamic in certain aspects. They needed my encouragement to carry on expressing themselves individually — such as to let them know I was interested in their ideas, and that their thoughts were unique and interesting. Once they had gained confidence, they were more willing to think and share. Also I need to constantly remind them that there was no correct answer expected from me, and I would accept all of their opinions, even negative ones.

I may not have been very skilled at interviewing, even after practising and piloting, and I found it was difficult not to make any mistakes. However I found some tips useful:

1. Be aware of asking a leading question which assumed something (e.g. what's the biggest challenge of drama lessons?). If I did, I should attach another, less loaded, question (e.g. Did you find there was any challenge?).
2. Sometimes interviewees would not directly answer my questions but I could find the answers in other questions! Maybe they needed time to think; maybe they did not understand my question and what I wanted to know at the first time of asking.
3. The best remedy was to form a good relationship with the interviewees – make them

feel my sincerity in listening to their views, and my trustworthiness. They would be willing to help me when I seemed clumsy, because they knew I would help them when they needed it.

4. I found sometimes I could have asked a follow-up question but I failed to, or missed the right time to ask, because I was not concentrating enough on listening! (I may have to spend more time coming back to earlier questions.) Being a good listener was important!

About drama teaching. It may not be easy to do drama with 11-12 year-olds for they are the most mature children in the primary school, and there are certain expectations from both the adults and themselves. Nevertheless, I was glad to gain some useful tips for doing drama and working with this age group from the pilot study.

The first tip was to make good use of 'initial talk' in every session – let the pupils understand the learning objectives, requirements, and some possible activities before the drama session began. Through the talk, pupils could feel my attention to their agency and their role as partners in my teaching. If we worked smoothly, it was possible to achieve certain goals; if not, we could discuss where and how far to go.

Secondly, I learnt that I needed to lead pupils to get used to group work gradually; the learning objectives and ways of learning were very different from those the pupils were used to. For instance, during the lesson they enjoyed those activities, where I gave instructions step by step. However, they were NOT happy working in groups in which they needed to figure out how to communicate with each other and to work out ideas efficiently. Some of them quarreled, or just sat there asking me what to do. So I then let them work or discuss in pairs more often, sometimes the whole class as a group. As they developed clear ideas about team work, I let them try to work in separate groups.

Another aspect I learnt related to the ways of asking questions. Studying abroad made me forget the classroom hierarchy in our educational system. Therefore, as I started teaching drama in the pilot class, I took it for granted that there would be pupils who answered my questions, and consequently I posed open questions rather than yes/no questions requiring a correct answer. The result was dead silence, and I realized that I was back in Taiwan. However, that did not put me off, for this was exactly what I hoped to challenge. I knew pupils were doing some thinking after my questions; the difficulty was expressing and sharing their views. Some pupils needed time to think; others hesitated to express their opinion in front of the whole class. I understood that an immediate response could be challenging for them. Therefore I let the children have more chances to discuss with their partner or group before answering my questions, with much greater success!

Overall the focus of my pilot study was to test the design of the instruments for collecting data. Several implications resulted, regarding the observation sheet, written response sheet from pupils, interview schedule and techniques. Changes were therefore made in the formal study. Some useful implications were also gained through the pilot teaching, which helped me to improve my drama teaching, my use of creative pedagogical strategies, and to prepare myself professionally since, prior to this, I had not had many opportunities to do drama with pupils in Taiwanese primary schools.

3.4.8 Data collection

The methods of data collection involved participant classroom observations, semi-structured interviews at the end of the research project, documents including pupils' response sheets and diaries, and the researcher's reflective journal.

3.4.8-1 Participant observations

Observation is the method utilizing our daily skills of watching, listening and recording with extra concentration and specific purpose (Bassey, 1999; Radnor, 2001). In case study research, participant observation is usually employed for it gives the observer “a sense of the social life of others” and “patterns of behaviour and the quality of relationships by observing the interactions between people” (Radnor, 2001: 48). Although critics focus on the subjective, biased, idiosyncratic accounts of participant observation, it gives insights into the life of the researched (Cohen & Manion, 2007).

In my study, the observation was not the usual one for a case study design, though it was participant observation aiming for acquaintance and greater understanding. There were two kinds of observations made: the first kind conducted by me before finalizing the drama lesson plans and teaching for one day in each class, and the other by the classroom teachers during the drama lessons I taught. The main purpose of my observation was to picture and get familiar with the research context and the participants (both the teacher and the pupils), and to collect information for my teaching (e.g. the knowledge pupils had learnt, the group dynamic of each class). The specific information my observation looked for was:

- **context of the case:** this included two aspects— a) *the social relationships* and b) *the physical environment* in the classroom. In regard to the former aspect, I hoped to collect information on the interaction between pupils, the teacher, and the pedagogy. That was how the teachers and their pupils interacted during the lesson and other moments. Secondly, it was also important for me to realize how the teacher arranged the classroom setting which told me whether group work was common, what kind of activity, such as further reading was encouraged, what kind of student work was rewarded (pinned on the wall) for instance.

- **pupils:** I needed to know beforehand some of the characteristics of the pupils, including their names, ways and attitudes to learning in a typical lesson, and the group dynamics (e.g. their common concerns, interests, their leaders).
- **the teacher:** the focus was on how the teachers taught in a typical session, involving their pedagogical strategies and ethos. As a result, I hoped to acquire a sense of what in my lesson plan would work, or of what difficulties I would encounter if I insisted on bringing in a different approach to teaching and learning.

As a result, the data collected through the observations would inform my teaching as well as the classroom context I would later describe in the findings.

The observation during each drama lesson made by the classroom teacher with the observation sheet covered similar aspects (the pedagogy, pupils' response, and the space), and I would become one of the focuses to be observed. Observation sheets with prompts at the bottom about the three key aspects to observe were used (see Appendix 8). This way, I believed, gave the teacher a broad sense of what to look for, as well as allowing space to write/sketch down the classroom events they noticed. Their data served as their diary when answering my interview questions, as well as the feedback on my teaching and future improvements.

Another criticism of participant observation is that there is a danger of the observer "going native" (Cohen, Manion & Morrison, 2007: 111) so that (s)he may lose their own perspective and become blind to certain phenomena or issues. In my study I doubt whether this would have occurred because, either I went back to my own context as a researcher who had experienced different educational values when studying abroad, or the local classroom teacher would see my drama teaching as something foreign, and the differences, conflicts, or issues would become obvious as we exchanged our roles. That

is why I do not call my research 'ethnography' although the methods of data collection and the accounts are similar to those by ethnographical study. I was not involved in the context purely as a guest, an observer, but a guest teacher and researcher.

3.4.8-2 Video-recording of the lessons

As many things go on in a classroom at the same time, there may be some subtle things which were unnoticed or may have slipped away from our short memory. Therefore, in addition to the written records, each of the drama lessons in the ten weeks was video-recorded as supportive/counter evidence of observation and my own reflective journals. It is argued that, through camera recording, both verbal responses and nonverbal elements (e.g. sounds, gestures, facial expressions, quietness) during the interaction can be faithfully captured (Ely et al., 1991). Besides, videotapes would be helpful for analysis through repeated studying (ibid). Nevertheless, even a camera cannot record everything that is happening. The limitation of video recording is its single-angle view; sometimes "a camera must be aimed at a specific area of interest, neglecting other areas" (ibid: 83). Concerning the limitations of the research methods, triangulation will be employed and will be discussed in later section.

I did not analyse all 33 videotapes of 40 minutes each. The videotapes of the drama lessons were used as a support when I wrote my reflective journal and when I checked the data from the classroom teacher and the pupils.

3.4.8-3 Documents

In his book, 'The art of case study research', Stake (1995) argued that a researcher should be organized as well as open for unexpected clues, and therefore the potential usefulness of different documents should be considered. The documents may include field notes, diaries, and other written texts for non-official (personal) purposes. One of

the reasons to study documents in this research was to “substitute for records of activity that the researcher could not observe directly” (Stake, 1995: 68), in other words, to validate my own account as the guest teacher. Another reason was because I intended to listen to pupils’ voices that were from their first hand experience and from their perspective as learners, not only from my viewpoints or that of the classroom teacher. This made my study similar to *ethnography*. However, being a “native” (I come from the same cultural context as the participants), and as a teacher-researcher instead of a pure observer, the ethnographic approach was not compatible with the multiple researcher role in my case study.

I studied two kinds of documents—pupils’ response sheet and their diaries.

a. Pupils’ response sheets:

This method collected data from participants’ response sheets after every unit of drama lessons (every four to six sessions). This instrument aimed to collect pupils’ views of the drama lessons; questions were asked regarding these aspects:

- describing the drama activities
- finding any particular activities
- reasons for liking/disliking the activities
- finding any difficulty
- what they contributed/ what they learned
- other comments

Sometimes the response sheet was combined with a learning sheet which included some questions or written activities that were related to the issues discussed in that drama unit (see Appendix 12 – NH worksheet and response sheet no. 2).

b. Pupils' diaries:

After each drama session, pupils were required to write "drama lesson diaries", which included anything they would like to note down or to comment on. They described the activities that impressed them, recorded their thoughts about some questions or issues discussed during the class, and their evaluation of the lesson or the participant's own performance. In this way, their habit of thinking and expressing could be extended outside of the class/ the school. In addition, the diaries were able to help them to answer the response and evaluation sheets.

3.4.8-4 Interview

The variety of forms and uses of interview shows how a researcher regards its function. Some have described interviews as a conversation with a purpose (Kvale, 1996) while "at the opposite extreme, some feel that...the interviewer simply collects and records the responses without comment or feedback..." (Wellington, 2000: 72). I cannot agree more with Stake's (1995: 64) rationale for using interviews in a case study:

"Two principal uses of case study are to obtain the descriptions and interpretations of others. The case will not be seen the same by everyone. Qualitative researchers take pride in discovering and portraying the multiple views of the case. The interview is the main road to multiple realities".

In addition to collecting multi-perspective accounts of the experience, interviews also help to obtain in-depth understanding and further clarification of the results of questionnaires (the response sheet in this study). Therefore to obtain the participants' view and "thick description" of the drama lesson experience, interviews with *the classroom teachers* who had observed my teaching and *the pupils* were conducted after the drama teaching project.

a. interviewing classroom teachers:

The interviews with the two classroom teachers were face-to-face individual interviews, asking questions mainly regarding

- their views on creativity and creative teaching,
- their evaluations of the drama lessons, and
- their expectations toward the pupils.

The questions were derived from theoretical constructs as well as my observations to probe the teachers' responses and answers for my research questions. The semi-structured interview schedule (with a short list of issue-oriented questions) was devised from Creswell's (1998: 127) and Robson's (2002: 238-239) format. The interviews were audio-recorded. The sources of information on the teachers' perspectives also included the unstructured ordinary conversations with the two teachers which were made usually after the school or sometimes during their free time when the pupils had a specialist class, such as PE or science. Those conversations were noted down in my reflective journals.

b. interviewing pupils:

Interviews with pupils were semi-structured face-to face group interviews conducted after the teaching project. The advantage of group interview is that it is "inexpensive, data rich, flexible, stimulating to respondents, aids recall, and is cumulative and elaborative, over and above individual responses" (Fontana & Frey, 1998: 55). Through interviewing pupils in groups, I could collect diverse views of more pupils spending less time. And the group interview was less intimidating than an individual face-to-face conversation with me.

However, the group dynamics that encouraged responses may also have caused

problems, such as individual expression being interfered with, or group responses being dominated by certain people. Fontana & Frey (1998) therefore suggest that the requirements for group interview skills are greater, compared to individual interviews. In the discussion of the pilot study, I listed several interview skills learnt through the pilot, and those echo what the authors advise: in addition to the skills needed in both individual and group interviews, three specific areas of expertise should be paid attention to, namely, to keep one person from dominating the group, encourage recalcitrant respondents to participate, and obtain responses from the entire group to ensure the fullest possible coverage of the topic. That is, “[t]he group interviewer must simultaneously worry about the script of questions and be sensitive to the evolving patterns of group interaction” (ibid: 55).

To hear as many different voices of the pupils as possible, and at the same time keep the research manageable, I used purposive sampling — selecting samples with representative characteristics according to their response or learning sheets, and also those who volunteered. Pupils were selected according to their overall feedback to the drama lessons and three to four of them were put in one group with mixed views. Some pupils, who volunteered for being interviewed, were also grouped together. In total, the subjects were 13 pupils in NH (3-4 pupils in each group, total 4 groups) and 16 pupils in GP (2-4 pupils in one group, five groups). In the group discussions, their views of creativity, creative pedagogy, evaluations of the drama lessons and their own growth were investigated: questions asked mainly regarding

- their views on being creative/ creative works
- their views on creative pedagogy (what kind of teaching/lesson is creative as well as helpful in developing their creativity)
- their views and evaluations of the drama lessons, and
- sharing what they learned, their suggestions, anything else they want to discuss.

3.4.8-5. Reflective journals of the researcher

I used my own reflective notes to *give personal accounts* as well as to *create field text*, as Clandinin & Connelly (1998) indicate. I wrote the journals after each drama session and throughout the research process from time to time capturing small fragments of experience, including records and reflections on the practices, personal thoughts, interactions or conversations with my colleagues and pupils. Yet, collectively, they help to make sense of phenomena, and even one's life. For writing journals creates distance to let the writers "sort themselves out" (ibid: 167). In weaving both the private and the professional, I not only kept records of my own voice, but also made sense of the interaction, and was helped to discover new meanings as I stepped aside from the experience.

Therefore the journals were used to reflect on the practices from a personal and professional standpoint to check against other accounts, as well as to help my thinking as a teacher and a researcher, an insider and an interpreter.

3.4.9 Data analysis

From data to research findings and arguments involves a process of data organization and analysis. Although raw data may be closest to the research reality regarding the issue of being faithful in reporting the study results, it does not make a point unless it is processed, and in a sense, re-constructed (Holliday, 2002). Huberman & Miles (1998) also pointed out that the organization and condensation of information is inevitable in the data display stage before taking further action or drawing conclusions.

In the following section, I discuss how I decided on my approach to data analysis, and look at some common features of qualitative analysis of which the characteristics can be

seen in my analysis approach. Then I will turn to more specific issues concerning case study analysis, and to the systematic procedures I have gone through to analyse the data.

3.4.9-1 General analysis approach to qualitative data

Although dealing with qualitative data collected through a 'loose' design and implying similar ideas about the analysis cycle, some *qualitative analysis* approaches may inherit specific purposes or traditions and therefore employ certain analysis tactics. Different strategies may be adopted to analyse and organise the data according to the structure of the research design or to the research aims. For instance, the orientation of *grounded theory* is to generate theory, which emerges from the data instead of existing before the data. Constant comparative method is adopted in grounded theory to attain the saturation of the data — i.e. no more variations occur (Cohen, Manion & Morrison, 2007). Whereas, the object of an *ethnographic research* is "to put pieces together to create a puzzle picture (analysis) and then to tell the reader what [I] see (interpretation)" (Hesse-Biber & Leavy, 2006: 263). Therefore long-term involvement and thick description that are close to the lived experience of participants are emphasized in ethnography (Jeffrey & Troman, 2004; Merriam, 1998).

Since my research through studying two cases does not aim for establishing theory or any generalized finding, I adopted a **general analysis approach** to qualitative data, which helps to examine closely and make sense of the instances of the interaction and participants' responses. It also allows space for customising my analysis methods by which I may, as a researcher, explore answers to my research questions, make sense of events in the drama lessons and learn from the responses of the participants, while at the same time, reflecting on and evaluating my practices as a professional.

Common features. Data analysis does not occur only when themes and codes are determined and interpretation made. When talking about analysis in case study research, Stake (1995: 71) argued that: “There is no particular moment when data analysis begins. Analysis is a matter of giving meaning to first impressions as well as to final compilations”. Huberman and Miles (1998: 180) also imply that the analytic work actually happens in each stage of research. Within this on-going process, a continuous efforts is required of the researcher to discover “more layers of the setting” (ibid: 186) and to “sophisticate the beholding of [the world]” (Stake, 1995: 43).

Because of its on-going nature, the analysis process is by no mean a fixed or linear procedure, but rather a **spiraled process**, in which the researcher has to dive in and out of the data and do the analysis simultaneously with data collection (Creswell, 1998; Hesse-Biber & Leavy, 2006; Merriam, 1998; Radnor, 2001). Another spiral process forms between the organization/display and the interpreting of the data because the two steps influence each other; this will be explained in a later section.

A second salient feature of qualitative analysis is **the influence of the researcher** who is the main instrument of data collecting, organizing, and interpreting. Throughout the research process, the values, presumptions and life experiences that the researcher brings with him/her, are more or less involved in the analysis. And even if the analytical procedures are systematic, it may not yield just one interpretation (Radnor, 2001: 68). It is essential, therefore, to be aware of and look for different interpretations and “preserve the multiple realities” (Stake, 1995: 12).

During the data collection stage of my research, the interim analysis (e.g. initial organization) not only helped me to realize what kind of information I had gathered, but

also helped to adjust the instruments (e.g. add additional questions) to discover deeper meaning or to clarify accounts. The analysis continued even after all the data had been coded and interpreted, for I needed to return to the respondents to report the representation of their accounts and check with them my interpretation. I believe this process will continue even after my thesis is finished, for every time I make sense of the instances and responses again, I have different insights.

These different insights often happened when I analysed and coded the written responses and materials— I saw different ways to discuss or categorize the accounts I had collected, even with my own reflective journals. This echoes what Radnor (2001) said above that more than one interpretation will be found by the same researcher. My life experiences, social context, and the beliefs I carry with me also play a role in the analysis and interpretation. The understanding of the pupil-teacher interactions during the drama projects, for instance, could be very different from the participants'. Therefore multiple perspectives were sought and my own influences were recognized. These will be examined in more detail in the *trustworthiness* section).

3.4.9-2 Data processing strategies adopted in this research

There is traditionally said to be a dichotomy between qualitative enquiry, which employs an inductive approach (gradually soliciting themes, patterns, or conclusions), and quantitative enquiry, which uses a deductive approach (theory-testing oriented) (Hyde, 2000). In general, this distinction may be true; yet some have argued that in qualitative analysis, both inductive and deductive methods are actually utilized (Huberman & Miles, 1998; Hyde, 2000). In the analytical process of my research, I was aware that there was a need to shift from an inductive to a deductive approach, or vice versa, from time to time, in order to solicit themes, in-depth understanding, and solid argument. Based on what Creswell (1998) and Radnor (2002) suggested for a systematic analysis approach,

several steps were devised by way of an inductive analysis approach to explore the responses of the participants, as well as my own accounts:

1. Getting familiar with the contents: reading through the text, writing summaries or writing findings as notes beside the text.
2. Listing topics: Draw out the issues or topics that the texts and documents cover, and sort the content by different topics.
3. Constructing categories within each topic: Identify the explicit and implicit themes or dimensions in the texts and write them as sub-headings under each topic. Give the topic a code, and the categories numbers.
4. Reading and Coding: Mark and code the content, and collect the data codes that belong to the same category and topics (e.g. write down the place of codes under each topic). Cut and paste the text belonging to the same code or category into the same pages (with the aid of a computer).
5. Interpreting: Interpretation is provided to the coded texts in light of researcher's own experiences, views, or the perspectives in the literature. The researcher's findings within a certain category or topic are summarized. This stage is what Creswell (1998: 154) describes: "a process of pulling the data apart and putting them back together in more meaningful ways".

I adopted the above steps to make sense of the experiences and multi-perspective responses. From the written/oral/video-taped accounts, I gradually formed the themes and topics that may have answered my research questions. While at the same time, the deductive approach was utilized to seek evidence for my teaching by checking both participants' evaluations and the creative pedagogy constructs drawn from the literature. By shifting from inductive analysis of the experience to deductive pattern-matching with the literature, again, I did not seek to establishing generalizations, but to contribute to a better understanding of the kind of creative pedagogy that I used and that the participants were involved in.

The steps above are not fixed but spiraled cycles as mentioned previously, involving constant checking and clarifying with the respondents. I clarified the accounts and checked the interpretations through telephone, e-mail, MSN (thanks to the wonderful internet) or revisiting the participants (in schools). Details of how the data were analyzed and interpreted are explained in the next section and the issue of the validity of this process is discussed in the trustworthiness section.

Data display in analysis. After the initial analysis through the systematic steps suggested previously, the transformed data were generated and displayed in a condensed mode, synthesized as an arrayed set. When examining the importance of the data display, Huberman & Miles (1998: 188) pointed out that valid analysis is greatly aided by data displays which are “focused enough to permit viewing of a full data set in one location and are systematically arranged to answer the research questions at hand”. Displays allow the researcher to see themes, patterns, or further analyses to be made, or to make comparison across data sets. Data display and analysis influence each other for “displays beget analyses, which then beget more powerful, suggestive displays” (ibid: 189). In other words, the displays of the organized or synthesized data, if focused enough, contribute to the further analytic movement, the revelation of the patterns, and the drawing of conclusions. Some methods are suggested in the following paragraph to make a ‘focused’ data display in the analysis of case study.

Within-case and cross-case analysis. The work of multiple-case analysis can be much more complicated than single-case study for which simply focuses on the unique features of the case, while the former need to cover broader issues and look for general explanations that fit each of the individual cases (Miles & Huberman, 1994; Yin, 2003). Generalisation is not the goal of my two-case study nor is likely to be achieved upon the small database, yet, I found cross-case analysis strategies rather useful for developing

arguments from the data I collected.

Yin (2003) suggested a strategy called cross-case synthesis. By this he means to create word tables that bring and display the data in one uniform framework, which “array a whole set of features on a case-by-case basis” (ibid: 135). In this way, the analysis of the entire collection of word tables enables the researcher to make comparisons, consider further interrogation, see patterns and similarity across the cases and lead to conclusions.

However, putting the data from different cases together sometimes raise a tension that Silverstein (in Huberman & Miles, 1998: 194) identified: to reconcile the uniqueness of the individual case or to pursue the generic patterns that work across cases. Yin (2003) saw this issue another way; he suggested that the displayed data can could reflect unique categories of individual cases and raise insightful results alongside making comparisons and establishing generalisations. I also confronted this issue as I adopted cross-case syntheses and comparisons in order to have a more focused data display to develop further analysis. I agree with Yin’s view; therefore as I developed interpretations and arguments based on the comparisons of two different settings, I bore in mind that the unique instances or features would be revealed and should be carefully discussed to contribute to a more holistic view and in-depth understanding.

In the following section, I will explain my methods of organizing and analysing the data collected through different instruments: response sheets, pupil diaries and interviews, and my reflective journals.

3.4.9-3 Analysis of the response sheets

In total there were five sets of response sheets (three of NH primary school – 3*35, and

two of GP – 2*32) and in total 169 pieces were collected. In each response sheet there were five to eight questions, most of which were the same, while some were more particular to that taught unit of lessons or added to investigate further details. For instance, in the first response sheet of both schools, I asked “Did you come up with any idea or work that you think is creative”? And in the following response sheets (NH no. 3 & GP no 2), I added: “Did drama lessons provide any chance to exercise and display your creativity”? In this case, further details of pupils’ views and evaluations of drama lessons were collected from the follow-up questions added during the collection process to build better understanding of the context as well as my research question.

The analysis of the response sheets was organized according to the following seven probes on the response sheets:

1. **Description** of the drama activities
2. **Enjoyment/dislike** of the drama activities
3. **Particular likes**, with respect to the drama activities
4. **Differences** between drama lessons, as well as drama and other subjects
5. **Difficulty** children experienced in drama lessons
6. Children’s **development** through drama
7. **Additional comments**

After I categorized pupils’ responses of each probe by putting same comments together and noting down the number, I pulled together the results again as in the examples shown in Table 7 & Table 8. The definitions of the probes and sub-categories are explained in Appendix 15.

Responses Schools	Q 1: Could you describe what we did in the lessons of this week/ this unit? (description)			Q 2: Do you enjoy the drama lessons this week/ this unit? (enjoyment)			Q 3: Was there anything different about this week's lessons/ this unit? (differences)		
	Describe completely & categorize the activities	Describe clearly (skip some)	Describe little/ vaguely	Like/ Like very much	OK/ Soso	Do not / not particularly like	Yes, there is something different		No particular differences
NH no. 1	15	9	11	32	1	2	35 I like it/them 32 They are difficult 2 I don't particularly like 1		0
NH no. 2	NA	NA	NA	NA	NA	NA	33		2
NH no. 3	12	19	4	32	3	0	35		0
GP no. 1	12	10	10	23	8	1	28 I like it/them. 27 It's difficult 1		4
GP no. 2	15	13	4	NA	NA	NA	NA		NA

Table 7: Example of the data display of response sheet: question 1-3

Q 3: Was there anything different about this week's lessons/ this unit?	
NH no. 1	<ul style="list-style-type: none"> - in the imaginary forest 7 - storybook cover 14 - training activities 11 - everything! 6
NH no. 2	<p>The warm up activities: 3 (more like games, more fun and exciting)</p> <p>The classic poems: 4</p> <p>Role-on-the-wall + sculpture: 4</p> <p>Improvise, hot-seating, conscience alley: 5</p> <p>Teacher-in-role: 13</p> <p>Other: 8 (use space differently, e.g. in a big circle. More group-discussion. More improvising. More interesting and fun.)</p>
NH no. 3	<p>Warm up activities 5</p> <p>Still image (tableau of the 3 acts/ sculpting of the relationship between the King & Yang-Tzi) 6</p> <p>Improvise the whole story 15</p> <p>The final sharing performance 5</p> <p>The whole unit 4</p>
GP no. 1	<ul style="list-style-type: none"> - Facial expression (lion and the dumpling) 4 - Voice expression (in different roles) 7 - Helping hand 6 - Mirroring 4 - Sculpting 5 - Unfinished conversation 11

Table 8: Example of the data display of the response sheet: items of question 3 (Differences)

3.4.9-4 Analysis of the diaries of pupils

In general, I adopted the systematic steps referred to by Creswell (1998) and Radnor (2002) mentioned in the previous chapter, to analyse pupils' diaries: first of all, read and get familiar with the data content; then create topics and categories for sorting the data. When the data are coded or synthesized, they are ready for further interpretation and conclusion drawing.

When facing the overwhelming number of the diaries (560 diaries of NH pupils, and 64 of GP), I decided to analyze and synthesize the two sets of diaries separately. Having read the pupils' response sheets, it was easier to follow the descriptions, the emotions, and language in the diaries, though I still found some words or events described that I needed to go back to clarify with the teacher and the pupils who wrote it. As long as I gradually got a sense of all the diaries of the class, I wrote down the broad topics that were obviously recurrent in the diaries. During the reading and analysis process, more and more themes were identified and developed for I hoped to cover as many aspects of the pupils' accounts as possible; instead of ignoring or reducing some parts that I thought might be less important. The six common themes and categories are as follows:

1. strategies: *possibility thinking (1), difference (2), flexibility (3)*
2. teacher ethos: *encouragement (4), creating space (5), humorous (6)*
3. enjoyment: *playfulness (7), atmosphere (8)*
4. difficulty: *task (9), responding (10)*
5. development: *creativity (11), possibility thinking (12), problem-solving (13), confidence (14), playful (15), performing (16), and collaboration (17)*
6. overall feeling: *happy (18), unforgettable (19), expectations (20)*

The identified themes/codes and the definitions are presented in Appendix 16, while the example of how I coded the diaries of the pupils is given in the following table:

Example of coded diary content (translated from Chinese)		
Code number	Code	Diary content
7	Enjoyment: playfulness	I feel today's lesson very interesting and fun. To be the emperor is funny, but to act the courtier is even more fun.
20	Overall feeling: expectations	I hope next time we also have this kind of dialogue.
1	Pedagogy: possibility thinking	Then teacher told a story when she asked us questions I felt interested.
5	Teacher ethos: creating space	Happy to make own decision. Mine is Lord Shu, because I like it and I don't care about the money. If I am Liang.
9	Difficulty: task	I feel the acting and body movement is more difficult, and the part of decision and change the history is easier.
20	Overall feeling: expectations	Too bad we haven't finished when the bell rang, look forward to next lesson soon.

Note: I translate the diaries directly in order to keep the flavor of both children's language and thinking. Therefore there may be some confusing parts or mistake as the original texts.

Table 9: Example of coded diary content: GP diary no. 2

After the initial analysis of the diaries of New Hill and Green Port primary schools, the two sets of results were pulled together for a more focused data array. In this way, the data display presents both the common accounts and the differences at the same time (see Table 10).

Difficulty	NH D	GP D
Task	2 To improvise is too difficult — we have never been asked to finish such task without script. Don't know how to discuss. 1	6 Some tasks are a bit difficult, but still fun

	Though the games are fun, too much this exciting game drives me crazy. 1	
Responding	<p>9</p> <p>Their own comment: 608's disadvantage is – very passive in answering and expressing ideas (some said: I really want to but dare not. I hope so much I can be like those who are confident to express. To speak in front of others, although I did come up with ideas.) 6</p> <p>It's our weakness 3</p>	<p>7</p> <p>too shy to perform, but still enjoy the class 2</p> <p>can't make a decision (about my question) 1</p> <p>the questions are difficult 4</p>
Collaboration		<p>3</p> <p>Girls are mean when boys perform (making fun), vice versa.</p> <p>Some people just play, talk to each other, or do not contribute anything while we are thinking how to accomplish a task.</p>

Table 10: Example of the diary data display: theme 4 difficulty

3.4.9-5 Analysis of my own reflective journals

The approach to analysing my own reflective journals was similar to the method of organizing pupils' diaries — reading through the materials and developing recurrent themes and topics for sorting the data. In total I wrote twenty-eight journals, including fourteen on the New Hill practices⁹, ten on the Green Port, and four in between the ten week's formal study. The themes and subsidiary codes developed from my journals are as follows (for the definition of each theme and code, refer to Appendix 17):

1. Reflection on the interaction

1-1 pupil responses

1-2 my (drama teacher's) responses

⁹ The actual number of taught sessions in the NH was 17, and in GP, 16. Yet sometimes I taught two sessions at a time, therefore the journals were written based on the practices of one or two sessions.

1-3 difficulty

1-4 discourse

2. Evaluation of the practice

2-1 the pedagogy

2-2 the learning

2-3 the teacher-pupil relationship

3. Implications

3-1 future teaching objectives

3-2 implications for teaching

4. Observation

4-1 characteristics

4-2 teacher-pupil relationship

4-3 peer relations

4-4 learning

Examples of the analysis of my journal extracts are given in the following table.

Example of coded reflective journal content (extract of Oct 23 NH session 1)		
Code number	Code	Reflective journal content
1-2	Reflection: Teacher response (flexibility)	I changed some of the activities as soon as I realized that the classroom setting is different. Because of paper exams, the original six-groups seats were changed to seven aligns ¹⁰ . Therefore the group work activities could not work today, and I then added/adapted the activities that suit the settings: finger performance, music listening and hand-dancing, and skip the group work parts.
2-1	Evaluation: The pedagogy (Possibility thinking)	I asked pupils open questions—those that require their thinking, and also encourage them to share ideas. Their answers were diverse!
3-2	My expectation: Implication for my teaching So maybe when I did not impose, or tell them a fixed 'correct' answer, actually children will think, express, and find out their uniqueness.
2-2	Evaluation: The	I think the pupils need to practice thinking—they were

¹⁰ The seating arrangement was to prevent any cheating during the two-day exams. I could have insisted on changing the seating, yet it would have disturbed the class and taken up time.

	learning (need to improve)	good at listening, not thinking, as I talked.
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(extract of Dec 16 NH)		
1-1	Reflection: Pupil response	At the beginning (the very beginning of the project), they wished to <u>hide</u> when I asked questions or expected them to think and share ideas.
1-3	Reflection: My difficulty	
1-2	Reflection: Teacher response	So I decide to slow down the drama, spending more time and adjust some techniques to <u>lead them being more confident and active.</u>
3-1	My expectation: Further objectives	
2-1	Evaluation: The pedagogy (guidance)	For instance, I let them think in their mind first of my question for 20 seconds, then share their ideas with their partner or group. Then they voice out their ideas.

Table 11: Examples of the data display of my reflective journals

3.4.9-6 Analysis of the interviews with pupils

There were four group-interviews conducted with New Hill pupils (13 pupils in total), and five groups (16 pupils in total) with GP pupils. Although, using questions to elicit the respondents' views, the process of the interview and the dialogue were less structured than the response sheets,. Often interviewees talked about things that answered other questions, or deviated to other topics. Sometimes interview questions were omitted to avoid repetition, and often unexpected accounts were disclosed. Therefore the method I adopted to analyse the interview transcripts was similar to that used for the pupil diaries and my own reflective journals. The themes and codes that emerged for organizing the pupil interview data were:

1. view of creativity: *criteria, example, evaluation, support*
2. view of creative pedagogy: *criteria, example, evaluation*
3. view of drama lessons: *strategies, ways of learning, environment, drama's usefulness*

The definitions of the themes and codes/sub-codes in the interview data are presented in Appendix 18.

3.4.9-7 Analysis of the interviews with the two classroom teachers

The interviews with both of the classroom teachers who observed my drama teachings were conducted at the end of the project and after the interviews with pupils. The conversations with the two teachers were even less structured than with pupils, though I bore in mind the questions I would like to ask. Both I (the interviewer) and the teacher decided what to talk about and where/ how deeply we were to proceed. The teachers needed less of my guidance to speak and think; rather, they would sometimes have too much to say regarding the issues that concerned them. On the other hand, they also knew how to avoid answering or get me not to ask certain questions. The method of analysis of the interview transcript was similar to that for the interview with pupils. As to the unstructured daily conversations with the teachers, they were combined into the analysis of the interviews with the teachers. The themes and codes that emerged from the teacher interviews were:

1. view of drama lessons: *objective, pedagogy, drama teacher, environment, drama's usefulness*
2. view of creativity: *criteria of creativity, evaluation of creativity, criteria of creative teaching*
3. expectations: *expectation of the pupils*

The definitions of the themes and codes/sub-codes of the interviews with the teachers are presented in Appendix 19.

3.4.9-8 The dilemma of data analysis — translation

To translate the data display at every stage could be time-consuming, and also raised the problem of the validity of the analysis. The tension was that the translation somehow changed the meaning of the texts, though I had to report and translate the results sooner or later. In fact, translation was involved in the research as soon as the instruments were designed; the responses sheet and interview schedules, for instance, were already

translated into Chinese.

I worked in English from the interim analysis stage, using English themes and codes to analyse the Chinese (or English—some of my journals) materials, not only for communicative reasons, but also for making the analysis process and methods open for examination.

Although coding the texts in English, as I analysed and made direct interpretations of the data, I worked with the original texts alongside the translated codes and syntheses, to keep the two languages working side by side in my analysis and writing. The reason that I felt the need to go back to the Chinese texts was because the translated syntheses gave less vivid images for me to recall as I went further into the interrogation of the data. That was the best way I could think of to cope with the doubtful validity of the translated codes, syntheses and results. In practice, a large space (or table) was required for spreading out all the materials I needed, and a very organized system (possibly only existing in my mind) was needed for easy access to the raw, unanalysed data or tables.

3.4.10 Trustworthiness and ethical concerns

To establish trustworthiness means to ensure the research is carried out fairly and the findings presented “as closely as possible [to] the experiences of the people who are studied” (Ely, 1991: p.93). It is the quality control of a qualitative research that makes the study credible and the results trusted (Bassey, 1999; Ely, 1991, Radnor, 2001). Bassey (1999: 75) puts trustworthiness as “the ethic of respect for truth” and lists four stages of the research process at which trustworthiness should be built: data collection, data analysis and interpretation, and reporting the research. In the following section, I examine my research design concerning this issue according to the four research stages.

3.4.10-1 Data collection

There are several ways of establishing credibility or ensuring quality of collected data, including prolonged engagement in the field and persistent observation of emerging issues (Bassey; Ely). Another common method is triangulation, a way of checking data through multiple sources of data-gathering, or multiple researchers studying the same phenomenon. By observation, response sheets, interviews, and my own reflective journals, accounts from different perspectives yet of the same experience were gathered in my research. In doing so, the descriptions and interpretation of the case would have been strengthened or enriched with multiple perspectives. For instance, *video recording* of the drama lessons may capture faithfully the action in front of the camera; however, sometimes a person's reaction looks this way but may actually mean something else. Therefore, other sources of description (e.g. pupil's diary, classroom teacher's observation) help to make credible or clarify the data.

3.4.10-2 Data analysis and interpretation

Trustworthiness in the stage of analysis and interpretation is concerned with producing results that can be trusted and worth paying attention to. It is vital to check how the assumptions or conclusion are achieved, by making sure of two aspects: the way the analysis is conducted, and how the results are understood and represented (Ely, 1991; Radnor, 2001). When examining the reliability and validity of the data analysis, Ritchie (2003) suggested that one should ask the following questions:

- Was the way the analysis carried out systematic and comprehensive?
- Were the strategies and steps of data analyzing well explained?
- Was the interpretation well supported by the evidence?

These crucial questions to be asked during data analysis and reconstruction are to be examined in a later chapter. In addition to being critical to one's analytical approach, it

is also suggested at the final analysis stage to “check insights, results, conclusions, and presentations with the people they studied” (Ely, 1991: 97). Other methods such as acknowledging as clearly as possible the researcher’s influence and possible bias during the data analysis and interpretation will be further discussed in the chapter on *analysis and findings*.

3.4.10-3 Research reporting

Reconstructing or communicating the results does not necessarily happen at the end of the research; often it occurs during the analysis phase for the purpose of verifying current results. When the findings are presented, it is important to ask: do they remain “true” to the original data (Ely, 1991)? As mentioned above, to check or clarify interpretations or questions raised with the people we studied helps to guarantee credibility of the established assumptions and conclusions. After each interview, for instance, whether with the classroom teacher or the pupils in groups, I would paraphrase the content and discuss it with them in order to make sure that I fully understood it, and that their accounts were faithfully presented. Sometimes it may be a challenge for people’s minds may have different ideas at the same time and they are changeable. I will leave this issue until the next chapter for further discussion. Yet, there was another challenge in this study—the language. I communicated and verified the meanings with the participants in Chinese and sometimes Taiwanese. Finally, I needed to translate all the results (and the instruments as well) into English, which sometimes may not precisely represent a phrase or a socially embedded meaning. Again this issue will be looked at in the analysis chapter.

3.4.10-4 Influence of the researcher

Recognizing the influence of the researcher is an important theme throughout an interpretative research, not only in the analysis procedure. Due to the nature of the

social reality, interpretative educational research focuses on particular the data collection methods (semi or unstructured interview and observation), produced qualitative data (rich in description), and uses a particular approach to data analysis. All these involve the interpretation of the researcher, and of course include the knowledge, experience, assumptions of the researcher.

It was an exciting moment to witness the interaction, to participate in it, and try to describe and illustrate it. However, being both the guest drama teacher and the researcher at the same time, it could not be easy to maintain a critical or objective role. The methods discussed above to maintain the rigour of a sound research, are therefore important. Yet I believe the reason that interpretive researchers acknowledge their own bias is because it is so true that objective knowledge and perfect trustworthiness are not likely to be achieved even with all their efforts. I disagree that qualitative researchers intend to get away with the problem of achieving credibility and validity by simply acknowledge their own influence. By being reflexive and critical to the research, the struggle exists all the way through the process within the researchers to achieve “a balanced and fair perspective” (Ely, 1991: 157). It is because of this constant struggle that they come to the point of recognizing their own limitations, their own influence and bias, which are embedded and can not be removed as long as human consciousness is involved in the interpretation.

The influence of my stance and my role in this study was more complicated than I had imagined at first. I realised that I had many roles: as a guest drama teacher, a researcher, a Taiwanese primary school teacher, a Taiwanese learner while studying and reporting this study in the UK, a drama and creative pedagogy promoter, a recorder (witness) of the cultural interaction, a negotiator who initiated the cultural interaction and adopted the values that, I suppose, make people grow. With many different roles to play

when interacting with the context, data, and the readers, sometimes it was hard for me to keep a balanced standpoint, whether in interpreting, evaluating, or reporting the practice. And while trying to keep open to what I hoped to learn from the research, I still had to acknowledge that I brought my own intentions and a certain lens with me when conducting the study. At times it may have unconsciously limited or blocked my sight for a broader vision, such as seeing creativity within the commercial industry or marketing, instead of just within an educational setting. Or when mentioning the globalization issue, I focused on the literature which was most closely concerned with the implications for education, since I had to keep the research focus clear. In interpreting the results, I had to be aware that I was influenced by my own instincts, my teaching experiences and others' experiences. Yet, once I could recognize my own assumptions, I should have been able to minimize the limitations of my interpretations and be open for unexpected findings.

3.4.10-5 Ethical issues

The ethical concerns of doing research are mainly about respect for persons (the participants) and avoiding doing them any harm. It is the researcher's responsibility to protect the participants' rights (e.g. privacy) and to build relationships between the researcher and the participants on a democratic basis (Bassey, 1999; Fontana & Frey, 1998). The following were the steps and methods I adopted to assure the participants' rights at different stages of the study.

- Informed consent: consent was received from the participants, including the principals, the chief administrators, and the four classroom teachers of the two schools, after they had been fully informed about the study. In the consent, the purpose and duration of the study and the rights of the participants (e.g. withdrawing during the research) were made clear, and confidentiality (e.g. anonymity) assured. Please refer to the consent letters in Appendix 10.

- Equal relationships between the researcher and the participants: it was made clear that my role in this study was not to evaluate any teacher or pupils, and therefore would not impact their status in the school or their rank in any exam.
- Observation and video recording: the data collection was principally gained through classroom teaching experience (response sheets and interviews) but additionally through video data and observation. Both the observing teacher and the camera were placed as unobtrusively as possible to minimize stress. Children were informed that the video data was purely as a record and would only be viewed by me as the researcher.
- Interview: pupils were asked for their consent to be interviewed and informed of their right to refuse. It was ensured that the pupil interviews were conducted in a non-threatening manner and would be stopped if it were evident that the pupils found it unreasonably stressful.
- Safe data storage: the documents and materials collected through the research, including the videos of the lessons, pupils' response sheets, and recorded interviews, were stored safely in the researcher's locked drawer. Those materials were only for the research, and would not be used elsewhere. (The photos of the ppt file the researcher present in the IDEA conference 2007 were provided by the classroom teacher, who took some photographs of the drama project for her own and the school's record.)
- Verifying the results of the analysis and the reporting and discussing the findings of the study with the participants
- Being honest and acknowledging the researcher's influence.

In doing so, the rights of the participants were protected, and the researcher showed her respect towards people, democracy, and the truth (Bassey, 1999).

3.5 Conclusion

As the quotation in the beginning of this chapter suggests, every research study has a specific purpose and is influenced by the researcher(s). These are reflected by the

research context, the research questions asked, the methods used to collect and analyze the data, and the way the results are reported. In this chapter, I stated the purpose and focus of my research on creative pedagogy, the philosophical assumptions behind the interpretative paradigm, and the rationale for descriptive case study. I also looked at the limitations of my research, including my own influence, and how I ensured the trustworthiness of the research.

The ontological and epistemological views I adopted suggest that the endeavour to achieve objective or absolute truth is in vain, since the enquired reality is a complex social world that involves different minds to make sense of it with various lenses. The knowledge I hope to attain through this research, therefore, consists of multiple perspectives and in-depth understanding of the unique research context and experience. This goal is achieved through descriptive case study, with its flexible and multi-method approach in arriving at thick description of the experience. The sample of this study and the selection of the two cases were discussed, as well as the self-designed drama lessons which acted as the means to initiate the interaction I hoped to capture and make sense of. I also examined the data collection methods, namely, the observation, response sheets, pupil diaries, and interviews with the pupils and teachers. Finally, the systematic steps of qualitative analysis were explained, and the issues of trustworthiness and ethics discussed.

Having presented the theoretical framework behind the methodology of this research, and the details of the analytical procedures, in the following chapters I will present the participants' responses to creative pedagogy in the drama lessons and discuss how the research questions were answered.

Chapter 4 Findings – My reflection and evaluation

In Chapters 4, 5, and 6, I will present the findings according to the three different voices of the participants: my own, the children's, and the classroom teachers' views, to answer the research questions and to triangulate the evidence given. Also, with one perspective reported in a chapter, the readers are able to view the findings without much effort.

The codes and themes for organizing my reflective journals were explained in Chapter 3 and in Appendix 17. In this chapter, I will present the findings drawn from my reflective journals regarding:

- The goals and objectives of the drama lessons
- Reflection on the interactions
- Evaluation of the practice
- Implications

Before presenting the findings, I will give the contextual information of the two cases.

4.1 The two cases

The descriptions of the two classes are extracted from my observations before the drama project, and from my reflective journals in which I noted down the instances or interactions I observed between the teacher and the pupils during the ten weeks.

4.1.1 The first case—New Hill 608

4.1.1-1 The school and classroom setting

This school had undergone improvements since autumn 2005. The outer walls of the

school and the hall had been decorated with costly art works designed by the arts specialist teachers. Another playground had been built on the fourth floor alongside the original ones on the second and fifth floors. The construction of an astronomical observatory had been completed. Pupils here enjoyed air-conditioners in each classroom, which was a sign of high-class school facilities. All these show the ambition of the new principal and the ambiance encouraged in this school. It is a young school — only ten years old, compared to many of the primary schools in Taipei — and an ambitious one. In fact, as this thesis was being written, the school was awarded one of “Taipei high-quality primary schools”. Although located in Taipei city, this “star school” often draws many students from Taipei County.

Classroom of 608 (608 means the eighth class of the sixth grade) is located in a quiet area of the school. With 35 eleven to twelve year old pupils, the classroom appears packed; with the teacher’s desk at one corner and a few shelves of extra-curricular reading books at another; there is no spare room left. The walls are simply decorated with posters of classroom rules. The seats of pupils are normally arranged as six groups, though quite often seven lines of seats replace the group setting because of paper-based quizzes or exams. Sitting in rows, pupils cannot see others’ answer sheet easily nor can they talk to each other without being caught. On the big blackboard in the front of the classroom, a table of the six group’s scores was recorded in white/yellow/red chalk.

4.1.1-2 A typical lesson

The main responsibility of the teacher is talking, explaining, and occasionally checking if the pupils follow her by asking questions. She explains the meaning of the Chinese texts and mathematics exercises, read the social study text, and asks students to note down what is important for exams using rulers and red/blue pens. The pace and

atmosphere stay the same except when there is a test result being announced. The teacher distributes the answer sheets (with scores) by calling the names on them one by one. When calling pupils' names, she announces the scores of those who got good grades (90 to 100, the full score). Pupils love to know who got good scores, and even better, to hear his/her score announced.

If the teacher's responsibility is talking and explaining, then the 35 mixed ability pupils' responsibility is sitting properly and listening carefully, paying attention to the teaching. At the beginning of each class, the pupils pay attention. Around 15-20 minutes later, more and more pupils struggle to concentrate; around half of the pupils bend over their desks, some drawing or playing quietly with their pens, and some sitting absent mindedly. When the teacher asks them questions, few answer while most pupils just listen, wait, or write down the answer. The teacher nags them for not concentrating, uses the group score to encourage their answers, or ignores them to keep up with the teaching schedule. Yet overall, the class is quiet and pays attention to the teacher.

4.1.1-3 The classroom teacher

The classroom teacher's authority and power mainly come from two sources: grades and knowledge. The teacher has the right to decide to reward or punish pupils by adding or deducting their points individually or by group. Pupils collect points or stamps from the teacher to exchange for higher rewards (e.g. awards, adding scores to their exams, or a wish card that can save them from being punished). Their good behaviour is the way to gain points — such as specialist teachers praising their performance in music or art lessons (e.g. being quiet during the lessons). One of the biggest punishments is extra homework. Everyday the teacher will assign four to seven or more homework items, from completing workbooks/work sheets, memorizing the lessons, to preparing for

test/exams. If pupils feel the pressure of more homework, all they will do is complain by a sound “oh~~!”. As soon as the sound begins, the classroom teacher will turn to stare (sometimes in a humorous way) at those who make sounds or ask: “Who’s crying?”, then the sounds stop!

Another source of the teacher’s authority is knowledge. Pupils learn the knowledge in the textbooks from the teacher as well as the possible questions to come in exams. Therefore they need to pay attention to the teaching. For instance, the teacher will ask them to use different colours to mark the important parts which need to be memorized for exams.

4.1.1-4 Classroom dynamics

Social interaction among the pupils is the norm; during breaks, some like to get together to share in activities such as basketball or chess. Two or three pupils are marginalised because of their appearance, habits, or low achievement; they are excluded by the majority of the class or excluded when working in a group during the class. Although there are few chances to work together, the six groups of the class do need to compete with each other concerning quietness, being clean, answering teacher’s questions etc.

The teacher-pupil relationship is close in some ways: the teacher makes fun of the pupils once in a while, and vice versa, though the teacher is the absolute authority in knowledge and in making decisions. The teacher knows what to do next and gives commands. Pupils respect their teacher and listen to her.

As long as the pupils do not violate the limit the teacher sets, they have and enjoy a certain amount of freedom. Yet there are still many occasions when pupils get caught

for not being good enough. They seem frustrated, lowering their heads when listening to their teacher lecturing quietly – like children listening to a mother’s scolding. The teacher seems to show her care for the pupils in these ways.

As to the interaction during teaching and learning, it is one way input-output from the teacher transmitting knowledge to the pupils, who pay attention by listening. There were few, if any, questions raised during the lessons given by the classroom teacher, no sign of any challenge from the pupils, and no active involvement of the pupils; the most active involvement perhaps happens in pupils’ minds – to follow and at best to memorize what the teacher says.

4.1.1-5 Drama experience

The drama experience I mention here is different from the drama project and activities I introduced. It is product focused – drama as performance – rather than process-focused. There could be some opportunities, though not common, for a school drama competition, or the classroom teacher finds some free time for doing drama. In the way drama is used, there is little scope for pupils’ own creative or imaginative engagement. Firstly, the teacher selects a few pupils who are able to perform well or are experienced with competitions. Then the teacher directs and trains the pupils to memorize the script, gestures, facial expressions etc. The performers need to keep practising until they make no mistakes, while the other pupils can only watch or help to make the props. In fact, this has been the usual way of “doing drama” for a long time. The kinds of drama activities, such as improvising, or making their own drama work, are totally unknown to these children in this class.

4.1.2 The second case — Green Port 608

4.1.2-1 The school and classroom setting

As I stepped into the school, its buildings, trees, equipment, classroom setting, and the offices and ways of administration, reminded me of my primary school days some twenty years ago, and present a contrast to the previous school which was only built ten years ago. It is one of the schools in Taipei County famous for its long history (88 years old when the study was conducted) and magnitude. Although being old, this school's attempt to move with the trend is obvious through some modern facilities and efforts, such as a well-designed school website, the huge neon notice board (scrolling text) standing upon the school gate, and the promotion of an e-learning curriculum. If the previous school is like a "star school" in Taipei city, then this is the one in Taipei County.

There are 32 pupils in the class, also with mixed abilities. A large space is left in the back of the classroom with pupils sitting in five groups and no additional furniture or facilities. There is no particular decoration on the walls, except for the back wall, a part of which is decorated with pupils' work sheets or compositions.

4.1.2-2 A typical lesson

When the bell rings, the classroom leader (a student) will stand in front of the class and either lead the class to recite Three-Word Book (a Chinese classic book), or monitor the classmates' silence, until the teacher is ready some minutes later.

In the main activity, the teacher lets the pupils listen to the reading of the CD of Chinese lessons, then ask pupils to raise questions regarding the text for discussion or

explanation. Or the teacher reads/explains the lessons, and the pupils are supposed to sit and listen. Then the pupils are asked to write in workbooks of the subject.

If there is an exam, it will occupy a number of classes — in the first class, pupils take the exam. In the second, pupils exchange the exam sheet and mark the sheet with red pens as the teacher announces the correct answers. Then they report their grades to the teacher, correct their mistakes, and return the scripts to the teacher. Those who cannot manage to correct in time will have to use their breaks to continue doing so. Finally, in the third class the teacher will review the exams again.

There is plenty of time to deal with disputes in addition to teaching/learning: the teacher lectures those who violate rules, are noisy, quarrel/fight, get bad grades, or those who do not hand in their homework. When the teacher teaches, those who appear to have higher achievement pay attention and respond to the teacher, while most of the pupils either daydream or talk to each other (this is easy because of the arrangement of their seats). The teacher commands the pupils to be quiet once or twice, or occasionally adds/deducts group points when the class is out of control.

4.1.2-3 The classroom teacher

As a male teacher, it seems easier for him to use his authority rather than to use subtle classroom management techniques to maintain order. For instance, the teacher often uses military management, such as short commands, to control and interact with the pupils. When he teaches PE lessons, both he and the pupils seem to enjoy the lessons very much (games or competition) and there is a happy atmosphere, though the atmosphere is less apparent in other lessons taught by the teacher.

One notable thing about the PE lesson is that, except for doing sports, the teacher often plays 'drama games' indoors with the pupils. I call the games 'drama games' because they are adapted from local games or English games (e.g. grandmother's footsteps, big wind blows, Simon says) and focus on theatrical training, such as facial expressions or body movements. Moreover, the teacher has trained some of the pupils in acting and has visited other primary schools to perform skits since the pupils were in the fourth grade. Therefore, the theatre warm-up activities are not new to most of the pupils of this class.

As the authority of knowledge and decision-making in the classroom, however, the teacher sometimes is aware that authoritative commands cannot raise pupils' low motivation or elicit responses from them, and he will use rewards to encourage them to answer questions.

4.1.2-4 Classroom dynamics

Basically, the classroom system works in two ways - the teacher's commands, and the grades including the exam scores and the points the teacher renders as rewards to pupils' active involvement in the class.

Regarding peer relations, there is an apparent split between girls and boys, some of whom would turn every trifle into a chance for quarrelling. To me, this seems familiar because, during early adolescence, I saw many classmates show their curiosity of the opposite sex this way. In addition to this problem, a few pupils were excluded by the majority because of their rather low achievement, hygiene problem, or appearance. Yet these problems abruptly disappear under the teacher's authoritative intervention

There is no simple word to describe the teacher-pupil relationship. When the teacher is angry and feels disappointed with the pupils' performance, his responses of course makes the pupils hesitate to approach him; when there seems nothing wrong that the pupils did, they sometimes approach the teacher and ask if there is anything they can do for him, or even tease the teacher. As mentioned, in PE class, the whole class enjoys the fun activities and relaxed atmosphere. The teacher can easily arouse pupils' motivation and involvement while playing games with them; he seems a big child among them.

	1st case	2nd case
Location	Taipei city	Taipei County
Pupil numbers	35 (mixed abilities)	32 (mixed abilities)
Classroom teacher	Female	Male
Seat arrangement	Normally in six groups; during tests, in seven lines	Divided in five groups
Typical lesson	The teacher does most of the talking, while pupils either pay attention or sit quietly	The teacher does most of the talking, though few pupils pay attention and many talk at the same time
Classroom management	<ul style="list-style-type: none"> - add/deduct scores individually - group competition - reward/punishment (e.g. homework) - lecturing 	<ul style="list-style-type: none"> - authority (e.g. order the pupils be quiet) - group competition - occasional rewards
Peer relationships	A few were not very welcomed by the majority, but no obvious splits among pupils	<ul style="list-style-type: none"> - Obvious split between girls and boys - obvious splits between some groups - a few were excluded by the majority

T-P relationship	Like children and mother, who nags to show her care	Like children and father, who endures the chaotic scenes for a while, but flies into a temper to stop the chaos
Pupils' drama experience	Traditional way of acting a script.	Some pupils had been trained to play skits in other primary schools since their 4 th grade, and the others have been introduced to drama/theatre games in the PE class.

Table 12: The two cases at a glance

4.2 The findings – from my reflective journals

In reviewing several case studies which employed a reflective approach, Schon (1991) distinguishes modes of reflective practices according to the research purpose and the researchers' roles. He indicates that the concerns of the phenomena and knowledge to which researchers give priority are closely linked with the theoretical frameworks and the modes of reflective activity. In some cases, for instance, the researchers are interested in how the practitioners come to see their own practice in new ways, and in some, discovering what the practitioners already understood and put into action is the main purpose. Schon also draws a continuum which shows how researchers distance themselves from their subjects: some "stick to the role of observer or interviewer, or on the contrary, try to engage their subjects as collaborative inquirers" (p.6). Because of different focuses of what to reflect on, and different roles the researchers adopt, there are varied ways of reflecting on practices.

My role in this research falls between the two poles of the continuum; as mentioned in the methodology chapter, I engaged in the research as both the drama practitioner who

interacted with the pupils, and the researcher who interviewed and collected the participants' (including my own) responses. However, in this chapter, I present the results extracted from my reflective journals and therefore the "I" appearing in the accounts and assertions are mainly from me as the reflective teacher. By recording my observations of the interactions during the class and by examining my own practices through reflecting, I intend to provide a third perspective to triangulate the data and results, as well as to make the illustration of the context and the whole experience more wholistic. I would certainly stand back from my own views from time to time and compare my accounts with those of the pupils and of the two teacher-observers. Nevertheless, this role as a researcher who sees the three perspectives together and makes sense of the whole experience will appear dominant in the discussion chapter.

4.2.1 The goals and objectives of the drama lessons

The goals and objectives of this drama project were developed under my perceptual framework of creativity informed by relevant approaches and theories of creativity (see Chapter 2). There were two goals I bore in mind for conducting the drama project in the primary schools in Taiwan:

- Providing a different learning experience
- Fostering children's creativity

The first goal of the teaching project was to provide a different learning experience for the primary school children in Taiwan, in which they could find learning an enjoyable as well as a fulfilling process. In addition, through the drama lessons in which creative pedagogy was embedded, I hoped to foster the children's creativity which, according to my knowledge and experience, was not always welcomed or nurtured in the classroom.

Along with these goals, three objectives of the teaching were set:

1. stimulating pupils' learning motivation: I hoped to motivate the children's learning by using activities or strategies (e.g. present problems, using stories) to arouse their curiosity and motivation for learning.
2. developing pupils' creative abilities: I aimed to facilitate the children's creative abilities through the creative pedagogy, including their imagination, possibility thinking, and collaborative skills.
3. encouraging pupils' creative attitudes: I also hoped to nurture their creative attitudes including being open, playful, flexible, and willing to take risks.

The goals and teaching objectives are closely linked with the two studied constructs introduced in Chapter 3 – the creative teaching strategies and supportive environments.

The two constructs are encompassed in the drama lesson plans designed to achieve the goals and objectives (see Appendix 5).

The observations of the two cases helped me to add to my original objectives and to decide/adapt the ways of doing the drama activities. After seeing the characteristics that were unique to each class, including the classroom dynamics, ways of teaching and learning, and the teacher-pupil relationship, I listed more specific objectives that I needed to achieve alongside those broader ones. The specific objectives were targeted at the problems I observed. For instance, the problem of lack of self-control and autonomy, led to the objective of pupils becoming responsible for their own learning, and learning to listen, think, and express their own ideas. I was aware that these problems were related to the success of my previous objectives and therefore were what I needed to work on. Yet these problems could be what the two classroom teachers had tried to change, or else preferred to keep. In other words, my goals of providing a different learning experience and encouraging the development of creativity could be a challenge to both

the pupils/teachers and myself. I shall discuss this in the following sections of my reflection on and evaluation of the practice.

4.2.2 Reflection on the interactions

In this section, I will present my reflections on the teaching practices and the interactions between the participants and myself (the drama teacher) under two headings:

- pupil responses
- my difficulties and responses

4.2.2-1 Pupils responses

The observations noted in my journals about the pupils' responses during the drama lessons were mainly concerns with *the pupils' order* and *the modes of their involvement*. I recorded the pupils' responses in order to examine how they responded to a creative pedagogy, in which they were allowed space and autonomy that they probably had not experienced before. Also, I hope to check how well I reacted to their responses.

Order. The classroom order of both cases during drama lessons was always the thing that racked my nerve. The biggest problem was the lack of self control of the pupils who liked to talk to each other or became too excited in the class. Although I was well prepared to confront the possibly messy order (e.g. set the drama classroom rules, prepare drum and tambourine), I still had headaches about the pupils' order. The situation of one of the cases was noted down in my journal:

“The school bell¹¹ is merely for reference. Although I stand in front of them, none of them seemed want to stop talking until I play the drum and shout: ‘OK. Let’s start. ...BE QUIET!!’ I can imagine I have to have a tug-of-war with them

¹¹ I mean the bell signals the start of each session. After the ten or twenty-minute break, the school bell rings and all pupils go back to their classrooms and take their seats.

all the time [about the order]”.

The situation was similar in the other case, though the order was quite good when the pupils were in their own classroom. They were much too excited, especially in the first few sessions in the spacious drama classrooms. I described their order in the very first session:

“Suddenly I feel I see 35 little kids released to a big park from being grounded for long, running around, laughing and shouting excitedly. A minute ago before they stepped on the slippery floor [of the drama classroom], they were twelve year-old self-aware young adults. I think the poster [of the drama classroom rules] I bring will be handy”.

And I described the situation which was no better after discussing the rules:

“.....I wonder did I just discuss with them about the rules on the poster. They forget, or they like to grasp any chance to talk to each other in this no point-deducting class. I think they still have a long way to go [to learn self-control]”.

During the ten weeks until the end of the project, at times I was so pleased to find the pupils had improved and learnt to keep their order, while sometimes I was frustrated to find them moving backward to the beginning when they were offered more freedom and social/physical space. I will discuss further in the section of *my difficulties and responses* this struggle between maintaining order and at the same time encouraging the pupils to express themselves and engage in the activities.

Involvement. Another aspect about the children’s response was the modes of their involvement in drama lessons. There were several types of involvement from participating excitingly to engaging reluctantly. Overall, if using the temperature of water

to describe the level of involvement, the Green Port pupils were like “boiling water” which got excited quickly but it was difficult to calm them down or to discuss something serious with them, while the New Hill pupils were like “lukewarm water” that took time and strategies to guide or encourage (for brief summary, see Table 13).

In general, I encountered four kinds of involvement of the Green Port pupils during the ten weeks drama teaching as follows:

a) supportive involvement. I noticed that a few pupils in the Green Port class were open or fairly willing to participate in and try out any of the drama activities throughout the project. I call this mode of involvement *supportive involvement* from a teacher’s stance, for these children were also willing to respond to my questions or challenge, for instance, to volunteer to act with me, or to express their ideas and feedback in front of the class.

b) selective involvement. In the first drama unit, most pupils participated in the activities (or what they called “games”) enthusiastically. Those activities, which the pupils were not unfamiliar with, focused on body movement such as mirroring, walking in roles, or on theatre conventions like tableau. However, as to the next units in which more emphasis was placed on problem-solving and independent thinking, I observed that some of the pupils apparently missed the excitement of having “games” and “relaxing time”, being less enthusiastic or willing to participate in the activities that they had never experienced before.

c) focus-shifting involvement. There were three kinds of pupil engagement in the activities that changed/deviated the focus of the activities and that I would not consider constructive to their learning: opposition between two major groups - boys and girls, disputes within groups (e.g. quarreling, fighting), and funny remarks made by individuals

that drew others' attention and made them laugh. These responses during the class often contributed to the shift of focus of learning, for instance, idea discussion or achieving a task, and often resulted in poorer classroom order.

d) reluctant involvement. The last type of involvement I observed during the interaction with the Green Port pupils was the reluctant learner. The degree of reluctance ranged from being too shy to act (e.g. keeping on laughing instead of doing any movement or saying anything), being silent and giving up thinking when being challenged, to sitting in the corner without participating the activity. The former happened quite often among girls who were apparently self-aware. The latter kind of reaction of a pupil only appeared in the first three sessions; as the drama lessons went on, the pupil did not sit in the corner anymore and was more willing to try to become involved, though still being rather shy.

These four types of pupil involvement also appeared in the New Hill drama class, yet to a different degree due to the different dispositions and classroom dynamics. For instance, most of the New Hill pupils were fairly shy to act or express their ideas and therefore, though they were willing to try to participate, many of them still appeared to be reluctant learners (e.g. keeping on laughing in acting, inability to be in role). Moreover, they seemed to be passive in participating: either being too careful in trying out new or different ideas, or timid in responding to my questions or challenges. However, more supportive involvement occurred among the New Hill pupils as the drama lessons went on, and this could be related to some new strategies I adopted (see next section). A small number of the New Hill pupils would also say something funny yet unconstructive to shift the focus of attention.

GP pupils	NH pupils
Boiling: Easy to get excited	Lukewarm: Take time to involve in drama activities
<ul style="list-style-type: none"> • supportive involvement • selective involvement • focus-shifting involvement • reluctant involvement 	<p>Early stages:</p> <ul style="list-style-type: none"> • passive/reluctant involvement • selective involvement • focus-shifting involvement (few) <p>Later stages:</p> <p>plus</p> <ul style="list-style-type: none"> • supportive involvement

Table 13: Summary of the modes of involvement of the pupils from two cases

4.2.2-2 My difficulties and responses

Difficulties. Given the pupils' responses to both the social and physical space they were offered (the order) and to the opportunities to learn differently (involvement), I will look at my own reactions and the difficulties I had during the interactions with the pupils and the context.

In the literature review chapter, I discussed the issue of different culture and discourse of the concept of creativity in Asian (Confucian) societies and classrooms. The differences, for instance, the fixed hierarchy of the teacher and pupils in the classroom, had become my difficulties during the fourteen weeks (plus the pilot work), and I was being pulled between the conventional values in Taiwanese schools and the concepts that are celebrated in Western societies. The teaching process was not entirely smooth or enjoyable since I faced and tried to resolve those differences. I classified the difficulties I had into four aspects as follows:

- different views and requirements of learning
- different views of the role of teacher
- different criteria of creativity
- the discourse and network around me

Firstly, I found that the ways of learning the children were familiar with were rather different from the ideal of learning that I hoped to help the children to achieve which involved active participation, being open and flexible, and having autonomy, and self-control. However, when the children were presented with inventive activities or teaching strategies, and were offered freedom of exploration and expression, the children reacted in two ways as described above – either becoming out of control or clinging to the ways they were familiar with (e.g. sitting quietly and being docile (Ng & Smith, 2004)). The former response in fact happened in both cases and caused poor classroom order and led to my struggle between maintaining order and providing freedom.

Secondly, on the other side of the coin, the children had different expectations about the teacher's (my) role as they chose the way to learn or to respond during the interactions of teaching/learning. My view of the teacher's role was in between being authoritarian and permissive. Moreover, although I encouraged children's creative ideas and behaviours, I have to admit there were a gap between my own and the children's criteria of creativity. For instance, I would not consider the "shift-focus" involvement described above as creative or constructive behaviour; therefore I tried to bridge the gap by communicating with the pupils without hindering their attempt to express themselves or take risks.

The final difference that I tried to bridge through this research was the discourse or network surrounding me, especially the school teachers and administration. At times I was very encouraged to have some support, such as a parent's positive comment about my project that "the children involved in this project are so lucky, because they can have a creative teacher who brings in interesting activities and helps stimulate their creativity". A few teachers in the New Hill school also privately asked me to teach drama to their classes, for they hoped their pupils "can learning performing skills as well as have some relaxing moments from serious learning". Yet sometimes, I could sense that promoting creativity and drama in education was not so welcomed. For instance, a head teacher frowned on my project and questioned whether "developing children's creativity or their fundamental knowledge and skills, which is more important"? Another teacher was frightened by my offer to teach drama to his/her pupils; the teacher declined with courtesy and said: "I think I would prefer my class to stay peaceful". I agreed with the teacher that the challenge I brought may cause problems of classroom order, but it could also make ripples that disturbed the school culture.

I link the discourse with my striving to prove the positive aspect of creative pedagogy.

The maintenance of classroom order is an example, which I noted in the journal that

"The last thing I hope to see through my teaching is that the teachers in the schools relate the result of encouraging creativity in the classroom with poor order. Therefore I need to keep the order as I invite the pupils to express themselves freely".

My responses. Overall, I had three kinds of reactions to pupils' learning and the dilemma I faced:

- refusal to use authoritarian ways to interact with the pupils
- refusal to give up nurturing pupils' autonomy and creativity

- thinking out strategies to guide/motivate the pupils

When the pupils' responses resulted in poor classroom order, it was very tempting for me to use the conventional and authoritarian ways of teaching, for these methods were what the pupils were familiar with and effective in controlling the pupils. For instance, berating, or using certain commands or words to which the pupils (especially the GP pupils) would react immediately. However, I believed that once I went back to seek the help of authoritarian controlling, I would lose the children's trust. Their responses showed that they were not afraid to reveal what they felt in front of me - not afraid of being excited or being noisy. Therefore I did my best to avoid the authoritarian ways of controlling and the conventional teacher-pupil hierarchy which "impedes free exchange between teachers and students" (Ng & Smith, 2004: 102).

Secondly, I was not totally discouraged by the passive or reluctant learning and kept seeking strategies that nurture "independent yet socially responsible creators" (ibid: 106). Although some of the children seemed hesitant to change their ways of involvement or to take risks, and it seemed to take a long time to make any differences, I did not want to give up encouraging the pupils to make progress within the short time. After teaching four sessions at New Hill, I noted down my feeling:

"I feel so tired. I think it's because of my pressure. I did not have much time to rest after the pilot work, and right away, I have to get familiar with the two new classes and find ways that work. Besides, the balls thrown to me [by the pupils] are not easy to hit. They keep testing what I can bear; they are reluctant to think, respond, or take risks. They always forget the requirement of learning I said. But I cannot give up, because they are waiting for me to react ...or perhaps, to continue the interaction".

Therefore the ten weeks of drama teaching were rather intellectually-demanding for I kept coming up with new ideas, strategies and activities according to the pupils' reactions during the class or feedback on the response sheets. In order to guide the pupils' thinking and encourage their involvement, I designed activities that were fun and relevant to their life, or adapted the ways of working in drama. These will be discussed in the evaluation section. As to the ways I responded to the children's problems with the new process of learning, I classified them into two categories: a) communicating, b) standing back.

Communicating: I was aware that the children were not familiar with the ways of learning in drama, such as group work, active involvement (both verbal and physical expression), and therefore I was in a position to **help** them to learn these new methods. Throughout the project, there was little time for extra interaction with the pupils, but I tried to seize chances to convey my requirements and criteria of effective/constructive learning to the pupils through communicating, my "initial talks" in the beginning of each drama session, and my feedback to their ideas or acting. And I communicated with them as if they were adults about things such as self-control, being playful but serious, paying attention to others, giving constructive feedback in addition to being critical.

Standing back: This was the second method I used to promote children's learning about learning in a liberal-democratic classroom. In order to improve the children's awareness of their behaviour and their own responsibility for their learning, I created a distance from the messy locale by standing back, stopping, looking and listening. By doing so, I hoped the children would imitate me and look at what they were doing from a certain distance. And the effectiveness of this method was that, at the beginning, "most of the time [it] does not work. I am like a fool without anyone noticing my silence and waiting",

to the later stages where the pupils of both cases (especially the NH pupils) “gradually develop a tacit with me” and noticed my reminder about their behaviour through standing back.

There was another situation in which I would describe my strategy of standing back as one of the features of the pedagogical practice that fosters possibility thinking, according to the research of Cremin, Burnard & Craft (2006). When there was dispute or quarrel in the process of group collaboration, or when I presented a problem or issue for discussion, I found that the pupils were accustomed to the teacher’s interfering or giving answers and expected me to do so. Yet my response was standing back, observing the pupils’ needs and letting them doing their own thinking. This will also be discussed further in the next section.

4.2.3 Evaluation of the practice

After every drama session (sometimes two sessions at a time), I would watch the digital video-recorded file and write my reflective journal which included my reflection on the interactions between me and the pupils, and my evaluation of the practices. In this section, I will present my evaluation of my own teaching in terms of

- pedagogical strategies, and
- pupils’ development through the learning in drama.

4.2.3-1 Pedagogical strategies

The way I examined my own teaching was by using *time* as the vertical axis and the varied *strategies* that I used to nurture creative abilities and attitudes as the horizontal axis. In the drama lesson plans, I already marked the link between each drama technique and strategy with the constructs of creative pedagogy (see Appendix 5). Yet in the taught drama sessions, the situations and the responses the children produced

were unpredictable, and the taught sessions could be rather different from what had been planned. Thus in the ten weeks of drama teaching, I noted down the ‘real situations’ of *how the pedagogical strategies worked and how well they were used*. I classified the features of the practical strategies into six categories:

1. innovation
2. flexibility
3. exploration
4. thought-provoking strategies
5. standing back
6. space for diversity and independent thinking

Innovation. In order to keep the excitement of learning drama, as well as to keep challenging the pupils with different ways of thinking, and because of my personal preference, I tended to design or introduce new activities or techniques in the drama lessons. There were three aspects of this feature of my practice, namely, introducing new activities that were relevant to the lessons or using the same technique (drama convention) differently, different ways of working (within a session), and different ways of using classroom space. Table 14 shows the frequency of the three aspects of strategies that I strived to apply to my practice.

	NH (17 sessions)	GP (16 sessions)
New activity/ using the drama techniques differently (conventions)	13	8
Different ways of working	10	7
Different ways of using space	7	4

Table 14: Frequencies of the three observed aspects of innovation

In each case, there were three drama units based on different lessons/stories. Therefore in each unit, there were different learning objectives on the content as well as on the knowledge of drama conventions which would be used to explore the content of the unit. Considering the time constraint for the pupils to learn drama conventions within a short time, I designed the activities (including the warm-up, main, wrap-up) within a spiral structure; that is adding new knowledge based on the previous activities. Because of this structure, I recycled some of the activities/techniques yet with adaption or using them differently. For instance, *walking* is a common technique I used as a warm up activity. Every time I used it, I gave different situations for the children to act and imagine, such as walking in the dark like a spy, walking in a swimming pool, running for a train etc. I would also combine different conventions together, such as sculpting and thought-tapping., to invite the pupils into the virtual world of the story. In addition, I introduced new activities in each drama unit depending on the learning and the pupils' responses. For instance, some of the Green Port pupils said they preferred more exciting physical games, I then found an activity- when does the train leave? - which was fun and useful for dividing the pupils into different groups.

Another aspect of innovation of my practice was the ways of working, by which I mean using different techniques to provide the children different levels of working, from individual, pair, small group, to big group such as half of the class or the whole class as a group. The reason that I adopted different levels of working was to encourage greater pupil involvement. I also thought of ways or activities of grouping in order that the children could have the chance to work with different classmates. For instance, I asked the New Hill pupils to choose one of the six poems or the Green Port pupils choose one of the three Kingdoms, and group them according to their choice.

Finally, the different ways of using classroom space included the flexible and effective

arrangement of the space or the shape of pupil groups. Again, I tended to use new arrangements of space or shape of the groups to stimulate their curiosity and learning. In addition, different activities or different work levels as described above required different spaces¹². For instance, I used four lines for the activities like sculpting, conscience alley, and a big circle for reflective time or story telling activity.

I personally believe my employment of innovative strategies/techniques helped to make the drama lessons playful and that they aroused the pupils' curiosity and learning motivation. However, I have to admit that (drama) teaching is unpredictable and I could not manage to teach and work with the pupils effectively at times; sometimes even the same activity/strategy would result in different responses because of the class dynamics or the situations of the day. Therefore the numbers in Table 14 represent only those new strategies or techniques I managed to apply or I regarded as successful. Take the ways of working for example, the New Hill pupils would respond to my questions more actively after they had had a discussion in pairs or brainstorming with their group members, and they preferred acting in a group to acting individually. Nevertheless, different levels of working did not seem to help provoke responses or involvement from the Green Port pupils; on the contrary, pair and group work only exposed the existing problem of interpersonal relationships. Moreover, sometimes not all of the pupils appreciated new activities and found the activities difficult or hesitated to get involved; while sometimes I felt really lucky that the pupils were willing to try something new and said to me that they hoped for more lessons like this.

Flexibility. The flexibility of my practice means the adaptation I made of the teaching (from altering the lesson plan, to replacing one activity with another) in order to achieve

¹² The size of the drama classroom in both cases was just enough for a class (32-35 pupils) to form four lines, with each pupil having just enough space to stretch their arms.

the teaching objectives. As explained above, the interaction in drama teaching and learning is not always predictable, and is somehow like an improvisation. Also, there were unexpected problems outside the interaction between me and the pupils. Therefore, it became routine that I wrote in my journals what had been done or achieved as planned, and what alterations I had made during the class in pedagogical techniques or the sequence of activities.

It was interesting, yet also challenging, to let the pupils create their own work from improvising body movements, tableaux, role-playing, to a whole story (the unit three of both cases). I could not predict much about the pupils' ideas, how they would react, or the dynamics of the interaction. Sometimes what had happened to the pupils in the previous class or before they came to drama class, for instance, could influence their emotions or participation. However, I would not sense the problem, the children's needs, or dynamics until the moment I got in touch with them. Sometimes the time constraint, or ideas that came across my mind that I thought might work better, also resulted in my changing the drama techniques or teaching strategies. In general, I noted down several types of alteration:

- ✓ changing pace (slowing down or speeding up)
- ✓ trying different kinds of working or space arrangements
- ✓ skipping or adding in activity
- ✓ using fresh issues or news

Flexibility in teaching was also useful with unpredicted problems coming from "outside". These problems, for instance the contest for the drama classroom at New Hill and the intervention of the classroom teacher at Green Port, interrupted and caused difficulties for continuing the teaching/learning, which was why I had to be flexible in both teaching and making decisions.

At New Hill, the classroom where I did drama with the pupils was deemed the “territory” of the PE teachers and the Dancing Club, where pupils were trained and won medals for the school. However, the classroom was also open for use by every class. Before the drama project (including the pilot), the three classroom teachers and I had applied for the room and made sure of our occupancy. Yet there were still three occasions on which other teachers interrupted the drama lessons and argued for their right for the classroom. Only by the last time did I refuse to give way. I was aware of my emotions in those incidents but tried to hide them and plan in my head immediately how I should continue the teaching and learning. In my journals, I seemed surprised at my ability to making decisions and come up with new ideas quickly to solve unexpected problems, and was very content that the objectives were still being achieved.

The situation in Green Port was different; no teachers would want to risk taking the pupils to a spacious room where the pupils went wild easily without any tables or chairs. The interruption of the drama lesson often came from the classroom teacher’s intervention, and though I was flexible in adapting my teaching, I was not lucky enough to achieve all the objectives of teaching/learning. The intervention could be that the teacher stopped what I was doing in the middle of the class and questioned the reason for designing the activity. Or the teacher jumped in and led the pupils to do the same activity again after he saw the pupils enjoying the activity. For six sessions, the teacher even took the pupils somewhere in the school without letting me know, and until I finally found them when almost one session had passed. In this case, I tried to be flexible in tailoring the lessons again and again, and flexible in doing drama, such as speeding up or combining the activities. Although some of the teaching/learning objectives were achieved because of the children’s experience in drama, I also noted the assistance of the flexibility of my attitude and my teaching so that some objectives (especially in the later stages) were

touched within the limited time.

Exploration. To facilitate the children's imagination and to provide opportunities for them to ask "what if" and discover different possibilities, I invited the pupils to explore the given texts (e.g. the Chinese or history lessons) through different drama activities and situations that I set up based on the limited content of the texts. For instance, in the second unit of the New Hill drama lessons, I employed six drama conventions, including

- role on the wall
- role-playing
- sculpting
- thought-tracking
- teacher-in-role
- conscience alley

to involve the pupils in exploring a one-paragraph story in Chinese lesson 12¹³. And the features explored were:

- ✓ the characters and the image of the main character (a famous athlete who once gave up the Asia Sports Games)
- ✓ the training process and the situation of running races
- ✓ the feelings of the athlete when deciding to give up
- ✓ the responses and comments of the Taiwanese people who had great expectation of the athlete
- ✓ the response and comments of the athlete's friends and family

Although the pupils were timid or shy in the beginning to try getting involved in the various activities or in expressing their own ideas, they gradually became open to the uncertainty of interactions in drama and to questions without correct answers. With activities, pair or group discussions, or some guidance, they were able to come up with different possibilities. I wrote in the ninth New Hill reflective journal that

¹³ This lesson "Behind the success" is an exposition which briefly introduced three examples of successful people including two scientists and an athlete who had once stumbled.

“The pupils gradually make progress. ...I was kind of surprised to see the pupils’ varied responses in roles as soon as I said ‘123, action!’ There were anger, disappointment, or encouragement [from the roles as Taiwanese people]. They made a great leap to think and express”.

As to the Green Port pupils, it was in fact easier to invite them into exploring the stories through the drama activities. Although the Green Port pupils may not have come up with brilliant or proper ideas, they were more willing to explore something new and share their different perspectives. However, the time constraint in the Green Port drama lessons, as mentioned, prevented follow-up activities and discussion of the exploration the pupils did. Therefore I evaluated the learning - the processes of exploring of the Green Port pupils - as incomplete. I will discuss my evaluation of the learning in a later section.

Thought-provoking guidance. In addition to innovative and flexible pedagogical strategies which provided opportunity for exploration, I also found certain guidance useful to inspire the children’s exploration and expression. The thought-provoking guidance I employed and noted down were

- ✓ challenging from a different perspective (e.g. asking ‘what if’ question)
- ✓ hinting at other possibilities (e.g. maybe think about the weather at that time; maybe focus more on how they feel)

I observed that the New Hill pupils often needed guidance otherwise they got stuck or did not know what to do. I assumed that it was because they were not used to this way of participating actively in learning and also because of their life experience. I noted one of the situations of the New Hill pupils in drama unit one:

“After I explained the task ...some groups sit in silence and their brains seem to stop working. A group got agitated and kept asking me what to do. So I decided to talk to each group [about the poem they chose]”.

The situation at Green Port was similar, apart from their hubbub; it seemed difficult in the beginning for the Green Port pupils to think of questions that were without correct answers. Their learning will be looked at further. While sometimes the Green Port pupils got stuck because they developed the drama with their usual behaviour pattern instead of the pattern in the story. I wrote in the journal about a session of unit three that

“...with the guidance of the previous activity, the children were much more able to think and dialogue in roles [in conscience alley], until a boy and a girl started shouting to each other the way they usually did. The dialogue [of the rest standing in the conscience alley] soon turned into fighting between boys and girls. So I interfered and urged them to think of ways of responding other than blistering quarreling...”

I would consider the strategies that I employed to stimulate the children’s thinking and learning useful and necessary; yet at times I could not help wondering if the pupils’ dependence on this pedagogical strategy was healthy. Although in the later stages I could sense some of the children were more able to do their own thinking, this development was not obvious. That is to say, the children still tended to take my perspective as the correct answer instead of something challengeable. My ideal of using guidance for providing additional perspectives or for value-discussion was therefore still far from being achieved.

Standing back. Standing back was a strategy I employed to encourage the children’s independent thinking by creating a distance from the children’s learning. Compared to thought-provoking guidance, it is less proactive. As mentioned in the previous section, I

stood back from the pupils by stopping, or looking and listening, to let them be aware of their own behaviour (usually disruptive) and their responsibility. As to learning in drama, the techniques I used and described as standing back included

- ✓ answering the pupils' questions by questions (e.g. what do you think? what will you do?)
- ✓ observing their learning
- ✓ sharing my observations and feedback on their efforts

Initially the pupils felt deserted or cheated if I did not offer them an answer when they asked me what to do. They assumed that my responsibility was to provide guidance or interfere in their discussion or problem instead of standing aside or returning the questions back to them. Yet in the later stages, I observed that the pupils were more accustomed to my "cruelty" and started to ask themselves the questions they predicted I may have asked them. Therefore I personally enjoyed standing back during the teaching, letting the pupils do their own learning. I also believed both guidance and standing back were necessary to help the pupils think independently and make their learning more complete.

Space for diversity. Alongside the strategies described above to encourage the pupils' involvement and possibility thinking, I also offered space for the children's varied ideas.

The ways I allowed the space were:

- ✓ giving immediate encouragement to the pupils' acting or unique ideas. I usually described and praised what I saw of the children's acting to boost their confidence, such as "good, I see a very angry tiger", "yes, I hear three different kinds of witches talking".
- ✓ avoiding judging ideas too soon. Certainly I had my own criteria for or boundaries of creative ideas/behaviour and they were quite often different from the pupils' in the two cases. However, I tried not to jump to conclusions and tried to look at the positive side when seeing their works or ideas, and as a result the pupils could fully

express their ideas and perform freely.

- ✓ encouraging alternative opinions. When giving my feedback, I also invited the pupils to share their opinions or suggestions; by doing so, I hoped to let the children understand there was no absolutely correct perspective, and therefore that my view was challengeable.

I could see that the pupils sensed the difference between their classroom teacher's and my standard and responses to their ideas. It was more possible for their varied or new ideas to be accepted or expressed in drama class. For instance, the New Hill classroom teacher thought one of the dramas the New Hill pupils created in the final unit was excessively ridiculous. The teacher was worried about the pupils' ability to judge and suggested to me during the break that I should have stopped it or let the pupils know they were wrong. Although I also did not agree with the way the group interpreted the story and the characters; I respected their unique ideas and their opportunity to express them. In addition, "I want ask them why [they see things in this way], instead of telling them what is right or wrong". I let the pupils in that group explain their rationale for their interpretation, and then I gave my feedback, pointing out both the good aspects and those that I thought could be improved, such as giving each group member an equal chance to be involved. I also invited every pupil to give feedback and brainstorm together what could be done to improve the work.

Another point about offering space for different ideas and expressions is the degree to which pupils made use of this space. They had seldom been this social space and were used to accepting whatever the teachers taught them without challenge. Therefore, in the early stages, I found that the pupils did not make many comments, or share their thoughts or perspectives, even when they had opportunities to do so; they did not know what to say. While in the later stages, more and more pupils in both schools tried to make use of the space, testing how far they could go in the interaction with other pupils and me.

4.2.3-2 The pupils' development through learning in drama

In the earlier section of *pupils' responses*, I presented my observations of the pupils' responses to the physical space in drama and their engagements of learning with more social space. In this section, I would like to present the evaluations I made of the pupils' learning and development through drama. At the time the drama lessons were taught, these evaluations helped me to adapt my teaching as well as to know which abilities the pupils needed to develop further. These evaluations also help to answer the research question – how does a creative pedagogy fit in Taiwan's context – in terms of *how* and *what* creative pedagogy in drama helps the pupils to develop, in terms of their creative abilities and attitudes (see Table 15).

I evaluated the pupils' development through learning in drama under four headings:

- ✓ possibility thinking: thinking/solving problems independently and posing questions
- ✓ collaboration: including expressing/sharing views, supporting each other, working out ideas/dispute through communication, and willingness to work with different people
- ✓ creative attitudes: willing to take risks, such as participating the activities, responding to my questions or challenge.
- ✓ self-control: being able to pay attention, and giving constructive/supportive instead of attention-seeking responses or feedback.

During the ten-week period of the lessons, I observed the pupils' progress in some of the behaviours and abilities (noted as gradually improved in Table 15), and discerned no sign or merely little progress in others (noted as needing to be developed further).

Table 15: Evaluation of the pupils' learning in drama

		New Hill		Green Port	
Evaluation		Gradually improved	Need to be developed further	Gradually improved	Need to be developed further
Possibility thinking	thinking/solving problem independently	✓		✓	
	posing questions		•		•
Collaboration	expressing/sharing views	✓		✓	
	supporting	✓			•
	communicating	✓		✓	
Creative attitudes	willing to work with different people	✓			•
	willing to take risks	✓		✓	
Self-control	being able to pay attention	✓			•
	giving constructive responses/feedbacks		•		•

Two months after the project, I visited New Hill primary school again. The New Hill 608 classroom teacher Shu-A told me one thing which supported my evaluation above about the New Hill pupils' progress. She said that

“You will be pleased to hear this! Last week two interns came and taught a lesson they designed about traffic laws. ...The point is, the pupils were required to discuss their ideas about the laws in six groups, and create a skit immediately about one of the laws and perform it. I was so surprised that all went smoothly and naturally. The pupils did not seem to have any difficulty to discuss, create a story, allocate roles, and to perform their story in front of the class! In the past, it is something they have never and could not achieve. ...After the lesson, the pupils came to me and said: ‘Teacher, don’t you think that the ten-week drama training was worthwhile?’”

4.2.4 Reflection and Implications

At the end of the project, I stood back again to watch the pupils, who now shared their daily work with other pupils in the school without being as shy as before, or who just created their very own version of drama instead of playing those created and directed by their teachers. A sense of fulfillment came to me as I saw the progress the pupils had made and the abilities gained. As I sat back to read my journals, I viewed all the things I had experienced during the pilot and formal studies as an adventure; I felt that I had succeeded in rather a difficult task – not necessarily being successful in achieving all my goals, but being brave, and dogged enough to continue to the end. I had not captured many happy thoughts about the process in the journals, but my records were mainly observations of pupil responses and evaluations of how the teaching strategies had worked. In fact, I did not feel as relaxed during the process as the pupils did, for they seemed to deem drama lessons as their escape from the stifling curriculum. Yet, like a farmer who reaps, I enjoyed looking back at the end to see how things had changed as a “gift” (not necessary as a result) to my ideas and hard work.

As I conducted this research and the teaching project, I was aware of my role as a negotiator between Eastern and Western cultures and pedagogical practices, and therefore I could anticipate dilemmas caused by this role. I found that what made the interaction of teaching and learning uneasy for me, and like a tug-of-war with the pupils and the context, was the gaps between my own and the pupils’ cognitions, for instance our different understandings of a teacher’s role, the ways of learning, or criteria of creativity. This dilemma raised among the interactions will be found in the following chapters of the pupils’ and teachers’ accounts. My point is that during the ten weeks, I gradually came to know how to work with the sixty-seven twelve-year-old pupils and in

which direction to guide them, based on their starting points, existing problems, or their criteria of creativity. In the following section, I will explain the implications of adopting creative pedagogy in drama (for summary, see Table 16).

Implications of adopting creative pedagogy in...	
New Hill	Green Port
Challenging the teacher's role as an authority	
Balancing between traditional pupil involvement and independent thinking	Balancing between traditional and liberal learning
Negotiating the criteria of creativity	

Table 16: Summary of implications of adopting creative pedagogy in the two cases

Firstly, I found that to promote the practice of creative pedagogy and the values behind it, I needed to face and challenge the traditional view of the teacher's role as an authority. When appearing in front of the children as the absolute authority of knowledge as well as decision-making during the class, I may well have control over the teaching/learning process and gain unchallengeable respect from the learners; yet independent and critical thinking, new discoveries or different possibilities, and interactions through discussion will not find any space or necessity.

To minimise the challenge I brought to the teacher's role (due to the power relations and ethical issues in this research), I did not discuss with pupils my ideas of a teacher's role but showed them implicitly through the ways I guided or interacted with them. Nevertheless, the pupils could sense the differences and at some points I even lost the pupils' respect, in both schools. In the Green Port class, the pupils "were scared of their classroom teacher, but not me"; similarly, some New Hill pupils suggested me to act or command authoritatively. Therefore I worked really hard to gain the children's respect as a nice but firm 'guide' to make the teaching effective. I cannot guarantee how much

the pupils appreciated this role (of guide), yet as a minimum I demonstrated another possibility of teacher-pupil interaction.

In addition to challenging the teacher's role, I found the need to create a balance between the traditional and creative pedagogical strategies to nurture the pupils' creativity. It was not easy for the pupils from the two schools to accept a different learning environment where they found different teacher behaviours, teaching strategies, and ways of learning. It could be awkward for them to change what they normally did in the classroom, though sometimes they complained in their minds about the stifling ways of learning. When faced with the different pedagogy, the pupils may not have produced more creative ideas or work, since they were not confident enough to express themselves and tended to slip back into the cozy states to which they were accustomed, such as avoiding responding during the class. On the other hand, they may not have acted properly when they were given space and freedom, being lacking in self-control. Therefore I needed to balance the traditional and creative pedagogies, to provide pupils space for creative development and at the same time reminding them of the valuable aspects of the traditional ways of learning that were compatible with creative pedagogy.

Finally, I found it necessary to negotiate the criteria of creativity when fostering the children's creative abilities and attributes. By negotiating, I mean to understand the differences between the pupils' and the teacher's criteria. In the two cases, I provided the space for the children's creative ideas and productions. Sometimes, like their classroom teachers, I did not agree with them about the appropriateness of their 'creative' expressions. However, I still gave them the opportunity to spell out their creativity instead of stopping them or calling them stupid. When a gap or different view appeared, I took it as a chance to understand and have dialogue with the children: I expressed my viewpoints honestly just as I endeavoured to hear their voices. Without

negotiation, but by imposing or judging their works by my criteria, again, the attributes of creativity or creative learning – autonomy, independence and possibility thinking – would not have been encouraged. Likewise, it would have been dangerous to let the pupils' criteria totally direct the drama work without the teacher's opinion.

To sum up, the implications I learnt from the experience of working with the two cases are mainly related to balancing between two poles or views of the teacher's role, ways of learning, and standards of creativity, in order to find a suitable way for adopting creative pedagogy within the context of Taiwan.

4.3 Conclusion

In this chapter, I provided background information regarding the two cases, in terms of the physical environment, the social relationships in the classroom, and the ways of teaching and learning in the ordinary classes. I then looked at several interactions – between me and the pupils, or between the goals of my teaching and the discourse around me. In the interactive process, I noted down the pupils' responses with regard to their orderliness and the different modes of their involvement in the drama lessons, including supportive, selective, focus-shifting, and reluctant involvement.

I also described my difficulties and responses concerning the process of teaching as well as confronting the school environments. The difficulties raised during the process were mainly related to different views of teaching, learning, and creativity, and the unpredictable challenges made by some teachers. Confronting these, I refused to give up my goals and tried to come up with strategies to encourage the children's creative learning.

My practice in terms of six pedagogical strategies was evaluated: innovation, flexibility, exploration, thought-provoking strategies, standing back, and space. I examined how I applied these strategies as well as how they actually worked during the lessons to achieve my goals. The pupils' development through drama was also observed and noted down to support the evaluations of the pedagogy. Finally, I discussed the implications I learnt from this experience regarding developing children's creativity through creative pedagogy in drama. Three insights were gained about promoting the practice of creative pedagogy and the values behind it, namely, the need to challenge the traditional view of the teacher's role as an authority, the need to balance traditional and creative pedagogical strategies, and the need to negotiate the criteria of creativity. I expect that with more dialogue and mutual understanding of the practice and ethos of creative pedagogy, it will become possible to re-evaluate the educational values and cultures in Taiwan and to foster Taiwanese children's creative abilities for their future success.

Chapter 5 Findings — children's views

Although there is doubt as to whether children are mature enough to give proper appraisals or comprehensive views of teaching and learning (Wragg, 2005, p.33), the child's perspective has been taken into account in a growing number of educational studies and its potential significance has been established (Wall, 2008). In fact, children's views in this thesis are considered as important as the classroom teachers' and the researcher's perspectives. In this chapter, the children's responses were drawn from their response sheets, diaries, and interviews to answer the research questions: "How do children of sixth-grade in the primary school respond to a creative pedagogy" and "What are children's views of the creative pedagogy used". The former question is answered not only through children's accounts, but also through the teachers' observations, as well as my journals (refer to Appendix 20 for the sources of answering all the research questions).

The findings drawn from the children's responses are divided into three sections:

- children's overall responses to drama lessons
- children's views towards creativity and creative pedagogy, and
- children's evaluation of creative pedagogy in drama.

Under the first heading, I present the children's general responses and evaluations of drama lessons, including their likes/dislikes, the difficulties they experienced, and their development through drama. In the second aspect, more specific views of certain issues, such as creativity/creative work, the support needed to develop their creativity, and creative teaching strategies, are reported. Finally, the children's evaluation of creative pedagogy in drama is presented, regarding the comments on the strategies used in drama, the ways of learning, and the space and environment created by the

teaching ethos. One notable feature of the following representations is that, although I put the results of the two cases together in tables or diagrams in order to show the whole story at a glance, I do not intend to compare the cases or to develop certain patterns, but to present for the readers (and myself) the shared as well as the different responses that I learnt from the two schools, the two contexts.

The process by which the codes and themes were drawn from the data (the response sheets, diaries, and interviews with the pupils) was explained in Chapter 3. While gathering evidence and writing the findings, I was consciously aware of the developing themes. Sometimes a recurrent theme or code was mentioned for explaining different constructs, for example the codes *space* and *atmosphere* appeared in the theme of “enjoyment” as well as in “differences”, and *collaboration* appeared under both the themes of “difficulty” and “development”. The table below explains from where the findings presented in this chapter were solicited.

Data Coding	1. Response sheet	2. Diaries	3. Interviews
Themes	1-1 Description	2-1 Strategies	3-1 View to creativity
Codes	1-2 Enjoyment/dislike	2-1.1 possibility thinking (PT)	3-1.1 criteria
Sub-codes	1-2.1 reasons for enjoyment	2-1.1.1 asking question	3-1.2 example
	1-2.1.1 playfulness	2-1.1.2 guidance	3-1.3 evaluation
	1-2.1.2 development	2-1.1.3 task	3-1.4 support
	1-2.1.3 atmosphere	2-1.2 differences	3-1.4.1 pedagogical
	1-2.1.4 space	2-1.3 flexibility	3-1.4.2 teacher
	1-2.1.5 in-depth learning	2-2 Teacher ethos	3-1.4.3 environmental
	1-2.1.6 cooperation with others	2-2.1 encouragement	3-2 View to creative pedagogy
	1-2.2 reasons for dislike	2-2.2 creating space	3-2.1 criteria
	1-3 Particular likes	2-2.3 humorous	3-2.2 example
	1-3.1 Items	2-3 Enjoyment	3-2.3 evaluation
	1-3.1.1 warm up	2-3.1 playfulness	3-3 View to drama lessons
	1-3.1.2 main activity	2-3.2 atmosphere	3-3.1 strategies
	1-3.1.3 none	2-4 Difficulty	3-3.2 ways of learning
	1-3.1.4 everything	2-4.1 task	3-3.2.1 not like normal lessons
	1-3.2 reasons for particular likes	2-4.2 responding	3-3.2.2 learning by doing
	1-3.2.1 playfulness	2-4.3 collaboration	3-3.2.3 challenging
	1-3.2.2 novelty	2-5 Development	3-3.2.4 more group work
	1-3.2.3 space/autonomy	2-5.1 creativity	3-3.2.5 more space
	1-3.2.4 teacher	2-5.2 possibility thinking	3-3.3 environment

	<p>1-3.2.5 empathy 1-3.2.6 possibility-thinking 1-3.2.7 other comments</p> <p>1-4 Differences</p> <p>1-4.1 space 1-4.2 atmosphere 1-4.3 ways of learning 1-4.4 teaching strategies</p> <p>1-5 Difficulty</p> <p>1-5.1 Feeling difficult 1-5.1.1 performing 1-5.1.2 responding 1-5.1.3 collaboration 1-5.2 Not feeling difficult</p> <p>1-6 Development</p> <p>1-6.1 Performing skills 1-6.2 Social skills 1-6.3 Appreciation 1-6.4 Personal attitude</p> <p>1-7 Additional comments</p> <p>1-7.1 What the pupils learnt 1-7.2 Give thanks 1-7.3 Suggestions</p>	<p>2-5.3 problem-solving 2-5.4 confidence 2-5.5 playfulness 2-5.6 performing 2-5.7 collaboration</p> <p>2-6 Overall feeling</p> <p>2-6.1 Happy 2-6.2 Unforgettable 2-6.3 Expectation</p>	<p>3-3.4 drama's usefulness</p>
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Findings in Chapter 5	Source of evidence
Children's overall responses to drama lessons	
Enjoyment	1-2.1, 2-3, 2-6, 3-3.2
Dislike	1-2.2, 1-5.1, 1-7.3, 2-4
Particular likes	1-3
Difficulty	1-2.2, 1-5, 1-7.3, 2-4, 3-3.2.3
The development through drama	1-2.1.2, 1-3.2.5, 1-3.2.6, 1-6, 1-7.1, 2-5, 3-3.4
Children's views toward creativity and creative pedagogy	
Creativity	3-1.1, 3-1.2, 3-1.3
Creative pedagogy	3-2
The support needed for developing creativity	3-1.4
Children's evaluation of the pedagogy in drama	
Strategies	1-4.4, 1-7.3, 2-1, 3-3.1
Ways of learning	1-2.1.5, 1-4.3, 3-3.2
Teacher ethos	1-3.2.4, 1-4.1, 1-4.2, 1-7.3, 2-2, 3-3.3

Table 17: Summary of the coding and sources of findings in chapter 5

5.1 Children’s overall responses to drama lessons

5.1.1 Enjoyment

Children’s expression of enjoyment of the drama lessons was a recurrent theme in the different response sheets, diaries and interviews. The majority of the pupils said they liked drama lessons and few expressed their dislike. In this section, I will look at the portion of pupils who found drama lessons appealing/less appealing and the reasons.

Responses schools	Q 2: Do you enjoy the drama lessons of this unit? (enjoyment/dislike)			
	Like/ like very much	OK/ so-so	Do not/ not particularly like	Total number
NH no. 1	32	1	2	35
NH no. 2	NA	NA	NA	NA
NH no. 3	32	3	0	35
GP no. 1	23	8	1	32
GP no. 2	NA	NA	NA	NA

Table 18: Results of Question 2 in three sets of response sheets

The results of the three sets of response sheets in Table 18 show that most children (over 90% of the New Hill and over 70% of the Green Port pupils) liked the lessons, while a few did not like the lessons or found them so-so in the early stages of the project.

The reasons for finding drama lessons enjoyable are various and some are interrelated

with other themes. Therefore, some of the following six categories reported will be explained in detail and some will also be further explored in later relevant sections:

- playfulness
- development
- atmosphere
- space
- in-depth learning
- cooperation with others

5.1.1-1 Playfulness

The most frequently mentioned reason is that pupils felt the lessons were fun and interesting (see Figure 6). For many of them, the activities were both novel and exciting experiences: “I had lots of fun when playing the games, which we have never played”, “I felt very happy during and after the class, and look forward to the next drama lesson” (pupil’s diary). Some children also expected to continue the lessons or have drama in their schedule in the future. Some pupils found drama interesting because they were able to really experience the story through being part of it, feeling the same atmosphere or facing the same situation: “... we can explore ideas and different reactions ourselves. It’s exciting!”, “we were in different roles, and became very different persons” (interview with pupils). Some of them compared drama lessons with the typical lessons they used to have, and commented that drama was fun because of the content: “drama turns the boring [Chinese] text into interesting learning”, or because of the ways of learning: “there are many chances for body movements and exercises, instead of sitting there all the time”. Notably, the pupils who mentioned this include most of the boys and also some very quiet girls. Further commentaries about the teaching and learning will be reported in the section on *children’s evaluation of the creative pedagogy in drama*.

5.1.1-2 Development

Personal development through drama was the second reason most frequently mentioned by children for their enjoyment. Many of the pupils stated that they were quite happy to learn new things in drama class in an interesting way. The aspects of children's development included knowledge as well as skills and will be explored in the later section on *development through drama*.

5.1.1-3 Atmosphere

The children also commented on the different atmosphere in drama lessons. Many of the 67 (35+32) pupils described in their diaries how the atmosphere they experienced contributed to their enjoyment of the drama. As one Green Port pupil wrote: "The atmosphere in drama class is open and careless..."; and an New Hill pupil commented in the diary: "It is so relaxed, fun, and free. The whole class is full of laughter...Every time we are like happy people who drink 'nepenthe'". A few described the drama teacher (me) as one reason for the positive dynamic during the lessons, commenting for example that "Ms Lin is humorous/ she used interesting and special ways to teach and made us laugh".

5.1.1-4 Space

Children in both schools claimed that they enjoyed the opportunities for them to exercise their brains (e.g. imagination, creativity), and the space for them to express their various ideas in drama. For instance, some felt excited to have the freedom to create their own drama work and display their creativity (although some also found this challenging), while other children found the space valuable for making their own decisions (including those who found making their own decisions difficult). Another aspect about space in drama is the chance for pupils to act themselves. As explained in the two cases, the chance to

experience drama in the school curriculum is rare, and because of the way of doing drama, not every one can be chosen to play a role in the play. With regard to being encouraged to act and express themselves in every drama activity, some of pupils were especially excited and appreciated the chances they were offered. One pupil made the following comment, which also appeared in other response sheets or diaries in both schools: “we really act ourselves! All of us become actors”.

5.1.1-5 In-depth learning

This reason was not referred to until the second or the third drama unit because of the cross-curricular theme-based lessons. The contents of the lessons were based on the Chinese or social study lessons, concerning historical events or stories of famous people, or some current events. The children found the learning novel and were interested to discuss the virtual situations in the textbooks and even experience them. One pupil, for instance, commented as follows on the in-depth learning: “The activities are closely related to the [Chinese] lesson we learnt...in drama we really face and solve the problem like Yang-Tzu. It’s unforgettable!” They also found that drama activities helped them to learn more knowledge about the original text lesson, or increased their enthusiasm to learn more by themselves: “...drama lets us learn more than what is in the text book”; “The [drama] lessons make me think more and make me want to know more about the history [during the period of time]”.

5.1.1-6 Cooperation with others

It is notable that this reason was only mentioned by some of the New Hill pupils as a cause for their enjoyment. They expressed the opinion that the opportunities for drama were valuable as they could work with their friends or someone they seldom had a chance to work with in their own class. Some of them enjoyed the chance to

think/discuss/share ideas and to create together with their peers. With regard to the other case (Green Port), only a few pupils mentioned their appreciation of the chance to work with others and to work on something very creative. In fact, the others considered collaboration a difficulty they experienced in drama (see *difficulty* section).

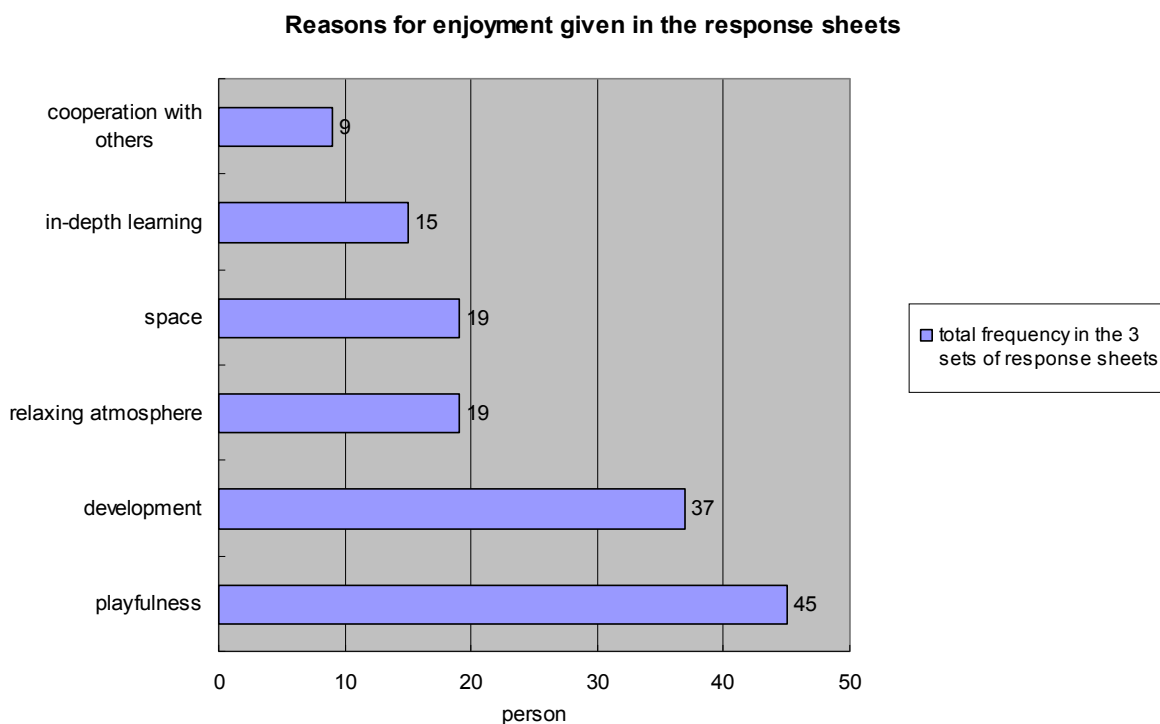


Figure 6: Reasons for enjoyment

5.1.2 Dislike

The number of pupils who found drama less appealing can be found in Table 18. In the first unit response sheet one pupil from New Hill 608 evaluated drama lessons as ‘OK’, and two as ‘Do not like drama’. And in the final response sheet, three evaluated them as ‘OK’ and none disliked drama. Some of the reasons for finding drama ‘OK/so-so’ were actually quite positive:

1. we do not need to memorize the text book [for exams]
2. no exams, no pressure, quite happy, but, we still have homework — the drama diary

3. do not dare to act in front of others.

There appear to be two reasons for 'dislike':

- do not like performing
- drama lesson should not be like that.

The pupil who gave the second reason offered a further explanation: that drama lessons should focus on training performance, such as allowing each group to practise how to perform a play perfectly; and that the teacher should hold an acting competition at the end of the lesson. I appreciated this response because it proved how different the traditional image of drama in our educational system is from the drama (DIE) I was promoting. It reminded me of how we did drama in my own primary school time (some twenty years ago) if we had the chance. In fact, as mentioned previously by other pupils, even nowadays the way they do drama is similar — only a few privileged children can act.

Of the Green Port pupils, eight found drama 'ok/so-so', and one did not like drama. The explanations for finding it 'ok/so-so', again, are not all negative: the activities are fun; drama activities were not exciting enough. The reason given for disliking drama, similar to that of the New Hill pupil, is lack of interest in acting/performing.

5.1.3 Particular likes

Given the children's overall responses to drama lessons, in this part I examine in more detail their views on particular drama activities - what kind of activity they particularly liked if any, and the reasons. The question ('Did you find any activity you particularly like?') was included in four sets of response sheets. In addition, children also commented on

this aspect in their diaries. Therefore I will present the results according to both written accounts.

All of the New Hill pupils felt that they particularly liked certain activities in the drama lessons. Most of them described the main activities as especially interesting, including sculpting, tableaux, unfinished conversation, teacher-in-role etc. In addition many found the warm-up activities (most of them called the activities “games”) particularly enjoyable. A few said that they liked everything in the drama lesson. It is interesting that, in Green Port, many more pupils liked the warm-up activities in particular (see Table 19). In total, two respondents said that they “like everything in drama”, and four respondents reported (all in the first unit) “we did not find any activity we particularly like”.

The activities pupils particularly like					
	<i>Warm up activities</i>	<i>Main Activities</i>	<i>Everything</i>	<i>None</i>	<i>Total</i>
NH	12	53	5	0	70
GP	39	19	2	4	64

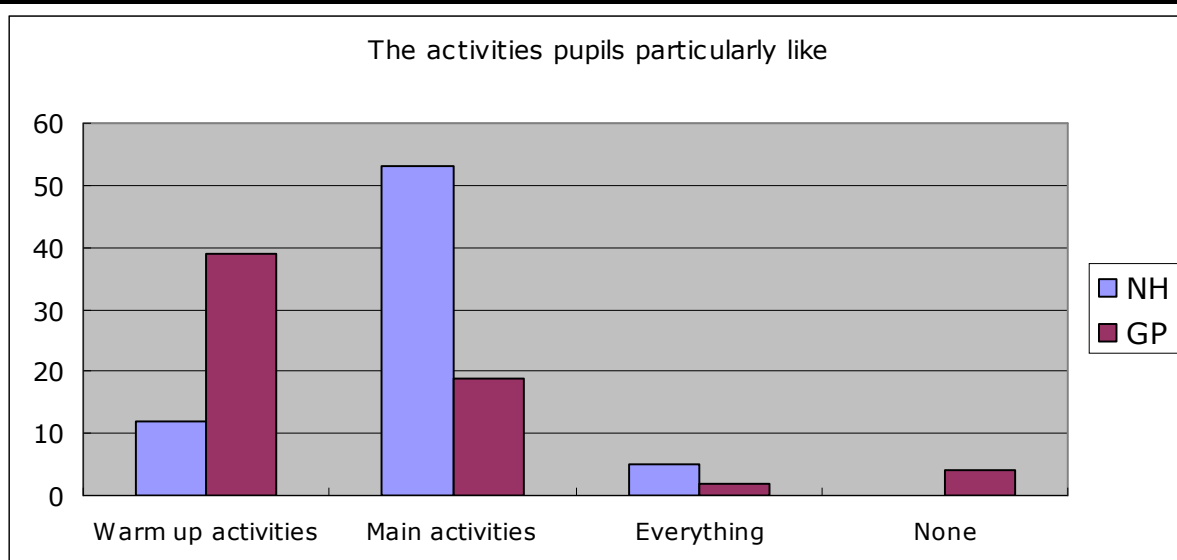


Table 19: Activities which pupils particularly like

The reasons pupils gave to explain why they found some activities particularly interesting were more specific and helpful in understanding the reasons for their enjoyment (see previous section). They all relate to those aspects that children found positive about drama. They are classified into six categories and listed from high to low frequency of response:

1. playfulness
2. novelty
3. space/autonomy
4. empathy and possibility-thinking
5. teacher
6. personal interest

The reasons are summarized in Table 20.

	Warm up	Main
Activities included	<ul style="list-style-type: none"> • Walking (in roles) (in different situations) • Theatre exercises (helping hand, mirroring) • Imaginary sports • Facial/voice expression exercises • Still image • Grouping exercises: when does the train leave; zi-za-boing 	<ul style="list-style-type: none"> • sculpting • tableaux (of the main story or content) • unfinished conversation • role on the wall • role-playing • teacher-in-role (only NH) • thought-tracking • conscience alley
Why children like it/them in particular	<ol style="list-style-type: none"> 1) Playfulness: had fun/ feel exciting/ imagining is fun/ can really experience things by imagination/ can be in many different roles/ try out different ways of expressing 2) Novelty: it's fresh experience/ it's a new way to learn 3) Space: feel free/relaxing/ can 	<ol style="list-style-type: none"> 1) Playfulness: fun/ when being in role, we even did what we normally won't do 2) Space/autonomy: there is little limit and lots of freedom/ we can create the work the way we like/ make up our own version and decision/ think and act creatively/ display our ideas

	<p>move rather than sitting</p> <p>4) Teacher: teacher's guidance is fun and surprising</p> <p>5) Thinking ability: train us to react quickly/ train us to concentrate/ exercise my brain</p>	<p>freely/ each of us really becomes an actor</p> <p>3) Teacher: it's fun to have the teacher being in role/ seeing the humorous side of the teacher/ we were entertained/ we were encouraged</p> <p>4) Empathy: learnt to think deeper about the roles/ to think in role/ realize how the role may feel and think</p> <p>5) Possibility-thinking: learn different ways to act/ different ways to see things</p> <p>6) Novelty: it's a special and new way of learning/ different from the ways of our daily lessons</p> <p>7) Personal interest: interested in acting, history, or the classical poems/ feel less nervous when working in pairs or groups</p>
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Table 20: Reasons given by pupils for the activity they liked in particular

5.1.4 Difficulty

In addition to the enjoyment or fun they had, in four sets of the response sheets over half of the pupils expressed the view that they had experienced difficulties during drama lessons (see Table 21). The number of New Hill pupils who experienced difficulties in drama lessons was similar in both response sheets, and even dropped a little; while the number of Green Port pupils increased 20 percent in the second response sheet. The reason for the increase can be seen in Table 22 and will be discussed later.

By asking the question "Did you find anything difficult?" in the response sheet, children were given an opportunity to examine and state what caused frustration or what they could/could not overcome without my (the drama teacher's) help. In addition to the

response sheets, children also noted down or commented on the difficulties they had had during the lessons in their diaries and the interviews. The difficulties related mainly to four aspects:

- the drama activity/task
- performing
- responding
- collaboration

Q 5: Did you find anything difficult? (Difficulty)			
	Yes	No	Total
NH no. 1	24 (69%)	11 (31%)	35
GP no. 1	17 (53%)	15 (47%)	32
NH no. 2	23 (66%)	12 (34%)	35
GP no. 2	24 (75%)	8 (25%)	32

Table 21: Results of question five in four sets of response sheets

The difficulties pupils had				
	NH No. 1	NH No. 2	GP No. 1	GP No. 2
Drama activity/task	8	5	5	12
Performing	11	10	5	5
Responding	5	2	0	3
Collaboration	0	6	7	4
Total number (person)	24	23	17	24

Table 22: Numbers of difficulties in the four sets of response sheets

5.1.4-1 The drama activity/task

The activities children found difficult included both warm-up activities (walking in the forest/ in roles, facial/voice exercises, mirroring, and zi-za-boing) and main activities (thought-tracking, conscience-alley, and news reporting, which occurred only in Green

Port 608's drama lesson). Some of the difficulties children expressed were related to the activity itself. For instance, some pupils considered mirroring difficult because it was not easy to copy exactly the movement of the partner; some found the way of acting in pantomime awkward and disliked it, while some found it difficult to react fast or differently or to speak the English symbols in zi-za-boing.

There were other particular difficulties reported in relation to solving or achieving the task. Children (especially New Hill pupils) found it really difficult to discuss, to make decisions, and express their views or display their work within a short time during the class. With the tableau activity, for example, I would discuss the task with them, guide them to think what they needed to do beforehand, and then give them around seven to ten minutes to work out the task. However, this still seemed too little time for the pupils, especially the New Hill pupils, who had had no experience whatsoever of drama or improvisation. In addition, some of the children found it difficult to create the play or work out ideas themselves instead of using a fixed script to practise. One of the New Hill pupils commented in the diary on this way of learning that: "...to accomplish the task, to act, or to improvise without script and practice, it's all like forcing us to accomplish mission **impossible!**" Many of the difficulties listed by the Green Port pupils in response sheet number 2 related to the unit on The Three Kingdoms, a historical event. Some stated that they had difficulty understanding the whole story, because at that time they had not yet had the lesson¹⁴. Also in that unit, I started to arrange opportunities for pupils to make their own decisions, which would largely affect the direction of the drama; two pupils found it very difficult to make these decisions.

Other reasons given for having difficulty were related to problems of performing,

¹⁴ As the proposer of the drama project, I designed the drama lessons according to the curriculum and schedule of each school; in this way I could help extend the learning instead of teaching new things within the crowded curriculum. At the time of doing drama unit 2 (the Three Kingdoms) in Green Port, the Chinese lesson should have been finished. However, during the drama sessions the pupils told me they had not yet had the lesson. Therefore I adapted my lesson plan to help them understand the story better.

responding, and working in groups; these will be discussed later.

5.1.4-2 Performing

The reasons given concerning performing mainly relate to the pupils' dislike of performing or lack of confidence in performing. Firstly, some children in both contexts found pantomime, walking or freeze-framing awkward because in these the actors use only movement to express themselves. "I have never known this kind of performing; it's awkward. I prefer traditional way", explained one New Hill pupil. A few pupils in both cases simply did not like "moving around" and "performing". Secondly, children expressed their difficulties in acting out (what they called "performing") because of nervousness. "I feel nervous and shy to perform in front of others", wrote one pupil in the response sheet. (I assume they meant 'in the open air', because everyone acted at the same time and there was no audience). Some explained further that they were nervous because of a lack of confidence when acting; they were afraid to make mistakes, look silly, or afraid that they would not do as well as others. In addition to being nervous, pupils said that they needed **time** to think "how" and to practise before acting; as one New Hill pupil said, "it's difficult to imagine what a role is like, the voice, or to think how he/she will react". Another pupil even commented that it was preferable to act with instructions rather than create the drama themselves: "I prefer Ms Lin tell us directly how to perform and what to do".

5.1.4-3 Responding

As to responding during the class, for many children it was difficult to either answer my question/challenge or to share their ideas and their views. The reasons given were similar to those for "performing": that they felt nervous to speak up in front of the class, and needed time to think and come up with something (special) to say. New Hill pupils were especially sensitive to their lack of responses in the class, with one of them

commenting in the interview as follows:

“I think we are lazy...lazy to think in the class, because we are not used to it. We are more used to answer a direct and correct answer, or used to listen to the answer given by the teacher. It is 608's disadvantage - very passive in answering and expressing”.

A similar comment about their lack of response during the class was also given by the classroom teacher of New Hill 608 and will be reported in the following chapter.

Another pupil explained: “I will wait, and see if others will answer first. I don't want to be the first”. Some made a similar comment: “I really want to [answer/respond], but dare not, although I did come up with ideas. I hope I can be those who are confident to express and speak in front of others.”

5.1.4-4 Collaboration

Finally, pupils of both cases reported the difficulty they experienced in collaborating with their classmates, yet to different degrees. As discussed previously, some of the New Hill pupils found working in groups in drama enjoyable. Even so, some sensed the tension of negotiating and working with each other: “Sometimes we disagree with each other, and [we] have difficulty leaving everyone happy when allocating roles or tasks”. Green Port pupils, on the other hand, experienced and described difficulties with collaboration more frequently. Throughout the drama project, complaints about the fighting and teasing between boys and girls were made by the pupils in the response sheets, diaries and interviews. In the interviews, pupils explained that: “some [girls] like to hit the boys, and boys enjoy teasing the girls, and sometimes vice versa. They like this kind of fighting, and leave the task to others”. Another pupil explained in an interview how girls see and work with the boys:

“...guys are stupid and disgusting! Because they do not think seriously, either doing nothing or saying something very silly. So we [girls] hit them, and shout to them, and make them do something”.

Some Green Port pupils also described another kind of difficulty: working in a pair or in a group with people they disliked. This was because some of them “keep talking to others, and don’t pay attention to the teacher” and some “don’t contribute anything while we are thinking hard to accomplish the task”. On the other hand, some children reported that they felt excluded in a group or when finding partners.

It is interesting that, when I asked those pupils who experienced collaboration difficulties how they responded to the situation, New Hill pupils answered that they worked out the problem themselves by “choos[ing] some suggestions that are more acceptable, and let everyone vote”. Green Port pupils also explained in the interviews that they found some solutions. In addition to fighting, some of them “try to communicate with the group members” or “play ‘paper-scissors-stone’ to solve the dispute”. Some Green Port pupils also explained how they overcame the difficulty in responding during the class: “Just come up quickly with anything and answer without thinking too much”, or “imitate or adapt others if we cannot think of anything”. This aspect of “working out the problem themselves” during drama class will be discussed further in the section on *children’s views towards creative pedagogy in drama*.

Those who did not find drama lessons difficult (between a quarter and a third; see Table 21) explained that it was easy and fun to do drama activities. Some said it was because they received clear instructions and guidance from me; some Green Port pupils regarded the drama activities as easy because “some [of the activities] are similar to what our [classroom] teacher has done with us before”. The learning in drama was new to most of the children, and the survey showed that there was a certain degree of difficulty felt

when the children adapted themselves to the process. Yet the different responses - some appeared to have no sense of difficulty at all while others perhaps sensed the differences and either complained or overcame the problem - reminded me that it was unlikely that everyone would be pleased or persuaded by a new though contextualized pedagogy. Collaboration, for instance, could be the reason for enjoyment or difficulty for the pupils. I could not help asking myself how I should see the 'difficulty' or 'challenge' I brought to them through drama. In the following section on children's views of the lessons, the teaching strategies, and ways of learning, their different appraisals will again be seen. Therefore how I, as a teacher, balanced the children's wishes and my teaching objectives is an issue worthy of consideration. This aspect will be discussed in Chapter 7.

5.1.5 Development through drama

Personal development through drama, as previously mentioned, was the second reason for children's enjoyment. In the overall comments, they noted that they learnt a lot through drama and made progress, both in knowledge and other skills. Their self-evaluation of development was also a recurrent theme in both their written and oral responses throughout the drama project. The progress or development can be classified into four main aspects:

1. performing skills
2. social skills
3. creative ability
4. creative attitude

5.1.5-1 Performing skills

The *knowledge and skills of performing*, for instance, ways of using the body as a

medium of expression, were seen as one of the valuable features the children learnt through drama. In the New Hill final response sheet (no.3), question seven, pupils were asked to evaluate their progress in four areas: performing, cooperating, appreciating, and personal attitude. Among the items pupils were asked to mark and highlight if they made progress, “performing” was the most highlighted aspect (63%): this included three items, namely body/ facial expression, voices of roles, and thinking new ideas (see Appendix 21 the results of Q7 of NH response sheet No. 3). On the other hand, Green Port pupils (23 out of 32) mentioned in their diaries their progress in nonverbal expression and performing. The children thought that their potential for acting was inspired when they learnt the knowledge and skills of performing during drama lessons. In addition, the pupils, especially those from New Hill, were of the opinion that their confidence was being built and that they were becoming braver in expressing themselves in front of others, and were more willing to take risks. Two of the New Hill pupils explained how drama lessons helped them:

P1: “...after the ten weeks of lessons, we have improved a lot [in performing]. I can even perform on the stage without stopping, or just standing there without knowing what to.”

P2: “Yes, I think I am not scared like before. I dare to use various physical expressions. And...we become more open, flexible, and confident... to face any problem we have in acting”

5.1.5-2 Social skills

The reported development in social skills involved communication skills and realizing the spirit of group working. According to the results of question seven in the New Hill final response sheet, pupils marked their performance in **cooperation** the highest (the average was 7.9 out of a possible 10 points), including “cooperating with others”, “participating actively in group work”, and “willing to cooperate with different people”. In the past, the pupils (particularly New Hill children, who had no drama experience at all)

did not have much chance of working in groups to accomplish a task or work out ideas together. Therefore they had little idea about how 'group work' works. As one New Hill pupil commented in the interview:

"I think in drama, we can learn how to use our group tacit understanding¹⁵ to cover each other..... We learn supporting each other, and we are much more flexible than before. I think that's the most important thing I learnt in drama".

Although many Green Port pupils experienced difficulty in cooperating in groups because of the class's pre-existing interpersonal problem, a few (3 in the interviews) considered that drama classes provided them with a valuable opportunity to learn and develop their social skills. One of them stated:

"...some said it's painful to work with certain people they dislike. And some were excluded by others. But I don't feel so...in drama...it's special that we have many more chances to cooperate with others. We learn how to communicate...to deal with these [difficult] relationships, and work things out together".

5.1.5-3 Creative ability

Creative ability involves abilities in problem-solving, possibility thinking, and imagination. In both schools the pupils generally used the word *creativity*, for example, "we become more creative", or "our creativity was inspired in drama class". Yet some pupils mentioned specifically the abilities they developed through particular drama activities. For instance, in the response sheets some expressed their opinion that drama activities such as role-play, role-on-the-wall, or thought-tracking, helped them to develop possibility thinking. They considered that drama helped them to do the following:

- "exercise our brain¹⁶ and imagination"

¹⁵ In Chinese, the pupil used the word "團體默契", meaning the understanding, dynamics and support between each other in a group, and it takes time to develop this kind of understanding.

¹⁶ We have an expression in Chinese that we need to "exercise our brain" to keep it from rusting.

- think actively or think of new ideas to act out or react to
- use different ways to solve the problem
- “develop our own thinking”, or “make our own decisions/find our own solutions”
- think in roles and be empathetic

In the interviews, New Hill pupils claimed that drama was helpful in developing their creative ability:

P3: “Drama helps us become more creative, because.....”

P4: “We explore different ways of performing and expressing, like in the warm-up activities. And we can create our own lines, our own drama...”

P3: “we have to think up our own version, and work out ideas in the tasks. And, Miss Lin’s questions also help us to think creatively.”

Green Port pupils evaluated the relation between drama and their development in creativity in the interviews, stating, for example, that: “drama allows us to become more creative and imaginative”; “I am really happy that we can express our own thoughts, not saying correct answers”; and “we got a lot of inspiration in doing drama, thinking questions, and seeing how others act”. Pupils in both cases also commented on the development of empathetic thinking, which is also reported in the previous part related to *particular likes*.

5.1.5-4 Creative attitude

The final aspect of children’s development through drama is their creative attitude, by which I mean confidence (mentioned above), playfulness, willingness to take risks, and willingness to cooperate with different people. In their diaries, pupils expressed their amazement at seeing the change and playfulness of their classmates: “Everyone’s [acting] potential was inspired. We display a different part of ourselves”, commented

one New Hill pupil. One Green Port pupil also wrote: “[When role-playing], we become very different from ourselves, or do things that we normally won’t do. We won’t see each other like this in normal time”. In their description on the response sheets of the warm-up activities such as imaginary sports or walking in situations, a number of pupils said “we pretended” or “we imagined”, while the rest described it as “we played various sports today”, or “we walked in the forest today”, for instance, as if they really had done this. From their descriptions, I could see their playfulness and flexibility in crossing the line between reality and playing. When talking in the interviews about their development through drama, New Hill pupils explained how they became more playful and flexible:

“...we always improvise; we cannot practise often to be perfect. We have to be flexible to face any accidental problem in performing. Every time we come up with different words or reactions. So we are more flexible, more open, and think more quickly”.

“We are more playful and dare to take risks. And we can be involved in the lesson more actively.”

The results of question seven in the New Hill final response sheet show that the two most frequently highlighted items (relating to progress made by the pupils) were *more able to respond to challenges* (32 out of 35) and *to think new ideas* (24/35). In addition, half of them (17) thought they were more *willing to cooperate with different people*. Although they thought they had made progress, some New Hill pupils believed there was still room for improvement in their confidence to perform, and to “seize the chance to express ideas during the lesson”.

5.2 Children’s views towards creativity and creative pedagogy

In this section, the children’s views will be looked at in terms of their criteria and evaluations of creativity and of creative pedagogy, as well as the support needed for

developing their creativity. The accounts used and results reported in this part were mainly obtained from the interviews with the pupils.

5.2.1 Creativity

I will report in this section on three themes which emerged from the interviews regarding children's views toward creativity: the criteria/definition of creativity, examples of creativity, and the evaluation.

Firstly, there were some common criteria given by pupils of both schools regarding what could be called creativity. In their opinion, creative ideas or works feature one or more of the following:

1. something new, original, and unique.
2. an invention or work that is well-thought out, sophisticated
3. an invention that contributes to mankind/society

These criteria were not mentioned separately, yet, more often, as combinations. For instance, in one of the New Hill pupil-interviews, the children commented thus:

P1: It's a unique idea; nobody has thought of it before. Also it is a delicate thought [well-thought with surprise in it].

P3: It's an invention. It's your own idea.

P2: Like what the scientist did — [Thomas Alva] Edison.

P1: Yes, and it should be good for others, contribute to mankind.

One pupil made a distinction between being "creative" and "adaptive" when expressing his view about creativity. He distinguished between "being creative", and "being inventive", by which he actually meant to adapt something to make it better:

"...but it will be difficult to be creative, since there are so many new inventions nowadays. So, being inventive means only to improve and change what we have. [It's] not totally a new invention. Being inventive can make our life more

interesting, but being creative is not very good”.

The evaluation in this account will be reconsidered later under ‘children’s evaluation of creativity’.

Secondly, the examples of “real” creative ideas and works given by most of the interviewees are the great scientific inventions, such as Brother Light, Thomas A. Edison, about whom stories are taught in the Chinese or Social Studies lessons. In addition to the famous scientists, some children also admire the new (Western) medical science inventions that save people’s lives, or the design industry such as IKEA, the “clothes fashion show”, or commercial advertisements.

On their response sheets, the children also described the creative ideas or work that they came up with during the drama lessons. From the descriptions of their own work, more specific criteria of creativity/creative products in drama can be perceived and they are classified as follows:

1. doing something different that nobody else had done or thought of; for instance, coming up with a special gesture/movement, a facial/voice expression in role-playing, or contributing ideas for ‘tableaux’
2. doing or saying something funny that makes others laugh, or earns the teacher’s approval and praise
3. acting as in real life/ acting well in roles
4. imagining in response to the teacher’s guidance, for example “walking in the forest”, “thought-tracking”, or “conscience-alley”
5. coming up with something in response to the teacher’s questions, or expressing ideas freely in the class
6. solving a problem themselves (in pair or group work) during the lessons.

Finally, when asked about their views about creativity, the pupils had three different

responses: some were obviously more optimistic and felt that being creative was desirable and helpful, while a few considered that creativity could result in negative outcomes. Most of the interviewees held the 'middle-view', a typical Chinese view that combines the two poles. The following extracts from the discussion between the Green Port pupils in the interviews provide examples of the different stances. The first one shows the more positive side of the children's views:

P1: Creativity is good, without it, we cannot live. I mean....humans with creativity can invent and improve our lives. Otherwise we may just die when there's a crisis or problem.

P2: And without thinking and exercising our brains...

P3: Our brain will be rusted! And there will be useless people in the world.

P2: Creativity is not bad.

I: So, you hope to be creative yourselves?

P1: Of course. I hope I can use my creative ability to earn a bright future.

The second extract show some doubts about creativity:

P4: Being creative is coming up with ideas others cannot think of. If it's a good and helpful idea, [it's good to be creative]. But if thinking is about a bad thing for a bad purpose, then it's better to stop that person. Because he will let good people become as bad as he is.

P5: I think being creative is basically a good thing... because you can think of things that normal others cannot think of or see. You may invent new things. It doesn't matter if it will be successful or not, I think [being creative] will be helpful anyway.

P6: I agree creativity is good; because it can help to invent things that improve our life, for example, Edison, Brother Light.

P7: Yes. Creativity should be used for a good purpose.

Similarly, in the dialogues given previously regarding criteria of creativity, the New Hill pupils were more concerned about "positive creativity", the kind of creativity that should do others good. If not, in their opinion, the creative idea or product could be destructive. The examples they gave of 'negative creativity' were "smart thieves", "noisy pupils in the

classroom who give the teacher a headache”.

When asked if they wanted to be creative themselves, since most of them agreed that creativity was helpful if used for a good purpose, their answers could also be clustered into three:

- Yes
- Yes, but not too creative
- Not desirable

The reasons for longing to be creative are given previously: it is helpful for improving human life, for problem-solving, or at least it helps to exercise our rusty brains. For those children (one NH, and one GP) who hold creativity as not desirable, it is associated with negative outcomes. One of the pupils, as mentioned earlier, who distinguished between being creative and adaptive, commented that being creative is not desirable to him, as it only asks for trouble to be creative since there are new inventions coming up everyday. Therefore compared to thinking hard for totally new ideas, he would rather be adaptive (for instance, change a recipe a bit) to “add flavor to everyday life”.

Those who held the middle-view (*yes, but not too creative*) saw both the negative and positive sides of being creative. The explanations given for this view somehow conveyed the Chinese ‘mid-way philosophy’, that we should never be extreme, and the ‘humble philosophy’, that we should never exceed to overflowing:

- Too creative will make us too arrogant
- Everything should be just right; being “too” creative is not good.
- Being creative is good, but I do not like to think too much.

5.2.2 Creative pedagogy

In this part, the children's comments in the interviews concerning creative pedagogy will be presented. The term 'creative pedagogy' was translated into Chinese in the interview questions as 'creative teaching', which literally means teaching that is creative, or that can inspire learners' creativity. I classified the children's views in terms of the criteria, examples, and their evaluation of creative pedagogy (see Table 23).

The criteria of creative pedagogy given by the Green Port pupils focused more on the 'creative nature' of the lessons, such as being fun, making them laugh and relaxed, helping them to understand better with props or teaching aids. Some of them noted that creative teaching was flexible, by which the children meant that the strategies or activities could be adjusted according to time constraints. When they were asked to give an example or any experience they had had of this kind of teaching, nine out of sixteen said they could not recall any similar experience, while the rest of them thought of the drama lessons they had just had, though I did not intend to look at the children's evaluation of drama at that moment. For all the Green Port 608 interviewees, the kind of teaching they described was their dream and what they always expected to have. In other words, they were quite enthusiastic about teaching and learning that was interesting and made them feel happy.

Views of creative pedagogy	NH	GP
Criteria	<ol style="list-style-type: none"> 1. relevant to our daily life & interest (5)¹⁷ 2. challenging but not too difficult (2) 3. no use of textbooks (3) 4. open atmosphere (3) 5. relaxing, no exams (3) 	<ol style="list-style-type: none"> 1. interesting, fun (12) 2. relaxing and full of laughter (7), lets us learn happily (4) 3. uses props or teaching aids (2) 4. flexible (3)
Example	<ol style="list-style-type: none"> 1. arts (1) 2. drawing lesson after school (1) 3. math (4) 4. drama class (7) 	<ol style="list-style-type: none"> 1. cannot think of any example (9) 2. drama class (7)
Evaluation	<ol style="list-style-type: none"> 1. desirable (3) 2. not desirable: don't like to think, just tell the rules (3) 3. balance between passing exam and developing creativity. (6) 4. no opinion. (1) 	<ol style="list-style-type: none"> 1. desirable: it's our expectation/dream (7) 2. hope to have this kind of teaching/learning often (9)

Table 23: Summary of children's views towards creative pedagogy (in group interviews)

When providing their criteria, the New Hill pupils, unlike the Green Port pupils, focused more on 'how' the teaching could be creative and arouse their interest in learning. In order to attract them and raise their curiosity and motivation, the teaching in the New Hill pupils' opinion should be relevant to their daily experiences, for instance, teaching or discussing cooking or decorating their own space. Some commented on the atmosphere created in creative teaching, the openness to different ideas and perspectives, and the relaxed atmosphere. They explained that if there was no worry about the marks, and about cramming knowledge for examinations, they would feel relaxed, fear nothing, and consequently display their own creativity. Two pupils mentioned that a lesson involving challenges for them to overcome would be more

¹⁷ The number in brackets after each item refers to the number of interviewees who mentioned it. The total number of New Hill interviewees was 13, with 16 Green Port interviewees.

interesting than the ordinary lessons; yet the challenges must not be too difficult for them. The examples they gave were mathematics and drama lessons. The last criteria given for creative pedagogy was “no use of textbooks”, as these tended to limit their thinking and imagination. They explained that true creative teaching in their view could surpass the text given and adjust what to teach according to pupils’ needs or any special occasion. This view was similar to the Green Port pupils’ criterion of “flexibility”.

Although they described clearly the kind of creative teaching in their minds, when giving the evaluations, not all of the New Hill interviewees found it desirable. Some of them seemed to hold back their enthusiasm and become more “realistic” in this matter: three out of thirteen expressed the view that creative teaching was helpful for their learning or their personal development and therefore they hoped to have it often. Three of the interviewees held the opposite view: that creative teaching was not desirable because they did not like to think hard and would rather the teacher told them “effectively” what to know, what to do, and what to memorize for exams. The rest (refer to Table 23), again, placed themselves in the middle, expressing the view that there should be a balance between traditional teaching which helped them to pass exams and teaching that helped to develop their creativity. They would like to have creative teaching and learning while, at the same time, they felt that lessons that “teach them seriously” are indispensable for their ability to perform in the examinations in their next three to six years¹⁸. I assume that the pupils had sensed the differences between and the benefits of the teaching I hoped to promote and the kind of teaching they were experiencing currently in the school. For them, creativity may have been a desirable ability for future success, yet it was not assessed in the exams which they were currently facing and would be facing in the immediate future.

¹⁸ In a few months, they will enter junior high school, where they have to take replacement exams at the beginning. The exam will affect their next three year’s learning and even their entrance exam to senior high schools, and three years later, the entrance exam to universities.

5.2.3 Support for developing creativity

In this part of the children's responses, I look at their opinions about the support they consider that they may need for developing creative abilities. The children discussed three possible sources of support: *pedagogical*, from the *teacher*, and *environmental*.

Firstly, with regard to pedagogical support, the children believed that the current teaching and learning they had was unlikely to help them develop creativity. The pedagogy that may be helpful was similar to what they described as creative pedagogy:

1. teaching that is fun and lively, involving, for example, more movement or games
2. teaching with variation
3. teaching with space to explore and an open atmosphere for expressing oneself
4. teaching that is not limited by the textbook

Secondly, the children believed that they would need the teacher's support and guidance, such as asking them questions or challenging them to think beyond the known. They would like a teacher who was open and humorous: "We will be inspired by a teacher who is fun and willing to share his/her experiences or views, telling us interesting stories". In addition, skill and enthusiasm in certain domains, patience and imagination were also helpful. The teacher should not be too stern or boring, for instance someone who "wears a poker face, and keeps writing on the blackboard, or just reads out of the textbook". A teacher who was harsh and bad-tempered was not likely to inspire them either.

Finally, the school environment was also a crucial factor for the children. Almost every one of the interviewees had something to say about how the physical environment could help them be more creative. Their suggestions included more colourful decorations on

the school walls and in their classroom, more trees and flowers, more spacious or well-equipped classrooms for learning. One of the pupils recommended how to improve the empty walls in the school: “They can decorate a corridor with students’ paintings, without telling the title of each work. Then when other students appreciate the work, they can exercise their imaginations”.

Several New Hill pupils also expressed the need for support from the whole environment, which was similar to the beliefs of all the teachers, parents, and even the educational policy makers. The New Hill pupils commented this when recalling the principal’s feedback on their final sharing; they were frustrated to hear the principal’s comments and had the dialogue below:

P7: I was disappointed....because... the feedback made me think perhaps our works are not so good [as we think]. I mean...the views...

P8: The audience...seems more negative, giving criticism, no encouragement. Ms Lin and our teacher can see the positive things about our works.

I (me): I see your point. The principal seemed to compare your work with professional theatre plays he has watched.

P9: If we really want to develop creativity...then only drama class is not enough. Only being encouraged in drama or by a teacher is not enough; we have to behave differently when we go back to our routine. I think the whole environment should change!

P7: Ms Lin, you should try hard to be the Minister of Education! [All laughed]

It was clear from the pupils’ responses that they felt they had no choices, even though they wanted to be creative or experience creative teaching and learning in the future.

This is an important issue and will be discussed in the following chapters.

5.3 Children’s evaluation of the pedagogy in drama

It has been argued in the literature (see Chapter 2) that one of the reasons that drama is

closely related to creativity is because the elements of creative pedagogy are embedded in drama. Earlier in this chapter the children's evaluation of how drama was helpful in developing their creativity was mentioned, and the criteria of creative pedagogy and examples from children's perspective were given. In this final section, I would like to look at the children's views and how they evaluated the pedagogy used in drama. I report the results from their response sheets, diaries, and interviews in terms of strategies, ways of learning, and the teacher's ethos.

5.3.1 Strategies

The children's comments about the teaching strategies used in drama are included in the differences children found when making comparisons both with previous drama lessons, and with other subjects. Regarding the former aspect, the results from four sets of response sheets show that most pupils found that drama lessons involved new activities and differences (see Table 24). The differences they listed related to the drama activity, the issues we discussed, and the teaching techniques (e.g. the way of grouping, or the way of guiding discussion). Most of those who saw the differences enjoyed the variations.

When comparing drama with other subjects, pupils commented in their diaries that the teaching and learning in drama were more flexible. Some noted that the drama techniques (activities) changed according to the content of each session or unit. Some of them explained that drama was more flexible because "drama is cross-curricular" or "drama does not need text books which limit our thinking and imagination". A few noticed that it was not unusual that the lesson plan (i.e. I would tell them at the beginning of each lesson what we might possibly achieve) was open for alteration.

Q 3: Was there anything different about this week's lessons/ this unit? (Differences)				
	Yes			No particular differences
NH no. 1	35			0
	I like it/them	They are difficult	Do not particularly like	
	32	2	1	
NH no. 2	33			2
NH no. 3	35			0
GP no. 1	28			4
	I like it/them.	It's difficult		
	27	1		

Table 24: Results of question three in four sets of response sheets

In addition to the flexibility, the children also appreciated the unique teaching strategies used in drama as follows:

1. Teacher's guidance. New Hill pupils noted that I gave clear guidance for each activity as well as for the possible plan of that day. Green Port pupils recalled that they had special experiences, as I used real life stories to involve them in thinking, making decisions, and empathizing with the roles. In addition, pupils from both cases mentioned that in the drama class I often used questions or discussion to inspire them.
2. Creating space and standing back. The children described in their diaries that I would bring up a situation or problem as an opportunity for them to discuss and to develop drama. They also noted that they were allowed much more space for exploring different possibilities as well as displaying their unique ideas. One New Hill pupil explained in the interview that: "For example, in Chinese or in Social Studies, the teacher always asks us questions that have a correct answer. There is a limit,

and you can only think within that scope. But in drama, the limit is much wider. Besides, we don't act a play with a fixed script". Also, the children noticed that they had to make up their own minds when trying to complete their task: "Ms Lin either asks more questions, or does not tell us the answer". Regarding my standing back instead of providing solutions, most children found that, in the beginning, they had some difficulties as they were used to relying on answers or instructions from the teacher or on the teacher's intervention. Yet, as the drama lessons continued, more pupils (both NH and GP) expressed the view that they were able to be involved and were quite happy that they had the opportunity to create their own work and make their own decisions. On the other hand, two New Hill pupils said in the interviews that they still preferred the traditional way of teaching or doing drama: "just tell us the rules and what to do", or "give us a script to act instead of thinking up our own lines".

Some pupils, although they appreciated the interaction between me (the drama teacher) and themselves, suggested that I flex my authoritarian muscle. Nevertheless, many of the pupils in both schools were glad to have my encouragement and support when they expressed ideas or shared their work. I will look at these responses in the later section on *teacher's ethos*.

5.3.2 Ways of learning

The second aspect of the children's comments on the pedagogy in drama related to the ways of learning. When talking about learning in drama, the pupils described the unique ways and new experiences they had in drama and compared them with their learning in other lessons. Their descriptions and evaluations of this learning are classified into five groups:

1. "Not like normal class we had". Pupils commented that "the way of learning and

training [in drama class] are like playing games. Very interesting!” Some found the drama class relaxing because they had fun and laughed, or because there were no exams in drama, nor was it necessary to memorise boring texts. In other words, the learning was not conventional, or at least not serious in a formal way. One pupil recalled that “drama lesson is never boring and [it’s] fun. But it took effort to accomplish the tasks, to create every work, individually and in groups”. It was serious but playful learning.

2. Learning by doing. The children also described one of the main advantages in the drama class – “moving around a lot and experimenting with what we just learnt, instead of merely sitting and listening”. They also commented that being in role helped them experience “real” situations and to understand more about the roles. Finding drama fun, relaxing, and full of movement and interaction were the reasons reported for their enjoyment in drama.
3. Challenging. Some pupils who seemed to be more positive and confident commented that drama was challenging but not too difficult, or even enjoyable. The challenges pupils described were twofold. Firstly, as mentioned previously, pupils were required to solve problems themselves, including those presented in the drama lessons and any disputes arising during group work. Secondly, the children found the learning in drama challenging because of the dynamic interaction: “you don’t know what your partner or group member will do next or how they will react to you exactly”.
4. More opportunities for group-work. They had experienced group work in the past, but not in the same way as in the drama lessons. “We don’t really discuss with each other”, one pupil explained; “the work we did was appointed by the teacher — number one in each group do this, and number two, that”. Another pupil told me that: “although we sit in groups in the classroom, that’s not for us to discuss, but to add or

deduct points to each group according to our performances”. As a result, some pupils were quite happy because “[in drama] we can work with friends” or “we have more chance to work with those that we had not had the chance to before”.

5. More space. The space the children mentioned included both the spacious room for them to move around in, make use of, and imagine, as well as the space for exploring possibilities and expressing different perspectives (for instance, their interpretations of a role). The issue of space in drama was reported earlier in the section on *enjoyment*; here, I shall consider the children’s evaluation of the space created in drama. More than half the pupils in the interviews expressed the opinion that they appreciated and cherished the freedom to have their say and to think independently. Some children considered that “less limit” helped them to think out of the box, and be eager to learn more. Yet, there were a few in both cases who had the opposite view: “too much freedom and not enough limit is not good”, commented one New Hill pupil. The pupil continued: “without limit, we will come up with anything, it doesn’t matter whether it’s a good or bad idea. Like last time we created our play, the third group’s [version of wise Yang-Tzu]¹⁹”. Similarly, other pupils suggested that I should set limits in what to do, to say, to think, and how to behave in the classroom.

As with the responses about creative pedagogy, most pupils (32 from New Hill and 30 from Green Port) found the ways of learning in drama desirable and hoped to continue. As to how desirable or how often they wanted to learn in this way, one New Hill pupil said: “I hope I always learn in this way, everyday, every moment”; many Green Port pupils also expressed a similar view, although a few pupils in both cases believed that “there should be a balance [between two kinds of learning]”. They were more realistic about the system they would face: “this [kind of learning] is good, but we cannot play all the time.

¹⁹ In drama unit three in NH, pupils were divided into three groups to create their own version of the story - wise Yang-Tzu. The pupils evaluated each group’s work after their performance. Many pupils liked the “creative” story, while some held the same opinion with their classroom teacher that the story was not appropriate. This will be discussed in the next two chapters.

We need to learn [knowledge] and pass exams”, commented one Green Port pupil. Some children also hoped this kind of learning in drama could have a place in their curriculum and serve as a chance to help relieve them of the pressure of cramming in ordinary lessons. Two or three pupils in each case expressed their disapproval of the learning; they either found it difficult to think on their own, or disliked writing diaries after each drama lesson.

5.3.3 Teacher ethos

The final aspect commented on in the diaries is the way I interacted with them and the climate I created in the drama class. Their descriptions can be classified as relating to *encouragement, sense of humor, and standing back vs. authority.*

1. Encouragement. The children noted that I would give them encouragement or praise when they acted or expressed their thoughts. New Hill pupils gave examples of my praise in the feedback, such as saying their expression included good points, or they made progress in acting. Some of them considered that my positive feedback made the atmosphere in drama open, and that it was also the reason why, when they returned to their normal environment, they felt uncomfortable because of negative feedback. Green Port pupils especially appreciated the support I gave and over half of them commented that they felt safe and relaxed because of my accepting attitude and encouragement: “Ms Lin is very nice, no shouting or finding fault, but only encouraging us to do better”, wrote one Green Port pupil in the response sheet.

Another kind of encouragement or support the children described related to my acting. Sometimes I would give some simple examples by acting myself first, or sometimes I would be in role (teacher-in-role) to interact with the pupils. Children from both cases mentioned that they felt encouraged; one explained that “I like teacher’s interesting acting as an example. She acted funny so that we laughed and wanted

to act as well”. I assume that, when I behaved in a rather ‘silly’ way first, the pupils would worry less about being silly themselves and would feel safer.

2. Sense of humor. The statements about this characteristic were made in the pupils’ response sheets and diaries. Many of them were surprised because of their first impression about me. One child said: “At first sight [she is] an elegant teacher. But [actually she is] easy to get along with, very amiable, and fun. We are lucky to have patient and creative Ms Lin”. One pupil from the other case wrote as follows: “Ms Lin is very tender, but the lessons are never boring. She made us laugh. She is imaginative and humorous”.
3. Standing back vs. authority. As mentioned, the children noticed that one of my teaching strategies was to stand back and let them do their own thinking and learning. Some pupils were pleased about the chance and space offered, while some New Hill pupils suggested that I should at the same time defend my “teacher’s authority” by being “strict and mean” (the word ‘strict’ in Chinese is used to describe a teacher who controls pupils, for instance, by glowering and berating them, to stop any behaviour that he/she disapproves of). One of them explained that “it took some time for all to be quiet. Ms Lin is too tender with some people. As our teacher, she just needs to stand in the front, or shout, or deduct points from us [then we will all be quiet]”. A few disagreed with the space I created for the pupils to challenge me: “no one should challenge the teacher’s words and should obey whatever Ms Lin said”, suggested one pupil. Some New Hill pupils also believed that I should intervene in any dispute as a powerful authority: “you just command us what to do and make us obey. Sometime we don’t know the best way, but the teachers do”, said one pupil in the interview. From their suggestions, I am aware that they were not unhappy about my strategies and ethos but felt sorry for me because I seemed to lose my authority; their

own teacher maintained authority firmly and won a different kind of respect from them.

Interestingly, referring to the image of the teacher the New Hill pupils mentioned as helping them to develop creativity, it is not difficult to see that the children themselves shifted between the choice of an authoritarian and an unconventional teacher. The Green Port pupils seemed to appreciate the way I interacted with them. Over half of them explained in the interviews that, comparing my approach with traditional teaching, they were happier with my teaching, with my guidance (rather than providing answers), and with the way I communicated with them about my expectations of their behaviour or learning (see the quotes in the section on *encouragement*).

5.4 Conclusion

In this chapter, I presented the responses the children made concerning the drama lessons, including their enjoyment/dislike, their difficulties and development. The children's different preferences or comments about the lessons and the ways of learning were revealed; this was followed by a discussion of the children's definitions and evaluations of the concept of creativity, and the support they needed from the teachers, the pedagogical approach, and the environment. Finally, the children's criteria for creative pedagogy, including the characteristics of creative and inspiring teaching and their evaluation of the teaching and learning in drama, were reported. As to their views towards the pedagogy used in drama, the children gave their evaluations of the unique strategies (e.g. teacher guidance), ways of learning (e.g. learning by doing), and teacher ethos (e.g. encouragement) in drama — whether they were desirable in the classroom, the curriculum, or the educational system.

I appreciated the pupil' willingness to give their different opinions, though some contradictory views also made it difficult for me to respond during and after the drama project. The tensions raised in the different responses regarding issues such as "teacher authority", reflect some of the difficulties I described in the previous chapter. Therefore, their perspectives can be compared with mine (Chapter 4) and their classroom teachers' in the next chapter.

Chapter 6 Findings – Teachers’ perspectives

The findings in the previous chapter were derived from the children’s comments about the drama lessons they experienced and their views about issues of developing creativity.

In this chapter, the two classroom teachers’ perspectives, mainly drawn from the interviews, will be presented to answer the following research questions:

- How do children respond to a creative pedagogy?
- What are teachers’ views of the creative pedagogy used?
- How do Western concepts of creativity and creative pedagogy fit into Taiwan’s context?

The presentation of the two classroom teachers’ views, solicited from the interviews and the daily conversations with them, will be divided into three sections:

1. teachers’ views toward creativity and creative teaching
2. teachers’ views toward the creative pedagogy used in drama
3. teachers’ expectations

Before looking at the teachers’ perspectives, I would like to explain the role of the two classroom teachers.

During the drama lessons, the role of the two classroom teachers in this research became that of observers. They would sit in a corner; one of them was less involved than the other and would mark pupils’ homework or test sheets while observing. Sometimes, in order to reduce her influence, New Hill teacher Shu-A would sit outside the drama room without telling her pupils, who only discovered when they went out of the room. The other classroom teacher, Green Port teacher Ho-Ke, however, engaged too closely in the drama lessons, sometimes interrupting the teaching as explained in Chapter 4. Yet both of them provided their valuable time and perspectives for this research. As soon as a drama session ended (40 or 80 minutes) their role returned to

the normal one as described in the backdrop to the two cases. As agreed in the proposal to the drama project, drama lessons were designed according to the curriculum of each of the two schools, and therefore were extending learning of what had been taught by the two classroom teachers in Chinese and social studies.

6.1 Teachers' views toward creativity and creative teaching

In this section, the teachers' perspectives on creativity, including the criteria of creative outcome and the evaluation of developing creativity through education, and teachers' terminology and views of creative teaching will be presented.

6.1.1 Criteria and evaluation of creativity

6.1.1-1 Views of and criteria for creativity

The criteria the two teachers provided for 'what counts as' creativity were similar, albeit the New Hill teacher was more interested in talking about the concept of creativity and therefore provided more accounts concerning this issue.

Creativity, to New Hill teacher Shu-A, is a kind of talent or potential within a person and can be drawn out or stimulated. When talking about her mental image of being creative, Shu-A stated that: "one must create something interesting, original, and impressive to attract people's attention, or gain recognition". Besides, she made a distinction between being creative and being adaptive; the former to her means to produce "a totally new invention that no one has ever thought of before" instead of developing or improving ideas/works from others'.

She did, however, try to draw a boundary around being creative which seemed to be

linked with certain negative images. She explained that: “when thinking of using creativity, many people will let loose their thoughts but without reigning them in; so some ideas will be ridiculous. I’m not saying it’s bad, but there should be a limit”. She gave an example of the baseline: “when saying something funny, it should not only be amusing, but meaningful at the same time. Shouldn’t be like [what] the TV hosts [say]”.

Several times in the interviews, Shu-A clearly had a different view regarding the origins of creativity from her pupils, who had learnt their values from the mass media, such as TV shows, internet, and advertisements. From her perspective, pupils’ creative behaviour or ideas were not adequate: “To them, being creative is being unique, amusing and entertaining, and let every classmate or audience like it. They are playful, but most of the time it’s too far and too much”. Another example of her disapproval of pupils’ creativity is her feedback on their final work, in which the New Hill pupils were divided into three groups and created their own version of the story—the wise Yang-Tzui.

“...though the second group is not so playful, its version and improvisation is based on the true situation. The third group’s, which the whole class considered the most creative play, the funniest, most unique and original one, however, is too far from the facts”.

In another part of the interview she mentioned that:

“So, although their classmates like it the best, to the teachers and the principal, their [the third group’s] creativity is too far and ridiculous. Only amusing and entertaining cannot be called creative. ...We [the teachers] are clear that there is a baseline of what can be accepted as creative”.

Therefore for Shu-A, the boundary for creative ideas/works was inventing something new and unique but also meaningful (e.g. based on truth or fact) or purposeful, instead of

developing whatever ideas one wanted. And the adults or teachers were more mature than the children in their ability to discern what “positive” creativity is. Also when evaluating creativity, Shu-A implicitly disfavoured the western ideology and values behind the concept of creativity, and when talking about her expectations of the pupils, she explained the characteristics of “real creative people” in her view. These accounts will be looked at in a later section.

In a similar vein to Shu-A, Green Port teacher Ho-Ke also stated that creativity was a gift. Yet he doubted whether creativity could be developed. When talking about his view towards the development of creativity, he said:

“First, I would doubt if creativity is develop-able, teach-able, or a gift. Therefore I wonder if their (pupils’) creativity was developed in drama. However, one thing is sure is that their own creative ability can be enticed or stimulated by drama activities”.

For Ho-Ke, creativity was a talent or gift that may not be open to improvement but which could be solicited and stimulated: “creativity needs a medium, a stimulus, and a platform to be displayed”. Once the conditions were ready, such as “letting children gain deeper understanding of the lessons, and gain broader perspectives”, children would display their creativity. When being asked what it was like when creativity was being displayed, he explained:

“...for example, it can be any difference of children’s acting; or new ideas they came up with. Or...a breakthrough of their normal behaviour; like in drama, the child is very mean to others, but actually he/she wouldn’t do that and is not that kind of person in normal days. And they would like to try being different roles. This is also a kind of display of creativity”.

From the account, the elements of creativity or creative performance to Ho-Ke seemed to involve being playful, flexible and taking risks, which are similar to those of little c creativity.

6.1.1-2 Evaluation of creativity

No matter whether creativity is a gift needing to be stimulated, or an ability that can be facilitated, neither teacher saw it as an immediate or desirable educational objective. Green Port teacher Ho-Ke stated that creativity was now a welcomed and popular objective and was included in the Grade 1-9 curriculum, the reformed curriculum for compulsory education in Taiwan in 2000. Yet he stated:

“To tell the truth, I think we don’t have enough time to do so [facilitate children’s creativity]. ...the timetable is too crowded. Besides, there are many dimensions of creativity. Whether creativity should be a teaching objective really depends on how many dimensions you want to include”.

His answers suggested that fostering children’s creativity in the primary schools was not an easy task and therefore not desirable.

On the other hand, New Hill teacher Shu-A, albeit knowing that creativity was included in the reformed curriculum, hesitated to encourage children’s creativity for several reasons. Although she agreed that creativity should be a teaching/learning objective in drama and visual arts, she considered it unnecessary in other subjects. She commented that

“Not every subject requires creative thinking. In Maths, you will hope to develop children’s logical thinking and basic concepts. Being creative cannot help them to think logically or to understand concepts. I would say drama or arts may require creativity, but not all subjects”.

Secondly, Shu-A expressed the view that in practice the contents of subjects made it difficult to teach creatively:

“...the teaching material and contents in lower grades (1st to 4th grades, that is 7 to 10 years old) are more relevant to the children’s daily life, and real life situations are easier for us to teach creatively. But in higher grades (5-6th grades), pupils have to learn solid knowledge, something more profound, or theories, or abstract concepts. Such as maths, history. And it’s more difficult for my teaching to be creative”.

In other words, for Shu-A, abstract concepts were difficult to teach creatively, and creative teaching techniques may not help the pupils to learn profound knowledge. In addition, Shu-A proposed other conditions she observed that our educational system lacked for fostering creativity, including allowing time in the crowded schedule, emphasizing the learning attainments in creative abilities instead of memorizing texts, and allowing teacher autonomy to design the curriculum. She told me that it was not impossible to encourage creativity, yet there would not be enough support:

“...If the whole system and environments are not changed, we will not get support [to foster children’s creativity]. We cannot decide what to teach, we cannot compile our own textbooks/materials, nor can we ignore the exams, in which creativity is not handy so far. It (to develop children’s creativity) is not supported”.

Therefore New Hill teacher Shu-A thought that creativity was not an objective compatible with the current educational system in Taiwan.

Another difficulty that made Shu-A consider the development of creativity to be a less desirable objective was the pupils. For her, to promote and stimulate children’s

creativity through teaching needed the cooperation of the pupils. By “cooperation” she meant pupils’ active response to the teacher during the class, which she complained her pupils lacked: “...they don’t want to [answer questions in the class], or they don’t want to make mistakes or sound foolish. Many specialist teachers said to me that 608 pupils really need to improve the condition of responding in the class”. Sometimes this lack of involvement of the pupils also frustrated her: “So many times I want to teach something more, but they just don’t respond, don’t interact, and don’t answer me. And I thought: ‘Never mind! Don’t teach that!’, though it’s something fun”. She expounded how passively the children were involved in the learning, that if she did not ask the pupils individually, no one would respond to her question actively or bravely, and the pupils thought they may be lucky to evade the chance of being asked. Shu-A also implied that developing creativity was a western educational objective because it seemed natural for the western teachers and students to interact in the classroom. From her talk regarding the issue of developing children’s creativity through education, I could sense her ambivalence of promoting creativity. This will be discussed further in the next paragraph.

Finally, Shu-A frowned on the values behind the western concept of creativity and implied that they were incompatible with those in Taiwan. When talking about her impression of creative idea/work, as mentioned above, the teacher gave examples linked with negative creativity. While discussing (un)desirable educational objectives, she pointed out the emphasis on individuality and independent thinking would cause problems in society and therefore should not be encouraged:

“Nowadays people are encouraged to have and express their own opinions, but it’s too selfish. Too much emphasis is put on individuality, and those who have their own thoughts do not care for the interest of the whole group, and the society.

They have a lot to say, but do not make contributions to others”.

In other words, for Shu-A, to encourage individualism and independent thinking did not promote personal moral standards (in Chinese society, being unselfish and considerate to the family and society is meritorious), nor produce social benefits. A question may be raised as to whether Shu-A promoted conformity, not individualism. In fact, she then described her criteria of “real” creative behaviour and the characteristics of “real” creative pupils; I will look at them in the last section *teacher’s expectations*.

In sum, the two classroom teachers gave their definition, criteria and image of creativity: a gift which can/needs to be stimulated. New Hill teacher Shu-A also pointed out that there should be boundaries for creative ideas or work. When evaluating whether creativity is a desirable educational objective, Green Port teacher Ho-Ke did not see it as an immediate objective and implied it could be difficult to facilitate all dimensions of children’s creativity, though it was included in the reformed curriculum. Shu-A explained the possible difficulties of developing children’s creativity in the Taiwan educational context, including time constraints, academic excellence (performativity), lack of teacher autonomy, and pupils’ attitudes to learning. She also implied that she struggled with the values behind creativity, such as individuality and independent thinking.

The teachers' appraisals of creativity	
New Hill teacher <i>Creativity is...</i>	Green Port teacher <i>Creativity is...</i>
A talent which can be stimulated as well as developed	A talent which can be stimulated, but not likely to be developed
A unique and interesting outcome that is meaningful and laudable	Anything different (e.g. new idea/ different actions) that a person made compared to himself
Not an immediate objective because – creativity is domain-specific (esp. arts); creativity is less relevant to knowledge-acquiring, and relevant to negative social outcomes; it needs more support; pupils lack motivation	Not an immediate objective because – the curriculum is crowded; it is difficult to stimulate creativity through teaching

Table 25: Summary of teachers' appraisals of creativity

6.1.2 Criteria of creative teaching

There were commonalities in the criteria the two teachers gave, though they used different terms to describe creative teaching. The influences of different creativity theories were shown in their views. In the interviews with the teachers, I did not explain the definition of the term 'creative teaching' (in Chinese)²⁰ for I hoped to reduce my influence on their discourse of this concept. They did not ask my definition, either, and answered the question with their own criteria. When analysing the two teachers' accounts about creative teaching, I found that they gave no clear-cut definitions or comments of either creative teaching or teaching for creativity. In fact, the two practices were interchangeable in their rhetoric or explanations; both of the teachers referred to 'creative teaching' as teaching that was creative or/and helpful for fostering children's creativity.

²⁰ 創意教學

From Green Port teacher Ho-Ke's perspective, creative teaching was linked with unconventional teaching and in-depth learning which facilitated children's creativity. From his viewpoint, unconventional teaching provided enough space for displaying creativity. He explained:

“...the everyday teaching does not allow them to gain in-depth understanding and display their creativity. So I think different teachings help them to act or think differently, and that is a kind of creative behaviour”.

However, when evaluating the objective of fostering children's creativity, Ho-Ke found it not very desirable because “there is not enough time to teach differently and to deepen children's learning, for instance, using drama to teach”.

Creative teaching for Ho-Ke was not only unconventional, but also involved strategies aimed at stimulating children's creativity. He suggested some strategies such as brain-storming, Parnes model, group work, and experiential education (learning by doing). He explained that

“With group members, children can build up their ideas and create a better one. They learn from each other through cooperation. And it is helpful to provide pupils a situation or a task for them to think, experience, and explore solutions”.

These strategies stimulated children's thinking as well as involving them in learning: “When children are provided the chance to participate actively and to learn by doing through these [strategies], their creativity is more likely to appear”, commented Ho-Ke. The key to active learning, for Ho-Ke, was the teacher, who

“plays the role as a facilitator. He is the leader who provides a structure and guides pupils to think. In the structure, pupils participate actively and learn with

effort. Within the structure, there will be different learning objectives, and different dimensions of children's creativity will display. ... Like in drama, the teacher can be a stimulator, or a participant, to lead pupils to participate the activities. ...So the teacher plays an important role in stimulating children's creativity".

In short, creative teaching, in Green Port teacher Ho-Ke's view, involved two concepts—unconventional teaching which deepens the learning, stimulates and gives space for children's creativity, and teaching for creativity which uses strategies aiming at fostering creativity as well as involving children in learning. Ho-Ke also identified the teacher's role in developing children's creativity. Nevertheless, he did not see creative teaching as desirable, due to time and curriculum constraints.

Similarly, the criteria and image of creative teaching given by New Hill teacher, Shu-A, also included both the teaching that interested pupils and strategies aimed at fostering creativity. First, Shu-A described the teaching that could stimulate and facilitate children's creativity as "*vigorous teaching*²¹", which was creative, fun, and relevant to children's daily life. She said: "...conventional teaching is too rigid and without any changes. But vigorous teaching is helpful to stimulate their creativity. ...It teaches things they are familiar with and interested in, and it's more fun".

Secondly, Shu-A pointed out three factors in teaching that she believed to be useful in fostering creative abilities: space, stimulation, and group work. She used the drama lessons she observed as the example to explain the three factors and I will look at these in the following section. Notably, the stimulation Shu-A meant was not the elements that inspired the children, but the "positive reinforcement" given from outside. She explained

²¹ 活潑教學

that "...the children need enticement, such as verbal encouragement, rewards, and group competitions, to motivate them, and to force them to move forward". The teacher emphasized the advantage of group competition:

"When they work in a group, they will have more motivation than working individually. They will support each other and spark more new ideas. Also because of competition, they will care if they win or lose, they will monitor each other, make efforts to achieve something unique and special".

She continued to explain that:

"These are positive strength—group dynamics and competitive dynamics. If someone does not want to move, the group dynamics will push him/her to move, to enjoy. And they will achieve something and feel fulfilled. ...Like in the last unit [of drama], you let them work in groups and let them evaluate each group's performance. That's another kind of group competition. They were less shy in the group performing and more confident after the ten weeks".

In fact, I was surprised that Shu-A described the group work in drama as *competition*; my idea for the group performing and evaluation was to let pupils learn how to share their ideas/works with each other, and how to give feedback, instead of being competitive. From pupils' accounts, I did not find that any of them described group work as competition. Yet, for the NH teacher, the strategy of group work, including both group collaboration and inter-group competition, was an important factor for motivating children's creative development.

Finally, similar to Ho-Ke, New Hill teacher Shu-A also pointed out that the teacher played an important role in facilitating children's creativity by being open and having an

accepting attitude toward children's creativity:

"...teachers should have broader minds and be open to children's ideas. A traditional and narrow-minded teacher will judge children's responses too fast, thinking it's wrong or improper. Then children's creativity will die, because they will act safely, be timid to try something new. ...Besides, I think teachers' appreciation and rewards are important. With them, the children will be more willing to display and think creatively; their talents will be drawn out", said Shu-A.

To sum up, New Hill teacher Shu-A described creative teaching as vigorous and fun teaching which aroused pupils' interest in learning, and involved strategies such as task, group work/competition, and rewards. Again, the teacher played an important role in using the strategies creatively to stimulate children's creativity, and to encourage children's creative ideas/works.

From Ho-Ke and Shu-A's accounts, creative teaching and teaching for creativity seemed to be interchangeable. I suppose the teachers did not see the two sorts of teaching as separate, and it could also have been difficult for them to distinguish the two concepts. When I first read literature about creative teaching and teaching for creativity, I reflected upon my own teaching and found that I could not differentiate these two. I cannot help wondering whether this is because of the different ways of thinking (between East and West): one sees things as a whole, and the other tends to analyse. Based on their criteria of creativity, creative teaching and teaching for creativity, in next section I will discuss how the teachers evaluated the creative pedagogy used in drama.

The teachers' appraisals of creative teaching	
New Hill teacher <i>Creative teaching is...</i>	Green Port teacher <i>Creative teaching is...</i>
1. Vigorous teaching which is fun & creative 2. Teaching with strategies that stimulate creativity, such as reinforcement	1. Unconventional teaching with strategies aiming for creativity 2. Teaching that facilitates in-depth learning
Evaluation: not helpful in teaching profound knowledge	Evaluation: no time to teach differently and deepen children's learning
Both acknowledge teacher's role as important to provide the teaching	
Both mentioned <i>creative teaching</i> and <i>teaching for creativity</i> as interchangeable concepts	

Table 26: Summary of the teachers' views of creative teaching

6.2 Teachers' views of the creative pedagogy used in drama

After observing the drama lessons for ten weeks, the teachers gave evaluations from their perspective concerning the drama techniques and strategies, the drama teacher, pupils' responses and their development. These observations and appraisals given by the teachers intertwined. For instance, when talking about the objectives which were encouraged through drama, the teachers also talked about how far these objectives were achieved and how much progress the children made; or when talking about their criteria for creative teaching, they would take drama lessons as an example. These overlapping accounts regarding drama lessons and creative pedagogy are categorised and presented in terms of *the objectives*, *pedagogical strategies*, and *teacher ethos*.

6.2.1 The objectives in drama

During our daily conversations and the interviews, I asked the two teachers their views about the objectives encouraged in the drama lessons and how these objectives were achieved. As a teacher having experience in teaching drama, Green Port teacher

Ho-Ke expressed what he thought of the objectives in his and my drama lessons:

“We shouldn’t say we achieve certain teaching objectives by using drama to ‘train’ the pupils. Rather, when using drama, you’ll see the pupils stretching their abilities naturally and displaying their talents, ideas. A lot [learning attainments] can be perceived during the drama lessons”, said he.

In his viewpoint, “drama is certainly useful in tapping children’s abilities such as speaking, listening, and writing”; however, he also implied that drama lessons or drama teachers did not aim for training creative abilities or attitudes, but provided the chance for learning attainments to happen naturally. He said: “if you asked about the objectives of drama, I say they are not set, but like side-effects”.

I would agree that some objectives were achieved as “side effects”, though some existed in my mind when I designed the lessons, such as active learning and possibility thinking. As both of the classroom teachers were clear that one of my goals was to help develop children’s creativity through drama, I therefore continued to ask Ho-Ke about this objective. His answer indicated that, through drama, children gained in-depth learning that helped them to experience real situations; nevertheless, drama was not the direct cause of their creative abilities:

“Drama lets the pupils experience the deeper meaning behind the story; it deepens and visualizes the learning. ...[drama lessons] helped learning, yet they did not develop children’s ability, like higher-level thinking or creativity. ...drama is [merely] the channel, the medium [for these abilities]”.

Therefore I interpret Ho-Ke’s view about the objectives in drama, that drama is useful in tapping into children’s abilities such as speaking, writing or creativity and not because it

aims for training the abilities; rather, it helps deepen children's learning by providing a chance for children to experience and space to display their talents or abilities. These potentials and learning attainments then happen naturally. From his explanation, a question arose in my mind as to whether the nature and techniques of drama helped me to nurture children's creativity, or because I bore the objectives in mind so that I provided the teaching and environments for creativity to grow. This answer and my question about what is encouraged in drama is somehow like the argument of the chicken and egg.

In the interview, I asked New Hill teacher Shu-A about her opinion of the goal of fostering children's creativity through drama. Firstly, she described about how pupils reacted and how far the objective was achieved:

“...in drama, pupils use imagination to be inventive. But not everyone [was willing to] in the beginning. Of course some of them enjoy being different, so they love being creative and presenting their unique ideas in front of others. They are more creative, and are willing to accept challenges, and to invent. While most children are shy; they don't like to express their individual ideas, or to be different. ...they would rather be the same as others, to imitate others, and it's safe. ...But with your adequate guidance, they changed”.

Shu-A continued to talk about the strategies and teacher-guidance in drama she observed, which I will look at later in *teacher ethos*. Then she concluded that:

“I can see they are changed and involve different elements in their daily performance in the class. Although this improvement [in being creative] is not so obvious, as their classroom teacher, I know it, if compared with ten weeks ago. ...But how far they are changed really depends on each child — depends

on their dispositions²², their willingness to change or to take your challenge”.

Her former explanation echoes with her view of creativity — a talent that is innate and will be displayed if space allows; yet her conclusion also implies the possibility of nurturing creativity through teacher’s guidance and pedagogical strategies.

Secondly, when evaluating the main objective of fostering children’s creativity, Shu-A noticed other abilities or attitudes encouraged in drama, including being original, independent thinking, and possibility thinking. She observed that these abilities and expressions were tapped and displayed in drama through techniques, such as a task or problem to be solved, an issue to be discussed, or through strategies like group work.

In addition to the above objectives which Shu-A observed, I asked for her appraisal of other objectives that she had not mentioned, such as active learning, by which I mean helping the pupils to be actively involved in their own learning. The teacher’s answer was frustrating; she said: “So far... I didn’t observe that drama can help pupils to learn actively. They did not associate drama with learning, so they think of this class as a chance to relax and to be playful”. Obviously, ‘active learning’ from Shu-A’s perspective was different from the ways of pupils’ learning in drama she observed — in her view, it should not be playful, but serious and hard-working. From her viewpoint, the pupils did not take the learning in drama seriously.

As mentioned earlier, I did not think the pupils were serious enough in doing drama or even in ‘playing’, and I talked to them about this during the class. However, in the pupils’ diaries, I found that they described their efforts in learning and took the learning seriously, though not through obvious actions that could be observed. At the same time, the

²² 天生的個性

pupils did enjoy relaxing in drama. Yet Shu-A did not think drama helped pupils to be actively involved in learning, and I suppose it was because of the different image of learning or active learning. This perceptual gap will be discussed further in the following chapters. In other conversations, the teacher also mentioned that it was not easy to promote active learning in drama because “the 608 pupils are too passive and dependent”. Therefore pupils’ ‘active learning’ could be one of desirable objectives to Shu-A, and at that point the pupils’ passive learning worried her.

6.2.2 The pedagogical strategies

The two teachers’ observations and appraisals of the pedagogical strategies used in drama are categorised in Table 27. Green Port teacher Ho-Ke talked about the teaching in drama from a more theoretical stance; with his knowledge and experience in drama in education, he observed that the drama strategies I used not only focused on teaching drama, but also helped to extend the learning. He said:

“...drama is a very useful teaching strategy; it can teach directly the elements of performing or theatre in the realm of Arts and Humanities²³. For instance, the training of body movements, facial expressions. It can also be taught to develop deeper learning of other subjects. Like unit 2 and 3 [of the drama project]. ...It can be applied broadly”.

In addition, as quoted previously, Ho-Ke stated that drama was helpful in nurturing creativity because it helped to deepen children’s understanding. He described the learning in drama as “alternative learning”²⁴ in which children gained a better understanding through experience:

²³ A subject in the reformed curriculum in 2000, including visual arts, music, and performing art

²⁴ 另類學習

“...when we transfer the words of an article or a story into real experience in drama, it provides another way to understand it, to read it. ...it’s an alternative way of learning; ...children experience the deeper meaning behind the story...”

Thirdly, the drama activities, in Ho-Ke’s view, were “good chances for the children to exercise their minds and display their ideas”, because “these activities stimulate the pupils to think, and to invent different things”, such as activities and games focusing on body movements, or role-playing. In addition, the tasks in drama also acted as media for children to explore ideas: “...the situation and tasks in drama let the pupils think, understand, and experience. And let them explore problem-solving”, said Ho-Ke. In sum, the pedagogical strategies in drama were useful and flexible enough to be applied in different areas of teaching, and provided alternative modes of learning in which the stories or articles were transferred into explore-able experiences. And drama activities presented the children with tasks and space for expressing, and therefore stimulating their thinking and their desire to be inventive.

New Hill teacher Shu-A also mentioned a similar view that drama activities and tasks helped to develop children’s different thinking, or what is called in this thesis ‘*possibility thinking*’:

“In drama, you give them issues or topics to think about, or tasks to solve. For instance, they need to think, to exercise their brains in order to act ‘the thief’ differently. ...the activities help them to think — which they lack and reluctant to in normal classes”.

According to Shu-A, group discussion or collaboration also contributed to pupils’ possibility think and learning. She continued:

“Also you use group discussion very often. In groups the children are able to

brainstorm with others and gather more ideas. The idea they finally come up with is a synthesis built on the ideas everyone contributed and becomes an inventive new one. So their creativity is developed and fostered.In drama class, they see many different ways of acting, different possibility from other 34 classmates; they learn more ideas and therefore stimulate their creative thinking. So these strategies can stimulate and provide chances for them to display their creativity”.

Shu-A noticed how the dynamics and different acting shared in drama influenced the pupils. She said:

“For example, when you said ‘imagine you’re a 70 year-old senior and walk or talk’, they usually just think of being a hunched back person. But when seeing other classmates’ different ways of acting, they see diverse expressions and perspectives—loathed old guy or respectful wise senior, or amiable. Their brains were stimulated, and they were willing to think something unique as well”.

In other words, the strategy of using group work, according Shu-A’s description, initiated the dynamics of collaboration and the sharing of ideas; the children’s repertoire and perspectives as a result were expanded, and their inventive and playful attitude were encouraged.

Another strategy observed by Shu-A was the feedback given by the drama teacher. She appreciated this strategy because it was something new to her, and also it was useful for communicating the criteria and boundaries of the teacher. She noticed that “you would give feedback to their performing or ideas, and you want the pupils to evaluate each group, too. ...I think [in this way] they learn not only from other groups’ evaluation, but also from the teacher’s perspectives”.

Shu-A's view about the pedagogical strategies used in drama, along with her evaluations of the concept of creativity, showed that, on one hand, she disagreed with the new, creative teaching strategies by which the teacher may lose control of the pupils; while on the other hand she admired those strategies which encouraged very different classroom dynamics, teacher-pupil interactions, attitudes and abilities compared with the traditional educational values. In the following, I will discuss further the teachers' observations and viewpoints of the ethos and environments in drama.

The appraisals of the pedagogical strategies in drama	
New Hill teacher <i>Drama involves...</i>	Green Port teacher <i>Drama is...</i>
Tasks for exploring and solving	A useful pedagogy in deepening the learning
Group discussion/ group work	An alternative way of learning
Feedback from the drama teacher	A channel for exploring and displaying Ideas

Table 27: Summary of the teachers' appraisals of the pedagogical strategies in drama

6.2.3 Teacher ethos

In the educational system or teacher training programme in Taiwan, the word 'ethos' or 'belief' is seldom used or talked about²⁵. I could have asked the teachers their views about the ethos they observed, yet it would sound foreign. Therefore, the findings in this section about the ethos of the drama teacher and the environments created by the ethos are mainly based on the two classroom teachers' appraisals concerning the drama teacher's behaviours, and decision-making, and their suggestions about the behaviours. The two teachers seemed to appreciate different aspects of the ethos in drama and

²⁵ This is based on my personal experience as a graduate from the one of the nine primary school teacher training colleges (now upgraded to universities) and as a teacher and researcher in primary schools.

therefore gave distinctive comments or suggestions to me. However, they both found it hard to agree with the “broad” boundaries the drama teacher defined.

Green Port teacher Ho-Ke did not comment much regarding this topic during the interview but gave two suggestions. He reminded me that a drama teacher should be a leader who decided the structure of learning, and let the children learn or react according to this structure. In this suggestion, he implied that as a drama leader, I was not proactive or authoritative enough; I allowed ‘unexpected’ reactions or decisions to be made by the children; for instance, in the three kingdoms unit, at many points the children had to decide which kingdom they would serve in their roles. What Ho-Ke did not know was that the choices would not influence the learning of the history, because I would finally discuss with the children the real history. Also, Ho-Ke implied that the learning structure I intended to provide was not clear. I have to admit that I was the only one who was clear about the structure, though the children were told the plan I bore in mind in the beginning of each session. As mentioned in Chapter 4, Ho-Ke was familiar with many drama lesson plans translated from American or British books, and he had used or adapted them to demonstrate in teacher training sessions. Yet he had no idea about my drama lessons which were designed by myself and were contextualized based on local issues and texts. I did not use lesson plans or structures from those books.

The other suggestion Ho-Ke gave was that the drama teacher should keep the pupils busy, so that order would be better maintained. He said: “once they are busy, they will not fight each other or talk to each other so noisily”. In other words, he suggested that classroom order was not well-controlled and the pace of my drama could not keep all the children busy. This was another way to see the drama lessons and I appreciated this perspective. Yet this suggestion showed that Ho-Ke and I had different objectives and

ethos, and it also reflected what I noted down in my journals about my struggles and reactions to classroom order, to the children's problematic behaviour and lack of self-control.

New Hill teacher Shu-A seemed surprised at the effect of my strategy of interacting with the pupils and managing their behaviour during the lessons. In one of our daily conversations, she complained about her pupils being either too passive or too wild in classroom discussions, and commented that: "It's strange. You talk softly, and you don't yell at them, or use any points [as rewards]. How come they listen to you; they cooperate with your instructions, and behave in drama!" At that time I was surprised at her observation, because, as discussed in Chapter 4, I did not see classroom order and pupil behaviour in the drama class as being as good as her comments suggested. Yet apparently Shu-A observed a very different kind of teacher (ethos) in drama; and its effect on teaching/learning perhaps surprised her, and was not as bad as she had imagined.

Shu-A also mentioned my guidance, or my encouragement, which let the pupils change bit by bit. As discussed above, she noticed that in the beginning, the pupils were not accustomed to the way of learning in drama and most of them hesitated to express or act out, or to think differently. She explained, "but with your adequate guidance, they changed. In drama lessons, you lead them. They are trained to think, and they have fewer limitations. They are less shy or being afraid to show themselves off". The words "adequate guidance" or "lead"²⁶ Shu-A used imply being skillful and patient; however, I also saw my guidance in the interaction in drama with the children as resilience — not giving up on encouraging them to move forward, even though sometimes they seemed to react indifferently.

²⁶ 適當的引導，技巧的帶

As to the “fewer limitations” or the space I provided the children in drama class, Shu-A did not seem to totally agree. She hinted in her view of creativity that there should be boundaries to children’s ideas and performance, and the adults should make the baseline clear. She was glad that my feedback on the plays of the three groups in the final drama unit “let the pupils know their creativity is too much, and know the teachers’ and the principal’s criteria”. Although I do not interpret my feedback this way (see Chapter 4), I understand the space and boundaries I set in drama lessons could be too broad in some way so that the pupils had the chance to be “too much”, and the boundary could conflict with the ethos of the schools.

From the appraisals and suggestions of Green Port and New Hill teachers, I found that some of my behaviour or decision-making during the drama lessons was appreciated, such as providing space, guidance, and encouragement, while some needed to be reconsidered, such as allowing too much freedom for children to make decisions or to display their creative ideas.

The teachers’ appraisals of teacher ethos in drama	
New Hill teacher	Green Port teacher
A less authoritarian teacher can also manage the class and teaching	The teacher should be a leader who defines the learning structure
The teacher’s guidance and encouragement lead to pupil change, e.g. to think differently	The teacher should keep pupils busy and leave them no time/space to disturb.
Both: there should be stricter boundaries of pupil ideas/behaviours	

Table 28: Summary of the teachers’ views of teacher ethos in drama

6.3 Teachers' expectations

In their talks about their expectations for the pupils, the two classroom teachers implied the kind of educational values that they would have as well as the abilities or attitudes they would encourage through their teaching. Again, they had distinctive expectations for the children; one seemed to be more “open” or “Westernised” while the other would hope to pass down good traditional values.

At first, Green Port teacher, Ho-Ke, said he had no expectations for the pupils, and implied that he had no intention to “sculpt” the kind of pupils he expected.

“To tell the truth, I rarely bear any expectation in mind when I teach or interact with the children. Totally no pre-assumption or structure, or any hope of what kind of people they should be, according to my idea”, said he.

When I asked in another way about the objectives he would set for his teaching or pupil learning, Ho-Ke mentioned a few words regarding the learning of the pupils. For him, pupils' **active involvement** in the class seemed an important attitude he expected the pupils to learn. In addition, he seemed to imply that **learning happily** was an objective a teacher should achieve, yet it was an ideal and, in practice, not easy. He said:

“I hope they [the pupils] can learn more actively, and be involved in the learning more. And...ideally of course I hope they learn happily. After they graduate, they are able to bring the abilities and skills they learnt with them, as what the 9-year curriculum says²⁷”.

And he continued to explain further: “Well...I expect so not because of their learning

²⁷ One of the objectives in the reformed curriculum (9-year curriculum) is that children are able to bring with them the skills and abilities they learnt, instead of merely the memorized knowledge.

condition now. I just think learning happily is good for them. That's why I use drama in PE class or play with them when I get extra time".

As to the expectations of New Hill teacher Shu-A, again, she has much more to say concerning the current learning condition of her pupils, or the attitudes she hopes the pupils to learn. The highest principle of Shu-A's expectation toward the abilities or moral standards the pupils should develop was "being able to be vigorous and calm"²⁸. By this she meant that the pupils should be able to discern situations and act appropriately, knowing when to be enthusiastic and active in learning or when to be quiet or steady. She said:

"[I hope the pupils are] Able to be both vigorous and calm. And they should know when to be active and when to behave adequately. The most basic thing is to know when to answer the questions and pay attention to what the teacher says, and do. ...they should be able to distinguish the atmosphere of the class. For example, if I let them do an activity, the atmosphere is supposed to be warm – everyone discusses enthusiastically and participates eagerly, and interacts with the teacher intensely. Instead of sitting there indifferently and not responding or participating at all. They should have the **sense of participating**²⁹".

Shu-A continued to explain that being calm and thinking seriously did not mean being dull:

"When it's time to think calmly, they should think seriously and come up with their own thoughts, rather than saying something funny or meaningless. But on the other hand, I don't want them to become too dull/ inflexible³⁰; I hope they are more energetic and vigorous. Sometimes when I act vigorously and enthusiastically, they just respond coldly, thinking this kind of action is childish, foolish! So I hope

²⁸ 能動能靜

²⁹ Words in bold is the stressed phrase.

³⁰ 呆板

when they should enjoy playing like a child, they should. And when they need to calm down and be quiet, they should be aware and should rein in their mind to think. I know it's difficult to ask them, especially when they grow older, their enthusiasm is fading”.

From this account, I found the gaps between the teacher Shu-A and her pupils in the 608 class were: a) their different views of what is interesting and what can arouse enthusiasm; b) the conditions of showing enthusiasm. I have to say that what Shu-A expected could be the dream of most Taiwanese primary teachers, because it would make teaching much easier and happier.

The real situation about pupils' learning in 608, as shown by one of the quotes above, was that the teacher felt the pupils were too passive in learning. The pupils were either reluctant to think, or hesitant to answer because of being afraid of giving the wrong answer or making mistakes. In addition, the New Hill teacher commented that her pupils in 608 lacked the autonomy to control their order, their own time, and their learning. She said:

“I have to remind them what to do [in the homework reminder book]³¹, then they would do it, like to preview/review the lessons or prepare for tests etc. ...Only a few who really care about their grades will study actively, and get involved in the lesson. ...Children nowadays are passive because ...they are accustomed that their own life, their leisure time, their learning and studying are all arranged well by parents and teachers. So if you don't arrange what to do/to learn or how to learn it, they just don't know what to think and to do”.

Seeing the learning situation of the pupils, Shu-A stated the desirable objectives. In

³¹ 家庭聯絡簿。A note book that a pupil writes down the homework or what to bring tomorrow, and the parent and the classroom teacher has to sign it everyday.

order to be able to be vigorous and calm in learning, according to her, the pupils should develop several attitudes: being considerate, being bold, and being able to bear hardships. Being considerate³², in Chinese, means seeing other's needs first and thinking of what you should or could do. The teacher explained:

“Even if it's difficult, I think they should know how to act considerately and adequately. They should put aside their needs, whether their likes or dislikes, to cooperate. Like whether the teaching of the volunteer parents is interesting or not, they should say hello to the volunteers keenly to welcome them, and to cooperate with them during the teaching”.

This example of being polite and considerate is a tacitly agreed moral standard in Taiwanese society, and it reminds me of Shu-A's appraisal about the individuality encouraged through the concept of creativity. She commented that emphasizing individuality is to encourage selfishness.

However, Shu-A also mentioned several times in the interviews that she hoped her pupils would be bold and confident enough to answer questions in class, or to be different, rather than playing safe. This was one of the characteristics of the 'real creative children' she described. After stating her disagreement with the creative behaviour and individualism encouraged nowadays, Shu-A explained

“But I think those real creative children can achieve this and being unselfish, because they are vigorous and enthusiastic. They not only think independently but also contribute to the whole group. They are willing and dare to change, to accept stimulation and challenge; they are enthusiastic in learning. Otherwise, they won't break through their own limitations; they would not think at all”.

³² 懂事，識大體。

In other words, for Shu-A, being bold or confident enough to change, or what I call 'risk-taking', was not only a feature of creative people but also a key attitude to initiate the interaction between teaching and learning, though at the same time this attitude may have to correspond with the boundaries she or society agreed with. She continued to describe the real creative children:

“They like to express their own thoughts and views. They like to interact with the teacher and respond to the teacher’s questions. Of course they must be able to think and respond; they must build their creativity on certain abilities and skills, such as language ability, drawing skills”.

Therefore New Hill teacher Shu-A gave a picture of the real creative pupils who loved to express their ideas, yet when they needed to be quiet, they were not supposed to express or challenge the teacher. They were calm and stable, yet enthusiastic in learning. They needed to know how to balance the two different attitudes and behaviours and, act properly.

The last, but not the least, attitude Shu-A expected the children to learn was to endure hardships. The most obvious gap regarding this attitude was shown through the pupils’ response to their homework. As mentioned in the descriptions of the two cases, assigning and writing homework was often like a tug of war between the teachers and pupils — no student likes homework. Nevertheless, it was believed that pain or hardships helped pupils become not only better in learning, but more resilient and persistent as well. When knowing that some pupils complained about writing drama diaries, Shu-A said:

“I think you don’t need to worry about their drama diary; even if they don’t write the diary, they are required to do other assignments. ...They like drama, but they

don't like homework; just like some of them love reading, but hate to write reading journals³³. But they have to do so; otherwise their ability in structuring, in composing, and in Chinese cannot improve. ...We have a phrase call 'suffering studying'³⁴, but nowadays few students are required to do so. They need to practice and put effort in to improve, yet the adults want them to learn happily”.

In short, the principle of the pupils' attitude and behaviour that New Hill teacher Shu-A expected was “being vigorous and calm”, and in doing so, the pupils should learn to be considerate, be bold and confident, and to endure hardships, for instance not grumbling about loads of homework. From her view, these were features of real creative people and desirable objectives, instead of developing the sort of creativity which encouraged individualism and selfish actions.

The teachers' expectations for the children	
New Hill teacher <i>The pupils should...</i>	Green Port teacher <i>I expect their...</i>
Be vigorous and calm:	Active involvement
1. be considerate	
2. endure hardships	
3. put effort into learning	Learning happily
4. be bold & confident	
5. be willing to take risks/ change	

Table 29: Summary of the teachers' expectations for the children

6.4 Conclusion

In this chapter, I looked at the two classroom teachers' observations and appraisals of the

³³ A kind of article in which people report what they learn from the readings

³⁴ 苦讀。 Similar to the meaning of English idiom: “No pain, no gain”.

drama lessons in relation to the questions:

- How do children respond to a creative pedagogy?
- What are teachers' views of the creative pedagogy used? and
- How do Western concepts of creativity and creative pedagogy fit into Taiwan's context?

The questions above were answered through the teachers' perspectives of the objectives and pedagogical strategies in drama, the ethos and space, their views of the concept of creativity encouraged nowadays, and the ability or attitude they expected the pupils to develop. Firstly, the teachers mentioned the pupils' responses to a creative pedagogy in drama in some of their observations. According to New Hill teacher, Shu-A, her pupils liked drama very much though they disliked writing the homework, the diaries. Also, in the beginning, most of the pupils were shy and not accustomed to the methods and requirements of learning in drama, and few of them dared to respond to my questions or challenges, and did not dare to be different. Yet she noticed that the pupils gradually changed because of the dynamics in the class and my guidance. Notably, the teacher thought that the pupils did not see the drama lessons as serious learning but as relaxing and play time, therefore they were not being active in "learning". While Green Port teacher Ho-Ke observed that the pupils were allowed freedom to make decisions and even set the direction of the drama, they were a bit noisy, perhaps because they were allowed too much space or not kept busy enough during the drama.

Secondly, the two teachers expressed their opinions about the creative pedagogy in drama. They pointed out some pedagogical strategies they thought useful in developing children's creativity or independent thinking, such as the tasks or issues for discussion, group work or competition. New Hill teacher Shu-A also mentioned two useful

strategies used in drama: the teacher's skillful and adequate guidance, and the teacher's feedback as communication with the pupils about the acceptable boundaries or requirements. For her, with these two strategies, children's creativity was facilitated and put right. Yet these pedagogical strategies seemed not to be very helpful in fostering academic achievement, and therefore Green Port teacher Ho-Ke related them to learning happily and stated that he would use them either in the PE class or when there was extra time. While Shu-A's views about the pedagogy in drama showed her struggle with those strategies in which she might lose control of the pupils, she admired some of the techniques and the dynamics they created.

The above appraisals, along with the two teachers' views about the ethos in drama and the desirable objectives they expressed, provide a picture of the answer to the question: *How do Western concepts of creativity and creative pedagogy fit in Taiwan's context?* When presenting my interpretation of the teachers' suggestions or statements about my responses or behaviours in drama class, I also raised a few issues which need further discussion, for instance, the desirable ways of learning in the classroom, the desirable space or boundary of children's creative ideas as well as their learning, or the issue about the relationship between a teacher's authority and the learner's autonomy. These topics indicate the gap between the two sets of educational values, which abilities and attitudes, and which images of the teacher-pupil relationship are appreciated.

So far I have looked at my own appraisals, the children's responses to, and the classroom teachers' perspectives of the drama lessons, creative teaching and creativity. These three stances illustrate the whole drama experience from very different angles: the teacher-researcher who initiated the interaction between the three, the learner who received and responded to a way of teaching that was totally new for them, and finally the

teacher observer who may use similar/ different teaching strategies but who may also have distinct ethos/ objectives. To this point, the common and dissimilar interpretations of the same experience and concepts, for instance, creativity, or creative teaching, have been presented. In the following chapter, I will pull together these accounts and examine closely the connections or gaps as a reflective researcher. The research questions will be further discussed, and key issues regarding the fostering of children's creativity, and the adoption of a creative pedagogy and ethos in the Taiwanese educational system, will be scrutinized.

Chapter 7 Discussion

From Chapter 4 to 6, three perspectives – the learner, the local teacher, and the drama teacher-researcher – of the drama lessons, the creative pedagogy used, and the concept of creativity were presented to answer the three subsidiary research questions:

- ❑ How do the children of sixth grade in the primary school respond to a creative pedagogy
- ❑ What are the children's views of the creative pedagogy used
- ❑ What are the teachers' views of the creative pedagogy used

In this chapter, I synthesise the three perspectives and focus on examining the gap or similarity between the perspectives to answer the above questions, and more importantly, the last subsidiary research question: How do Western concepts of creativity and creative pedagogy fit into Taiwan's context? Three aspects of the findings are further discussed in this chapter as follows:

- ◆ the children's responses to creative pedagogy in Drama
- ◆ the children's and teachers' views of the creative pedagogy used
- ◆ the children's and teachers' views of creativity

7.1 The Children's responses to creative pedagogy in drama

7.1.1 Synthesis of the findings

The first subsidiary research question – how do the children respond to a creative pedagogy in drama – was given evidence through the children's response sheets and diaries, the teachers' observations, and my reflective journals. The children's responses are classified into four aspects:

- enjoyment

- different levels of involvement in learning
- difficulties
- changes

The first aspect of the children's response to the creative pedagogy in drama is their **enjoyment**. The children not only found one or two specific activities they particularly liked, but also found the drama lessons in overall enjoyable with only a few who disliked participating drama activities. The reasons the children gave for their enjoyment include *playfulness, development, atmosphere, space, in-depth learning, and cooperation*. The two classroom teachers also found that the children like the drama lessons very much. However, from New Hill teacher Shu-A's perspective, the children, when enjoying the drama lessons, did not take the drama lessons as serious learning but merely as fun time and a chance to relax.

Secondly, both I and the classroom teachers observed several types of **pupil involvement** in drama from participating excitingly to engaging reluctantly, including supportive, selective, focus-shifting, and reluctant involvement. The four patterns of engagement in learning appeared in both of the cases though by different level according to the classroom dynamics. For instance, in the beginning, many of the New Hill pupils appeared to be shy and reluctant learners; whereas, the Green Port pupils participated in the drama activities actively to support or, perhaps accidentally, to shift the focus of learning. As the drama lessons moved on and involved more problem-solving and independent thinking, many Green Port pupils became less enthusiastic to the less game-like activities. By contrast, the New Hill pupils were more willing to involve in new activities as the lessons moved on.

Notably, although New Hill teacher Shu-A expected her pupils to be more active in learning and taking risks, when the children became more playful in drama, she started to struggle with the appropriateness of the children's creative ideas and playful learning. My view of the children's involvement is that, in the beginning, I also thought that the pupils were not serious enough in learning, yet I mean not being serious in "playing" or "being playful". In other words, I demand the pupils to make efforts in exploring, taking risks, and being flexible and open. Interestingly, the pupils thought of themselves as making efforts in doing drama (taking risks) while at the same time effortlessly enjoying the playful lessons.

The third aspect of the children's responses to the creative pedagogy in drama is related to the *difficulties* they experienced during the lessons. Over half of the children (in both cases) reported that they found some part(s) of the lessons difficult, including the *drama activity/task, performing, responding, and collaboration*. Some children, especially the New Hill pupils, found it difficult to solve/achieve a task within a short time, or to respond quickly or act out in front of others. As to collaboration, it is much more reported as a difficulty by the Green Port pupils who found cooperating with others hard with their existing intrapersonal problem. However, not all pupils experienced difficulties or felt uncomfortable about the challenges. Some of the adversities reported may be the reasons for other pupils' enjoyment, for instance, the challenges in the drama tasks, or to collaborate with others.

The children's descriptions of their experiences are supported by my and the classroom teachers' observations about their involvement. Both the teachers and I noticed that the children responded to the difficulties with 'selective' or 'reluctant' engagement. My observations of the children's difficulties when they faced the creative pedagogy also

include their *lack of autonomy*, and *lack of self control*. The former, in my opinion, equals to their passiveness in learning; the latter, resulting in poor order, showed that the children were at a loss when adapting themselves to the new pedagogy. I shall discuss this in a later section of creative learning.

The final aspect of the children's response to the creative pedagogy in drama is their **changes**. Despite some of the pupils may have found the learning and teaching strategies different from what they used to, they were willing to give the experience a chance and stepped toward changes. In their self-evaluations, the children described their development in *performing skills*, *social skills* (e.g. collaboration), *creative abilities* (imagination, independent and possibility thinking, empathy), and *creative attitudes* (being confident, playful, flexible, willing to take risks). I also made similar evaluations on the children's development and classified their progress in four aspects, namely, *possibility thinking*, *collaboration*, *creative attitudes and self control* (see Table 4 in Chapter 4).

Correspondingly, the two classroom teachers reported their observations on the children's progress in several aspects. Green Port teacher Ho-Ke noticed that the pupils' creativity and varied talents such as speaking, acting, were displayed and tapped "as side-effects" with the space provided in drama. New Hill teacher Shu-A was amazed to see her self-aware and passive pupils gradually progressed in being imaginative, inventive, and willing to take risks. Most observations from the three perspectives were compatible about the children's development; only my evaluation on the children's progress in *self control* is not supported. This could be the reason that the order of drama class was compared with it in the two classroom teachers' own class, which group work and discussion were seldom involved. Therefore, the children's self control could

appear worse in terms of classroom manner and expressing proper ideas, from the classroom teachers' perspective.

These children responses – enjoyment, different levels of involvement in learning, difficulties, and changes – are helpful in understanding how the learners accepted and reacted to the teaching/learning of a creative pedagogy which involved novice pedagogical strategies, rather different learning requirements and teacher ethos to nurture the elements of creativity celebrated in the Western cultures. In the following section, I will discuss these findings in terms of *enjoyment, playfulness vs. serious learning, and the tug war.*

7.1.2 Discussion on the children's responses

7.1.2-1 Pupils' enjoyment – the intrinsic motivation embedded in creative pedagogy

The enjoyment reported by the pupils of the drama lessons is overwhelming and shows that the rather different teaching and learning, compared to their daily learning, is accepted and desirable in general. The pupils felt excited and looked forward to the lessons more than they did for conventional learning. Their enthusiasm was once more motivated by, according to their explanations, six elements in the pedagogy: *playfulness, development, atmosphere they desired, space, in-depth learning, and cooperation.* I look at these elements in two ways.

Firstly, I consider the six elements the pupils experienced in the creative pedagogy powerful intrinsic motivation for their learning. They liked the learning in drama and

expected to continue in the future because they were able to see their learning as enjoyable play time, and relax in the safe atmosphere. They learned more than what is written in the text book and were offered space and opportunity to fulfill their potentials. Although the relationship between the intrinsic motivation and the pupils' creative development is not the focus of this study, however, the six elements perceived by the pupils echo the view of social psychological approach that intrinsic motivation brings enjoyment and passion, and supports people to keep engaging in challenges (Collins & Amabile, 1999; Choe, 2006; Henessay, 1995). This view may explain why some pupils in this study loved the challenges, and many who found the learning difficult still persisted to the end.

Secondly, while the elements in the creative pedagogy brought enjoyment to pupils' learning, not all of the elements and the enjoyment itself was desirable from the two teachers' perspective. In fact, some of those elements in creative pedagogy are not common and even not welcomed in the Chinese or other Asian classrooms. It is due to the different context and requirements of learning in the Confucian-heritage societies, where order, discipline, hard-working, and conformity are emphasized instead of individual freedom and egalitarianism (Chong, 2007; Kim, 2005; Ng & Smith, 2004; Wu, 2004). Researchers also points out several phenomena that result in the undervaluing and underdevelopment of creativity through education in Chinese societies; among them are "stressing extrinsic motivation and overlooking intrinsic motivation" (Wu, 2004: 173) and "highlighting...effort and seriousness while disregarding the enjoyment of learning" (ibid: 177). The former phenomenon is supported by Shu-A's account that *reinforcement* such as rewards, punishment, and competition are useful to motivate the pupils' learning. And the emphasis on effort in learning explains why the teachers frown on the intrinsic motivation embedded in the creative pedagogy; this issue will be further

discussed in the following section regarding playfulness vs. seriousness in learning.

7.1.2-2 Playfulness vs. serious learning

It is interesting to see that in the large amount of pupil feedback (169 pieces of response sheets, 624 diaries, and 9 group interviews) *playfulness* was the most mentioned reason for their enjoyment of the lessons. From their feedback, I realized how important fun and interesting lessons are, even to the twelve-year-old self aware pupils. In addition, I consider this element of creative pedagogy essential because it not only motivates the children's learning, but also nurtures the children's creative attitudes in risk-taking, exploring alternatives, and daring to challenge (Dickinson & Neelands, 2006; Sternberg, 2003; Torrance, 1995b). Furthermore, the fun of the learning and pedagogy creates a relaxed atmosphere and psychologically safe environment for the children to realize and fulfill their potential, or at least, to step a little forward to change, which could be daunting for many people. Therefore the playfulness of creative pedagogy is essential and it is welcomed by the pupils from both cases.

However, the views of the two classroom teachers towards the playfulness of the pedagogy used and the playfulness the pupils showed, do not match my own. As mentioned, the New Hill teacher considers the ways of learning in drama is far from *serious learning*, a common concept of learning in the East. She commented that the pupils simply took the learning in drama as games and relaxing time rather than regarding it seriously. Even some pupils from both cases commented that they cannot always play, though the learning in drama is desirable; they suggested that the learning in drama should balance with serious learning in which they are able to gain *real* knowledge to pass exams. These comments reflect the different conception and culture of learning: in Chinese culture, learning is an ongoing endeavor involves one's diligence,

endurance of hardship, perseverance, and concentration (Kim, 2005; Ng & Smith, 2004). A “good teacher” in Taiwan would encourage these elements instead of having fun in learning.

Researchers indicate the possible paradox of encouraging creativity in Asian classroom (Cheng, 2004; Ng & Smith, 2004; Wu, 2004); one example given is that teachers may experience “cultural shock” when students start to behave in a creative manner (Ng & Smith, 2004: 102). However, I would add on this view of cultural shock and interpret the teacher’s disagreement of playfulness in the pedagogy and learning process as a *worry of the student’s moral cultivation*. In this research, New Hill teacher Shu-A seemed to perceive being playful as escaping hardship and hard working and as contradictory to what the learning should be – a serious matter. Besides, the more playful the pupils became, the more anxious the teacher was about their judgment of proper ideas and behaviours. The latter aspect will also be discussed in the next section about freedom and boundary.

My view of the playfulness in the pedagogy and the pupils’ responses, nevertheless, is not a simple dichotomy. I do not see playfulness and serious learning opposing; on the contrary, I regard these two should exist and compliment each other. I was educated by the Chinese/Taiwanese tradition and recognize the advantages of the Chinese philosophy of learning. For instance, diligence, perseverance, and concentration in learning for me are valuable and unique features; researchers also attribute the economic growth of the East Asian Five Dragons to these features (Kim, 2005). On the other hand, I also appreciate the attitude of being playful and believe it to be an essential characteristic of possibility thinking (Craft, 2005) and creative pedagogy. It is something lacking in the Chinese educational tradition. Therefore I see the need to introduce this

quality to the educational tradition in Confucian-heritage society and the need to balance between the two. Furthermore, I would argue that though I designed the drama lessons as interesting and encouraged the pupils to be playful, I targeted to provide in-depth learning and required the pupil to put efforts in their own learning as well. In the end of the lessons, I hoped the pupils learn something useful or insightful. My attempt to balance the two elements in learning is perhaps evident through the pupils' paradoxical descriptions that they enjoyed and relaxed in the interesting lessons and at the same time endeavored to learn, to try new things, and to adapt themselves.

7.1.2-3 *The tug of war - where the third space occurs*

The tug of war, the phrase I use to describe the mental or behavioural struggles between the two sets of educational values, is one of the main concerns and a recurrent image of this research. For instance, in Chapter 4, I described the tug of war in my mind between using conventional strategies and offering the children space which may result in their lack of self-control. Here I will look at the dilemma the children had.

Although the children reported their enjoyment for the learning, I realized they had experienced a very different pedagogy and enjoyment is one of their responses. In fact, there were only few children who enjoyed the learning without feeling uncomfortable entirely, and not a single pupil was unaware of the difference of this learning experience. The pupils reported their difficulties in four aspects: *task*, *performing*, *responding*, and *collaboration*; I also observed their *lack of autonomy* and *self control* when they engaged in the learning in creative pedagogy. These responses can be explained through educational, psychological, and social cultural perspectives.

First of all, the difficulties which the pupils had signal the difference of educational values

celebrated in two cultures. As discussed, Confucian-heritage societies cherish distinctive virtues regarding learning and created a different context compared to Western societies. According to the participants, the learning requirements in drama lessons, for instance, expressing one's own view, making decisions, and collaboration, were not encouraged in their learning in the past. The freedom and space provided in creative pedagogy were new to them as well.

Secondly, experiencing rather different ways and requirements of learning, the pupils therefore responded in certain negative ways as what the classroom teachers and I observed:

- selective and reluctant involvement in learning
- lack of autonomy (passiveness)
- lack of self control

I understand these pupil involvements in this way that the pupils were too excited and sometimes at a loss, or even withdrew when experiencing such distinctive pedagogy and ethos behind. Their difficulties in solving tasks, for instance, reveal their lack of independent and possibility thinking; their problem with responding in the class shows their unease to interact with and to challenge the teacher, the embodiment of authority.

Finally, I interpret the children's dilemma as the evidence of the emergence of the third space, where different cultures meet and interact (Greenwood, 2001; Lin, 2008). The struggle the children had and their different involvements in learning explain the occurrence of the 'micro' third space within their individual minds. As argued previously, the third space is open to any results; it could be that the two cultures co-exist without being changed intact or one of the cultures totally disappears. In this study, there were varied pupil responses to the creative pedagogy. Most pupils reported difficulties;

however, although facing the same challenges, a small amount of pupils showed their optimism and enjoyed the challenges during the process. I also consider the pupil developments as the evidence of the new space formed. At the end, the pupils evaluated themselves as progressed in certain aspects, and no one left unchanged. The enjoyment, the tug of war, and the changes of each pupil relate the interaction and exchange of the two value systems.

One issue I perceived regarding the third space in this research is the sustainability. Although it is not the initial goal or study focus of my research, I noticed that since I introduced the new pedagogy and educational values to the teachers and the pupils, they think and act differently more or less, yet I cannot guarantee for them a similar experience³⁵, ethos, or environments that welcome their changes. I have to admit that to sustain the impact of the creative pedagogy, or the third space that emerged, is beyond my consideration and my ability. Now I could only keep promoting my rationales for fostering creativity and keep observing the Taiwanese educational context which, as researchers believe, is not immune to modernization and globalization (Long, 2003; Niu, 2006; Rudowicz, 2004).

In this section, I discussed the children's responses regarding the enjoyment, the playfulness of pedagogy and learning, and the tug war, where the third space is happening. In the following section, I shall focus on the children's and teachers' evaluations of the pedagogy used (the second and third sub research questions) and continue to examine the similarity and gap between two cultures.

³⁵ The pupils graduated from the primary schools and attend different junior high schools after this study was conducted.

7.2 The children's and teachers' views of the creative pedagogy used

7.2.1 Synthesis

In the interviews, the pupils gave definitions of creative pedagogy and evaluations of the teaching and learning in drama. According to their definitions and viewpoints, the pedagogy used and ways of learning in drama were creative and helpful in inspiring their creativity, for being *playful (fun)*, *flexible*, *challenging*, and *daily-life relevant*. The children not only appreciated the unconventional pedagogy, but also liked the teacher ethos they experienced, including the *encouragement*, *space*, *humor*, *standing back* and *guidance*. Regarding the ethos, the Green Port pupils particularly welcomed my patience and encouragement, which they considered nurture their creative development; the New Hill pupils appreciated my guidance in their performing and thinking. Whereas some of the New Hill pupils dislike my standing back which left them thinking, solving problem, and creating script on their own, and through which they considered I lose my authority.

The two classroom teachers also gave their views of the creative pedagogy used. Green Port teacher Ho-Ke expressed in the interview that the pedagogical strategies in the drama lessons were unconventional and provided an alternative learning to deepen children's understanding. He also pointed out that the lessons offered space for children to display their innate creativity. These comments are compatible with one of his criteria of creative teaching: *unconventional teaching*, which deepens the learning and stimulates and offers space for children's creativity. However, Ho-Ke did not see the pedagogy I employed as *teaching for creativity*, which should involve strategies aiming for fostering creativity (e.g. brainstorming), and a teacher as a strong leader. He tended to see the environment and atmosphere I created in drama as a natural context

for stretching and displaying creativity, instead of training for creativity. As to the ethos, we seemed to hold rather different views. Ho-Ke disagreed with the flexible learning structure I provided to which the pupils' responses also contributed, and with my standing back which allowed the pupils opportunity to make troubles, such as arguing with each other.

On the other hand, New Hill teacher Shu-A described a creative teaching as vigorous and fun teaching which arouses pupils' interest in learning, and involves strategies fostering creativity, such as task, group work/competition, and rewards. Shu-A considered the pedagogy used in drama as an example of creative pedagogy. She commented that the teaching was playful and innovative, and the pedagogical strategies involved in such as group work, problem-solving tasks, teacher feedback, were useful in developing creative abilities. Moreover, the different ethos in drama is also new to her and worked better than she had imagined. She was impressed about the way I worked with the twelve-year-old pupils: no yelling, no punishment, but guiding and encouraging them, and by which the pupils were changed gradually. Nevertheless, Shu-A seemed to fidget about the broad boundary I set for social interaction and idea expressing. The views of creative pedagogy and the teacher's role and space in creative pedagogy will be examined in the next section.

7.2.2 Discussion on the children's and teachers' views of the creative pedagogy used

7.2.2-1 the implicit knowledge of creative pedagogy

In reviewing the development of creativity research in Chinese societies, Niu (2006) pointed out that since 1960s to 1970s, Western theories and measurement of creativity

were introduced to Taiwan by scholars who pursued their degrees outside Taiwan. Although Niu held the view that the later stages of creativity research in Taiwan (1980-2003) turn to an indigenous psychology, I would see the publications and the numerous creativity research produced each year in Taiwan highly dependent on Western theories, and this is evident through the participants' knowledge and terms of creative pedagogy.

It is interesting to note that creativity and creative teaching are not new terms to the participants, and their accounts reflect certain Western theories of creativity. The definitions of creative pedagogy given by the two teachers and twenty-nine interviewed pupils mainly focus on the aspects of *creative teaching* and *teaching for creativity*. The Green Port teacher, for instance, viewed the pedagogy used in drama as unconventional teaching and a context for creativity to happen naturally. Yet for him, creative pedagogy should also include strategies aiming for training creativity, such as problem-solving model, brain-storming. His knowledge about creative pedagogy reflects the *pragmatic approach* of creativity, which, together with *psychometric approach*, was emphasized by first generation Taiwanese scholars and is still popular in Taiwan (Cheng, 1998; Mao, 2000).

The second aspect about the implicit knowledge of the participants about creative pedagogy is that there is no clear differentiation between creative teaching and teaching for creativity. Both the New Hill teacher and the pupils from two cases described creative pedagogy as interesting and innovative teaching which is useful in inspiring the learner's creativity. And they considered the pedagogy used in drama as creative pedagogy by concluding several features in both aspects, such as playful, challenging, life relevant, and involving strategies to facilitate creativity. Even the Green Port teacher

included both *creative teaching* and *teaching for creativity* in his criteria of creative pedagogy. These views not only match my perceptions discussed earlier that it is not easy to distinguish both aspects in creative pedagogy, but also show that the creative pedagogy I employed include both features.

Thirdly, when talking about pedagogy, most people seem to focus on the teacher, classroom context, or teaching content, and few include the importance of learning until the complex model of pedagogy proposed in recent years (Watkins & Mortimore, 1999). Therefore though I consider “creative learning” as a salient feature in creative pedagogy, I found that the participants did not take into account the learning, but seeing it merely as the result of the teacher’s teaching and strategies. Correspondingly, few attentions on learning are perceived in the research of promoting creativity in Chinese/East Asian classrooms. The research concerns of promoting creativity in Asian classroom mainly involve the teacher’s teaching techniques and behavioral choices (Cheng, 2004; Forrester & Hui, 2006; Puccio & Gonzalez, 2004), teacher’s role and ethos (Hennessey, 2007; Ng & Smith, 2004; Wu, 2004), and curriculum (Cheng, 2004). I certainly agree that a teacher’s teaching techniques and beliefs may foster or impede the development of creativity. However, I would challenge the view that the teacher or teaching strategies are the main origins of paradoxes of promoting creativity in the East Asian or Chinese/Taiwanese schools. I would suggest the neglect of a spontaneous and creative learning and its characteristics, such as autonomy, could also result in difficulties in fostering children’s creativity. This aspect will be discussed further in a later section regarding contextualizing creative pedagogy.

7.2.2-2 Teacher’s role: authoritarian model vs. guider

During the ten week lessons, the classroom teachers and the pupils observed/

experienced how different the ethos and the way I motivated the pupils were. Although many of the children welcomed my unconventional role as a knowledge deliverer as well as a non-authoritarian guider, some pupils (especially New Hill) conveyed their preference of an authoritarian teacher, who gives more instructions/commands and interfere in the problems arising during the class. In a similar vein, the two classroom teachers found it difficult to accept fully the role I presented in the creative pedagogy albeit New Hill teacher Shu-A was impressed about how the democratic guidance worked. Again, the disagreement reflects the cultural gap between the Eastern and Western perception of teachers. For instance, the Chinese students appreciate a teacher who is knowledgeable and a moral model; while the teaching skills such as organizing a range of activities, using effective teaching strategies are emphasized by British students (Biggs, 1996; Ng & Smith, 2004). In addition, the responses reveal how deeply rooted the hierarchy between the teacher and students in the Asian societies. The hierarchy in fact functions harmoniously when the teacher acts as a knowledgeable instructor as well as a moral exemplar, and when the students respect the teacher with obedience and meekness in return (Ng & Smith, 2004).

Secondly, the two teachers' responses suggest that it can be a big challenge for them to change these perceptions. I believe the main reason that the teachers and some of the pupils found it hard to accept the teacher's role and ethos in the creative pedagogy is *fear*. The teachers are afraid to lose control when giving up their authority, lose trust and respect from the pupils, and as a result they can no longer deliver teaching successfully. I state so because I experienced the same fear when focusing on the pupils' autonomy instead of my authority in the creative pedagogy. As to the pupils, they may be afraid of getting lost when they need to make their own thinking and decisions instead of learning by authority. Another reason for rejecting the teacher's role as a democratic guider is

viewing it as opposite to the concept of role model.

In the light of the responses, I see the need to break the misconception of and to balance between the two poles of the teacher role when promoting creative pedagogy in the East Asian classrooms. Researchers point out that the teacher's authoritarian role impedes the exchange of ideas between the teacher and students; the students accept whatever the teacher teaches because he/she is the flawless authority (Ng & Smith, 2004). This perception makes the teacher fear of making any mistake or accepting challenges from the learners. Yet I believe it would be a shame to discard this perception and the demand of the teacher as role model. On the other hand, a democratic guider does not tolerate aimless exchange of ideas and deserves respect as much as an authority. The ideal role of a teacher in my viewpoint is the balance between the two poles, and perhaps transferring to the other when needed: a role model and a facilitator, who wins respect with knowledge and self-demanding, yet do not let the fear of losing control hinder the democratic interaction with the pupils, and who stands back at the right time to create space for the learners to learn on their own. I believe the teacher can be the best example of being creative for the pupils; as what the creativity researchers argue: "best way to promote student creativity is for teachers to encourage and model the creative thinking and behaviors in the classroom" (Sternberg & Grigorenko, quoted in Beghetto, 2007: 108).

In this section I address the possible paradox of teacher's role when promoting creative pedagogy under Taiwanese context. There is another controversy of the creative pedagogy used – the space – and will be discussed in the following section.

7.2.2-3 The space in creative pedagogy – Freedom and boundary

From the dialogues with the two classroom teachers, I am aware that they know well the advantage and disadvantage of creating space for the pupils as they have observed how the children responded to the creative pedagogy used. However, despite the benefit and the fact that the pupils appreciated the chance to explore and express ideas, the two teachers either disagree with or worried about the “broad” boundary I provided when encouraging the pupils’ creativity and creative learning. The Green Port teacher made it clear that to foster the learner’s creativity the teacher should play a role as a strong leader who decides everything and does not allow chance for the pupils to make troubles. While New Hill teacher Shu-A, as mentioned, was worried about the pupils’ judgment of proper ideas and behaviour with such freedom to make their own thinking and decisions.

I would suggest the reason that the two teachers frown on the space allowed in the creative pedagogy is because they focus more on the “negative” results, including the change of teacher’s role, and the passive or noisy pupils. The teachers seem to follow the criteria in Taiwanese context that a good teacher maintains good order with effective classroom management, and emphasizes extrinsic motivation and negative reinforcement (Cheng, 2004; Wu, 2004). A good teacher establishes his/her authority in delivering knowledge as well as in advising pupils’ every action in the classroom. Providing space may lead to unsuccessful teaching and classroom management. Therefore, I perceive the traditional classroom culture as a malicious circle that obstructs creative attitudes and behaviours: the pupils depend much on the teacher authority and control and become passive in learning. As a result, once the pupils were offered space, they lack self-control and autonomy in learning. Rather than negotiating with the teacher about the boundary of creative and meaningful ideas or behaviours, the pupils rely on the teacher’s definitions.

Considering the space and freedom provided in creative pedagogy, there are two issues to be addressed. First, the space provided was not without limit as the two teachers worried. The creativity encouraged through creative pedagogy is not unconstrained or vacuous but original and of value (appropriate). To encourage such creativity, I often balanced between providing space and defining boundaries through dialogues with the pupils. In addition, I consider space and boundary or freedom and discipline interrelated; either element can exist alone and appear valuable without the other. Secondly, I would suggest the need to help the pupils to learn the importance of their autonomy and self-control at the same time of encouraging their creative thinking. Chong (2007) stated that to promote successfully creative thinking and behaviors in Asian classroom, one has to prepare the students' skills of self-regulation (e.g. self-direction, self-evaluation, self-motivation) to engage in learning on their own. I consider creative pedagogy useful in promoting self-regulation because it emphasizes the learner's agency (Cremin, Burnard & Craft, 2006) by requiring and providing opportunities for autonomous learning.

7.3 The children's and teachers' views of creativity

7.3.1 Synthesis of the findings

The interviewed pupils and two classroom teachers had similar criteria of creative ideas: unique, well-thought, sophisticated, and a more cultural bound criterion, it must have contributions to the society/mankind. Also, both the pupils and teachers tend to think of creativity at the level of outstanding inventions or contributions. In addition to the criteria of creativity, the two teachers also gave their views of developing one's creativity: both of them consider creativity as a gift innate in each person. However, Green Port teacher

Ho-Ke tends to believe that creativity cannot be increased but stimulated, while Shu-A believes that the innate creativity can be inspired as well as stretched through certain pedagogical strategies.

Given that the teachers and the pupils' criteria of creativity and creative ideas are similar and imply the same cultural connotation: the social responsibility, however, there seems to be a gap between their conceptions of creative behaviours. The pupils not only regard outstanding contributions in science or technology as creativity; they also consider their actions or insights displayed during the drama lessons inventive, for instance, being imaginative, coming up with novel ideas, saying something amusing, or solving problems on their own. The classroom teachers, in contrast, disapprove of many of the pupils' "creative" ideas or behaviours displayed in the drama lessons. Although Ho-Ke values everyday creativity, he was against the pupils' independent thinking, while Shu-A made clear that the creativity the pupils displayed are often inappropriate and meaningless, such as saying something amusing yet improper or off-topic. She attributed the pupils' misconceptions of creativity to the influence of mass media and Western culture, which often promote values incompatible with the traditional moral and social norms. To contrast the pupils' inappropriate behaviours, Shu-A described the characteristics that she expects the pupils to develop, including good natures of a conformist society such as being non-individualistic (or unselfish).

Finally, when giving their evaluation of creativity, both the teachers and pupils hesitated to embrace the idea of being creative and imply a 'middle' view between Western and Chinese social norms. Only a few pupils appreciate creativity as entirely positive ability or attitude, while most pupils relate certain negative images of creative people such as being arrogant, deviant, or rebellious, and therefore expressed that they do not want to

be “too” creative. This cross-cultural difference found in the implicit knowledge of creativity of the pupils and teachers will be looked at in the discussion section. As to the two teachers, though they cherish creativity, they do not consider promoting creativity a very desirable objective for lack of support to do so. Ho-Ke explained that time constraint holds back his will of stimulating the pupils’ creativity with designing creative teaching, and Shu-A pointed out the short support a teacher obtains from the environments, the school, the curriculum, and from the pupils, who involve in learning passively.

7.3.2 Discussion on the children’s and teachers’ views of creativity

7.3.2-1 The cross and intra-cultural gap of the implicit knowledge of creativity

The teachers’ and pupils’ criteria of creative products indicate at least two aspects of cross cultural differences between Eastern and Western conceptions. First, the belief that creative ideas/works should contribute to the society implies the emphasis on *social responsibility* rather than individual freedom in the Confucian-heritage societies (Choe, 2006; Rudowicz, 2004; Teng, 1996). Another belief that creative ideas/works are well-thought suggests the importance of personal *efforts* rather than sudden insights (Cheng, 2004; Ng & Smith, 2004).

As discussed in literature review chapter, because of the different discourse and views of creativity, some elements of creativity valued in Western countries actually suggest negative connotations such as selfishness, idleness, or disrespect of traditional wisdom. Unlike researchers who reveal the unique connotation of Eastern discourse to argue that the criteria of creative competence may not be universal (Choe, 2006; Leung, Au, & Leung, 2004; Rudowicz, Lok & Kitto, 1995), however, my purpose to investigate the

implicit knowledge of Taiwanese teachers and pupils, is to understand how different the discourse and cognition of creativity are in the educational context in Taiwan at the time of early twenty-first century, and why some of the concepts I encourage appear to be incompatible.

It is not difficult to perceive certain views related to the unique Chinese cultural background in the participants' accounts. Nevertheless, I am aware that the views of creativity are still emerging, especially of the children, and that there seems to be a gap between the adults' and children's creativity. The pupils seem to acknowledge both high and little c creativity, whereas, the teachers appear to disagree with the pupils' everyday creative behaviours or ideas. This gap may reflect the finding of creativity researchers that the more creative the Asian pupils become, the more undesirable their behaviour appears to the teacher (Ng & Smith, 2004). In the research of Korean's implicit knowledge of creativity, Choe (2006) also found the cross cultural differences as well as the gap between adults' and youngsters' creativity conceptions. Choe points out two possible reasons for the difference between the implicit theories of creativity of the Korean adults and youngsters: generation gap and an actual change of implicit knowledge caused by *Zeitgeist*, for instance, the influence of massive media, the government policy that all contribute to the promotion of successful image of being creative. Personally, I would suggest that the second reason is more true in the case of Taiwan which have accepted the influence of Western culture and undergone several changes in education (Lin, 2008). The influence of mass media in children's conceptions of creativity was also mentioned by New Hill teacher Shu-A. I would also suggest that the gap of knowledge of creativity reflects the happening of the third space, within which the definitions and evaluations of creativity are emerging, and the ambivalence or paradox appear. In addition to the social factor, I would discuss the gap

in an educational setting in the next section.

7.3.2-2 The ambivalence of promoting creativity

The dissonance of the teachers' and pupils' views of creativity suggests different standards of creative behaviours accepted in the classroom. Ng and Smith (2004) hold the view that the different views of creative behaviour between the teachers and students in Asian countries result from the traditional conceptions of learning and classroom culture in Confucian societies. The authors maintain that teachers seem rather resistant to creative traits and behaviour which are incompatible with the educational goal of maintaining order and encouraging traditional virtues of learning. Similarly, Beghetto (2007) describes the reality of the marginalization of creativity in many schools and classrooms that some teachers view the students' unexpected creative ideas as off-topic and inappropriate given the goals of the lesson, or see creativity on the level of major creative contributions and therefore dismiss the unique insights the students demonstrate.

The teachers' disapprovals of the pupils' creative attitudes/ performances in the two cases seem to reflect the above phenomena of "resistance" or "marginalization" of creativity described by the researchers. However, rather than seeing their opposition of creativity, I tend to perceive the teachers' responses as ambivalence of promoting creative abilities and attitudes. The two teachers, as I observed and learnt from their accounts, cherish the traditional culture of teaching and learning whilst at the same time appreciating the characteristics of the Western learners. Although the Green Port teacher uses a more authoritarian and military like classroom management, he hopes his pupils can learn happily and actively instead of rote learning. The New Hill teacher expects her pupils to develop abilities and attitudes that combine the advantages of

traditional Chinese and Western cultures. In other words, both of the two teachers are aware of the need to promote creativity. Whereas they are too clear about or too afraid of, perhaps by observing my teaching, the cost of doing so: it would take efforts for them to change, for instance, the pedagogical strategies, the authoritarian nature of teaching and classroom management. They appreciate the creative and active learners, yet worried that they may lose obedient pupils, lose control over them, and become unqualified teachers, who cannot maintain their authority. In addition, the teachers believe there is not enough support for them from the environments, the school, or colleagues, though creativity is included as an objective in the national curriculum.

Being a citizen growing up and being educated in Taiwan, and a student studying postgraduate degree in the UK, I understand the tension of experiencing two different cultures and sets of values. Yet I tend to dissolve the tension by learning from the advantages of each side rather than polarizing. My rationale of promoting creativity is not only because seeing it as a global trend of raising personal capacity and that no one can afford not to change (Niu, 2006). But I also consider that valuing creativity and self-actualization are not necessary incompatible with the emphasis on social responsibility or moral cultivation in Taiwanese society. As Ng & Smith (2004) argue that the Asian teacher should strive to nurture independent yet socially responsible creators, I believe it is possible and crucial to do so by learning from both cultures. I shall discuss the implication I learnt about nurturing creators and contextualizing creative pedagogy within Taiwanese context in the next chapter.

7.4 Summary of the findings

In this chapter, the research questions are given evidence through the synthesis of the

participants' accounts, further arguments are developed, and issues of adopting creative pedagogy are identified. First of all, the children's responses to the creative pedagogy in drama are looked at. I propose that the children's *enjoyment* is the essential motivation for their learning, and that the elements of the enjoyment reported by the pupils – playfulness, development, atmosphere, space, in-depth learning, and collaboration – are the intrinsic motivations embedded in the creative pedagogy in drama. In addition, different views are identified concerning the *playfulness* of learning process or the pedagogy. The relation between *serious learning* and moral cultivation, and the conflict of having fun in learning are discussed. My observation of the dilemma – the *tug of war* between different values – and my interpretation of the phenomena as the evidence of the third space are also discussed.

Second, the pupils' and teachers' *implicit knowledge* of creative pedagogy are scrutinized. The influence of Western theories such as pragmatic approach is perceived from the teachers' views, yet the unique character that seeing creative teaching and teaching creativity as undividable and interrelated is also identified. Attention was not given to learning when the participants defined creative pedagogy. The issues of *teacher's role* and *space* in the creative pedagogy used are also discussed.

Finally, the gap between pupils' and teachers' views of creativity is recognized. The perceptual differences of creativity imply both intra-cultural and cross cultural gap. Unlike the conventional interpretation of the gap as the "opposition" or "marginalization" of creativity in Asian classroom, I understand it as the ambivalence of promoting creativity due to multiple concerns.

Chapter 8 Implications

In the discussion chapter, I teased out the participants' responses to creativity and the creative pedagogy used, and the insights based on those responses. In this chapter, I elaborate the key issues identified through the findings, and draw out the implications for adopting educational values and practices informed by Western theories. In the final section, I also discuss the implications for future research in creative pedagogy.

8.1 Key issues in adopting creative pedagogy

Learning from the responses to the practices of and ethos behind creative pedagogy, I will address three issues/factors I observed concerning the adoption of the conceptions of creativity and practices of creative pedagogy in the Taiwanese educational system.

The three key issues are:

- ❖ the blindness of traditional values maintained in the front line practical classroom context
- ❖ the neglect of the gap between the practical and research fields that informs policy-making
- ❖ the contextualization of creative pedagogy

8.1.1 The blindness of traditional values

My rationale for fostering children's creativity and adopting creative pedagogy reflects my perception of creativity and of the blind spots in the educational discourse in Taiwan. I find the educational goal of helping children become self-actualized creators to be compatible with my perception (first level) of creativity as something initiated by our innermost self – our dispositions, talents, or prime motivation. In addition, I am aware of

the need to improve children's creative abilities in order for them to face the rapid social, economic, and technological changes of the twenty first century.

However, as discussed, the objective of helping children to fulfill their creative potential is actually an overlooked aspect in the conformist societies (such as Taiwan), where individuality is nearly a moral sin and group interest is the principal orientation of decision-making. The qualities that are relevant to the creativity celebrated in Western societies, for instance, independent thinking, being critical, or inventive, are disregarded in Taiwanese educational culture where tradition and authority are respected without challenges being allowed. Compounded by the focus on academic performativity and memorization of knowledge for examinations³⁶, the ability to explore new discoveries or solutions is therefore undermined (Lee, 2008; MoE, 2003). Under such discourses and context, the children's creative dispositions, abilities, and expressions are not encouraged and even stifled. The situation is reported to have been worse four decades ago before the first generation of Taiwanese creativity researchers who studied abroad and introduced the conceptions of creativity and creative teaching (MoE, 2003). Nevertheless, the findings in this study reveal that the objectives and practice of creative pedagogy still appear incompatible with the school/teacher ethos in Taiwan today. The teachers' disagreement, worries, and ambivalence, in particular, reflect earlier literature and studies on the paradoxes of promoting creativity in Asian classrooms.

Although the pupils from the two cases welcomed the innovative experience of teaching and learning, and considered the process enjoyable and helpful for developing their varied potentials, including creative abilities and attitudes; the two teachers still found it hard to fully agree with the pedagogy and the ethos. I would suggest the teachers'

³⁶ It is common that pupils memorize complete Chinese lessons and explanations of Chinese traditional poeties or idioms. Sometimes pupils are even asked to memorize other ancient books.

ambivalence towards facilitating pupils' creativity resulted mainly from their fear of losing "good" traditions. As observed, the teachers were afraid to lose control over the pupils, classroom order and knowledge delivery if they gave up their authoritarian position and pedagogy; New Hill teacher Shu-A also worried about the lack of moral cultivation which could result from being open to children's creative ideas/behaviours.

When focusing on the negative impressions or misconceptions of creativity, for instance, relating creative behaviour to destructive results or anti-social acts, the teachers as well as the pupils were unaware of the shortcomings in the traditional values which they were trying to retain. Based on the participants' accounts, I list the two polarized aspects: the blind spots in the educational tradition and misconceptions of creativity as follows:

- Discouraging *individualism* which is related to selfishness and disregard of group interest
- Overlooking *independent* and *critical thinking* which is related to disrespect for authority and traditional wisdom
- Deeming *creativity* as un-reined imagination, prone to meaningless outcomes without any contribution to the group/society
- Overlooking *playfulness* and *taking risks* as being opposed to hard work and serious learning.

In other words, the teachers perceive the problems of the Western concepts whilst ignoring those existing in the educational context in Taiwan. It is not unreasonable that the teachers are cautious about promoting creativity. Some researchers who have called for the educational endeavour of nurturing creative qualities and skills have also shown awareness of the distinctive ways of conceptualizing creativity in non-Western societies and have challenged the concept of creativity as a universal value (Craft, 2005,

2008; Choe, 2006; Hennessey, 2007; Kim, 2005; Ng & Smith, 2004; Rudowicz, Lok & Kitto, 1995; Rudowicz, 2004; Wu, 2004). Western theorists have also started to question the common attitude toward creativity as being value-neutral (Craft, Gardner & Claxton, 2008).

I would argue, however, that the worry of losing “good” traditions makes the teachers overlook the possibility of keeping the strengths of both value systems. From my perspective, the characteristics of creativity which are lacking in the Taiwanese educational culture are not necessarily incompatible with traditional wisdom. For instance, the pupils in this study reported their learning in drama (creative pedagogy) as playful yet effortful. As explained, I also defined and required the learning in the drama lessons to be serious though at the same time full of fun. Therefore I believe it is possible that the two sets of values can complement each other by learning from the strengths of each side. The implications of this issue form the main focus of this study and will be elaborated on. Now I will turn to the second blindside of the educational context in Taiwan of promoting creativity.

8.1.2 The neglect of the gap

As explained in the first chapter, educational efforts have been directed at fostering young people’s creativity since the late 1970s. Although focusing on studies of education for developing the creativity of the gifted, the idea of nurturing creativity through education and some pragmatic approaches towards developing creativity were introduced, such as De Bono’s thinking hats and Parnes problem-solving model (Chen, 1998). More importantly, creativity tests were presented as a focus of research and as a means of measuring and developing creativity. The Chinese version of several

creativity tests such as TTCT and Williams creativity assessment were developed by Taiwanese researchers (Mao et al, 2000, Wu, 2004). However, these efforts did not seem to attract the attention of schools of all levels nationwide due to the emphasis on passing examinations in order to gain entry to higher educational institutions (Chen, Wu, & Chen, 2005; MoE, 2003).

From the late 1990s to the early twenty-first century, Taiwan has undergone an educational reform in which creativity has once more been paid attention to and included as a core competence in the Grade 1-9 curriculum, the national curriculum implemented in 2001. The previous fragmented educational policies were therefore extended in the reform, and several creative education programmes have been launched by the government-funded institute (ibid).

Given the promotional efforts of the academic researchers and the support by the government, questions need to be asked. Why has the situation in the schools after four decades remains unchanged? Why, as this study understands, do the ethos and practices of creative pedagogy which encourage qualities of creativity still appear incompatible and undesirable to the teachers and schools nowadays? Why, given their preference for the learning in creative pedagogy, do pupils still find it difficult to adapt themselves to the learning requirements and find it improper to learn in this “playful” mode?

In my reflective research journals, I noted my observation that there lies a gap between the public and academic understanding of creativity, and a corresponding gap between educational policy and the practices/ethos of schools and teachers. Researchers have also noticed this gap and proposed possible reasons, in the *White paper of creativity*,

suggesting that school cultures, teachers and parents highlight performativity and teaching outcomes and that mutual communication between upper level administrators and local teachers is lacking (MoE, 2003).

In addition to these explanations, however, I would suggest the gap is also due to the lack of fundamental research into creativity within the Taiwanese context and lack of a critical attitude towards adopting Western theories or practices. Given that the recent development in creative education in Taiwan is an extension of the previous policies and that the main scholars involved in the recent creative education programmes supported by the government are the first generation creativity researchers and their students, creativity research and publications in Taiwan from the 1970s until recent years has been mainly based on a Western definition and methodology. The attempt to explore creativity within the Taiwanese cultural context or the role of local educational discourses through in-depth study is sparse³⁷. I also consider that the dependence on Western theories and conceptions without critical and reflexive thinking has contributed to the neglect of what the teachers observed to be the shortcomings of creative behaviour and the implementation of the policy to foster creativity. In short, I found the rationale of the academic community and government for cultivating the public's creative capital compatible with my own; nevertheless, I consider the reform lacking in examination of the relationship between Western theories (e.g. concepts of creativity) and the values and discourses in Taiwan.

8.1.3 Contextualizing creative pedagogy

Responding to the global trend to increase creative capacity and the objective of

³⁷ So far there is one Taiwanese study, published in 2003 (Huang, 2003, 2004), to study the commonality in the language and conceptions of creativity of the Taiwanese public from 6 to 19 years old.

self-actualization, as well as to the observed tensions due to cultural differences in educational and conceptual frameworks, some researchers, especially in Hong Kong, Singapore or Korea, have proposed the formulation of a local model of creativity education which would maximise the strengths of the traditional culture (Cheng, 2004; Choe, 2006; Kim, 2005; Ng & Smith, 2004). In this research, I would further propose the need to contextualize creative pedagogy by focusing on an examination of how its ethos and pedagogical strategies fit in Taiwan's unique education system. Here I refer to contextualizing as the endeavour to re-evaluate the traditional culture and cherish its strengths whilst adopting Western theories and practices with an open, yet critical, attitude.

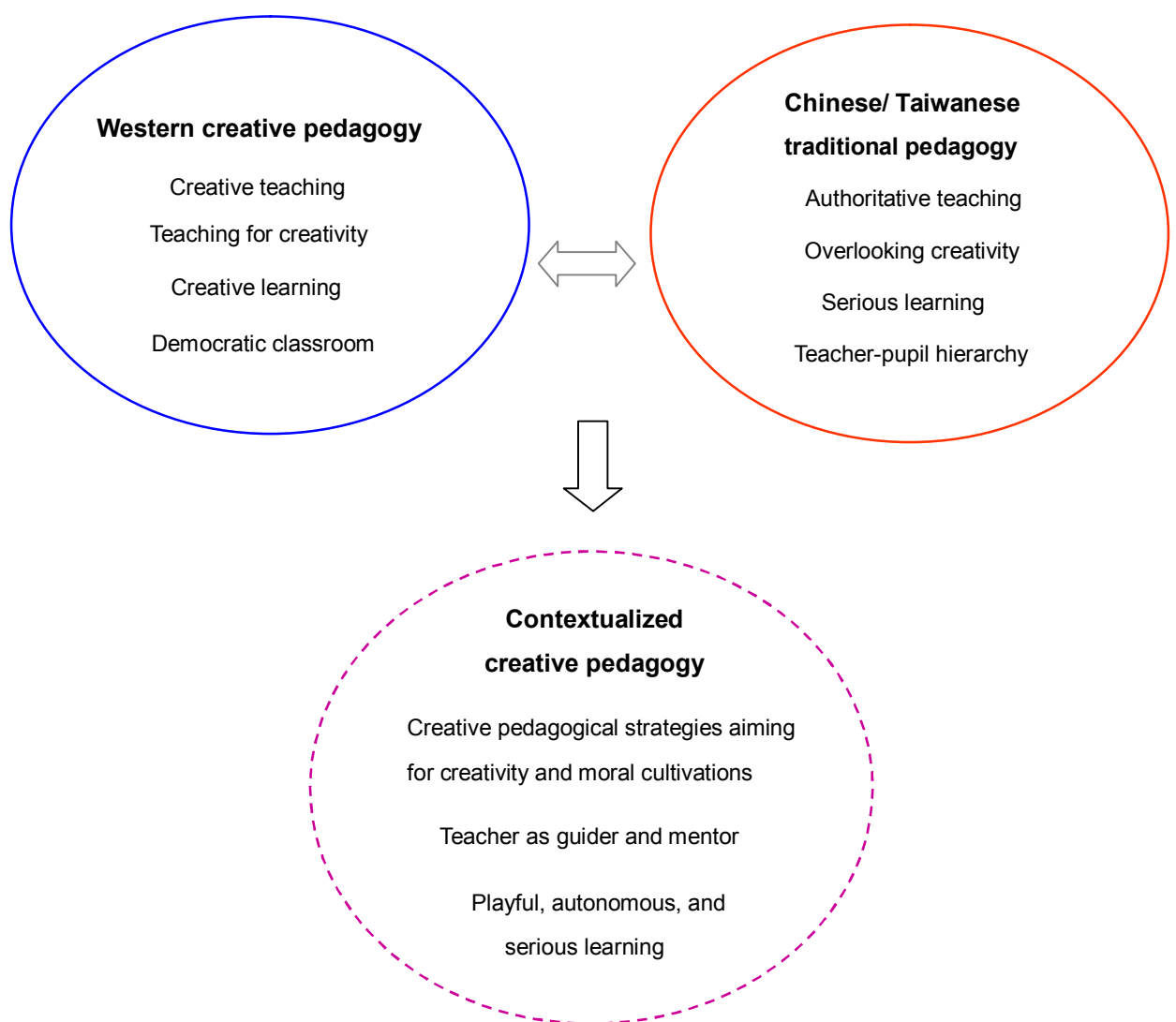


Figure 7: The contextualization of creative pedagogy

The reason to be critical is because there are limitations to Western theories of creativity. For instance, in a study of the influence of Hong Kong teachers' creative personality and teaching techniques on students' creativity, the findings supported Csikszentmihalyi's systematic theory that teachers may be significant gatekeepers in the development of their students' creative potential (Forrester & Hui, 2007). Yet the authors also pointed out that "these teachers' creativity is itself subject to gate-keeping either by cultural values, systemic educational values and/or the classroom context" (ibid: 35). The teachers' disagreements with, and concerns about, their pupils' creative works in drama in my research is an example which supports the pertinence of cultural-bound educational values.

Collective debates on creativity, wisdom and trusteeship (Craft, Gardner & Claxton, 2008) have questioned whether creativity is value-neutral. Craft et al propose that these three notions – of creativity, wisdom and trusteeship - would be desirable for setting the terms of the present and future educational debate. Some of the new elements the Western theorists have suggested to complement the perceived limitations of the Western model of creativity are those very elements which are seen as the strengths of traditional Chinese culture, notably moral cultivation, social responsibility, and wisdom. Yue and Rudowicz (in Puccio & Gonzalez, 2004) found that the Chinese young people tended to be more concerned about a creator's social contribution than about his/her inventiveness in thinking. They suggested that this perception could be seen as a "merit-based evaluation system" to censor creative outcomes (Puccio & Gonzalez, 2004: 412).

My view of adopting the ethos and techniques of creative pedagogy is as a process of interaction and exchange, in which traditional values are not to be discarded and new values, discourse, or practices could emerge. For instance, my different teaching in this

research aroused tensions or ambivalent attitudes, yet there was no intention of imposing beliefs. On the contrary, the teachers' and pupils' responses to the lessons were elicited in order to adjust my teaching, and my beliefs were informed by both sets of cultures, and these features gave me more chance to interact, negotiate with or persuade the participants. It is a process of contextualizing in which a reflective attitude is held and an attempt to discover and combine the strengths of both is made. As described in earlier chapters, the process may be full of unpredicted results or conflicts, and it may take time and effort to negotiate during the interaction; nonetheless, it is a process rendering unique experiences and implications that should not be dismissed.

In the following section, I scrutinize some specific implications for contextualizing creative pedagogy within the Taiwanese educational (especially primary school) context.

8.2 Implications for contextualizing creative pedagogy

Through the experience of fostering the children's creativity with creative pedagogy by being a negotiator between two cultures and value systems, and through the participants' responses and evaluations of the pedagogical framework, three implications for contextualizing creative pedagogy are obtained:

- valuing and negotiating through different perspectives of the framework of creative pedagogy
- bridging the gap between policy and practice in schools
- allowing the third space, the dialogue between different cultures

8.2.1 Valuing and negotiating through different perspectives of the framework of

creative pedagogy

In the reflective journals, I noted the difficulties of adopting creative pedagogy in the two cases because of the different perspectives of the pupils and teachers concerning the criteria of creativity, the teacher's role, teaching strategies and ways of learning. Due to the perceptual gaps, the pupils found difficulties in learning, and the teachers found it hard to fully accept the ethos and teaching of the pedagogy. The teachers and I also found the need to pay attention to the pupils' modes of involvement in learning and the creative expressions/ideas they generated during the drama lessons. In the process, I gradually understood the reasons behind the positive/uncomfortable responses including the participants' concerns or disagreements. I valued those different views and kept negotiating with the participants regarding a definition of creativity, the teacher's role and pedagogical strategies, and learning. I did not claim that the teachers and pupils from the two cases changed their views or reached a consensus with me on the framework of creative pedagogy and creativity, or that the participants successfully raised their creative competence through my contextualized drama teaching. Yet I am convinced that through this experience, alternative perspectives on creativity, teaching, and learning were introduced to them, and differences were made in their minds, for instance, the teachers' ambivalence in fostering creativity. And a dialogue between those different views was actually initiated.

8.2.1-1 Drama and possibility thinking

The close relationship between drama and LCC and possibility thinking is discussed in chapter 2 that drama provides the space and opportunities for taking risks and exploring new possibilities, and therefore creative ideas do not occur in drama serendipitously. The relationship is also discussed between the approaches of drama and the elements of

creative pedagogy. In my own evaluations of the drama practice of this research, the links are further explored. I examined how the drama process was linked with the constructs of creative pedagogy by looking at the pedagogical strategies used to encourage the children's possibility thinking.

The participants' appraisals of the pedagogy in drama also support the connections. Many of the pupils evaluated the drama lessons as creative and unconventional teaching. The pupils also described their own development in being playful, imaginative, inventive, or confident to take risks. These are qualities celebrated in possibility thinking framework. The Green Port teacher described the drama lessons as alternative teaching/learning which deepens children's learning and stimulates their thinking. And the New Hill teacher appraised the pedagogical strategies in drama lessons, for instance, presenting children with tasks, using group work, and giving feedback, facilitate the pupils' creativity. Although the drama experience as alternative teaching and learning might have brought shock and conflicts in many aspects, the link between drama and possibility thinking is made visible. More important, the discussion brought about on different ways of teaching and learning, and on distinct educational values is essential for defining a "contextualized" creative pedagogy.

8.2.1-2 Creativity, space and responsibility

Basically, my perception of creativity is itself a negotiated framework influenced by both Eastern and Western conceptions. Firstly, my perception differs from the Western one which holds that creativity is assessable through tangible products (Lubart & Georgsdottir, 2004; Sternberg & Lubart, 1999). I see creativity as too complicated to predict and measure. Therefore, in this research, I did not focus on judging the pupils' creative work in drama or the effectiveness of creative pedagogy, but on the process of creating; this is

also an Eastern view. Secondly, I connect creativity to the flow of expression of an inner essence and to the appeal of self-actualization. In addition to these “Eastern” views, I also believe that creative abilities such as possibility-thinking, attitudes of tolerance of ambiguity, and taking risks, are indispensable elements of creativity, though these elements are more common in Western societies. The different conceptions and ethos of creativity once produced conflicts in me before I was able to find a balance between the two.

The reaction of balancing, or finding a “middle way” between the two extreme viewpoints, again, is described as an Eastern way of being creative – by reinterpreting traditional ideas and finding a new point of view rather than a dramatic change of tradition (Lubart & Georgsdottir, 2004; Rudowicz, 2004). I found the process of balancing through critical thinking useful for contextualizing, or forming the local model of, creativity education. Therefore by introducing new conceptions and perspectives through the framework of creative pedagogy, I hoped to initiate in others a similar experience to the one I had had; a process in which the teachers and pupils were able to explore their own balance and to negotiate their own criteria of creativity. Through sharing our views on a) whether and how creativity can be developed, b) criteria of creativity, c) unacceptable or encouraged classroom behaviours, d) the expressed ideas and drama works, different voices can be heard and perceptions expanded, including mine.

It is argued that physical and social environments are key influences on children’s creative development. School is also believed to be crucial in creating a supportive context in which students’ capacities such as divergent thinking are encouraged and judged with delay, and in which chances are provided for exploring original insights (Lubart & Georgsdottir, 2004). Throughout the teaching in this research, there was no

consensus between me, the pupils, or the classroom teachers on the issue of space and boundary provided in drama and creative pedagogy for exploring and expressing/presenting ideas. Although the pupils appreciated and enjoyed the social space they rarely had, the teachers wished me to draw a narrower boundary and provide a fixed learning structure without considering the pupils' responses to it. In contrast to the two teachers' method of drawing the limits first, I provided the space for discovering different possibilities first, and also dialogue with pupils to clarify both my and their values. This disagreement on space led the participants to reconsider several habits or beliefs which dominated the boundaries of creative expression:

- a) the criteria and social discourse of creativity
- b) the teacher-pupil relationship
- c) pupils' involvement in deciding the learning structure.

Despite the controversies, we had a consensus (the common agreement among us: the middle way philosophy) that providing a certain degree of freedom was helpful for creative potential yet certain traditional values should be considered to help value-clarifying, such as *responsibility*. Social responsibility and duty to authority, family, or society are emphasized in Confucian social norms. As mentioned earlier, concerns about social influence or the favorable contribution of the creative productions in Asian societies can actually serve as a merit-based evaluation system (Puccio & Gonzalez, 2004). However, there is a caveat that being over-socialized in such a context could lead one to become an extreme conformist and lose independent space for individual realization (Ng & Smith, 2004). Therefore an important issue for Taiwanese teachers regarding contextualizing creative pedagogy is the need to balance the creation of space for independent thinking and autonomy, with the maintenance of the strength of the tradition of being socially responsible.

Teachers play a significant role in re-interpreting views of creativity, classroom hierarchy and pedagogy, and arriving at a balance between moral cultivation and the nurture of the independent creator. These roles are discussed in the following section.

8.2.1-3 Teacher's multiple roles

To contextualize creative pedagogy, I learnt from my experience in this research the need to challenge the misconception of, and balance between, Eastern and Western views of the teacher's role. As previously mentioned, the blind spot of the traditional teacher's role in the Asian or Taiwan classroom is the emphasis on authority of knowledge, daily decision-making, and moral standards. This authoritative position helps the teachers to maintain control over classroom order and the teaching/learning process and to gain respect from the pupils. Nevertheless, this close-tied mutual dependence between the teacher and pupils left no space or necessity for independent and critical thinking, for discovering new insights, or for exchanging different perspectives. On the other hand, the teachers as well as some of the pupils were uncomfortable with the role of democratic guide who stands back more often than giving correct answers or direct commands. Compared to the traditional role, this role of non-authoritative guide gave the participants an impression of lack of responsibility for pupils' needs or dereliction of the teacher's duty to maintain good order and to cultivate moral values.

The balance I found between the two roles is that of teacher as model who wins respect from the pupils by showing integrity, and as facilitator who gains trust by being supportive of pupils' ideas (requiring a sense of humor), and helping them explore and express those ideas. This balanced role is similar to the idea of "friendly authority" (Ng & Smith, 2004: 105), yet it does not allow the fear of losing authority or control to hinder the

opportunity of nurturing learners' creativity; for instance, standing back at the right time to create space for autonomous learning, delaying the judging of ideas, or guiding rather than imposing values.

Most importantly, I would suggest it is necessary that every teacher go through their own process to find a balance between the roles, for each teacher's disposition and starting point is different. Nevertheless, in the two cases I found the balance between authoritative model and creative guide worked to facilitate pupils' creative development, as well as to achieve desirable development in traditional values such as being considerate to the needs of a group and endeavouring to learn. This hybridity of roles gives useful insights within Taiwan's context; however, it is not a fixed formula that works in every classroom context or for all teachers. Therefore I would urge educators and teachers to value the process of embracing and negotiating through multiple teaching roles – a self-demanding authority who values traditional virtues, a facilitator who values opportunities and pedagogical strategies for nurturing the learner's creativity, and a creative model who designs inventive activities and encourages the pupils to be playful.

8.2.1-4 Valuing creative learning

The view of learning the participants in this research hold is related to *serious learning* or *learning with effort*, which is viewed as appropriate but which is far removed from the ways of learning in drama and creative pedagogy. This cultural difference can be understood from the elements of serious learning, including one's diligence (such as in memorizing classic books and the explanations, or heavy loads of handwriting in Chinese), endurance of hardships, perseverance, and concentration (Kim, 2005; Ng & Smith, 2004). The emphasis on effort and diligence in learning is closely related to the focus on acquiring basic knowledge and skills which are believed to be the foundation of

further development or innovation (Cheng, 2004; Vong, 2008). Rote learning, imitation, and persistent practice are common methods of learning; teacher's authority and direct instruction are therefore central in the process of teaching and learning. External motivations such as examinations, competitions and a reward-punishment system, are highlighted to sustain the learner's efforts in learning (Cheng, 2004; Wu, 2004).

The qualities above are actually unique strengths found in people of Asian societies (Kim, 2005) and the emphasis on knowledge and skills is realistic. Yet depending largely on authoritative pedagogy and external motivation, spontaneous learning inspired by intrinsic motivation is easily dismissed. One of the classroom teachers and some pupils viewed the learning in drama and creative pedagogy as unsuitable for acquiring serious/basic knowledge. When examining the discourse of creative learning within the Chinese context, Vong (2008) also indicated that teacher-directed pedagogy involving direct instruction and demonstrations was still essential for the development of children's creativity, which could not take place prior to an accumulation of basic knowledge and skills. Vong therefore argued that, when assessing the opportunities for creative learning, this nature of teaching and learning in the Chinese context should be taken into account.

I agree with the argument above, and appreciate the qualities encouraged in traditional learning, since they are essential to realizing creative ideas. Nevertheless, I would maintain the need to learn from aspects of creative learning to complement the nature of Chinese/Taiwanese teaching and learning. It is possible to achieve a balance between creative learning and traditional serious learning. In fact, the pupils explained that they learned with effort, expanding their knowledge and skills, and at the same time enjoying the fun activities, though some expressed their feelings of guilt at "playing all the time".

To encourage spontaneity and a passion for learning, and to equip the pupils with basic skills as well as capacities for coping with rapid change, it is crucial for teachers in Taiwan to value and create a creative learning context. In this study, three elements were found which were relevant to the literature and to improving the current learning context in Taiwan:

- Enjoyment. I consider “enjoyment” as the intrinsic motivation embedded in creative pedagogy which involves innovative, playful, and relevant teaching to arouse the pupils’ enthusiasm for learning. The sources of enjoyment the pupils reported in this study were the *playfulness* of the lessons, *development*, *atmosphere*, *space*, *in-depth learning*, and *collaboration* with peers. Although the ideas of being playful and enjoyment appear to be against the traditional view of learning, by looking closely, some of the internal motivations (e.g. development, in-depth learning) are actually relevant to the traditional serious learning.
- Pedagogical strategies fostering possibility thinking. As mentioned, teachers play an important role in either stifling or supporting creative learning. In choosing pedagogical strategies, teachers are in fact deciding the role they play as facilitator or authority, for instance. From the teachers and pupils’ feedback, some of the strategies employed are often overlooked in the traditional culture yet are useful in encouraging the pupils’ engagement as well as flexing their creative capacities in learning. The pedagogical strategies include a) standing back, b) thought-provoking guidance, c) providing chances for exploring different perspectives or possibilities, d) using different level of working from individual to group cooperation.
- Prioritizing autonomy and reflective thinking. Given that the pedagogy used to enhance creativity often highlights the learner’s autonomy/agency and self-regulation

(Chong, 2007), helping the pupils to realize their role and their own responsibility for learning is important in the Taiwan classroom. When adopting creative pedagogy in Taiwanese or other Asian classrooms, it could be tempting to go back to authoritative pedagogy due to familiarity and the pupils' reactions to the new teaching and learning. Yet with commitment to prioritizing the learner's agency and skills of self-regulation, for instance in this study reflective thinking and self-evaluation were used, the learning context will gradually be transformed. Pupils will gradually begin learning with autonomy and adopt creative methods and attitudes, such as asking questions, exploring solutions and risk-taking (Craft, Cremin & Burnard, 2008; Torrance, 1963).

8.2.2 Bridging the gap between policy and practice in schools

As argued previously, a gap is perceived between the ethos and practices of the school and teachers and the governmental policy which informs the core competences and attainments of the curriculum. It has been a common problem in recent educational reform in Chinese societies that policies could not be fully implemented in schools because they contradicted the ethos or interests of schools or teachers (Cheng, 2004). It has also been common that when the practitioners appreciate a policy promoting certain objectives and would like to put it into practice, they lack sufficient support (Lin, 2004). In the case of fostering students' creativity, Taiwanese scholars have pointed out the reason for the gap has been that the schools and teachers/parents overemphasize performativity and ignore the educational objectives, and that mutual communication between administrators and local teachers has been lacking (MoE, 2003). Rather than blaming these factors, however, I propose to bridge the gap through the support of academic research.

Given my view of the gap between policy and practice that it is also due to the dependence on Western definitions and methodology on creativity, I suggest that it is necessary to allow diverse approaches to creativity, including a social cultural approach, to explore creativity and creative pedagogy within the Taiwanese social and educational context. Through in-depth studies, the cultural differences, blind spots, or strengths can be re-examined, and the local teachers' and pupils' perspectives understood. For instance, in the *White paper on creative education*, the scholars and researchers proposed building an evaluation system to facilitate creative instruction (MoE, 2003: 21). For setting the criteria and methods of the evaluation system, the need for considering the cultural context and the views of practitioners is essential to avoid perpetuating this gap. Therefore I would expect academics to not only notice the limitations of current education but also to formulate implications and help negotiate between the upper and front line levels within the educational system.

Another implication concerning the implementation of policy is to render support for the practitioners. The two teachers in this study expressed their hesitation in fostering pupils' creativity in practice due to the lack of support, including time constraints in designing creative lessons, the curriculum being too crowded to do alternative and expanded learning such as drama lessons, lack of support from colleagues and administrators, and the stress from the school and parents who focus on academic performativity. Therefore, a change involving the individual teachers, school cultures and social environments is essential to support the practitioners. In addition, I would suggest greater attention be paid to more specific definitions and guidelines of pedagogy for facilitating creative capacities within the Taiwanese context. Although the institution of creativity-related courses in teacher education for both prospective and practising school teachers was suggested in the *White paper of creative education*, consideration

should be given to how adequate these courses are and how well they are implemented. Taken together, a system-wide reform involving individual teachers, learners, schools and societies, could be more effective than merely policy and curriculum making. Teacher and lifelong education also have a significant influence on the reform of the system and the development of a more supportive discourse for enhancing creativity.

Finally, it is essential to take into account the pupils' perspectives to understand the educational context and pupils' specific needs. After all, education is an interactive process involving both teaching and learning. By being aware of their responses and involving them in discussing their own learning, the pupils are respected and encouraged to be autonomous. In short, instead of merely imposing certain values or policies that could cause paradoxes in daily classroom practice, academics and policy makers could offer understanding of the difficulties in practice and offer support for change from the individual to the system level. They should also consider taking into account the learners' voices which provide multiple perspectives in both teaching and learning.

8.2.3 Allowing the third space, the dialogue of different cultures

Theorists use the concept "the third space" (Bhabha, 1990; Soja, 1996) to denote an imaginary and alternative dimension within which the traditional and other cultures interact and influence each other so that new modes of thinking or interpretations may emerge. In recent years, educational researchers have also used this concept to propose boundary-crossing between the practitioner and academic knowledge (Zeichner, 2008). In this research, I borrow this concept to describe a space where the two value systems – the Eastern and Western – interact and elicit varied responses, including my own conceptual framework of creativity and drama teaching.

As mentioned previously, I describe my own perception of creativity as the third space where the influences of Chinese heritage, Taiwanese society, and Western values have been negotiated and still keep being negotiated. In addition, throughout the teaching and learning process in this research, I witnessed the third space occurring at different levels: the tug of war between me and the pupils or teachers on the concept of proper teaching and learning or on creative behaviour/ideas, for instance. I also interpreted the teachers' ambivalent attitude towards encouraging new values, and the pupils' difficulties, as evidence of the third dimension at the individual level. These spaces allow different perspectives or approaches to interact, allow different responses to be taken, for instance to ignore, to accept, to evaluate, or to change. During this experience of adopting drama and creative pedagogy, the participants and I actually exchanged and negotiated our views over several fundamental questions which needed to be answered when contextualizing creative pedagogy. These questions included: What should be the criteria of creativity in our context? What kind of ideas and behaviour should be encouraged in the classroom concerning enhancing creativity? What do pupils need to achieve in a creative pedagogy? What kind of teaching and learning is desirable, and from whose viewpoint? We were all involved in the inquiry into creative education and pedagogy and, through the research questions, the participants were encouraged to use reflective and critical thinking to evaluate the traditional/new values. Although no final answer or consensus was achieved through this research, which was merely a beginning, I view the interactive process and the space as valuable and necessary for adopting and contextualizing creative education and pedagogy.

However, considering the recent educational reform in Taiwan, which endeavours to promote creative education, the possibility of the third space seems to have been

disregarded. Through a dependence on Western theories and approaches in creativity research and in the educational policy paper in Taiwan, along with an eagerness to enhance children's creative competence through training teachers to teach creativity, the government has failed to make a comprehensive cultural change involving schools and the wider society, and to develop an indigenous definition of creative education. In other words, the hasty educational reform has overlooked the need for dialogue between adopted Western values and local ones, and between policy makers, academics and practitioners. The space for developing new or integrated ethos/practices that may fit in the Taiwan context has not been created.

Therefore I would suggest that government, schools, practitioners and the wider society should value the third space and allow dialogue between different values to occur. By this I mean allowing the exchange of views over key issues of adopting creative pedagogy, such as: How do we define creativity? How do we decide the desirable educational objectives and practices that are suitable within the social context to foster "positive" creativity? How do we re-evaluate traditional educational values? However, as this research reveals, this interaction may not be smooth and may be full of tensions and uncertainties, for each perspective or value involved may be challenge by another. It is an opportunity for adding vitality and new thinking to the education system. It is crucial to keep an open attitude toward what could emerge within this space, while at the same time continuing to observe, assess the new values, and engage in dialogue.

8.3 Implications for research methodology

Through this research, I propose several implications for future research in creativity in education as well as research in adopting creative pedagogy in specific social contexts. First of all, seeing creativity and creative pedagogy as multi-dimensional entities, I would

suggest that the *confluence approach* would be useful for understanding the relationships and interactions of the multiple components involved in creativity or creative pedagogy. It is desirable to obtain converging insights from different types of creativity research, from the cognitive or socio-cultural perspectives for instance, thereby attaining a more comprehensive view.

Secondly, I would suggest that research should focus on understanding the relation between theories and actual practical problems pertinent to creativity education in Taiwan, since it is still in the early stage of its educational reform promoting creative education. In this research, for instance, one of the focuses was to reveal responses to creative pedagogy, including the evaluations of the pedagogy used, and the possible conflicts or dilemmas arising during the teaching/learning process. And through such enquiry, the implications of adopting Western values and educational practices could be sought. This type of “use-inspired basic research” (Tan, Law, and Wong, 2007: 553) is lacking in Taiwan and therefore I consider it particularly relevant to the current Taiwan educational context as well as to future research in creativity. Also, the socio-cultural factors should not be excluded when studying the practical applications.

More importantly, I would argue for the significance of the interpretive paradigm and of descriptive case study in creativity research. As discussed in an earlier chapter, the approach to creativity research in Taiwan has been mainly cognitive (psychometric) or pragmatic, in which creative development or products form the main research focus. To establish evidence for the impact of arts or training programmes on creative development, experimental design, correlation studies, or creativity measurement were often employed. The contribution of these positivist studies was to help to systematize creativity and produce generalized knowledge through systematic or large-scale investigation. However, it is also important to generate unique and in-depth understanding through

thick description. As argued, within the interpretative paradigm, I have been able to see the research field as a complex social world filled with different perceptions (e.g. of the teacher, the pupil, the researcher), and as a network of dynamic relationships that are indivisible (Radnor, 2001; Yau, 1995). There has been no need to reduce the subject matter, for instance, the creative pedagogy, or the pupils, to simplified factors or cause-and-effect links and thus miss the essence that lies in the unpredictable interactions between the two. A descriptive case study allowed me to focus on the dynamic and interactive teaching/learning process, rather than merely the products of such processes. With the rich descriptive data from different perspectives and of particular instances, a unique, in-depth and comprehensive understanding has been shaped towards adopting creative pedagogy in the Taiwanese primary school context.

I would also propose implications for research in the relationship between drama and creativity. As mentioned previously, this link is not well researched despite the fact that creativity is regularly referred to in the literature of drama education and practice (Gallagher, 2007). And among the limited research of drama and creativity, the focus is often assessing creative achievement through drama. The methods employed in these studies to obtain evidence are therefore experimental design, correlational studies and creativity tests. Creativity is equated with measurable production of creative achievements. However, instead of focusing on *what* is learned, I would suggest more attention be put in understanding *how* creativity is facilitated in drama. For instance, in what aspects or in what ways does the nature and approaches of drama nurture the possibility thinking and creative engagement of the learners? These questions would require in-depth descriptions to capture the unique instances and complex interactions between teaching and learning in the drama process.

Through this study, I identified factors which were crucial to the analysis of the qualitative data. First, it takes **time** to be familiar with the data from different participants and stances, and to reach the point of *saturation* of analysis. I am aware that the point of

saturation depends on the researcher, who decides which stage the analysis of data has reached, and when the insights are sufficient to answer the research questions. However, since I realize that analysis is an on-going process (Huberman and Miles, 1998; Stake, 1995) and new interpretations or insights would appear when I go back to the data, I wonder whether there ever is, or could be, an end to analysing the data. Therefore, time appears to be precious in the analysis because it helps different insights emerge. Secondly, there might be varied ways to document, organize, and synthesize the data in the analysis cycle and thus form different threads of argument and conclusions. With time and new insights from each reading, this thesis could be just the start of the inquiry. In other words, I found it essential to open the findings and arguments in this study to different interpretations and applications rather than seeing them as unchallengeable.

Finally, I am aware of the limitations of the methodology of this study and I suggest means to improve or to extend the research.

- *Avoiding the dual roles of interventionist and researcher.* One of the tensions raised during this study was the multiple roles I took in the research. The power relations between me and the pupils could make the enquiry process sensitive even though the pupils trusted me and were willing to reveal their feelings and thoughts to me. The same tension existed when I enquired into the classroom teachers' evaluations of my teaching and ethos. It also raised doubts that I could make sense of their accounts objectively as a researcher instead of as the interventionist. Although the multiple data sources of triangulation employed in this study were useful in reducing the suspicion of my own influence and in improving the rigour of the research process, I believe the tensions would have been eased and the power relations would have been less complicated.
- *Prolonging the intervention.* In this research, the drama lessons of the formal study

cases last ten weeks, and each week there were only two forty-minute sessions to interact with the children. Even though the pupils welcomed the novel experience of learning and duly reported their development in creative ability and attitudes, I would suggest extending the time to let the participants become more familiar with the values and spirit encouraged by creative pedagogy and drama, as well as to observe their changes and responses in ways of learning over a longer period.

- *Prolonging the enquiry to investigate the influence of the context on the sustainability of children's creative development.* As mentioned earlier, it was beyond my research goal, and my ability, to sustain the impact of creative pedagogy on the participants. After this study, all the pupils from the two cases attended junior high schools, which are usually a stepping stone for students to attend star senior high schools and then prestigious universities. For this reason, performativity is much more emphasized and the traditional teaching and classroom culture are less malleable in junior high schools. Due to this unique social context, I would suggest it is critical to study the pupils' responses when they move on to environments which are less supportive of their creativity.
- *Investigating the responses of participants of different group or positions.* In this study, the small sample focused on the sixth-graders and classroom teachers of two primary schools in Taipei city and Taipei rural area, and therefore the understanding of the pupils' and teachers' responses is limited to certain groups. For future studies, I would propose to investigate the indigenous perceptions of creative pedagogy through respondents with different positions in the educational system, for instance parents, school principals and policy makers. It would be useful to extend the research to respondents of different ages (e.g. older or younger pupils) or different social backgrounds, for instance to select primary schools in different parts of Taiwan instead of the area in/close to the capital city. Also, it would be worthwhile to focus

on studying teachers' responses through using creative pedagogy in teacher education to nurture their own creativity. These are all possible ways to extend knowledge of the range of different views of creative pedagogy in the Taiwanese context.

- *Comparing the current creative teaching practices in Taiwanese classrooms with creative pedagogy theorized and applied in Western classrooms.* In addition to understanding the responses to the creative pedagogy introduced, it would be interesting to learn and compare the indigenous perceptions and practices of creative teaching in Taiwan with the Western theories and practices.

8.4 Summary of the implications

In this chapter, I discussed the key issues around the adoption of creative pedagogy, including the blind spots observed in both the front line practical context and the research field that informs policy-making. I pointed out that the teachers tended to overlook the shortcomings of the traditional values they were trying to maintain, which led to their focus on the negative results of creativity. On the other hand, the gap between the public and academic understandings of creativity, and between official policy and the practices/ethos of teachers had been neglected in research. Therefore the third issue I proposed was the need for contextualizing creative pedagogy to bridge these gaps by learning from the strengths of both Eastern and Western values.

I then examined three implications for contextualizing creative pedagogy. The first implication was is the need for valuing and negotiating, through multiple perspectives, the framework of creative pedagogy. Implications concerning space, teachers' roles and creative learning in fostering children's creativity were discussed. Secondly, two-way

communication between administrators and local teachers was suggested to facilitate the provision of appropriate support for the practitioners. Research within the socio-cultural approach to creativity, and asking fundamental questions, were also suggested. Finally, the notion of a *third space* was used to suggest the significance of the interaction of two sets of values to elicit different responses or new possibilities. In the final sections, the methodological implications were drawn regarding current creativity research in Taiwan as well as future research in creative pedagogy.

Chapter 9 Conclusion

Under the context of globalization, the world-wide celebration of creativity, and the re-defining of educational milieu in Taiwan including promoting creative education, this study set out to enquire into the Taiwanese pupils and teachers' responses to a creative pedagogy in drama and the objectives and ethos behind it. Behind this core question is a more radical enquiry: what is creativity, and its relationship with both global and local cultural context? In this thesis, relevant theories of creativity in the Western world in both psychological and educational fields were reviewed, including the earlier traditions of creativity research, for instance the psychoanalytic and behaviourist traditions, and more recently developed approaches such as psychometric, pragmatic, social psychological, and confluence approaches. These approaches were looked at to compare or contrast the framework of creativity adopted in this thesis.

The scope of reviewing literatures was then narrowed down to insights related to fostering creativity in educational settings. The differentiation between big C and little c creativity, the framework of possibility thinking, and the discussions of creative teaching, teaching for creativity, and creative learning were discussed to identify the attributes of the creative pedagogy in this thesis. The objectives and approaches of drama were also elaborated for revealing the close relationship between drama and creative pedagogy. Furthermore, the factor of cultural context of Far East, especially the Chinese heritage societies, was explored, in particular the gaps between the Eastern and Western conceptualization of and discourse for creativity, and the possible paradox for promoting creativity in Asian classrooms.

Through a series of self-designed drama lessons based on local themes to foster the children's creative attitudes and behaviours, an *interaction* was initiated between the

pupils and teachers and the researcher, as well as between two sets of educational values. With descriptive case study approach, the dynamics, modes of involvements, and subtle relationships of the participants were captured and further investigated. Qualitative data were collected from the pupils' response sheets of every drama unit, pupils' diaries, interviews with pupils and the classroom teachers, and the reflective journals of the drama teacher-researcher.

In the findings, the three perspectives of the experience were presented distinctively at first and pulled together later for compare and contrast in the Discussion Chapter. In the three findings chapters, my personal accounts of the whole experience from the stance of a guest drama teacher were presented in terms of reflections on the interactions, and evaluation of the practices. The children's responses to the drama lessons were also presented including their overall responses to the drama lessons, their views towards creativity and creative pedagogy, and their evaluation of creative pedagogy in drama. Their accounts were not only clear enough to show how they accepted the creative pedagogy, but also formed useful insights for children's needs in learning and views of abstract concepts (e.g. creativity, creative teaching) of which the adults rarely enquire children's views. Finally, the two classroom teachers' perspectives were presented in terms of their views toward creativity and creative teaching, views toward the creative pedagogy used in drama, and the expectation.

Similarities and dissonances were found as viewpoints from the three perspectives being aligned for further discussions. From their feedback, I learned that the children's *enjoyment* in learning was the intrinsic motivation for their autonomous learning. On the other hand, the classroom teachers could not fully agree with the way of learning in drama and saw the learning the children demonstrated as merely relaxation and play,

which was far from a proper and *serious learning*. In the teachers and children's evaluations of creative pedagogy, the teacher's role as authoritative model or guider, and the space offered in the creative pedagogy were identified as two major conflicts. In addition, a gap between the pupils and teachers' criteria and views of creativity was recognized. The different levels of how the teachers and children considered creative pedagogy desirable were evident from these dissonances. Although the perceptual gap of creativity was conventional interpreted as the "opposition" or "marginalization" of creativity in the Asian classroom (Beghetto, 2007; Ng & Smith, 2004; Wu, 2004), I understood it as the ambivalence of promoting creativity due to multiple concerns and as evidence of where the third space may be occurring.

Three key issues in adopting creative pedagogy in Taiwan context were elicited from the findings and discussion: the blindness of traditional values, the negligence of the gap between the policy (academic area) and the front line educators, and contextualizing creative pedagogy. I perceived the last issue as a means of resolving the conflicts of promoting creativity and bringing new possibilities to the traditional educational system in Taiwan, and therefore proposed three suggestions regarding contextualizing creative pedagogy, namely, valuing and negotiating through different perspectives of the framework of creative pedagogy, bridging the gap between policy and practices in school, and allowing the third space, the dialogue of different cultures.

Finally, I propose a few suggestions in the research of creativity/creative pedagogy. I consider *confluence approach* useful to highlight the multi-dimensional nature of creativity and creative pedagogy. I also urge for the employment of "use-inspired basic research" (Tan et al., 2007) which aims to resolve practical problems for its relevance to current Taiwan educational context and future research in creativity. Attention to

socio-cultural factors in fostering creativity in education is also called for. Last but not least, I argue for the significance of the interpretive paradigm and the generation of unique and in-depth understanding through thick description, because much more weight has been put on positivist research of creativity in Taiwan. The limitations of the methodology of this study are recognised and means are suggested to improve or to extend the research.

There are several themes that connect the whole thesis from the research questions, my methodological framework, to the research findings and implications, including gap, interaction, dilemma, negotiation, possibility, to name a few. Among them, I consider *gap* and *interaction* the major themes. The gaps perceived and discussed in this thesis involve those between the pupils and teachers' viewpoints, the academic field/administrators and practitioners, or between the value systems of two different cultures, or the slippery balance between freedom and order.

There are different attitudes towards various gaps or conflicts. Some charge the gap:

“When a tree of twentieth century is planted in the soil of nineteenth century, even the farthest leaf from the ground contains the ingredient of the soil. If Stefan Zweig’s Vienna was my soil, I would not be this I now” (Long, 1999: 30)³⁸

“I was not born a piece of white paper; on the map of my mind, there carved Chinese contour. A European won’t say he was born to ‘confront’ Eastern culture, for his culture has been the mainstream in the world for two centuries...”
(ibid: 51)

Some appreciate the closure of a gap: “Every one of us gets through the tough times

³⁸ Both of the two quotes of Long (1999) are translated from Chinese.

because somebody is there, standing in the gap to close it for us” (Oprah Winfrey, <http://www.quotationspage.com/quote/31147.html>). However, as indicated in the implications, I found it more appealing to bridge the gap and let people of two different worlds communicate, exchange, or learn from each other. The dichotomy, misconceptions, traditions or beliefs may thereby be re-interpreted and re-evaluated in this space, though it may take a great deal of time and effort to negotiate through different values and modify the traditional ones, and the process may be full of conflicts. Yet similar to the attitude of the theorists who propose the idea of third space, I am open and even optimistic to the result of the interaction.

This study is a starting point for researchers who wish to explore this topic further or research within similar context; it is as well a basis of my endeavor to share the knowledge and findings of fostering creativity and adopting creative pedagogy. Through this research, I hope to encourage more educators in Taiwan or other places in the world to think differently and be open to new possibilities or changes, and urge more researchers to initiate dialogues between pupils and teachers, and between educational policy, academic fields, and practices in schools. I am aware that there is still a long way to go in promoting different pedagogical practices or a different methodological approach in creativity research, and though I am not a wise man for whom people stop their work to listen to his words, I shall endeavor to share what I learned and continue to enquire and learn, by asking myself:

“... And what shall I give unto him who has left his plough in midfurrow, or to him who has stopped the wheel of his winepress?

Shall my heart become a tree heavy-laden with fruit that I may gather and give unto them?

And shall my desires flow like a fountain that I may fill their cups?

Am I a harp that the hand of the mighty may touch me, or a flute that his breath may pass through me?

A seeker of silences am I, and what treasure have I found in silences that I may dispense with confidence?

If this is my day of harvest, in what fields have I sowed the seed, and in what unremembered seasons? ”

(Gibran, 1996: 3)

■ **Appendix 1** Drama strategies used in the drama lessons in the research project

<i>Name</i>	<i>Content</i>	<i>Purpose</i>
Drama basics (usually accompanied by teacher's instruction or narration)		
Body Movement or Exercise	1. Mimed activity: <ol style="list-style-type: none"> a) walking, with situations; b) walking, in roles; c) the mirror; d) helping hand; e) imaginary sports ★ f) 1, 2, 3, puppetry ★ g) puppetry and the master ★ 2. Game: Zi-Za-Boing ★	1. Explore how to use body parts to express, for example, our neck, our hands, and our joints. 2. Exercise one's imagination.
Voice Exercise	Voice-in-Role: ★ Decide a sound or a sentence, then practice them in different role, could be a famous person, an animal etc.	Exploring different possibilities of our voice-expressions.
Improvisation	Students take the roles in the situation teacher gave them, and improvise their dialogue or response. Usually in pairs or in small groups.	To warm up both bodily (including voice) and intellectually for drama lesson.
Drama conventions		
Role on the wall	A role is presented in picture form on the wall. Information about the person can be added as the drama progresses and we learn more about them.	To describe the information and to explore the characteristics of a role through reflection.
Sculpting	One "sculptor" of their group/the pair sculpts them or the partner into different poses to describe what they want to say.	To present the ideas and image of a role concretely; for instance, a burglar's facial expression or figure.
Freeze-frame/ still image/ tableau	Groups with their own bodies devise one or serial images that describe a specific moment, idea, or theme of the drama. Often it will represent people "frozen" in the middle of some action.	To present the understanding/ viewpoint of the story, and let others have a chance to observe out of the role.

Thought-tracking/ Thought-tapping	The private thoughts/reactions of participant-in-role at specific moment are spoken publicly. It can be used when the action is frozen and participants “tapped for thoughts”, or used in conjunction with still images.	Learn to put themselves in other’s shoes (to think and react in roles).
Hot-seating	The teacher or pupils take a role in the drama, and the group question/interview the person to find out more information. The role may be signaled by sitting in a particular seat or by wearing an item of costume. Or it can be released from a frozen image.	To find out more information about the situation or the character.
Teacher in role	The teacher takes a full part in the drama, often using her role to manage the drama within the action. Teacher roles can have a variety of statuses to achieve the teaching purpose (e.g. provoke tension, excite interest, add information or challenge, and create choices).	To interact with pupils within the context, laying aside the actual role and taking on roles offering different power relationships.
Conscience alley / thought tunnel/ collective voices-in- the-head	Similar to hot seating, but the character does not answer the questions or respond to what others say to him/her when walking down the “alley”, two lines formed by others of the group. Students in the two lines speak out the possible conflict thoughts of the character at certain moment, or act as a collective conscience which may give the character advises on choices.	<ol style="list-style-type: none"> 1. To become more aware of the problem. 2. To become involved in and to influence or explore possible solution. 3. To slow down the action and allow distance for reflection.
Short play	This is best kept very short.	To present a coherent story line using many drama elements—movement, dialogue, props.

Refer to Winston & Tandy (1998), *Beginning Drama: 4-11*, pp. 123-125; Neelands (1990), *Structuring drama work*. Spolin, V., (1986), *Theater games for the classroom: a teacher's handbook*.

- ★ They are activities that are adapted from common games or theatre trainings. Some are further developed or slightly changed to achieve the learning objectives.

■ Appendix 2

Pilot study lesson plan (English version)

Observe the classes (Sep 20-22) + Six Drama lessons (Sep 25- Oct 13)

Content Time	Theme	Objectives	Activities	Required knowledge / experience	Requirement (Data collect instrument)
Week 0 (9/20 + 9/22)	Class observations (<i>get familiar with students, classroom dynamics and rules, etc.</i>)				R: Observation sheet
Week 1 (9/25— 9/29) 1 st lesson	Drama Basics	Exercising body medium and imagination	<ol style="list-style-type: none"> initial talk (rules of drama class, the objectives and expectation) self-introduction 15 years later (in pair) walking+situ + freezing tableau—cover of a story book discussion 	<i>fairy tales or folk stories</i>	P: diaries T: observation sheet R: video recorder
2 nd lesson		Using body language to express and create (compose)	<ol style="list-style-type: none"> warm up: puppetry & the master discuss the poem 4 tableaus of the poem reflective time 	(<i>Chinese lesson 2:</i> <i>The traditional</i> <i>poem—Yu-gau-tzi 漁歌仔</i>)	P: diaries T: observation sheet R: video recorder + response sheet
Week 2		Making use of facial,	1. warm up: 1,2,3, puppetry	<i>How the emperor and</i>	

(10/2—10/6) 3 rd lesson		voice expression	<ol style="list-style-type: none"> 2. exercise of facial expression 3. exercise of voice expression 4. role card (in pair—the emperor & courtier) 	courtier interact in ancient China	P: diaries T: observation sheet R: video recorder
4 th lesson	Drama in education	Drama conventions and issue exploring	<ol style="list-style-type: none"> 1. 1. warm up 2. in role: freeze image + thought-tapping (individual) 	(Chinese lesson 3: the education of little tree—excerpt & revised)	P: diaries T: observation sheet R: video recorder
Week 3 (10/9—10/13) 5 th lesson		Combine language, arts, and moral education	<ol style="list-style-type: none"> 1. warm up 2. discuss roles in L.3 + thought-tracking 3. reflective time ps. skip “conscience alley”		P: diaries T: observation sheet R: video recorder + response sheet
6 th lesson	606+607 watch each other’s work (created or improvised in each lesson) & have fun				R: interview schedule

(P= pupils; T= classroom teacher; R= researcher)

■ Appendix 3

Formal study lesson plan — New Hill (English version)

Content Time	Theme	Objectives	Activities	Required knowledge / experience	Requirement (Data collect instrument)
Week 1 (10/16—10/20)	Class observations (<i>get familiar with students, classroom dynamics and rules, etc.</i>)				R: Observation sheet
Week 2 (10/23— 10/27) 1 st session	Dialogue with 608	Introduce the research project, teaching and objectives	<ol style="list-style-type: none"> 1. discuss views of: drama, creativity 2. introduce research project 3. make clear rules and demand of drama class 4. simple finger performance 		P: diaries T: observation sheet R: video recorder
2 nd session	Unit 1 Drama basics	Exercising body medium and imagination	<ul style="list-style-type: none"> * initial talk (today's objectives) * walking + situ * exercise joints (123, puppetry) * sculpting 		P: d T: o R: v + response sheet
Week 3 (10/30—11/3) 3 rd session		Using body language to express and create (compose)	<ol style="list-style-type: none"> 1. saying hello—ten years later 2. walking in role 3. tableau of a story 	<i>fairy tales or folk stories</i>	P: d T: o R: v

4 th session		Facial/voices expression Role play	1. facial expression exercises 2. voices in role 3. role card—the unfinished conversation	How the emperor and courtier interact in ancient China	P: d T: o R: v
Week 4 (11/6—11/10) 5 th session		Combine the drama skills to improvise Start to learn drama conventions	1. the unfinished conversation—with one do all the actions and the other voices. 2. thought-tracking: Snow White		P: d T: o R: v + response sheet no. 1
6 th session	Expansion of unit 1 Classic Chinese poetries	Create (compose) their own work with the skills Group working skills	1. imaginary sports 2. forming 6 groups by choosing the poems 3. discussion + serial tableau 4. reflecting	The six classic Chinese poetries	P: d T: o R: v
Week 5 (11/13—11/17) 7 th session	Performance appreciation (video)	Gaining experience of different performing	4. watching three different kinds of performances 5. discussion		P: d T: o R: v
8 th session	Unit 2 Behind the success	Explore the character.	1. warm up 2. role on the wall 6. discussion + group sculpting 7. reflecting	Chinese lesson 10 (By Nan-Yee publisher)	P: d T: o R: v

Week 6 (11/20—11/24) 9 th session		Explore the difficulties the character faced.	<ol style="list-style-type: none"> warm up—imaginary running game discussion teacher-in-role: Ji-Chung's coach discussion 		P: d T: o R: v
10 th session		Explore reactions and resolutions.	<ol style="list-style-type: none"> warm up thought-tracking teacher-in-role + press conference discussion 		P: d T: o R: v
Week 7 (11/27—12/01) 11 th session			<ol style="list-style-type: none"> warm up conscience alley discussion + reflective time 		P: d + work sheet no. 1 T: o R: v + response sheet no. 2
Week 8 (12/4—12/8) 12 th session	Unit 3 Yang-Tzi, the smart envoy	Explore the theme of the text. Explore the characters and their power relation.	<ol style="list-style-type: none"> warm up still images (show the relation between the two main characters) role on the wall 	Chinese lesson 12 (Nan-Yee publisher) The history of 春秋戰國 period	P: d T: o R: v

13 th session		Discuss the episode of the story by sequence.	<ol style="list-style-type: none"> 1. tableau of first scene + thought tracking 2. improvisation 3. discussion 4. develop 2nd scene 		P: d T: o R: v
Week 9 (12/11—12/15) 14 th , 15 th session			<ol style="list-style-type: none"> 1. develop each group's short play 2. watch each group's version of the story 3. discussion and evaluation of each group's work 		P: d + evaluation sheet T: o R: v
Week 10 (12/18—12/24) 16 th session			Revise their group short play after the feedback		P: d T: o R: v + response sheet no. 3
17 th session	606+607+608 watch each other's work (created or improvised in each lesson) & have fun				
Week 11 - 14	Interview pupils and the classroom teacher				

(P= pupils; T= classroom teacher; R= researcher)

* Details of the activities can be found in the feedback result table of each drama unit.

■ Appendix 4

Formal study lesson³⁹ — Green port (English version)

Content Time	Theme	Objectives	Activities	Required knowledge / experience	Requirement (Data collect instrument)
Week 1 Oct/11	Class observations (get familiar with students, classroom dynamics and rules, etc.)				R: Observation sheet
10/12 1 st session	Unit 1 Drama basics	Exercising body medium and imagination	<ul style="list-style-type: none"> * initial talk (today's objectives) * walking in situ * puppetry and master * 123, puppetry 	The first two lessons are used to help pupils learn more skills. They had a performance in other school in two weeks.	T: observation sheet R: video recorder
Week 2 10/17 2 nd session		Using body language to express and create (compose)	<ol style="list-style-type: none"> 1. walking in role 2. imagery sports 3. Body expression exercise 4. reflect + discuss 		P: diaries ⁴⁰ T: o R: v

³⁹ The lessons described below are adapted from the original plan due to conflicts and unexpected events happened during or after every lesson.

⁴⁰ In this case, it's always painful for the teacher to collect all the 32 sheets back from the pupils, and some of whom almost never submit homework. Therefore at the end, there were only two diaries pupils wrote, and two response sheets returned.

10/19	Pupils performed in a nearby primary school—"Say no to school violence".			Researcher helped with the sound and light control.	
Week 3 10/30 3 rd session	Dialogue with 608	Introduce the research project, teaching and objectives	5. discuss views of: drama, creativity 6. introduce research project 7. make clear rules and demand of drama class 8. mirroring + helping hand	How the emperor and courtier interact in ancient China	T: o R: v + response sheet
4 th session		Facial/voices expression Role play; Combine the drama skills to improvise	1. facial and vocal expressions activities 2. role card—the unfinished conversation		
Week 4 11/02 5 th session	Unit 2 Kong-Ming borrowed arrows	Start to learn drama conventions	3. the unfinished conversation—with one do all the actions and the other, voices. 4. circle game 5. discuss: what is history/ story	Chinese lesson 9: Kong-Ming borrows arrows (an episode of the three Kingdoms)—by Han-Lin publisher	P: diaries T: o
6 th session		Discuss the story	1. Simon says + numbered actions ⁴¹ 2. Making a choice—a metaphor of two		

⁴¹ The classroom teacher (jumped in and) did the two games

⁴² The Chinese lesson was supposed taught beforehand so that the activities can deepen the learning. Yet in the middle of the session, I realized only few pupils know the story.

			<p>paintings</p> <ol style="list-style-type: none"> telling the story— in broad sense to set the context.⁴² Pupils make the choice in role 		R: v
Week 5 11/09 7 th session		<p>Realize the tensions of the three Kingdoms;</p> <p>Role-analysis</p>	<ol style="list-style-type: none"> warm up game story telling relay forming three groups by their choices last time—three Kingdoms 		R: v
8 th session			<ol style="list-style-type: none"> role on the wall Group work: sculpting (show power relation of each King & their courtier) reflecting + discussion 		R: v
Week 6 11/16 9 th session	Half-cancelled ⁴³	Think in/ out of role	<ol style="list-style-type: none"> warm up still image + thought-tapping (two moments—the conflict between Yu & Ming before and after the mission) tableau of their relationship 		R: v

Therefore I changed the plan and set the context (being in role) to tell more information.

⁴³ The 9th, 10th and 11th sessions were cancelled unexpectedly. The whole class disappeared for almost one and half session on Nov 16th; therefore when I found them and the class teacher, only 20 minutes left. 11th & 12th session is almost the same situation. And in 7 & 8th session, we did drama in the classroom for the classroom teacher is missing with the key to drama classroom.

10 th session	Cancelled	Develop their short play—scene one	<ol style="list-style-type: none"> 4. discussion 5. conscience alley 6. group work: use the improvised work these three lessons to form their short play 		
Week 7 11/23 11 th session	Cancelled again	Develop their short play—scene two/ three	<ol style="list-style-type: none"> 1. warm up: grandma's step (steal something from me) 2. conscience alley 3. develop the short play 		
Week 8 11/30 12 th session	Unit 3 News Reporter Half- Cancelled	Look at a recent issue from a different angle	<ol style="list-style-type: none"> 1. warm up: Zi-Za-Boing/ when does the train leave⁴⁴ 2. form six groups: discuss a headline news 	The recent issue in their school and in Taiwan	
13 th session			<ol style="list-style-type: none"> 3. still image + news broadcasting 4. thought tracking 5. present 6. reflect: discuss + feedback 		R: v + response sheet
Week 9 12/07	"The Saxons & the Viking raids" ⁴⁵	Demonstration teaching by the classroom Tr.	<ol style="list-style-type: none"> 4. Games: red-green light; Simon says 5. group work—think of the name and 		R: o + v + camera (took photo for the

⁴⁴ The class teacher was very interested in drama games, so he jumped in again to play the game for three more times. Therefore fewer moments left and plan changed.

⁴⁵ The classroom teacher insisted to demonstrate "a real drama teaching". Therefore the original lessons were cancelled, and the lesson translated from Winston & Tandy's *Beginning drama: 4-11* was taught (followed the same steps). My role in this session is an assistant when the teacher had some problems in keeping the lesson going on.

14 th & 15 th session		The researcher helped the pupils with discussion	rules of your tribe. 6. teacher-in-role: the ruler from other tribe. 7. Conscience alley: follow me or not.		class)
Week 10 12/14 16 th session	Performance appreciation (video)	Gaining experience of different performing	8. watching three different kinds of performances 9. discussion		
Week 11 - 14	Interview pupils and the classroom teacher				

(P= pupils; T= classroom teacher; R= researcher)

■ **Appendix 5** Drama lesson and the creative pedagogy constructs – take the drama lessons of New Hill for example

Content Theme	Objectives	Activities	Creative pedagogical strategies (Innovation, possibility thinking, playfulness, collaboration)				Supportive environment (Teacher's ethos, use of classroom space)	
			Inno.	P. T.	Pl.	Col.	Tr's ethos	space
Dialogue with 608	Introduce the research project, teaching and objectives	<ol style="list-style-type: none"> 1. discuss views of: drama, creativity 2. introduce research project 3. make clear rules and demand of drama class 4. simple finger performance 						
Unit 1 Drama basics	Exercising body medium and imagination	<ul style="list-style-type: none"> * initial talk (today's objectives) * walking + situ * exercise joints (123, puppetry) * sculpting 						
	Using body language to express and create (compose)	<ol style="list-style-type: none"> 1. saying hello—ten years later 2. walking in role 3. tableau of a story 						
	Facial/voices expression Role play	<ol style="list-style-type: none"> 4. facial expression exercises 5. voices in role 6. role card—the 						

		unfinished conversation						
	Combine the drama skills to improvise Start to learn drama conventions	7. the unfinished conversation—with one do all the actions and the other voices. 8. thought-tracking: Snow White						
Expansion of unit 1 Classic Chinese poeties Performance appreciation (video)	Create (compose) their own work with the skills Group working skills	1. imaginary sports 2. forming 6 groups by choosing the poems 3. discussion + serial tableau 4. reflecting						
	Gaining experience of different performing	- watching three different kinds of performances - discussion						
Unit 2 Behind the success	Explore the character.	1. warm up 2. role on the wall 3. discussion + group sculpting 4. reflecting						
	Explore the difficulties the character faced.	1. warm up—imaginary running race 2. discussion 3. teacher-in-role: Ji-Chung's coach 4. discussion						
	Explore reactions and resolutions.	1. warm up 2. thought-tracking						

		3. teacher-in-role + press conference 4. discussion						
		1. warm up 2. conscience alley 3. discussion + reflective time						
Unit 3 Yang-Tzi, the smart envoy	Explore the theme of the text. Explore the characters and their power relation.	1. warm up 2. still images (show the relation between the two main characters) 3. role on the wall						
	Discuss the episode of the story by sequence.	4. tableau of first scene + thought tracking 5. improvisation 6. discussion 7. develop 2 nd scene						
		8. develop each group's short play 9. watch each group's version of the story 10. discussion and evaluation of each group's work						
		Revise their group short play after the feedback						
606+607+608 watch each other's work (created or improvised in each lesson) & have fun								

■ **Appendix 6** Observation schedule 1 – for the researcher

Project: Fostering creativity through Drama			
Date + Time of observation:			
Class:			
Place:			
records Interval	Teacher	Pupils	Context
0-10 min			
10-20 min			
20-30 min			
30-40 min			

Prompts:

1. **context of the case** = setting of the classroom/ group dynamic / teacher-pupil relation
2. **pupils** = names/ response, ways and attitude of learning
3. **the teacher** = pedagogy / ethos

■ **Appendix 7** Observation schedule 2 – for the classroom teacher

Lesson:		Time of observing:					
Place:		Observer:					
records activity	Teacher		Pupils		Environment		
	pedagogy	ethos	response (attitude)	ways of learning (action)	Space	dynamic	anecdote
Activity 1	P: E:		R: W:				
Activity 2	P: E:		R: W:				
Activity 3	P: E:		R: W:				
Activity 4	P: E:		R: W:				

Prompts:

1. **pedagogy** = asking questions for thought/ setting tasks for exploratory work/ activity for individual + collaborative work / making use of space for creative learning
2. **ethos** = encourage and cherish pupils': new ideas, creative performance, response to my question or challenge, open-mindedness, tolerance for uncertainty
3. **pupils' response in attitude or action** = of the activities, teachers' pedagogy, events or the environment
4. **environment** = teacher's making use of classroom space/ the group dynamic / anecdote / teacher-pupil relation

■ **Appendix 8** Observation schedule 3

Lesson:	Time of observing:
Place:	Observer:

Prompts:

Please write down what you observe about the drama lesson, and pay attention to the pedagogy, pupils' response and the space in the process. Your account and thoughts will be helpful for me to improve the lessons, so do not worry what you write will offend me. Thanks a lot!!

■ Appendix 9 Interview schedule – with pupils

Project: Fostering creativity through Drama

Date and Time of interview:

Interviewer:

Interviewee(s):

Construct: 1. creative pedagogy—innovation; possibility thinking; collaboration; playfulness.

2. supportive environment--- teacher ethos; teacher-pupil relation; use of space.

3. creativity

Interview questions:

Four Categories :

1. Your views toward Creativity

a. Could you tell me what is creativity? Or could you give an example: what work or performance you would call it creative? Why?

b. What's your view to creativity....?

2. Your views toward creative pedagogy

a. What kind of teaching activity you would call it creative? Why?

b. Could you give an example?

c. Is Drama a creative teaching?

3. Your views to Drama

a. For you, what's the biggest challenge of Drama lessons (if there's any)?

b. Your views toward the ways of teaching in Drama lessons?

c. Your views toward group-working, expressing your ideas, performing your ideas, the improvisations?

d. How do you feel about the teacher's asking questions, making you thinking, expressing, sharing ideas in the class?

e. Did Drama help you become creative? Why / How?

f. Was there enough opportunity for you to explore different answers and new possibility in Drama?

g. Do you enjoy exploring new idea in Drama lessons?

h. Do you think you are more likely to take challenges now?

4. About creativity & school environment/ teaching and teachers

- a. How do you think the school environment can help you become creative?
- b. How do you think teaching activities can help you develop creative thinking?
- c. How do you think the teachers can help you develop creativity?

5. Could you share one thing that you learn through Drama lessons?

6. Anything you want to say?

Thank each interviewee's participation.

■ Appendix 10 Consent Form



Consent Form—Traditional Chinese (08/July/2006)

參與「戲劇融入教育與創造力」研究同意書

校長、主任、還有三位級任導師：

非常希望在下一個學年裡(2006 九月)，能有機會與新山國小六年級(六、七、八班)的師生一起探討「戲劇融入教學」對學生創造力發展的幫助。在徵詢校長、主任、導師、以及科任老師的同意前，先向您說明此研究計畫。

研究計畫：以戲劇融入教育(Drama in Education)培養國小學生的創造力
Fostering Pupils' Creativity through Drama in Education

研究人員：英國艾斯特大學博士班 研究生 林于仙 (e-mail: yl249@ex.ac.uk)

一、**研究時間 (Duration)：**九十五學年度上學期 (詳細研究期間請看第四項--實施方式)

二、**研究目的 (Purpose)：**

不管是工商業、藝文設計、或是教育界，都同意「創造力」是一個重要的指標。學者們雖然對創造力的定義有所不同：是思考，解決問題的能力、是一種積極的態度，或是一種能被激發，培養的能力。不論何種定義，各國都已體認其對提升一國競爭力的重要性。

此研究希望透過戲劇融入教育(DiE)的教學，探討在國內教育環境中，培育學生創造力所遇到的議題：

1. D. i. E. 如何影響創造力的發展 (環境的提供與營造)
 - DiE 與創造力的關係
 - DiE 與學習方式的關係 (e.g. 合作學習 想像創意練習)
 - DiE 是否提供探索、創新的空間
2. 學生透過此教學 創造力進步的情形
3. 學生對於 DiE 這個學習過程的看法與回應

4. 教師對於 DiE 這個學習過程的看法與回應
5. 不同文化背景(台灣教師與學生 vs.西方教育理念)對創造力的看法

三、研究方法 (Methods)：

1. 戲劇融入教學計畫
2. 教室觀察 (於實施戲劇教學前)
3. 平日形成性評量與回饋單 (學生課堂的發表、平時的作品、回饋等)
4. 訪談(interview)－對象包括 班級導師、科任老師與該班學生

四、實施方式與教學活動內容(Procedure & Project plans)：

1. 戲劇教學(drama lessons)：a. 表演藝術的戲劇、肢體創意教學
b. 戲劇融入各科的主題式教學(包含國語、社會等內容深究)
2. 前導研究 (pilot)：新山 606 + 607 (教學方式與正式研究相同，但為期約三週，規模較小)
11. 正式研究 (formal study)：為期約兩個月的戲劇融入教育課程，每週 2 節課
(新山國小 608 + 綠港國小 608)
九月二十日至十月：教室觀察 classroom observation (熟悉班級)
十月中至十二月：戲劇融入課程的教學 drama lessons (由導師觀察研究者與學生 + 課堂錄影)
十二月至一月：進行訪談 interviews with teachers and pupils

五、參與者的隱私與權益：

學生對於戲劇教學的問卷採不記名方式；威廉斯創造力測驗的結果與測驗卷，及此研究中與師生的訪談記錄等，將會儲藏於研究室的檔案櫃中，受到研究者嚴密的保管。

在研究期間，您可決定停止參與，屆時訊息與文件的處理方式，您可選擇 a. 願意繼續提供研究。 b. 由

研究者代為銷毀。 c. 歸還。 您的利益將不受影響。

六、參與研究的回饋

- 研究者向新山國小參與的師生 報告研究結果
- 分享 DIE 戲劇融入教育的應用心得

衷心希望這個戲劇融入教育的研究計畫，能帶給新山的師生及學校最正面的回饋！！

若您已瞭解以上關於本項研究的訊息，且同意此研究的進行與回饋，請在文件上簽名。感謝您！

同意者職位與簽名：_____

日期：

研究生 林于仙 2006, July 8

■ **Appendix 11** NH & GP response sheet No. 1

Date: _____ Drama lesson: No. _____ Class and number: _____

Please write down your feedback; you can refer to your diaries to help you answer the questions. Your responses will be valuable for improving the lessons and understanding children's thoughts about this teaching.

1. Could you describe what we did in this unit lessons?

2. Do you enjoy the drama lessons this unit?

3. Was there anything different about the lessons in this unit?

4. Did you find any activity you particularly like? Why?

5. Did you find anything difficult? Why?

6. Did you come up with any idea or work that you think is creative? Please describe it.

7. Any thing you want to share (e.g. what you learned; what change can be made for next time)?

Thank you for your feedback ! The response sheet will only be used in my research and will be kept safely.

■ **Appendix 12** NH worksheet and response sheet No. 2

Date: _____ Drama unit: The classic poems & Behind the success Class & number: _____

Please write down your feedback; you can refer to your diaries to help you answer the questions.

1. Remember we did “role on the wall”? Please write your analysis of Ji-Chung’s characteristics, and mark those you appreciate.



2. What do you think the people said to Ji-Chung when she gave up the running contest?
3. What do you want to say to the Ji-Chung got injured and got questioned by country fellows?
4. If you were Ji-Chung, at the time that, you would probably.....!!
(fill in the blank)
5. In this unit, was there anything different? Could you explain it?
6. In this unit, any activities you particularly like? Why?
7. Did you find anything difficult? Why?
5. Is Drama of this unit helpful? In what aspect?

Thank you for your feedback ! The response sheet will only be used in my research and will be kept safely.

■ **Appendix 13** GP response sheet No. 2

Date: _____ Drama lesson: No. _____ Class and number: _____

Please write down your feedback; you can refer to your diaries to help you answer the questions. Your responses will be valuable for improving the lessons and understanding children's thoughts about this teaching.

1. Could you describe what we did in this unit?
2. Did you find any activity you particularly like? Could you explain why?
3. Did you find anything difficult in this unit? Why?
4. Do you like the way of teaching & learning in Drama? Why?
5. Is there any difference from the ways of teaching/learning of other subjects?
6. Did drama lessons provide any chance to exercise and display your creativity?.
7. Did you come up with any idea or work that you think is creative? Please describe it
8. Any thing you want to say about the drama lessons?

Thank you for your feedback ! The response sheet will only be used in my research and will be kept safely.

■ **Appendix 14** NH response sheet No. 3

Date: _____ Drama lesson: No. _____ Class and number: _____

Please write down your feedback; you can refer to your diaries to help you answer the questions. Your responses will be valuable for improving the lessons and understanding children's thoughts about this teaching.

1. Please describe simply the activities we did in unit 3.
2. Do you enjoy this unit of Drama lessons? Could you explain why?
3. In this unit, was there anything different? Could you explain why?
4. Do you like the way of teaching and learning in Drama? Why?
5. Is there any difference from the ways of teaching/learning of other subjects?.
4. Did drama lessons provide any chance to exercise and display your creativity?
Did it help develop your creative thinking (creativity)?
5. Evaluate for yourself, and highlight the item if you think you make progress. (Full point is ten.)

A in performing

①body/facial expression _____ ②voice of roles _____ ③thinking new ideas _____

B cooperation in groups

① cooperate with others _____ ② involve actively (e.g. contributing your views/ideas) _____ ③ willing to cooperate with different people _____

C appreciation

① pay attention to others' performance _____ ② give feedback to other's presentation _____

D personal

① can answer questions /speak out ideas _____ ② willing to share my views with the class _____ ③ more able to take challenges _____

6. Anything you want to say?

Thank you for your feedback ! The response sheet will only be used in my research and will be kept safely.

■ **Appendix 15** Definitions of the probes and codes used in the response sheets

Probe	Probe definition
Q 1: Description	Pupils' own descriptions of the activities in drama lessons.
Q 2: Enjoyment/dislike	Pupils' expression about their like/dislike of the lessons.
1. reasons for enjoyment	The reasons pupils gave to explain their enjoyment.
- playfulness	The reasons given that were related to the fun and interesting aspects of the activities.
- development	The reasons given that were related to their development through drama.
- atmosphere	The reasons given that were related to the atmosphere or dynamics of the lessons.
- space	The reasons given that were related to the chances and space to express ideas, make decisions, and imagine.
- in-depth learning	The reasons given that were related to the extended learning of their textbooks.
- cooperation with others	The reasons given that were related to pair or team works.
2. reasons for dislike	The reasons pupils gave to explain their dislike.
Q 3: Particular like	Pupils' expression about what they particular like in the lessons.
1. Items	The list of activities pupils found they particular like.
- Warm up	The warm up activities pupils described they particular like.
- Main activity	The main activities pupils described that they particular like.
- None	No activity was found particular like by pupils.
- Everything	Every activity in drama lessons pupils found particular like.
2. reasons for particular like	The reasons pupils gave to explain why they particular like certain activity. They are seven: playfulness, novelty, space/autonomy, teacher, empathy, possibility-thinking, and other comments.
Q 4: Differences	The differences pupils noticed comparing with previous drama lessons and with other lessons they had.
Space	Pupils' comments about the physical space as well as chances to express ideas, make decisions, and imagine.
Atmosphere	Pupils' comments about the different atmosphere.

Ways of learning	Pupils' comments about the different ways of learning.
Teaching strategies	Pupils' comments about the different teaching strategies, including flexibility, teacher's guidance, and standing back.
Q 5: Difficulty	The difficulties pupils experienced in the drama lessons.
1. feeling difficult	The number of pupils who found any difficulty and their explanation.
- performing	The reasons that were relevant to having difficulty in acting or performing.
- responding	The reasons that were relevant to having difficulty in reacting to my questions, to express their thoughts, or to give feedback in the class.
- collaboration	The reasons that were relevant to having difficulty in working in pair or in groups.
2. not feeling difficult	The number of pupils who did not experience difficulty and their explanation.
Q 6: Development	Pupils' comments on what they learnt and their self-evaluation on their development through drama.
Performing skills	Pupils' comments or evaluation on their progress in performing knowledge and skills.
Social skills	Pupils' comments or evaluation on their progress in skills such as communication, or collaboration.
Appreciation	Pupils' comments or evaluation on their progress in appreciating and giving feedback to others' works.
Personal attitude	Pupils' comments or evaluation on their progress in attitudes, including confidence, willing to express and share ideas, and willing to take risks.
Q 7: Additional comments	Pupils' additional comments on the lessons or anything they would like to share with me.
What the pupils learnt	The sharing about what pupils thought they learnt from drama.
Give thanks	The expressions of giving thanks for the drama lessons etc.
Suggestions	The suggestions about the teaching content, and the strategies, or what they hope to have (more) in next drama sessions.

■ **Appendix 16** Definitions of the themes and codes identified in pupils' diaries

Code	Code definition	Number of responses (person)	
		ND (35)	CD (32)
Theme 1: Strategies	Comments on teaching strategies in drama lessons, involving possibility thinking, differences, and flexibility.		
1. Possibility thinking (PT)	The comments on the methods used to encourage their PT, including 3 aspects: asking question, guidance & task.	19	17
2. Difference	The difference pupils noticed of the teaching when comparing with other lessons.	5	6
3. Flexibility	The change or differences of each drama unit or lessons according to different learning content and requirements.	4	0
Theme 2: Teacher ethos	Comments on the environments in drama created by the teacher ethos, including encouragement, creating space, and humorous.		
4. Encouragement	The positive evaluations I gave to, or the accepting attitude I had toward their ideas or products.	4	3
5. Creating space	The chance & space I provide for expressing ideas, or making one's own choice in or out of the role. Their choice would then influence how the drama develops.	2	6
6. Humorous	The comments or observations on my characteristics, e.g. imaginative, humorous, funny.	18	4
Theme3: Enjoyment	Pupils' description of their enjoyment of the lessons.		
7. Playfulness	The fun and interesting aspects of the activities	29	16
8. Atmosphere	The classroom atmosphere or dynamics they experienced during the lessons..	24	6
Theme 4: Difficulty	Pupils' accounts of the difficulty they experienced in drama lessons.		

9. Task	The difficulties concerning about accomplishing a drama task or activity	2	6
10. Responding	The difficulty concerning responding to my challenge/ questions, or concerning expressing thoughts, or making comments.	9	7
11. collaboration	The difficulty of working in pair/ groups during drama class.	0	3
Theme 5: Development	Pupils' self-evaluation of the progress they made or what they learnt through drama, including seven aspects.		
12. creativity	The comments on their development of creativity. (The word "creativity" is used as such in the diaries)	8	7
13. possibility thinking	The comments on the development of abilities to come up with ideas, different possibilities, to make decisions, or to use their imagination.	6	12
14. problem-solving	The comments on their development of problem-solving ability.	4	4
15. confidence	The comments on their development of confidence.	11	0
16. playfulness	The comments on their development of being playful.	1	2
17. performing	The comments on their development of the knowledge or skills of performing.	11	23
18. collaboration	The comments on their development of group work skills.	5	0
Theme 6: Overall feeling	Pupils' comments and overall feelings of having drama lessons.		
19. Happy	Children's comments over their happy, excited, or spirited feelings.	23	29
20. Unforgettable	The comments that indicated certain lessons or the whole drama experience as unforgettable.	6	0
21. Expectation	The expectations children expressed about drama lessons.	21	8

■ **Appendix 17** Definition of the themes and codes indentified in my reflective journals

Theme	Code
1. Reflection on the interaction	1-1 Pupil response
	1-2 My (drama teacher's) response
	1-3 Difficulty
	1-4 Discourse
2. Evaluation	2-1 The pedagogy
	2-2 The learning
	2-3 The teacher-pupil relationship
3. Implications	3-1 Future teaching objectives
	3-2 Implication for my teaching
4. Observation of the class	4-1 Characteristics
	4-2 T-P relationship
	4-3 Peer relationship
	4-4 Learning
	4-5 My evaluation

Definition of codes identified

Code	Code definition
Theme 1: Reflection on the interactions	My reflections on the teaching practice as well as the interactions during the process.
Pupil responses	My reflections on pupils' behaviour/responses including their order, involvement, reluctance, and shift of focus during the drama lessons.
My (drama teacher's) responses	Reflections on my responses or reactions took to pupils' order, involvement, reluctance, and shift of focus.
Difficulty	Reflections on the difficulties I confronted of different levels, regarding doing the research, achieving teaching objectives, getting support, etc.

Discourse	The responses or support I get regarding the research project from people around me, including some teachers, friends, or other people I met.
Theme 2: Evaluation	The evaluations I made after the lessons about the pedagogy, the learning, and the teacher-pupil interactions.
The pedagogy	The evaluation concerning the pedagogical strategies I used during the drama lessons.
The learning	The evaluation about pupils' learning - the aspects need to be improved as well as those they achieved.
The teacher-pupil relationship	The evaluation about the relationship between the pupils and me as the drama teacher.
Theme3: Implications	The aspects I learnt from this teaching experience, including teaching objectives and teaching strategies.
Future teaching objectives	The aspects I observed that pupils need to develop and therefore set as teaching objective I expect myself to achieve in the future.
Implication for teaching	The insights I gained regarding teaching drama and strategies of nurturing learners' creativity.
Theme 4: Observation	The observations made mainly before the ten weeks drama lessons and some during the ten weeks, including the characteristics, Teacher-pupil relationship, peer relations, learning, and my evaluations of the two classes.
Characteristics	The observations of the features and dynamics of the classes.
T-P relationship	The observations of the Teacher-pupil relation of the classes, including the image of the teacher trying to build and the interaction between the teacher and the pupils before/during/after the drama lessons.
Peer relationship	The observations of the social relations among the children.
Learning	The observations of the ways and attitudes of pupils' learning during drama lessons.
My evaluation	My appraisals of the teaching and learning I observed in the two classes. These observations contribute to further changes of my lessons design and objectives.

■ **Appendix 18** Definitions of the themes & codes indentified in the interviews with pupils

Code	Code definition
Theme 1: View to creativity	Pupils' view to creativity, including their criteria of it, their examples of creative idea or work, and their evaluations.
Criteria	Pupils' criteria of creativity or what can be called creative.
Example	The examples children think of as creative or related to creativity.
Evaluation	Pupils' evaluation of creativity and how desirable it is for them.
Support	Pupils' views or suggestion about the support needed for developing their creativity.
Theme 2: View to creative pedagogy	Pupils' view to creative pedagogy, including their criteria, examples, and their evaluations.
Criteria	Pupils' criteria of the teaching they regard as creative and helpful in developing creativity.
Example	The examples of creative teaching in their learning experiences.
Evaluation	Evaluations made of creative pedagogy and how desirable it is for them.
Theme3: View to drama lessons	Pupils' comments on drama lessons in four aspects: strategies, ways of learning, environment, and drama's usefulness in developing creativity.
Strategies	Pupils' comments of the teaching or strategies used in drama lessons.
Ways of learning	Pupils' comments of the learning in drama lessons.
Environment	Pupils' views toward the environment provided in drama, including the atmosphere, the physical and social space that is created by teacher ethos.
Drama's usefulness	Pupils' evaluation of drama's effectiveness in developing their creativity.

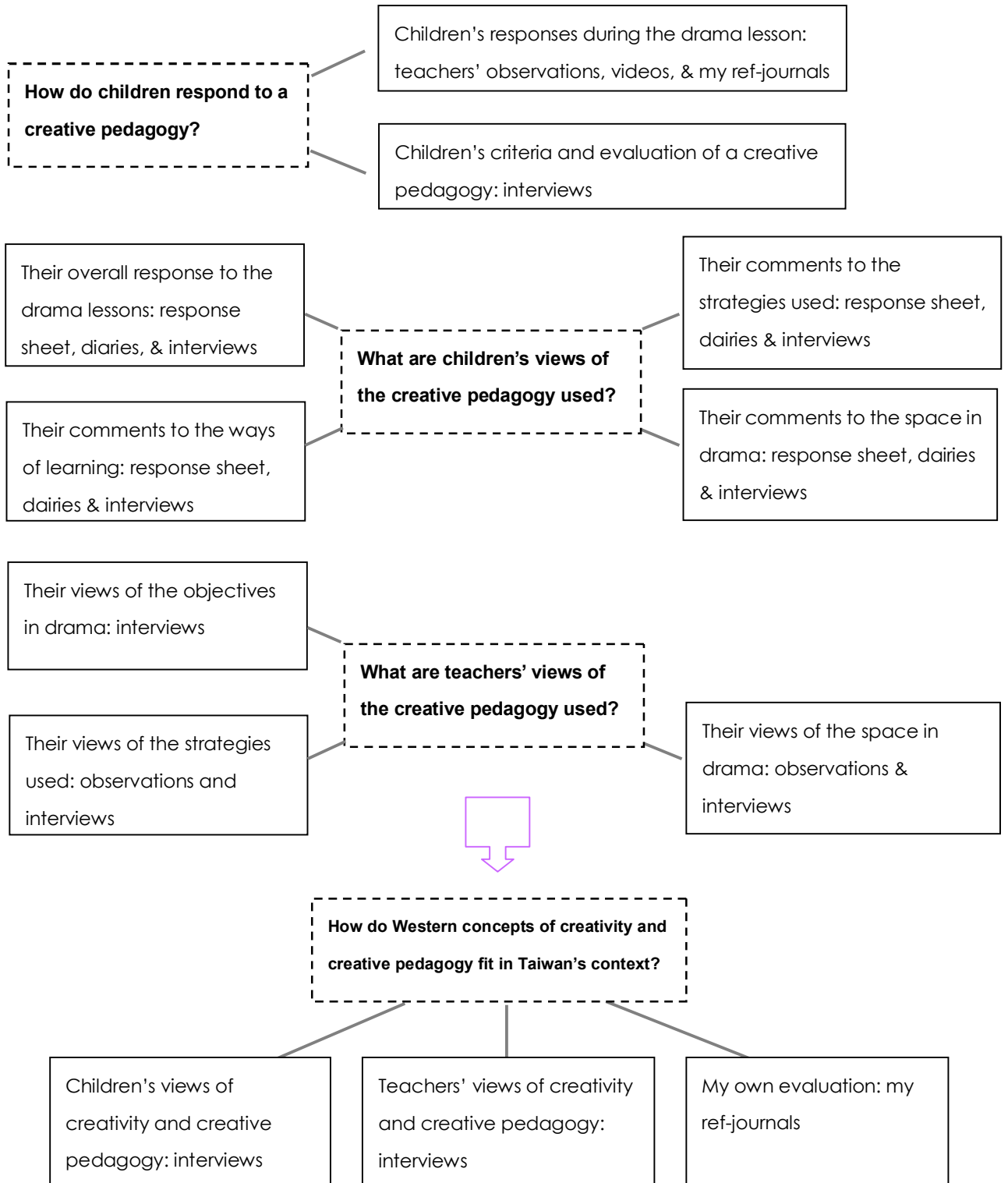
■ **Appendix 19** Definitions of the themes & codes indentified in the interviews with the teachers

Code	Code definition
Theme 1: view to drama lessons	
Objective	The objectives teachers observed of drama lessons and their views toward the objectives.
Pedagogy	Teacher's comments of the teaching used in drama, including their evaluation of its effectiveness and whether it is desirable pedagogy.
Drama teacher	Views expressed toward the characteristics or ethos of drama teacher.
Environment	Comments of the environment (both physical and social) provided in drama.
Theme 2: View to develop creativity through education	
Criteria of creativity	Teacher's criteria of creativity.
Evaluation of creativity	Teacher's evaluation of the concept of creativity, how desirable/compatible it is to our society and education, and the difficulties teachers may face.
Criteria of creative teaching	Teacher's criteria of the teaching they regard as creative and helpful in developing creativity.
Drama's usefulness	Teacher's evaluation of drama's effectiveness in developing children's creativity.
Theme 3: Expectation	
Expectation of the pupils	Teacher's expectation of their pupils-- the kind of people they expect their pupils become, and the abilities, characteristics (attitudes) they expect pupils to develop.

■ **Appendix 20** Sources for answering the research questions

How do teachers and pupils respond to a creative pedagogy in Drama?

- ❑ How do children respond to a creative pedagogy?
- ❑ What are children's views of the creative pedagogy used?
- ❑ What are teachers' views of the creative pedagogy used?
- ❑ How do Western concepts of creativity and creative pedagogy fit in Taiwan's context?



■ **Appendix 21** Result of Q7 of NH response sheet No. 3

<p>The Question:</p>	<p>Please evaluate for yourself (full mark is <i>ten</i>), and <u>highlight</u> the item if you think you make progress.</p> <p>A in performing ①body/facial expression____ ②voice of roles____ ③thinking new ideas ____</p> <p>B cooperation in groups ①cooperate with others____ ②involve actively (e.g. contributing your views/ideas)____ ③ willing to cooperate with different people____</p> <p>C appreciation ①pay attention to others' performance____ ②give feedback to other's presentation____</p> <p>D personal attitude ①can answer questions /speak out ideas____ ② willing to share my views with the class____ ③ more able to take challenges ____</p>																									
<p>Analysis</p>	<p>What does the highlight mean? (<i>their progress</i>)</p> <p>What ability or learning attainment are those evaluation items related to?</p> <p>- related to creativity: A1, A2, A3;</p> <p>Flexibility: B3;</p> <p>Ability to appreciate, to be critical and analytical: C2;</p> <p>Playfulness, willing to take challenge: D3</p> <p>- related to other skills:</p> <p>B1, B2, B3—social skill;</p> <p>B2, C2, D1, D2—active learning, independent thinking;</p> <p>C1 respect and self-control</p>																									
<p>The result (N=35)</p>	<p>The average score:</p> <table border="1" data-bbox="456 1576 1385 2018"> <thead> <tr> <th></th> <th>Item 1</th> <th>Item 2</th> <th>Item 3</th> <th>Average</th> </tr> </thead> <tbody> <tr> <td>Part A <i>Performing</i></td> <td>6.7</td> <td>6.8</td> <td>7.0</td> <td>6.8</td> </tr> <tr> <td>Part B <i>Cooperative</i></td> <td><u>8.4</u> (highest)</td> <td>7.8</td> <td>7.6</td> <td>7.9</td> </tr> <tr> <td>Part C <i>Appreciation</i></td> <td><u>8.4</u> (highest)</td> <td>5.4</td> <td></td> <td>6.9</td> </tr> <tr> <td>Part D <i>Personal</i></td> <td>4.5 (lowest)</td> <td>4.5 (lowest)</td> <td>7.5</td> <td>5.5</td> </tr> </tbody> </table>		Item 1	Item 2	Item 3	Average	Part A <i>Performing</i>	6.7	6.8	7.0	6.8	Part B <i>Cooperative</i>	<u>8.4</u> (highest)	7.8	7.6	7.9	Part C <i>Appreciation</i>	<u>8.4</u> (highest)	5.4		6.9	Part D <i>Personal</i>	4.5 (lowest)	4.5 (lowest)	7.5	5.5
	Item 1	Item 2	Item 3	Average																						
Part A <i>Performing</i>	6.7	6.8	7.0	6.8																						
Part B <i>Cooperative</i>	<u>8.4</u> (highest)	7.8	7.6	7.9																						
Part C <i>Appreciation</i>	<u>8.4</u> (highest)	5.4		6.9																						
Part D <i>Personal</i>	4.5 (lowest)	4.5 (lowest)	7.5	5.5																						

	The highlight items:
A1(22), A2(21), A3 (24)	<u>total in A</u> : 66 (63%) (highest aspect)
B1(8), B2(16), B3 (17)	total in B: 41(39%)
C1(6), C2(11)	total in C: 17 (24%)
D1(9), D2(4), <u>D3(32)</u> (highest item)	total in D: 45 (43%)



School of Education and Lifelong Learning

Certificate of ethical research approval

STUDENT RESEARCH/FIELDWORK/CASEWORK AND DISSERTATION/THESIS

You will need to complete this certificate when you undertake a piece of higher-level research (e.g. Masters, PhD, EdD level).

To activate this certificate you need to first sign it yourself, then have it signed by your supervisor and by the Chair of the School's Ethics Committee.

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READ THIS FORM CAREFULLY AND THEN COMPLETE IT ON YOUR COMPUTER (the form will expand to contain the text you enter).

DO NOT COMPLETE BY HAND

Your name: Yu-sien Lin

Degree/Programme of Study: Mphil/PhD

Project Supervisor(s): Debra Myhill

Your email address: yl249@ex.ac.uk

Tel: 07783402798/ 00886-2-25324326

Title of your project: Fostering Creativity through Drama in Education—a case study of applying drama as creative pedagogy in Taiwan primary school

Brief description of your research project:

It's a two-case case study aiming to investigate how Taiwanese pupils and teachers respond to the creative pedagogy applied through drama, and how compatible are the

Western concepts of creativity with Taiwan's social/educational values. Total fourteen weeks' drama lessons will be designed according to the concept of creative pedagogy; lessons will be taught by the researcher and be video-recorded.

Give details of the participants in this research (giving ages of any children and/or young people involved):

In the pilot study, two classes (six-grade: age 11-12) will be involved. Each class there are 35 pupils. In the formal study, two classes (six-grade: age 11-12) of two different primary schools will participate, 35 pupils in each class.

Give details regarding the ethical issues of informed consent, anonymity and confidentiality (with special reference to any children or those with special needs)

A consent form was given to each participant, including the principals and the chief of the administrators of the two primary schools, and the classroom teachers of the four classes. The pupils will be asked for their consent to be interviewed and informed of their right to refuse. The purpose of the study and its duration, and the rights of the participants will be made clear in the consent paper.

Give details of the methods to be used for data collection and analysis and how you would ensure they do not cause any harm, detriment or unreasonable stress:

The data collection is principally gained through natural classroom teaching experiences (drama response sheets; group interviews) but additionally through video data, and observation. Both the observing teacher and camera will be placed as unobtrusively as possible to minimise stress. Children will be informed that the video data is purely as a record and will only be viewed by me as the researcher. The pupil interviews will be conducted in a non-threatening manner and would be stopped if it were evident that any pupil was finding it unreasonably stressful.

Give details of any other ethical issues which may arise from this project (e.g. secure storage of videos/recorded interviews/photos/completed questionnaires or special arrangements made for participants with special needs etc.):

The documents and materials collected through the research, including the videos of the lessons, pupils' response sheets, and recorded interviews, will be stored safely in researcher's locked drawer.

Give details of any exceptional factors, which may raise ethical issues (e.g. potential political or ideological conflicts which may pose danger or harm to participants):

This form should now be printed out, signed by you below and sent to your supervisor to sign. Your supervisor will forward this document to the School's Research Support Office for the Chair of the School's Ethics Committee to countersign. A unique approval reference will be added and this certificate will be returned to you to be included at the back of your dissertation/thesis.

I hereby certify that I will abide by the details given above and that I undertake in my thesis to respect the dignity and privacy of those participating in this research.

I confirm that if my research should change radically, I will complete a further form.

Signed:.....date:.....

N.B. You should not start the fieldwork part of the project until you have the signature of your supervisor

This project has been approved for the period: Sep, 20, 2006 Until: Feb, 20, 2007

By (above mentioned supervisor's signature): *DAMyuuu*.....**date:** *14.09.06*.....

N.B. To Supervisor: Please ensure that ethical issues are addressed annually in your report and if any changes in the research occurs a further form is completed.

SELL unique approval reference:.....

Signed: *JW*.....**date:** *23.10.06*.....
Chair of the School's Ethics Committee

This form is available from
<http://www.education.ex.ac.uk/students/index.php>
then click on On-line documents.

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