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 –
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Volume One of Two

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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.
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