Fostering Creative Pedagogy among Secondary Art Teacher Training Students in Taiwan: Investigating the Introduction of Possibility Thinking as a Core of Creative Pedagogy in a Workshop Intervention

Submitted by
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I certify that all material in this thesis which is not my own work has been identified and that no material has previously been submitted and approved for the award of a degree by this or any other University.

__________________________ (Signature)
DEDICATION

To my parents and my brother and sister, for their unfailing supports

To my beloved husband, for his endless love and concern

To my dearest daughter Becky and my unborn baby
ACKNOWLEDGEMENTS

With the utmost expression of appreciation and gratitude, I owe a huge debt of thanks to my Supervisor, Anna Craft, who has stayed with me through this project. Without her continued support, encouragement and wisdom I would have been unable to complete this thesis. I would also like to thank my other assistant supervisor Dr. Emese Hall, and my previous assistant supervisors, Mr. Phil Creek, and Mr. Leslie Cunliffe, for their assistance, encouragement, advising, as well as for my experiences in the doctoral program were invaluable.

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Finally, I gratefully acknowledge my dear family; many thanks for my kind parents, young brother and sister for their support throughout my doctoral work and the process of completing this thesis. Without their selfless financial and spiritual supports, I could not have finished this study. I thank my husband for his steadfast support throughout my doctoral studies; and, especially to my daughter, little Becky, for her imaginative ideas and creative behaviours which inspired my doctoral studies.
ABSTRACT

This study explored how a teacher-training course helped secondary art student teachers in Taiwan to develop their perceptions and practice of creativity and creative pedagogy [CPed]. A series of CPed workshop sessions, based on the Western theoretical framework of possibility thinking [PT] and its pedagogy [PTCPed], were designed to introduce to the twelve secondary art teacher training students in an arts university in Taiwan.

Through adopting an action-based case study approach, qualitative data were collected from the participants’ interviews together with the reflective documents of the participants and the researcher, and any possible visual materials. Observations were also video-recorded. The analytical methods focused on both inductive and deductive approaches to explore how student teachers developed their perceptions of creativity and CPed and the possible influences in practice.

Adopting the idea of “contextualising” one set of cultural values in another, a new landmark of PTCPed emerged. This study confirmed most features of PT, but found question-posing and question-responding to be intriguingly absent in the participants’ definitions of creativity (PT) and their practice of CPed; and it also, significantly, identified several emerging PT characteristics and attitudes: originality, confidence, no limitations, and problem-solving. These features were fostered by teacher’s creative teaching [CT] and learners’ creative learning [CL] in an enabling and effective context in which teachers offered the learners’ opportunities (including time, space and challenges) to develop ideas and confidence to play with the materials, prioritised learners’ agency (including individual and group activities), and stood back to offer freedom, and at the same time moved step forward to observe the learners’ engagement and check when to offer help. Finally, this study also highlighted the implications for the practice in the Taiwanese
initial art teacher education (IATE), in which teacher educators are suggested to appreciate this complexity, and to understand and allow student teachers to interact with different perspectives or approaches when interpreting their pedagogy through reflective practice.
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