Teachers' Perceptions of Creativity in Primary EFL Textbooks in Spain: Constraints and Possibilities

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I certify that all material in this thesis which is not my own work has been identified and that any material that has previously been submitted and approved for the award of a degree by this or any other University has been acknowledged.

Abstract

Although textbooks play an important role in many primary English as a foreign language (EFL) classrooms and the development of children's creativity is increasingly seen as a matter of importance, there is little research into how creativity is understood by teachers in the context of primary teaching materials. This thesis addresses this issue by investigating how teachers in Spain perceive creativity in primary EFL textbooks.

The study employed a mixed methods explanatory sequential research design (participant-selection model). The data collection process involved an initial online quantitatively orientated questionnaire which gathered data from 56 primary EFL teachers, followed by in-depth semi-structured interviews with four purposely-selected teachers. These interviews included a materials evaluation task which elicited teachers' thoughts on the creativity of a set of anonymised primary EFL textbook tasks. In addition, and prior to the questionnaire, a task analysis sheet (TAS) was used to categorise and quantify creative tasks in nine primary EFL textbook sample units.

The study found that the participants' conceptions of creativity are multi-faceted, drawing simultaneously on different, but frequently interconnected understandings of the construct. The teachers also recognise the importance of developing children's creativity in the primary EFL classroom and believe that a creative learning environment and the use of creative pedagogies can help practitioners in this endeavour. Additionally, the study showed that the teachers identify a number of practical benefits of using a textbook, but also believe that the textbook's inflexibility, its overfocus on linguistic knowledge, and its homogenous content can reduce opportunities for learner and teacher creativity.

Further findings in the study showed that the participating teachers identify and value a wide range of textbook tasks and approaches that can help to develop children's creativity. However, the results of the TAS revealed that there are significant gaps between these understandings and the creative tasks that are currently incorporated in primary EFL textbook in Spain. Additionally, the participants believe that textbooks should be more flexible, contain more creative textbook tasks, and support teachers in using creative pedagogies.

This thesis concludes with a series of recommendations for textbook design, educational policy, and research. These recommendations respond to the existing constraints on and limitations of creativity in primary EFL textbooks, and provide educational stakeholders with practical suggestions for the future development of primary EFL materials that better support and facilitate learner and teacher creativity.

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Abbreviations

ANELE: Asociación Nacional de Editores de Libros y Material de Enseñanza

CEFR: Common European Framework of Reference

CLT: Communicative Language Teaching

EFL: English as a Foreign Language

ELT: English Language Teaching

FLA: First Language Acquisition

LOMLOE: Ley Orgánica por la que se Modifica la Ley Orgánica de Educación

NACCCE: National Advisory Committee on Creative and Cultural Education

TAS: Task Analysis Sheet

TBL: Task Based Learning

TESOL: Teaching English to Speakers of Other Languages

ZPD: Zone of Proximal Development

“I don’t think there’s much creativity in schools really - and that’s also a point of discussion” (Berta)

Chapter 1: Introduction

1.1 The subject of the thesis

Textbooks, also known as course books, have a key role in the Spanish education system (Fernández Palop & Caballero García, 2017; Molina Puche & Alfaro Romero, 2019), where in 2019, an estimated 70% of teachers in pre-university education were reported to be using printed textbooks in their classrooms (Asociación Nacional de Editores de Libros y Material de Enseñanza [ANELE], 2021). These publications are also seen to exert considerable influence on teaching and learning, typically constituting the teacher’s curriculum (Cintas Serrano, 2000) and dictating both the lesson content and the teaching methods to be used (Fernández Palop & Caballero Garcia, 2017).

Coincidently, the value of creativity is increasingly recognised in the realm of education, where it is now seen as an essential attribute for personal achievement and economic growth, and a solution for the challenges and uncertainties of a complex, globalised world (Jones & Richards, 2015). This importance is reflected in the inclusion of creativity in policy documents such as the Organisation for Economic Co-operation and Development’s (OECD, 2019) *Transformative Competencies for 2030*, and the growing presence of creativity in official curricula around the world (Cachia et al., 2010; Lucas, 2022; Patston et al., 2021).

Within the domain of materials research, however, teachers' perceptions of creativity in English language teaching (ELT) textbooks remain largely under-theorised. In the light of this, and given the importance of textbooks in the classroom in Spain, this research aims to uncover and explore the views of English as a foreign language (EFL) teachers in Spain on creativity in ELT primary textbooks and how these publications can support teachers in nurturing creativity in their classrooms.

This chapter will provide background information for the study. It will start with a personal reflection on my professional experience as a teacher and textbook author and how this positions me in the research. It will then provide a rationale for the study and set out the research objectives before moving on to explain why this study is needed. Finally, the chapter will conclude with an outline of the structure of the remaining thesis.

1.2 My professional background and its influence on the study

This thesis is underpinned by the understanding that my professional experiences have influenced the choice of research topic and have the potential to shape how I select and interpret data. In this section, therefore, I will disclose and reflect on my professional background in order to locate myself in relation to the research topic, the research participants and the research context. I will also consider how my positionality informs and potentially influences the research process.

Over the last twenty years, I have worked as a freelance writer of primary EFL materials and have participated in the development of five EFL textbook series for children aged six to twelve. These series, all of which were commissioned by an international ELT publisher, were written initially for the

Spanish primary EFL classroom and then subsequently adapted to be used by teachers and learners in other countries. On the whole, working on large writing projects has been extremely satisfying and professionally enriching. However, I recognise that collaborating with an educational publisher has meant that my writing is subject to commercial pressures and constraints which, at times, require me to make compromises in order to align with the wishes and expectations of the other stakeholders in the project.

Prior to working as a writer, I worked as a full-time EFL teacher for fourteen years. My route into ELT teaching was a one-month intensive TESOL course and my early years in the profession were predominantly spent teaching adults in private language academies. However, following a move to Spain, I began to teach primary children in private language academies and provide extracurricular English classes in public and state-assisted schools. In these contexts, I was required to use a primary EFL textbook, but there were also opportunities for me to develop my own materials and to use more creative pedagogies. Finally, as I gained more experience and confidence in teaching primary children, I decided to expand my knowledge by studying for a post graduate qualification (M.Ed. TESOL) which included specialised pathways in the teaching of English to young learners and in materials and course design.

The above information establishes that I come to this research with a mix of professional experiences related to the development and use of EFL textbook material. Whilst these locate me closely to the topic of this study, my relationship with the participants is more complex. My experience as a primary EFL teacher and textbook user arguably provides me with an insider's perspective in the research. However, I am aware that I cannot completely understand the experiences of the participants, who may be teaching large

classes in under-resourced centres and for whom English is typically a second or third language. Furthermore, the participants may perceive me as an outsider due to my role as a researcher, or as a textbook author if they have used a textbook that I have authored or co-authored. Additionally, although I believe that the 30 years I have lived and worked in Spain provide me with an insider's perspective of the country's culture and language, I am aware that my knowledge of the mainstream education system in Spain is not drawn from direct experience, and this may act as a barrier to understanding some participants' experiences and prevent me from asking them more pertinent, probing questions.

Finally, my professional background as a textbook author working for an international publishing house means that I bring to the research a set of beliefs and experiences of course design and material development that shape the project. Writing constraints such as the continued dominance of grammar-led syllabuses, a focus on mundane topics, and, at times, an overly-cautious editorial approach to pedagogies that facilitate imagination, curiosity and investigation, have strongly guided my choice of research topic and research questions. Additionally, my personal knowledge and experience of course design has informed the development of data collection instruments in the study. Specifically, a task analysis sheet (TAS) which was used by the researcher to categorise and quantify creative tasks in a selection of primary EFL textbooks, and a materials evaluation task which elicited teachers' thoughts on the creativity of a set of primary EFL textbook tasks. Finally, I recognise that my positionality as a textbook author might influence and raise tensions in how I interpret data on the participating teachers' attitudes towards textbooks and their responses to the materials evaluation task.

The process of reflecting on where I am located in this study has shown me that I am both an insider and an outsider in this research; an in-between position that Hellawell (2006) reports to be characterised by empathy and familiarity, mixed with feelings of detachment and even alienation. I also recognise that my positionality has influenced aspects of the research process. In response to the awareness that my limited insider knowledge may prevent me from gathering richer, more in-depth data, I have attempted to establish a climate of trust that cultivates open communication during interviews, and to use both clarifying and probing questions in order to better understand the participants' perspectives. Additionally, in order to reduce potential bias, I have endeavoured to be reflexive in my approach when designing and conducting this study and to be neutral and objective when collecting, interpreting and presenting data.

1.3 The rationale and objectives for the study

As an author of primary EFL textbooks who has a strong interest in incorporating creativity in materials and curriculum design, I am keen to understand how primary EFL teachers in Spain conceptualise creativity and their attitudes towards its development in their classrooms. Furthermore, given the influence and authority of textbooks in Spain and the very limited research into the role of ELT materials in promoting creativity (Bao & Liu, 2018), I am interested in unpacking how primary EFL teachers perceive creativity in these artefacts and to identify practical ways in which textbooks can support teachers in nurturing creativity in their learners.

The objective of this study, therefore, is to uncover and explore the attitudes of primary EFL teachers in Spain towards the use of the textbook, their beliefs

about creativity and creative pedagogy, and their understandings of how textbooks can support creativity in the primary EFL classroom. In order to do this, it asks the following research questions:

1. What are teachers' beliefs about creativity in the primary EFL classroom?

2. What are teachers' attitudes toward the use of textbooks in the primary EFL classroom?

3. In which ways do teachers believe that primary EFL textbooks can support creativity in the classroom?

4. How do teachers perceive creative tasks and approaches in primary EFL textbooks?

1.4 The need for this study

I believe that this study is necessary and timely for a number of reasons. Firstly, research into creativity in primary EFL textbooks appears to have been largely overlooked. This study seeks to address this gap by specifically investigating how primary EFL teachers in Spain perceive, interpret, and respond to creativity in primary textbooks. These findings are of particular interest to the research community in the domain of materials research, but might also help to advance understandings of creativity and creative pedagogy in educational research.

Secondly, the literature shows that despite the increasing presence of creativity in curricula around the world, there is often a lack guidance on how to translate policy guidelines into classroom practice (Cachia et al., 2010; Patston et al., 2021). Research into teachers' perceptions of creativity in textbooks can provide an insight into the thinking that lies behind teachers' classroom practice,

which can subsequently inform and support the development of practical policies and guidelines for nurturing creativity in the classroom.

Finally, the literature suggests that educational publishers can be wary of innovative pedagogy and that there is a tendency to use tried and tested approaches and methodologies (Bao, 2018a; Thornbury, 2013). The findings in this study can support the introduction of more flexible and creative pedagogies in primary EFL textbooks and potentially inform and positively influence future textbook design. A closer alignment between primary EFL textbook design and research-based understandings of creativity and creative pedagogy is not only beneficial for learners and teachers, but also for writers as it can potentially remove some of the pedagogical constraints that they currently encounter in the writing process.

1.5 The structure of the thesis

This thesis is presented in seven chapters:

· **Chapter 1** introduces the subject of the thesis and considers how my professional background positions me in relation to the research. It also sets out the rationale for the study and establishes why the research is needed.

· **Chapter 2** provides an overview of the Spanish educational context, focusing on foreign languages in primary education, creativity in the curriculum, and the role of textbooks in schools in Spain.

· **Chapter 3** provides a review of the research literature, critically examining three interconnecting areas: the teaching of English as a foreign language to children, creativity in education, and textbooks in English language teaching. It

also reviews and synthesises studies on teachers' perceptions of creativity and studies of teachers' perceptions of EFL textbooks before setting out the conceptual framework for the study.

· **Chapter 4** introduces the methodology used in the research. It begins by rationalising the choice of pragmatism as a research paradigm and explains the decision to use a mixed methods methodology. It then describes how a mixed methods explanatory sequential research design (participant-selection model) was applied. Finally, it discusses the instrument design, participant selection, data collection and analysis, and the main ethical considerations in the research.

· **Chapter 5** presents findings from an online quantitatively orientated questionnaire used in the first phase of the study and a set of in-depth semi-structured interviews used in the second phase. Additionally, it presents findings from a task analysis sheet (TAS) which was used to perform a content analysis of nine sample units taken from a selection of primary EFL textbooks in Spain.

· **Chapter 6** synthesises the findings from the separate phases of the study and interprets them in relation to the research questions.

· **Chapter 7** provides a summary of the integrated findings and considers their contributions to knowledge and their implications for textbook design and educational policy. It also acknowledges the limitations of the study and makes a set of recommendations.

Chapter 2: Context

2.1 Introduction

The research for this thesis took place in Spain, a diverse, multilingual country of more than 47 million inhabitants. Apart from Spanish, which is the country's official language and is spoken throughout its territory, six of the country's 17 autonomous regions have a co-official regional language which is protected and promoted by law. These co-official languages are widely spoken in their autonomous regions and are used as the language of instruction for a large portion of the school timetable. In these contexts, English as a foreign language is the pupils' third or, in some cases, fourth language.

In order to provide a deeper understanding of the background to the study, this chapter will provide an overview of the Spanish educational context. Specifically, it will report on the teaching of foreign languages in primary education, the role of creativity in the national curriculum, and the use of textbooks in the education system. In addition, each section will consider how its particular contextual features might influence the research outcome

2.2 The teaching of foreign languages to primary children in Spain

The teaching of foreign languages to primary children is long established in Spain. In 1990, the introduction of a new educational law, *Ley de Ordenación General del Sistema Educativo Español* (LOGSE, 1990), lowered the age for starting to learn a foreign language from ten to seven years old. This age was lowered still further in 2002 when a subsequent educational law, *Ley Orgánica de la Calidad de la Educación* (LOCE, 2002), required children to be introduced to a foreign language in the second stage of preschool education. This

educational stage, which is for children aged from three to five, is made up of three grades and most schools chose to introduce a foreign language in the final grade.

English is overwhelmingly the foreign language of choice in Spanish classrooms. Research conducted by the *Ministerio de Educación y Formación Profesional* (2020) revealed that in the 2019-2020 academic year, 99.1%. of children were studying English in primary; an educational stage that comprises six grades for children between the ages of six and twelve. Interestingly, this research also highlighted the tendency to introduce English at an ever younger age, as by the 2019-2020 academic year, 83.3% of all children in the second stage of preschool education were having some contact with English in their classroom, with a great many schools introducing the subject from the age of three.

The current Spanish national curriculum, as set out in the *Ley Orgánica por la que se Modifica la Ley Orgánica de Educación* (LOMLOE, 2020), establishes a core curriculum for the pre-university educational stages. However, as education is a regional competence, these minimum teaching standards are then transposed into the curricula of each of Spain's 17 autonomous regions. In autonomous regions where there is a co-official language, such as Catalan, Galician or Basque, these minimum teaching standards make up 50 percent of the region's curriculum; and in regions where there is no co-official language, they comprise 60%. In primary education, the LOMLOE (2020) has established that a minimum of 12% of the total teaching hours should be dedicated to the teaching of a foreign language. However, the autonomous regions give schools the flexibility to increase the extent of foreign

language teaching in their curriculum, with many schools choosing to teach at least one other curricular subject in a foreign language. This was already a tendency before the introduction of the new law as the government figures for the 2019-2020 academic year showed that 44.4% of primary children in Spain were already being taught at least one other curricular subject in a foreign language, with 95.8% of these children studying these subjects in English (Ministerio de Educación y Formación Profesional, 2020).

There are three main types of school which provide primary education in Spain: public schools; state-assisted schools, which are private schools that are publicly-funded; and private schools. In the 2020/21 academic year, public schools comprised just over 74% of the country's primary schools, whilst state-assisted schools made up almost 22%, and private schools comprised approximately 4% (Eurydice, 2023). In order to teach in these primary schools, teachers are required to hold a four year general degree in primary school teaching, with specialist EFL teachers also studying a set of subject-specific modules as well as undertaking teaching placements in both general and EFL primary classrooms.

In addition to learning English at school, a great many parents in Spain pay for their children to receive private English tuition, with foreign language tuition making up 46% of the 1.700 million Euros spent on private classes by families in Spain in the 2019 / 2020 academic year (Manuel Moreno & Martinez Jorge, 2023). English teachers in private language academies have typically got a native or near-native level of language proficiency and hold an accredited Teaching English as a Second or Other Language (TESOL) qualification. These qualifications are designed to provide teachers with the basic skills and

knowledge they need to teach EFL and involve a minimum of six hours observed teaching practice and approximately 120 hours of guided learning, conducted in person, online or a mixture of the two.

There are a number of ways in which the context for this study may have a bearing on the research outcome. The early implementation of EFL across all primary grades has given stakeholders such as schools, educational authorities and educational publishers the time to develop curricular guidelines, teaching materials, and professional development programmes; all of which may influence teachers' perceptions of language teaching materials and their understanding of creativity. Furthermore, introducing English in the pre-school educational stage, typically through ludic activities, is seen to help children to develop a positive attitude towards English and to foster skills and abilities that will support the learning of English in the primary grades (Estrada Medinilla, 2010), both of which can shape primary EFL teachers' classroom experiences and influence their perceptions of creative pedagogies.

Finally, in comparison with the initial training received by TESOL qualified teachers in private language academies, the pre-service education of mainstream primary EFL teachers equips them with a greater initial knowledge and understanding of the skills they need to teach English effectively. However, teachers can also develop their skills and knowledge through reflective practice and continued professional development, and these, as well as initial training, have the potential to influence teachers' perceptions of creativity and primary EFL textbooks.

2.3 Creativity in primary foreign language education in Spain

The recently introduced Spanish national curriculum, the *Ley Orgánica por la que se Modifica la Ley Orgánica de Educación* (LOMLOE, 2020), is competency based, comprising subject-specific competencies and eight key competencies that are applied across the curriculum. Within the new curriculum, references to creativity in primary education can be found in the descriptors for both the subject-specific competencies (Ministerio de Educación, Formación Profesional y Deportes, 2021a) and the transversal key competencias (Ministerio de Educación, Formación Profesional y Deportes, 2021b). In the six subject-specific competencies for the learning of a foreign language, creativity is only mentioned in relation to the writing skill and the learners' ability to expresses themselves with clarity and creativity. However, creativity is referred to in five of the eight transversal key competencies. These include competence in linguistic communication, which highlights the need for learners to communicate cooperatively, creatively, ethically and respectfully; competence in science, technology, engineering and maths (STEM), which focuses on the capacity to work in a group to produce a creative product; and digital competence, which refers to the ability to use digital technologies to creatively express ideas, feelings and knowledge, and to solve problems. Two other key competencies which incorporate creativity are competence in entrepreneurship, which highlights the ability to elaborate original ideas using imagination and creative processes, and to propose valid solutions to problems; and competence in cultural awareness and expression, which focuses on the creative expression of ideas, opinions, feelings and emotions, and the experimental use of creative materials and media to create artistic and cultural outcomes.

The references to creativity in the LOMLOE descriptors (Ministerio de Educación, Formación Profesional y Deportes, 2021a, 2021b) provide teachers with explicit information about how the construct is understood within the curriculum and reflects understandings of creativity and creative pedagogy in the current literature. The conceptualisation of creativity as the creation of something new and the production of useful ideas and solutions aligns with understandings of creativity in studies by Heard et al. (2023) and Mullet et al. (2016). Furthermore, the belief that creative practice involves the use of cognitive processes such as the generation and elaboration of ideas is reported in Cremin and Chappell's (2019) systematic literature review of papers on creative pedagogies and by teachers in Wang and Kokotsaki's (2018) study. Finally, references to creativity in the descriptors also align with understandings that creativity is both an individual and a collaborative act (Cremin, 2015; Lin, 2011) and that it is strongly linked to self-expression (Wang & Kokotsaki, 2018) and to the arts (Mullet et al., 2016; Wang and Kokotsaki, 2018).

Although creativity is explicitly described in the above descriptors, there appears to be very little practical guidance on how policy can be turned into practice, something that Cachia et al. (2010) and Patston et al. (2021) report in their studies of creativity in the curricula of different countries around the world. A principal reason for this in Spain is that while the organisation and administration of the education system is divided between the state and the autonomous regions, it is the role of each school to develop their own educational project. These projects, which need to comply with the regional curriculum, allow teachers and school administrators to make decisions about the school's curriculum and the pedagogy to be used, thus enabling them to address the specific needs of their pupils and the school's environment.

This section has analysed how creativity is presented in the Spanish national curriculum, noting that it is not treated as a core objective, but is infused into the subject-specific and transversal key competencies. Creativity is also described in multiple ways in the competency descriptors, providing a clear indication of the complex and multi-faceted nature of the construct. When considering the national curriculum in relation to this thesis, however, it is important to highlight that data collection for this study took place at a time when the LOMLOE (2020) had not yet been fully implemented across the primary grades and when teachers were reported to “feel confused and lost, due to the lack of training and the bureaucratic pressure to which they are subjected” (Lisa Samper & Timón Redondo, 2023, Conclusion section). Accordingly, a decision was made to refrain from specifically asking the participants to consider creativity in relation to the new curriculum during data collection. However, the use of semi-structured interviews in the second phase of the research provided teachers with the opportunity to reflect on this if they so wished.

2.4 Textbook use in the Spanish education system

Textbooks publishing is a big business in Spain where almost 20 million copies of primary textbooks were sold in the 2018-2019 academic year; a number that represented an average of 6.81 paper textbooks per pupil, and an average per pupil expenditure of 116,30€ (ANELE, 2019). Although the state provides some financial aid for the purchase of textbooks and educational material, and many autonomous regions have established a system in which these publications are reused, in many cases parents are required to pay for or significantly contribute toward their children’s textbooks.

One reason for the robustness of the textbook industry in Spain is its ability to adapt quickly to curricular and market changes. This is important in a country where there have been eight national educational reforms since the transition to democracy in 1975 (ANELE, 2021). Publishing houses produce a diverse range of curriculum compliant primary EFL textbooks and materials, some of which are commissioned specifically for Spain while others are adapted versions of successful courses in other countries. These textbooks commonly provide a wide range of digital components as well as more traditional paper-based components such as flashcards, word cards, workbooks and a teacher's guide.

Finally, whilst the flexibility given to individual schools to design their educational programmes can be considered a good thing, it has arguably created a symbiotic relationship between schools and educational publishers. Teachers choose class textbooks that translate the curriculum objectives into a set of practical activities, ideas and resources for their classrooms; and in return, educational publishers respond rapidly to curricular change in order to sell their materials. These publications can have a significant influence on teaching and learning in English language classrooms and potentially affect how teachers perceive and enact creativity in their classrooms.

2.5 Conclusion

This chapter has reported and reflected on the particular contextual factors that underly this study, focusing on three key elements: the teaching of foreign languages in primary education in Spain, how creativity is approached in its national curriculum, and the role of textbooks in the Spanish education system. This information helps to illuminate the purpose and relevance of this

thesis and provides an understanding of how contextual factors have informed and shaped the research questions. Furthermore, it offers the reader insights into how the research findings might be transferable to other educational contexts.

Chapter 3: Literature review

3.1 Introduction

The aim of this chapter is to provide an overview of current knowledge on teachers' perceptions of creativity in primary EFL textbooks in Spain. Surprisingly, despite the great influence of textbooks on teaching and learning in Spanish classrooms and teachers' awareness of the importance of creativity in education and in the wider society, there appears to be a lack of academic literature in this specific area. This literature review, therefore, will centre on three areas that are closely related to the research issue: the teaching of EFL to children, creativity in education, and textbooks in English language teaching. This will be followed by a discussion of teacher thinking and the review and synthesis of studies on teachers' perceptions of creativity and studies on teachers' perceptions of EFL textbooks. Finally, the chapter will present a conceptual framework which connects the theories, concepts and perceptions in this literature review in order to provide a theoretical foundation for the investigation and to guide the research process.

3.2 Literature search strategy

The starting point for this review was a search for existing studies in the areas that underpin the research issue. Multiple databases were used for this purpose, including the *British Educational Index* (BEI), the *Educational Resources Information Centre* (ERIC), and the *Australian Education Index* (AEI). In this process, different combinations of the search terms 'ELT', 'perceptions', 'creativity' 'textbooks' and 'primary' were initially applied, with variables such as 'EFL', 'attitudes,' 'beliefs', 'course books' and 'young learners'

entered later. In order to locate recent papers that reflect the current state of knowledge and practice, the database search was narrowed by restricting the search field to article titles and by limiting the results to literature published from 2010 onwards. The decision to have a cutoff date meant that I could potentially miss relevant papers published before 2010 and that I would be unable to see how the field had evolved over a longer period of time. However, the approach was time efficient and it allowed me to quickly identify recent, relevant evidence. Furthermore, the subsequent stages of the literature search enabled me to expand the search and locate literature that had been published before the 2010 cutoff date.

Following the initial database search, a snowball method was used to identify relevant literature in the reference lists of the studies found using the databases. *Google Scholar* was also used to widen the search and a manual search of books, journals, and conference publications was undertaken to find relevant articles and references. Finally, *Dialnet*, a collaborative database comprising book chapters, journal articles and theses published in Ibero-American languages was used to search for relevant research papers that focused on the Spanish educational setting. Following the search, the literature was critically analysed to identify key themes and debates; a process that has enabled me to confidently position this study within the wider body of work in the fields of education, creativity and materials research.

3.3 The teaching of English as a foreign language to primary children

3.3.1 Introduction

The teaching of EFL to primary children is now firmly established in curriculums around the world (Copland et al., 2023), and whilst teaching

children was once considered “the Cinderella of applied linguistics research in general and of second language acquisition in particular” (Garton & Copland, 2018, p. 1), there has been a steady increase in the publication of theoretical and research-based literature in this field over the last two decades. These developments, which are underpinned by understandings of how primary children learn and an appreciation of the skills and characteristics they bring to the language classroom, will be reviewed in this section. Additionally, both the notion of communicative competence and communicative language teaching (CLT), an approach which continues to dominate in English language teaching (Copland et al., 2023; Turnball, 2018), will be critically examined in relation to primary EFL learning and teaching. The insights gained in these sections will support the development of a conceptual framework for this investigation and help in the interpretation and explanation of the data collected in the study.

3.3.2 The development of theory and practice in primary ELT

In her influential book on teaching languages to young learners, Cameron (2001) describes how a lack of research in primary ELT led her to draw on theoretical understandings in fields such as developmental psychology and first language acquisition (FLA) in order to develop a set of guiding principles for teaching languages to children. From the work of Piaget, she conceptualises children as independent and active learners who are capable of solving problems and constructing new knowledge when interacting with their social and physical environment. This new understanding is either incorporated into the learners’ existing framework of knowledge, a process that Piaget (1952) called *assimilation*, or causes the existing framework to adapt in order to accommodate the new information, a process he called *accommodation.* This

cognitive constructivist view of child development is associated with experiential, child-centred learning (Moore, 2012) in which both the classroom environment and the selected tasks provide opportunities for discovery.

Cameron (2001) also recognises the relevance of Vygotsky's (1978) social constructivist theory. Unlike Piaget, who perceived learning as a cognitive activity, Vygotsky saw knowledge as socially constructed, emerging through interaction and communication with a more knowledgeable or skilled person. These dialogic interactions provide children with support and feedback, enabling them to accomplish a task which they could not do on their own. This new learning is then internalised to become part of the children's own knowledge. In this process, the teacher is a co-constructor and mediator of learning and is responsible for setting up social interactions to develop language and for providing learners with support. Enever (2016) recognises that primary EFL teachers use a wide range of enjoyable activities to facilitate learner interaction and to create "an appropriate social context within the school environment" (p. 356), listing stories, drama and roleplay, songs, games and art activities as examples of these.

Finally, Cameron (2001) considers the concept of scaffolding as relevant to primary language teaching. This metaphorical term, which is grounded in a Vygotskyan understanding of learning and development, was first introduced by Wood et al., (1976) in the context of FLA. It describes the verbal support and interaction employed by caregivers to guide children through their zone of proximal development (ZPD), a term devised by Vygotsky to refer to the distance between what a child can achieve independently and what a child can achieve with support. Scaffolding is flexible and temporary in nature and is

gradually reduced as children develop the necessary knowledge and skills to act independently. The importance of scaffolding in the primary EFL classroom can be seen in the results of Li and Zou's (2021) study which showed that 'expert teachers' scaffold learners more often and use a wider range of scaffolding strategies than 'non-expert teachers'. These strategies include implicit scaffolding, such as prompting, eliciting and co-construction; and explicit scaffolding, such as recasting and the correction of errors.

In addition to these theoretical understandings of child development and learning, children are commonly seen to have a set of natural abilities and instincts that help them to learn another language (Halliwell, 1992; Johnstone, 2009; Rich, 2014). Halliwell (1992) identifies six innate qualities that support language learning. These include the ability to grasp the meaning of language, even if they do not understand the individual words, and a capacity to be creative with the little language they have when they wish to communicate. Children are also seen to have an ability to learn indirectly. This learning, which is subconscious, is linked to spontaneous and fluent language use and contrasts with direct learning, which focuses on language forms and accuracy. Additionally, Halliwell recognises that imagination and fantasy are an integral part of children's lives and that children have a natural sense of playfulness and fun as well as an intrinsic desire to interact and talk with others. These final three characteristics are particularly advantageous for learning languages as they create a powerful social and affective drive to communicate which the teacher can tap into in the language classroom.

Since Halliwell's ideas were published, multiple other characteristics have been reported, including a capacity for mimicking new sounds and

intonation, and a tendency to be less “language anxious” when faced with ambiguity (Johnstone, 2002, p. 12). Children are also observed to have an interest in technology, a delight in rhyme, and curiosity about other people and cultures (Bland, 2015a). Furthermore, younger primary children are believed to bring a high-level of intrinsic motivation to the foreign language classroom (Edelenbos et al., 2006), although this motivation has been shown to decline in some children as they progress through primary school (Enever, 2011; Nikolov, 1999).

Theoretical understandings of how children learn languages and an awareness that they bring an innate set of abilities and instincts to the primary classrooms have supported the development of pedagogical principles for primary ELT practice. These include the need to create learning experiences that allow children to actively construct meaning and which exploit their innate desire to communicate (Cameron, 2001; Rich, 2014), with activity or task-based approaches recognised as a way of doing this (Rich, 2014). In addition, it is understood that children need to be supported in their learning (Rich, 2014); for example, by choosing tasks that lie within the children’s ZPD (Cameron, 2001; Read, 2006) and by scaffolding learner talk and task engagement (Edelenbos et al., 2006; Read, 2006).

There is also an awareness that children’s intrinsic motivation for learning a foreign language needs to be sustained (Rich, 2014). Suggested ways to increase intrinsic motivation include nurturing children’s curiosity, giving them choices, and providing them with opportunities to direct their own learning (Sullivan & Weeks, 2018), as well as incorporating learning that involves play and fun (Caon, 2020). Finally, adopting a holistic approach in the primary EFL

classroom is recognised to be beneficial for primary language learners (Edelenbos et al., 2006; Enever, 2011; Read, 2015a), with Read (2015a) linking a teaching approach that considers the whole learner to "the more elusive social, psychological, cognitive, metacognitive, affective and emotional benefits that underpin children's motivation and learning success" (p. XI).

3.3.3 The role of communicative competence in the primary EFL classroom

The notion of communicative competence in EFL was first developed by Wilkins (1972), who identified a common core of linguistic and situational content for communication. This became the framework for a new syllabus for adult learners which was organised around meaningful, real-world situations, and was instrumental in the development and adoption of approaches such as CLT and task based learning (TBL). It was also influential in the development of the *Common European Framework of Reference* [CEFR] (Council of Europe, 2001, 2020), a descriptive document that provides "a common basis for the elaboration of language syllabuses, curriculum guidelines, examinations, textbooks, etc. across Europe" (2001, p. 1).

The CEFR has come to exert great influence in primary language teaching and is observed to have had a washback effect on curriculum design and language assessment and to influence textbook content (Parker & Valente, 2018; Rixon, 2013). An emphasis on communicative competence has also led to the introduction of CLT and TBL approaches in the primary EFL classroom (Garten et al, 2011; Ghosn, 2018; Parker & Valente, 2018) and the frequent inclusion of communicative tasks in primary EFL textbooks (Fişne et al., 2018; Tsagari & Sifakis, 2014), most typically information gap activities and roleplay scenarios in simulated 'real-life' situations.

Despite their widespread use, CLT tasks do not go uncriticised in the primary ELT literature. Parker and Valente (2018) report the observation by Moon (2005) and Littlejohn (2016) that real-world tasks typically lie outside primary children's communicative need and are only "a rehearsal for future possible experiences" (Littlejohn, 2016, p. 32). There is also criticism in the general ELT literature that real-world communicative tasks can stifle creativity (Coffey & Leung, 2015; Tin, 2013). Tin (2013) argues that these tasks generally require learners to report information they already know, with the result that their desire to "explore, develop and retrieve less accessible language" (p. 386) or to use language in a playful way to create new meanings is reduced.

Tin's (2013) conception of creativity focuses on self-expression and the playful and creative use of language. These conceptions are certainly valid. However, creativity is understood in multiple ways and the construct will need to be carefully unpacked in order to fully understand what it looks like in the primary EFL classroom. This will be undertaken in the following sections of this chapter.

3.4 Creativity in education

3.4.1 Introduction

Creativity is commonly considered a good thing in primary language teaching, and within the primary EFL literature numerous reasons are given for why it needs to be promoted in the classroom. It is seen to promote cognitive flexibility and provide children with a basis for "more sophisticated, conceptual and abstract creative thinking" (Read, 2015b, p. 29) as well as supporting learners in solving problems and dealing with 21st century challenges (Bao & Liu, 2018). Creativity in the primary EFL classroom is also reported to nurture

children's social and emotional skills (Read, 2015b), increase their sense of agency in the language learning process (Cameron & McKay, 2010; Read, 2015b), and positively affect their English learning performance (Liao et al., 2018).

Despite an increase in the number of references to creativity in primary ELT literature, there remains a paucity of theoretical and research-based literature in the field (Bao & Liu, 2018; Wang & Kokotsaki, 2018). In order to work towards a conceptualisation of creativity for this study, therefore, I will examine how creativity is theorised in the context of first language education, using a three-part framework devised by Ferrari et al. (2009) to do so. This will be followed by an examination of linguistic creativity and creative pedagogical practice; two areas of creativity research which are relevant to the field of primary English language teaching.

3.4.2 Conceptualising creativity

In their literature review on innovation and creativity in education and training in the EU member states, Ferrari et al. (2009) suggest using a three-part procedure for conceptualising creativity in education. The first part is the deconstruction of a set of tacit beliefs which are commonly held by stakeholders. These creative myths do not conform with research-based theoretical understandings and are reported to have a negative impact on initiatives to foster creativity in schools (Sharp, 2005). Drawing on the work of Beghetto (2007), Runco (1999) and Sharp (2005), the authors present seven implicit theories of creativity in education (the myths) and seven countertheories which are grounded in educational research. These can be seen in Figure 1.

Figure 1

Implicit Versus Explicit Theories of Creativity

Note. From "Innovation and Creativity in Education and Training in the EU Member States: Fostering Creative Learning and Supporting Innovative Teaching," by A. Ferrari, R. Cachia and Y. Punie 2009, *JRC 52374 Technical Notes. Publication of the European Community.*

Implicit theories about creativity in education include the belief that creativity is the preserve of the arts and arts education. Research has demonstrated, however, that creativity can be successfully developed across the primary curriculum, including subjects such as science and mathematics (Hadar & Tirosh, 2019; Jones & Wyse, 2013). There is also a tacit belief that creativity is a talent that some individuals are born with and which cannot be learned. This romanticist conception has been challenged by understandings of creativity in the field of psychology which focus on cognitive processes such as divergent thinking (Guildford, 1956; Roberts et al., 2021; Runco & Acar, 2019) and convergent thinking (Gajda, Karkowski & Beghetto, 2017) as an indicator of creative potential. Furthermore, social-psychological approaches to creativity, with their attention to the environment and how it can affect intrinsic motivation (Amabile, 1983; Cromwell, 2020; Hennessey, 2010), have helped to reinforce

understandings of how creativity can be developed in the classroom (Davies et al., 2013; Richardson & Mishra, 2018).

The idea that creativity is a unique, personal talent is further challenged by humanistic-developmental understandings of creativity. These are based on the assumptions that each individual has the potential to be creative (Runco, 2003) and that creativity can be developed throughout one's life (Esquivel, 1995; Hui et al., 2019). Finally, the work of Craft (2001) takes a democratic view of the construct, conceiving creativity as "the resourcefulness and agency of ordinary people, rather than the extraordinary contributions and insights of the few" (p. 49); an understanding that can also be seen in discussions of everyday creativity (Ilha Villanova & Pina e Cunha, 2020). Although these four conceptions of creativity in education reflect different epistemological positions, common to them all is the belief that each learner has the potential to be creative and that creativity is a skill that can be nurtured over one's lifetime.

Other creative myths identified by Ferrari et al. (2009) include the beliefs that creativity is spontaneous and fun, and that it requires no expertise or prior knowledge. Creativity may be pleasurable and engaging, but we now know that creative processes are challenging, often requiring hard work and perseverance from learners (Cremin, 2015), which can result in feelings of frustration (Gnezda, 2011). It is also generally accepted that creativity requires learners to apply certain skills and knowledge. However, whether these are domain specific or domain-general skills, continues to be debated (Baer, 2010; Qian et al., 2019).

Ferrari et al.'s (2009) model also highlights the implicit belief that free play and discovery, which is initiated and directed by children, supports the

development of creativity. Research certainly suggests that free play may facilitate divergent and imaginative thinking (Howard-Jones et al., 2002; Russ, 2003). However, actively engaging children in play and scaffolding discovery is now considered to be more effective. Guided play, a form of play which combines “the child-directed nature of free play with a focus on learning outcomes and adult mentorship” (Weisberg et al., 2016, p. 177), is one way of doing this and its positive impact on creativity is reported in papers by Weisberg et al. (2013) and Zosh et al. (2017).

The final two creative myths identified by Ferrari et al. (2009) are the beliefs that creativity is characterised by originality and that a creative act should mark a major breakthrough in its field. Although creativity is still associated with originality in the literature, there is now an understanding that it should also be useful or of value (Puryear & Lamb, 2020; Runco & Jaeger, 2012). Furthermore, as we shall see in the following section of Ferrari et al.’s (2009) framework, creativity is not restricted to the domain-changing output of extraordinary individuals, such as the seven ‘master creators’ in Gardner’s (1993) study. It can also be used to describe more everyday creativity and the creativity we can observe in the primary classroom.

The second part of Ferrari et al.’s (2009) framework for conceptualising creativity in education critically examines the concepts of ‘newness’ and ‘value’. The authors recognise that ‘master’ creativity, typically referred to as Big-C creativity in the literature, is problematic when considering creativity in the classroom and they describe how a more democratic interpretation of newness and value has emerged in response. This interpretation is rooted in the belief that all children have the potential to be creative and takes into account the

developmental stage of each learner (Barbot et al. 2016; Sharp, 2005). It also allows for “a wide spectrum of creative outputs” (Ferrari et al., 2009, p. 17) and enables learners to be their own judge of the value of their creative work.

The third part of the framework considers the dual concepts of creative product and creative process, with the authors explaining that the former is problematic in the classroom as children are rarely given the opportunity to have their creative outputs appraised or even to appraise the products themselves. Conceptualising creativity as a developmental process, however, helps to make creativity more visible. Kaufman and Beghetto’s (2009) four-c model, which conceptualises the developmental trajectory of creativity, illustrates the importance of process in the learner’s creative development. The model comprises a continuum of four creative stages: mini-c, little-c, Pro-c and Big-c creativity, with mini-c focusing on the creative processes that lie behind the development of the ideas and knowledge inside the learner’s head. This “novel and personally meaningful interpretation of experiences, actions, and events” (Beghetto & Kaufman, 2007, p. 73) is small and incremental, and the judgement of these ideas is intrapersonal. However, with support and encouragement, these ideas can serve “as the genesis of later levels of creative expression” (Beghetto & Kaufman, 2014, p. 55). Ways in which the teacher can nurture mini-c creativity in the classroom that are identified by Beghetto and Kaufman (2016) include recognising and encouraging mini-c ideas in order to build children’s confidence and their willingness to take risks, and helping them to articulate and share their ideas. Additionally, the teacher can provide learners with supportive and helpful feedback on their ideas and guide them on the conventions and constraints of the domain they are working in.

Conceptions of creativity discussed in Ferrari et al.'s (2009) framework that are transferable to the field of primary ELT include the understanding that creativity is democratic, potentially residing in all children; and it can be nurtured across the curriculum, including the EFL classroom. The understanding that creativity can manifest itself both as a final creative product and in the thinking processes that learners engage in as they generate and develop their ideas is also highly relevant, and Kaufman and Beghetto's (2009) conception of mini-c creativity is helpful in understanding this developmental process. Finally, both the importance that Beghetto and Kaufman (2016) place on the role of the teacher in mediating and scaffolding their learners' mini-c creative development, and their understanding that this creativity is "influenced by interactions and experiences with domain-relevant knowledge" (p. 73) align with the constructivist theories of learning that underpin primary ELT.

3.4.3 Linguistic creativity

Within the field of second language acquisition, Ellis' (2015) conception of linguistic creativity provides a useful framework for conceptualising the relationship between language and creativity in this study. Ellis identifies two types of linguistic creativity. The first, *language play*, is conceived as either a kind of private speech in which learners quietly rehearse new language (Lantolf, 1997) or as a ludic activity that is characterised by pleasure, the subversion of social structures, and an "exuberance of the mind" (Cook, 1997, p. 227). Research has shown that the latter is a natural feature of the second and foreign language primary classroom (Broner & Tarone, 2001; Cekaite & Aronsson, 2004, Gheitasi, 2022), with Gheitasi (2022) describing how in a small EFL class of Iranian primary children, the learners were observed to

spontaneously play with sounds and manipulate formulaic sequences; an activity they found highly enjoyable.

The second type of linguistic creativity identified by Ellis (2015) is *incidental creativity in communicative speech*. This refers to spoken language that "does not conform to the patterns and rules of the target language" (Ellis, 2015, p. 36) and which learners typically produce when they are trying to communicate in a foreign language. Ellis' understanding draws heavily on Chomsky's (1975) theory of generative grammar which conceives language as rule governed, allowing language users to employ a finite number of rules to produce an infinite number of new utterances that are immediately acceptable to the listener. Although Chomsky's ideas relate to FLA, Ellis (2015) argues that they are transferable to foreign language learning as learners need to use their limited foreign language linguistic resources creatively to share information and to create and sustain social relationships. Such language is characterised by linguistic acts such as the simplification of the target language, the overextension of grammatical rules and the creation of new rules that do not exist in the target language.

Within the field of primary ELT, there are a range of published resource books that encourage children to be creative and playful with written and spoken language; for example, the writing of stories and poems (Phillips, 1993; Reilly & Reilly, 2005; Wright, 1997) and the use of songs, rhymes and chants (Graham, 1979; Phillips, 1993, 1999). Interestingly, however, a search of the catalogues and backlisted publications of ELT publishers in Spain revealed that far fewer resource books appear to have been published in recent years. This is

possibly due to the ease with which teachers can now create, share and access creative, playful material online.

Opportunities for incidental creativity in communicative speech in the primary EFL classroom are reported to be limited (Becker & Roos, 2016; Mitchell & Lee, 2003). Becker and Roos (2016) describe how foreign language teaching in European primary schools tends to focus on the accurate production of chunks of language, resulting in language production that is mainly imitative and restricted to the reproduction of memorised formulaic phrases. The authors call for an approach that gives learners the opportunity to be flexible and spontaneous in their language use, and they propose the use of improvisation and freer, play-like information-gap tasks for this purpose.

Everyday classroom instruction and interaction are also seen to support incidental creativity in communicative speech in the primary EFL classroom. Read (2015b) explains that such interaction can provide children with opportunities to use their linguistic resources to communicate their own ideas and meaning. Additionally, the teacher's treatment of error is seen to have a key role, with Read (2015b) stressing the importance of focusing on the meaning of children's utterances rather than accurate language production, and using techniques such as re-casting and remodelling to "encourage children to use and acquire language in a natural, creative and memorable way" (p. 30).

3.4.4 Creative pedagogical practice

The relationship between *teaching creatively* and *teaching for creativity* is widely documented in literature on creative pedagogy in the first language classroom (Jeffrey & Craft, 2004; National Advisory Committee on Creative and

Cultural Education [NACCCE], 1999) and serves as a springboard for exploring understandings of creative pedagogical practice in this study. Teaching creatively, which is also referred to as *creative teaching* (Cremin, 2015; Grainger & Barnes, 2006), is defined in the NACCCE report (1999) as the use of “imaginative approaches to make learning more interesting, exciting and effective” (p. 102) Teaching for creativity, on the other hand, focuses on “forms of teaching that are intended to develop young people’s own creative thinking or behaviour” (NACCCE, 1999, p. 103). This involves encouraging children to believe in their own creative potential, identifying and helping learners to find their creative strengths, and fostering creativity through the development of creative skills and aptitudes that are inherent in the creative process.

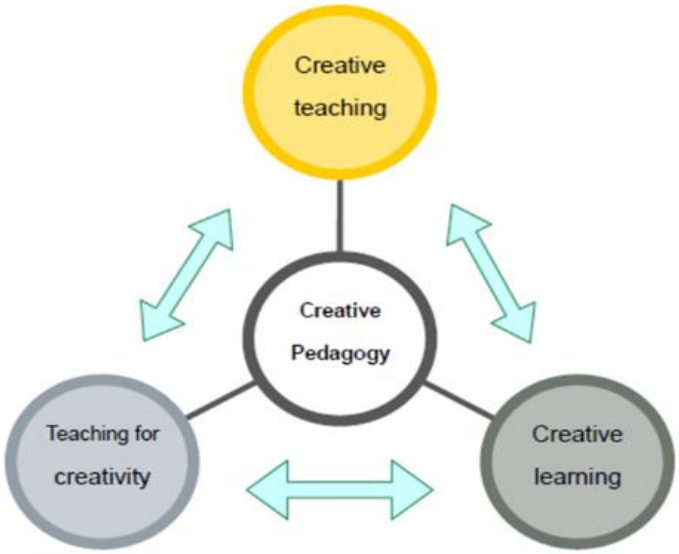
Teaching creatively and teaching for creativity are often treated as discrete entities (Cremin, 2015; NACCCE, 2019). However, Jeffrey and Craft (2004) warn against dichotomising the two, arguing that they are interconnected. The authors also highlight the fluid nature of this relationship, reporting that the classroom context will affect whether teachers teach creatively, teach for creativity or do both at the same time. Furthermore, this teaching may be planned or a spontaneous response to a classroom situation.

Lin’s (2011) conception of creative pedagogy further develops understanding of creative pedagogical practice in the first language classroom by theorising an interconnected relationship between *teaching creatively*, *teaching for creativity* and *creative learning*. In this framework, shown in Figure 2, the development of children’s creativity is supported through the interplay between “inventive and effective teaching (by the creative facilitator) and creative learning (by the active learner)” (p. 152). Lin describes the latter as

being driven by children's innate curiosity and desire to explore, and characterised by "questioning, inquiring, searching, manipulating, experimenting and even aimless play" (p. 152). Additional characteristics of creative learning identified in her paper include imagination, playfulness, collaboration, possibility thinking, and a supportive and resource-rich learning environment.

Figure 2

The Three Elements of Creative Pedagogy



Note. From "Fostering Creativity through Education. A Conceptual Framework of Creative Pedagogy," by Y.-S Lin, 2011, *Creative Education, 2(3), 149–155. https://doi.org/10.4236/ce.2011.23021*

Many of the elements of creative learning identified by Lin (2011) are also highlighted in Cremin and Chappell's (2019) systematic review of studies on creative pedagogies. This research identified seven interconnected characteristics of creative pedagogical practice in the reviewed papers. These include playfulness (Chappell, 2007; Craft et al., 2014; Cremin et al., 2015), a willingness to take risks (Elton-Chalcraft & Mills, 2015; Gajda, Beghetto & Karwowski, 2017) and the generation and exploration of ideas. This last characteristic is linked to an educational environment that is accepting of

children's ideas, provides emotional support (Dababneh et al., 2010; de Souza Fleith, 2000), and uses learning resources that spark curiosity and encourage exploration (Cheung, 2012; Cremin et al., 2015).

Other characteristics of creative pedagogies identified in Cremin and Chappell's (2019) review are the use of problem-solving approaches (Jeffrey, 2006; Lasky & Yoon, 2011; Liu & Lin, 2014), teacher creativity (Chappell, 2007; Cremin et al., 2006; Jeffrey, 2006; Lin, 2010), and co-constructing and collaborating (Craft et al., 2012; Dababneh et al., 2010; Jeffrey, 2006; Reilly et al., 2011), with group work perceived to be a valuable real-life skill (Reilly et al., 2011) that supports collaboration and dialogic interaction (Cremin et al., 2015). The final characteristic is the encouragement of learner autonomy and agency, which is reported to be facilitated through strategies such as standing back and allowing learners to pursue their interests (Cremin et al., 2006) and offering learners choices (de Souza Fleith, 2000).

Although there is a paucity of literature on creative pedagogical practice in primary ELT, it is possible to identify three themes which align with understandings in the first language literature. The first of these is the role of the teacher in scaffolding creativity in the language classroom. There is an awareness that the teacher can help to develop learner autonomy and agency by providing children with choices (Cameron & McKay, 2010; Read, 2015b), and support the generation of new ideas by modelling creative thinking (Read, 2015b) and using open-ended questions (Read, 2015b; Vilina & Campa, 2014; Wang & Kokotsaki, 2018). In addition, the teacher can support collaboration and co-construction by using cooperative learning strategies (Huang & Lee, 2015),

asking learners to brainstorm ideas in pairs or groups (Liao et al., 2018), and doing group projects (Vilina & Kampa, 2014).

The importance of establishing a caring and emotionally supportive learning environment is the second theme. Cameron and McKay (2010) urge teachers to get to know “the whole child” (p. 12), whilst Read (2015b) highlights the importance of building up learners’ self-esteem by recognising their strengths, respecting and valuing different ideas, and creating a collaborative classroom community in which interaction is normalised. Finally, the third theme that corresponds with understandings in the first language literature is a belief that creative pedagogical practice is characterised by the use of artistic and imaginative activities (Wang & Kokotsaki, 2018). Drama activities in particular are seen to develop children’s imagination and encourage their creativity (Belliveau & Kim, 2013; Cameron &McKay, 2010; Phillips, 1999), with Bland (2015b) specifically linking drama to children’s play.

A fourth theme in the literature is domain specific, focusing on linguistic creativity. Creative pedagogies that are seen to support linguistic creativity include exposing learners to creative, playful language through creative writing activities (Phillips, 1993; Reilly & Reilly, 2005; Wright, 1997) and oral storytelling (Bland, 2015c; Wright, 1995). Additionally, there is a recognition that incidental creativity in communicative speech can be supported through communicative tasks and improvisation activities (Becker & Roos, 2016), providing learners with the opportunity to initiate a point of discussion (Cameron & McKay, 2010), and teaching chunks of formulaic language (Ellis, 2015, Kersten, 2015).

It is possible to identify parallels between conceptions of creative pedagogical practice in the first and foreign language literature and the

constructivist theories of learning discussed in Section 3.3 of this chapter. This is reflected in the importance placed on active learning which is supported through enquiry-rich environments and the use of pedagogical approaches in which learners are self-directed, given choices, and are actively engaged in generating ideas. Additionally, the important role of social interaction in learning is recognised in creative pedagogical practices such as the use of group work, problem-solving and cooperative learning as well as dialogic teaching. The parallels between constructivist learning theories and creative pedagogical practice also provide insights into how primary EFL textbooks may support teachers in developing children's creativity. These will be explored and expanded on in the following section.

3.5 Textbooks in English language teaching

3.5.1 Introduction

At the end of the last century, Hutchinson & Torres (1994) described the textbook as an "almost universal element of ELT teaching" (p. 315), an observation that continues to be made in the field of materials research (Guerrettaz & Johnston, 2013; Harwood, 2014). As curriculum artefacts, ELT textbooks are also recognised to have great authority in the classroom (Brown, 2014; Guerrettaz & Johnston, 2013), constituting the language syllabus (Harwood, 2014) and structuring classroom discourse and interaction (Ghosn, 2003; Guerrettaz & Johnston, 2013). This section will begin by synthesizing literature on the use of textbooks in the EFL classroom, before exploring how creativity in ELT materials is conceived.

3.5.2 The role and use of textbooks in the EFL classroom

A review of the literature has revealed that there is a robust debate on the role and use of ELT textbooks. More critical views focus on global textbooks for adult and young adult learners. These publications, which are typically developed in the West and sold worldwide, are perceived as commodities, conditioned by “the need to maximise sales, satisfy shareholders, and achieve corporate goals” (Littlejohn, 2012, p. 284). Such demands can create a conflict between commercial and pedagogical interests and may explain why publishing houses are seen to be averse to taking risks, preferring to converge around a safe proven publishing formula that is based on the use of grammatical syllabuses and the cumulative presentation of discrete language items (Thornbury, 2013).

Critics also highlight the homogeneity of global textbook (Littlejohn, 2012) and “the presence of many mundane, uncreative and inflexible pedagogies in current task design” (Bao, 2018a, p. 2). Finally, Hadley (2014), citing Allman (2001) and Apple and Jungck (1990), reports the view that teachers can become dependent on textbooks and use them uncritically, with the result that they become “de-skilled and recast as mere deliverers of course content” (Hadley, 2014, p. 210) rather than autonomous teaching professionals who are in control of their pedagogical decision-making.

More positive views of textbooks for adult and young adult EFL learners are practical in nature, focusing on their role as a pedagogical tool in the classroom. Textbooks are reported to save the teacher time when preparing classes (Lopriore, 2017; Richards, 1993), offer a variety of appropriate, ready-made texts and activities (Ur, 1999), and support and guide less experienced

teachers in the classroom (Mishan, 2022; Ur, 1999). Global textbooks are also seen to have high face validity with teachers and learners due to their attractive appearance, their wide range of supplementary materials, and the perception that international publishers are trustworthy (Mishan, 2022). Finally, O'Neill (1982) sees them as flexible tools which allow teachers to improvise during the course of the lesson and adapt their content. Moreover, McGrath (2016) argues that the process of adapting, removing and supplementing material in the textbook is in itself, a "critically selective and creative approach" (p. 16).

Although there is very little literature on primary EFL textbooks, it generally mirrors understanding of global adult and young adult textbooks. Some authors are positive in their appraisal, recognising that contemporary primary textbooks incorporate a variety of child-appropriate methods and activities (Edelenbos et al., 2006; Kirkgöz, 2009) and offer teachers support and guidance (Edelenbos et al., 2006). Nevertheless, Arnold and Rixon (2008) point out that many primary EFL textbooks still contain "activities whose audio-lingual roots can be seen poking through" (p. 42) as they focus on the form of language rather than its meaning and they typically involve mechanical repetition. This understanding is echoed by Read (2015a) who reports limitations such as the exposure of learners to limited language, the teaching of decontextualised vocabulary, and the inclusion of 'stories' that are little more than "situational sequences" (p. xii).

3.5.3 Understandings of creativity in ELT materials

A starting point for examining creativity in ELT textbooks is Maley and Kiss' (2018) dual conception of *creative content* and *innovative processes* in ELT materials and resources. The former focuses on artistic content and

includes film, literature, drama and music, while the latter encompasses resources that add a creative twist to established methods, such as dictation and reading activities, or which provide "highly original activities" (p. 129). Both of these conceptions are underpinned by the belief that creativity is characterised by novelty and that the role of creative materials is to surprise, motivate and engage learners. However, they do not consider the creativity of the learner, and their narrow focus on artistic and novel teaching content means that more current, research-based understandings of creativity and creative pedagogy are overlooked.

A second, more helpful conception is advanced by Bao (2018b) who distinguishes between *creative materials* and *materials for creativity*. The former refers to creative input and focuses on "originality in course design, including content and pedagogy" (p. 54); an understanding that has similarities with Maley and Kiss' (2018) conceptions of creative content and innovative processes. Materials for creativity, on the other hand, "refers to resources that help their users become creative in teaching and learning" (Bao, 2018b, p. 54) and focuses on materials which can be used by learners and teachers in flexible, personal and innovative ways. This understanding is informed by constructivist pedagogies and prioritises the use of tasks and approaches that respond to the learners' needs and experiences, and which facilitate independent thinking and the sharing of thinking with others.

Finally, Bao and Liu's (2018) chapter on incorporating creativity in primary EFL textbooks provides an important insight into how creativity can be conceptualised in the context of primary ELT materials. The authors set out five principles for task design which aim to guide writers in devising materials which

harness the innate skills and characteristics of primary children and support their creative development. These include the need for materials to activate children's imagination, inspiring them "to see the world through their own lens" (p.73), and the importance of provoking a desire in learners to share information, with materials creating "the social space for such interaction to happen" (p. 74).

Other principles identified by Bao and Liu (2018) include the importance of combining thinking with feeling, whereby emotions such as wonder, curiosity and the courage to share ideas can be interwoven with cognitive processes such as generating ideas or combining things in new ways. Additionally, materials should encourage playfulness; a construct that is linked to humour, a willingness to take risks and a readiness to consider different options. Finally, materials should enable children to bring out their individual personalities. This requires materials to consider the needs of all learners in order to establish a learning environment that supports the creative ability of each child.

The conceptions of creativity in ELT materials set out by Bao (2018b) and Bao and Liu (2018) are highly relevant for this thesis and they lay the ground for future theoretical discussion in this area. At present, however, the teacher's voice is largely absent in this discourse. The following section of this literature review will therefore examine teacher thinking and its importance in educational research before reviewing research on teachers' perceptions of creativity and on teachers' perceptions of EFL textbooks.

3.6 Teachers' perceptions

3.6.1 Perceptions, beliefs and attitudes

Within the literature, teacher thinking is described in multiple ways (Mullet et al, 2016; Pajares, 1992; Wang & Kokotsaki, 2018) with terms such as perceptions, beliefs and attitudes often used interchangeably. This section briefly explains how these constructs are understood in this study and their relationship with each other.

Perception is broadly conceived as the way in which an individual sees the world. Munhall (2008) explains that this vision is subjective, comprising a personal lens or set of lenses which "evolve from perspectives of location, subjectivity, particularity, history, embodiment, contradiction, and the web of teachings imparted to the individual" (p. 607). Perceptions are complex and deeply embedded, and they can exert great influence on people's thinking and behaviour (Munhall, 2008; Woon Chia & Goh, 2016).

Beliefs are conceived in this study as "propositions that are held to be true" (Fives et al,, 2019, Summary section) and as Fives and Buehl's (2012) synthesis of research on teachers' beliefs revealed, they can be explicit or implicit, fixed or more open to change, and context-specific or context-independent. Beliefs are widely recognised to influence teachers' perceptions, judgements and classroom behaviour (Johnson, 1994; Pajares, 1992), with implicit beliefs such as creative myths (Cropley & Patston, 2019; Ferrari et al., 2009) having the potential to negatively affect teachers' willingness to promote creativity in their classrooms (Sharp, 2005).

Finally, attitude is conceived as an affective or an emotional state (Richardson, 1996) that is evaluative in nature (Díez-Palomar et al., 2020).

Teachers' attitudes can help to shape their perceptions. For example, if they hold a positive attitude towards textbooks, they may be more willing to perceive these artefacts in a positive light when they come to use them.

The above definitions show that the three constructs are closely interrelated and that they can influence and guide teachers' decision making. The extent of this influence is reported by Woon Chia and Goh (2016), who found that in a collection of ten articles, the ways in which teachers perceived their practice influenced "student learning, school culture, and their own professional identity and growth" (p. 1). Investigating teachers' perceptions is important as it can help teachers, researchers and policy-makers to better understand and explain the thinking that lies behind classroom decision-making, and this in turn can support and guide the implementation of pedagogical change and innovation.

An extensive search of the literature revealed that there appear to be no studies on teachers' perceptions of creativity in primary EFL textbooks. In order to locate this research within the context of the existing literature, therefore, a decision was made to analyse two sets of studies separately. In this process, research papers on teachers' perceptions of creativity were initially identified and reviewed, followed by studies of teachers' perceptions of EFL textbooks.

3.6.2 Research on teachers' perceptions of creativity

An initial search of the literature on teachers' perceptions of creativity revealed that there are a limited number of studies focusing on pre-tertiary EFL teachers. Consequently, the search was expanded to include research on the perceptions of primary and secondary teachers in other subject areas. Overall,

the studies show convergence in many areas. Teachers generally hold positive attitudes towards creativity (Benito & Palacios, 2018; Fan & Li, 2019; Kampylis et al., 2009; Wang & Kokotsaki, 2018), with teachers in Kampylis et al.'s (2009) study recognising the value of creativity for the individual, society and the economy. Additionally, the reviewed studies found that teachers recognise the importance of developing creativity in the classroom (Al-Nouh et al., 2014; Benito & Palacios, 2018; Cachia & Ferrari, 2010; Wang & Kokotsaki, 2018), with 95% of participants in Cachia and Ferrari's (2010) survey of teachers in Europe believing that creativity is a key skill that should be developed at school. Nevertheless, Fan and Li (2019) note that some teachers in their study consider creativity to be "something extra that could be omitted, because it was not tested " (p. 202), whilst Huang and Lee (2015) report that more than half of the Hong Kong teachers in their study conceive creative teaching to be "a dessert rather than a main course" (p. 45) in the classroom.

There is also a general recognition that creativity can manifest in all domains of education (Benito & Palacios, 2018; Cachia & Ferrari, 2010, Diakidoy & Kanari, 1999) and that it is a universal ability (Azamalah & Kang, 2023; Benito & Palacios, 2018; Cachia & Ferrari, 2010) which can be developed through effort and hard work (Benito & Palacios, 2018). However, it would appear that the long-standing myth that creative capacity is dependent on an innate talent (Ferrari et al., 2009) still lingers as Benito and Palacios (2018) report that only 29.2% of the teachers in their study believe that this is not the case. Furthermore, creativity continues to be equated with artistic subjects (Diakidoy & Kanari, 1999; Kampylis et al., 2009), a finding that is also reported in a systematic review of research on teachers' perceptions of creativity conducted by Mullet et al. (2016).

The studies also offer insights into teachers' understandings of creative pedagogy. Teachers recognise the role of imaginative arts-based teaching approaches in fostering creativity (Benito & Palacios, 2018; Diakidoy & Kanari, 1999; Wang & Kokotsaki, 2018), as well as the importance of providing learners with effective feedback and of being tolerant of error (Fan & Li, 2019). Furthermore, they appreciate the value of promoting dialogue and collaboration (Azamalah & Kang, 2023; Benito & Palacios, 2018; Cachia & Ferrari, 2010; Diakidoy & Kanari, 1999), and of nurturing dispositions such as curiosity, independence and motivation in learners (Cachia & Ferrari, 2010). Finally, play and playful activities are generally considered to be effective approaches for promoting creativity (Al-Nouh et al., 2014; Benito & Palacios, 2018; Wang & Kokotsaki, 2018). However, as Li (2016) found in her study of teachers' perceptions of thinking skills, which included creative thinking, playfulness is not always perceived so positively as it is considered a negative trait for learners by the majority of teachers in her study.

Teachers' perceptions of constraints on the development of creativity are also reported. External constraints that are highlighted by teachers include heavy curriculum requirements (Al-Nouh et al., 2014; de Souza Fleith, 2000; Diakidoy & Kanari, 1999; Li, 2016; Wang & Kokotsaki, 2018), large class sizes (Al-Nouh et al., 2014; Wang & Kokotsaki, 2018), limited time for creativity (Al-Nouh et al., 2014; Benito & Palacios, 2018; de Souza Fleith, 2000; Wang & Kokotsaki, 2018), and the need to prepare learners for exams (Al-Nouh et al., 2014; de Souza Fleith, 2000; Fan & Li, 2019; Wang & Kokotsaki, 2018). The teachers' limited understanding of creativity and lack of knowledge of creative processes is also considered an impediment in some studies (Benito & Palacios, 2018; Fan & Li, 2019; Kampylis et al., 2009; Wang & Kokotsaki,

2018), whilst some teachers in Wang and Kokotsaki's (2018) study believe that primary-aged children lack the cognitive, social and linguistic abilities to be creative in the EFL classroom as well as "other abilities such as imagination, open-minded thinking and questioning" (p. 123).

Of particular relevance to this study is the perception of the textbook as a constraint on creativity. This was reported by Kampylis et al. (2009) who found that only 8.6% of in-service teachers and 8.0% of prospective teachers in their study agree that Greek textbooks and educational materials support the development of learners' creativity. The content and format of textbooks are criticised by teachers in Li's (2016) study, who describe them as inflexible and dominated by tasks that focus on linguistic knowledge. Teachers also report that the pressure to follow and complete the textbook leaves them little time for creativity in their classrooms (Li, 2016; Wang & Kokotsaki, 2018). Finally, in two studies, teachers associate creativity with not following the textbook (Cachia & Ferrari, 2010; Huang & Lee, 2015), with Cachia and Ferrari (2010) noting that even though textbooks continue to be the primary resource used by the teachers in their study, there is a general understanding that "creative and effective teachers do not restrain their lessons to textbooks but rather rely on a series of additional resources" (p. 35), including their own materials.

3.6.3 Research on teachers' perceptions of EFL textbooks

A search of the literature on teachers' perceptions of EFL textbooks identified a range of primary studies which had been conducted in diverse locations. A decision was made to exclude studies in which the participants evaluated specific textbooks or which focused on teachers' perceptions of a particular feature of the textbook; for example, reading texts or gender

representation. In addition, the selected studies needed to include or report solely on the perceptions of pre-tertiary EFL teachers.

An initial analysis of the research papers found that textbooks continue to be a cornerstone in the EFL classroom (Allen, 2015; Arikan, 2009; Molina Puche & Alfaro Romero, 2019; Vanha, 2017), and that teachers' attitudes towards them are generally more positive than negative (Allen, 2015; Diniah, 2013; Korkmazgil, 2023; McGrath, 2006; Vanha, 2017; Yilmaz & Aydin, 2015), with the participants in McGrath (2006) and Korkmazgil's (2023) studies predominantly using positive metaphors to express their feelings about these artefacts. Textbooks are also perceived to have a key role in teaching and learning, with teachers describing them as a guide, a support, and a resource (Allen, 2015; McGrath, 2006; Molina Puche & Alfaro Romero, 2019; Srakang and Jansen, 2013). Furthermore, they are appreciated for the variety and appropriateness of their content (Allen, 2015; Diniah, 2013; Vanha, 2017) and their visual attractiveness (Arikan, 2009; Diniah, 2013; Molina Puche & Alfaro Romero, 2019), although teachers in Arikan's (2009) study observe that some textbook visuals are used for decorative purposes only.

Positive perceptions of textbooks also include a sense of trustworthiness (Lee, 2013; Srakang and Jansen, 2013; Vanha, 2017), with the teachers in Srakang and Jansen's (2013) study pointing out that textbooks are reliable and effective because "they have been tried, tested and developed by experts and language specialists" (p. 54). However, not all ELT textbooks are viewed in the same way as a number of participants in Lee's (2013) study express more confidence in international textbooks written by native speakers than in local publications. Finally, textbooks are seen to save teachers time and effort in

preparing lessons (Lee, 2013; Molina Puche & Alfaro Romero, 2019; Srakang and Jansen, 2013; Vanha, 2017); and in Spain, where pupils take their textbooks home, they are valued as a mode of communication between the school and the child's home (Molina Puche & Alfaro Romero, 2019).

The reviewed studies also found that textbooks are perceived to have a number of limitations. In some studies, participants highlight the restrictiveness and inflexibility of textbooks (Allen, 2015; Molina Puche & Alfaro Romero, 2019) and the difficulty in using them with large, heterogenous classes (Molina Puche & Alfaro Romero, 2019; Srakang and Jansen, 2013). Additionally, teachers reflect on the inability of textbooks to motivate learners (Korkmazgil, 2023; Molina Puche & Alfaro Romero, 2019), and the inclusion of "unnecessary, outdated and superficial information" (Korkmazgil, 2023, p. 483). There is also a perception that using a textbook is stressful (Molina Puche & Alfaro Romero, 2019; Vanha, 2017), with one EFL teacher in Vanha's (2017) study reporting that they feel under pressure to complete as much textbook content as possible in order to prepare learners for exams, "putting the textbook ahead of other activities" (p. 31) to do so.

Finally, there is an awareness that teachers can become over-dependent on a textbook and that this is detrimental for their practice, with participants in Molina Puche and Alfaro Romero's (2019) study associating its use with *acomodamiento* [complacency] and *estancamiento* [stagnation]. Furthermore, in some studies, the textbook is believed to constrain teacher's creativity (Allen, 2015; Vanha, 2017, Yilmaz & Aydin, 2015), although adapting, complementing and supplementing the textbook is recognised to help make a lesson more interesting and creative (Diniah, 2013).

3.6.4 A synthesis of research on teachers' perceptions of creativity and teachers' perceptions of EFL textbooks

The above studies on teachers' perceptions of creativity and on their perceptions of EFL textbooks have their limitations. The participating teachers represent a tiny sample of ELT professionals and their reported perceptions will be influenced by a range of personal and contextual factors. However, it is possible to identify a number of patterns across the research. Firstly, teachers' perceptions of EFL textbooks would appear to differ according to the focus of the study. In studies on teachers' perceptions of creativity, the textbook is generally seen as a constraint in the classroom (Kampylis et al., 2015; Li, 2016; Wang & Kokotsaki, 2018), while in studies on teachers' perceptions of the textbook, participants are generally more positive, viewing the artefact as a guide, a support, and a source of high quality classroom material (Allen, 2015; McGrath, 2006; Molina Puche & Alfaro Romero, 2019; Srakang and Jansen, 2013).

Secondly, participants in both types of study firmly believe that an over-dependence on the textbook can constrain teachers' creativity (Cachia & Ferrari, 2010; Vanha, 2017, Yilmaz & Aydin, 2015). This overdependence is frequently attributed to the pressure teachers are under to complete the textbook in order to cover a syllabus (Li, 2016; Wang & Kokotsaki, 2018) or prepare learners for exams (Vanha, 2017). Additionally, in both types of study there is a belief that teachers should adapt or supplement the textbook and develop their own materials in accordance with their pedagogical beliefs and their learners' needs. This can be linked to teaching creatively (NACCCE, 1999), which focuses on the teacher and the approaches and materials they

use to stimulate and inspire children. It also aligns with findings in Cremin and Chappell's (2019) literature review which identified teacher creativity as a characteristic of creative pedagogies in the reviewed studies.

Despite the insights gained from the reviewed literature, teachers' perceptions of creativity in ELT textbooks remain largely under-theorised. In the final section of this literature review, therefore, I shall set out a conceptual framework which illustrates my understanding of the phenomenon and provides a guide for how it will be explored in this study.

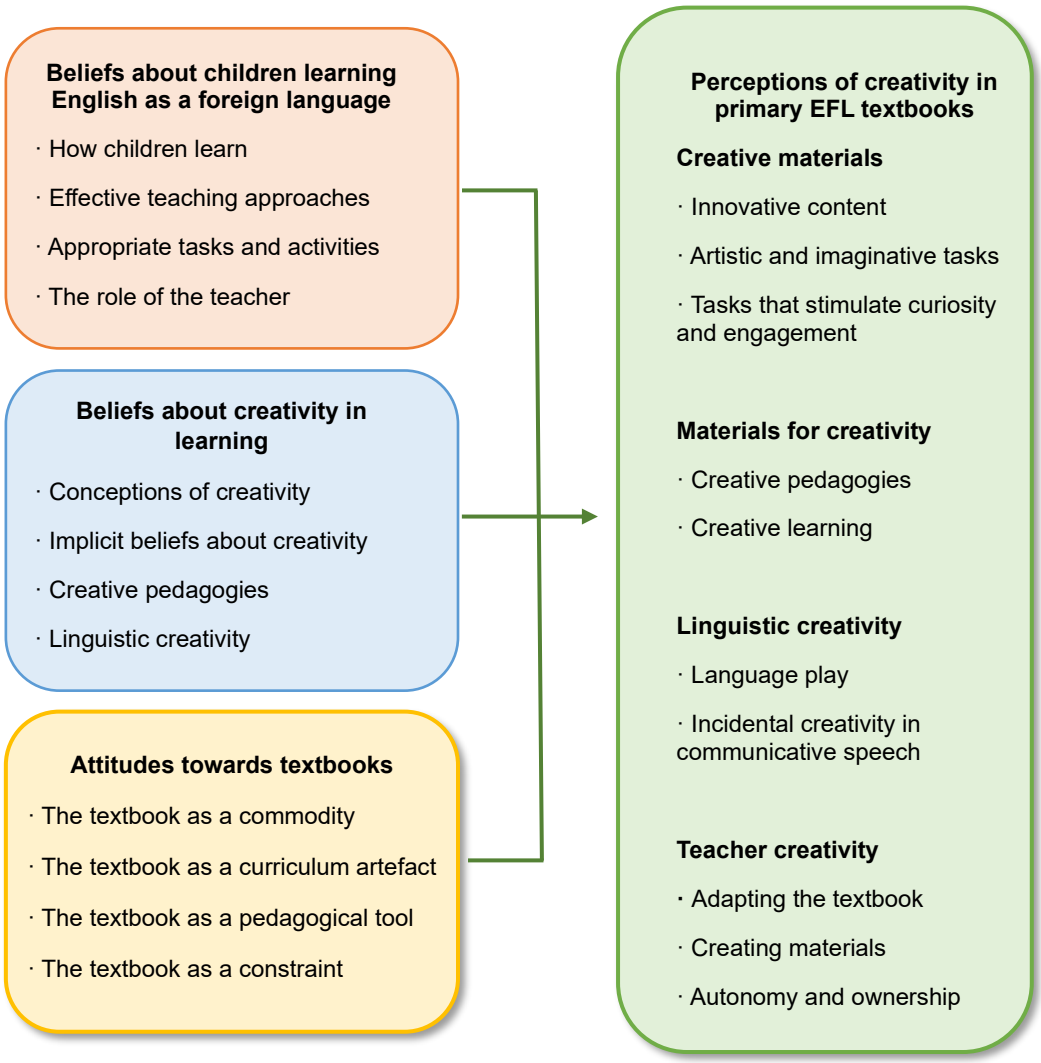
3.7 Conceptual framework

The aim of this conceptual framework is to connect the theories, concepts and beliefs reported in this literature review and to explain their relationship. Figure 3 illustrates how teachers' perceptions of creativity in primary EFL textbooks are conceived to be underpinned by three components: their beliefs about children learning English as a foreign language, their beliefs about creativity in learning, and their attitudes towards textbooks.

Understandings of teachers' beliefs about children learning English in the framework are informed by constructivist theories of how children learn developed by Piaget (1952) and Vygotsky (1978). They also take into account the abilities and instincts that help children to learn another language as theorised by researchers such as Halliwell (1992) and Bland (2015a), and the role of communicative competence and the CEFR (Council of Europe, 2001, 2020) in the EFL primary classroom. These elements are linked to beliefs about the teaching approaches that are most effective in the classroom, the tasks that are more appropriate for primary learners, and the perceived role of the teacher.

Figure 3

A Conceptual Framework for Teachers' Perceptions of Creativity in Primary EFL Textbooks: Components



The second component focuses on teachers' beliefs about creativity in learning and is informed by Ferrari et al.'s (2009) framework for unpacking the construct of creativity in first language education. It recognises that teachers conceive creativity in multiple ways and that these conceptions can be influenced by long-standing, implicit beliefs (myths) and more recent research-based understandings. This component also recognises that teachers will have beliefs about and experience using creative pedagogies, such as those highlighted in Lin's (2011) conception of creative pedagogy and in Cremin and

Chappell's (2019) literature review of studies on creative pedagogies. Finally, it integrates teachers' beliefs about linguistic creativity; a notion that is conceptualised by Ellis (2015) to comprise language play and incidental creativity in communicative speech.

Teachers' attitudes towards textbooks make up the third component of the conceptual framework. This is informed by an understanding that the textbook can be viewed as a commercial commodity (Littlejohn, 2012), a curriculum artefact (Guerrettaz & Johnston, 2013; Harwood, 2014), and a pedagogical tool (Mishan, 2022). Additionally, it reflects the understanding that the textbook can be perceived as a constraint in the classroom due to factors such as its perceived inflexibility (Molina Puche & Alfaro Romero, 2019), bland content (Hadley, 2014), and uncreative pedagogies (Bao, 2018a).

In the conceptual framework, textbook creativity is conceptualised in four different ways. The first conception is creative materials; a term coined by Bao (2018b) to describe textbook material that refers to innovative content and course design. In this study, it is interpreted to include artistic and imaginative tasks that inspire learners and encourage self-expression as well as tasks that stimulate curiosity and promote engagement. The second conception is materials for creativity, a term also coined by Bao (2018b) which describes materials that support teacher and learner creativity; and in this study is linked to understandings of creative learning (Lin, 2011) and creative pedagogies (Cremin & Chappell, 2019).

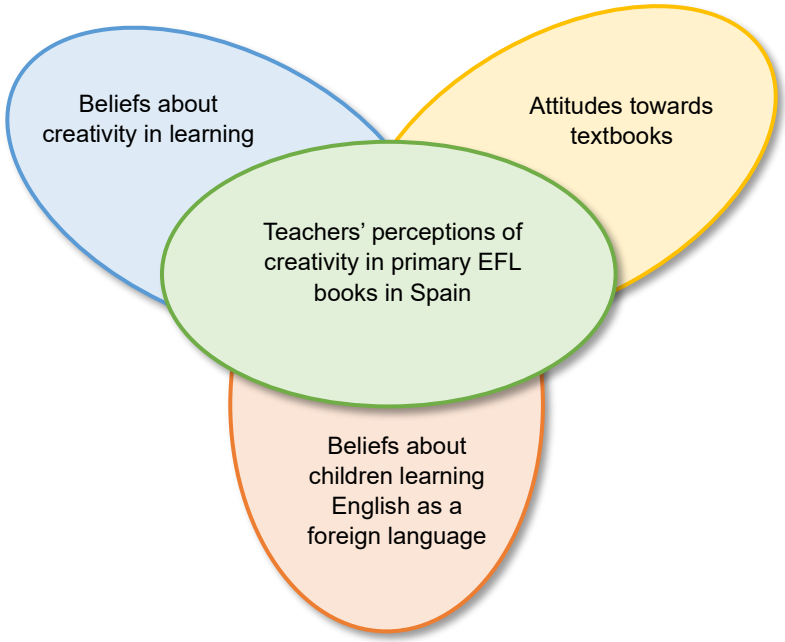
The third understanding of creativity in textbooks is informed by Ellis' (2015) conception of linguistic creativity and focuses on tasks and approaches that support children in being playful with language and which provide

opportunities for incidental creativity in communicative speech. Finally, the fourth conception, teacher creativity, centres on how teachers perceive their own creativity in relation to the textbook and reflects the understanding that teachers are being creative and taking control of their teaching practice when they adapt textbook tasks (McGrath, 2016) or when they create their own materials to supplement or substitute textbook tasks.

Although the components of the conceptual framework have been discussed in isolation, they are interwoven. This relationship can be seen in Figure 4 which shows how the three mutually reinforcing elements come together to influence how teachers perceive creativity in primary EFL textbooks.

Figure 4

A Conceptual Framework for Teachers' Perceptions of Creativity in Primary EFL Textbooks: An Interconnected Relationship



3.8 Summary

This review has shown that although literature on creativity and creative pedagogies is still sparse in the domain of primary ELT, it recognises and

embraces many of the research-based understandings in the first language literature; most notably those that are underpinned by constructivist theories of learning. Furthermore, it has reported understandings of linguistic creativity in ELT and provided insights into how this can be supported in the primary EFL classroom. The chapter has also reviewed literature on EFL textbooks, noting the polarisation of opinions on the artefact, and reported current conceptualisations of creativity in the context of ELT materials. In addition, and in response to a lack of discussion on teachers' perceptions of creativity in primary EFL textbooks, it has reviewed and synthesised studies of teachers' perceptions of creativity and studies of teachers' perceptions of EFL textbooks. Finally, the chapter has ended by presenting a conceptual framework for the study which brings together the theories, concepts and perceptions in the literature review and will inform and guide the research design.

Chapter 4: Methodology

4.1 Introduction

This study aims to develop a better understanding of how English language teachers in Spain perceive creativity in primary EFL textbooks. In order to do this, it asks the following research questions:

1. What are teachers' beliefs about creativity in the primary EFL classroom?
2. What are teachers' attitudes toward the use of textbooks in the primary EFL classroom?
3. In which ways do teachers believe that primary EFL textbooks can support creativity in the classroom?
4. How do teachers perceive creative tasks and approaches in primary EFL textbooks?

The fourth chapter will begin with a rationale for the choice of pragmatism as a research paradigm and will provide an overview of its philosophical school of thought. It will then review a range of research designs that have been used in studies that investigate teachers' perceptions of creativity and studies that investigate teachers' perceptions of textbooks, before justifying the decision to use a mixed methods methodology in this investigation. This section will be followed by an explanation of how a mixed methods explanatory sequential research design (participant-selection model) was applied in the research. Finally, the chapter will describe and explain the processes involved in the instrument design, participant selection, and the collection and analysis of data in the study.

4.2 Pragmatism as a paradigm of enquiry

Within the educational community, two paradigms, the positivist paradigm and the interpretivist / constructivist paradigm, are seen to exert great influence on how research is conceived and practised (Norwich, 2020; Pring, 2015). In the former, reality is perceived as objective and knowledge is gained through observation and by conducting empirical enquiry, typically using quantitative methods. In the latter, on the other hand, reality is believed to be subjective, and meaning is "forged in discussions and interactions with other persons" (Creswell, 2003, p. 8), with researchers typically using qualitative methods in their attempt to understand and interpret multiple realities.

The dominance of these two paradigms, however, is perceived to be problematic within a section of the literature. Bradley (2003) and Pring (2015) argue that it has created a false dualism, and this in turn can create a perceived dichotomy between quantitative and qualitative methodology (Mackenzie & Knipe, 2006). Furthermore, educational research is conducted in an increasingly complex and uncertain world which requires a more nuanced and comprehensive approach. This is alluded to by Crotty (1998) when he observes that the postmodern world "calls all our cherished antinomies into question, and we are invited today to embrace 'fuzzy logic' rather than the logic we have known in the past with its principle of contradiction" (p. 15).

Partly in recognition of the above concerns, and following a search to find a paradigm that would provide the flexibility and space to explore teachers' perceptions and experiences in all their complexity and develop knowledge in the under researched area of creativity in materials design, a decision was made to select pragmatism as the paradigm of enquiry for this study. This

decision subsequently informed the choice of a research design and influenced decisions about data collection and data analysis methods.

Pragmatism has its roots in the work of philosophers such as Pierce, James, Dewy and Mead (Crotty,1998), and as a philosophy, it holds that human thought is intrinsically linked to action which is informed and influenced by past experience. A core assumption of pragmatic enquiry is that it should stem from "a desire to produce useful and actionable knowledge" (Kelly & Cordeiro, 2020, p. 3). An assumption that is congruent with one of the principle motives for conducting this research: to identify practical ways in which textbooks can support teachers in nurturing creativity in their learners.

Ontologically, pragmatism is not bound to a particular understanding of reality in the way that the paradigms of positivism and interpretivism / constructivism are. Rather, it accepts that there can be one or many realities, as "on one hand, our experiences in the world are necessarily constrained by the nature of that world; on the other hand, our understanding of the world is limited to our interpretations of our experiences" (Morgan, 2014, p. 1048). This position provides the researcher with the flexibility to interpret reality in a way that best serves the purpose of their research project.

Epistemologically, pragmatism holds that knowledge is generated from individual and socially shared experiences and there is an interactive relationship between these experiences, beliefs and action. Morgan (2014) describes this relationship as "an active process of inquiry that creates a continual back-and-forth movement between beliefs and actions" (p. 1049): a description that resonates strongly with the understanding in this study that

perceptions are shaped by factors such as experiences, beliefs and attitudes, and are co-constructed through interactions with others.

Finally, when considering methodology, pragmatism departs from the perceived dualism of the positivist and interpretivist / constructivist paradigms, believing instead that “both science and constructivism offer different sets of tools for investigating the world and different vocabularies for describing it” (Bradley, 2003, p. 300). This understanding provides the researcher with the freedom to consider and apply different methods to investigate their research problem. Typically, pragmatic researchers use a mixed methods approach that draws on different quantitative and qualitative methods and which requires the researcher to apply both deductive and inductive reasoning.

4.3 Existing approaches to researching teachers’ perceptions of creativity and teachers’ perceptions of EFL textbooks

The review of studies on teachers’ perceptions of creativity and of studies on teachers’ perceptions of EFL textbooks in Section 3.6 of this thesis revealed that a variety of research approaches and methods have been employed. Purely qualitative approaches include case studies, such as Fan and Li’s (2019) single-case study which used semi-structured interviews and classroom video recordings to investigate teachers’ thinking of creativity in primary EFL classrooms, and Huang and Lee’s (2015) multi-case study which made use of focus groups and individual interviews to investigate Hong Kong teachers’ beliefs on creative teaching. In addition, Wang and Kokotsaki (2018) used an online qualitative questionnaire followed by email interviews in their investigation of primary school teachers’ conceptions of creativity in EFL teaching, and studies by Vanha (2017) and Molina Puche and Alfaro Romero

(2019) employed semi-structured interviews in their research on teachers' perceptions of textbooks.

There is a more limited use of purely quantitative research methods in the studies. The largest study is Cachia and Ferrari's (2010) investigation of European teachers' perceptions of creativity in schools, which used an anonymous online questionnaire made up of five-point Likert-type questions. In other studies, the surveys are smaller in scope and their questionnaires include some qualitative questions. An example of this is Benito and Palacios' (2018) study of primary teachers' conceptions of creativity which employed a Likert-type questionnaire that included two open-ended questions.

Finally, two of the reviewed studies adopted a mixed methods research design. Al-Nouh et al. (2014) used both quantitative and qualitative tools in their study of primary EFL teachers attitudes towards creativity and creative practice, triangulating data from a Likert-type questionnaire with data from both a focus group semi-structured interview and document analysis. Lee's (2013) investigation of the perspectives of teachers, parents and young learners on EFL textbooks, on the other hand, employed a mixed methods exploratory sequential design; initially collecting qualitative data using semi-structured interviews before using a Likert-type questionnaire in the quantitative phase.

Although each of the above approaches could be used to provide useful insights into teachers' perceptions of creativity in primary EFL textbooks, a mixed methods approach was considered to be the most suitable for this study. The reasons that underpinned this decision are set out in the following section.

4.4 The rationale for using a mixed methods methodology

Mixed methods is defined by Tashakkori and Creswell (2007) as research “in which the investigator collects and analyses data, integrates the findings, and draws inferences using both qualitative and quantitative approaches or methods in a single study or program of inquiry” (p. 4). There are several reasons for selecting a mixed methods methodology in this study.

Firstly, it responds to the understanding that teachers’ perceptions are multi-layered and subjective and are influenced by factors such as beliefs, experiences, and the prevailing educational culture. A mixed methods design can help the researcher gain a better understanding of such a complex phenomenon as there are two types of data to draw on: the broad, generalisable data provided by quantitative methods and the detailed and holistic understanding from qualitative methods. Furthermore, the data from both these methods is complementary, merging and expanding understanding as the study progresses, which allows for a more robust analysis than when a single method is used.

Secondly, there is a lack of research on teachers’ perceptions of creativity in primary textbooks and a mixed methods approach supports the researcher in developing and enhancing theory thanks to ‘‘the iterative nature of theorizing, evaluation, and theory refinement” (Gates, 2008, p .28). Furthermore, the researcher is free to choose their research methods, allowing them to make informed choices about the best methods and techniques to answer their research questions (Onwuegbuzie & Leech, 2005) and to respond to the research context (Clarke & Visser, 2019).

Finally, a mixed methods approach allows and encourages researcher reflexivity when making decisions about the research design (Olaghere, 2022); for example, whether data should be collected sequentially or simultaneously, or what priority should be assigned to each phase of the research. This reflexive process also helps to reduce bias as the researcher is engaged “in critical thinking about how their location, values, opinions, and worldview may influence decision-making and interpretation during the research process” (Olaghere, 2022, p.1).

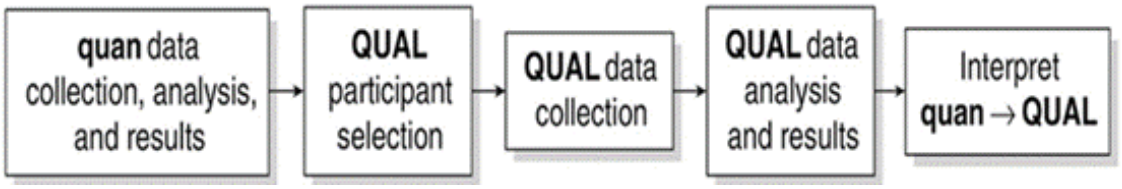
4.5 The mixed methods explanatory sequential research design

A mixed methods explanatory sequential research design, one of the three core designs identified by Creswell and Plano Clark (2017), was chosen for this study. This model comprises two distinct, but connected phases. In the first phase, the researcher collects and analyses quantitative data, and in the second phase these results are investigated using a qualitative research method. This second phase allows the researcher to interpret and explain the quantitative data in order to gain a more in-depth understanding of the research problem.

In a mixed methods explanatory sequential research design, the quantitative data are usually the prime focus. However, Edmonds and Kennedy (2017) note that the prime focus can be the quantitative or the qualitative data, or indeed both of these. In this study, the participant-selection model was used. This is a variation in which quantitative data from the first phase are used for the purposeful selection of participants in the subsequent qualitative phase. In this model, the qualitative data are assigned more priority as shown in Figure 5.

Figure 5

Mixed Methods Explanatory Sequential Research Design (Participant-Selection Model)



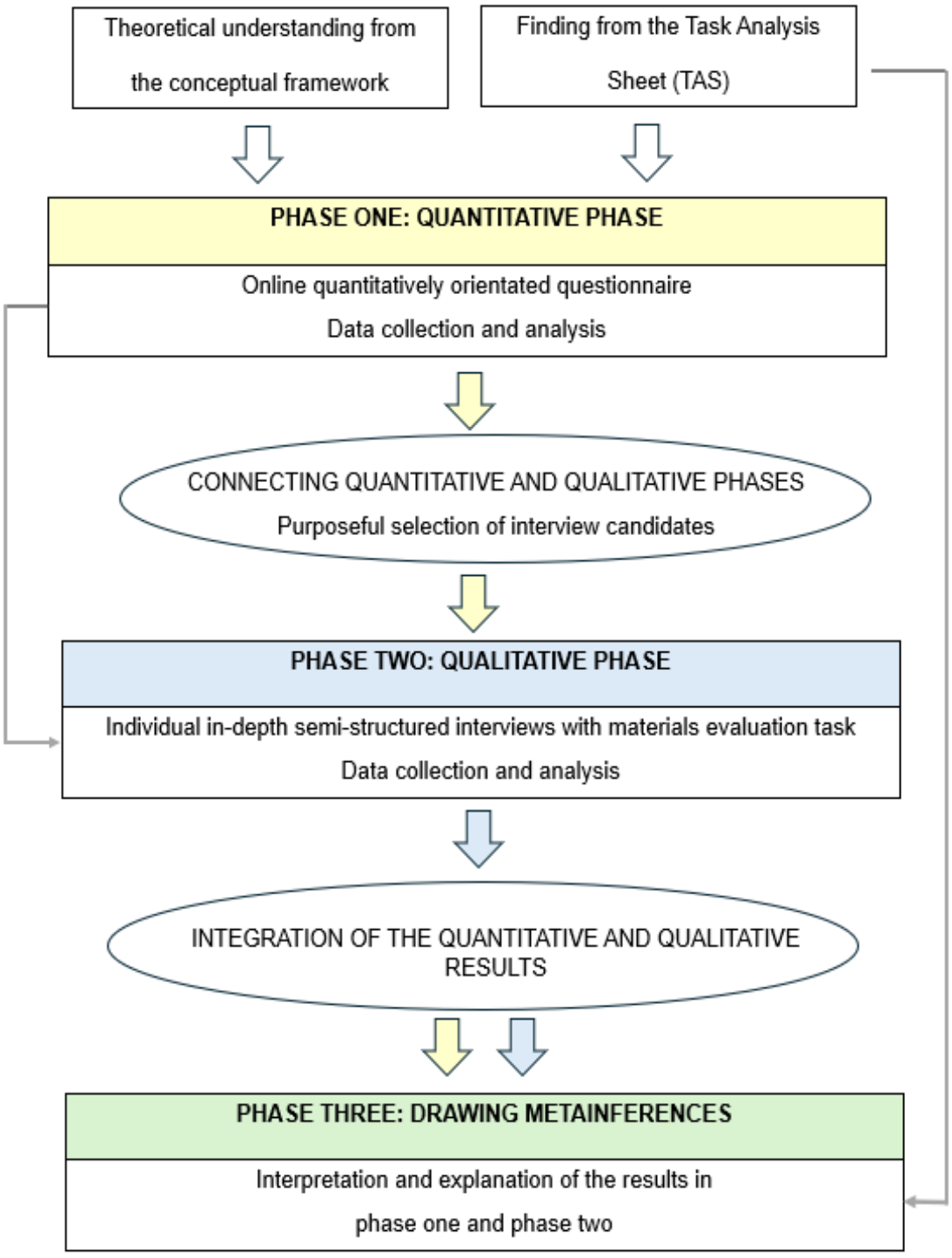
Note. From *An Applied Guide to Research Designs: Quantitative, Qualitative, and Mixed Methods* (2nd ed., p. 198), by W. A. Edmonds and T. D. Kennedy, 2017, Sage Publications, Inc.

The decision to use a mixed methods explanatory sequential research design in this study was informed by its perceived strengths in the methodological literature. It is considered to be straight forward to use due to the clear and well-defined stages (Creswell & Plano Clark, 2017; Ivankova et al., 2006), and it is more manageable for a single researcher as only one set of data is collected at a time (Creswell & Plano Clark, 2017). The sequential framework also allows the researcher to develop and refine theory by investigating new ideas that emerge in the first phase (Creswell & Plano Clark, 2017; Gates, 2008). This is particularly relevant in the context of this study due to the lack of existing research on teachers' perceptions of creativity in ELT textbooks.

The relationship between the different phases of the research design in this study is illustrated in Figure 6, a visual model that draws on methodological diagrams devised by Haynes-Brown (2023) and Ivankova et al. (2006). It is accompanied by an explanation of why the individual methods were used, the sequencing of data collection and analysis, and the connection of the quantitative and qualitative phases. It also explains the integration of data, and the assigned priority of the quantitative and qualitative data in the overall design.

Figure 6

Applying the Mixed Methods Explanatory Sequential Research Design (Participant-Selection Model)



In the first phase of the model, an online quantitatively orientated questionnaire was used to gather data from primary EFL teachers in Spain on

their beliefs about creativity, their attitudes towards textbooks in the primary EFL classroom, and their understanding of how these textbooks can support creativity. Questionnaires are recognised to have many advantages in research. They are typically cheap and quick to administer and they allow researchers to collect data from a large number of dispersed people without having to be present (Adams & Cox, 2008; Bartram, 2019; Taherdoost, 2016). Furthermore, they are perceived to be useful for obtaining a broad overview of the participants' thoughts and opinions on a particular topic (Bartram, 2019), and their anonymity can encourage respondents to be more honest in their replies (Patten, 2014). The construction of this questionnaire was informed by the conceptual framework for this study and, to a lesser extent, the findings from the TAS which had been previously used by the researcher to conduct a content analysis of creative tasks in nine primary EFL textbooks in Spain.

The results from the questionnaire connected with the second phase of the research design by supporting the purposeful selection of participants for the semi-structured interviews. These interviews also enabled the researcher to probe and expand on findings of interest in the questionnaire. An example of this can be seen in the interview question, "How do these [textbook] tasks help children to be creative?" This question was devised in response to the findings from Section 5 of the questionnaire which showed that the participating teachers generally believed that all of the listed textbook tasks and activities were effective in supporting the development of children's creativity. However, these quantitative results did not provide an insight into why the teachers believed this to be the case.

As part of the semi-structured interviews, the participants were also asked to do a materials evaluation task in which they were shown nine anonymised creative tasks taken from primary ELT textbooks. In their evaluation, they were required to give their opinion on the creativity of each task and consider if and how they would use it in their lessons. Asking teachers to discuss creative textbook material in this way helped to illuminate the relationship between teachers' perceptions and their practice.

The decision to use semi-structured interviews in the second phase of the research design was informed by the understanding that they are open and flexible (Magaldi & Berler, 2020), giving participants the freedom to express their thoughts, feelings and ideas, and providing the researcher with the flexibility to ask probing follow-up questions in order to develop themes and patterns that emerge during the conversation. Semi-structured interviews also allow the researcher to build empathy and rapport with the participants (Brown & Danaher, 2019), which can help to facilitate communication when exploring sensitive themes such as beliefs, attitudes and perceptions.

Once the qualitative data had been collected and analysed, the findings of both the quantitative and qualitative phases of the study were integrated to create a more complete picture of the research problem and allow me to draw inferences that responded to the research questions. Additionally, findings from the TAS were drawn on to contextualise and help interpret the questionnaire and interview findings. Whilst both the quantitative and qualitative data substantially contributed to the conclusions of this third phase of the study, the qualitative data were assigned priority in this process.

4.6 Instrument design

This section will provide a detailed account of the research instruments used in the study. In addition to stating the purpose of each instrument, it will outline the key decisions taken in the design, any challenges faced, and how these challenges were addressed to ensure quality in the research.

4.6.1 Task analysis sheet

The first instrument to be developed was a task analysis sheet (TAS) to be used by the researcher to categorise and quantify aspects of creativity in a set of sample units taken from nine primary EFL textbooks. The TAS drew on Littlejohn's (2001) two-part framework for textbook analysis. Part one collected descriptive information such as the target age group of the textbook and the accompanying course components. In addition, it investigated flexibility in the textbook samples, such as opportunities for teachers to change the sequence and the timing of tasks or to personalise and localise the material (Bao, 2015; 2018b).

The second part of the TAS was used to analyse the tasks in the sample units, and instances of creativity were coded on a classification sheet. The code categories drew on the conceptual framework and were organised into three sections: creative materials, materials for creativity and linguistic creativity. The first section, creative materials, a term devised by Bao (2018b) to describe materials that are creative and innovative in their content and pedagogy, comprised six code categories focusing on tasks that are artistic and imaginative as well as tasks that stimulate curiosity, inspire learners and encourage self-expression. The second section, materials for creativity, a term

also devised by Bao (2018b) and which describes materials that help learners to develop their creativity, comprised seven code categories that were underpinned by understandings of creative pedagogies (Cremin & Chappell, 2019) and creative learning (Lin, 2011). Finally, in the last section, the codes drew on Ellis' (2015) conception of linguistic creativity and focused on language play and incidental creativity in communicative speech.

A pilot test was conducted to check the validity and reliability of the instrument, and for convenience, a sample unit of work from a primary textbook that I had co-authored, *Kids Can! Pupil's Book 5* (Shaw & Ormerod, 2022a), was chosen for this purpose. When selecting the tasks for analysis in the sample unit, Littlejohn's (2001) definition of a task as "any proposal contained within the materials for action to be undertaken by the learners, which has the direct aim of bringing about the learning of the foreign language" (p. 198) was applied. In total, 41 tasks were identified and each task was numbered as shown in the example in Appendix A.

Two experienced primary EFL teachers independently piloted the TAS and a comparison of the data revealed a 15% variation in their coding, with teachers differing on six of the 41 tasks. In the subsequent group discussion, the categories that had caused confusion were discussed and fine-tuned. For example, in the creative materials section in Part 2 of the TAS, one of the teachers had not coded Task 32, an improvisation task that pupils do in pairs, as 'drama' because she associated drama with theatre and performance. Consequently, a decision was made to change the name of the category from 'drama' to the more specific 'drama games, improvisation and roleplay'. After

updating the TAS, the instrument was considered ready for data collection. The final TAS, completed with the pilot test results, can be seen in Appendix B.

4.6.2 Online questionnaire

The second research instrument to be developed was an online quantitatively orientated questionnaire. This aimed to create a snapshot of the participants' beliefs, attitudes and opinions on creativity and primary EFL textbooks. The design of the questionnaire was informed by Dörnyei and Csizér's (2012) principles for designing and analysing surveys in second language acquisition research; and Qualtrics, a web-based survey tool, was used to create and distribute the questionnaire, a copy of which can be found in Appendix C.

The questionnaire comprised 18 questions and was divided into six sections. Section one used multiple choice questions to obtain demographic and professional information, including teaching experience (Q1), teaching context (Q2), average number of pupils in the classroom (Q3), the frequency of textbook use (Q4), and the use of material other than the textbook (Q5). Two open-ended questions invited teachers to report other materials they used in their classrooms (Q6) and to explain their reasons for using material other than their textbook (Q7).

Section two focused on teachers' attitudes towards primary textbooks. The first part of this section (Q8) comprised 8 items with responses placed on a five-point Likert-type scale ranging from strongly disagree to strongly agree. These items addressed three themes that had been identified in the literature review and appeared in the conceptual framework: the textbook as a

pedagogical tool (items 1, 2, 3), the textbook as a curriculum artefact (items 4, 5, 6) and the textbook as a teaching constraint (items 7, 8). In the second part of this section, the participants were asked to select a metaphor which best described how they felt about textbooks (Q9) and then explain their choice (Q10). This was an adapted version of the metaphor task in Allen's (2015) study of teachers' attitudes towards the coursebook in the digital age, and the metaphors were linked to perceptions of the textbook as a facilitator, a guide, a plan, a contingency and a restrictor.

The focus of section three was teachers' beliefs about creativity. As in the previous section, the first part (Q11) comprised eight items with responses placed on a five-point Likert-type scale ranging from strongly disagree to strongly agree. Six of the items were adapted from Cachia and Ferrari's (2010) survey and focused on creativity and personal characteristics (items 1, 2), definitions of creativity (items 3, 4, 5), and creativity in the domain of education (item 7). The two other items, linguistic creativity (item 6) and collaboration and creativity (item 8), also in the domain of education, were chosen in the light of the literature review. In the second part of this section, the participants were asked to report how important it is to develop children's creativity in the English class and explain why (Q12).

Section four investigated teachers' perceptions of creative pedagogies and their suitability for the English language classroom. The first part of the section (Q13) comprised 8 items with responses placed on a four-point Likert-type scale ranging from not suitable to very suitable. Seven of the listed pedagogies were taken from Cheung and Leung's (2013) survey of Hong Kong preschool teachers' beliefs of creative pedagogy. These items were classified

as follows: self-initiated pursuit (items 1, 2), interpersonal exchange (items 3, 4), and possibility thinking (items 5, 6, 7). Item 8, stimulating children's curiosity and imagination, was added after an analysis of the TAS results revealed that this pedagogy had a key role in primary EFL textbook in Spain. The section closed with an open-ended question asking teachers to report the creative pedagogies they use in their classrooms (Q14).

Section five investigated teachers' perception of creativity in primary EFL textbooks, asking participants to report the extent different textbook activities helped to develop their learners' creativity. The first part of the section (Q15) comprised 8 items with responses placed on a four-point Likert-type scale ranging from not at all to a large extent. The items were drawn from the list of classroom activities in Cachia and Ferrari's (2010) survey and from the TAS results, and they were organised into three groups: creative materials (1, 2, 3), materials for creativity (4, 5, 6), and linguistic creativity (7,8). It is important to recognise the limits of these categories, however, as some of the tasks could be classified in different ways. For example, materials for creativity tasks typically require learners to express their thoughts and ideas and use language spontaneously, thus facilitating incidental creativity (Ellis, 2015). Finally, in the open-ended question for this section (Q16), the participants were asked to list any other textbook activities which can help to develop children's creativity.

The last section in this questionnaire focused on teachers' beliefs about creativity in primary EFL textbooks. The first part of this section (Q17) comprised seven items with responses placed on a five-point Likert-type scale ranging from strongly disagree to strongly agree. These items reflected understandings in the literature and were classified as follows: constraints on

the use of creative textbook activities (items 1, 2), advantages of using creative textbook activities (items 3, 4), the provision and support of creative activities in textbooks (items 5, 6), and the teacher's creative use of textbooks (item 7). This section closed with an open-ended question which investigated the theme of teacher creativity further by asking participants if they personalised and adapted textbooks, and if so, why (Q18).

Finally, the questionnaire asked teachers to provide a contact email if they were willing to share their thoughts about creativity and textbooks in an interview with the researcher. The participants had been previously informed In the consent paragraph at the start of the questionnaire that if they chose to provide their email address, their answers would no longer be anonymous to the researcher. However, no names or identifying information would be included in the final report

The validity of the questionnaire was evaluated in its initial stage by two experienced primary ELT teachers using a think-aloud protocol. The teachers required approximately 25 minutes to complete the questionnaire, which was considered acceptable as they were giving oral feedback at the same time as they answered the questions. They also reported that the questions followed a logical order and met their expectations regarding content. However, some wording in the questions was thought to be unclear and this needed to be addressed. Finally, a small online pilot test was conducted to test the questionnaire under survey conditions. This checked and confirmed that the questionnaire could be used on a mobile phone and that there were no technical issues with either the survey design or the Excel software used in the subsequent data analysis.

4.6.3 Interview guidelines

The third research instrument to be developed was an interview guide for the semi-structured interviews. It was designed with the aim of supporting participants in expressing their beliefs about creativity and primary EFL textbooks. The flexible nature of semi-structured interviews allows the researcher to respond to themes that emerged during the interviews by asking probing, follow-up questions. This process requires connectivity, humanness and empathy (Brown & Danaher, 2019), and an awareness of the interviewer's role as a co-creator of the data as their "previous knowledge may play an important part in understanding of the context or the experiences of the interviewee" (McGrath et al., 2019, p. 1004).

The interview guide, which can be seen in Appendix D, was divided into five parts. The first part gathered contextual information for the study by asking participants about their work as an English teacher. Parts 2, 3 and 4 focused on three research questions: What are teachers' beliefs about creativity in the primary EFL classroom? What are teachers' attituded towards the used of textbooks in the primary EFL classroom? In which ways do teachers believe that primary EFL textbooks can support creativity in the classroom? Each part comprised a short introductory script and three open-ended questions. Furthermore, a supporting question was provided in Part 2 to scaffold teachers who might struggle to conceptualise creativity.

Finally, Part 5 of the interview provided guidelines for conducting a materials evaluation task. This required the participants to evaluate the creativity of nine anonymised textbook tasks and consider if and how they would use the tasks in their lessons. This part of the interview addressed the

research question, How do teachers perceive creative tasks and approaches in EFL textbooks? Three materials sheets were used for this purpose, with each sheet corresponding to a component of textbook creativity in the conceptual framework and comprising tasks from different primary grades. For convenience, and due to a limited access to other primary EFL textbooks, a decision was made to use tasks taken from primary EFL textbooks which I had authored or co-authored. These material sheets can be seen in Appendix E.

Each materials sheet comprised three tasks. Material sheet 1 (creative materials) had a musical task taken from *Heroes. Pupil's Book 6* (Shaw & Sved, 2017a, p. 71), a shape poem from *High Five English! Pupil's Book 3* (Shaw & Ramsden, 2014, p. 48) and a roleplay from *Kids Can! Pupil's Book 1* (Shaw & Ormerod, 2021, p. 41). Materials sheet 2 (materials for creativity) included a discussion task from *Kids Can! Pupil's Book 5* (Shaw & Ormerod, 2022a, p. 36), a teamwork task from *Heroes. Pupil's Book 5* (Shaw & Sved, 2017b, p. 71), and an individual project from *Kids Can! Pupil's Book 3* (Ormerod & Shaw, 2021, p. 27). Finally, Materials sheet 3 (linguistic creativity) had a freer roleplay taken from *Kids Can! Pupil's Book 5* (Shaw & Ormerod, 2022a, p. 37), an information gap task from *Kids Can! 5 Activity Book 5* (Shaw & Ormerod, 2022b, pp. 101–102) and a joke matching activity from *Kids Can! Extra Fun 3* (Macmillan Education, 2021, p.11). Additionally, at the bottom of each materials sheet, a scale from one (not creative) to ten (exceptionally creative) was provided to support the participants when they evaluated the textbook tasks.

In order to strengthen the validity and reliability of the research instrument, the interview guide was piloted with a primary EFL teacher. This led to the identification and consequent revision of language that was considered

confusing or overly complex, and provided information about potential opportunities for follow-up questions.

4.7 Participants

In the first phase of the study, participants were recruited through my primary EFL teaching contacts in Spain and through the *Associacío de professors d'anglès de les Illes Balears* (APABAL), a non-profit association for English language teachers working in the Balearic Islands (Spain). The association works towards facilitating communication between English teachers, promoting research into the teaching of English, and supporting teachers in their professional development. Detailed information about the steps taken to distribute the questionnaire can be found in section 4.8.2.

A total of 64 teachers responded to the questionnaire. However, eight of those responses were eliminated during data cleaning. An analysis of the data of the remaining 56 participants revealed that most teachers worked in mainstream education, with 42.86% of respondents working in a state school, 19.64% working in a state assisted school, and another 16.07% working in a private school. The rest of the participants worked in private language academies (19.64%) or in other professional environments (1.79%). The average number of pupils in the participants' classes reflected this distribution, with 55.36% of teachers reporting that they have between 21 and 30 pupils in their English class and 28.57% having between 11 and 20 pupils. A much smaller percentage (16.07%) reported having fewer than 10 pupils in their English classes; a class size that is typical in private language academies. Finally, the data showed that almost all participants had more than five years' teaching experience, with 23.64% having between five and 10 years'

experience, 29.09% having between 11 and 20 years' experience, and 30.91% having between 21 and 30 years' experience. Fewer participants had over 30 years' experience (14.55%), and only 1.82% had under five.

Just over 40% of the 56 respondents chose to submit their contact information at the end of the questionnaire, and from this list four teachers were purposefully selected for interview. In order to gather rich information from participants who understood the significance of the study, the initial selection considered the teachers' level of engagement with the questionnaire and their willingness to reflect on their teaching practice in their responses to the open-ended questions. Eighteen teachers were identified using this criteria. Subsequently, the demographic and professional information of the 18 respondents was referred to with the aim of securing a representative sample of the questionnaire respondents. In this process, the participants' teaching experience, teaching context and how frequently they used the textbook were considered.

Four teachers were initially contacted, of which three were still available for interview. An additional participant was subsequently approached and they confirmed their availability. Coincidently, all four teachers were based on Mallorca, and when given the option of participating in an online or a face to face interview, expressed a preference for the latter. The final selection of teachers who were interviewed can be seen in Table 1. To ensure anonymity, a pseudonym was given to each participant.

Table 1

Characteristics of Interview Participants

		Participants			
No	**Pseudonym**	**Teaching experience**	**Teaching context**	**Average no of students**	**Textbook use**
1	Louisa	21-30 years	language academy / state assisted school	11-20	most lessons
2	Berta	5-10 years	state school	21-30	most lessons
3	Margalida	21-30 years	state school	11-20	occasionally
4	Lucas	5-10 years	language academy / state assisted school	11-20	occasionally

4.8 Data collection

This section will provide information about the three data collection methods used in the study. It will include an explanation of when the data were collected, how long each procedure lasted, and the data collection process.

4.8.1 Task analysis sheet

Data collection took place over a period of two weeks in March, 2022 and three primary EFL textbook series were purposefully selected for content analysis. To ensure that the sample was representative, a decision was made to choose textbooks commonly used in primary EFL classrooms in Spain at the time of the research. Additionally, the books had to comply with the new educational law (LOMLOE, 2020) which was introduced in the 2022 / 2023 academic year. Three series were selected for analysis. These comprised *All About Us Now* by Oxford University Press, *Go Far!* by Richmond, and lastly, *Kids Can!* by Macmillan Education, of which I am a co-author. In each series, a textbook was taken from the first grade (6-7 year olds), third grade (8-9 year olds) and fifth grade (10-11 year olds), and a sample unit was taken from the

middle of each publication for analysis. A full list of the selected textbooks can be found in Appendix F.

A TAS was completed by the researcher for each of nine textbook sample units. The first step was the collection of data for Part 1, an action which involved identifying and recording data on the “physical aspects of the materials and how they appear as a complete set or book” (Littlejohn, 2001, p. 193). This included information about the extent and type of components that accompany the textbook; how each unit is organised and subdivided; and whether the route through the textbook is specified or can be determined by the user. Data collection in Part 2 of the TAS involved identifying and coding instances of creativity in the sample units on a classification sheet. Prior to doing this, the tasks to be analysed in each sample were identified and numbered; an action that was informed by Littlejohn’s (2001) understanding of a task as a proposal for action that facilitates learning (p. 198). As previously described in Section 4.6.1, the code categories in Part 2 of the TAS were organised into three sections; creative materials, materials for creativity, and linguistic creativity.

In this study, I was aware of and recognised that my professional role as a co-author of the *Kids Can!* series might influence the research. In response to this, the TAS was piloted to ensure transparency and consistency in the code categories and to reduce the opportunity for subjectivity and researcher bias in the data collection process. Furthermore, data collection was repeated for all nine sample units after a period of two weeks. This decision was taken to ensure that the coding remained consistent across a period of time and to strengthen the reliability of the data. Finally, it is important to highlight that the purpose of the content analysis in this study was not to compare or evaluate the

different textbooks. Rather, it aimed to generate a snapshot of how creativity is treated across primary EFL textbooks in Spain at a moment in time.

4.8.2 Online questionnaire

Data collection took place during a six week period and involved a mix of convenience and snowball sampling. Convenience sampling, which involves sampling people who are easy and convenient for the researcher to access, is recognised to be efficient, cost-effective and straight forward to implement (Jager et al., 2017). Additionally, snowball sampling, which operates by networking and referral, is noted for its flexibility and ability to reach participants who are geographically dispersed (Parker, Scott & Geddes, 2019).

In the middle of April 2022, an email invitation to participate in this phase of the research was sent to my primary EFL teaching contacts on Mallorca and on the Spanish mainland, with the latter being based in the cities of Madrid, Barcelona, Murcia and Oviedo. The email explained the purpose of the study and the voluntary nature of participation. It also gave an estimated time for how long the questionnaire would take to complete and assured potential participants of their anonymity and non-identifiability. A direct link to the online questionnaire was embedded in the email and teachers were encouraged to share this link with their colleagues. Simultaneously, the teaching organisation *Associacío de professors d'anglès de les Illes Balears* (APABAL) forwarded the same email to the primary English teachers on their mailing list. By the end of the data collection period, a total of 64 teachers had participated in the research.

4.8.3 Semi-structured interviews

The four interviews took place over a period of two weeks in the second half of June 2022. Each one was held in a quiet, public place that was already known to the participant, and the average length of the interviews was 45 minutes. One participant was a native English speaker and the other three were bilingual speakers of Spanish and Catalan, all of whom had an advanced level of English. Although all four participants chose to respond to the interview questions in English, the non-native English speakers were encouraged to translanguage for ease of expression and to take advantage of their full language repertoire when explaining more complex or unfamiliar themes. As well as helping interview participants to articulate and develop their ideas, translanguaging can help them to feel more in control of the interview, and support the researcher in building trust and rapport (Cortazzi et al. 2011).

Before the interview began, there was an opportunity for the participants to discuss the contents of an interview information sheet, which can be seen in Appendix G, and ask any questions. This document, which they had received two days earlier, informed them about the purpose and procedure of the interview, the voluntary nature of participation, and assured them of confidentiality and anonymity. Once the participants were satisfied with this information, they were asked to sign two copies of the interview consent form, one for themselves and another for the researcher. A copy of this form can be seen in Appendix H.

The interview guide was used as a structure for the interviews. However, because the questions elicited open responses from the participants, who were encouraged to answer freely and in their own terms, new lines of discussion

opened up which allowed me to explore certain themes or responses in more detail. On these occasions, probing follow-up question were used to prompt the participants to explain, elaborate or illustrate their response. Finally, in section 5 of the interview, each participant was asked to do a materials evaluation task in which they evaluated nine anonymised creative tasks taken from primary ELT textbooks. These tasks were presented on three materials sheets, comprising creative materials, materials for creativity and linguistic creativity; and for each task, the participant was asked to evaluate how creative the text was and consider if and how they would use the tasks in their lessons.

During the interviews, I was mindful that my own assumptions as a teacher and a textbook author could influence how I responded to the new information, in particular the follow-up questions I asked, and I took care to avoid asking leading questions that would unduly bias the teachers' responses. Additionally, although the participants were unfamiliar with the tasks in the material sheets, I was careful to ensure that they remained unaware of my role in the materials' development. The decision to refrain from revealing my professional identity as a textbook author and the potential implications for the study are discussed in Section 4.10 of this thesis.

Reflecting on my position as a researcher during data collection, I believe that my in-between position (Hellawell, 2006) allowed me to benefit from being an insider in the research and respond to the participants' opinions and classroom experiences with understanding and empathy, thus building trust and rapport. At the same time, I was able to take an outsider position, stepping back and viewing the teachers' responses through the more objective eyes of an external observer. All four interviews were audio recorded with the participants'

consent, and a smartphone, which was placed on the table between the researcher and participant, was used for this purpose. After each interview, the digital recording was transferred to Microsoft OneDrive as soon as possible, and the original recording was deleted from the phone.

4.9 Data analysis

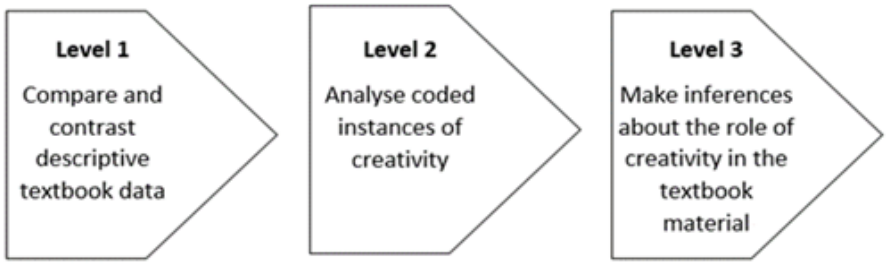
In the data analysis process, a combination of methods was used to describe, analyse and find patterns in the collected data.

4.9.1 Task analysis sheet

The TAS for this study was adapted from Littlejohn's (2001) framework for analysing language teaching materials. This framework was devised to analyse "materials 'as they are', with the content and ways of working which they propose" (p. 191) rather than how the materials might be used in the classroom. In this process, the researcher moves through three levels of analysis, making more inferences and forming more subjective opinions as they do so. Figure 7 shows how the three levels of textbook analysis in Littlejohn's framework were adapted for the purpose of this study.

Figure 7

Three Levels of Analysis of Creativity in Primary EFL Textbooks



Note. Figure adapted from "The Analysis of Language Teaching Materials," by A. Littlejohn, in B. Tomlinson (Ed.), *Materials development in language teaching* (3rd ed., p. 195), 2001, Cambridge University Press.

As in Littlejohn's (2001) framework, the first level of analysis in this study focused on the descriptive information in Part 1 of the TAS. This involved comparing and contrasting the data from the nine sample units in order to uncover patterns in their structure and content. The second level focused on Part 2 of the TAS and involved the analysis of the coded instances of creativity. Frequencies and percentages were calculated for the different types of creativity in each sample unit in the first, third and fifth grades. These results were then combined and analysed with the aim of understanding and finding patterns in the data. Finally, in the third level of analysis, data from Part 1 and Part 2 of the TAS were used to make a series of inferences about the role of creativity in the textbooks. This more subjective and interpretative stage of analysis is integrated into the discussion chapter of the study.

4.9.2 Online questionnaire

Once the online questionnaire had been closed, the final data were exported from Qualtrics to Excel and incomplete and erroneous data were removed. A first analysis revealed that there were participants who had chosen not to answer all of the questions. This might be partly attributed to the informed consent paragraph at the start of the questionnaire which stated that all the questions were optional. A decision was subsequently made to include only the data of teachers who had completed the survey and who had answered more that 80% of the questions. Seven of the 64 participants failed to meet this criteria and their data were eliminated. In addition, one of the respondents had failed to meet the participant selection criteria as they taught mathematics rather than EFL, so their data were also removed. This left a final data set of 56 responses for analysis.

The quantitative data collected in the questionnaire were statistically analysed and means, percentages and standard deviations were calculated in order to quantify and describe how teachers conceptualise creativity, their attitudes towards textbooks, and their perceptions of creativity in EFL textbooks. The decision to use descriptive statistics was informed by the understanding that they allow the researcher to condense a dataset into a format that facilitates the identification of patterns across the population of interest (Loeb et al., 2017; May, 2017). Furthermore, although these statistics do not allow the researcher to infer causal relationships or to draw general conclusions about the wider population beyond the sample (Dörnyei & Csizér, 2012), they can identify issues and support decision-making (Loeb et al., 2017) and be easily incorporated into a mixed methods study.

The qualitative data collected through the open-ended questions in the questionnaire were thematically analysed. This involved readings the teachers' responses multiple times to become familiar with the data, and then assigning codes to those sections of the text that contained thoughts, feelings and descriptions that were pertinent to the question. Once the codes had been assigned, they were collated and grouped into broad themes, each of which captured an overarching idea linked to the question. This reflexive, iterative process was conducted manually using MS Office, and although it was time-consuming, it enabled me to quickly immerse myself in the data and become familiar with the content.

4.9.3 Semi-structured interviews

The audio-recordings from the four semi-structured interviews were transcribed manually using denaturalised transcription; a method that is

predominantly concerned with “the meanings and perceptions created and shared during a conversation” (Oliver et al., 2005, p. 1277) rather than the mechanics of how a participant speaks and converses. A sample of the transcript for Lucas (participant 4) can be seen in Appendix I.

Transcription is a selective process in which the researcher is required to make a series of choices about which content is to be transcribed and how it is to be done (Davidson, 2009; Seibert, 2022). These choices are arguably amplified when researchers consider how to represent the speech of second language and multilingual participants (Seibert, 2022). In the transcription process for this study, an attempt was made to faithfully capture the meaning in the participant’s speech and to preserve linguistic idiosyncrasies and non-standard English that did not affect the comprehensibility of the intended message. However, some changes were made to ensure clarity of meaning and aid the readability of the transcript. These revisions included removing incoherent segments of text and correcting small grammatical errors, for example inconsistencies of tense when it was not clear whether the participant was talking about a past or present experience. Additionally, an English translation was provided for instances when the participants had used their mother tongue in the interview. This translation was checked by a bilingual speaker of English and Spanish to ensure that meaning was accurately communicated from one language to another. To ensure clarity and consistency, a codebook was created for the transcription process. This can be found in Appendix J.

Once the transcripts were complete, a follow-up email was sent to three of the participants asking them to clarify or expand on information they had

provided in the interview. In Berta's case, the email asked for more information about her opinion that translation can support learning and creativity in the primary EFL classroom. In her detailed and thoughtful reply, Berta expressed the belief that asking learners to "parrot" language they do not understand, blocks their ability to infer and imagine, while the act of language switching can stimulate their brains and support more flexible thinking. The email responses from the participants were added to the corresponding transcripts and coded, ready for analysis.

The data in the completed transcriptions were analysed using thematic analysis, a method which allows the researcher to identify, analyse and report patterns of meaning across a set of qualitative data. This method was chosen for its rigour (Riger & Sigurvinsdottir, 2015) and its flexibility and accessibility (Braun & Clarke, 2006). MS Office was used to code the transcript data, with the coding document making use of the track change feature.

Braun and Clarke's (2006) six-phase method was used in the data analysis process. In the first phase, I familiarised myself with the data set in order to identify possible coding categories related to the research questions. This familiarisation started during the transcription of the interviews and was followed by multiple re-readings of the completed transcripts. In the second phase, I identified initial codes in the data, a process which involved identifying patterns of content across the transcripts and applying a set of initial descriptive codes. Although this coding followed an inductive approach, I recognise that it was also influenced by my own theoretical understandings, which have been shaped by my professional and personal experience as a teacher and a textbook author, and from the conceptual framework for this study. An extract

illustrating the assignation of initial descriptive codes can be found in Appendix K.

The third phase of Braun and Clarke's (2006) method requires researchers to search for themes in the data. In order to do this, I made connections between the different codes and collated them into broad themes. In this iterative and reflexive process, similar codes were merged, whilst codes that did not fit into any theme were placed in a separate miscellaneous group. Subsequently, in the fourth phase, the thematic codes were reviewed and applied to the data. An extract showing how thematic codes were assigned can be found in Appendix L.

The penultimate phase of the model requires the researcher to define and name the themes. Braun and Clarke (2006) explain that "as well as identifying the 'story' that each theme tells, it is important to consider how it fits into the broader overall 'story' that you are telling about your data" (p. 92). In this study, the themes were linked to the corresponding research questions and organised hierarchically, while the sub-themes and categories were organised in a way to facilitate the writing up of a narrative of the results. This was set out in the interview data codebook which can be found in Appendix M. Lastly, the production of a report, which is the sixth phase of Braun and Clarke's (2006) model, is integrated into the following chapter of the study.

4.10 Ethical considerations

In their article on ethics in mixed methods research, Preissle et al. (2016) recognise that conceptions of ethics generally focus on compliance and integrity. The former "requires that research subjects be subject to peer review

and that human participation in research reflect the ethical principles of respect for persons, beneficence, and justice" (p. 145), whilst the latter is concerned with the quality of the research, and includes constructs such as honesty or the professional significance of the study. Both compliance and integrity were addressed in this study.

Prior to data collection, ethics approval was gained from the University of Exeter College of Social Sciences and International Studies Research Ethics Committee (Ethics Application ID: 507933). Furthermore, as the research took place in Spain, the study also complied with the obligations and requirements of the E.U. General Data Protection Regulation (https://gdpr-info.eu) and observed the ethical guidelines for educational research set out by the European Educational Research Association (https://eera-ecer.de) .

During data collection, informed consent was secured from participants in both phases of the study. In the first phase, the landing page of the online questionnaire (Appendix C) contained an informed consent paragraph which participants had to read and accept before they could proceed to the questionnaire. The *Flesch-Kincaid Reading Ease Test* was used to check the readability of the paragraph, and the text scored between 60 and 70 (plain English). This score corresponds to B2 in the Common European Framework of Reference for Languages (CEFR) which is the minimum language level for teaching English in non-bilingual primary schools in Spain.

Prior to the interview in the second phase, participants were provided with an information sheet (Appendix G) setting out the purpose and procedure of the interview. This sheet also gave information about the voluntary nature of participation, the participant's right to withdraw from the study, and explained

how their personal data would be kept confidential. The participating teachers had the opportunity to ask questions about this information and were then asked to sign two copies of the interview consent forms, one for themselves and the other for the researcher. This consent form (Appendix H) included a clause granting permission for their interview to be recorded. Both the interview information sheet and the consent form scored 60-70 on the Flesch Kincaid Reading Ease Test.

Participants' privacy and confidentiality were also respected in the different stages of the study. In the questionnaire, the need for identifiable personal data to be collected was minimised and personal information such as the participant's gender, the name and location of their workplace, and their nationality or age were not requested. Confidentiality was also ensured through a number of safeguarding measures during the study. Firstly, all data were securely uploaded to Microsoft OneDrive as soon as possible after collection and the original documents and recordings were destroyed or deleted. These included identifiable data such as the signed consent forms, the transcripts, and the audio recordings. To prevent unauthorised access, the data were secured in a password protected laptop that was protected by up-to-date security software, and the participants were assured that all data would be deleted after a period of five years. Finally, to ensure the anonymity of the interviewees, a pseudonym was allocated to each participant and all identifying information was removed from both the transcript and the final report.

Universities UK (2019) identifies five core elements in research integrity: honesty, rigour, transparency and open communication, care and respect, and accountability; all of which help to instil confidence and trust in a research

project. Throughout this study, there was a strong commitment to research integrity. This can be seen in the transparent and reflexive process for selecting a research design, and the rigour with which the quantitative and qualitative data were collected. The questionnaire in the first, quantitative phase of the study was designed with validity and reliability in mind, whilst the interviews in the second, qualitative phase aimed to build trust and credibility by placing the participants' perspectives, values and experiences at the centre of the discussion. Furthermore, during the analysis of the transcripts, care was taken to ensure that the participants' perceptions were captured as completely and accurately as possible.

My positionality has also been explored and discussed in relation to the study. To ensure trustworthiness and credibility in the findings, I have endeavoured to be open and transparent about how materials written in my professional role as an EFL textbook author were used in the research. I have also provided a rationale for their use and described the steps taken to minimise bias and increase the objectivity and reliability of the data. The decision not to reveal my professional identity to the participants, however, is more nuanced. A key reason for this decision was the consideration that this knowledge might affect the interviewees' perception of me as a researcher. Textbooks have considerable authority in Spanish classrooms and there was a genuine concern that the disclosure of my role would create a power imbalance, with some participants providing answers that they believed would agree with my own. Additionally, the review of literature in this study has shown that there is a robust debate about the role of EFL textbooks, with many teachers holding negative views on these artefacts. An awareness of my professional role,

therefore, might have caused participants to temper their responses to avoid causing offence, particularly in the materials evaluation task.

Despite the above reasoning, I still hold some doubts about my decision and wonder if and to what extent it had an impact on the research findings. Unfortunately, however, I cannot know how many of the participants who completed the questionnaire or participated in the interviews were aware of my role as a textbook author and if that influenced their responses. On reflection, I believe that it would have been possible to disclose my professional role and still encourage participants to be open and truthful. Ways in which this might have been achieved include building a stronger rapport with the interviewees so that they were comfortable to open up and share their honest perspectives. Additionally, when communicating my professional role on the questionnaire landing page and interview information sheet, I might have provided more information about why I was conducting the study and conveyed my genuine interest in learning about the participants' thoughts, feelings and experiences. Finally, given the commercial nature of educational publishing in Spain, I could have strengthened participants' trust by including a conflict of interest statement affirming that no editorial had a financial or other interest in the research.

Chapter 5: Findings

5.1 Introduction

Chapter five analyses and reports the key findings in this study of teachers' perceptions of creativity in primary EFL textbooks in Spain and is organised into three sections: findings from the TAS, from the questionnaire, and from the interview. In each section, the data are systematically described and analysed in response to the research questions. In the analysis of the quantitative data, the descriptive text is supported by figures and tables which serve to condense the data and illustrate the key findings. Additionally, the description of the quantitative findings in the TAS are illustrated with examples of textbook tasks taken from the sample units. Finally, themes developed from the qualitative data, both in the questionnaire and the interview transcripts, are illustrated with rich, verbatim quotations.

5.2 Findings from the Task Analysis Sheet

The TAS was used to analyse creative tasks in nine primary EFL textbooks which were selected from three series that are frequently used in mainstream classrooms in Spain. In each series, a textbook was taken from the first, third and fifth grade, and a unit of work from each was selected for analysis. Littlejohn's (2001) three level framework was adapted and used in the analysis of the textbook material. In the first level, the descriptive data collected in Part 1 of the TAS were analysed with the aim of uncovering patterns in the structure and content of the textbooks. These findings are presented in section 5.2.1 of this chapter. The second level of the framework focused on the coded instances of creativity in Part 2 of the TAS. Data analysis involved counting the

coded items on the classification sheet for each sample unit and calculating the corresponding percentages, the results of which can be found in Appendix N. The results from Part 2 were then compared across the three grades, and these findings are presented in section 5.2.2. Finally, the third level of analysis in the TAS requires the researcher to reflect on the findings and make inferences about the role of creativity in the textbooks. This more subjective and interpretative analysis is integrated into the discussion chapter.

5.2.1 The structure and content of primary EFL textbooks in Spain

The analysis of the data in the Part 1 of the TAS showed that all three series are produced by international publishing houses and they offer a comparable and extensive package of high-quality digital and paper components for the teacher and for pupils. There is also a prescribed route through all the sample units, with the division of units into lessons and the detailed step-by-step instructions in the teachers' guides indicating that the teacher is expected to take a chronological approach when using the material.

The analysis of flexibility in the material found that the textbooks and their accompanying teachers' guides provide a range of support to help teachers to adapt and negotiate the core material. All three series supply the teacher with a variety of additional optional tasks and activities, and there are built-in opportunities for learners to localise and personalise the material. In addition, the *Kids Can!* teacher's guide provides teachers with tips for adapting the level of the tasks, whilst the *Go Far!* series uses colour coding to indicate the core and optional content, allowing the teacher to adapt the timing of the lesson. The *Go Far!* series also provides teachers with a supplementary *Go Innovate* teacher's guide which supports teachers in using optional "new

approaches” with the core textbook material, including cooperative learning, thinking-based learning and drama.

Finally, analysis of the data on how the textbooks are structured found many similarities in the content, approach and organisation of the nine sample units. Each sample presents two lexical sets that are related to the theme of the unit as well as two dedicated grammar lessons which present and practise a discrete grammatical structure. Other features that are common to the samples are a two-page unit story that contextualises and consolidates the unit vocabulary and grammar, a ‘culture’ lesson that introduces learners to life in other countries, and a unit review.

5.2.2 Creativity in primary EFL textbooks in Spain

5.2.2.1 Creative materials

The first section in Part 2 of the TAS focused on creative materials, a term used by Bao (2018b) to refer to textbook materials that provide creative and innovative input. For the purpose of this study, this includes tasks that stimulate curiosity and imagination, and artistic tasks that inspire children and facilitate self-expression. The frequency and percentage of the different instances of creative materials in the first, third and fifth grade samples can be seen in Table 2.

An analysis of the data for the first grade samples showed that creative materials play an important role in the textbooks for this younger age group, with 14.29% of the tasks incorporating visuals that stimulate children’s curiosity and imagination and 9.52% of the tasks using music and song. Furthermore, 8.33% of the tasks are based on an imaginative or curious text. Both drama and

art activities have slightly less presence than the other creative materials, making up only 7.14% of the unit activities, whilst creative writing activities do not appear at all.

Table 2

TAS Results Compared by Level: Creative Materials

	First grade total (n)	First grade %	Third grade total (n)	Third grade %	Fifth grade total (n)	Fifth grade %
A. visuals that stimulate curiosity and imagination	12/84	14.29%	11/105	10.48%	6/117	5.13%
B. imaginative or curious texts	7/84	8.33%	11/105	10.48%	8/117	6.84%
C. drama games, improvisation, and roleplay	6/84	7.14%	8/105	7.62%	2/117	1.71%
D. drawing / arts	6/84	7.14%	2/105	1.90%	1/117	0.85%
E. music and songs	8/84	9.52%	5/105	4.76%	2/117	1.71%
F. creative writing	0/84	0.00%	2/105	1.90%	1/117	0.85%

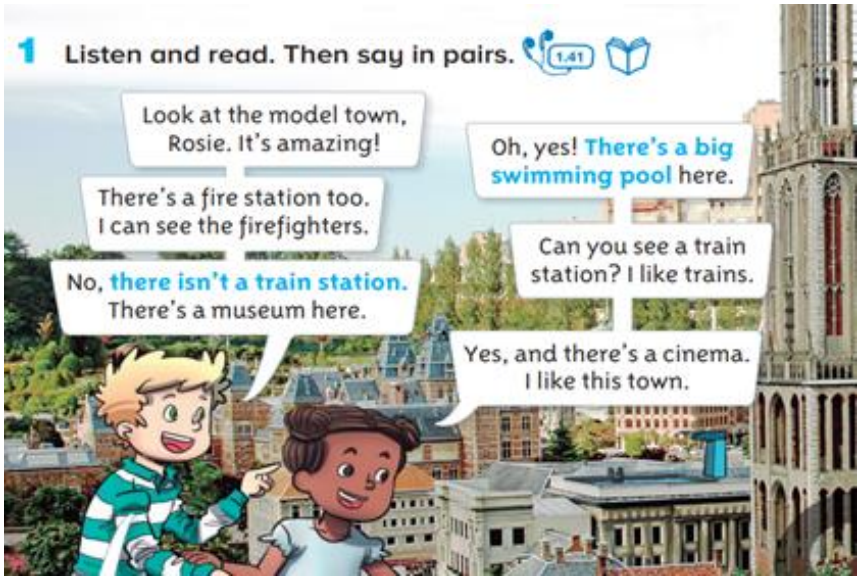
Note. n = number of tasks

The data analysis of creative materials in the third grade samples found that the use of visuals to stimulate curiosity and imagination and the use of imaginative or curious texts still have an important role, with each category comprising 10.48% of the tasks in the sample units. The use of drama increases slightly in the third grade material, with 7.62% of the tasks involving drama games, improvisation and roleplay. However, a closer analysis of these tasks in the sample units revealed that they are mostly controlled ‘act out’ activities, such as acting out a short dialogue that has been used to introduce new language. An example of such a dialogue can be seen in Figure 8. Interestingly, data analysis also revealed a sharp drop in the number of tasks that use music and songs or that are art based. There are only 4.76% music and songs tasks in the third grade samples, 50% less than the first grade sample units, and art activities now represent just 1.90% of the material.

However, there is a creative writing task in two of the samples, which represent 1.90% of the tasks in the sample units.

Figure 8

Act-out Task in a Third Grade Primary Textbook



Note. Extract taken from *Go Far! 3. Students' Book* (p. 31), by B. Dunne and R. Newton, 2011, Richmond Santillana.

The analysis of the fifth grade data revealed a notable reduction in creative materials when compared with the lower grades. Only 5.13% of the fifth grade tasks in the sample units make use of visuals that stimulate curiosity and imagination. Furthermore, only 6.84% of the tasks involve imaginative or curious texts. The remaining categories of creative materials in the TAS play a minimal role in the samples, with both drama activities and music and song comprising 1.71% of the tasks, and both art-based and creative writing tasks making up just 0.85%.

5.2.2.2 Materials for creativity

The focus of the second section in Part 2 of the TAS is materials for creativity, a term used by Bao (2018b) to describe materials that support users

in developing their creativity, and the TAS categories in this section were informed by understandings of creative learning (Lin, 2011) and creative pedagogies (Cremin and Chappell, 2019). The frequency and percentage of the instances of materials for creativity in the first, third and fifth grade samples can be seen in Table 3.

Table 3

TAS Results Compared by Level: Materials for Creativity

	First grade total (n)	**First grade %**	**Third grade total (n)**	**Third grade %**	**Fifth grade total (n)**	**Fifth grade %**
A. the opportunity to be playful with ideas	2/84	2.38%	2/105	1.90%	4/117	3.42%
B. the generation and exploration of ideas	0/84	0.00%	1/105	0.95%	8/117	6.84%
C. learner led enquiry	0/84	0.00%	0/105	0.00%	1/117	0.85%
D. collaboration and cooperative learning	3/84	3.57%	2/105	1.90%	6/117	5.13%
E. personalization	6/84	7.14%	8/105	7.62%	16/117	13.68%
F. possibility thinking	0/84	0.00%	0/105	0.00%	3/117	2.56%
G. problem solving	0/84	0.00%	0/105	0.00%	0/116	0.00%

Note. n = number of tasks

An analysis of the data for the first grade sample units revealed that there are very few materials for creativity tasks at this level. Personalisation tasks which enable learners to talk about their lives and experiences comprise 7.14% of the content in the sample units, but just 3.57% of the tasks facilitate collaboration and cooperative learning, and only 2.38% of the tasks allow the learners to be playful with their idea. Furthermore, the data showed that there are no opportunities for learners to generate and explore ideas, engage in learner led enquiry, use possibility thinking or conduct problem solving in the sample units.

The data analysis of materials for creativity in the third grade samples showed that these tasks continue to play a minor role in materials for this age group. Personalisation tasks continue to have the most presence, with a slightly higher frequency (7.62%) than in the first grade materials (7.14%). There is also an opportunity to generate and explores ideas (0.95%), unlike the first grade samples. However, the opportunities to be playful with ideas or to use collaborative and cooperative learning are slightly lower, with each category making up just 1.90% of the content in the sample units. Finally, there are still no opportunities for learners to engage in learner led enquiry, use possibility thinking or conduct problem solving.

The analysis of the fifth grade textbook samples revealed a significant jump in the frequency of materials for creativity tasks. Personalisation tasks represent 13.68% of the sample material, ranging from simple personal questions about favourite books and films to tasks that require children to reflect on their environment and use critical thinking. These tasks also take into account the learners' increased confidence and competence in using English to express their thoughts and ideas, as seen in the two open questions in the personalisation task in Figure 9. Another aspect of material for creativity that has more weight in the fifth grade samples is the generation and exploration of ideas, which represents 6.84% of the tasks. There are also more opportunities for collaboration and cooperative learning (5.13%) and for being playful with ideas (3.42%). Finally, unlike the lower grades, there are several opportunities for learners to use possibility thinking (2.56%), and a project facilitates learner led enquiry (0.85%). However, problem solving tasks are not included in any of the sample units.

Figure 9

Personalisation Task in a Fifth Grade Primary Textbook

Note. Extract taken from *Kids Can! Pupil's Book 5* (p. 36), by D. Shaw and M. Ormerod, 2022, Macmillan Education.

5.2.2.3 Linguistic creativity

The third section in Part 2 of the TAS focused on linguistic creativity and the categories were informed by Ellis' (2015) conception of the construct which distinguishes between language play and incidental creativity in communicative speech. The code categories for language play comprise: jokes that involve word play, rhymes, riddles, tongue twisters and invented words. Additionally, the code categories for incidental creativity in communicative speech, which focuses on opportunities for learners to use their language resources creatively to complete a more open task, comprise: discussion tasks, improvisation and freer roleplay, freer communication games, and freer speaking tasks. The frequency and percentage of the instances of linguistic creativity in the first, third and fifth grade samples can be seen in Table 4.

Table 4

TAS Results Compared by Level: Linguistic Creativity

	First grade total (n)	First grade %	Third grade total (n)	Third grade %	Fifth grade total (n)	Fifth grade %
A. language play	3/84	3.57%	4/105	3.81%	3/117	2.56%
B. incidental creativity	5/84	5.95%	5/105	4.76%	23/117	19.66%

Note. n = number of tasks

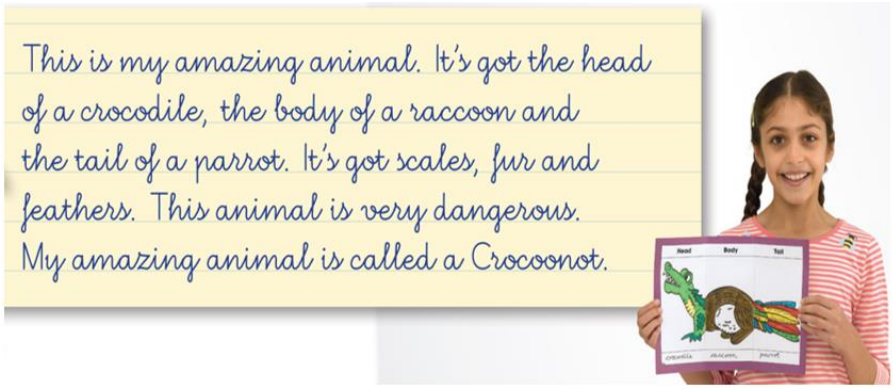
An analysis of the first grade textbook samples revealed that there are very few opportunities for language play (3.57%), with only one instance in each sample unit. In all three units this comprises a humorous phonics tongue twister that practises an initial consonant letter sound. Incidental creativity in communicative speech represents 5.95% of the tasks in the first grade sample units. Of these five tasks, two comprise freer speaking tasks, such as describing a scene, and the other three are class discussion tasks. An example of the latter is a post-reading task in which the class reflects on the social and emotional message of a story and talks about the people who help them in their daily lives.

An analysis of the data for the third grade sample units revealed a slight increase in opportunities for language play in the material (3.81%). As in the first grade samples, there is a phonics tongue twister in each of the three units. However, a fourth activity, which can be seen in Figure 10, requires children to play with words to invent a name for their fantasy animal. With regards incidental creativity in communicative speech, which comprises five (4.76%) of the tasks in the third grade sample units, one is a freer speaking task in which learners describe some photographs, and the other four are guided discussion tasks in which children share their opinions, ideas and feelings.

Finally, analysis of the fifth grade textbook samples revealed a significant difference between the number of tasks that provide opportunities for language play and tasks that facilitate incidental creativity in communicative speech. The language play activities represent just 2.56% of the sample material. However, tasks which support incidental creativity make up 19.66% and include thirteen (11.11%) discussion tasks and seven (5.98%) freer speaking tasks.

Figure 10

Language Play in a Third Grade Primary Textbook



Note. Extract taken from *Kids Can! Pupil's Book 3* (p. 27), by M. Ormerod and D. Shaw, 2021, Macmillan Education.

5.3 Findings from the online questionnaire

The online questionnaire in this study was developed for the purpose of gathering data about primary teachers' beliefs, attitudes and opinions on creativity and primary EFL textbooks. Following data cleaning, the responses of 56 teachers were analysed. Descriptive statistics, including means, percentages and standard deviation, were calculated for the quantitative data, while the qualitative data that had been collected through open-ended questions were coded to identify general themes and ideas.

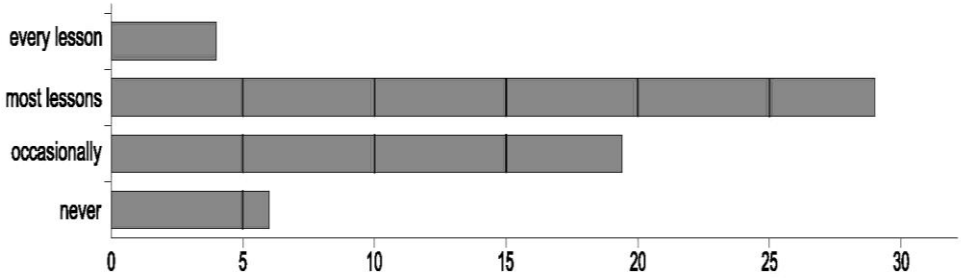
The questionnaire comprised six sections, the first of which elicited demographic and professional information from the respondents. Some findings from the participant data (Q1, Q2 and Q3) were reported in Section 4.7 of this study. The findings for the remaining questions (Q4, Q5 and Q6), which elicited information about the materials the respondents use in their classrooms, are reported in the following section.

5.3.1 Materials in the primary EFL classroom

Question four asked the respondents to report the frequency they used a textbook in their classrooms. The results, which are shown in Figure 11, revealed that for many of the respondents, a textbook is an important part of their practice, with the majority of the teachers (52.73%) using a textbook in most lessons and four of the teachers (7.27%) using a textbook in every lesson.

Figure 11

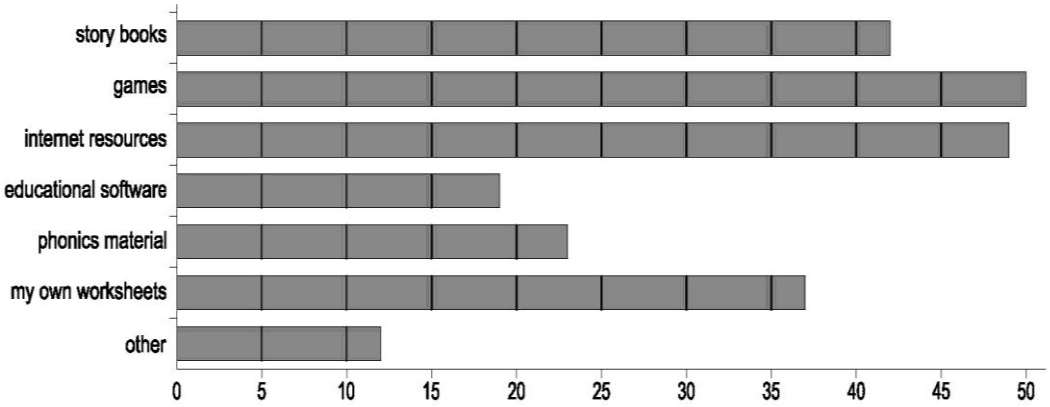
Frequency of Textbook Use



Question five, a multiple-response question, asked respondents to indicate which material other than textbooks they used in their classes. The results, shown in Figure 12, revealed that the teachers use a wide range of extra material, with games (50 teachers), internet resources (49 teachers) and story books (42 teachers) being the most popular.

Figure 12

Other Materials Used in the Primary EFL Classroom



Question six, an open question which asked respondents who had recorded ‘other’ in question five to list the material they used, was answered by 12 teachers. Six of these reported using realia in their classrooms, including “drama props” and “toys instead of flashcards to teach vocabulary”. Other materials mentioned in the responses include songs, paper materials such as posters and flashcards, digital material, and puppets.

Question seven, an open question devised to elicit information about why teachers use other materials in their English lessons, was answered by 27 teachers and four main themes were identified in the data. One theme is learner motivation, which is mentioned by ten of the teachers, with one respondent reporting that these materials “help me to engage and motivate my students and also they help me to make them actively participate in the activities”.

A second theme is variety, which is mentioned by seven teachers. Materials other than the textbook are seen to “make classes more entertaining” and allow them to “teach the same objective in different ways”. A further theme is support for language learning, with ten of the respondents commenting that they use materials other than the textbook for this purpose. The examples they provide include using other materials to “create communicative situations” and “animate debate” as well as to “facilitate the comprehension of input” and “enhance reading skills”.

Finally, the fourth theme is supplementing the textbook, which is mentioned by 5 teachers. To some extent this theme is underpinned by teachers’ perceptions of the textbook’s limitations. One teacher recognises that they use other materials because “no one textbook hits the mark and checks all the boxes”, whilst another explains that it is “because we have multilevel

students and the books are not flexible enough". However, the use of other materials is also seen as a way for teachers to personalise and localise learning as they "allow for more flexibility" and permit teachers to tailor the materials to their classes.

5.3.2 Teachers' attitudes towards primary textbooks

Section two of the questionnaire focused on teachers' attitudes towards primary textbooks. The first part (Q8) comprised eight items with the responses placed on a five-point Likert-type scale that ranged from strongly disagree to strongly agree. These results can be seen in Table 5.

Table 5

Teachers' Attitudes Towards Primary Textbooks

		Strongly disagree	(n)	Disagree	(n)	Neither agree nor disagree	(n)	Agree	(n)	Strongly agree	(n)	Total (n)	Mean	Standard Deviation
1	They save the teacher time when preparing lessons.	0.00%	0	0.00%	0	10.91%	6	65.45%	36	23.64%	13	55	4.13	0.57
2	They give the teacher plenty of pedagogical support.	1.82%	1	5.45%	3	30.91%	17	50.91%	28	10.91%	6	55	3.64	0.82
3	They have a wide variety of tasks and activities.	1.82%	1	9.09%	5	32.73%	18	47.27%	26	9.09%	5	55	3.53	0.85
4	They introduce new teaching methods and pedagogical approaches.	3.64%	2	23.64%	13	38.18%	21	32.73%	18	1.82%	1	55	3.05	0.88
5	They influence what is taught in the classroom.	0.00%	0	1.85%	1	12.96%	7	68.52%	37	16.67%	9	54	4.00	0.61
6	They influence how a teacher teaches.	0.00%	0	20.00%	11	21.82%	12	41.82%	23	16.36%	9	55	3.55	0.99
7	They focus too much on linguistic knowledge.	0.00%	0	14.55%	8	36.36%	20	41.82%	23	7.27%	4	55	3.42	0.82
8	They are flexible and can be adapted to the learners' needs.	3.64%	2	34.55%	19	27.27%	15	30.91%	17	3.64%	2	55	2.96	0.97

Note. n = number of respondents

The first three items focused on the textbook as a pedagogical tool. The results show that almost all teachers believe that a textbook saves them time in preparing lessons (M = 4.13, SD = 0.57), with almost two thirds of the respondents agreeing (65.45%) and a further 23.64% strongly agreeing with the statement. Teachers also agree, albeit to a lesser extent, that textbooks provide

them with plenty of pedagogical support (*M* = 3.64, *SD* = 0.82) and that they contain a wide variety of tasks and activities (*M* = 3.53, *SD* = 0.85).

The next three items (items 4, 5 and 6) were devised to examine teachers' perceptions of the textbook as a curriculum artefact. Interestingly, teachers are uncertain about whether textbooks introduce new methods and pedagogical approaches (*M* = 3.05, *SD* = 0.88) with 21 teachers (38.18%) neither agreeing nor disagreeing. In contrast, teachers generally agree that textbooks influence what is taught in the classroom (*M* = 4.00, *SD* = 0.61), with 37 teachers (68.52%) agreeing and nine teachers (16.67%) strongly agreeing with the statement. When asked to consider if a textbook influences how a teacher teaches, however, the respondents are less sure (*M* = 3.55, *SD* = 0.99). Although 23 teachers (41.82%) agree with the statement, 12 teachers (21.82%) neither agree nor disagree and 11 teachers (20.00%) disagree.

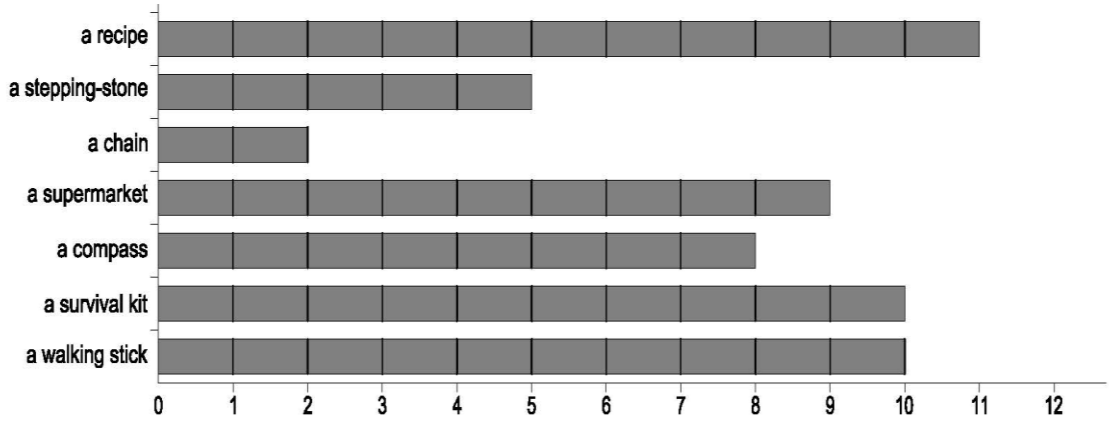
The final two items (items 7 and 8) aimed to investigate teachers' conceptions of the textbook as a constraint in the classroom. Teachers generally agree that textbooks focus too much on linguistic knowledge (*M* = 3.42, *SD* = 0.82), with 23 teachers (41.82%) agreeing with the statement, compared to eight teachers (14.55%) who disagree. In addition, teachers are unconvinced that textbooks are flexible and can be adapted to the learners' needs (*M* = 2.96, *SD* = 0.97).

In the second part of this section, a multiple choice, single-response question asked respondents to choose the metaphor which best described how they felt about textbooks (Q9). These metaphors were adapted from Allen's (2015) study of teachers' attitudes towards the coursebook in the digital age, and are linked to perceptions of the textbook as a facilitator (supermarket,

stepping-stone); a guide (compass); a plan (recipe); a contingency (walking stick, survival kit); and a restrictor (chain). There were 55 responses to this question and the teachers' choices can be seen in Figure 13.

Figure 13

Metaphors Describing How Teachers Feel About Textbooks



Data analysis revealed that metaphors linked to the textbook as a contingency comprised more than a third of the choices with ten teachers (18.18%) choosing a walking stick and another ten (18.18%) choosing a survival kit. In addition, just over a quarter of the respondents chose a metaphor linked to the textbook's role as a facilitator, with nine teachers (16.36%) choosing a supermarket and five teachers (9.09%) choosing a stepping-stone. Finally, while 11 teachers (20.00%) chose recipe, linking the textbook with a plan, and eight teachers (14.55%) chose compass, seeing the book as a guide, only two of the respondents (3.64%) chose the metaphor of a chain for how they feel about textbooks.

Question ten, an open question which asked respondents to explain their choice of metaphor was answered by 44 teachers. The responses of teachers who selected metaphors linked to the textbook as a contingency were analysed first. Teachers who chose a survival kit highlight the convenience of having all

the resources in one pack and note that textbooks save teachers' time. Teachers who chose a walking stick, on the other hand, consider the textbook to be "a support", "an aid" and "a help" in the classroom. Interestingly, three of these teachers observe that like a walking stick, this support can be removed when it is not required, with one teacher clarifying that this depends "on the students I have in each group and their needs".

Responses by teachers who selected metaphors linked to the textbook as a facilitator were analysed next. Teachers who chose a supermarket focus on the ability to choose textbook content that meets their needs. One teacher describes this as a "pick and mix" approach and another explains that in a textbook, "units are corridors to follow and you stop when it's necessary". For teachers who chose the metaphor of a stepping-stone, however, the textbook helps the teacher to reach their objectives. Furthermore, three of these teachers consider that, like stepping-stones, textbooks provide a basic structure that is not too constrictive.

The analysis of the comments by the teachers who selected a recipe as the metaphor identified two main themes. Firstly, teachers recognise that a textbook, like a recipe, provides support by breaking down a process into smaller, manageable chunks. This is reflected in one teacher's observation that a textbook helps "you in your task step by step". The second theme, on the other hand, highlights the perceived flexibility of a textbook as "you can swap and change ingredients and follow a different method". Furthermore, two of these teachers identify a correlation between how closely a textbook is followed and teaching experience, with one respondent noting that "there are steps to

follow, but you don't necessarily need to follow them all. If you've cooked the dish before, it's a lot easier to not follow the recipe so closely."

Finally, there were fewer comments about the compass and the chain as a metaphor. For the former, two of the respondents report that the textbook helps them to decide what to teach and, in the case of one of these teachers, identify difficulties that might arise along the way. For another teacher, however, the textbook can feel like a chain because it is too inflexible, with each lesson locked into what has been taught before.

5.3.3 Teachers' beliefs about creativity

Section three of the questionnaire focused on teachers' beliefs about creativity. As in section two, the first part (Q11) comprised eight items with the responses placed on a five-point Likert-type scale that ranged from strongly disagree to strongly agree. These results can be seen in Table 6.

Table 6

Teachers' Beliefs About Creativity

		Strongly disagree	(n)	Disagree	(n)	Neither agree nor disagree	(n)	Agree	(n)	Strongly agree	(n)	Total (n)	Mean	Standard Deviation
1	All children have the potential to be creative.	3.64%	2	5.45%	3	10.91%	6	27.27%	15	52.73%	29	55	4.20	1.07
2	It is a talent that people are born with.	3.64%	2	43.64%	24	16.36%	9	23.64%	13	12.73%	7	55	2.98	1.15
3	It is the ability to produce something new.	5.36%	3	16.07%	9	14.29%	8	51.79%	29	12.50%	7	56	3.50	1.07
4	It is the ability to find new connections between things.	0.00%	0	1.79%	1	8.93%	5	67.86%	38	21.43%	12	56	4.09	0.61
5	It is the ability to produce something that others value.	8.93%	5	25.00%	14	32.14%	18	30.36%	17	3.57%	2	56	2.95	1.03
6	Children use language creatively when they try to communicate in English.	0.00%	0	10.71%	6	12.50%	7	60.71%	34	16.07%	9	56	3.82	0.83
7	Creativity cannot be taught.	12.50%	7	58.93%	33	21.43%	12	5.36%	3	1.79%	1	56	2.25	0.81
8	Groups can be creative when they work together.	0.00%	0	1.79%	1	3.57%	2	62.50%	35	32.14%	18	56	4.25	0.61

Note. n = number of respondents

When considering creativity and personal characteristics (items 1 and 2), teachers mostly agree that all children have the potential to be creative (*M* = 4.20, *SD* = 1.07), with 15 teachers (27.27%) agreeing and a further 29 teachers (52.73%) strongly agreeing with this statement. However, participants are less convinced that creativity is a talent that people are born with (*M* = 2.98, *SD* = 1.15), as 24 teachers (43.64%) disagree and a further two teachers (3.64%) strongly disagree with this idea.

Analysis also revealed that the teachers hold a range of beliefs about what creativity is (items 3, 4 and 5). The majority of the respondents agree that it is the ability to find new connections between things (*M* = 4.09, *SD* = 0.61), with 38 teachers (67.86%) agreeing with the statement and a further 12 teachers (21.43%) strongly agreeing. Creativity is also understood as the ability to produce something new, albeit to a lesser extent (*M* = 3.50, *SD* = 1.07). Finally, teachers are generally unconvinced that creativity is the ability to produce something that others value (*M* = 2.95, *SD* = 1.03).

Items 6, 7 and 8 focused on creativity in the domain of education. Teachers generally agree that children use language creatively when they try to communicate in English (*M* = 3.82, *SD* = 0.83), with 34 teachers (60.71%) agreeing with the statement and a further nine teachers (16.07%) agreeing strongly. Teachers also concur that creativity can be taught, with 33 respondents (58.93%) disagreeing and a further seven (12.50%) disagreeing strongly with the statement that creativity cannot be taught (*M* = 2.25, *SD* = 0.81). Finally, the results show a strong consensus (*M* = 4.25, *SD* = 0.61) that groups can be creative when they work together.

In question 12, an open question, the respondents were asked how important it is to develop children's creativity in the English class and why. In total, 47 teachers answered this question, with all but three of the teachers believing that the development of children's creativity is highly important. Of these three teachers, two of them consider that the development of children's linguistic skills should take priority in the EFL classroom, while a third believes that it depends on the learners' age.

During the analysis process, the codes identified in the data were grouped into five themes. The first of these is better learning, which was mentioned by five of the respondents. Developing creativity is linked to a more natural learning process and is seen to help make learning more efficient, with one teacher noting that "by being creative, you learn more and for a longer time". It is also associated with risk taking, with another teacher observing that it is when "pupils move out of their comfort zone" that "creativity and learning coincide".

A second theme is the promotion of language learning and communication, which is mentioned by eight teachers. Two of the teachers highlight the creative nature of language, characterising it as flexible and unpredictable, and they argue that it is important to "develop children's creative use of language" in order to support them in using English outside of the classroom. There is also a recognition that nurturing creativity in the classroom helps to boost children's fluency in English and improve their ability to communicate in different situations and in different ways, with one teacher noting that "in a communicative situation, creativity is needed not only for verbal strategies, but also nonverbal ones."

A third theme focuses on learner motivation and pleasure, and is mentioned by six teachers. Two of these teachers note that tasks that develop creativity can provide opportunities for children to “connect with their interests”, producing deeper learning, while a third teacher makes a connection between pleasure and engagement, explaining that when children feel pleasure in learning, they “feel part of the [learning] process”.

The fourth theme also focuses on the learner, with five teachers highlighting the link between the development of creativity and the learner’s voice. These teachers believe that creative tasks provide opportunities for children to generate and express ideas and to be themselves. However, this “must be done with encouragement, allowing them to commit mistakes without fear of failure or ridicule. It is through creativity that one finds one´s own voice.”

The final theme is creativity as a life skill, which was mentioned by 10 teachers. Teachers are aware that there is a need to prepare learners for 21st century life as “many jobs these days require a creative approach”. In general, creativity is conceptualised as a thinking skill by these teachers, who mention thinking out of the box, critical thinking, and problem solving as key skills to be developed.

5.3.4 Teachers’ perceptions of creative pedagogies

Section four of the questionnaire focused on creative pedagogies and teachers’ perceptions of their suitability for the primary EFL classroom. The first part (Q13) comprised 8 items with responses placed on a four-point Likert-type scale ranging from not suitable to very suitable. These results can be seen in Table 7.

Table 7

Teachers' Perceptions of the Suitability of Creative Pedagogies in the Primary EFL Classroom

		Not suitable	(n)	Quite suitable	(n)	Suitable	(n)	Very suitable	(n)	Total (n)	Mean	Standard Deviation
1	giving children choices in the lesson	5.36%	3	19.64%	11	37.50%	21	37.50%	21	56	3.07	0.88
2	encouraging children to express their opinions	0.00%	0	5.36%	3	16.07%	9	78.57%	44	56	3.73	0.55
3	providing opportunities for cooperation	0.00%	0	3.57%	2	21.43%	12	75.00%	42	56	3.71	0.52
4	providing opportunities for class discussions	1.82%	1	9.09%	5	29.09%	16	60.00%	33	55	3.47	0.73
5	giving children time to think before they answer	0.00%	0	5.36%	3	23.21%	13	71.43%	40	56	3.66	0.58
6	accepting children's mistakes	0.00%	0	7.14%	4	19.64%	11	73.21%	41	56	3.66	0.61
7	accepting illogical ideas	5.45%	3	10.91%	6	49.09%	27	34.55%	19	55	3.13	0.81
8	stimulating children's curiosity and imagination	0.00%	0	1.79%	1	16.07%	9	82.14%	46	56	3.80	0.44

Note. n = number of respondents

Data analysis revealed that the great majority of respondents consider all eight pedagogies to be suitable for the primary English classroom, with six of the pedagogies believed to be either suitable or very suitable by around 90% of the respondents. These include encouraging children to express their opinions (M = 3.73, SD = 0.55), providing opportunities for cooperation (M = 3.71, SD = 0.52), and providing opportunities for class discussion (M = 3.47, SD = 0.73). It also includes giving children time to think before they answer (M = 3.66, SD = 0.58), accepting children's mistakes (M = 3.66, SD = 0.61) and stimulating children's curiosity and imagination (M = 3.80, SD = 0.44). The two pedagogies that are considered slightly less suitable are the accepting of illogical ideas *(*M = 3.13, SD = 0.81) and giving children choices in the lesson *(*M = 3.07, SD = 0.88).

Question 14, an open question which asked respondents to report the pedagogies they use to develop children's creativity, was answered by 40 teachers and their responses were organised into two themes which align with

understandings of teaching creatively and teaching for creativity (Grainger & Barnes, 2006; Jeffrey & Craft, 2004; NACCCE, 1999). Twelve teachers reported using tasks and approaches that can be categorised as teaching creatively, including drama, storytelling, arts and crafts, music and creative writing. Twenty-one teachers, on the other hand, reported using tasks and approaches that are characteristic of teaching for creativity. These include projects and presentations (five teachers), collaborative tasks and cooperative learning (five teachers), and the use discussion and debate (six teachers). Additionally, the participants reported using a range of strategies that are associated with teaching for creativity, such as brainstorming (three teachers), offering learners choices (three teachers), and using open-ended questions (three teachers).

5.3.5 Teachers' perceptions of creativity in primary EFL textbook

Section five of the questionnaire investigated teachers' perceptions of creativity in primary EFL textbooks and it asked teachers to consider the extent that different textbook tasks and approaches help to develop children's creativity. The first part of the section (Q15) comprised 8 items with responses placed on a four-point Likert-type scale ranging from not at all to a large extent. The tasks in this section were organised into three groups: creative materials (1-3), materials for creativity (4-6), and linguistic creativity (7-8). The results can be seen in Table 8.

Data analysis revealed that all of the listed textbook tasks and activities are considered to be effective in supporting children's creative development. The most highly rated of these is cooperative learning (M = 3.55, SD = 0.66), which 35 teachers (63.64%) believe supports creativity to a large extent. There

are similar findings for class discussion (*M* = 3.29, *SD* = 0.65), problem-solving tasks (*M* = 3.47, *SD* = 0.73), and creative writing (*M* = 3.45, *SD* = 0.73). Interestingly, although the other textbook tasks and activities are rated highly, the results are slightly more dispersed. Group projects, for example, has a mean of 3.44 (*SD* = 0.76), but nine teachers (16.36%) consider that these tasks only help to develop children's creativity a small extent. This pattern is similarly observed for roleplay and drama (*M* = 3.30, *SD* = 0.78), language games (*M* = 3.22, *SD* = 0.71) and arts and crafts activities (*M* = 3.24, *SD* = 0.87).

Table 8

Teachers' Perceptions of the Extent English Textbook Tasks and Activities Help to Develop Children's Creativity

		Not at all	(n)	A small extent	(n)	Some extent	(n)	A large extent	(n)	Total (n)	Mean	Standard Deviation
1	roleplay and drama	1.85%	1	14.81%	8	35.19%	19	48.15%	26	54	3.30	0.78
2	language games	0.00%	0	16.36%	9	45.45%	25	38.18%	21	55	3.22	0.71
3	arts and crafts activities	3.64%	2	18.18%	10	29.09%	16	49.09%	27	55	3.24	0.87
4	cooperative learning	0.00%	0	9.09%	5	27.27%	15	63.64%	35	55	3.55	0.66
5	group projects	0.00%	0	16.36%	9	23.64%	13	60.00%	33	55	3.44	0.76
6	problem-solving tasks	1.82%	1	9.09%	5	29.09%	16	60.00%	33	55	3.47	0.73
7	class discussions	0.00%	0	10.91%	6	49.09%	27	40.00%	22	55	3.29	0.65
8	creative writing	1.82%	1	9.09%	5	30.91%	17	58.18%	32	55	3.45	0.73

Note. n = number of respondents

In the open-ended question for this section (Q16), the participants were asked to suggest other textbook tasks and activities that help to develop children's creativity. This section was answered by 27 teachers,15 of whom suggested activities which could be classified as creative materials. These include both musical activities and theatre and drama activities, with one teacher emphasising the use of "creative drama", possibly distinguishing it from the more controlled, language-based roleplay tasks identified in the TAS.

Tasks and activities which could be classified as materials for creativity were mentioned by nine teachers. Five teachers suggest using presentations and projects, with one teacher noting that presentations should be personal to the learners, reflecting their “experiences and passions”, and another suggesting that learners share their projects with other schools. Additionally, four teachers mention strategies for developing children’s creativity. These include using open-answer tasks, providing learners with models for creativity, linking new learning with existing knowledge, and incorporating child-led activities.

Textbook activities related to language play, a component of linguistic creativity, were proposed by seven teachers. These include rhymes, poems, word games, puzzles and guessing games. Additionally, many of the suggested tasks and activities classified as creative materials and materials for creativity in this section would also facilitate incidental creativity in communicative speech (Ellis, 2015), a second component of linguistic creativity, as they typically require learners to use their limited linguistic resources to communicate their ideas and meaning.

5.3.6 Teachers’ beliefs about creativity in primary EFL textbooks

Section six of the questionnaire focused on teachers’ beliefs about creativity in primary EFL textbooks. The first part (Q17) comprised seven items with responses placed on a five-point Likert-type scale ranging from strongly disagree to strongly agree. These results can be seen in Table 9.

Table 9

Teachers' Beliefs about Creativity in Primary EFL Textbooks

		Strongly disagree	(n)	Disagree	(n)	Neither agree nor disagree	(n)	Agree	(n)	Strongly agree	(n)	Total (n)	Mean	Standard Deviation
1	Creative activities take up too much class time.	14.29%	8	41.07%	23	23.21%	13	14.29%	8	7.14%	4	56	2.59	1.11
2	Creative activities are difficult to manage.	8.93%	5	26.79%	15	32.14%	18	30.36%	17	1.79%	1	56	2.89	0.99
3	Creative activities motivate children.	0.00%	0	0.00%	0	14.29%	8	41.07%	23	44.64%	25	56	4.30	0.71
4	Creative activities provide children with lots of language practice.	0.00%	0	7.27%	4	29.09%	16	38.18%	21	25.45%	14	55	3.82	0.90
5	Textbooks don't have enough activities that develop children's creativity.	1.82%	1	3.64%	2	25.45%	14	50.91%	28	18.18%	10	55	3.80	0.84
6	Textbooks should help teachers to use creative pedagogies.	0.00%	0	0.00%	0	10.91%	6	47.27%	26	41.82%	23	55	4.31	0.66
7	Teachers are being creative when they adapt and personalize textbook activities.	0.00%	0	3.64%	2	9.09%	5	40.00%	22	47.27%	26	55	4.31	0.78

Note. n = number of respondents

When considering constraints on the use of creative textbook activities (items 1 and 2), the results show that overall, teachers tend to disagree that creative activities take up too much class time (*M* = 2.59, *SD* = *1.11*), with 23 teachers (41.07%) disagreeing and eight teachers (14.29%) disagreeing strongly with the statement. However, the dispersion of the data indicates that there is a range of opinions amongst the participants. Similarly, when deciding whether creative textbook activities are difficult to manage, the teachers' response is mixed (*M* = 2.89, *SD* = 0.99) as although 17 teachers (30.36%) agree that this is the case, 15 teachers (26.79%) disagree and five teachers (8.93%) disagree strongly.

An analysis of teachers' responses to the statements focusing on the benefits of using creative textbook activities (items 3 and 4) revealed that most teachers recognise their advantages. There is a general agreement that creative activities motivate children (*M* = 4.30, *SD* = 0.71), with 25 of the

participating teachers (44.64%) strongly agreeing with the statement. However, there is slightly less certainty about whether creative activities provide lots of language practice (*M* = 3.82, *SD* = 0.90), with almost a third of the respondents (29.09%) reporting that they neither agree nor disagree.

Interestingly, the analysis of teachers' thoughts on the provision of creative activities in textbooks (items 5 and 6) revealed that teachers agree that textbooks contain insufficient activities to develop children's creativity (*M* = 3.80, *SD* = 0.84). In addition, there is a unanimous belief that textbooks should support teachers in using creative pedagogies (*M* = 4.31, *SD* = 0.66), with 23 teachers (41.82%) strongly agreeing with the statement. Finally, when considering the creative use of textbooks by teachers (item 7), the results showed that the great majority of respondents recognise that teachers are being creative when they adapt and personalise textbook activities (*M* = 4.31, *SD* = 0.78), with 22 teachers (40.00%) agreeing and 26 teachers (47.27%) agreeing strongly with the statement.

Section six closed with an open-ended question which investigated the teachers' creative use of the textbook (Q18). This section was answered by 44 teachers, all of whom reported personalising and adapting their textbooks. Four themes were identified in the data. The first theme, responding to learner differences and needs, was mentioned by 29 teachers who personalise and adapt their textbooks in response to differences in language ability and learning styles in their learners. The second theme, engagement and motivation, was reported by six teachers, with one teacher explaining that they try "to adapt to all my students' needs and what motivates them. Some groups are more

musical, others are more physical…", whilst another states that "if you don't adapt them (textbooks), students and me get bored."

The third theme is constraints, with four teachers listing classroom limitations such as a lack of time, limited space and the need to prepare learners for exams as reasons for adapting the textbook. Finally, textbook limitations are reported by four teachers, who explain that they adapt and personalise activities to make the textbook material "more attractive" and to "improve the learning process". Additionally, there are complaints that the textbook is not creative enough and that without adapting and personalising the material, "the book would be insufficient for my aims".

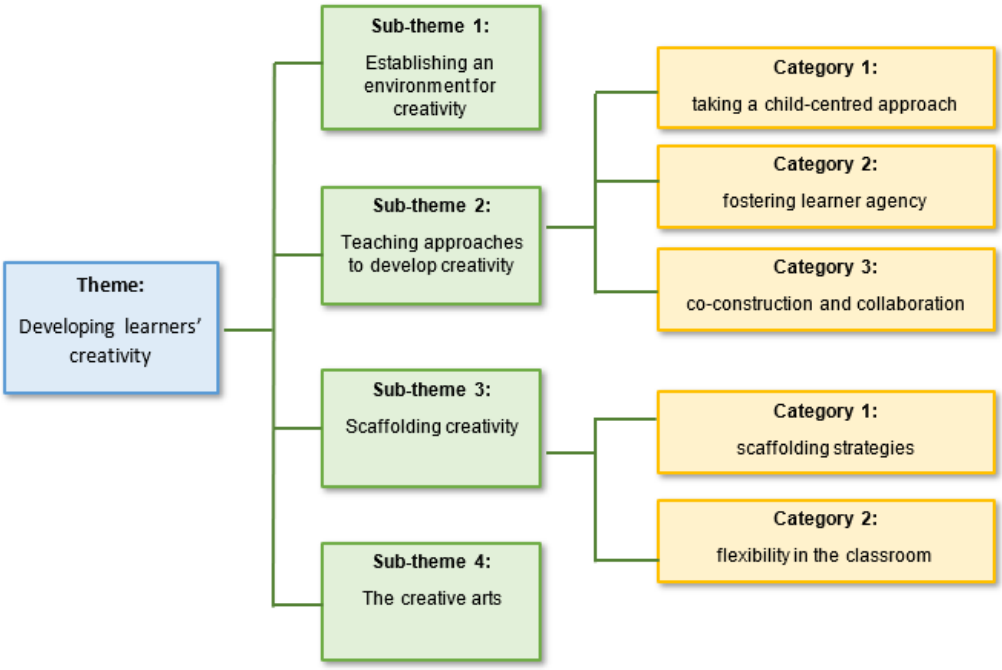
5.4 Findings from the semi-structured interviews

5.4.1 Introduction

Semi-structured interviews were conducted to gain further in-depth data about teachers' perceptions of creativity in primary EFL textbooks and to probe and expand on findings of interest in the questionnaire data. After transcription, the data were analysed using thematic analysis following Braun and Clarke's (2006) six-phase method. In this process, key themes that responded to the research questions were identified. Each theme comprised various sub-themes, and some of these sub-themes were broken down into categories. This hierarchy is illustrated in Figure 14.

Figure 14

The Hierarchy of Levels of Analysis in the Interview Data



Four primary EFL teachers were purposefully selected from the questionnaire respondents to be interviewed. The selection process, as well as demographic and professional information about the participants, was described in section 4.7 of this study. In addition to these demographic and professional data, two of the teachers provided supplementary background information during their interviews which helped to contextualise their expressed beliefs, feelings and experiences. Firstly, even though Berta works in the Spanish public system, she is employed on a temporary basis, covering teaching vacancies or doing short teaching substitutions. Furthermore, previous to becoming a primary teacher she completed a degree in fine arts and worked as a digital artist. Secondly, the state school in which Margalida works is part of a group of schools that belong to the *Pla d'innovació pedagògica* (Pedagogical innovation plan). These schools are characterised by their use of innovative, child-centred

methodologies and the creation of inclusive learning environments in which children are supported in becoming active and autonomous learners.

5.4.2 Teachers' beliefs about creativity in the primary EFL classroom

This section reports findings on teachers' beliefs about creativity in the primary EFL classroom and is divided into four overlapping themes: conceptions of creativity, perceptions of the benefits of creativity, perceptions of constraints on creativity, and beliefs about developing creativity in the classroom.

5.4.2.1 Conceptions of creativity

An analysis of the interview data identified four sub-themes in how creativity is conceptualised. The first of these is the conception of creativity as self-expression. Margalida reflects that she regularly observes children in her class being creative when they try to communicate their ideas, describing how a learner "explains and she moves happily and this for me is being creative; more than doing a nice thing in art". Lucas similarly focuses on communication, highlighting the link between self-expression and having a personal conversation:

> For me, letting them (children) speak between each other and letting them play is creativity too, right? Giving them a topic to speak about, but letting them speak between themselves and creating a conversation is something very creative, and that's something I've found in few English books.

Louisa, on the other hand, associates self-expression with freedom, describing creativity as "being able to express yourself within something and not being boxed in, but being allowed to have freedom to explore things". This is also

something that Lucas refers to when he talks about the use of drama activities in his classroom and explains, “that’s creation, like, giving them the time, the space, to be themselves, and to do what they find correct for the moment”.

The second sub-theme is the perception that creativity is a state of mind. Berta highlights the importance of openness and courage in the creative process, arguing that to be creative, “you really need time to be open in the way you do things. Also, to leave space for error, for mistakes. And also to be brave and not afraid of not getting what you want.” Another state of mind that is perceived to support creative behaviour is confidence, with Lucas describing how he selectively uses the learners’ mother tongue to build their confidence as “it’s more important to give them the confidence rather than the vocabulary … to let them feel free and let them feel more secure.”

The generation and exploration of ideas is the third sub-theme and is highlighted as a characteristic of creativity by three of the teachers, with Margalida describing how her learners “always have different ideas. You can give them this one to start with, and then wait, just wait. If you just wait, they have plenty of ideas, which I like, and I think it’s creative too.” The generation of ideas is also linked to the act of producing something new, with Lucas arguing, “we should let creativity come into the class and let each child form their new things, new things they have inside them, or come out with those new ideas.”

Finally, the fourth sub-theme, creative self-concept, focuses on the teachers’ perceptions of themselves as creative professionals and unpacks how that creativity is conceptualised. Three of the teachers consider creativity to be a personal quality. For Louisa, who enjoys drawing and painting in her free time, her creativity is conceived as an artistic quality that manifests itself in the

classroom through the integration of her artistic material and invented song lyrics. Berta also considers herself to be very creative, referring to her fine art education and her former profession. In addition, Lucas, who is less confidence about his own creative capacity, conceptualises a creative teacher as an individual who is artistic and has a rich imagination:

> I try to be a creative teacher, but I think that I could be much more creative, honestly. I would love to be able to play the guitar and come into the class with a guitar and create songs with them or… or… I don't know… to have the talent of creating a very interesting theatre (play).

Margalida, on the other hand, perceives herself as a creative teacher not because she is artistic or highly imaginative, but because her pedagogy supports and facilitates her learners' creativity. This can be seen in her response to the question: Would you consider yourself to be a creative teacher? After some thought, she ponders, "I think so because I let them (the pupils) be creative so… I think that means that I am too. But I don't know."

5.4.2.2 Perceptions of the benefits of creativity

All four teachers strongly believe that creativity is important. Their perceptions of the benefits of promoting creativity in the classroom make up the following three sub-themes. The first of these is the perceived affective benefits of creativity in the classroom. Creative activities are seen to be enjoyable and fun for their learners, with Luisa describing how creativity helps her learners "to relax, helps them to enjoy their learning and brings that fun aspect into things". Later in the interview, she explains that this enjoyment creates a positive classroom environment which boosts children's intrinsic motivation to learn English and positively affects their perception of the English language.

The second sub-theme highlights the perceived link between creativity and agency in the classroom. In her interview, Margalida explains that for her, “creativity involves giving the children a choice” and this helps to develop her learners’ autonomy and builds their self-confidence. Lucas also reflects on the value of offering leaners choices, explaining, “I like them to be like the creators too, you know? And then they feel empowered and there is nothing better than seeing empowered kids having fun and learning.”

Finally, the third sub-theme, creativity and improved learning, focuses on the teachers’ perception that creativity has a positive impact on children’s learning and learning outcomes. Louisa states, “you learn by exploring and bringing out your own creativity”, whilst Margalida notes the benefits of choice as “if it’s the children’s idea, the results are better.” Lucas similarly reflects on the benefits of letting children choose and reports that when his learners worked together to brainstorm and choose activities for a summer camp, they were more engaged than if he had chosen the activities by himself.

5.4.2.3 Perceived constraints on creativity

This section reports the participants’ perceptions of the constraints on creativity in their classrooms and it identifies three sub-themes. The first of these, external constraints, focuses on teachers’ perceptions of constraints that are imposed on them and over which they have no control. Three of the teachers report a lack of time as a constraint, and in Louisa’s case this is due to the school’s policy on how teachers should progress through the textbook:

> You know what it’s like, you’ve got to be at a certain page by the end of the month or a certain unit. And if it’s too strict then I think that’s why

> teachers feel that they don't have time to be creative or to allow children to do things off script.

The teachers also believe that the excessive content in textbooks and the pressure to teach it reduce the time available for creativity; a perception that is reflected in Berta's comment that the textbook "has so much information … creativity gets a little out of the way". Additionally, Berta recognises that the requirement to conduct regular summative tests on the textbook content reduces the time for creativity even further. However, she is hopeful that this situation will change with the introduction of the LOMLOE (2020), reflecting, "They want to change evaluation so much with the new curriculum. And that, I think, will let us teachers be a little more creative ourselves in the way we teach. I think so. I hope so. You never know."

The second sub-theme, internal constraints, focuses on constraints that teachers place on themselves. Louisa identifies a fear of technology as a constraint in her workplace, noting that whilst she enjoys using digital technology and believes that it helps her to be more creative, there are teachers who are reluctant to use it due to their limited digital competence. A second internal constraint is hinted at by Lucas when he describes how creative activities can trigger disruptive behaviour in learners as, "maybe they take opportunity of the space and the time to do silly things and make their classmates laugh." Although Lucas believes that it is a risk he is prepared to take, saying, "I think we have to take the risk. Maybe we will arrive home with a little bit of a headache, but that's part of our job, right?", other teachers could feel more reluctant to do the same.

The third sub-theme, learner constraints, reports two teachers' perceptions on how learner characteristics can affect creativity. Lucas focuses

on children's emotions and the way that their emotional state of mind influences their creativity:

> Sometimes they feel really creative and they want to play, and they want to dance. And then sometimes they are very shy… or they are tired or they… maybe had a discussion (argument) at home and they won't. … It's important to learn that they are human beings and they also have bad days and we can't force them to create.

Louisa, on the other hand, believes that the learners' age and their level of English can limit their potential for using language creatively, reporting that it is difficult for younger primary learners to try new language or to be creative with the limited language they have got.

5.4.2.4 Developing learners' creativity

When asked, the participants unanimously agreed that teachers can support and nurture creativity, and during the course of their interviews they described multiple ways in which creativity can be fostered in the classroom. Although these ideas have been grouped into four different sub-themes, it is important to note that the content frequently overlaps.

The first sub-theme gathers teachers' thoughts and ideas on establishing a creative learning environment. For Louisa and Margalida this means finding time for creativity by stepping away from the textbook or other routines. Berta, on the other hand, highlights the benefits of having a dedicated space for creative activities, recalling how in a primary school she had worked in there was a room with costumes where teachers could do drama activities. The importance of establishing a positive relationship between the teacher and the learner is also reported, with Margalida reflecting that "children need to feel that

they are listened to in the classroom" and Lucas explaining that the way to engage his learners is "to create like a democracy in the class. I can be a leader, but I'm not the king of the class."

The second sub-theme collects the participants' thoughts on pedagogies that help to develop creativity and it comprises three categories. The first of these is using child-centred approaches, defined in this thesis as approaches that focus on children as individuals and which enable children to actively participate in the lesson. Child-centred approaches mentioned by the teachers include personalising learning, extending learning beyond the classroom walls, and giving learners the opportunity to generate and explore their own ideas. The second category focuses on the importance of fostering learner agency in the classroom. Three teachers recognise the value of integrating choice, with Margalida describing how she supports children in directing their own learning by allowing them to choose both the learning content and the groups in which they work. This is beneficial, she argues, because "they can be more autonomous and they feel more confident. And they feel that they are doing what they like and it's not like an imposition."

The third category reports the participants' perception that collaboration and the co-construction of knowledge are important. Margalida focuses on the use of collaborative tasks, suggesting project work, group presentations, and the creation of a group lapbook, which is a card folder into which the children stick different mini-books with information about a topic, as ways of facilitating the sharing of ideas and information. Louisa and Lucas, on the other hand, note that teachers themselves can support collaboration and the co-construction of knowledge by initiating and guiding class discussions and using the cooperative

learning structure *Talk Partners*, which provides children with the opportunity to discuss a question with a partner before they discuss it as a class. Finally, the rewards of using a dialogic approach are reported by Lucas, who observes, “we (teachers) can learn so much more from them (learners) and they have many things inside them that can help the class and I am always interested in their ideas and their proposals.”

The third sub-theme, scaffolding creativity, comprises two categories. The first of these focuses on strategies that the participants use to support the development of their learners’ creativity. Two of the teachers provide linguistic support by selectively using the children’s mother tongue in the lesson. Lucas believes that this provides learners with the language and confidence to create, whilst Berta argues, “I think sometimes you narrow a little the possibilities because you have to always use English. And to be creative, why not use the other language too.” Additionally, the teachers mention using open questions to stimulate and encourage creative thinking and to prompt and nurture learners’ ideas.

The second category focuses on teacher flexibility and the importance of responding and adapting to what is happening in the classroom in order to create an environment that supports creativity. Lucas recounts an occasion when he had to put his lesson plan aside in order to respond to learners who were upset after an argument in the playground, explaining that:

> Of course, I was using the language (English), but it wasn’t all about the books or the content, or the objectives. I had to be more flexible because otherwise I wouldn’t… I wouldn’t have had a connection with the students.

Margalida also describes how she deviates from her lesson plan. In this case, by allowing class discussions to play out and by helping her learners to develop their ideas. Furthermore, she stimulates curiosity and a desire to investigate by prompting her pupils to ask their own questions and explore their ideas.

The fourth and final sub-theme is the use of creative arts, and it gathers together the different artistic and imaginative activities that teachers associate with developing creativity in the classroom. For Louisa, activities such as roleplay, drawing, songs, and games are enjoyable and creative, and they are an important part of her classroom repertoire. Berta and Margalida also include roleplay and games in their classes, and Lucas believes that “all the things that encourage them (the learners) to act. All of the things that encourage them to stand up from the chair and make a performance, right? That’s creation.” Finally, Berta incorporates poetry into her classes to develop her learners’ creativity, and enjoys using creative Apps such as ‘Genially’ to create engaging animations for her learners.

5.4.3 Teachers’ attitudes toward the use of textbooks in the primary EFL classroom

The textbook is an important part of the participants’ classroom practice, with Louisa and Berta using one in most lessons. Furthermore, although Margalida only occasionally uses a digital textbook in her present context due to her school’s no textbook policy, she used one almost every lesson in her previous teaching post. Lucas is also required to use a textbook in both his private language academy classes and in his extracurricular English classes at a state-assisted school. However, he reports that he rarely uses the textbook in the latter because it is neither dynamic nor flexible enough for the teaching

context. All of these experiences have helped the teachers to develop attitudes towards and opinions on the use of textbooks in the primary EFL classroom. This section presents these findings and it is composed of two themes: the perceived benefits of using a textbook, and the constraints.

5.4.3.1 The benefits of using a textbook

All four teachers recognise that there are advantages to using a textbook in the primary EFL classroom and these perceptions have been organised into two sub-themes. The first of these, the textbook as a guide, focuses on the teachers' belief that the textbook is an organisational tool which provides them with a syllabus to follow and helps them to structure their lessons. Margalida trusts the textbook to guide her on what to teach so she can provide her learners with "all they have to know", whilst for Louisa the textbook "gives you a structure and it helps you to maybe teach in a logical progression". Berta recognises that this support is particularly valuable for teachers who are preparing their learners for exams or for those starting work at a new school, reflecting, "if I don't know the children and I have to do an exam, I follow the book as much as I can." Furthermore, Lucas emphasises the value of the textbook for novice teachers, recalling, "as a young teacher, I have to agree that it was a very, very helpful tool."

The second sub-theme, the textbook as a source of material, focuses on the teachers' acknowledgement that textbooks provide them with a wide variety of material to use in their classrooms. For Berta and Lucas, the provision of level-appropriate audio recordings is particularly useful, with Lucas reflecting how difficult it is for him to "create songs related to a certain topic, or find a perfect song with an understandable pronunciation". Furthermore, he observes

that the content in textbooks is age-appropriate, typically including recordings of English speaking children which help learners to “feel closer to the book and to the activity”. Finally, Berta and Margalida note that having access to textbook material saves them time when they are planning lessons as they have everything to hand. This benefit is also touched on by Lucas who believes that although teachers should be able to create their own materials, “maybe a teacher doesn’t have the time to create a whole block of different units for the whole academic year. So, having a book… I think, is a very good base to start with.”

5.4.3.2 The textbook as a constraint

Data analysis revealed that the teachers’ perceptions of the benefits of using a textbook are juxtaposed with perceptions of the textbook as a constraint. These have been divided into three sub-themes.

The first sub-theme focuses on teachers’ opinions and feelings about the content of textbooks. Margalida observes that primary EFL textbooks are almost indistinguishable from each other because their content is so similar. Furthermore, she believes that this content has a narrow linguistic focus and is highly repetitive:

> I think the textbook is always the same because they (the learners) are always sitting down at a table with a paper or with the textbook in front of the board. And they only have to listen, repeat and do some activities of comprehension… and writing, and grammar, unit after unit. It’s always the same and they are getting bored.

Margalida also highlights the lack of flexibility in textbooks as learners typically have to work in lockstep to complete activities and there are limited

opportunities for interaction and cooperation. In addition, Berta notes the presence of “completely decontextualised” phonics tasks and reflects that while “the stories are quite good … there could be more to them”.

The second sub-theme gathers the participants’ thoughts on the negative impact of the textbook on children’s learning. Berta recalls a past teaching substitution in which she had to rely heavily on the textbook, reflecting, “I realized how difficult it is to learn from a textbook … they (the learners) don’t interiorise it. They don’t really understand what they’re doing.” She concludes that just using the textbook is boring and demotivating for children as the learning process is too mechanical. Moreover, because the material is not meaningful for children, it is difficult for them to remember language and to learn at a deeper level. Lucas similarly observes that textbook learning can be too passive for primary classes and he describes how he uses the textbook less frequently in his extracurricular English classes, replacing textbook tasks with artistic and imaginative activities such as games, drama, singing and dance.

The third sub-theme reports teachers’ perceptions of the negative impact that the textbook can have on their own wellbeing and their teaching. Margalida recalls how using a textbook in the past was time consuming and stressful, explaining, “I did all the activities in the textbook. I couldn’t imagine finishing a unit without doing all the exercises. I wanted to do everything, and that was a bit stressful for me.” The danger of the textbook becoming a chain for the teacher is also recognised by Louisa when she observes that “you can be too tied to it. It can become... it can be like a constraint and squash creativity.” Lucas similarly recognises that the teacher can become overdependent on the

textbook. However, to his mind, it is the teacher's responsibility to stop this happening:

> The big disadvantage of the book is that we can feel very, very comfortable using it. Just jumping two pages a day, or two pages a class, and doing the same every day, every year, and yeah, that can create like – it's a little bit tough to say, but laziness, right?

Finally, Margalida believes that the textbook can affect the teacher-learner relationship, describing how in the past, when she used a textbook, "I'm feeling that they are getting bored and then they don't like English, so if they don't like English they don't like me personally, and that goes together." These feelings consequently had a negative impact on her motivation and her self-belief as a teaching professional.

5.4.4 Teachers' beliefs about how primary EFL textbooks can support creativity in the classroom

So far in this chapter, data analysis has focused on teachers' perceptions of creativity and of primary EFL textbooks in isolation. This section now combines the two and reports findings on how teachers believe textbooks can support creativity in the classroom. It comprises two themes: teachers' perceptions of textbook tasks that support children's creativity, and how teachers use the textbook creatively.

5.4.4.1 Teachers' perceptions of textbook tasks that support children's creativity

A key finding from the study is that three of the interviewed teachers place a high value on artistic and imaginative activities in primary EFL textbooks. Lucas believes that "all the things that encourage them (learners) to act" supports creativity, while Louisa reflects that songs and even minor drama

tasks can trigger it. Lucas also believes that creativity can be supported through textbook activities that enable children to create a conversation, but observes “that’s something I’ve found in few English books”. The scarcity of creative tasks in textbooks is also noted by Margalida and Berta, with Berta observing, “usually you have a project there that can be nice to do, but there isn’t that much, I think”.

5.4.4.2 How teachers use the textbook creatively.

The second theme focuses on the teachers’ relationship with the textbook and how they use it creatively. All of the teachers describe how they supplement the textbook with extra activities. In the case of Lucas, these include creating personalised and localised content so that “the subject or the content will make more sense” to the children, and integrating dynamic and fun activities to engage and motivate his learners. Lucas also uses additional material that he finds online and appreciates that “having this base of the book and then having the chance to go to find worksheets or to different websites to find content can help a lot.”

In addition to supplementing the textbook with her own creative material, Louisa describes how she adapts the textbook activities to engage her learners and make their learning more effective:

> So, sometimes if there’s vocabulary [I] maybe try to put it into a song… try to do a movement. If it’s a little story, [I] try to do a lot of movement in the story, sounds, sound effects that kind of thing. Just try to bring it off the page.

Other ways way of adapting textbook activities that are mentioned by the participants include letting the class choose how to do the activity and turning

an activity into a game. In addition, they report extending activities by asking follow-up open questions, starting a discussion or even taking the children out of the classroom to do an activity in the playground.

Finally, both Berta and Lucas report leaving out textbook activities due to a lack of time and to better meet the needs of their learners. Berta observes that the book “has so much information, that sometimes you have to be very clever and not do everything, but just go to the point where you know they are going to have problems.” Furthermore, Lucas recognises that although deciding which textbook activities to include or exclude is a complex skill, it is an important part of the teacher’s repertoire, requiring them to have a “selective eye to underline or to find the best things, or the things that are more adequate to the class”, Further examples of how teachers use textbook tasks creatively can be found in the findings of the materials evaluation task in section 5.4.5.

5.4.5 Teachers’ perceptions of creative tasks and approaches in primary EFL textbooks

At the end of each interview, the participant was asked to do a materials evaluation task which required them to consider a selection of anonymised creative tasks taken from primary EFL textbooks. These tasks were presented on three materials sheets (Appendix E), with each sheet corresponding to a component of textbook creativity in the conceptual framework: creative materials (sheet 1), materials for creativity (sheet 2), and linguistic creativity (sheet 3). The participants were asked to give their opinion on the creativity of each task, and a scale from one (not creative) to ten (exceptionally creative) was provided to support them in doing this. The teachers were also encouraged to say if and how they would use the tasks in their classroom. This section

reports the findings from this final part of the interview and is organised into three themes: teachers' perceptions of creative materials, teachers' perceptions of materials for creativity, and teachers' perceptions of materials promoting linguistic creativity.

5.4.5.1 Teachers' perceptions of creative materials

An analysis of the data showed that all four teachers perceive the tasks on the first materials sheet to be creative or highly creative. Margalida and Lucas appreciate that in Task 1, a musical task for fifth grade pupils, learners have the opportunity to express their thoughts and feelings about the music. However, Margalida would also add movement by asking the class to move or walk according to how the music makes them feel. Lucas also believes that the open, subjective nature of the task supports children's creativity, observing, "It's not this type of activity that has this fixed answer and that there's only one choice. There are multiple choices because each person has a different view of the music."

The second task, a shape poem for third grade pupils, is considered highly creative by the participants. Two of the teachers comment that the activity is enjoyable for children, while Berta praises the pre-reading questions in which the learners "have to think first before they see the poem". Despite the fact that two of the teachers misunderstood the purpose of the task, believing that it was a riddle for children to read and solve, the teachers generally agree that such texts are suitable for primary EFL learners.

Finally, Task 3, a roleplay task for first grade pupils, is recognised to be highly or exceptionally creative by three of the teachers. Louisa believes that

the task gives children freedom to express themselves, while Margalida thinks that it is enjoyable and helps to make the language more memorable. Lucas also believes that the task is enjoyable and describes how the activity could be extended so that children use other vocabulary they know. However, Berta has reservations about this activity, arguing that although roleplay is “wonderful” and children will want to be a monster, they may not use the target language in the process.

5.4.5.2 Teachers’ perceptions of materials for creativity

The tasks in the second materials sheet are underpinned by understandings of creative pedagogical practice and were selected for their potential to support learners in developing their own creativity. Data analysis showed that all three tasks are considered highly creative by the participants. Task 1, a task for fifth grade pupils which requires them to generate and discuss ideas, has more mixed responses than the other two tasks. Both Berta and Lucas believe that it might be challenging for younger learners. However, Berta recognises that the task scaffolds children because its familiar context, the pupils’ school, provides a “starting point” for their ideas. Additionally, although Lucas expresses concern that children may not know how to create a green space, he acknowledges that “not giving them the solution, but asking them for the solution … that’s creative too.”

The teachers are more enthusiastic about Task 2, a teamwork task for fifth grade pupils which requires them to create a paper tower, describing it as fun, creative and rewarding. Moreover, both Margalida and Lucas recognise the value of children working together. Margalida notes that working in groups encourages children to generate and share ideas, while Lucas observes that:

> the creativity of one student can give ideas to another one and [although] it's not going to be that creative to copy one proposal, it's a start. If we do it individually, unfortunately some students won't create. So, making teams and creating leaders is always, or usually a good idea.

Finally, Task 3, an individual project for third grade pupils in which they create an amazing animal, is highly regarded by the teachers for its imaginative content and scaffolded approach. Berta recalls using a similar online activity with her primary learners, reporting that the children found it enjoyable and motivating and that providing learners with a model supported their creativity as "it's easier than if you start from scratch".

5.4.5.3 Teachers' perceptions of materials promoting linguistic creativity.

The third materials sheet focuses on tasks that provide learners with opportunities to be creative with language and is informed by Ellis' (2015) dual conception of linguistic creativity as language play and incidental creativity in communicative speech. Overall, the participants score these tasks lower on the creativity scale than the previous tasks. Task 1, a freer roleplay for fifth grade pupils, is generally considered to be creative by the teachers, with Berta reflecting that it is good to put learners in a situation where they have to communicate more spontaneously. Lucas, however, has more ambivalent feelings as although he recognises that the task is highly creative, he believes that for children, "it's hard for them to have these types of conversations. And I don't know why, but after COVID, it's harder for them to speak to each other." Furthermore, although Lucas appreciates that there are many ways of scaffolding the activity, he wonders if a creative tasks that is too challenging and which prevents learners from communicating effectively, ultimately loses its creativity.

When considering Task 2, a communicative information gap activity for fifth grade pupils in which learners work in pairs to identify differences in a picture, all four teachers agree that there is very little opportunity for learners to be creative. Lucas notes that although the activity is fun, children are provided with all the information they need, and "as they have it all, they don't have to create that much". Margalida has a similar opinion, but is more strident in her opinion, arguing that the activity is mechanical and too grammar focused:

> I don't think it's very creative. … You are working with a grammatical point 'Is Peter doing blah blah blah in your picture?'. And I think it's just the grammar exercise. Not creative. If you want to be creative, add something else: a bit of fun or change what they are doing.

Finally, Task 3, a task which requires third grade learners to match two halves of word jokes, is scored low on the creativity scale by the participants. There is a general perception that the activity would be linguistically challenging for their pupils. However, all four teachers believe that it could be adapted to make it more creative and they offer a range of suggestions for doing so. These include getting the children to mime or draw the answer to the jokes and getting them to create similar jokes. Additionally, Berta suggests that the teacher could first find out what jokes the children like in their own language and then try to find similar jokes in English; an idea that aligns with her earlier reflection that using children's mother tongue in the classroom can support and promote their creativity.

Chapter 6: Discussion

6.1 Introduction

The purpose of this study was to gain an understanding of how EFL teachers in Spain perceive creativity in primary EFL textbooks and it aimed to answer the following research questions:

1. What are teachers' beliefs about creativity in the primary EFL classroom?

2. What are teachers' attitudes toward the use of textbooks in the primary EFL classroom?

3. In which ways do teachers believe that primary EFL textbooks can support creativity in the classroom?

4. How do teachers perceive creative tasks and approaches in primary EFL textbooks?

In order to get a deeper insight into this complex and under-researched area, a mixed methods explanatory sequential research design (participant-selection model) was chosen. An online quantitatively orientated questionnaire was initially used to collect quantitative and qualitative data from 56 teachers, and this was followed by a set of semi-structured interviews which gathered detailed and contextualised qualitative data from four participants. As part of these interviews, teachers were asked to evaluate the creativity of a sample of anonymised creative tasks taken from a selection of primary ELT textbooks used in Spain. Furthermore, prior to conducting the questionnaire, a task analysis sheet (TAS) was used to categorise and quantify aspects of creativity in nine widely-used primary EFL textbooks, the findings of which informed the

questionnaire design and will provide additional contextual insights in the interpretation of the findings.

In this discussion chapter, the findings from the separate phases of the study are integrated and then interpreted in relation to the research questions. By drawing inferences and reflecting on both theoretical understandings and contextual factors, the discussion will attempt to give meaning to these findings and to understand their significance. In addition, they will be critically examined in light of existing literature in order to identify how they align with current research and to explore possible reasons when this is not the case. In line with the participant-selection model, the qualitative data from the interviews will be assigned more priority in this discussion, with the data from the questionnaire and the TAS being used to support interpretations and help create a more complete picture. Prior to this, however, the chapter will provide a brief summary of the key findings in the three separate sets of data.

6.2 Summary of key findings

The finding from the first part of the TAS showed that the nine textbooks in the study are highly similar with respect to their content, organisation, and teaching approaches. In addition, they all come with a comparable and extensive range of additional components and, to varying degrees, support the teacher in adapting and personalising the textbook. In the second section of the TAS, a number of interesting patterns were identified when the coded instances of creativity in the nine sample units were compared across three primary grades. Creative materials, comprising tasks that stimulate curiosity and promote engagement as well as artistic and imaginative tasks that inspire learners and encourage self-expression, play an important role in the first and

third grade samples, but have significantly less presence in the fifth-grade samples. Conversely, materials for creativity, a term used to describe tasks and approaches that support users in developing their creativity, are barely present in the samples for the lower primary grades, but appear more frequently in the fifth grade samples. Finally, the results showed that there are hardly any tasks to develop linguistic creativity through language play in the sample units for all three grades. Additionally, there are very few tasks that facilitate incidental creativity in communicative speech in the lower grades. However, the fifth grade samples contain multiple tasks that do this, most notably discussion and freer speaking tasks.

The analysis of the questionnaire data revealed that the participants have ambivalent feelings towards textbooks. The teachers are aware of the practical benefits of using a textbook, considering it a pedagogical tool. However, they also recognise constraints such as its inflexibility and its overfocus on linguistic knowledge. Interestingly, the findings on teachers' conceptions of creativity showed that, on the whole, their beliefs are not grounded in the creative myths described by Ferrari et al. (2009). Furthermore, the teachers' perceptions of both creative pedagogy and creative textbook tasks revealed a general awareness of their potential for developing children's creativity.

Findings from the interview data showed that all four of the participating teachers recognise that creativity is important in the classroom and consider themselves to be creative teachers. However, their conceptions of creativity are personal, multi-faceted and overlapping. The findings also revealed that the teachers have similar perceptions of the benefits of and the constraints on

creativity in the primary EFL classroom, and they use a wide variety of creative pedagogies in their practice. Additionally, they are aware of the advantages of using a textbook in the classroom, but are also familiar with its constraints, drawing on their own experience to describe these. Finally, when probed about how textbooks can support creativity in the classroom, three of the teachers showed a strong bias towards artistic and imaginative textbook activities. Furthermore, all four teachers reflected on their own creative relationship with the textbook and how they adapt and supplement its content to better fit their teaching needs.

6.3 Teachers' beliefs about creativity in the primary EFL classroom

In order to answer the first research question, this section will unpack findings on teachers' beliefs about creativity and explore and explain their meaning. To this end, it will focus on three areas: teachers' conceptions of creativity, the perceived benefits of and constraints on creativity, and teachers' beliefs about how creativity can be developed in the primary EFL classroom.

6.3.1 Teachers' conceptions of creativity

During the analysis of the questionnaire and interview data, it was evident that the teachers in this study conceptualise creativity in multiple ways. Four key conceptions were identified in the integrated findings and are discussed in detail below.

6.3.1.1 Creativity as an artistic quality

Some of the most striking findings in the interview phase of the study came from the participants' conception of their own creativity. All four

participants considered themselves to be creative teachers, with three of them specifically linking their own and their learners' creativity with the visual arts, music and dramatic performance. These findings strongly align with existing research which has found that ELT teachers' conceptions of creativity are strongly associated with the arts and that great importance is placed on imaginative arts-based teaching approaches (Huang & Lee, 2015; Tümen Akyildiz & Çelik, 2020; Wang & Kokotsaki, 2018). Perceptions that Bao and Liu (2018) flag as risky as teachers can be easily misled into overly focusing on the judgement of a final artistic product.

To some extent, the teachers' bias towards the arts identified in the interview phase of this study conforms with the outdated myth that creativity is limited to the arts and arts subjects (Ferrari et al., 2009). However, the teachers do not hold that creativity should be restricted to specific art subjects, and clearly understand that creativity can be developed across the curriculum (Craft, 1999; Jones & Wyse, 2013), including the foreign language classroom (Al-Nouh et al., 2014; Bao & Liu, 2018; Read, 2015b; Wang & Kokotsaki, 2018). Indeed, findings in both phases of the study showed that the participants overwhelmingly believe that creativity has an important role in the primary EFL classroom and in language learning.

Although the questionnaire did not specifically investigate whether teachers identify creativity with the arts, the findings in Section 5, which focused on teachers' perceptions of creativity in primary textbooks, showed that artistic activities are generally considered to be effective in supporting the development of children's creativity. Nevertheless, tasks and approaches such as problem-solving and cooperative learning are perceived to be just as effective,

suggesting that teachers recognise that creativity does not solely reside in a final artistic product, but is also present in the thinking skills that are part of the creative process.

One factor which could explain why three of the four interviewed teachers prioritise the arts in their understanding of creativity is volunteer bias (Boughner, 2010). Although an attempt was made to select interview participants that were representative of the primary EFL teaching population, the voluntary nature of participation could mean that the selected teachers have an interest in creativity that is greater than or different from the general teaching population. In addition, both Louisa and Berta have a passion for the creative arts in their personal life and a strong creative self-concept which may feed into their beliefs about creativity and how best to nurture it in their learners; a tendency that was observed by Coffey and Leung (2015) in their small-scale study of foreign language teachers' conceptions of creativity in the UK.

Finally, it is important to note that when discussing pedagogical approaches for developing their learners' creativity, all four of the interviewed teachers reported using pedagogies for teaching creatively and pedagogies for teaching for creativity (Grainger & Barnes, 2006; Jeffrey & Craft, 2004; NACCCE, 1999). The former involves using artistic and imaginative approaches to engage and inspire learners, whilst the latter makes use of strategies and approaches that help learners to develop their creative thinking or behaviour. This suggests that although the participants across the two phases of the study generally embrace the idea that creativity is expressed through the arts, this understanding of creativity sits alongside other conceptions. These will be discussed in the following sections.

6.3.1.2 Creativity as thinking skills

The interview findings revealed that the generation of ideas is perceived as a characteristic of creative behaviour by three of the participants, with Margalida describing how she scaffolds her learners' creative thinking by giving them an initial idea as a starting point when brainstorming ideas. The conception of creativity as a thinking skill is also salient in the questionnaire findings, which revealed that more than a fifth of the respondents believe that creativity is important because it is a key life skill, an umbrella term which the teachers associate with thinking out of the box, critical thinking, and problem solving.

These findings are consistent with existing research. In their systematic literature review of studies on K-12 teachers' beliefs about creativity, Bereczki and Kárpáti (2018) report that in many studies teachers identify creativity with divergent thinking, or elements of this thinking skill such as fluent, flexible and original thinking. The belief that creativity is associated with a set of discrete thinking skills is also reported in the primary EFL literature, where research into teachers' perceptions of creativity has found that creative thinking is characterised as problem solving (Al-Nouh et al., 2014; Fan & Li, 2019), divergent thinking (Benito & Palacios, 2018; Huang & Lee, 2015), creating new connections between ideas (Bao & Liu, 2018; Fan & Li, 2019; Wang & Kokotsaki, 2018), and possibility thinking (Fan & Li, 2019).

Closely related to the conception of creativity as thinking skills is the understanding that creativity is defined by novelty. In their interviews, both Lucas and Margalida link creativity with the production of new ideas, whilst in the questionnaire, the majority of the respondents agree that creativity is the

ability to find new connections between things and the ability to produce something new; findings which strongly align with existing theoretical understandings (Ferrari et al., 2009; Maley, 2015).

It is interesting to note, however, that in this study the combined number of respondents who agree or strongly agree that creativity is the ability to produce something new (64.29%) is significantly lower than in Cachia and Ferrari's (2010) survey of teachers in Europe, which found that 79% of the participants agreed or strongly believed this to be the case. This suggests a possible shift in teachers' focus away from a final creative product and towards the different thinking skills that make up the creative process. Two possible underlying reasons for such a trend are an awareness that creative thinking is beneficial for the learning process (Karwowski et al., 2020; Read, 2015b), and the belief that thinking skills are needed to thrive in the 21st century (Bao & Liu, 2018).

6.3.1.3 Creativity as self-expression

Findings from the interviews revealed that creativity is closely associated with self-expression by three of the participants, and for two of these teachers this conception is intertwined with beliefs about linguistic creativity. Margalida reflects that a pupil's attempt to use her limited language resources to express her feelings in English is an example of creativity, while Lucas recognises that initiating and sustaining a personal conversation in a foreign language is a creative act. These perspectives are consistent with the questionnaire results which found that teachers generally agree that children use language creatively when they try to communicate in English, an understanding that coincides with Ellis' (2015) notion of incidental creativity in communicative speech.

Furthermore, the questionnaire respondents describe language as “creative”, “flexible” and “unpredictable”, and recognise that learners need to use it creatively in order to express themselves in different communicative situations.

The idea that learners have an inherent ability to be creative with language can be found in the primary ELT literature (Cameron, 2001; Halliwell, 1992; Read, 2015b), and Read (2015b) notes that the interactional nature of the EFL classroom provides learners with opportunities to creatively construct and communicate meaning. These understandings have led to a call for pedagogical tasks and approaches that allow learners to deal with unpredictability and use language spontaneously in interaction with their peers (Becker & Roos, 2016; Kurtz, 2015), with CLT and TBL frequently recognised as a way of doing this (Al Nouh et al., 2014).

For the third interview participant, Louisa, the notion of self-expression is linked to the freedom to explore and express personal ideas. This is supported by questionnaire findings which showed that teachers link creativity in the classroom with opportunities for learners to be themselves, express their ideas, and find their voice. Similar findings can be found in studies of teachers perception of creativity in the primary EFL classroom (Fan & Li, 2019; Wang & Kokotsaki, 2018), with ten of the 26 teachers (38%) in Wang and Kokotsaki’s (2018) study associating creativity with the freedom to make choices and express themselves.

Reflecting on this section, it is easy to see how primary EFL teachers’ conceptions of creativity could be tied in with their understanding of how children learn languages and the wide acceptance of CLT, with its focus on learner interaction and the exchange of personal ideas and experiences.

Nevertheless, a section of the literature is critical of CLT, arguing that communicative tasks can stifle creativity (Coffey and Leung, 2015; Tin, 2013), and that they typically focus on the accurate reproduction of language (Becker & Roos, 2016; Mitchell & Lee, 2003). This was certainly seen in the TAS findings for creative materials, which showed that although 7.62% of the third grade tasks involved drama games, improvisation and roleplay, almost all of these were used for the controlled practice of discrete language.

It is also interesting to see how the freedom to explore and express personal ideas can overlap with other conceptions of creativity in this discussion chapter. Ferrari et al. (2009) note that within the literature, self-expression is frequently associated with artistic outcomes and "the need to express oneself in a unique way" (p. 7). Furthermore, actions such as exploring ideas, making choices and thinking independently often require creative thinking skills. These relationships reinforce the understanding that teachers' conceptions of creativity are far from simple. Rather, they are complex and multifaceted, and intertwined with factors such as teachers' domain knowledge and their assumptions about teaching and learning English.

6.3.1.4 Creativity as a state of mind

The fourth conception of creativity is based on findings in the interview data which showed that teachers believe that learners' innate creativity can be affected by their state of mind; a construct that is understood in this study as a temporary cognitive or emotional state. States of mind that teachers associated with creativity are courage, confidence and openness.

Interestingly, in both phases of the study, participants believe that the classroom environment influences the learners' state of mind and they highlight a number of factors that can help to establish an environment that supports creativity. These include providing sufficient time and a suitable space for creativity, incorporating tasks that are linked to the learners' interests and that are pleasurable, and establishing a positive classroom relationship where children feel listened to and their contributions valued.

The above findings align with understandings in the research literature. The need for adequate physical space in the classroom and sufficient time for creativity is widely recognised (Cheung, 2016; Cremen et al., 2006; Davies et al., 2013; Wang & Kokotsaki, 2018; Woodward, 2015), with Woodward (2015) explicitly linking a physically pleasant classroom environment with a positive state of mind that encourages learners to create. The perception that enjoyable and intrinsically interesting tasks can support children's creativity also ties in with existing understandings. Amabile (1983) highlights the importance of task motivation in facilitating a positive attitude in learners, and Cheung (2016) and Davies et al. (2013) recognise that the use of attractive and stimulating resources can trigger positive states of mind such as curiosity and a desire to explore new ideas. The positive impact of introducing creative tasks and processes on learners' state of mind was also reported by Markova (2015) whose study found that these tasks helped to draw out her primary EFL learners and gave them the confidence to engage more imaginatively and enthusiastically in subsequent creative tasks as the course progressed.

The assumption that an emotionally supportive classroom environment can nurture learners' creativity is also in line with existing understandings. There

is broad agreement that teachers need to respect and accept children's different ideas (Dababneh et al., 2010; de Souza Fleith, 2000; Read, 2015b) and to build their self-esteem and their sense of self-competence (Read, 2015b). Maley (2015) also highlights the importance of establishing an "environment of trust" (p. 6) between learners and the teacher and argues that key to this is an approach to error correction that values the learners' "creative effort and communicative intent" (p. 6), something that is likewise noted in Fan & Li's (2019) study and by Read (2015b). Finally, Read (2015b) recognises the importance of building a classroom community in which dialogue, interaction and collaboration are considered to be the norm.

The findings in this section suggest that the textbook can help to trigger a positive state of mind in learners, both by incorporating content that is stimulating and enjoyable and by providing opportunities for children to interact and collaborate. It is also interesting that despite the understanding that states of mind such as openness, confidence and courage can have an impact on children's creative thinking and behaviour, there is very little research in this area. There are multiple studies that focus on or include teachers' perceptions of the personalities of creative teachers and students (Çelik & Tümen Akyildiz, 2021; Cheung & Leung, 2014; Kettler et al. 2018; Morais & Azevedo, 2011; Richards, 2013). However, these tend to focus on character traits, which are generally constant and stable, rather the more temporary states of minds. I would suggest, therefore, that the relation between learners' state of mind and their creative behaviour in the classroom warrants future investigation.

6.3.2 The perceived benefits of and constraints on creativity in the primary EFL classroom

In this section of the chapter, findings that respond to teachers' perceptions of the benefits of creativity and the constraints on creativity in the primary EFL classroom are synthesised and discussed. Overall, findings in both phases of the study showed that teachers hold a very positive attitude towards creativity and recognise the importance of developing children's creativity in the primary EFL classroom. Understandings that are in line with existing studies of teachers' perceptions in primary ELT (Al-Nouh et al., 2014; Çelik & Tümen Akyıldız, 2021; Fan & Li, 2019; Wang & Kokotsaki, 2018).

A number of key benefits of nurturing creativity in the classroom were identified by the participants in this study. For Louisa and ten of the questionnaire respondents, creative thinking is an important life skill that will help children to thrive in the future; a conception that Venckuté et al. (2020) observed to be present in educational frameworks around the world. The participants' perception that creativity has affective and motivational benefits for learners is also in accordance with the wider literature (Liao et al., 2018; Maley, 2015; Read, 2015b). Finally, teachers in both phases of the study expressed the opinion that allowing children to make choices helps them to become more autonomous in their learning. This benefit is recognised by Cameron & McKay (2010) and Read (2015b), and is reported by Liao et al. (2018) whose study into the impact of creative pedagogy in Taiwanese elementary EFL classrooms found that offering young children a choice of response encouraged autonomous thinking and contributed to an overall improvement in their English performance.

When considering constraints on creativity in their teaching and learning environments, the teachers in the interview phase of the study highlighted a number of limitations that have been reported in previous studies. These include a lack of time for creativity (Al-Nouh et al., 2014; Benito & Palacios, 2018; Çelik & Tümen Akyıldız, 2021; Wang & Kokotsaki, 2018), the need to prepare learners for tests and exams (Al-Nouh et al., 2014; Çelik & Tümen Akyıldız, 2021; Fan & Li, 2019; Wang & Kokotsaki, 2018), and, albeit to a lesser extent, the belief that the children's age and level of English limit their capacity for creativity in the EFL classroom. This last understanding aligns with teachers' perceptions in studies by Wang and Kokotsaki (2018) and Çelik and Tümen Akyıldız (2021). However, it is incompatible with Beghetto and Kaufman's (2007) conception of mini-c creativity, which conceives creativity as the small and incremental thinking processes that take place as children develop their ideas and understanding.

Finally, and in line with existing findings (Wang & Kokotsaki, 2018), the textbook was considered a constraint on creativity by three of the interview participants, who argue that its inflexibility and excessive content reduce the time for creativity in their classroom. Surprisingly, however, data in the questionnaire phase of the study revealed that teachers generally disagree with the statement that creative textbook activities take up too much time. A likely explanation for this contradiction can be found in the TAS findings, which showed that creative tasks in textbooks are integrated into highly structured units of work and are typically designed to be completed within the time-frame of a lesson. A content-heavy textbook, however, will significantly reduce the time and space for the teacher's own creativity in the classroom. This creativity might involve adjusting and modifying a textbook task during the lesson in

response to feedback from learners (McGrath, 2013, 2016; Richards & Cotterall, 2015) or creating and using personalised and contextualised materials (Bouckaert, 2019).

6.3.3 Perceptions of the development of creativity in the classroom

The interview findings revealed that all four participants strongly believe that teachers can support and nurture their learners' creativity; an insight that aligns with findings in the questionnaire that showed the respondents generally disagree with the statement that creativity cannot be taught. Such beliefs are in accordance with current, democratic understandings of creativity which recognise that every child can be considered to have creative potential (Ferrari et al., 2009). Moreover, the development of this potential can be suppressed or nurtured in educational settings (Sharp, 2005) and is influenced by the teacher and the classroom environment (Esquivel, 1995).

An analysis of the combined data in the study identified two main themes in the teachers' reports of how they develop learners' creativity in their classrooms. The first theme focuses on the participants' belief that it is important to establish a creative learning environment. For the interview participants Louisa and Margalida, this means stepping away from the textbook; an act which gives them the time to bring their own creativity into the classroom and allows children "to do things off script". Another characteristic of a creative learning environment identified in the interview findings is a positive relationship between the teacher and learners. For Margalida and Lucas, this relationship is distinguished by a dialogic approach to learning in which children "feel that they are listened to" and learning is co-constructed and negotiated. This view is similarly reflected in the questionnaire findings which showed that the

participating teachers use open-ended questions, provide learners with opportunities for cooperation, and encourage discussion and debate to develop their learners' creativity. These findings strongly suggest that the teachers' beliefs about learning are underpinned by constructivist theories which recognise the role of social interaction in the learning process (Vygotsky, 1978). Furthermore, they tie in with earlier findings which showed that the participating teachers believe a learner's state of mind can have an impact on their creative behaviour and is affected by the learning environment.

The second theme focuses on pedagogical approaches for creativity. As we have seen, the interview findings identified a sharp difference between the participating teachers' perceptions of themselves as creative teachers. For three of the teachers, their creative self-concept is closely tied to the creative arts and manifests in the creation and use of classroom activities such as roleplay, drawing, and songs. Margalida, on the other hand, considers herself a creative teacher because she supports her learners in developing their creativity by giving them choices, facilitating self-directed learning and promoting learner autonomy. These two understandings can be partially aligned with the familiar conceptions of creative pedagogical practice: teaching creatively and teaching for creativity (Grainger & Barnes, 2006; Jeffrey & Craft, 2004; NACCCE, 1999). The former, which is defined as "imaginative approaches to make learning more interesting and effective" (NACCCE, 1999, p.102) is reflected in the three teachers' desire to make their lessons more dynamic, engaging and fun; while the aim of the latter, which is to develop learners' own creativity, is reflected in Margalida's focus on her learners and the pedagogies she uses to nurture and facilitate their creativity.

The teaching creatively and teaching for creativity delineation is reinforced by the questionnaire findings. In an open question asking teachers to give examples of pedagogies they use to develop children's creativity, twelve teachers reported using imaginative tasks and pedagogical approaches, including drama, storytelling, and arts and crafts. Additionally, 21 teachers reported using pedagogies that facilitate the development of creativity in learners, with these tasks including cooperative learning, offering choices, and being flexible during lessons. The fact that teaching for creativity pedagogies are reported more frequently in the questionnaire data could suggest that the participants more commonly use these. However, this data may be influenced by an accidental response bias as the preceding Likert-type scale question listed some of the teaching for creativity pedagogies that were included in the teachers' responses.

The dynamic and interconnected relationship between teaching creatively and teaching for creativity has been explored by Jeffrey and Craft (2004), who explain that the classroom context will determine whether teachers teach creatively, teach for creativity or do both at the same time. The findings in the interview phase of the study support this line of argument as the four teachers report moving between the two pedagogical approaches. Although Margalida's self-concept as a creative teacher focuses on pedagogical approaches that are characteristic of teaching for creativity, at different stages of the interview she describes using roleplay, art materials and expressive movement in the classroom. Similarly, despite the three other teachers having an arts bias in their conceptions of creativity, they also report fostering learner agency and facilitating co-construction and collaboration through class discussion and the use of cooperative learning strategies.

Reflecting on the creative pedagogies used by the teachers in this study, it is also possible to draw parallels with the first stage of Kaufman and Beghetto's (2009) four-c model of creativity. In this model, mini-c creativity is conceptualised as an initial, intrapersonal stage of creativity in which learners make interpretations and gain new insights based on their interactions and experiences, and can be scaffolded by the teacher as they do so. Interestingly, Kaufman and Beghetto (2009) also link mini-c creativity to states of mind such as "openness to new experiences, active observation, and willingness to be surprised and explore the unknown" (p. 4), an understanding that is supported by the teachers' conception of creativity as a state of mind in this study.

It is encouraging to see that almost all the participants in this study believe that creativity can be facilitated and developed and that they use a broad range of creative pedagogies in their classrooms. Furthermore, it is interesting to see how these pedagogies align with existing theoretical understandings. However, limitations in the data collected in this study mean that we cannot know in which ways and how frequently the creative tasks and approaches are used in the participants' classroom. Are they at the heart of the learning process or are they "a dessert rather than a main course" (Huang & Lee, 2015, p.45), used sporadically to break the classroom routine and increase interest and engagement? This is an area that warrants further research.

6.4 Teachers' attitudes toward the use of textbooks in the primary EFL classroom

6.4.1 Teachers' textbook use

As previously reported in Chapter 1, a study by ANELE (2021) found that in 2019, an estimated 70% of teachers in pre-university education were using textbooks in their classes. Despite this striking percentage, the findings of this study suggest that the tendency may be even greater in the primary EFL classroom as the questionnaire data revealed that only six of the respondents (10.91%) never use a textbook in their lessons. In addition, all four of the interview participants reported using a textbook, with two of the teachers using this artefact in most lessons. Given that the textbook plays such an important role in the participants' classroom practice, it is unsurprising that they have formed clear, and at times strong opinions about its use. This section, which aims to unpack teachers' attitudes toward the use of textbooks in the primary EFL classroom, will first discuss findings on the participants' perceptions of the benefits of using a textbook in the classroom before discussing their perceptions of the constraints.

6.4.2 The perceived benefits of using a textbook in the primary EFL classroom.

Findings on teachers' perceptions of the benefits of using a textbook in the interview and questionnaire data have been synthesised into two main themes: the textbook as a guide and the textbook as a source of material.

All four of the teachers who were interviewed in the second phase of the study recognise that the textbook is a valuable and trustworthy guide, and for two of the teachers it has authority in their classroom, constituting their

language syllabus and organizing their lesson content. These findings are supported by the teachers' choice of metaphors in the questionnaire. The metaphors 'compass' and 'recipe' were popular choices to describe how they feel about textbooks, with teachers who chose the former describing how the textbook supports them in deciding what to teach. Teachers who chose 'recipe' as a metaphor, on the other hand, focused more on the instructional value of textbooks, with one teacher explaining that by carefully following the stages and instructions, a teacher is able to achieve the required outcomes.

The understanding that textbooks have great influence in the English language classroom is well documented in the literature (Bouckaert, 2019; Brown, 2014; Ghosn, 2003; Guerrettaz & Johnston, 2013; Littlejohn, 2001; Mishan, 2022; Vanha, 2017), where it is recognised that these artefacts typically comprise "the de facto curriculum of the course" (Guerrettaz & Johnston, 2013, p. 784) and provide the teacher with structure and a sense of security (Bouckaert, 2019; Mishan, 2022). The textbook is also seen to provide the teacher with methodological guidance (Molina Puche & Alfaro Romero, 2019), which is perceived to be particularly useful for novice teachers (Mishan, 2022; Ur, 1999), and can contribute to professional development (Bouckaert, 2019).

The context for this study provides a possible explanation for why the participants perceive and value the textbook as a guide. Data collection for this project took place at the end of the 2021/2022 academic year, just a few months before the first stage of the new national educational law (LOMLOE, 2020) came into effect and when many teachers were feeling anxious about its implementation. Furthermore, the LOMLOE represents the eighth educational reform in Spain since 1975, and these reforms, which do not stem from political

consensus, have resulted in a sense of instability for both the teaching community and editorials (ANELE, 2021). In this context, it seems likely that both new and more experienced teachers would recognise and value the role of the textbook in mediating these curriculum changes. This explanation ties in with Hutchinson and Torres' (1994) assertion that textbooks can be "agents of change", supporting teachers in the implementation of curriculum changes by providing "the level of structure that appears to be necessary for teachers to fully understand and 'routinize' change" (p. 323).

The second perceived benefit of using a textbook is that it provides the teacher with a wide range of materials. Indeed, the results of the TAS found that all three textbook series comprise an extensive package of digital and paper components for teachers and learners. The interviewed teachers acknowledge that having access to such material saves them time, both in sourcing materials to use with their learners and in planning their lessons; an opinion that was echoed in the questionnaire findings which showed that more than a third of the participants chose a metaphor linked to the idea of the textbook as a contingency; a resource to fall back on when it is required. In addition, the metaphor of a supermarket was a popular choice, with one teacher describing how they adopt a "pick and mix" approach, selecting and adapting the content as best fits their needs. These findings align with understandings in the EFL literature that a textbook offers the teacher a wide range of resources and material (Peydro Llavata, 2018; Ur, 1999) and saves teachers time and effort in preparing lessons (Lee, 2013; Molina Puche & Alfaro Romero, 2019; Vanha, 2017).

Given that in Spanish primary schools the specialist English teacher typically teaches multiple classes and grades each day, it is not surprising that the teachers in this study recognise the value of the textbook as a source of material. However, the findings still invite reflection. Drawing on McGrath's (2006) classification of visual metaphors to describe a textbook, we can infer that those teachers who chose a metaphor that is related to the textbook as a guide accept that the textbook has a degree of control in their classroom. In contrast, those teachers who chose a metaphor that is related to the textbook as a contingency or a resource are more likely to "take control of the textbook" (McGrath, 2006, p. 174). As we shall see in the second part of this section, the question of control has great bearing on teachers' perception of the textbook as a constraint.

6.4.3 The perceived constraints of using a textbook in the primary EFL classroom.

A synthesis of the findings on teachers' perceptions of the constraints of primary EFL textbooks identified two main areas of interest: the content of textbooks and the impact of textbook use on teachers' wellbeing and their teaching.

Findings in the interview data revealed that the participating teachers recognise a number of limitations in the content of primary EFL textbooks which closely align with understandings in the literature. There is a perception that textbooks contain activities and approaches that are standardised and mundane (Bao, 2018a; Littlejohn, 2012; Tomlinson, 2012), and that many of the activities have a narrow linguistic focus (Li, 2016; Thornbury, 2013) and provide limited

opportunities for learners to interact in a free or meaningful way (Littlejohn, 2012).

These perceptions are supported by questionnaire results which showed that the teachers generally agree that textbooks focus too much on linguistic knowledge and are unconvinced that they are flexible and can be adapted to the learners' needs. Furthermore, the respondents are unsure whether textbooks introduce new methods and pedagogical approaches, which suggests that attempts by ELT editorials to innovate pedagogy to date have had little impact. Finally, these limitations are clearly apparent in the TAS findings as all three textbook courses are characterised by prescribed routes through the units of work and a high level of homogeneity in the content, approach and organisation of material.

As a teacher who has frequently used primary EFL textbooks during my teaching career, I am familiar with the limitations reported by the teachers in this study and I understand their frustrations. One factor which could explain why the content and structure of primary EFL textbooks are so homogeneous is the textbook's role as a curriculum artifact. Working in the ELT publishing industry in Spain, I have observed how editorials need to respond rapidly to new educational legislation to ensure that their publications fulfil curriculum requirements and can support the teacher. However, in taking on this role, there is a danger that material development can become overly driven by the need to comply with the latest curriculum standards, resulting in textbooks that are homogeneous and prescriptive.

Another factor to consider is that the three textbook series analysed in the TAS were developed with a view to being used in classrooms around the

world. Global textbooks cannot fully take into account the needs of specific learning contexts, and their development inevitably requires some pedagogical comprise (Atkinson, 2021; Bell & Gower, 2001; Mares, 2003). Additionally, the commercial pressures faced by publishing houses can have an influence on their pedagogical decisions (Littlejohn, 2012). This is observed by Mishan (2022), who reports that commercial pressures have resulted in a reluctance to incorporate new methods and pedagogical approaches in publications, and a tendency for publishers to base their new textbooks on previous commercially successful publications.

Findings related to the second area of interest, the negative impact of using a textbook on teachers' wellbeing and on their teaching, predominantly came from the second phase of the study. In their interviews, three of the teachers reported that they had felt under pressure to follow and complete the textbook. More worryingly, one of the teachers believed that this had affected her relationship with the class as her learners had become demotivated and bored with repeating the same textbook activities, resulting in poor behaviour. This, in turn, had negatively affected the teacher's confidence and her self-concept as a teaching professional. A second negative impact identified in the interview findings is the potential for teachers to become overdependent on the textbook; a relationship that is perceived to be detrimental for creativity. The pervasive influence of the textbook is also highlighted in questionnaire data which showed that the participants generally believe that textbooks influence both what is taught in their lessons and how it is taught. However, as this data came from close-ended questions, we cannot know whether the teachers consider this influence to be a benefit or a constraint.

The above findings underline the control a textbook can exercise over a teacher's practice (Guerrettaz and Johnston, 2013). Existing studies have shown that teachers can feel under pressure to cover the contents in the textbook (Vanha, 2017), leaving them little time for creativity in their classrooms (Li, 2016; Wang & Kokotsaki, 2018). Furthermore, within the literature, there is a warning that an uncritical reliance on the textbook can result in teachers becoming de-skilled (Allman, 2001; Apple and Jungck,1990), leading to reduced professional autonomy.

Fortunately, the questionnaire findings suggest that the participating teachers do not consider themselves to be overly dependent on their textbooks as all of the teachers report using materials other than textbooks in their lessons. Furthermore, when asked to choose a metaphor to describe how they feel about textbooks, only two teachers chose the negative metaphor of a chain. What does come out of the findings for this section very clearly, however, is the need for more flexibility in textbooks. Incorporating flexibility would enable teachers to appropriate the material and use it in a manner that best fits their needs and teaching context. This critically selective approach is also linked to creativity as we shall see in the following section.

6.5 Teachers' beliefs about how primary EFL textbooks can support creativity in the classroom

The previous discussion on the perceived constraints of ELT textbooks highlighted limitations which raise the question, How can primary EFL textbooks help to develop creativity? In this section, the findings that respond to this question have been synthesised and organised into two themes for discussion: teachers' perceptions of textbook tasks that support creativity, and the teachers'

creative use of the textbook. In the former, the findings will focus on teachers' perceptions of creative materials, materials for creativity, and materials that facilitate linguistic creativity.

6.5.1 Teachers' perceptions of textbook tasks that support creativity

Findings related to creative materials in the interview data showed that the teachers strongly value the use of artistic and imaginative textbook tasks across the primary grades. These results are unsurprising as we know that for three of the interviewed teachers, their conception of creativity is bound to the arts and self-expression. Interestingly, however, the questionnaire results do not fully align with the interview findings as roleplay and drama activities and arts and craft tasks are thought to be slightly less helpful in developing children's creativity than other creative textbook tasks. In addition, the results are more dispersed than those of other textbook activities, indicating a wider range of opinions.

One possible explanation for this dispersion of data is that artistic and imaginative activities may be considered more suitable for younger primary children than for older primary learners. This hypothesis is based on findings in the TAS which showed that there are significantly more artistic and imaginative activities in the first and third grade textbook samples than in the fifth-grade material; and given the power of textbooks in the language classroom (Brown, 2014; Ghosn, 2003; Littlejohn, 2012), teachers' perceptions of artistic and imaginative activities may be guided by this content.

A possible reason for why there are fewer artistic and imaginative activities in the textbooks for older primary children can be found in the

literature. Research has shown that the CEFR (Council of Europe, 2001 / 2020) descriptors inform primary textbook syllabus design around the world (Fişne et al., 2018; Tsagari & Sifakis, 2014), resulting in an increased focus on communicative competence and real-world communication. Within the Spanish school sector there is a tendency for children to sit one of the Cambridge English exams at the end of their primary education and these are closely mapped to the CEFR. Inevitably, therefore, teachers in the higher primary grades who need to prepare their learners for these exams, will look to textbooks for guidance and preparation material. If editorials respond to the need for exam-orientated materials by increasing the number of tasks that focus on communicative competence and real-world communication, the proportion of imaginative and artistic content will be inevitably reduced. This might also explain the lack of creative writing tasks in the TAS sample units; a finding that is surprising given that the questionnaire results show that these tasks are highly valued by teachers.

When considering materials for creativity, the questionnaire results showed that textbook tasks such as group projects, cooperative learning and problem-solving tasks are very highly rated by teachers; findings that align with existing studies (Al-Nouh et al., 2014; Benito & Palacios, 2018; Reilly et al., 2011; Vilina & Campa, 2014). Despite the teachers' approval, however, the TAS findings revealed that there is an absence of problem-solving tasks in the sample textbook units. Furthermore, there are very few tasks which enable learners to be playful with ideas, to generate and explore ideas, or which use cooperative learning strategies. Other materials for creativity tasks which have been recognised to support and develop creativity, such as possibility thinking (Fan & Li, 2019; Lin, 2011) and learner led enquiry (Lin, 2011) are also very

scarce. These findings are significant as they identify gaps between teachers' perceptions of textbook tasks that can support the development of their learners' creativity and the tasks that currently comprise the creative content in primary EFL textbooks.

Findings related to linguistic creativity in the interview data revealed that two of the teachers recognise the value of textbook tasks that enable learners to have a meaningful conversation in which they can draw on their limited language resources to communicate. The questionnaire findings similarly revealed that the teachers place great value on tasks that allow learners to freely express their thoughts and ideas, with class discussion, group projects and cooperative learning all mentioned. These understandings tie in with Ellis' (2015) conception of incidental creativity in communicative speech and are linked to the participants' conceptualisation of creativity as self-expression.

The interviewed teachers also provided examples of how they are playful with language in their classrooms, coinciding with Ellis' (2015) conception of linguistic creativity as language play. Berta describes how she uses poems with her learners and Lucia reports how she encourages her learners to be playful with the textbook song lyrics. These findings align with questionnaire results which showed that teachers value literary materials such as rhymes and poems to develop children's creativity as well as playful activities such as word games, puzzles and guessing games.

Upon comparing teachers' perceptions of the value and desirability of textbook tasks that facilitate linguistic creativity and the tasks that appear in the TAS sample units, it is immediately apparent that there are significant gaps between the two. Although there are multiple opportunities to generate

incidental creativity in communicative speech through discussion and freer speaking tasks in the fifth grade samples, speaking tasks in the lower levels are far more controlled and mechanical, typically focusing on a discrete language structure or formulaic exchange. Furthermore, despite findings showing that teachers value opportunities for their learners to be playful with language, the TAS data showed that these task types are barely present in the sample units for all three levels.

Overall, teachers in this study value creativity in primary EFL textbooks, with findings in the questionnaire showing that creative tasks are perceived to motivate children and provide them with plenty of language practice. However, the findings also revealed that teachers think there are insufficient creative tasks in textbooks and, most strikingly, unanimously believe that textbooks should support teachers in using creative pedagogies. This last finding might suggest that the respondents believe they lack the necessary pedagogical knowledge to confidently use creative textbook tasks and approaches. This call for pedagogical support also reinforces this study's findings that the textbook is seen as a guide by many teachers, providing them with linguistic and methodological guidance (Allen, 2015; McGrath, 2006; Molina Puche & Alfaro Romero, 2019) as well as supporting them in enacting curriculum change (Hutchinson & Torres, 1994).

Most pedagogical scaffolding for textbook users can be found in the teacher's guide that typically accompanies textbook packages. This resource has many potential benefits, but it cannot support teachers in developing their learners' creativity if creative approaches are considered to be an optional extra in the classroom or if the textbook itself does not contain creative material. As

we have seen in this study, teachers are aware of the value of a wide range of creative tasks and approaches that can be integrated into textbooks and which are informed by theoretical understandings and research-based practices. However, there are significant gaps between these perceptions and the creative content of current textbooks; a misalignment that merits further research.

6.5.2 Teachers' creative use of the textbook

The focus of this section is the participating teachers' relationship with the textbook and how they use it creatively. In addition to supplementing the artefact, teachers in the interview describe how they adapt textbook activities; for example, by introducing choice in an activity and asking follow-up, open-ended questions. The questionnaire findings throw some light on why the teachers choose to adapt their textbook material, with participants citing constraints such as a lack of time, limited space and the need to prepare learners for exams as reasons. Notably for this study, textbook constraints are also highlighted, with teachers explaining that they adapt their textbooks to make the tasks more engaging and more creative for their learners and to improve the learning outcome. McGrath (2016) perceives the process of adapting and supplementing textbook material to be a "critically selective and creative approach" (p. 16). An understanding that is reflected in the questionnaire findings, which revealed that the great majority of the respondents consider adapting the textbook to be an intrinsically creative act.

Flexibility in a textbook is understood to support teachers in appropriating and adapting material (Bao, 2015; 2018a) and is also recognised to be an important facilitator of creativity (Bao, 2015; 2018b; Edge & Wharton, 2001). Findings in the TAS revealed that flexibility is supported in the sample material

through the provision of strategies in the teacher's guide that facilitate the creative negotiation of the material; for example, tips on how to change the sequence or the duration of the activities. There are also tasks in the sample units that can be personalised and localised and which stimulate curiosity, opening the door to further investigation. Nevertheless, despite their presence, the questionnaire findings showed that teachers are generally unconvinced that textbooks are flexible or that they can be adapted in response to learners' needs.

Building flexibility into textbooks has clear benefits as it provides teachers with the space they need to adapt tasks to better match the needs of their learners as well as helping them to create a more spontaneous and creative classroom environment. Furthermore, the process of adapting the textbook, either before or during the lesson, can foster a sense of agency that contrasts sharply with the loss of professional autonomy that teachers can feel when they rely too heavily on the textbook (Bouckaert, 2019). Given these benefits, further investigation into the potential role of flexibility in primary EFL textbooks and its impact on teachers and learners is strongly recommended.

6.6 How teachers perceive creative tasks and approaches in primary EFL textbooks

Research into teachers' beliefs has found that there is frequently a lack of congruence between their espoused beliefs and classroom practice (Basturkmen, 2012; Bereczki & Kárpáti, 2018; Fives & Buehl, 2012). With this in mind, this section will consider whether the interviewed teachers' evaluation of creativity in a selection of anonymised textbook tasks is congruent with their espoused beliefs about creativity and creative pedagogies. Inconsistent results

will them be examined with the aim of identifying underlying factors that might influence the participants' perceptions of creative tasks and approaches in primary EFL textbooks.

Findings showed that the teachers' evaluation of the creative textbook tasks aligned with their reported perceptions of creativity and creative practices in multiple ways. The participants strongly valued tasks that allow learners to explore and express their personal ideas, conforming with their conceptualisations of creativity as self-expression and as a thinking skill. Their appreciation of tasks that are playful also aligns with their belief that creative tasks are enjoyable and help to establish a positive state of mind in learners. Furthermore, their recognition of the value of a group task supports their understanding that collaboration and the co-construction of ideas can play an important role in developing learners' creativity.

Additional findings showed that the participants appreciated a project's step-by-step instructions, which is consistent with their beliefs about the importance of scaffolding creativity. Furthermore, their positive response to tasks with imaginative content is in line with the importance placed on the arts and imagination in their understanding of creativity. Finally, the teachers' observation that an information gap task was uncreative due to the limited and mechanical nature of the interaction aligns with their understandings of creativity as self-expression and the production of new thoughts and ideas.

A number of inconsistencies were also identified in the findings. Although the participants generally recognised the value of giving learners the chance to be more spontaneous and flexible when communicating, two of the interviewed teachers expressed concern that the linguistic and communicative demands of

a discussion task and a freer roleplay would act as a barrier to creativity. Interestingly, these interviewees have less experience in the teaching profession than the others, possibly indicating that they lack the skills or confidence to set up and manage such tasks in their lessons. In addition, despite acknowledging the creativity of a roleplay task, Berta is unconvinced that she would use the task as the children's enthusiasm might distract them from using the target language. A possible explanation for this is the reported constraints in her context as she is required to conduct regular summative testing which predominantly focuses on the linguistic content of the textbook.

Finally, although the teachers had expressed the belief that creative texts such as poems, riddles and rhymes facilitate linguistic creativity, there was a general perception that a sample task focusing on word play jokes was not creative. This is understandable when we consider that the task only required learners to match two halves of a joke. Nevertheless, all the interviewed teachers believed that the task could be adapted to make it more creative, and their abundant and imaginative ideas for doing so demonstrated flexible and creative thinking.

6.7 Reflections on the conceptual framework for this study

Following data collection and analysis, it is now possible to make an initial evaluation of the conceptual framework for this study. Overall, the framework has provided a clear structure which has guided the research process and helped the researcher to select and develop an appropriate methodological approach and to choose the research methods. Additionally, it has informed the development of the research instruments and guided the data analysis processes.

An analysis of the individual components of the conceptual framework showed that they fit together to create a coherent explanation of teachers' perceptions of creativity in primary EFL textbooks. Three components were conceived to underpin teachers' perceptions. Findings related to the first of these, beliefs about how children learn English as a foreign language, showed that teachers' perceptions of how children learn are guided by the same constructivist theories of learning that underpin creative pedagogies. The teachers also hold explicit beliefs about the approaches and tasks that are effective for teaching EFL to primary children and the teacher's role when using these. This thinking can influence their perceptions of creativity in textbook tasks, as demonstrated by the interviewed teachers' rejection of an information gap activity due to its mechanical, rule-based approach to language learning.

The second component, beliefs about creativity, is also valid as the teachers' responses in the materials evaluation task were clearly informed by their conceptions of creativity. Furthermore, in both phases of the study, the teachers value and report using a wide range of creative pedagogies which can be used in textbooks, and recognise the importance of facilitating linguistic creativity. Finally, although the teachers' perceptions were not generally influenced by implicit beliefs (myths), the idea that children's age and level of English can limit their capacity for creativity was reported by a small number of teachers and would likely influence their perception of creative textbook tasks.

The third component, attitudes towards the textbook, can also be validated. The findings revealed that the textbook is highly valued as a curriculum artefact. It is not surprising, therefore, that most participants believe that it should support teachers in using creative pedagogies. Similarly, given

that the teachers appreciate the artefact's value as a pedagogical tool and that creativity is increasingly recognised to be important in education, it is understandable that they believe that textbooks should provide more creative materials. The teachers also recognise a number of textbook limitations that constrain both the learners' and their own creativity. However, they did not refer to the textbook as a commercial commodity, and it is suggested that this factor is removed from the conceptual framework.

Finally, all four conceptualisations of textbook creativity in the conceptual framework are supported in this study. The participants identify, value and report using tasks and approaches that can be classified as creative materials, materials for creativity and linguistic creativity. Furthermore, they consider such textbook tasks to be effective in supporting children's creative development. The fourth conceptualisation, teacher creativity, is also addressed in the findings, with teachers believing that adapting the textbook or creating materials to support the textbooks is an intrinsically creative task. Interestingly, flexibility is also perceived to be a key part of teacher creativity by the participants and it is suggested that this factor should be added to the conceptual framework. In contrast, teacher autonomy and ownership are not mentioned by the teachers in this study and should be removed. A revised version of the conceptual framework incorporating these changes can be seen in Appendix O.

Chapter 7: Conclusion

7.1 Introduction

The impetus for this study was the understanding that creativity is widely recognised to be important in learning, together with the observation that in my research context, textbooks are commonly used in the primary classroom, where they typically determine the lesson content and shape how this content is to be taught. Despite the influence of these publications, there appears to be no research on how creativity is conceived in primary EFL textbooks in Spain. In order to address this research gap, this study set out to unpack and understand how teachers in Spain perceive creativity in these artefacts. Specifically, it investigated their beliefs about creativity and creative pedagogy, their attitudes towards the use of textbooks, and their understanding of the ways in which primary EFL textbooks can support the development of creativity in the language classroom.

The study used a mixed methods explanatory sequential research design (participant-selection model) and data were collected from 56 primary EFL teachers using an online quantitatively orientated questionnaire. This was followed by in-depth semi-structured interviews with four purposely selected questionnaire respondents. These interviews included a materials evaluation task which gathered teachers' thoughts on the creativity of a set of primary EFL textbook tasks. In addition, and prior to the questionnaire, a task analysis sheet (TAS) was used by the researcher to categorise and quantify creative tasks in nine primary EFL textbooks used in Spain. Each of the three data sets was analysed independently to produce discrete sets of findings which were subsequently integrated and interpretated in relation to the research questions.

The following section of this chapter will provide a summary of the key integrated research findings. The chapter will then consider the study's contribution to existing knowledge and acknowledge its limitations. Finally, it will highlight the implications of the findings and make a set of recommendations before ending with some closing reflections.

7.2 Summary of the integrated findings

7.2.1 Teachers' beliefs about creativity in the primary EFL classroom

This study has gained rich insights into the participants' beliefs about creativity in the primary EFL classroom. Overall, the integrated findings suggest that teachers' conceptions of creativity are multi-faceted, drawing simultaneously on different, but frequently interconnected understandings; and they are at least partly influenced by their beliefs about how children learn languages, contextual factors such as work-place experiences, and their creative self-concept.

The participating teachers also recognise that creativity has multiple benefits for learning. It is considered important for helping children to become life-long learners and is seen to increase their autonomy and agency in the classroom. Additionally, creativity is recognised to have affective and motivational benefits, and creative tasks are perceived to support children in creatively constructing and communicating meaning when using English as a foreign language. Conversely, the teachers identify a number of constraints on creativity in their classrooms. These include a lack of time, which is attributed to factors such as the excessive amount of content in textbook, the need to prepare learners for exams and a prescriptive school policy on textbook use.

The integrated findings also showed that the participants recognise the importance of developing children's creativity in the primary EFL classroom and believe that establishing a creative classroom environment and using creative pedagogies can support this. Additionally, they use a wide range of creative tasks and approaches in their classrooms which can be mapped onto the familiar conceptions of teaching creatively and teaching for creativity (Grainger & Barnes, 2006; Jeffrey & Craft, 2004; NACCCE, 1999). Despite this delineation, the study revealed that the participants move fluidly between the different pedagogies, choosing to use the approach or strategy that best fits with their teaching context or their teaching needs at a point of time.

7.2.2 Teachers' attitudes toward the use of textbooks in the primary EFL classroom.

In line with the literature, the integrated findings showed that the participants' attitudes toward the use of textbooks in their classes are ambivalent. For many of the teachers, the textbook is a guide that supports them in deciding what to teach and how to do so, and is a valuable source of age and linguistically appropriate material. These perceptions can be partly explained by the textbook's role as a curriculum artefact in Spain, where it is tasked with transposing the national and regional curriculum objectives into a set of practical, curriculum compliant resources. Juxtaposed with beliefs about the benefits of textbooks is a general perception that these artefacts are inflexible and difficult to adapt to learners' needs. Moreover, teachers believe that they focus too much on linguistic knowledge and continue to use traditional methods and pedagogical approaches.

7.2.3 Teachers' beliefs about how primary EFL textbooks can support creativity in the classroom

The integrated findings revealed that the participants recognise and value a wide range of textbook tasks and approaches that can help to develop children's creativity in the primary EFL classroom. These can be matched to three conceptions of textbook creativity in the conceptual framework for this study: creative materials, materials for creativity, and linguistic creativity. However, importantly, the study identified significant gaps between these tasks and approaches and those that appear in in a set of sample units taken from primary EFL textbooks currently used in Spain. The integrated findings also revealed that the participants think that textbooks should contain more creative textbook tasks, and they strongly believe that these publications should support teachers in using creative pedagogies. Finally, although the participating teachers adapt their textbook, an act that they recognise to be intrinsically creative, they consider the inflexibility of current primary EFL textbooks to be a constraint on this process.

7.2.4 Teachers' perceptions of creative tasks and approaches in EFL textbooks

In the final part of their interview, each participant was asked to evaluate a selection of anonymised creative textbook tasks. Findings from this data revealed a high level of agreement between the teachers' evaluations and their reported perceptions of how primary EFL textbooks tasks can support their learners' creativity. They also reinforced the understanding that the participants' conceptions of creativity and creative pedagogy are multifaceted and influenced by their beliefs about language learning and their teaching experiences. Finally, it was notable that in their evaluations, the teachers demonstrated high levels of

creativity and flexibility by providing multiple examples of how they would adapt the tasks to make them more accessible, creative, and enjoyable for their learners.

7.3 Contribution to knowledge

The present study attempts to address a gap in existing knowledge on teachers' perceptions of creativity in primary EFL textbooks and in doing so it contributes to the current literature in several ways.

Firstly, it offers a novel conceptual framework that provides a theoretical foundation for investigating teachers' perceptions of creativity in primary EFL textbooks. This framework draws on existing theories and concepts in the field of EFL materials research to present four conceptions of textbook creativity: creative materials, materials for creativity, linguistic creativity and teacher creativity. In addition, the framework delineates a link between teachers' perceptions of textbook creativity and their beliefs about children learning English as a foreign language, their beliefs about creativity in learning, and their attitudes towards primary EFL textbooks. An evaluation of the conceptual framework (Section 6.7) found that it provided a clear and coherent structure for this study which helped to guide the research design and support the collection, analysis and interpretation of data in response to the research questions. In addition, the detailed results and rich discussion in the study suggest that the framework was relevant and applicable to the research context. Finally, the evaluation process helped to identify components in the framework that could be revised and extended to more fully explain teachers' perceptions of creativity in primary EFL textbooks. The updated version of the conceptual framework can be seen in Appendix O.

Secondly, this thesis offers a modest methodological contribution to the area of materials research. The study adopted a mixed methods explanatory sequential research design (participant-selection model). However, to better capture the complexity of teachers' perceptions and to produce a fuller description and more robust interpretation of the findings, additional sets of data were collected and their findings integrated into the research. Prior to the first phase of the study, a content analysis was conducted on a selection of primary EFL textbooks currently used in Spain, the findings of which informed the construction of the questionnaire and were used to contextualise and help interpret the questionnaire and interview findings. Additionally, in the interviews, the participants were asked to evaluate the creativity of nine anonymised creative textbook tasks and to reflect on how they would use these tasks in their lessons. This stage responded to understandings that there can be incongruencies between teachers' reported perceptions of creativity and how creativity is implemented in their classrooms (Bereczki & Kárpáti, 2018), and that classroom materials are mediated by teachers (Guerrettaz & Johnston, 2013) who will often use textbooks in personal and creative ways. Overall, this study provided a flexible research design that supported the investigator in unpacking the complexity of teachers' perceptions of creativity in primary EFL textbooks and it is potentially transferable to other educational settings.

Thirdly, the study supports and builds on existing knowledge of teachers' conceptions of creativity and creative pedagogy in the field of primary ELT. In line with existing understandings, the participating teachers identify classroom creativity with the arts and the use of artistic and imaginative teaching approaches (Huang & Lee, 2015; Tümen Akyildiz & Çelik, 2020), thinking in new ways as manifest in discrete creative thinking skills (Al-Nouh et al., 2014;

Fan & Li, 2019), and self-expression (Wang & Kokotsaki, 2018), However, the study also found that participants associate creative classroom behaviour with temporary states of mind such as courage, confidence and openness. This finding provides a potentially new understanding of creativity in education, and highlights the importance of establishing a safe and supportive classroom environment that stimulates and nurtures children's creativity. Additionally, the study identified a potential relationship between primary EFL teachers' conception of creativity and their creative self-concept. This is rooted in the observation that the interviewed teachers in the study who self-presented as artistic / creative individuals strongly associate classroom creativity with the arts and with self- expression.

Fourthly, findings in the TAS indicate that many of the creative textbook tasks and approaches that the participants in this study value are rarely incorporated into primary EFL textbooks used in Spain. These gaps go some way in explaining why the teachers in this study generally believe that primary EFL textbooks should contain more creative tasks. Additionally, although the study revealed that almost all of the participating teachers adapt their textbook and that this process is recognised to constitute a creative act, there is a general perception that the inflexibility of EFL textbooks makes adapting tasks difficult. Overall, these findings lay the foundations for future research into how creativity can be conceived and integrated into primary EFL textbooks, and has clear implications for future textbook design.

Finally, this study was conducted during a time of educational reform in Spain when a new educational law, the LOMLOE (2020), was in the process of being introduced. Due to reports of teachers feeling "confused and lost" in the

face of these curriculum changes (Lisa Samper & Timón Redondo, 2023), a decision was made to refrain from asking teachers to consider creativity in relation to the LOMLOE (2020) during data collection. Nevertheless, and although it is beyond the scope of this research, findings on teachers' conceptions of creativity and creative pedagogy offer a preliminary insight into how they might compare with understandings of these constructs in the new curriculum.

7.4 Limitations of the study

During the course of this study a number of limitations became apparent. The first of these is linked to the selection of the interview participants. The voluntary nature of participation means that the results are vulnerable to volunteer bias, with the participants potentially having a greater or different interest in creativity than the general population of interest. Volunteer bias in this study is mitigated to some extent by the use of mixed methods methodology as data from the two phases of the study are integrated and then analysed as a whole, with the data sets complementing, supplementing and contrasting with each other. In future studies, volunteer bias might be minimised still further by increasing the number of teachers interviewed in the second phase of the research.

A second limitation focuses on the materials evaluation task in the interview. Overall, the task generated useful data which revealed a general agreement between the teachers' evaluation of creative tasks and their reported perceptions of creativity and creative pedagogies. However, when collecting data, the participants sometimes struggled to explain why a task was or was not creative. This might have been due to a lack of scaffolding as the respondents

were only provided with a scale which ranged from one (not creative) to ten (exceptionally creative) to support their thinking. In future studies, asking teachers to rank the creative tasks on each task sheet according to their level of creativity before giving an explanation might promote more critical thinking and in-depth discussion. Another possible explanation for the limited discussion is participant fatigue as the analysis took place at the end of each interview, which in three cases, took place at the end of the teaching day. Conducting a second follow-up interview, dedicated solely to the collection of the materials evaluation data might also help to increase engagement and the quality of the data.

A third limitation is linked to the questionnaire's design. Although the questionnaire collected information from the participating teachers about the pedagogies they use to develop children's creativity, it did not elicit information about how frequently these tasks and approaches are used and for what purpose. Observations within the literature suggest that creative tasks may only be used as a 'dessert' in some classrooms (Huang & Lee, 2015), while Patston et al. (2021) found that approaches to creativity lack logic, acting more as an "ad hoc grab bag for teachers to dip into" (pp. 220–221). In order to obtain a deeper understanding of how teachers use creative pedagogies, I would recommend adding two more questions to section four of the questionnaire; a multi-choice question about the frequency creative pedagogies are used in the teachers' lessons and an open question to elicit why.

An additional limitation of the study is the decision not to collect data on the geographical location of the participants in the questionnaire. The questionnaire was distributed through my professional contacts, both on Mallorca and in the mainland cities of Madrid, Barcelona, Murcia and Oviedo,

and through the *Associacío de professors d'anglès de les Illes Balears* (APABAL), a non-profit teaching association on the Balearic Islands. As APABAL is an established organisation, it is reasonable to assume that many of the participants in this study were recruited through its mailing list; an assumption that is supported by the coincidence that all four of the purposefully selected interview participants were based on Mallorca. Due to this, the study cannot claim that its findings are representative of the population of primary EFL teachers in Spain. One way to address this limitation would be to collect data from a larger sample, ideally taken from all 17 of Spain's autonomous regions. Furthermore, it is recommended that a question that elicits information about the geographical location of the participant is added to Section 1 of the questionnaire

Finally, although I have been open and transparent about my professional background as a textbook writer throughout this thesis, reflecting on how it may have informed and influenced the research and describing the steps taken to minimise bias and increase objectivity, the decision not to reveal my professional identity to the participants is a limitation. As discussed in Section 4.10, the principal reason for this decision was a concern that the disclosure of my role would lead to participant bias. In future studies, this bias could be minimised in the interviews by building a stronger rapport with the teachers to build trust and develop a climate of empathy and respect. Additionally, the landing page of the questionnaire could provide participants with more information about the reasons for conducting the study and include a conflict of interest statement, reassuring them that no editorial had a commercial interest in the research.

7.5 Implications of the study

This study represents a first step towards the development of an understanding of how teachers perceive creativity in primary EFL textbooks in Spain, and its findings have implications for textbook design, educational policy and future research.

In general, the study has identified a number of shortcomings in how primary EFL textbooks in Spain currently address the goal of supporting and developing creativity in learners. The participating teachers believe that textbooks contain insufficient tasks to develop children's creativity; a finding that supports the argument for including more creative tasks and approaches in future publications. Furthermore, the discovery of gaps between teachers' perceptions of the tasks and approaches that can help to develop children's creativity and how creativity is currently approached in textbooks suggests a need for educational publishers to integrate creative material that aligns with the teachers' research-based understandings of creative practice. Finally, these findings argue for teachers to be given an expanded role in textbook development in which their experience, knowledge and expertise are drawn on and they actively participate in the design and testing of material.

This research also suggests that more flexibility is required in primary EFL textbooks. The interview results revealed that teachers consider textbook content to be standardised and inflexible. An understanding that is supported by findings in the TAS which showed that all the sample units are characterised by prescribed routes through the material and that their content, approach and organisation of material are very similar. There is also a need to provide writers, publishers and teachers with training in how to adapt EFL textbooks so that

these publications might be better tailored for local contexts and can support teachers and learners in interacting creatively with the material.

The findings also make a case for providing teachers with more support on how to use creative tasks and approaches in the textbook. The participants in the study firmly believe that primary EFL textbooks should scaffold teachers in using creative pedagogies; a finding which might suggest that they lack the knowledge and experience to use creative tasks and approaches confidently. However, it could also be linked to the participants' conception of the textbook as a guide and the fact that the artefact frequently functions as a curriculum tool in the Spanish education system, supporting the teacher by translating the curriculum objectives into classroom practice.

Finally, this research has potential implications for policy makers and for future research. The findings can help to inform the development of policy guidelines to support creative teaching and learning in the Spanish education system. In addition, the study underlines the need for further research into creativity in primary EFL textbooks in order to advance theoretical understandings, support the work of writers, publishers and curriculum designers, and enhance creative teaching practice.

7.6 Recommendations

This section sets out recommendations for future action which are informed by findings in the study and take into account the limitations and implications of the research. These recommendations focus on textbook design, educational policy, and future research.

7.6.1 Recommendations for future textbook design

In response to perceived shortcomings in how primary EFL textbooks approach creativity, this study offers the following recommendations:

- Educational publishers should include more creative tasks and approaches in their primary EFL textbooks in order to meet teachers' needs and expectations.
- EFL textbooks for older primary children should include more imaginative and artistic tasks that provide learners with opportunities to playfully engage with language and ideas. In addition, and for all the primary grades, educational publishers should consider including creative writing tasks that enable learners to express their ideas, channel their emotions and encourage their imagination.
- There is an urgent need for primary EFL textbooks to incorporate tasks and approaches that are categorised as materials for creativity in this study. These are underpinned by understandings of creative learning (Lin, 2011) and creative pedagogies (Cremin & Chappell, 2019) and include learner led enquiry, collaboration, dialogic interaction and creative thinking.
- Primary EFL textbooks should provide learners in all grades with frequent opportunities to communicate their thoughts, ideas and feelings, using their limited language resources to do so. Furthermore, this study recommends exposing learners to age and level-appropriate creative texts and incorporating material such as rhymes and riddles to encourage playfulness with language.

- There is also a need for educational publishers to build flexibility into primary EFL textbooks. Possible ways of doing this include incorporating open-ended tasks which can result in different learning outcomes each time they are used (Bao, 2018b, Littlejohn, 2012), encouraging curiosity and experimentation, and building opportunities for localisation into the material (Bao, 2018b).
- Finally, this study strongly recommends that textbooks provide teachers with support on how to use creative pedagogies. This might include signposting opportunities for using strategies and techniques to develop children's creativity during the lesson, providing support and ideas for adapting textbook tasks, and offering guidance on how to establish a positive and emotionally supportive classroom environment.

7.6.2 Recommendations for educational policy

In response to the understanding that within the Spanish curriculum, teachers are provided with very little support on how to develop their learners' creativity, this study makes the following recommendations:

- Curriculum designers should provide teachers with more guidance and practical support on how to translate research-based understandings of creativity in the curriculum into classroom practice. This would help to increase teachers' autonomy and reduce their dependence on the textbook.
- Initial teacher training and continuing professional development programmes should be developed and delivered to support teachers in using creative pedagogies, adapting the textbook, and writing their own creative tasks.

- Finally, teachers and other school stakeholders who are responsible for choosing textbooks should be provided with training on how to identify and critically evaluate creative tasks and approaches in these artefacts.

7.6.3 Recommendations for future research

This study represents one of the first attempts to unpack teachers' perceptions of creativity in primary EFL textbooks and lays the groundwork for future research in this area. Recommendations for further investigation are as follows:

- There is a need for further research into how primary EFL teachers use textbooks in their classrooms and how creativity is integrated into their lessons. This data, which can be collected through non-participant classroom observations, would help to develop and refine findings in this study and support future textbook development.
- The conceptual framework in this study provided a theoretical foundation for the investigation and guided the research process. Future studies should critically assess and develop this model in response to emerging theory and new findings.
- This small-scale study has generated rich and abundant data about the participating teachers' perceptions of creativity in primary EFL textbooks. It is recommended that the study is replicated in the same context to increase research transparency and assess its transferability. Future research could also be undertaken in different contexts and cultures in order to compare the findings in different settings.
- Finally, this study has identified potentially fruitful areas for further investigation. These include research into the relation between primary

learners' state of mind and their creative behaviour in the primary EFL classroom; the investigation of teachers' creative self-concept and its influence on their conceptions of creativity and their creative practice; and an exploration of the techniques that primary EFL teachers use when adapting textbook tasks to improve their creativity.

7.7 Closing reflections

As I bring this thesis to a close and reflect on my EdD journey, I recognise and appreciate how much I have gained from the learning experience. I have had the opportunity to critically engage with new and exciting ideas about creativity and creative pedagogies, and have been challenged to question my own assumptions about what creativity in primary EFL classrooms looks like. During this process I became aware that my own creative self-concept was influencing my professional writing and that there was a bias towards the creative arts and self-expression in my work. This awareness has served as an impetus for change, pushing me to look for new ways to develop children's creativity through my writing. These include building more flexibility into textbook material by means of open-ended tasks and questions, and providing opportunities for teachers and learners to personalise and localise tasks. Additionally, I have sought new ways to spark learner curiosity and support pupils in generating and developing their ideas and sharing these ideas with others.

Investigating teachers' attitudes towards textbooks has also been insightful despite some of the participants' accounts of the constraints of textbooks in their classroom making for uncomfortable listening. Furthermore, I feel privileged to have had the opportunity to listen to teachers' thoughts and

opinions about creative materials I have worked on, and to have had an insight into the multiple and innovate ways the teachers would use these tasks. This experience, along with the overall findings of the study, has led me to believe that despite their constraints, primary EFL textbooks have the potential to develop both children's and teachers' creativity. However, for textbook innovation to be meaningful, it is imperative that the perceptions of teachers are sought and included in the decision-making process.

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Appendix A. Example of Task numbering in the TAS Pilot Test

Lesson 6 Culture

26 1 What types of green spaces are there in your country?

27 2 Listen and read. How do the children create more green spaces in Thailand and the USA?

@Lions: Hi, everyone! We want to help to make the world greener. How do children help create green spaces where you live? Can you send us some ideas?

@Elephants: In Thailand, there are plants that grow in seawater. They're called mangroves and they're really important for keeping the sea clean. Every year, our class goes to the coast and plants small mangrove trees in the sea. Look!

@Lions: That looks fun!

@Elephants: Yes, it is. The trees grow fast and they sometimes become a new mangrove forest. Lots of small marine animals live there.

@Eagles: Lots of schools in the USA have got vegetable gardens. This year, our school has got a vegetable garden, too. It's in the corner of our playground. Before, there was just some grass there. We're very proud because now we grow lots of flowers and vegetables. Look!

@Lions: Your vegetable garden is awesome, Eagles. Do you like gardening?

@Eagles: Yes, we do. It makes us relaxed. We love watching the bees work. Bees are very important for green spaces. They carry pollen from plant to plant, so more plants grow.

28 3 Read again and answer.

1 Where do mangroves grow?
2 How do the mangrove trees help the environment?
3 Where is the Eagles' garden?
4 What do the Eagles grow?
5 Which animal helps to create more green spaces?
6 Do you think it's a good idea for children to work in a vegetable garden at school? Why / Why not?

Curiosity Corner
Why do bees do a special dance? Investigate.

29 4 Compare cultures Think about your country. Ask and answer.

What green spaces do you visit in your area?
How can you create more green space at your school?
Do schools have vegetable gardens in your country?

Appendix B. TAS Pilot Test Results

TASK ANALYSIS SHEET: PART 1

Book title: *Kids Can! 5*

Author(s): *Donna Shaw & Mark Ormerod*

Publisher: *Macmillan Education*

Publication: *2022*

Textbook overview

1) Intended audience (school grade): *primary fifth grade*

2) Extent of components for teachers:

Teacher's Guide

Teacher's app

Classroom presentation kit

Progress tracker

Test generator

Teacher's resource centre

Graded tests

Evaluation rubrics

Flashcards

Word cards

Graded worksheets

Videos, audios, animations

Extent of components for learners:

Pupil's book

Activity book

Extra fun! magazine

Pupil's App

Digital pupil's book

Digital activity book

Essential activity book

Digital essential activity book

Extra fun! eBook

Pupil's resource centre

3) Route through material:

Specified [*X*]

User determined [ ]

4) Flexibility in the textbook

Teaching suggestions for adapting the level of tasks	[*X*] *support, reach higher*
Teaching suggestions for changing the sequence of tasks	[ ]
Teaching suggestions for changing the timing of tasks	[ ]
Opportunities for teachers to localise tasks	[*X*]
Opportunities for teachers to personalise task	[*X*]
Optional additional tasks	[*X*]
Access to a range of supplementary resources	[*X*]

Other:

5) Subdivision of textbook

Number and extent of units: *7 units of 10 pages, each unit comprises x8 lessons, plus a 1 project*

Other pages: *four-page Starter unit, x3 two-page review units, x3 one-page festival lessons, x2 pages of study skills tips*

Extract overview

1) Unit number and title: *3. Why are trees important?*

2) Percentage of the textbook: 11.76% 3) Topic: *trees and the environment*

4) Lesson focus

L1. *Vocabulary (Activity numbers 1-5)*

L2. *Grammar and communication (Activity numbers 6-10)*

L3. *Story (Activity numbers 11-16)*

L4. *Vocabulary and cross-curricular (Activity numbers 17-20)*

L5. *Grammar and communication (Activity numbers 21-25)*

L6. *Culture (Activity numbers 26-29)*

L7. *Communication and skills (Activity numbers 30-35)*

L8. *Review (Activity number 36)*

L9. *Project (Activity numbers 37-41)*

Additional notes: *Curiosity and creativity corners are not included in TAS*

TASK ANALYSIS SHEET: PART 2

1. Creative materials

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
A								*E*			*B*						*B*			*A*	

23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41
				B					*C*	*B*		*F*					*D*	

Codes

A. visuals that stimulate curiosity and imagination

B. imaginative or curious texts

C. drama games, improvisation, and role play

D. drawing / arts

E. music and songs

F. creative writing

2. Materials for creativity

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
									E	*B*			*B*	*E*	*B/F*				*E*		

23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41
		D	*E*		*E*	*E/B/F*			*A*			*A*	D		*B*	*D*	*A/D/F*	

Codes

A. the opportunity to be playful with ideas

B. the generation and exploration of ideas

C. learner led enquiry

D. collaboration and cooperative learning

E. personalization

F. possibility thinking

G. problem solving

3. Linguistic creativity

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
			A1							***B1***				***B1***	***B1***				***B1***

21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
				B3	***B1***		***B1***	***B1***			***B2***			***A5***	

37	38	39	40	41
		B4	***B4***	

Codes

A. Language play: 1. riddles, 2. rhymes, 3. jokes, 4. tongue twisters, 5. invented words

B. Incidental creativity: 1. discussion, 2. improvisation, 3. freer communication games, 4. freer speaking tasks

Appendix C. Online Questionnaire

Teachers' perceptions of creativity in primary EFL textbooks: constraints and possibilities

SSIS REC Approval Reference: 507933.

Thank you for participating in this survey. Please read this information. If you have any questions, you can contact the researcher before you start. The researcher is Donna Shaw (ds440@exeter.ac.uk) and she is attached to the Graduate School of Education at the University of Exeter, UK. The supervisors for this project are Doctor Li and Doctor Chappell.

It will take you about 10 minutes to complete the questionnaire. Your answers will help the researcher to understand what teachers think about creativity in primary EFL textbooks.

1. Do I have to take part?
No. Your participation is voluntary. You can exit the questionnaire at any time. All the questions are optional.

2. How will my data be used?
The researcher will include the data in her EdD thesis. She may also use it in academic publications. The researcher will not collect any data that identifies you, and she will not store your IP address. If you choose to provide your email address, your answers will no longer be anonymous to her. However, no names or identifying information will be included in the final report The researcher will make every effort to keep your data confidential. She will store all data in a password-protected electronic file. Data will be kept for five years after the research is published.

3. Who will have access to my data?
Qualtrics is the data controller of your personal data. You can read their privacy notice here https://www.qualtrics.com/privacy-statement/. For this research, Qualtrics will only share de-identified data with the researcher.

4. Who has reviewed this study?
It has been reviewed by the University of Exeter College of Social Sciences and International Studies (SSIS) Research Ethics Committee (REC) 507933.

5. Who do I contact if I have any concerns?
If you have any concerns, please contact Donna Shaw or Doctor Li (Li.Li@exeter.ac.uk). They will do their best to reply in 10 working days. If you are still unhappy, please contact the Chairs of the SSIS REC at the University of Exeter at ssis-ethics@exeter.ac.uk

Clicking "Yes, I agree to participate" indicates that you are 18 years old, and you consent to participate in the study.

- ○ Yes, I agree to participate.
- ○ No, I don't agree to participate.

Section 1

Q1. How many years have you been teaching English to primary children?

- ○ 0-4 years
- ○ 5-10 years
- ○ 11-20 years
- ○ 21-30 years
- ○ +30 years

Q2. Where do you do most of your teaching?

- ○ state school
- ○ state assisted school (concertada)
- ○ private school
- ○ private language academy
- ○ other

Q3. On average, how many pupils are in your class?

- ○ Fewer than 10
- ○ 11-20
- ○ 21-30
- ○ 31-40

Q4. How often do you use a textbook?

- ○ every lesson
- ○ most lessons
- ○ occasionally
- ○ never

Q5. Which material other than textbooks do you use in your English class?

- ○ story books
- ○ games
- ○ internet resources
- ○ educational software
- ○ phonics material
- ○ my own worksheets
- ○ other

Q6. If you ticked 'other', please say what these are.

Q7. Why do you use these materials in the classroom?

Section 2

Q8. What are your opinions on primary textbooks?

What are your opinions on primary textbooks?	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
1. They save the teacher time when preparing lessons.	○	○	○	○	○
2. They give the teacher plenty of pedagogical support.	○	○	○	○	○
3. They have a wide variety of tasks and activities.	○	○	○	○	○
4. They introduce new teaching methods and pedagogical approaches.	○	○	○	○	○
5. They influence what is taught in the classroom.	○	○	○	○	○
6. They influence how a teacher teaches.	○	○	○	○	○
7. They focus too much on linguistic knowledge.	○	○	○	○	○
8. They are flexible and can be adapted to the learners' needs.	○	○	○	○	○

Q 9. Which of these metaphors best describes how you feel about textbooks?

- ○ a recipe
- ○ a stepping-stone
- ○ a chain
- ○ a supermarket
- ○ a compass
- ○ a survival kit
- ○ a walking stick

Q10. Why?

Section 3

Q11. How do you understand creativity?

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
1. All children have the potential to be creative.	○	○	○	○	○
2. It is a talent that people are born with.	○	○	○	○	○
3. It is the ability to produce something new.	○	○	○	○	○
4. It is the ability to find new connections between things.	○	○	○	○	○
5. It is the ability to produce something that others value.	○	○	○	○	○
6. Children use language creatively when they try to communicate in English.	○	○	○	○	○
7. Creativity cannot be taught.	○	○	○	○	○
8. Groups can be creative when they work together.	○	○	○	○	○

Q12. How important is it to develop children's creativity in the English class? Why?

Section 4

Q13. How suitable are these pedagogies for the primary English classroom?

	Not suitable	Quite suitable	Suitable	Very suitable
1. giving children choices in the lesson	○	○	○	○
2. encouraging children to express their opinions	○	○	○	○
3. providing opportunities for cooperation	○	○	○	○
4. providing opportunities for class discussions	○	○	○	○
5. giving children time to think before they answer	○	○	○	○
6. accepting children's mistakes	○	○	○	○
7. accepting illogical ideas	○	○	○	○
8. stimulating children's curiosity and imagination	○	○	○	○

Q14. What pedagogies do you use to develop children's creativity?

Section 5

Q15. To what extent do these English textbook tasks and activities help to develop children's creativity?

	Not at all	A small extent	Some extent	A large extent
1. roleplay and drama	○	○	○	○
2. language games	○	○	○	○
3. arts and crafts activities	○	○	○	○
4.cooperative learning	○	○	○	○
5. group projects	○	○	○	○
6. problem-solving tasks	○	○	○	○
7. class discussions	○	○	○	○
8. creative writing	○	○	○	○

Q16. Which other textbook tasks and activities can help to develop children's creativity?

Section 6

Q17. How do you feel about creativity in primary English textbooks?

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
1. Creative activities take up too much class time.	○	○	○	○	○
2. Creative activities are difficult to manage.	○	○	○	○	○
3. Creative activities motivate children.	○	○	○	○	○
4. Creative activities provide children with lots of language practice.	○	○	○	○	○
5. Textbooks don't have enough activities that develop children’s creativity.	○	○	○	○	○
6. Textbooks should help teachers to use creative pedagogies.	○	○	○	○	○
7. Teachers are being creative when they adapt and personalize textbook activities.	○	○	○	○	○

Q18. Do you adapt and personalize textbook activities? Why?

I would be very interested in learning more about your thoughts and experiences using textbooks. If you are happy to discuss your responses to this survey, please provide a contact email address in the box below.

Please click on the arrow to complete the survey.

Appendix D. Interview Guide

1. Context

1. Could you tell me a little bit about your work as an English teacher?

2. What are teachers' beliefs about creativity in the primary EFL classroom?

1. As you know, I'm investigating how teachers understand creativity. What does creativity mean to you?

[Supporting question] Can you think of a time you saw children being creative in an English lesson? What were they doing?

2. Do you think creativity is important in the English class? Why / Why not?

3. Do you think teachers can help children to develop their creativity? Please tell me about a strategy or activity that you have used in your classroom.

3. What are teachers' attitudes toward the use of textbooks in the primary EFL classroom?

1. I'd now like to know your thoughts about English textbooks. In the questionnaire, you said that you (say frequency) use a textbook in your lessons. Can you tell me a little bit about how you use it?

2. In your opinion, what advantages are there in using a textbook?

3. What about disadvantages?

4. In which ways do teachers believe that primary EFL textbooks can support creativity in the classroom?

1. I'd now like you to think about the textbooks you have used. In general, do they have creative tasks? What kind?

2. How do these tasks help children to be creative?

3. Do you think that these textbooks help you to develop your creativity as a teacher? How? / Why not?

5. How do teachers perceive creative tasks and approaches in EFL textbooks?

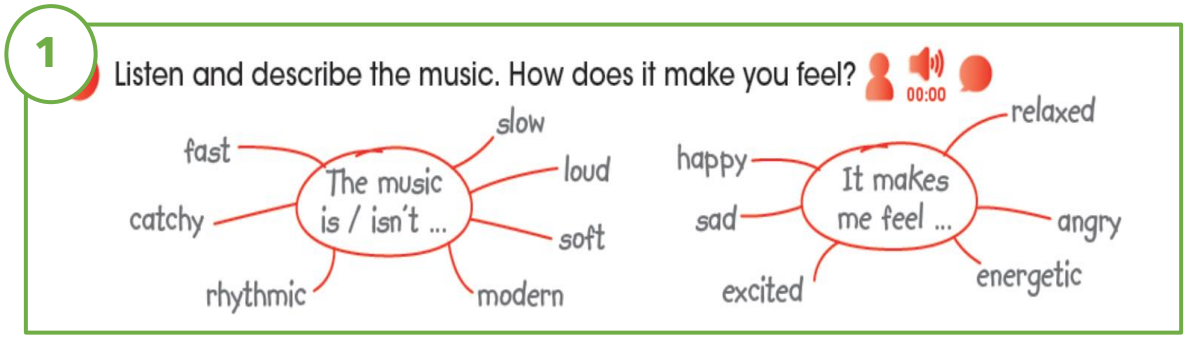
Finally, I'm going to show you some textbook activities and I'd like to hear your opinions.

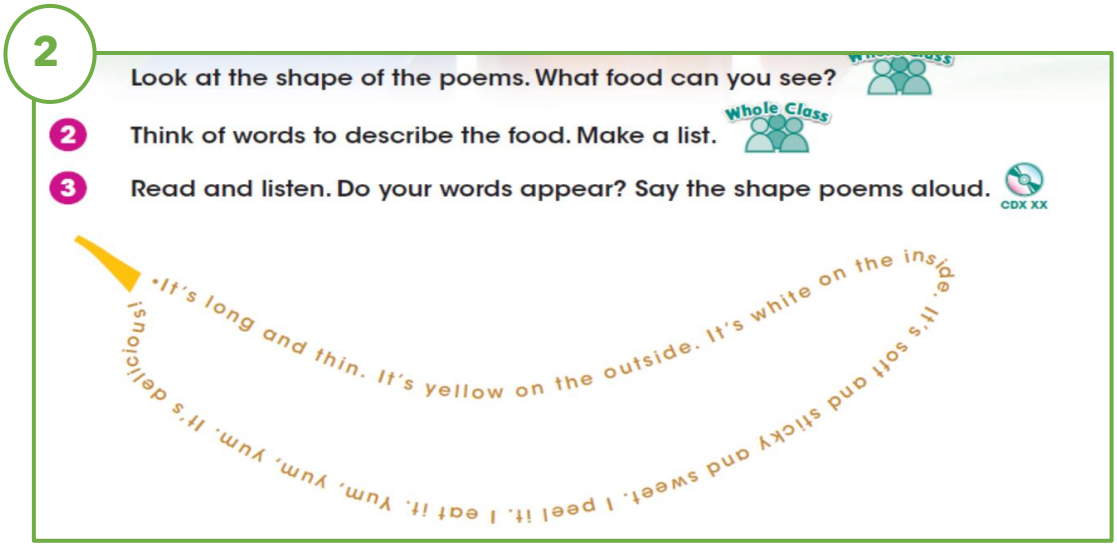
1. Looking at this creativity scale, How creative is this activity? Why?

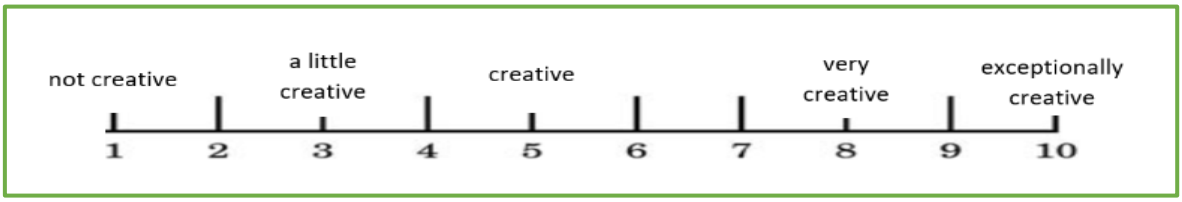
2. Would you be happy to use this activity in your classroom? Why? / Why not?

Appendix E. Materials Sheets in the Semi-Structured Interviews

Materials sheet 1







Materials sheet 2

1

Compare cultures Think about your country. Ask and answer.

How can you create more green space at your school?

2

What makes a great team?

1 Read the challenge. What do you need to do?

You need:
- paper
- scissors
- tape

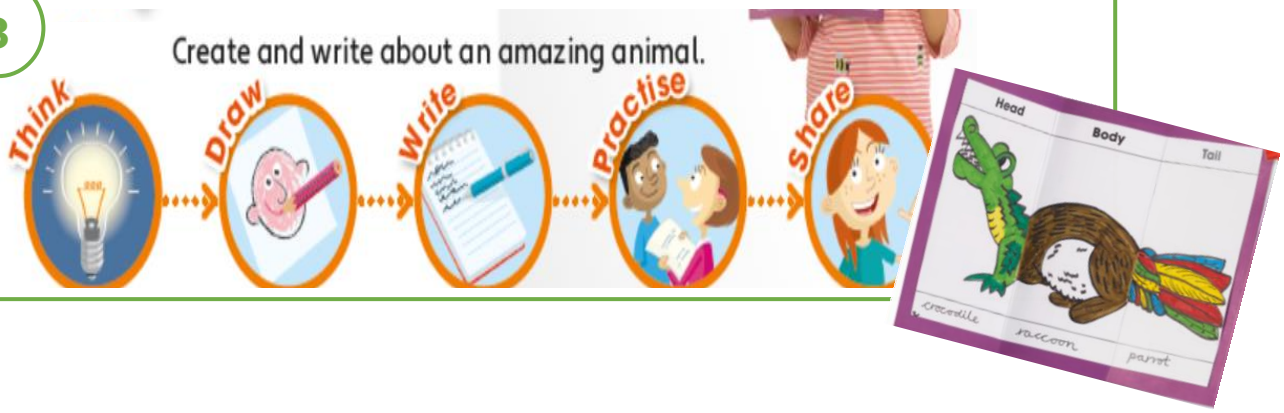
You've got 30 minutes.

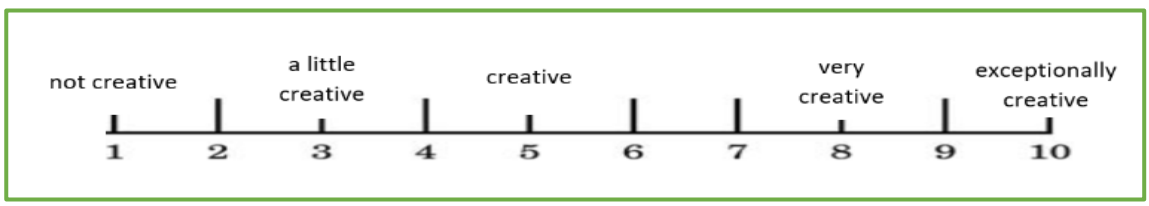
Paper tower challenge

1 Build a tall tower in a group. You can roll, fold and cut the paper.
2 Make your tower as tall as possible.
3 Measure your tower with a ruler. The tower needs to stand for 30 seconds.

3

Create and write about an amazing animal.





Materials sheet 3

1

Finally, ...

Chit-chat Ask for and give instructions. Act out.

make a sandwich get ready for school paint a picture get ready for bed

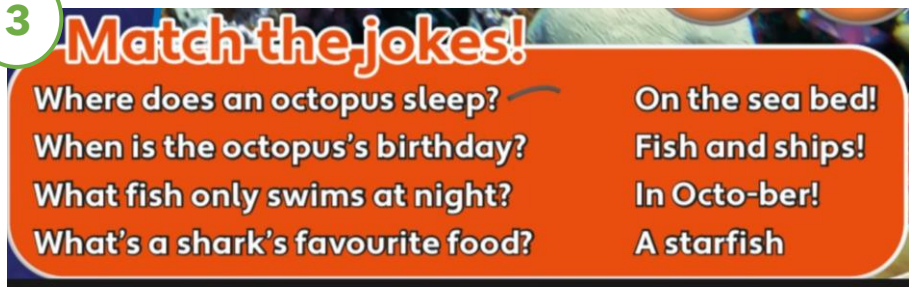
How do you make a sandwich?

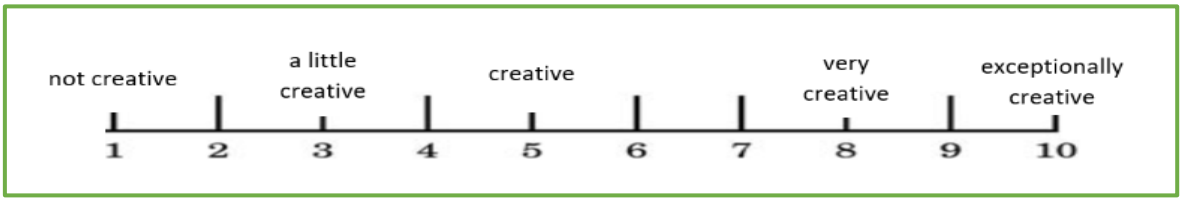
First, put the bread on a plate.

OK. What next?

2

3





Appendix F. List of Textbooks Analysed in the Task Analysis Sheet

All About Us Now (Oxford University Press)

- All About Us Now. Class book 1 (Reilly et al., 2022a)
- All About Us Now. Class book 3 (Reilly et al., 2022b)
- All About Us Now. Class book 5 (Bazo et al., 2022)

Go Far! (Richmond)

- Go Far! Student's book 1 (Dunne and Newton, 2022a)
- Go Far! Student's book 3 (Dunne and Newton, 2022b)
- Go Far! Student's book 5 (Dunne and Newton, 2022c)

Kids Can! (Macmillan Education)

- Kids Can! Pupil's book 1 (Shaw & Ormerod, 2021)
- Kids Can! Pupil's book 3 (Ormerod & Shaw, 2021)
- Kids Can! Pupil's book 5 (Shaw & Ormerod, 2022)

Appendix G. Interview Information Sheet

Participant Information Sheet

Title of Project: Teachers' perceptions of creativity in primary EFL textbooks in Spain: constraints and possibilities

Researcher's name: Donna Shaw

Thank you for your interest in this project. Please take time to read and consider this information. You can discuss it with family or friends and ask the researcher questions.

1. What is the project?

This project aims to understand:

· What English teachers think about creativity in primary EFL textbooks.

· What English teachers think about different creative tasks and approaches in primary EFL textbooks.

· How English teachers use creative tasks and approaches in primary EFL textbooks.

2. Why have I been contacted?

You have been contacted because you completed an online questionnaire about creativity in textbooks. In that questionnaire you expressed an interest in sharing your thoughts about this topic in an interview. The information you provide will be included in a Doctor of Education thesis. It may also be included in academic publications and conferences.

3. What will I do in this study?

You will participate in an interview that will last about 30 minutes.

Before the interview, the researcher will ask you for permission to record the conversation. She will also answer any questions you have about the study, and she will ask you to sign a consent form.

In the interview, she will ask you some questions about your answers in the questionnaire. Then, she will show you some examples of tasks and activities and ask you to talk about these.

This interview is voluntary, and you can stop the interview at any time. You do not need to give a reason for your decision. There is no payment for participating.

4. What are the advantages and disadvantages of taking part?

This project will give you the opportunity to share your professional experience. You will also help to build understanding of creativity in textbooks in the research and teaching communities. There are no perceived disadvantages in participating.

5. How will my information be kept confidential?

· The researcher will make every effort to keep your data confidential. After the interview, she will upload a copy of your consent form and your audio recording to a University OneDrive account. The researcher will delete the original recording and destroy the paper consent form.

· The researcher will make a transcript of the recording. In this transcript and in the final report, she will remove all data that can identify you. She will also use a pseudonym for your name.

· The researcher will keep data for five years after the research is published.

· You can withdraw from the project at any point before publication and ask for your data to be removed. In this case, please contact the researcher at ds440@exter.ac.uk

University of Exeter processes personal data for the purposes of carrying out research in the public interest. The University will endeavour to be transparent about its processing of your personal data and this information sheet should provide a clear explanation of this. If you do have any queries about the University's processing of your personal data that cannot be resolved by the research team, further information may be obtained from the University's Data Protection Officer by emailing informationgovernance@exeter.ac.uk. or at http://www.exeter.ac.uk/ig/

6. Who can I contact for more information?

For more information about the project or the interview, please contact Donna Shaw at ds440@exter.ac.uk If you have any concerns about the project, please contact Professor Li at Li.Li@exeter.ac.uk. You may also contact University of Exeter College of Social Sciences and International Studies (SSIS) Research Ethics Committee at ssis-ethics@exeter.ac.uk

7. Who has reviewed this study?

This project has been reviewed by the University of Exeter College of Social Sciences and International Studies (SSIS) Research Ethics Committee at the University of Exeter (Reference Number 507933).

Appendix H. Interview Consent Form

Participant:

CONSENT FORM

Title of Project: Teachers' perceptions of creativity in primary EFL textbooks in Spain: constraints and possibilities

Name of Researcher: Donna Shaw

	Please initial box
1. I confirm that I have read the information sheet dated 21/06/2022 (Version 1.0) for the above project. I have had the opportunity to ask questions. These questions have been answered satisfactorily.	☐
2. I understand that my participation is voluntary and that I am free to withdraw at any time. I can do this without giving any reason.	☐
3. I understand that the researcher will make an audio recording of the interview and create an anonymised transcript. This will be used in an EdD thesis.	☐
4. I understand that individuals at the University of Exeter who are related to the project may look at the information.	☐
5. I understand that the information I give may be included in academic publications and conferences that are related to this project.	☐
6. I agree to take part in the above project.	☐

Name of Participant	Date	Signature
Name of researcher	Date	Signature

When completed: 1 copy for participant; 1 copy for researcher/project file

Appendix I. Interview Sample Transcript

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INTERVIEWER: Okay, well moving on to textbooks... In your opinion are there any advantages to using a textbook? (21:19)

LUCAS: Yeah, definitely. I love having this tool in the class, to be honest. Because otherwise... for official and important exams we would be asked to create content, to create units and to create activities based on objectives, competences and content, and there are professionals that can give us a very big help... And I think that a teacher should be able to do it, but he or she doesn't necessarily have to be the best one to do it. And... maybe a teacher doesn't have the time to create a whole block of different units for the whole academic year. So, having a book... I think, is a very good base to start with. And as a young teacher, I have to agree that it was a very, very helpful tool... And yeah, I honestly can't create songs, for example. I can take (find) songs, but I can't create songs related to a certain topic, or find a perfect song with an understandable pronunciation.... So, the books are offering us understandable songs with proper vocabulary... like proper conversation. And if we dig deep into the creation of the book we realise that there are... little actors and actresses, children, creating like conversation and... so the students can feel closer to the book and to the activity. And... I think it's a very, very big work that helps... that helps a lot. And I think that nowadays they (the editorials) are also giving flashcards, they are giving technological resources, games and... I think it's a very big help. Of course, there is a world of content on the internet...

Transcript 4

but having this base of the book and then having the chance to go to live worksheets or to different websites to find content... like additional content... can help a lot.

INTERVIEWER: And what about disadvantages? Do you think there are any disadvantages with coursebooks? (24:32)

LUCAS: I don't think there are disadvantages. I think that us teachers create them. The big disadvantage of the book is that we can feel very, very comfortable using it. Just jumping two pages a day, or two pages a class, and doing the same every day, every year, and yeah that can create like – it's a little bit tough to say, but laziness, right? So, I think that the... disadvantage is not coming from the books, but it's coming from... a teacher that... maybe is very, very used to it and doesn't want to... put in new ideas. As it's a very complete tool... I think that we can't do every activity of the book in a class. We should jump some activities or we should skip some activities because it's so complex. It's so, so full of things to do. If we take the teacher's book and we read the teacher's guide, I think we should skip some things because otherwise there is no time for everything, no? I think as teachers we should have this selective eye to... underline or to find the best things, or the things that are more adequate to the class, try them and then make changes or make little improvements or create new things based on the book... But

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yeah, the disadvantage would be to...to use it (the textbook) as the... only thing.

INTERVIEWER: Now, you've mentioned that you find material, you create worksheets and... other things for the classroom. Do you consider yourself to be a creative teacher? (26:53)

LUCAS: I would love to be considered a creative teacher. I don't know... I try to be a creative teacher, but I think that I could be much more creative, honestly. I would love to be able to play the guitar and come in ... to the class with a guitar and create songs with them or... or... I don't know... to have the talent of creating a very interesting theatre (play). Of course, I would like to be more creative and have more tools, but with the things I have and with the knowledge I have, which is little, I try to be as creative as possible and I try to... take into account the interests of the students because I think that... usually works. If we work with the things they like, and we adapt it to their English or adapt it to the unit we're working with... that usually works. If we're working with the... I don't know... the family topic. It's good to... create activities that are related with their family or their close circle... because then the subject or the... content will make more sense. But of course, I would love to be... a good guitar, or ukulele of piano player, but unfortunately I'm not.

Transcript 4

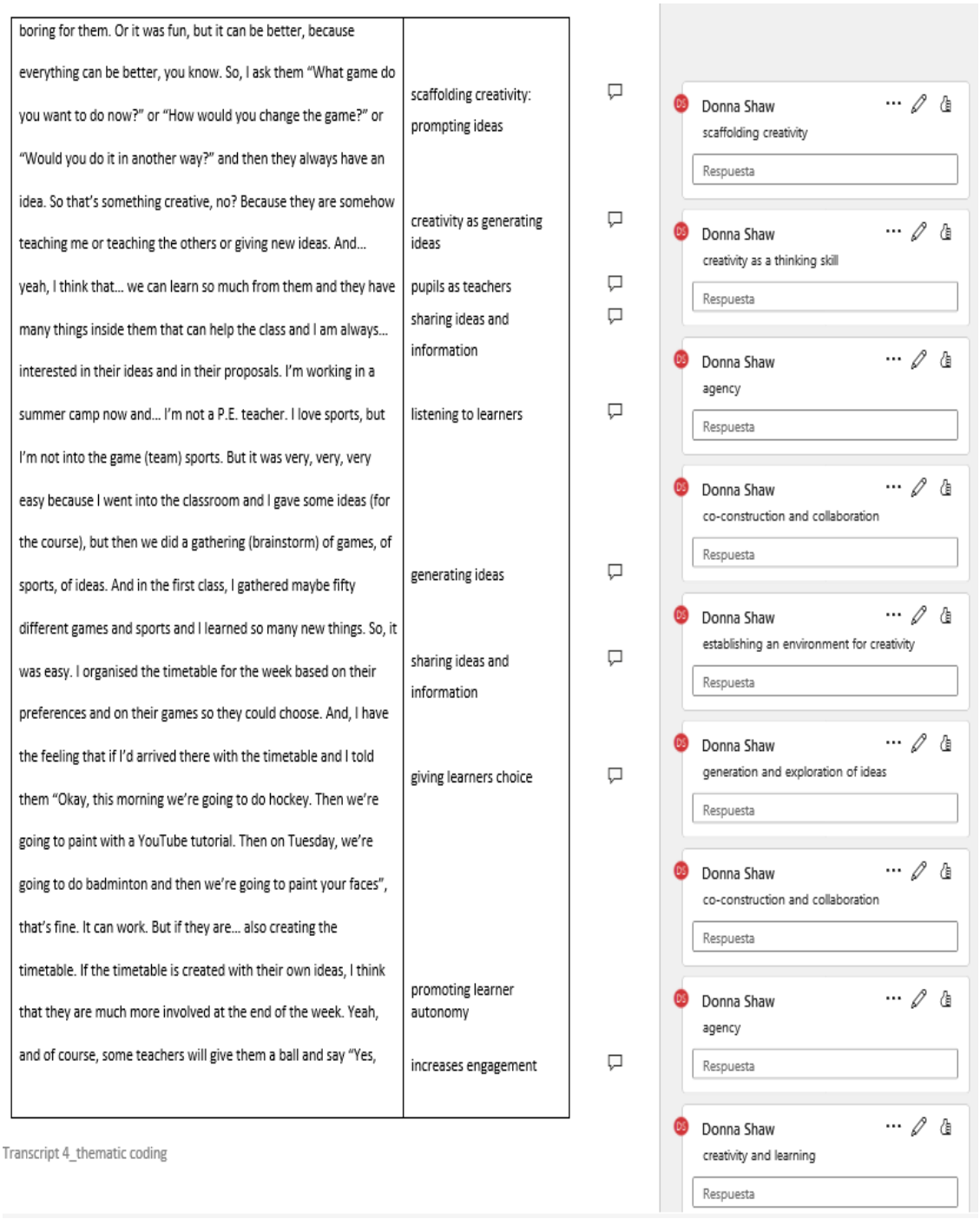
Appendix J. Transcription Codebook

Punctuation	Example	Use
1. brackets	[learners]	Indicates that a word or phrase has been added for readability.
2. ellipses	…	Indicates a pause.
3. parenthesis	(reading aloud)	Provides additional information for clarification.
4. underline	<u>big</u>	Indicates that the speaker emphasised this word.
5. double quotation marks	“Open your books”	Reports what the participant has thought or said to others.
6. italics	*atado a hacerlo todo*	Language spoken in the participant’s mother tongue
7. curly brackets	{tied to doing everything}	English translation of non-English utterances
8. angle brackets	< name of school>	Indicates that the text is different from the original recording, for confidentiality.
9. parenthesis and asterisk	(*snaps fingers)	A nonverbal response
10. single quotation marks	‘Geniality’	Name of book, app etc.

Appendix K. Extract Showing Initial Descriptive Coding of Interview Data

boring for them. Or it was fun, but it can be better, because everything can be better, you know. So, I ask them "What game do you want to do now?" or "How would you change the game?" or "Would you do it in another way?" and then they always have an idea. So that's something creative, no? Because they are somehow teaching me or teaching the others or giving new ideas. And... yeah, I think that... we can learn so much from them and they have many things inside them that can help the class and I am always... interested in their ideas and in their proposals. I'm working in a summer camp now and... I'm not a P.E. teacher. I love sports, but I'm not into the game (team) sports. But it was very, very, very easy because I went into the classroom and I gave some ideas (for the course), but then we did a gathering (brainstorm) of games, of sports, of ideas. And in the first class, I gathered maybe fifty different games and sports and I learned so many new things. So, it was easy. I organised the timetable for the week based on their preferences and on their games so they could choose. And, I have the feeling that if I'd arrived there with the timetable and I told them "Okay, this morning we're going to do hockey. Then we're going to paint with a YouTube tutorial. Then on Tuesday, we're going to do badminton and then we're going to paint your faces", that's fine. It can work. But if they are... also creating the timetable. If the timetable is created with their own ideas, I think that they are much more involved at the end of the week. Yeah, and of course, some teachers will give them a ball and say "Yes,	scaffolding creativity promoting ideas creativity as generating ideas pupils as teachers sharing ideas and information listening to learners generating ideas sharing ideas and information giving learners choice promoting learner autonomy increases engagement

Appendix L. Extract Showing Thematic Coding of Interview Data



boring for them. Or it was fun, but it can be better, because everything can be better, you know. So, I ask them "What game do you want to do now?" or "How would you change the game?" or "Would you do it in another way?" and then they always have an idea. So that's something creative, no? Because they are somehow teaching me or teaching the others or giving new ideas. And...	scaffolding creativity: prompting ideas creativity as generating ideas
yeah, I think that... we can learn so much from them and they have many things inside them that can help the class and I am always... interested in their ideas and in their proposals. I'm working in a summer camp now and... I'm not a P.E. teacher. I love sports, but I'm not into the game (team) sports. But it was very, very, very easy because I went into the classroom and I gave some ideas (for the course), but then we did a gathering (brainstorm) of games, of sports, of ideas. And in the first class, I gathered maybe fifty different games and sports and I learned so many new things. So, it was easy. I organised the timetable for the week based on their preferences and on their games so they could choose. And, I have the feeling that if I'd arrived there with the timetable and I told them "Okay, this morning we're going to do hockey. Then we're going to paint with a YouTube tutorial. Then on Tuesday, we're going to do badminton and then we're going to paint your faces", that's fine. It can work. But if they are... also creating the timetable. If the timetable is created with their own ideas, I think that they are much more involved at the end of the week. Yeah, and of course, some teachers will give them a ball and say "Yes,	pupils as teachers sharing ideas and information listening to learners generating ideas sharing ideas and information giving learners choice promoting learner autonomy increases engagement

Transcript 4_thematic coding

Appendix M. Codebook for Interview Data

RQ1. What are teachers' beliefs about creativity in the primary EFL classroom?

1.1. Teachers' conceptions of creativity

Theme 1: creativity as self-expression

- creativity as self-expression
- creativity as freedom
- creativity as space

Theme 2. creativity as a state of mind

- openness
- willingness to accept error
- bravery
- willingness to take risks
- confidence

Theme 3: creativity as the generation and exploration of ideas

- creativity as exploration of ideas
- creativity as generating ideas

Theme 4: creativity and self-concept

- self-concept as a creative teacher
- teacher creativity out of the classroom

1.2. Teachers' perceptions of the benefits of creativity

Theme 1: affective benefits

- creativity and fun / pleasure
- enjoyment in learning English
- creativity and motivation

Theme 2: creativity and learner agency

- creativity and agency
- creativity and choice
- increases learner autonomy
- increases learner confidence

Theme 3: creativity and improved learning

- creativity and effective learning

- increases engagement
- better work

1.3. Perceived constraints on creativity

Theme 1: external constraints

- time as a constraint on creativity
- syllabus / curriculum as a constraint on creativity
- textbook as a constraint on creativity
- evaluation / exams as a constraint on creativity

Theme 2: internal constraints

- digital technology: fear of technology
- risk of inappropriate pupil behaviour

Theme 3: learner constraints

- age and language level
- emotional state

1.4. Developing learners' creativity

Theme 1: Establishing an environment for creativity

- creating space for creativity
- providing time for creativity
- creating a democratic classroom
- listening to learners

Theme 2: Teaching approaches

2.1: taking a child-centred approach

- child-centred approach
- personalising learning
- starting with children's interests
- extending learning beyond the classroom walls
- generation and exploration of ideas

2.2: fostering learner agency

- self-directed learning
- giving learners choice
- promoting learner autonomy
- pupils as teachers

2.3: Co-construction and collaboration

- teacher-class discussion
- facilitating cooperation
- pupil-pupil discussion
- pupils creating a conversation
- using Talk Partners: cooperative learning

Theme 3: Scaffolding creativity

3.1. Scaffolding creativity

- scaffolding creativity: language ability
- scaffolding creativity: shyness
- scaffolding creativity: prompting ideas
- using children's first language in the classroom
- building children's confidence to create
- using group work to scaffold creativity

3.2: Teaching flexibility

- flexibility: responding to the moment
- finding time for informal interaction

Theme 4: The creative arts

- using drama and roleplay
- using creative arts
- playing games
- using digital technology

RQ2. What are teachers' attitudes toward the use of textbooks in the primary EFL classroom?

2.1. Benefits of using a textbook

Theme 1: textbook as a guide

- textbook as a guide for teaching
- textbook advantages: lesson structure
- textbook as a support in new teaching contexts
- textbook advantages: progression

Theme 2: textbook as a source of material

- textbook as a source of material
- textbook for exam preparation

- textbook as a time saver
- textbook content relatable for children

2.2. The textbook as a constraint

Theme 1: content of textbook

- lack of flexibility
- narrow linguistic focus
- repetitious content
- too much focus on the page
- lack of cooperative tasks
- lack of creative tasks
- mainly individual work

Theme 2: textbook and impact on learning

- boring for children
- demotivating for children
- textbook learning is passive
- lack of opportunities for deeper learning

Theme 3: textbook and impact on the teacher

- teacher overdependence on the textbook
- textbook as a chain
- time consuming
- TB as a constraint on teacher's creativity
- textbook as a barrier to teacher-class relationship
- difficulty in being creative when using a textbook

RQ3. In which ways do teachers believe that primary EFL textbooks can support creativity in the classroom?

3.1. Teachers' perceptions of textbook tasks that support the development of creativity

- textbooks: developing creativity through songs
- textbooks: developing creativity through drama
- textbooks: developing creativity through roleplay
- textbooks: triggering creativity
- textbooks: developing creativity through projects

3.2. How teachers use the textbook creatively

- teacher creativity: supplementing textbook
- teacher creativity: adapting the textbook
- teacher creativity: selecting activities to use from the textbook
- teacher creativity: extending a textbook activity
- teacher creativity: personalising a textbook activity
- teacher creativity: adding fun to the textbook

RQ4. How do teachers perceive creative tasks and approaches in EFL textbooks?

4.1. Creative materials

- creative materials: integrated thinking skills
- creative materials: self-expression
- creative materials: memorable
- creative materials: open answers
- creative materials: link with feelings
- creative materials: subjective responses
- creative materials: fun /enjoyable
- creative materials: draw on existing knowledge

4.2. Materials for creativity

- materials for creativity: group work
- materials for creativity: scaffolding creativity
- materials for creativity: teaching a creative process
- materials for creativity: fun /enjoyable
- materials for creativity: motivating
- materials for creativity: problem solving

4.3. Materials promoting linguistic creativity

- linguistic creativity: difficulty of more unstructured speaking tasks
- linguistic creativity: comparing first language with English
- linguistic creativity: dependent on the level of the group
- linguistic creativity: limited opportunity to create something new
- linguistic creativity: level of task needs to be appropriate
- linguistic creativity: scaffolding task

Appendix N. Combined TAS Results by Grades

FIRST GRADE

1. Creative Materials

A. Visuals that stimulate curiosity and imagination

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
5/29	17.24%	2/33	6.06%	5/22	22.73%	12/84	14.29%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

B. Imaginative or curious texts

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
3/29	10.34%	2/33	6.06%	2/22	9.09%	7/84	8.33%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

C. Drama games, improvisation, and roleplay

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
4/29	13.79%	2/33	6.06%	0/22	0.00%	6/84	7.14%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

D. Drawing / arts

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
2/29	6.90%	2/33	6.06%	2/22	9.09%	6/84	7.14%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

E. Music and songs

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
2/29	6.90%	4/33	12.12%	2/22	9.09%	8/84	9.52%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

F. Creative writing

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
0/29	0.00%	0/33	0.00%	0/22	0.00%	0/84	0.00%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

2. Materials for creativity

A. The opportunity to be playful with ideas

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
1/29	3.45%	1/33	3.03%	0/22	0.00%	2/84	2.38%

Note. (n) number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

B. The generation and exploration of ideas

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
0/29	0.00%	0/33	0.00%	0/22	0.00%	0/84	0.00%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

C. Learner led enquiry

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
0/29	0.00%	0/33	0.00%	0/22	0.00%	0/84	0.00%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

D. Collaboration and cooperative learning

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
2/29	6.90%	0/33	0.00%	1/22	4.55%	3/84	3.57%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

E. Personalization

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
3/29	10.34%	2/33	6.06%	1/22	4.55%	6/84	7.14%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

F. Possibility thinking

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
0/29	0.00%	0/33	0.00%	O/22	0.00%	0/84	0.00%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

G. Problem solving

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
0/29	0.00%	0/33	0.00%	0/22	0.00%	0/84	0.00%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

3. Linguistic creativity

A. Language play

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
1/29	3.45%	1/33	3.03%	1/22	4.55%	3/84	3.57%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

B. Incidental creativity in communicative speech

KC1 (n)	KC1 (%)	AAUN1 (n)	AAUN1 (%)	GF1 (n)	GF1 (%)	Total (n)	Mean (%)
3/29	10.34%	1/33	3.03%	1/22	4.55%	5/84	5.95%

Note. (n) = number of tasks

Abbreviations. KC1 - Kids Can! 1; AUN1- All about Us Now 1; GF1- Go Far! 1

THIRD GRADE

1. Creative Materials

A. Visuals that stimulate curiosity and imagination

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
5/38	13.16%	3/42	7.14%	3/25	12.00%	11/105	10.48%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

B. Imaginative or curious texts

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
4/38	10.53%	4/42	9.52%	3/25	12.00%	11/105	10.48%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

C. Drama games, improvisation, and roleplay

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
3/38	7.89%	3/42	7.14%	2/25	8.00%	8/105	7.62%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

D. Drawing / arts

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
1/38	2.63%	1/42	2.38%	O/25	0.00%	2/105	1.90%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

E. Music and songs

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
1/38	2.63%	2/42	4.76%	2/25	8.00%	5/105	4.76%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

F. Creative writing

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
1/38	2.63%	1/42	2.38%	0/25	0.00%	2/105	1.90%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

2. Materials for creativity

A. The opportunity to be playful with ideas

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
1/38	2.63%	1/42	2.38%	0/25	0.00%	2/105	1.90%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far 3!

B. The generation and exploration of ideas

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
1/38	2.63%	0/42	0.00%	0/25	0.00%	1/105	0.95%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

C. Learner led enquiry

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
0/38	0.00%	0/42	0.00%	0/25	0.00%	0/105	0.00%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

D. Collaboration and cooperative learning

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
1/38	2.63%	1/42	2.38%	0/25	0.00%	2/105	1.90%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

E. Personalization

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
3/38	7.89%	2/42	4.76%	3/25	12.00%	8/105	7.62%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

F. Possibility thinking

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
0/38	0.00%	0/42	0.00%	0/25	0.00%	0/105	0.00%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

G. Problem solving

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
0/38	0.00%	0/42	0.00%	0/25	0.00%	0/105	0.00%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

3. Linguistic creativity

A. Language play

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
2/38	5.26%	1/42	2.38%	1/25	4.0%	4/105	3.81%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

B. Incidental creativity

KC3 (n)	KC3 (%)	AAUN3 (n)	AAUN3 (%)	GF3 (n)	GF3 (%)	Total (n)	Mean (%)
2/38	5.26%	2/42	4.76%	1/25	4.0%	5/105	4.76%

Note. (n) = number of tasks

Abbreviations. KC3 - Kids Can! 3; AUN3 - All about Us Now 3; GF3 - Go Far! 3

FIFTH GRADE

1. Creative Materials

A. Visuals that stimulate curiosity and imagination

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
2/41	4.88%	1/41	2.44%	3/35	8.57%	6/117	5.13%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

B. Imaginative or curious texts

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
4/41	9.76%	2/41	4.88%	2/35	5.71%	8/117	6.84%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

C. Drama games, improvisation, and roleplay

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
1/41	2.44%	1/41	2.44%	0/35	0.00%	2/117	1.71%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

D. Drawing / arts

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
1/41	2.44%	0/41	0.00%	0/35	0.00%	1/117	0.85%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

E. Music and songs

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
1/41	2.44%	1/41	2.44%	0/35	0.00%	2/117	1.71%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

F. Creative writing

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
1/41	2.44%	0/41	0.00%	0/35	0.00%	1/117	0.85%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

2. Materials for creativity

A. the opportunity to be playful with ideas

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
3/41	7.32%	1/41	2.44%	0/35	0.00%	4/117	3.42%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

B. the generation and exploration of ideas

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
6/41	14.63%	0/41	0.00%	2/35	5.71%	8/117	6.84%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

C. learner led enquiry

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
0/41	00.00%	1/41	2.44%	0/35	0.00%	1/117	0.85%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

D. collaboration and cooperative learning

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
4/41	9.76%	1/41	2.44%	1/35	2.86%	6/117	5.13%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

E. personalization

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
5/41	12.20%	4/41	9.76%	7/35	20.00%	16/117	13.68%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

F. possibility thinking

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
3/41	7.32%	0/41	0.00%	0/35	0.00%	3/117	2.56%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

G. problem solving

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
0/41	0.00%	0/41	0.00%	0/34	0.00%	0/117	0.00%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

3. Linguistic creativity

A. Language Play

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
2/41	4.88%	1/41	2.44%	0/35	0.00%	3/117	2.56%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

B. Incidental creativity

KC5 (n)	KC5 (%)	AAUN5 (n)	AAUN5 (%)	GF5 (n)	GF5 (%)	Total (n)	Mean (%)
11/41	26.83%	5/41	12.20%	7/35	20.00%	23/117	19.66%

Note. (n) = number of tasks

Abbreviations. KC5 - Kids Can! 5; AUN5 - All about Us Now 5; GF5 - Go Far! 5

Appendix O. Revised Conceptual Framework