Creativity in English Language Teaching in Kuwait: A TESOL Study
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A TESOL Study

Submitted by
Dalal Ali Mohammed Ali AlKhars
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Abstract

The aim of this study is to investigate English language teachers’ understanding of creativity in the context of primary education in Kuwait. The meaning of creativity, and the factors that support or suppress it, are investigated from the point of view of female English language teachers in the primary stage in Kuwait.

Most research in the fields of both TESOL and creativity in education has been undertaken in the West, some in the East, but very little in the Middle East (Craft, 2001a) in a context similar to that of Kuwait. In the context of Kuwait, creativity is called for in policy, but there is a lack of research and clarification as to what creativity means to English language teachers in their own context.

The main approach to data collection and analysis was grounded theory. In the first stage of data collection, fifteen in-depth interviews and ten non-participant observations were carried out, to provide both breadth of research and depth of understanding. In the second stage, to enlarge the data, a survey (of seventy-five participants) was designed based on the findings of the first stage of data collection and analysis, as well as on the findings of previous literature. The participants were female TESOL teachers and senior teachers in primary schools in Kuwait.

Findings from interviews, observations and questionnaires were consistent in many ways regarding the meaning of creativity in TESOL in the context of the study. All three methods of data collection revealed that creativity was perceived as a multifaceted concept. The creative English language teacher was viewed as confident and self-directed. Using new and successful teaching material and methods, establishing good relationships with learners and being able to meet their needs in English language were associated with creative English language teaching. However, some findings emerged from certain data collection methods but not others. For example, the salience of clarity and freedom (autonomy) emerged from the interviews but not from the observations or questionnaire.

All three methods showed similar supporting and suppressing factors for creativity. Supporting factors were both internal and external, notably the availability of
teaching material (resources) and self-motivation. Suppressing factors were the lack of teaching aids and a negative school environment.

The current study contributes to knowledge by expanding the understanding of two areas of research which are TESOL and creativity within the context of Kuwait, focusing on the voice of the primary stage teacher. The current study agrees with previous studies that creativity is associated with newness and value (Cheng and Yeh, 2006; Forrester & Hui, 2007) and the current study explained that newness and value are relative. The current research suggests that TESOL teachers can be creative in one or many aspects (Rietzschel et al., 2009). The current study agrees with previous studies that creativity is context related because there are creativity elements which are unique to the cultural context (Craft, 2001a; Grigorenko & Tan, 2008), but at the same time the current study proposes that creativity can be universal in some ways because of some common findings of studies from different contexts.

Other contributions to knowledge points are clarity and freedom and their relation to creativity in TESOL. Clarity is not mentioned much in the literature, but can be linked to knowledge (Sternberg & Lubart, 1991). Freedom can also be related to autonomy and creativity (Sternberg, 2006b). The current research views that the process, product, person and place of creativity in TESOL are interrelated (Wallace, 1926; Fryer, 1996; Runco, 1997; Craft, 2001; Rhodes, 1961). Unlike previous studies, the current research into creativity in TESOL was not associated with artistic language, literature (Mok et al., 2006), or errors and violating language rules (Tin et al., 2010; Brown, 2001). The current findings are also different from the literature in that creativity was not linked to imagination (Beetlestone, 1998; Craft, 2000; Craft, Jeffrey & Leibling, 2001; Fryers, 1996; Egan et al., 1988; Craft, 2002, 2003a) or aesthetics (Craft, 2001a). On the other hand, creativity in TESOL is linked to personal traits including confidence, which agrees with the literature (NACCCE, 1999; Craft, Jeffrey, & Leibling 2001; Burnard et al., 2006; Craft, 2002; Craft, 2001b; Claxton et al., 2006; Fryer, 1996). The current study suggests more detailed the written preparation notes of the participants the less confident participants seemed to be. This can be related to the negative effect of evaluation on creativity (Sternberg, 2006b).
The literature associated intrinsic motivational factors with creativity (Jones & Wyse, 2004, Sternberg, 2006b), but the current study shows that extrinsic as well as intrinsic motivational factors support creativity in TESOL. The current study suggests belonging to field and workplace is a supporting factor for creativity. This can be related to collaboration which is suggested in previous studies (Craft et al., 2008; John-Steiner, 2000; Miell & Littleton). The literature suggests that creativity flourishes in collaboration; however some of the current research participants prefer to work individually, while others prefer to work collaboratively to be more creative. Teaching material is an important tangible side to the creativity of TESOL (Cheng & Yeh, 2006), and relationships are also linked to improving TESOL creativity according the current research.

Implications for teachers’ reflection, teachers’ education and training courses as well as better communication with the teacher for teaching material design and a better school working environments are some of the recommendations of the current research. Future research can benefit from the findings and the recommendations of the current research.
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List of acronyms:

BCC: Big C Creativity
BERA: British Educational Research Association
EFL: English as a Foreign Language
ELT: English Language Teaching
ESL: English as a Second Language
GT: Grounded Theory
KFAS: Kuwait Foundation for the Advancement of Sciences
LCC: Little C Creativity
NACCCE: National Advisory Committee on Creative and Cultural Education
PAAET: Public Authority for Applied Education and Training
SACGC: Sabah Al-Ahmed Centre for Giftedness and Creativity
TESOL: Teaching English for Speakers of Other Languages
UNESCO: United Nations Educational Scientific and Cultural Organization

List of abbreviations:

N: Number of responses
Chapter 1: Introduction
1.1 Introduction

This chapter briefly introduces the concept of creativity in the field of education, TESOL (Teaching English for Speakers of Other Languages), and the context of the current study in Kuwait. This will pave the way to discuss the issue and its significance. Then the aims and rationale for the study are explained, followed by a clarification of the study's originality, contribution to knowledge and implications. Finally the structure of the thesis is explained.

1.1.1 Creativity in education

Research on creativity in education in general is increasing as researchers have become aware of the importance of creativity. For example, Fryer (1996: 1) strongly advocates creativity and states that it “... is essential for survival”. Creativity is linked to improvement and meaningfulness in education, as Beetlestone (1998: 1) states: “Teaching creatively can improve the quality of education, make learning more meaningful and open up more exciting ways of approaching the curriculum”. Another reason for the importance of creativity in education is that creativity prepares individuals for the future (Beetlestone, 1998; Pope, 2005; Craft et al., 2008). Creativity is important because there are more unfamiliar situations in the globalised world and creativity can help individuals cope with such situations (Fryer, 1996).

Educators link creativity to newness, for example Knight (2002: 1) explains that “Creativity constructs new tools and new outcomes – new embodiments of knowledge. It constructs new relationships, rules, communities of practice and new connections – new social practices”. Educators also associate creativity with change and define creativity as “... the ability to devise and successfully implement such changes” (Nyström, 1979: 1). Newness and change towards a better teaching and learning experience are linked to creativity in education. The next section will explain that this idea is also found in the field of TESOL.

1.1.2 Creativity in English Language Teaching

There has been less research on creativity in TESOL than in education in general. However, researchers interested in creativity in TESOL are also enthusiastic about creativity’s positive impact on the learning and teaching of English. For instance,
Sullivan (2004) mentioned that principals look for creativity when they are searching for the best EFL (English as a Foreign Language) teachers.

Newness is linked to creativity in education in general (e.g. Knight, 2002), and in TESOL newness/change are also linked to creativity. For example, Cheng and Yeh (2006: 41) point out that creativity involves “...using new approaches, technologies, or ways of thinking”.

TESOL researchers also see that creativity is a vital part of a systematic change for educational reform (Forrester & Hui, 2007). Additionally, Hayes (1997) links creativity in TESOL to informed change in the philosophy of language teaching/learning and its positive effect on pedagogy and language learning.

Thus, researchers in creativity in both education and TESOL appreciate the constructive role of creativity in teaching/learning and show that creativity involves newness and that the impact of this newness is positive in the teaching/learning process and outcome. The next section will briefly explain views of creativity within the context of the current study.

1.1.3 Creativity in the State of Kuwait

There are some factors in common between research in creativity in education/TESOL and the views of creativity in the current context in the educational system in Kuwait. For example, the notion that creativity prepares individuals for the future and helps them face the changing nature of the globalised world has been mentioned in creativity in education (Beetlestone, 1998; Pope, 2005; Craft et al., 2008; Fryer, 1996). Similar views are held in the context of Kuwait, as Al-Sabeeh (the Minister of Education at that time) stated that creativity, distinctiveness and originality are essential in the current era in order to cope with the latest international developments in science and the age of globalisation (Al-Nahar, 2008).

Creativity is supported by the Ministry of Education in Kuwait as evidenced by the aims of one of their three main programmes, which are teachers’ and students’ creative thinking, supporting language and IT learning, and socio-cultural communication between the generations. Moreover, for the programme of teacher/learner creative thinking, a strategic goal has been set to encourage free
scholarly thinking and to develop the skills of sound thinking and creative thinking (Ministry of Education, 2010).

The Head of the College of Basic Education in Kuwait encourages creativity specifically in English language teaching (ELT) and suggests the invention of teaching materials as well as through being creative in producing new curricula to improve learning of English language skills and to integrate this language into many fields of research and culture. The College also seeks to find creative educational solutions for teacher development and to follow the most recent developments in the ELT curriculum and its techniques as well as methods of assessment (KUNA, 2007).

The current researcher found that views on creativity in education/TESOL in the context of the study are known from official sources such as the Minister and heads of colleges (as noted above). However, what is not found is the point of view of the TESOL teacher on the topic of creativity as no research has been done to investigate their views on this topic. Thus the current research will focus on the views of primary stage English language teachers on the topic of creativity in TESOL. The primary stage is chosen because it is the first stage at which English is taught, and since this is the first time this topic has been researched in the field of TESOL in Kuwait, the researcher decided that beginning with primary stage teachers would be most suitable. The lack of research on TESOL teachers’ views leads on to a discussion of the issue and the significance of the study.

1.2 Issue and significance

In the present Kuwaiti context, creativity is encouraged (KUNA, 2007; SACGC, 2013). What seems to be lacking is specific attention to creativity in English language teaching in a more informed way. This requires an empirical study to enrich theory and practice.

The lack of general agreement on the meaning of creativity in education may lead to incompatible theories and thus to chaotic practice. More attention needs to be paid to nurturing creativity in schools, as there may be a clash between theory and practice among practitioners.

Throughout their years of experience (whether as new teachers or more experienced ones) English language teachers are required to be ‘creative’ in their teaching. For
example, teacher-educators/trainers encourage future teachers to be creative in their own classrooms (KUNA, 2007) and decision-makers support creativity when tackling issues such as the requirement for rapid change in any educational system with the advent of globalisation (Al-Nahar, 2008). However, there are few who have approached creativity in a holistic comprehensive way, and this is what the current research attempts to contribute to by ‘listening’ to the most important member in the educational organisation: the teacher. The researcher sees that the teachers are the most important members in the educational field because their creativity should be beneficial to the learners. The researcher is of the view that for teachers to become creative in ELT, a clear understanding should be shared by both teachers and decision makers.

The researcher is of the view that ‘creativity’ has only been partially understood by teachers, supervisors, teacher-educators/trainers and researchers (Section 1.1.3). Their understandings and uses, of creativity are not explicitly reflected upon or discussed in a comprehensive manner. Moreover, there is no consensus on what ‘creativity’ means, at least in general terms. Many participants in the educational process, including policy makers, claim that they are supportive of creativity, yet they lack communication with teachers to clarify what it is in ELT practice.

Teachers’ voices are important because they are the ones who will eventually implement the concept of creativity according to their own understandings. Teachers’ voices should be listened to because the basis of any educational change or decision should be launched from the teacher herself/himself. The role of teachers’ views and ideas, or their voices, are seen as essential (Hayes, 1996). However, “in Kuwait, teachers have no choice at all in choosing a textbook for classroom use ...” (Al-Nwaiem, 2006: 16), so this can have an implication on how teachers perceive creativity and the factors which support or suppress it in their ELT. In this section, part of the rationale and some aims of the study have been mentioned, but the next section will discuss them in further detail.

1.3 Rationale and aims

There is a relatively limited number of creativity studies from around the world (Sternberg, 2006a; Owens, 2011) Additionally, "Until very recently, only a few researchers has studied creativity" (Sawyer, 2012: 3). Most research in the fields of
both TESOL and creativity in education have been undertaken in the West, some in the Far East, but very little in the Middle East (Craft, 2001a; Grigorenko & Tan, 2008) in a context similar to that of Kuwait. In addition, the TESOL field has had only a limited number of studies on creativity, so the current research will contribute in this way as well. Creativity in TESOL is a new field which needs more empirical research and the current research attempts to contribute to this.

Investigating creativity in TESOL in the context of the Kuwaiti education system is important for similar reasons such as the need for more empirical research. Creativity in English language teaching in Kuwait is of interest to the current research because it has been mentioned and recommended on the official level in Kuwait without direct clarification of what it is or what its conditions are. Decision-makers in the context of study are mainly the Ministers of Education (who have changed more than four times since the start of the study), supervisors, and curriculum developers who also work from the Ministry of Education (Curriculum Evaluation and Development Department); consequently, the teachers only have a small role in making decisions as to what and how they teach (Al-Nwaiem, 2006).

The aim of the current study is to investigate creativity in TESOL. The meaning of creativity and teaching creatively will be studied from the point of view of English language teachers in the primary stage in Kuwait. Moreover, factors which support or suppress creativity from the point of view of the ELT teacher will be explored.

The following are the research questions of the current study:

1. What does creativity in TESOL mean according to English language teachers in the primary stage in Kuwait?

2. What are the factors that support creativity in TESOL from the point of view of English language teachers in the primary stage in Kuwait?

3. What are the factors that suppress creativity in TESOL from the point of view of English language teachers in the primary stage in Kuwait?

The participants of the study were English language teachers in primary schools, as their knowledge is seen (by the researcher) as expert knowledge, and because it is vital to focus on the teachers’ voices.
The study is an interpretive study and the overall approach is a grounded theory (GT) approach with a second-phase survey. The empirical and theoretical studies of creativity that have been carried out have mostly been in other fields, and there are very few studies dedicated to the field of creativity in TESOL. Thus, to follow the outcomes and conclusions from studies of creativity in other fields may not necessarily be applicable and constructive in TESOL, and hence the choice of grounded theory (GT). More justification for the use of GT in the current study can be found in Section 4.3.1.

Data were collected through fifteen in-depth interviews, as well as field notes from ten observations. Additionally, based on the data from the interviews and observations, together with constructs emerging from a review of the literature on creativity within TESOL, a survey questionnaire was constructed for more extensive data collection and to explore whether the data from interviews and observations could be confirmed by a larger sample. The questionnaire was distributed to seventy-five participants. These methodological decisions suited the research as they helped the teachers’ voices to be ‘heard’.

With regard to data analysis, a constant comparison technique based on GT was undertaken. In addition, an analysis was performed of the naturally and commonly occurring metaphors used by the participants, especially when speaking their first language (Arabic) as, according to the grounded theory approach, any data can be useful. What is meant by ‘metaphor’ is the non-literal meaning or figure of speech or the use of one word in a place of another word or expression that conveys the same meanings (Fromkin & Rodman, 1998). Statistical analysis was used to analyse data from the survey (Survey Monkey website was used to distribute the questionnaires, and it helped with the statistical analysis as well).

1.4 Originality, contribution to knowledge and implications

This research adopts a holistic and multi-faceted search into creativity in TESOL and its supporting and suppressing factors, rather than focusing on a single aspect of creativity and how it serves the TESOL field. The study is multi-faceted in that it does not only address one aspect of TESOL (e.g. methods, resources, ideas).
The research does not aim to reach a final or fixed definition of creativity in TESOL, but rather to attain a clearer understanding of the aspects and conditions of creativity in the context of the study. This understanding may help the application of creativity to become more organised and fruitful. Accordingly, the theoretical contribution that this research attempts to reach could have practical implications for the future.

Another unique factor of creativity in TESOL comes from the fact that recent studies characterise creativity as being a culture-related and context-bound phenomenon, as opposed to being a universal one (Craft, 2001a). The way that creativity is valued, defined and used in schools may differ by time and place. Thus studying it in a context such as the primary stage in Kuwait is, to a great extent, new and will contribute to a better understanding of creativity in TESOL.

Since creativity may have general, or content-specific characteristics (Plucker, 2004), investigating creativity in TESOL within the context of Kuwait can help investigate this as the field of TESOL in the context of Kuwait needs more creativity research. This might help to illuminate the extent to which this creativity in TESOL is content-specific or general.

There is originality in the present research in that it is new in the Kuwaiti context. As for originality in the literature review of the current study, I have attempted to merge the literatures on creativity and TESOL to reveal common themes in a way which I believe has not been done before.

The methods’ approach is original in the context of Kuwait; with the use of a grounded theory approach which is then extended by a survey in a second phase is an attempt to study the teachers’ perspectives, since their opinions are central. In Kuwait, quantitative methods have been more widely adopted than other research methods (Al-Sahel, 2005; KUNA, 2007).

As for the implications of the study, the research will be of interest to English language teachers, teacher-educators and trainers, decision-makers, designers of TESOL resources (materials) and researchers. Teachers need to have a chance to reflect on their understanding of creativity in their everyday teaching to better articulate their understandings and to facilitate a possible exchange of ideas. Teacher-educators and training programme designers will be interested in the
current research, because knowing the factors which support or suppress creativity from the point of view of the teacher can help the training programme become more effective and linked to real life.

The implications of the study may also help decision-makers (school-managers, supervisors, policy-makers) in ELT as the research can help them to understand how teachers perceive creativity, and may help to lessen the clash between their decisions and the reality of teachers’ practice. Furthermore, curriculum and educational resource designers may be interested in the findings of the research. Too often curricula and resources have been designed in a manner that many teachers find difficult to deal with (Al-Nwaiem, 2006), often because they are written without consultation with teachers in the first place. The situation is made worse when the textbook represents the curriculum itself. By understanding how teachers approach creativity, the curriculum and resources can be constructed in a way which suits the teachers and supports their creative teaching.

Last but not least, the current study can be of interest to researchers and theorists in fields of creativity and TESOL, as this research should contribute to developing a better understanding of creativity in TESOL.

1.5 Outline of the Thesis

After this introductory chapter, Chapter Two will explain the background to the study. This chapter covers aspects of education in Kuwait in general, the teaching of English in the primary schools of Kuwait, as well as creativity in the Kuwaiti educational system. Chapter Three reviews the literature on creativity which will focus on the role of creativity in education and creativity in ELT in particular, the various factors which support or hinder creativity, and an overview of recent studies/research in relevant areas. It will also mention the main phases of creativity with a brief historic overview. Chapter Four will outline the overall research approach and methodology, including grounded theory and an explanation of the data collection and analysis techniques. Chapter Four will also cover ethical issues, as well as other research issues including the reliability and validity of the methods and limitations of the methods.
The findings from the study will be presented in two chapters: Chapter Five will present the qualitative data from the interviews and the observations while Chapter Six will present the survey data and findings; both chapters are organised according to the three research questions. Chapter Seven will offer a discussion of all the findings, comparing them with the literature in order to reach conclusions and answer the research questions. Chapter Eight will include concluding remarks, contributions to knowledge, the limitations of the study and some recommendations and implications of the research.
Chapter 2: Background and context
2.1 Introduction

This chapter will provide a general introduction and background information on Kuwait and its education system. This background contextual information helps understanding of the context in which the study takes place and this is important since contexts are emphasised in the literature on creativity (Craft, 2001b; Craft et al., 2008). This is followed by a section outlining ELT in the primary stage. The chapter will conclude with a section on creativity in the educational system in Kuwait.

2.2 Education in Kuwait

According to the Kuwaiti Constitution:

- Education is a right for Kuwaitis, guaranteed by the State in accordance with law and within the limits of public policy and morals. Education in its preliminary stages is compulsory and free in accordance with the law.

- The law lays down plans necessary to eliminate illiteracy.

- The State devotes particular care to the physical, moral and mental development of the youth.

(Kuwait Constitution, 1962, Article no. 40)

Because education is free and compulsory by constitutional law, and illiteracy has been reduced in the past decades. 93.9% of adults and 98.6% of youth are literate in Kuwait (UNESCO, 2011). The Kuwaiti population can be described as a youthful population, as 25% of the population are between the ages of 0-14 years (ibid).

The fact that a large proportion of the population belong to the younger generation makes educational research a vital priority. Additionally, the teaching of English is important as the medium of teaching in most colleges is the English language.
Moreover, the youth are more exposed to the media, which are mainly presented in English.

There are three compulsory stages in the educational system of the State of Kuwait: five years in the primary stage, four years in the intermediate stage, and three in secondary school (Educational Statistical Group, 2011-12; Ministry of Education, 2012-13). In the public schools and colleges there is a gender separation law which requires that there are schools for boys and others for girls starting from the primary stage. Generally speaking, there is a higher percentage of females in schools and colleges. Since 2001, only female teachers teach in the primary stage in both boys’ schools and girls’ schools. The next section will provide an idea about teacher education in Kuwait.

2.2.1 Teacher education/training

As for teacher education and training in Kuwait, there are two main institutions which prepare teachers to work in the public schools: Kuwait University (which opened in 1966) and the Public Authority for Applied Education and Training (PAAET) (Kuwait Cultural Office, 2013). There are a number of private post-secondary colleges and universities but not all of them offer teacher education programmes. There are 893 primary stage teachers who do not have a university degree, 20447 primary stage teachers with a university degree and 180 primary stage teachers with a post graduate degree (Educational statistical group, 2011-12).

In the past, teachers used to be qualified to teach after completing a two-year diploma; however, since 1993, when the Teachers Institute became the Basic Education College, the course has entailed four years of study (Educational statistical group, 2011-12). To teach English in schools, because of the shortage in numbers of teachers in comparison to the growing number of schools and pupils, teachers may be from educational or non-educational colleges, meaning that they either study for four years in the College of Education (including school practice in the last semester as part-time teachers) or they can be graduates of the College of Arts (English language and literature). In the latter case, they are interviewed about their knowledge of teaching methods and how to deal with learners etc. When they
are accepted as teachers, they receive a short training course to educate them about the context of teaching and the curriculum. This training course is for the arts graduates as well as for all teachers who are from other countries who have arrived in Kuwait for the first time. It usually lasts for a semester, either after school or during the summer holiday before the schools start.

2.3 English language teaching in the primary stage

Teaching English in the primary stage was introduced in 1992. This means that pupils start learning the English language at the age of 6-7 years (and there is a governmental plan to introduce English as a subject in the kindergarten stage in the future). English is taught as a separate subject among seven other subjects in the primary stage, and for each subject there is a specialist teacher. English used to be taught four times a week but recently this has increased to five times a week, which means that it is taught every day. In the current study, the sample is taken from these teachers of English in primary schools.

In 2002, a local department in the Ministry of Education cooperated with Longman Company in Egypt with the help of UK experts and developed a new series of textbooks for Kuwait called *Fun with English* (Allen and Iggulden, 2009). The teacher is usually provided with a teacher’s book, a wall chart, flashcards and a CD for the stage she is teaching. These materials were designed by the same curriculum builders who have written *Fun with English*. The book mentions that the new series adopts both a *structural* and a *communicative* approach to meet the needs of the students, meaning that it follows communicative language teaching but there are grammar and vocabulary rules to be taught at the same time. In Year One, for example, the student is treated as a ‘native’ speaker who will catch the language by listening but does not yet write. Eventually teachers complained about this because the change from Year 2 to 3 was not gradual, as the level in Year 3 was much harder and pupils needed to write full sentences in English. There is a student book and a work book where the pupil can colour, trace and listen to a story and point to the picture in his/her book. There are also songs to be learnt.
Now that the new textbook has been used for several years in the primary stage, it is useful to know how it is generally perceived today. In a study evaluating the new series, it was noticed that:

In Kuwait, teachers have no choice at all in choosing a textbook for classroom use; the Ministry of Education’s policy is to ensure that all public schools in the country follow the same textbook… Therefore, the process of material evaluation is performed not by the teachers, but by the responsible department in the Ministry of Education: Curriculum Evaluation and Development (Al-Nwaiem, 2006: 16).

Classes in primary schools usually have a maximum of 25 pupils (Ministry of Education, 2012-13). Student desks are set by the Ministry of Education and they accommodate 4-5 pupils sharing a large u-shaped colourful desk. The walls of the classroom can be decorated by the ELT teachers and teachers from other subjects who teach the same pupils. Pictures used by ELT teachers can be enlarged pictures from the textbook, and in some cases pictures which support their lessons from the internet. There are ‘language labs’ in most schools or an ‘English club’ designated especially for the English language teacher to use for listening classes, songs and some prepared lessons. Teachers of English are committed to the textbook and curriculum from the Ministry (ibid.). In one of the Kuwaiti studies, the teacher was accused of not choosing a fixed method: “Teachers in Kuwait tend to be eclectic, employing an approach which is more influenced by their personal experience than by the established methods of FL teaching” (Al-Mutawa, 1997:41). This indicates that teachers who do not follow the method set from the Ministry are usually criticised.

Many studies have criticised the performance of primary stage teaching/learning in general and ELT in particular (Al-Mutawa, 1997; Al-Nwaiem, 2006; Al-Ahmad, 2000; Al-Sahel, 2005; Syed, 2003). A common finding in those studies is that teachers were not effectively trained and motivated. Another common justification for the weakness is that teachers without a degree in education (e.g. the graduates of the College of Arts, English Department) have been employed as teachers in a step to compensate for the shortage in the number of teachers, especially in the English departments (Al-Mutawa, 1997; Al-Nwaiem, 2006; Al-Ahmad, 2000; Al-Sahel, 2005; Syed, 2003). Teachers’ competence is also sometimes questioned (Al-Mutawa,
1997). In spite of the view that teachers’ formal, academic and professional training and preparation is seen as vital, a study evaluating this preparation in Kuwait University suggested improving the teachers’ preparation and creating better cooperation between the College of Education courses and the current curriculum (Al-Ahmad, 2000).

It is seen that the clash between theory and practice, both in the literature and in the context of the current study, is a reason for the mismatch between how the teachers perform in reality and those who see that theories can be made and applied, even without the teachers’ agreement. This lack of dialogue between decision-makers and teachers results in a difference between how teachers evaluate themselves and how others evaluate them (Al-Mutawa, 1997). This can apply to creativity in language teaching and how well the members of the educational process understand it. Theories on creativity in TESOL in Kuwait need to be formed by teachers.

The issues which can be concluded from the above are as follows: the teacher seems to have the ability to change minor aspects such as the pictures on the walls. Nonetheless, the teacher seems to have less authority to express her/his ideas in major aspects of their teaching such as the curriculum, method or teaching materials. This can be a possible constraint for ELT teachers to teach creatively. Besides the extent to which a teacher can make major decisions about their teaching, other issues concern teacher education, their English language competency and teacher preparation.

Thus, in the current study, it would be worth investigating how teachers see life in the classroom and whether it should be strictly influenced by an established method and theory, or whether a bigger space for creativity should be found for teachers to creatively design their own theory of practice. Also the type of education, the teachers’ preparation and their English language competence and their relation with teaching creatively will be considered when collecting data for the current study. The next section covers creativity in the educational system and in language teaching in Kuwait.
2.4 Creativity in the State of Kuwait's educational system

As explained in Chapter One, what is known about creativity in education in Kuwait is the point of view of officials from the Ministry of Education and heads of colleges, while the point of view of the teacher is lacking, which is one of the major issues which led to the current study. Thus this section will only show how creativity is viewed by decision-makers in Kuwait. It seems that the role of creativity in our ever-changing era is valued by the Ministry of Education in the State of Kuwait. For example, in a meeting with secondary school managers, the (former) Minister of Education stressed that school managers should encourage teachers and students to seek creativity, development and excellence (Al-Nahar, 2008). The minister also believed that educational development could not be achieved without the initiative of teachers, students and those who are in the field, and that creativity, distinctiveness and originality are essential at the present time in order to cope with the latest international developments in science and technology in this age of globalisation (Al-Nahar, 2008).

It has been stated that, with the aim of employing innovative thinking and encouraging freedom of thought, the Ministry of Education in the State of Kuwait also encourages learning of foreign languages and computer usage to cope with the global age without abandoning the uniqueness of the local culture (Kuwaiti Ministry of Education website, 2007/10; KUNA, 2007). The governmental programme, as mentioned in the official website of the Ministry of Education of the State of Kuwait, explained six major aims (Ministry of Education official website, for the years 2007/10). The first governmental aim is concerned with participation in achieving communication in the current era, as it requires freedom of thought and adaptation to change in a manner that does not conflict with the unique culture of the society. To achieve this first aim, three programmes are recommended: teachers’ and students’ creative thinking, supporting language and IT learning, and socio-cultural communication between generations. Moreover, for the programme of teacher/learner creative thinking (ibid.), a strategic goal is set to encourage free scholarly thinking and developing the skills of sound thinking and creative thinking. Then, for this strategic goal, the following purposes are recommended: developing
creative thinking and using the human brain; developing models of thinking and the ability to evaluate educational outcomes; confirming the role of the teacher in the cognitive development of learners, and using brainstorming methods. Furthermore, it stipulated that creative supervision be provided for student teachers and that they are trained to serve society and accomplish the comprehensive development of their charges (Kuwait University website, 2005).

Another example of how creativity is called for in the atmosphere of teacher education/training is by Al-Hadhood, the Dean of the College of Basic Education, the second institution where student teachers can get their education and training in Kuwait (PAAET) (KUNA, 2007). She suggested a conscious revision of teaching methods and a discussion of these methods to attain the best results. She also stressed the invention of teaching materials as well as being creative in producing the newest curricula to achieve the best learning of English language skills and to invest this language in many fields of research and culture. She added that the College seeks to find creative educational solutions for teachers’ development and to follow the most recent developments in the horizon of the ELT curriculum and its techniques and methods of assessment. Dr Al-Hadhood and Dr Rasha (Chair of Higher Education in Kuwait) (KUNA, 2007) stressed the importance of coping with the international development of ELT globally and encouraged the granting of more scholarships for students to specialise in English language, explaining that those students have a better chance to be exposed to other cultures and that the English language is a ‘passport’ to the culture of the educated student (KUNA, 2007). From this statement, and from the strategic plans of the Ministry of Education, one can see that creativity in ELT is linked with preparing for global changes.

2.5 Conclusion

There is a lack of studies on creative English language teaching in Kuwait, and in particular a lack of studies which show the point of view of the teacher. What is known is only the point of view of officials which, while important because they offer support and encouragement for creativity, presents a picture which is incomplete without the views of those on the front line of education, the teachers. The
researcher is of the belief that the views of the teachers would give a more complete meaning to the term ‘creativity’.

There are many factors which seem to be positive, such as the limited number of pupils in each class and the provision of computer labs. Nonetheless, some negative issues emerged from the context and background chapter, such as the limited authority of the ELT teacher over the choice of curriculum, methods and teaching materials. Other issues such as the role of the teachers’ education, teachers’ English language competence and teachers’ preparation were mentioned in this chapter. These issues will be considered during data collection (especially in the survey) and in the literature review.

Investigating creativity within the context of ELT will give a specialised opinion on what creativity is from the point of view of the EFL teacher and how she/he wants to apply it in her/his classroom. Teachers’ views from the current study will hopefully offer a clearer understanding of creativity in TESOL, as well as the supporting and suppressing factors affecting the creativity of teaching.

Therefore, based on the research question and the factors mentioned in this chapter, the next chapters will review the available literature on the topic of creativity, education and ELT.
3.1 Introduction

The research questions and some issues arising from the previous chapter inspired the chosen content of the literature review. The main topics of the chapter are a broad introduction to creativity, creativity in education and creativity in TESOL. The creativity in education section will include the main distinctions in creativity, factors supporting or suppressing creativity, attitudes towards creativity, and an example of a creativity study in education. The creativity in TESOL section will present some definitions and a framework of newness and usefulness. The conception of creativity in ELT in this research is discussed as well as the suppressing and supporting factors from the point of view of the researcher. Revealing preconceptions is important for grounded theory (GT) (the research approach of the current research), for the implications of the research, and for how it is approached and carried out. Lastly, there will be a conclusion which will summarise the points discussed in this chapter.

3.2 Creativity: a brief historic overview

There have been three main approaches to research in creativity (e.g. Sternberg & Lubart, 1995). In the first approach, creativity is thought of as something that comes from a power beyond the human, with the person acting merely as a channel through which creativity can flow (Craft, 2001b). In the second approach, the person is appreciated as the one responsible for the creativity, and thus the person should be examined carefully (ibid.). Then there is the third approach, treating creativity as context-bound rather than as a universal phenomenon, as well as suggesting that creativity probably is a result of cooperative efforts (ibid.). These approaches will next be briefly reviewed; the sequence of presentation of the approaches in this chapter does not necessarily reflect their historical order.

Creativity used to be viewed as a sort of inspiration and a mysterious matter from a higher power in the Greek, Judaic, Christian and Islamic traditions (Craft, 2002, 2007a). As a matter of fact, in the past the word ‘genius’ was used more often to
refer to a creative person. It was seen that a divine intervention had occurred for a person to be inspired. For example, Plato thought that the Muses were the source of the poets’ works. As a mystery was involved, this led, in later stages of creativity research, to scientific evidence being sought (Sternberg & Lubart, 1995).

The view of relating creativity to mystery changed as the meaning of creativity moved from its link with divinity to the modern understanding of the word as a production, invention or re-production (Pope, 2005). The idea that nothing can be produced from scratch can be related to religious beliefs and also to rationality, as Boden (1990: 11) points out that “to bring into being or form out of nothing” is unintelligible and strictly impossible. In the mid-19th century in Europe, during the Romantic era, creativity was perceived as a human ability to be original; therefore, in this era, psychological exploration gradually developed as the main research approach. By the end of the 19th century, psychological explorations were the leading research trend in the area of creativity (Craft, 2001b; Sternberg & Lubart, 1995).

In the mid 20th century, creativity was no longer exclusive to art; instead science was also appreciated as a domain in which creativity can have a place. By the late 20th century, creativity was perceived as a life-necessity and as a concept appropriate for almost any domain in life (Sternberg & Lubart, 1995). Moreover, the universal perception of creativity started to be replaced with the perception that creativity is socially and culturally positioned (ibid.)

3.3 Creativity in education

Because creativity in TESOL branches out from creativity in education, research on creativity in education is reviewed here. This section examines the distinctions within creativity and the supporting and suppressing factors which help to clarify the concept and lead to a definition of how creativity is understood in the field of education. Then, in a separate section on creativity in TESOL (3.4), definitions of creativity are further clarified.
Before clarifying the main distinctions within creativity, it is useful to give some examples of how creativity is defined in education. The National Advisory Committee on Creative and Cultural Education explain the meaning of creativity as “...imaginative activity fashioned so as to produce outcomes that are both original and of value” (NACCCE, 1999: 29). Creativity is seen to be very complex and to cover all aspects of behaviour, requiring a range of abilities to reinterpret ideas in the educational field (Foster, 1971: 13).

In general, creativity in education is associated with imagination and play. The origin of the link between imagination and creativity can be tracked to the 1970s (Craft, et al., 2001). Imagination is perceived in the literature as being both a negative and positive side of creativity: “Imagination is a driving force behind creativity” (Beetlestone, 1998:76). Play can be the channel through which imagination, risk-taking and testing ideas can appear (ibid.). Another reason for the frequent link between imagination and play is that both are “…driven by openness to ‘possibilities’” (Craft, 2000:50). In Project 1000, 88.7 per cent of the participating UK teachers perceived imagination as a vital element (Fryers, 1996). Play and imagination are mentioned as connected tools for children’s creativity (e.g. Egan et al., 1988). Furthermore, play, art and problem-solving have been strongly associated with creativity for children (e.g. Craft, 2002, 2003; also see Wood, 2007). The child’s creativity is said to be benign, central to the arrangement of teaching and learning, and associated with play (Craft, 2003a). In another study, creativity is considered as facilitating the ability to see the world differently and about the “flexibility of the imaginative muscles” (Creative-Partnership, 2007:1). In a UK study, creativity in schools was studied through creativity providers who are artists who turn the children’s imagination into reality (ibid).

3.3.1 Main distinctions within creativity

There are some distinctions within the field of creativity that will be addressed in this section, and those distinctions are: Creativity and innovation; teaching creatively vs. teaching for creativity; elite vs. democratic creativity; general vs. domain-specific creativity, and the aspects of creativity.
3.3.1.1 Creativity and innovation

It is important to differentiate between two major terms before going into detail of how creativity is understood in the literature. Creativity and innovation can be seen as different terms with the same meaning (synonyms), or as terms which complement each other. Feldman (2008) thinks that creativity and innovation seem to be synonyms. Craft (2001a: 4) explains:

In the economic environment, for example, the terms ‘entrepreneurship’ and ‘enterprise’ are used whereas in sociology the term used is ‘innovation’. Yet in education and psychology, the term ‘creativity’ is widely used (Craft, 2001a: 4).

However, some see innovation as “radical, discontinuous change” and creativity as “... the ability to devise and successfully implement such changes” (Nyström, 1979:1). On the other hand, Craft (2001b) thinks that creativity involves innovation, novelty and originality. Similarly, Lucas (2001: 38) explains: “Creativity is a state of mind in which all our intelligences are working together. It involves seeing, thinking and innovating” and it can be useful for all aspects of life, including school. Innovating is seen by him as a part of being creative (ibid.). Cheng and Yeh (2006: 41) noticed how interrelated the concepts of creativity and innovation are, and they explain creative ELT and innovation as follows “... in a sense, instructional innovations go in tandem with creative teaching”.

In the current study, the researcher thinks that creativity and innovation are similar and agrees with Craft (2001a). The current research focuses on creativity because it is mentioned more than innovation in the educational context of Kuwait.

3.3.1.2 Teaching creatively vs. teaching for creativity

Another main point to be distinguished is to differentiate between teaching creatively and teaching for creativity, which means assisting the learners to be creative. Some view that they are interconnected and that when teaching creatively, teachers are implicitly fostering learners’ creativity (e.g. Jeffrey & Craft, 2004). Others may argue
that the creative teacher does not necessarily encourage learners’ creativity (Craft, 2001a).

In the current research, the focus is on the teachers’ understanding of their creative teaching rather than the fostering of creative learners. However, I am of the view that teachers’ roles are to support their learners to improve, so any creative teaching which may have a negative effect on the learners is not a desirable creativity. I believe that creativity should bring benefit and not harm in the educational domain. Nonetheless, as will be discussed later in this chapter, the way people judge how useful a given creative act is may differ according the person’s aims and context (Wiseman, 1997).

3.3.1.3 Elite vs. democratic creativity

There are two major types or levels of creativity mentioned in the literature which differentiate between the levels of creativity. Democratic creativity is similar to self-actualisation creativity (Maslow, 1962), ‘little c creativity’ (Craft, 2001b) and psychological creativity (Boden, 1990), which is basically an ordinary creativity which most people have and does not usually entail making huge improvements or changes to the world. However, elite creativity (NACCCE, 1999) is less common and usually entails making a bigger effect and deeper change in the world and is similar to special talent creativity (Maslow, 1962), ‘Big C Creativity’ (Craft, 2001b), and historical creativity (Boden, 1990).

Craft (2001b: 46) explains that she has developed a concept of ‘little c creativity’ (LCC) and a ‘Big C creativity’ (BCC) which means “extraordinary creativity of the genius… High creativity I take to have certain characteristics, such as innovation/novelty, excellence, recognition … and a break with the past understandings and perspectives”.

Similarly, Boden (1990: 2) makes a “… distinction between ‘psychological’ creativity and ‘historical’ creativity (P-creativity and H-creativity, for short)”. Psychological creativity is a creativity which can happen everyday with anyone and mostly has a minimal effect on the community of the individual (ibid). Historical creativity occurs
less often, as people with historical creativity are few but have a bigger effect on their communities and history (ibid). Historiometric studies have been suggested to be the sole way to understand the historical genius (Simonton, 1997), but this is not the topic of the current research.

What is common to these theories is that creativity has levels and that anyone can be creative at a certain level, while there are only some people with a more special creativity. Moreover, these studies agree that creativity should be supported in schools. The current research will investigate whether or not participant teachers view creativity in English language in Kuwait as an ‘elite’ or ‘democratic’ creativity. However, since the teacher’s voice is central to the study, the researcher is of the view that all teachers can be creative in one way or another, so a more democratic view of creativity is adopted in this research.

3.3.1.4 General vs. domain-specific creativity

Another distinction may be drawn between creativity which is domain-specific and creativity that can be applied across domains (Craft, 2001a). Some view that each domain or area/subject of curriculum should have a creativity which suits this specific domain (e.g. creativity in art for instance differs from creativity in maths) while others believe that all domains can have the same type of creativity (ibid). The view that creativity is relevant across the curriculum is gaining support, whereas formerly it was commonly held that creativity was confined to the arts (e.g. Craft, 2000; Beetlestone, 1998 as mentioned in Craft & Jeffery, 2004; also see Craft, 2003).

Creativity in education is a domain which is growing; however in the current research the focus is on TESOL, therefore the research will contribute to seeing whether creativity in TESOL has special features and meaning(s) or whether it is similar to the research into creativity in education in general. The understanding of creativity in TESOL in the current research will also be compared to the general meanings of creativity from the literature review.
3.3.1.5 Aspects of creativity

In addition to types, the literature shows that creativity has several aspects. The current study will use these aspects to organise the discussion chapters. Some of these aspects have been described as the individual person, the domain (the profession or curriculum area), and the field (the socio-cultural side of the profession), developed by Csikszentmihalyi, (as cited in Feldman et. al., 1994). Another four aspects of creativity that have been discussed in the literature are: process, product, person and environment (Wallace, 1926), which were originally used in the psychometric tradition, but later were used in relation to society (e.g. Fryer 1996; also see Runco, 1997; Craft, 2001b; Rhodes, 1961). These components will be explained next.

The creative process is seen as a unique and novel problem-solving activity (Fryer, 1996). Craft (2000) presented a creativity circle for process: preparation, letting go, germination, assimilation, completion (bringing into fruition of the idea which involves the capacity to ‘receive’ as well as to ‘create’) and preparation. Another scholar believes that the creative process requires flexibility and diversity for organisational development to take place (Nyström, 1979). A number of stages have been identified in the creative process: preparation, incubation, illumination (insight), and verification (ibid.: 39). Some scholars link creativity to the end result (the product, which will be mentioned next) rather than the process, as De Bono (1970: 11) states: “Whereas creativity is too often only the description of a result, lateral thinking is the description of a process … creativity involves aesthetic sensibility, emotional resonance and a gift for expression”. It is noteworthy that creativity is linked to aesthetic sensibility which I think may be needed in some aspects of TESOL (building teaching materials for instance). Lateral thinking is an indirect problem solving process which does not necessarily following a series of logical steps. With lateral thinking, change is expected to be a better way of solving a problem instead of repeating the same ways (De Bono, 1970). In TESOL, it would be interesting to learn whether lateral thinking would be useful during the process of developing a new curriculum for English, in case the teacher had the opportunity to take part in building a curriculum suitable for her learners and which could solve the problems noticed in the classroom.
Creative *products* are known to be both new and valuable (Fryer 1996). This can be seen in the current study, with its TESOL focus, where the product can be the language itself, or the teaching material and methodology of teaching, any of which can be new and valuable. This will be further explored in the discussion chapter (when discussing the aspect of the newness in creativity).

A creative *person* is said to be one who has the nature of making or recognising valuable innovations (Fryer, 1996). Some of the features associated with creative people in the literature (Project 1000 in the UK) are: achievement, motivation, need for order, need for curiosity, self-assertion, being less conventional, self-discipline, independence and autonomy, constructive criticism, self-actualisation and self-realisation (Fryer, 1996). Teachers who have positive attitudes towards creativity have, amongst others, the following features: a wish to deepen the understanding of pupils about the world; a belief that all teachers can be creative; and the value of pupils’ free expression (ibid.).

Finally, there is the *environment* of creativity; Fryer (1996) focused on the context in which creativity is generated and the way it will be responded to or received. The place in which creativity takes place is important. This is because the place is linked with the circumstances in which creativity can occur and grow. Some obstacles in the environment can negatively affect the creative person to the extent that one may not know her/his creative side (Sternberg, 2006b). Environment or place will be discussed further in Section 3.3.2.6 when discussing the investment theory and creativity’s supporting factors.

All in all, the researcher is of the view that the relationship between these components/aspects (process, product, person and place/environment) is cyclical and hard to separate, even if the person is the focus of this research, as the teachers’ voice is emphasised. Nonetheless, this aspect may be used to organise discussion.

Section 3.2 has given an overview of creativity throughout history, as well as some of the distinctions emerging from the literature on creativity in education. These
distinctions include the meanings of creativity in education (which relates to the first research question: What does creativity in TESOL mean according to English language teachers in the primary stage in Kuwait?). The next sections will shed light on factors supporting or suppressing creativity (which relate to the second and third research questions. The second research question is: What are the factors that support creativity in TESOL from the point of view of the English language teachers in the primary stage in Kuwait? The third research question is: What are the factors that suppress creativity in TESOL from the point of view of the English language teachers in the primary stage in Kuwait?

3.3.2 Factors which support creativity

The elements which support creativity are numerous and interconnected. To order to organise the supporting factors of creativity in this section, the elements from the investment theory of creativity are used. Sternberg & Lubart (1991: 608) explain the investment theory, stating:

The greatest creative contributions can generally be made in areas or with ideas that at a given time are undervalued. Perhaps people in general have not yet realized the importance of certain ideas, and hence there is a potential for making significant advances. The more in favour an idea is, the less potential there is for it to appreciate in value, because the idea is already valued.

Investment theory consists of six different yet interconnected elements: intellectual abilities (synthetic, analytical, practical), knowledge (of the field), styles of thinking, personality, motivation (intrinsic), and environment (supportive). There should be a confluence of these six resources to achieve creativity (Sternberg, 2006a). These six elements will be explained next in relation to creativity’s supporting factors.

3.3.2.1 Intellectual abilities (synthetic, analytical, practical)

Intellectual giftedness has been classified into analytical, synthetic and practical abilities. Analytical abilities are linked with scoring well in IQ tests. Synthetic abilities
are about being able to cope with new situations in a creative and original way. And practical abilities are the abilities to apply analytical knowledge in everyday life (Sternberg, 2006b). Thus, IQ, coping with situations creatively and using knowledge are linked with creativity and can be seen as supporting factors. Although the current researcher is of the view that IQ cannot be directly linked to creativity in TESOL, when data has been obtained from participants it will be seen how they value these factors in the field of TESOL.

3.3.2.2 Knowledge (of the field)

In order for a person to be able to make a creative contribution in any given field, s/he needs to be able to engage in problem solving and this cannot be done without having knowledge of the field (Sternberg & Lubart, 1991). The relationship of knowledge and the way it can support creativity in education can be controversial. A balance between knowledge and creativity is called for by some scholars because “… What educators must try to do is to nurture the knowledge without killing the creativity” (Boden, 2001: 102).

Knowledge seems to also be appreciated in TESOL (creativity in TESOL will be discussed separately in Section 3.4) because creative teachers should “…provide students with learning experiences that were wide ranging, engaging, and creative to promote knowledge acquisition …” (Mok et. al., 2006:76). The current researcher is of the view that for the teacher in the field of TESOL the knowledge is about the curriculum and the English language itself (Al-Ahmad, 2000; Al-Mutawa, 1997). The participants may have an opinion on the role of this knowledge in supporting their creative teaching.

3.3.2.3 Styles of thinking

“Thinking styles are preferred ways of using one’s skills. In essence, they are decisions about how to deploy skills available to a person.” (Sternberg, 2006b: 89). Differences in thinking styles do not mean better or worse. Thinking styles are different from learning styles, which are about “preferred ways of learning material (e.g., orally, visually, kinaesthetically), while thinking styles “deal with preferred ways
of thinking about material” (Sternberg & Zhang, 2005: 245). This can mean that if teachers use their thinking style the way that suits them, this can support their creativity. The preference can vary according to the personality of the teacher, which will be discussed next.

3.3.2.4 Personality

Both the teacher and the learner can be creative and have personal traits. The teacher can be teaching creatively or teaching for creativity (which means assisting the learner to be creative). When it comes to their traits, teachers and learners can share similar traits. Teachers in ‘Project 1000’ in the UK (Fryer, 1996) consider that creative teachers assist creativity in learning. Thus it is useful to look at both teachers and learners, which will be especially relevant for the discussion stage in order to elucidate any gap between the literature and what may emerge from the current study, even though the current research focuses on the teachers’ creativity (teaching creatively).

Sternberg (2006b: 89) gave examples of the personal traits of a creative person which are related to the investment theory, such as: willingness to overcome obstacles, willingness to take sensible risks; willingness to stand up to conventions. These personal traits are supporting factors which basically mean that the creative person should be able to resist the suppressing factors.

In the literature (NACCCE, 1999; Craft, Jeffrey, & Leibling 2001; Burnard et al., 2006; Craft, 2002; Craft, 2001b; Claxton et al., 2006; Fryer, 1996; Craft et. al., 2008), the following traits are associated with the creative person: confidence, risk-taking, independent judgment, commitment, resilience in the face of adversity, curiosity, experimenting, attentiveness, thoughtfulness, intelligence, self-creation, self-expression and know-how, self-determination and direction, innovation, development, depth (awareness of conventions), posing questions and playing, building pupils’ confidence, encouraging pupils to ask questions, imagination, empathy, wisdom and motivation. Motivation is the fifth element in the investment theory which will be discussed next.
3.3.2.5 Motivation

The relationship between creativity and motivation is two-way, in that creativity leads to motivation and motivation leads to creativity. In a study of organisational creativity, motivation was seen to be a key factor (Sundgren, 2005). This study shows that motivation is a factor leading to creativity, but others see that creative impact can improve motivation and self-esteem for both teachers and learners (Creative-Partnership, 2007; Sefton-Green, 2007).

Intrinsic motivation is associated with creativity, and intrinsic motivation can encourage the creative work of poets and, consequently, teachers can learn that motivating their learners helps make them more creative (Jones & Wyse, 2004). Sternberg (1999a: 456) also views that intrinsic motivation is important for creativity stating: “Creativity generally flourishes under conditions that support intrinsic motivation (signified by enjoyment, interest, involvement, and focus on personally challenging tasks)”. Sternberg also thinks that intrinsic motivation is not something that one can inherit, and that it is a decision to be motivated and see the positive side of the work which interests rather than bores the creative person (Sternberg, 2006b).

Extrinsic motivation, by contrast, has not been linked to creativity. In some cases, extrinsic motivation has even been linked to suppressing creativity: “creativity...can suffer under conditions that stress extrinsic motivators (such as promising rewards or incentives for creative work), competitions, social comparisons, and expectations of judgements from others” (Sternberg, 1999: 456). Those factors will be further discussed in Section 3.3.3 under factors which suppress creativity. Furthermore, extrinsic motivation can be related to the environment or place in which creativity takes place, which is the final element in the investment theory and will be discussed next.
3.3.2.6 Environment (supportive)

The element of the place or environment in which creativity occurs has been discussed in Section 3.3.1.5 (Wallace, 1926; Fryer, 1996). Sternberg (2006b: 89) emphasizes the role of the environment explaining that: “One could have all of the internal resources needed to think creatively, but without some environmental support (such as a forum for proposing those ideas), the creativity that a person has within him or her might never be displayed.” Thus, those who are around the teacher may have a role in supporting the teacher’s creativity. Those who evaluate the teacher have a role as a supporting factor because “part of the environment is determined by who is doing the evaluating” (Sternberg, 2006b: 90). This means that those who are responsible for evaluating the teacher can provide the teacher with an optimal environment for creative ideas and actions.

This aspect is related to the human, social or relational side of teaching and learning. The current researcher thinks that empathy, relationships and collaboration are interconnected. For teachers to be creative, some believe that being close to the learners and being empathetic is crucial. In an American study, one opinion was that creativity involves close relationships with the students inside and outside the classroom to engage them with learning (Fischman et al., 2006). Furthermore, Craft (2000) thinks that, for creativity to be achieved, there must be a dynamic interaction and a relationship with the people, the domain and even with oneself.

Researchers have noticed that creativity is a result of collaborative rather than individual efforts (Craft, et. al., 2008). John-Steiner (2000) makes it clear that, even though the Western belief has always been associated with individualism, it is apparent that there is no purely individual artistic formation. This belief implies that viewing creativity as a social collaboration would help better understand creativity’s processes and outcomes (Miell & Littleton, 2004). The current research will investigate whether participants prefer working in a collaborative or individualistic environment to improve their creativity.
3.3.3 Factors which suppress creativity

It is possible that when the factors which support creativity are missing, creativity is likely to be suppressed. It is also possible that factors that support creativity in some circumstances may suppress it in others. For example, competitions, rewards and incentives for creative production may stimulate creativity, yet they are also examples of the extrinsic motivation which has been demonstrated in the literature to suppress creativity because of the stress and distraction it may cause (Sternberg, 1999a). Personally challenging tasks may be viewed by some as a factor suppressing creativity whereas others consider those tasks to be motivating (ibid).

Adaptation to a new environment may suppress creativity because:

..the ability to adapt to the environment-- to change oneself to suit the environment-- typically involves little or no creativity and may even require one to suppress creativity, as when one realizes that adaptation to a school or job environment means keeping one's creative ideas to oneself at the risk of a low grade or job evaluation (Sternberg, 1999b: 82).

This shows that double effect the environment can have on creativity, as it is mentioned as a supporting factor when it provides the right place for creativity to improve, and it is also mentioned as a place where creativity can be challenged especially if adaptation to new environment can mean that individuals’ original ideas will not be expressed in that environment. Additionally, there are ‘barriers’ to creativity, such as: habits and learning, rules and traditions, cultural blocks, emotional blocks, research barriers, and the idea-squelchers (Davis, 1999). These barriers can be suppressing factors in the field of education. The current researcher sees that creative ELT teachers may face habits, rules and traditions in the context of the school which may suppress their creativity.

Those barriers can be suppressing because they impose too many or too few constraints on freedom. In an attempt to find a balance between the freedom that comes with creativity and the constraints of school learning, it is remarked that “…the ‘freedom’ of creative thought is not the absence of constraints, but their
imaginative—yet disciplined—development ... What educators must try to do is to nurture the knowledge without killing the creativity” (Boden, 2001: 102). Thus the lack of balance between knowledge and creativity can be a suppressing factor.

Finally, a negative attitude towards creativity and the extent to which teachers might be discouraged from being creative is another possible suppressing factor to teachers’ creativity. The next section will discuss attitudes towards creativity in education and the justifications for attitudes either against or for creativity in education.

3.3.4 Attitudes towards creativity in education

The researcher is of the view that creativity can be suppressed or supported in the educational field according to how one perceives it. The following sections will discuss the problems that are seen by those who reject the idea of creativity in education, and the affordances which are used to support the views of creativity’s adherents.

3.3.4.1 Arguments against creativity in education

In education, there are those who strongly oppose the idea of creativity, and those who cannot see education without it. Generally speaking, those who are against creativity in education criticise it for three main reasons: first its link to imagination and association with disobedience and being unruly (Lucas, 2001). Secondly, the idea that creativity needs to prove its effectiveness through children’s attainment and development. Thirdly, there is the call for using creativity within the contextual framework and the value system of a given time and place. Cropley (1997) also discusses the concern of parents and teachers about creativity and the contrasting views of perceiving creative behaviour as unruly, careless behaviour versus seeing the rules themselves as unnecessary for the development of a child.

Davis (1999) suggested that there are four main limitations to creativity in education. First, the limitations of terminology and what is meant by ‘creativity’ by different
people in the educational field. Then there is the conflict between policy and practice, as both encouragements to be creative and curricula constraints affect the teacher. Also there is the issue of whether creativity is domain-specific or general/relevant across the curriculum (just art and music or also for English and mathematics learning). Finally, there is the centrally controlled pedagogy which determines the content and strategy of teachers’ pedagogy. Furthermore, cultural, environmental and ethical limitations are suggested to be considered (Craft, 2003). These views are from a Western context. The present research will investigate whether these elements also exist in the current context of Kuwait. The level of similarity or difference between the previous studies and the current one will have implications on many levels, including on how context-bound the understanding of creativity and its factors are.

As for the definition issue, it is seen that the tentativeness and vagueness of creativity can be problematic for its practicality and functionality for decision-makers and teachers. This is because there has to be a common definition known to all. For example, in the UK, although there are clear key recommendations scholars tend to call for more research and clearer guidance on the topic of creativity (ibid). Some prospective teachers tend to prefer relevant rather than unique answers from their students (Beghetto, 2007). This could mean that the meaning and role of creativity needs to be discovered or that, because of the curriculum burden, teachers do not have time to let students express themselves diversely and uniquely. Moreover, Kaufmann (2003) points out that the current definition of creativity (in the literature at that time) as novel and appropriate does not clarify the concept of creativity or distinguish it from concepts such as intelligence, for example. This reinforces the need to know the meanings and preferences of creativity according to English language teachers in Kuwait.

Considering newness to be one of the basic elements in creativity is an issue which needs to be discussed, because some might reject creativity due to fear of the new or reject change for its unknown results. There is the view that newness may be rejected in its early stages regardless of its effectiveness and usefulness. Thus, it is important to understand how new ideas/acts are seen as creative ideas/acts through
the eyes of teachers, in light of the time needed for an innovation to be as successful as planned (Wiseman, 1997). Another explanation for the rejection of newness can be found in Sternberg (2006b: 88) who suggests an investment theory of creativity which entails “buying low and selling high”. This means that when the creative person first comes up with a new idea, it is usually resisted until it is eventually accepted, so that it sells high. Thus a new idea is initially presented, then faces resistance and is eventually accepted. Thus, rejecting new ideas is a natural part of the process (ibid). This could happen in teaching, as an idea for a teaching method or approach in TESOL might be refused at first, and gradually become accepted if proven to be of value (Wiseman, 1997).

3.3.4.2 Arguments in favour of creativity in education

In contrast to creativity’s opponents in education, there are those who strongly encourage it and think that: “Teaching creatively can improve the quality of education, make learning more meaningful and open up more exciting ways of approaching the curriculum” (Beetlestone, 1998:1). Fryer (1996:1) encourages creativity so strongly that she believes that it “... is essential for survival”, and others conclude that it is benign and central to teaching and learning (Craft, 2003a). It is evident that principals prioritise creativity and innovation over many other elements when looking for the best ELT teacher (Sullivan, 2004). Additionally, another study (in Botswana) suggests that teachers’ individual creativity is the major basis for successful ELT instead of research and theoretical knowledge (Mooko, 2005).

Many of the adherents of creativity view its role for the whole personality of the learner. For example, it was suggested that “basic principles for fostering creativity… involve ... not only intellectual, but also personal, motivational, emotional, and social aspects of creativity” (Cropley, 1997: 107). Moreover, there should be support for creativity in schools to foster the development of the different sides of human beings, to make connections for the student between the school and the wider world, to encourage more positive social and personal attitudes, and to satisfy the nation’s future needs for creativity in the market (Beetlestone, 1998 ; Pope, 2005; Craft et al., 2008). Fryer (1996) agrees on the importance of creativity in preparing children for
the future job market, and hold the view that global issues increase the need for
creativity as unfamiliar situations are be faced more often in the globalised world.

Educators’ creativity is mostly related to openness; releasing subconscious
motivation, self-esteem and vision; and working with others with some professional
autonomy and within a professional relationship (Craft, 2002). For the teacher to be
creative or a ‘fosterer’ of creativity, teachers’ beliefs may play an essential role in
shaping their understandings of what creativity is and the extent to which it may be
applied in the pedagogic process.

Knowledge and training are required for creativity to be more welcomed in education.
Those who are in favour of creativity recommend avoiding disorder or chaos in the
classroom. Those who are in favour of creativity in education suggest that teacher
education, preparation and training to teach creatively, yet with order and discipline,
suits the educational aims. Gale (2001) asserts that teachers will be creative when
they are trained to remain reflective after their training courses. In addition, Kampylis,
Berki and Saariluoma (2009) mention, in a Western context, that teachers confirm
that they play a role in their students’ creativity; however, they are not confident or
appropriately trained for this role.

For many researchers, creative teachers start being creative during their teacher
training. The lack of attention to fostering creativity in teacher education and
preparation is said to be an old and notable phenomenon (Davies, 2004). Elsewhere,
teachers’ preparation does not provide the answer to all educational challenges as
there are other elements that may help, including creativity (Sullivan, 2004).

The next section will be about creativity in TESOL.

3.4 Creativity in TESOL

The literature on teaching creatively in TESOL contains a limited amount of
research. It is likely that creative teaching in TESOL has some aspects in common
with creative teaching in education in general. However, in this section there will be more focus on the literature on creative ELT.

3.4.1 Definition(s)

For many authors, creativity appears to be a vague issue. However, Jones and Wyse (2004: 2) stress that: “The move away from defining creativity as a fixed entity to one which is dependent upon people’s judgements is important for teachers because they are often in the role of assessing the extent to which school work is creative”. This statement is in agreement with the idea that the definition should be taken from teachers instead of being prescribed by others. For that reason, and since I agree with the previous statement, I see that the participants’ opinions are of high importance to building the understanding of creative TESOL teaching in similar contexts.

The current researcher noticed that the elements associated with creativity in TESOL are also similar to those found in the general creativity in education. For example, a TESOL study points out that “creativity is often associated with originality, novelty, and divergent thinking” (Tin, Manara & Ragawanti, 2010: 76). This point is related to the idea of newness which will be further discussed in Section 2.4.1.

One example of creativity within TESOL is in enhancing students’ learning by “integrating language arts activities into textbook-based teaching, a literature-based program, and language enrichment activities” (Mok et al., 2006: 76). Thus encouraging literature usage can be a form of teaching creatively in English.

Another way of defining creativity in ELT is encouraging language play, which is defined as:

The expression of the speaker’s or writer’s creativity in ‘deliberately, consciously choosing to violate normal expectancies of language use by playing off different varieties against one another... at the formal level, there is play with sounds, words, and grammatical structures to create patterns. At the semantic level, there is play with units of meaning, connecting them in unusual ways to create imaginary worlds (Tin et al., 2010: 76).
From the above quotation, it can be seen that language is a tool of expression and communication, so it might be important to know the effect of creativity in language usage. Thus, when it comes to learning and using a second or a foreign language, it is important for teachers to know the relationship between creativity and language teaching/learning. Linguistically speaking, Brown (2001) suggests that what used to be perceived as an error or as an effect of inter-language should be welcomed, as it could hold creativity. Inter-language is the type of language used by a second or a foreign language learner where she/he uses some features of his/her first language when speaking the target language (ibid.). For example, errors like “What this means?” can be valued as a sign of development. It could also be reflecting the creative use of language rules in the learner’s mind.

Thus, to some researchers (Tin et al., 2010; Brown, 2001) welcoming the violation of language expectancies and accepting errors can be seen as creative. However, allowing errors without balance may be a form of chaos and thus might not be welcomed in education (see Sections 3.3.4.1). According to the background of the current study, teachers’ language competence is important (Al-Mutawa, 1997). Thus the current researcher will investigate to see if the participants of the current study welcome the idea of violating language rules as a form of creativity or not.

The current research will investigate whether participants include any of the above elements and definitions in their understanding of the meaning of creativity within the context of primary ELT in Kuwait. Participants in the current study teach English in the primary stage, thus errors might be welcomed because young learners tend to enjoy learning in a less restrictive environment (from my previous experience as an ELT teacher). However, the results of the study will show whether or not current research findings agree with this idea.

In many definitions, the aspects of being both new/original and valuable/useful are common when discussing creativity. In the education literature, there are many meanings and definitions of creativity. Knight (2002: 1) proposed that: “Creativity constructs new tools and new outcomes – new embodiments of knowledge. It constructs new relationships, rules, communities of practice and new connections –
new social practices”. In TESOL, following similar perceptions of linking newness and value to creativity, Kampylis, Berki and Saariluoma (2009) perceive creativity in primary education as a mental and physical activity which takes place in a certain time and is socio-cultural, and this activity leads to tangible or intangible results which are original, useful, ethical and desirable, at least to the creative person(s).

3.4.2 Newness

From the above section, the researcher noticed that the recurrent concepts related to creativity are newness and value; thus, these concepts will form the main umbrella for organising the flow of the discussion of literature related to the meaning of creativity in education/TESOL.

In TESOL, creativity is an essential part of systemic change for a systematic educational reform (Forrester & Hui, 2007). The researcher sees that change implies that new and original outcomes may result from a systemic change. The current researcher is also of the view that associating creativity with systemic change is similar to associating creativity with newness and usefulness.

Another definition of creativity in TESOL, which links it to newness, is the following definition stated by Cheng and Yeh (2006: 41):

We defined creative teaching as any form of teaching practice that goes beyond covering the content of mandated curriculum; moves away from traditional, teacher-fronted classroom activities; and involves students with the materials in new ways, using new approaches, technologies, or ways of thinking.

In this definition, creativity is described as the opposite of traditional teaching which is teacher-centred. The teacher also needs to come up with materials, technologies, approaches and ways of thinking. Similarly, Kumaravadivelu views the TESOL teacher as having many roles, including teacher as technician, teacher as reflective practitioner, and teacher as transformative intellectual (Kumaravadivelu, 2003). The teacher as technician would be interested in finding new techniques and technology
for use in their teaching; the teacher as reflective practitioner would focus on reflecting on his/her practice; and the teacher as transformative intellectual would be more involved in the culture of learners and the world beyond the classroom. As with aspects of creativity, the current researcher thinks that sharp distinctions may not be useful between the above types of teaching and that combining them may be more appropriate, although one aspect may be demonstrated by one teacher more than by another.

Another understanding which is related to creativity being a ‘state of mind’ is that there should be a change in teachers’ philosophy for better practice and thus better language learning. It is illustrated thus:

An innovation in a second language teaching program is an informed change in an underlying philosophy of language teaching/learning, brought about by direct experience, research findings, or other means, resulting in an adaptation of pedagogic practices such that instruction is better able to promote language learning as it has come to be understood. (Hayes, 1997: 1)

Thus, it seems that change is related to creativity whether of internal change in the teacher’s philosophy, or external change in the teaching approaches etc. With any type of change, time is needed (Wiseman, 1997). Some see that materials are like treats, and new ideas are like tricks: ‘treats’ can be books and material donations; or ‘tricks’ which are exemplified in the new ideas and approaches to teaching. Wiseman (1997) suggests that, for an innovation in teaching to have a measurable impact, patience is needed—up to 10 years. The lack of patience in accepting new changes can be an explanation for what goes on in TESOL and in the wider educational field which witness ongoing changes that are sometimes unfulfilled because a new step is often challenged before it proves its usefulness (Robert & Steven, 2004). The researcher sees that time is needed, but also an understanding of the teacher’s thoughts and needs might be crucial, before going on with a change.

In discussing World Englishes in TESOL programmes, Brown (2001) suggested that the introduction of a new paradigm, World English, is like introducing innovation into a setting. From a World Englishes point of view, it is discovered that English can be
used in a nativised, creative way to meet the needs of the culture and identity of the user (Zhang, 2002). McKay (2006:1) states:

Indeed,…, to move beyond traditional EFL/ESL and international boundaries is, I believe, a creative professional act in itself, one that contributes to more global professional identity for school English language teachers, and facilitates sharing of ideas and processes of change.

In TESOL, as opposed to the traditional idea of adopting a language teaching method, more recently a new idea arose to suggest that every teacher has her/his own method. Kumaravadivelu (2003) proposes conditions of post-method. He thinks that post-method “empowers practitioners to construct personal theories of practice” (ibid.: 32) which are related to local culture and require classroom strategies that are innovative. Next, he suggests teacher autonomy as a second post-method condition, recognising that the teacher not only needs to know how to teach but also knows:

how to act autonomously within the academic and administrative constraints imposed by institutions, curricula, and textbooks. It also promotes the ability of teachers to know how to develop a critical approach in order to self observe, self-analyze, and self-evaluate their own teaching practice with a view to effecting desired changes. (ibid.: 32)

Lastly, the third condition of post-method as illustrated by Kumaravadivelu (2003: 33) is pragmatism, which entails a constant reshaping of classroom practice according to the teacher’s self-observation, analysis and evaluation.

Hinkel (2006) indicates that TESOL is one of the fields that has witnessed, and is expected to continuously witness, ever-changing views on the ideals of teaching/learning. He also points out some factors for refusing the pre-determined methods: the bottom-up and top-down skills emphasis, the appearance of innovative English knowledge and the integration of language learning skills. Studies from various sources suggest that teachers’ interest in methods is linked to the teaching context and not the teachers’ thinking (Bell, 2007).

The current researcher agrees that originality and newness is important, and also sees that the person defines what is new depending on what s/he already has.
Newness can be small or big, on a practical or theoretical level, but what makes newness part of the creativity definition is the effect of the new thing/process/idea in the recipient, in this case the learner. What I mean by effect is the value, which is also discussed a lot in the literature in relation to creativity as outlined in the following section.

3.4.3 Purpose or usefulness/value

Value or usefulness is another main feature of the general meaning of creativity as reported in the literature (NACCCE, 1999; Kampylis, Berki & Saariluoma, 2009).

One example of value or usefulness in TESOL is meeting learners' needs. For the purpose of meeting learners' needs and meeting certain educational ends in one TESOL study: “teachers ... provide students with learning experiences that were wide ranging, engaging, and creative to promote knowledge acquisition and the development of creativity, critical thinking, interpersonal communication, and generic learning skills” (Mok et. al., 2006:76). Knowledge acquisition, critical thinking and communication prepare learners for language use outside the classroom. Kumaravadivelu (2003) thinks that creativity is essential for any language acquisition and communication, as communication is unpredictable. Unpredictability of communication needs creative (new and valuable) reactions and ideas from the language user.

Learner-centeredness is another element which can be seen as a useful side and can involve creativity. This is because when the learner is the focus, creativity will be more fruitful from the point of view of the educators (Gale, 2001). Learner-centeredness is favoured by ELT primary teachers according to an ELT study in Kuwait; however actual teaching practice is more teacher-centred (Al-Nwaiem, 2006). Teacher-centred approaches can be suppressing to teacher/learner creativity. This is because, according to Gale (2001), person-centred psychology which implies learner-centeredness rather than teacher-centeredness suits creativity in education.
Additionally, collaboration between the teacher and the learner is also linked to creativity in education (Craft et. al., 2008). Collaboration is also encouraged in TESOL, for example: “Collaboration with the teachers and learners to evaluate effectiveness of learning experiences is an important aspect of creative planning” (McKay, 2006: 5). Brown (2001) indicates that the schemata of both student and instructor should be close; thus identifying the paradigm that the teacher will work upon is of vital importance. Sharing schemata will make learning more effective and thus increase the usefulness of the creativity in TESOL.

In TESOL, empathy and the relationship between teacher and learners are considered important to creativity. A teacher who supports peer interaction is a creative teacher, for example: “The creative element ... was the teachers’ focus on the potential peer scaffolding as a way of further supporting the ESL students” (Hammond, 2006: 149). Hammond (2006:168) explains: “The focus on peer scaffolding...was creative in that it resulted in an innovative and thoughtful response to specific educational constraints and challenges.”

The current researcher agrees with the literature which says that newness which comes with a creative act needs time to prove its value/usefulness (Wiseman, 1997). However, I think it is important to know how to convince the recipient of creativity that the change or newness will become useful in time (Sternberg, 2006b). In the case of the changes that occurred in the English language curriculum in Kuwait, for example, its value is still being questioned by some teachers/parents (from current researcher’s experience) after more than nine years since the changes were implemented (Section 2.4).

3.5 Conceptions of creativity in this research

In this chapter, many definitions and discussions of creativity in education and creativity in TESOL are explained. However, some have approached creativity in a holistic comprehensive way, and this is what the current research attempts to contribute to by ‘listening’ to the most important member in the educational organisation: the teacher.
In spite of the fact that GT is deployed, there will be some clarification on conceptions of creativity in TESOL in the context of Kuwait. To critically discuss thoughts before the research is carried out is a part of GT where the researcher is allowed to “bracket” her/his assumptions and reflections before undertaking the investigation because: “It is necessary to state clearly our conscious assumptions about that which we are investigating” (Swanson-Kaufman & Schonwald, 1988: 99).

As the current researcher has observed in the foregoing literature review, the conceptions of creativity in education can become complex. Moreover, conceptions of creativity in TESOL can be even more complex because of the lack of studies in this field. It is therefore important to provide a detailed account of my understanding of creativity in TESOL.

The researcher agrees that creative ELT involves newness and value, and this can be a general and broad framework of discussion which needs details which I will gain from the findings of the study. Newness and value are the gist of most, if not all, definitions of creativity in the literature (e.g. Craft, 2003a; NACCCE, 1999; Kampylis et al., 2009; Knight, 2002). I will question what is new and valuable in the context of ELT in Kuwait according to the current participants. I will also question whether newness and value are the same for all participants.

This implies that the researcher sees that the social personal approach to creativity (to be explained in the following paragraphs) suits the topic of research. The researcher agrees with Gale (2001) who points out that humanistic and person-centred approaches are suitable in education. This also supports the idea of the teacher’s voice and the focus on the person and what suppresses or supports his/her creativity. The social personality approach is seen as appropriate because the researcher agrees that creativity is culturally located (Craft, 2001b; 2007b).

The social personality approach for creativity focuses on personality traits of the creative person. This approach studies the creative person’s features and what motivates or de-motivates him/her, and this is similar to what the current research is looking for in questions two and three. Some of the famous scholars to adopt the
social personal approach are: Amabile, Csikszentmihalyi, Gardner, Lubart, Perkins, Sternberg, and Weisberg (Sternberg & Lubart, 1995). In this approach, three main components are proposed: intrinsic motivation, domain relevant knowledge, creative skills, e.g. cognitive styles, generating novel ideas, and concentrated work styles (ibid).

Runco (1999), as one of the authors following the social personal approach, suggests that tension and stress can be related to creativity, and he gives the Wright brothers as an example of a tactical argument for successful creativity. He commented: “What I am calling tension, then, would be seen in a struggle for resources” (ibid.: 169). Then he discussed the educational implication of this argument, indicating that conflict can take place between structured schools, spontaneous students and experienced teachers. Nonetheless, adaptation is possible for such conflicts. Adaptations are related to creativity but they are not the same, suggests Runco (ibid.).

Although I agree with this social personal approach and see it as the most appropriate for the current research, this does not mean that I will be rejecting other approaches which might be suggested by the data, and include them at the end of the research. Thus, critical reflection and constant comparison between the different sources of data of the current research will be important.

3.6 Conclusion

This chapter has provided a brief historic overview of creativity in general. The main phases of creativity research were briefly introduced. These main phases were explained to show how ideas about creativity changed from one phase to another.

Then creativity in education was discussed covering many elements of creativity in education. Some main distinctions were made including the difference between creativity and innovation; teaching creatively and teaching for creativity; elite and democratic creativity; general and domain specific creativity; and the main aspects of creativity. After that, the factors which support creativity were explained under the
umbrella of the investment theory, followed by factors which suppress creativity. Different attitudes towards creativity in education were also discussed.

After that, creativity in TESOL was discussed although the number of studies in this field is limited. This included some of the main definitions mentioned in the literature. Then the newness and usefulness/value of creativity in TESOL were discussed, followed by the main conceptions of creativity in this research.

In the next chapter there will be an explanation of the current research methodology and some explanation of how the chosen methods suit both the research questions and the theoretical framework.
Chapter 4: Methodology
4.1 Introduction

In this chapter, the main research aims and questions will be re-stated (they are also mentioned in the first chapter). Moreover, the research approach and methodology will be explained. This will include the ontological, epistemological and methodological basis of the current research. Then the research design will be illustrated in a section which will contain the sampling methods and their rationale, piloting, procedures of the research and the approaches to data analysis. Furthermore, ethical considerations will be discussed as well as matters concerned with the rigour of the research. Finally, the limitations of the research methods will be pointed out.

4.2 The research aims and questions

One of the main aims of the study is to investigate how the participants in the current research understand the meaning of creativity in their ELT within their own context. The meaning might include the elements and conditions which are associated with the creative English language teacher from their perspective.

The current research seeks to reach a clear meaning of creativity in ELT; however this does not mean seeking to find a restrictive definition. This is because by nature creativity needs a more open understanding, as proposed by Jones and Wyse (2004: 2) to “move away from defining creativity as a fixed entity to one which is dependent upon people’s judgement”. Understanding the meaning of creativity in TESOL may contribute to finding who the creative teacher is and what conditions help them to be more creative and thus produce more creative ways of teaching or approaching learners in a more creative way. A theoretical contribution is needed for an improved agreement upon practice which the teacher will find suitable for her/his belief and context, and which the decision-makers (including managers and curriculum developers) will support.

There are both internal and external factors which support the creativity of the English language teacher. The same can be said about the factors which restrict teachers from being more creative in English language teaching. Although the focus in the current study is upon the teacher and the teacher’s voice, this seems to be inseparable from the creative process, product and environment. The research
questions on the supporting and suppressing factors may result in understanding what the teachers need in their teaching environments.

The current research attempts to answer the following research questions:

1. What does creativity in TESOL mean according to English language teachers in the primary stage in Kuwait?

2. What are the factors that support creativity in TESOL from the point of view of the English language teachers in the primary stage in Kuwait?

3. What are the factors that suppress creativity in TESOL from the point of view of the English language teachers in the primary stage in Kuwait?

A grounded theory (GT) approach is most appropriate for the research questions and topic of creativity in TESOL. There are many reasons why a researcher would choose a GT approach. One of the main reasons for choosing it in this study is that it allowed the researcher to consider any data encountered as a useful source for building understanding and interpretation during data collection and analysis. Additionally, there are other rationales for the choice of GT, such as the limited number of studies on the same topic in similar contexts. The current theories on creativity may provide a limited explanation of creativity for TESOL in a context such as Kuwait, but it is not a topic that is rich in theories. With other interpretive approaches the researcher would need to fully adopt a particular theory which would suit the context of the study, but this is lacking in my study (although some preconceptions were explained as a step before starting the GT research) (Strauss & Corbin, 1990). Therefore, and for the interest of the topic’s exploration, it would limit the unexplored aspects that could be discovered in new contexts if the researcher were constrained by testing existing theories. (More justification for the use of GT in the current research is provided in Section 4.3.1.)

The theoretical framework of the research and the methodology and methods will be explained in the next sections.

**4.3 The research approach and methodology**

It is important to distinguish between some important philosophical concepts regarding the theoretical framework of any work. Some of these key concepts are
the ontology, epistemology and methodology. It is important for these concepts to be suitable to the researcher's understandings on one hand, and to be suited to the research purposes and aims on the other.

Ontology is the way in which the researcher views the nature of the world, its existence and status (Silverman, 2005). Ontological assumptions are "assumptions which concern the very nature or essence of the social phenomena being investigated" (Cohen et al., 2007: 7). Moreover, this can be described as the world view of a person. This research can be located within the interpretive paradigm. The interpretive paradigm is known for its emphasis on the individual and theories within the interpretive paradigm are anti-positivist as they shed light on the subjective side of the world of humans (Cohen et al., 2000). This research was based on an interpretive approach which ontologically assumes that there is no absolute or single truth at the end of the investigation, and that diversity in interpretations is accepted. The research rather ends in a context-related useful and original contribution to knowledge which can be negotiable and further developed. In the light of this framework, one can say that there are 'multiple realities' and that questioning is the key to better understanding (see, for example, Merriam, 1998; Laverty, 2003). Interpretivism has been chosen, as the nature and aims of the research require that an idea of creativity is never final or confirmed.

The epistemology is another key concept which underwrites the framework of the research. The epistemology of the work can explain the position of the researcher in relation to what he/she is trying to know or research (Laverty, 2003). Epistemological assumptions "concern the very bases of knowledge..., how it can be acquired" (Cohen et al., 2007: 7). The current research focuses on subjectivism and on "the importance of the subjective experience of individuals in the creation of the social world...The principal concern is with an understanding of the way in which the individual creates, modifies and interprets the world in which he or she finds himself or herself" (Cohen et al., 2007: 8). The role of the participants as well as the researcher will be central in the interpretations; the researcher's comparisons and thoughts will form the concluding ideas and thoughts. The researcher considers the nature of the research topic to be subjective. This is because the phenomenon of creativity can be viewed differently in different fields, contexts and cultures (Craft,
People seek to be creative but it is hard to define creativity and give it clear-cut standards and descriptions for anyone to follow. There are almost no ‘right’ or ‘wrong’ examples when it comes to creativity, or creative language teaching, as it depends on how the person sees it and why the teacher sees that it is creative (especially if there are no governmental programmes to adopt such a topic).

Epistemologically, this approach also implies that the researcher of this study has a close relationship with the research participants, the data, and interpretation of results during and after the investigation. This close position of the researcher to the participants’ perceptions and ideas will assist her in coming up with deeper understandings and fruitful findings, and this will be of great importance in the qualitative part of the work (Scott & Usher, 1999). The research is of a subjective nature as participants and their contributions, as well as the researcher’s thoughts and reflections, will help form the deeper understanding and concluding ideas. The epistemological assumptions will naturally have an impact on the methodology of the research. The methodology can be described as the fundamental strategy that helps to arrange the plan and procedures of the research actions (Crotty, 2003: 3). Thus, and because it is sensed that current theories may not fully serve the context and field of the study, it is seen that GT (Strauss & Corbin, 1990) is suitable for this research. GT will provide a plan and technique to be open to as many ideas as possible to deepen the understanding and produce explanations and definitions in the form of a theory/model. Another reason why deploying GT fits the purpose of the current research is the fact that it considers any information the researcher faces in the process as data. Thus, rich data can be held as well as a fuller engagement with the thinking, collecting, connecting and concluding recursive processes throughout the research.

Pring (2004) noted that sole reliance on subjectivity in interpretive work could be a cause of failure in educational research. That is one of the rationales for the need for what GT can offer. That is why in the current study the main data collection methods (which will be mentioned in more detail in the following sections) are interviews, observations and questionnaires.

Next, a brief overview of the approach of GT is presented (Strauss & Corbin, 1990).
4.3.1 Grounded theory

4.3.1.1 Grounded Theory background

Interpretive inquiry can be defined as “a form of social inquiry that focuses on the way people interpret and make sense of their experiences and the world in which they live...The basis of qualitative research lies in the interpretive approach to social reality” (Holloway, 1997: 2). To overcome the pitfalls of the lack of systematic procedures in the qualitative paradigm, the founders of GT came up with systematic processes in research which mainly involve constant comparison to formulate a theory. There was also an aspiration to apply this substantive theory from the people in the context of the study to more general contexts and nations (Wimpenny & Gass, 2000: 1486). Therefore, one of their goals was to legitimise organised qualitative research (Mills, Bonner & Francis, 2006).

GT is accepted in various theoretical approaches (ibid.). Thus, applying the GT approach in the TESOL field can be suitable. GT emphasises accurately understanding what is going on by looking at details and signs from the data. GT also helps in developing a theory for the development of the discipline, such as the discipline of ELT. Moreover, GT helps in appreciating the dynamics of the nature of the experience and the vital role of individuals in forming the living world. Their detailed views are appreciated. This reflects an awareness of the complexity of life, which implies that a close look at a situation is preferable to a static one (Strauss & Corbin, 1990).

4.3.1.2 Levels of theories

GT is an approach to research that aims to develop a theory based on the data collected, with few or no pre-determined conceptual or theoretical assumptions (Wimpenny & Gass, 2000; Cutcliffe, 2000; Chiovitti & Piran, 2003).

Under the umbrella of an interpretive or ‘multiple realities' ontological assumption, it is appropriate to discuss the type or status of theory that the GT approach of this research will propose. There are two types of theories that can result from grounded theory: formal and substantive. With the formal theories more generalisations can be
made across variable contexts and situations. As for the substantive theory, it is more limited to certain contexts, and fewer generalisations can be made to other different contexts. Some might even maintain that what comes from research using GT is not a theory but a model. The main difference is that the theory has a deeper philosophical basis, while the model is for explaining a structure of applicable steps for a certain purpose.

Differentiating between the level and type of outcomes or theories is useful to specify the claims for transferability and applicability across ranges of contexts. However, even the most ‘grand’ theories cannot be final or firmly transferable to any context (Wimpenny & Gass, 2000). At the beginning of the research, the researcher was seeking to find a substantive theory at the end of the current research. However, the researcher appreciates the value of modesty in being open to knowledge and to accept the development of the knowledge s/he claims. The researcher thinks that it is fruitful for the knowledge to be modest and acknowledges that the results will be open for future studies to confirm or refute at the level of theory or model.

4.3.1.3 Types of analysis

There was a famous split between the founders of GT, Glaser and Strauss (Jeon, 2004). Glaser, for example, claimed that Strauss deviated from the original method which supported the spontaneous emergence of theory rather than forcing it. Strauss supported a word-by-word approach where a sequence of procedures is clear, while others see this as too prescriptive and restrictive. Nonetheless, both appreciate the role of the researchers’ insights and reflection in the process of developing a theory. The current researcher thinks that researchers can either choose one method or take what fits her/his research from both of the founders.

The researcher agrees with Jeon (2004: 255) who sees that use of GT is not about being guided by a ‘cookbook’ to strictly follow; rather it encourages flexibility and reflection when choosing the type and style of methods. Moreover, Strauss (1987: 5) commented on the GT approach: “So it is not really a specific method or technique. Rather it is a style of doing qualitative analysis that includes a number of distinct features, such as the making of constant comparisons...”
The current researcher explains the use of GT further in Section 4.4.3, but in the next sections the methods will be discussed and explained.

4.4 Methods and procedures

In this section, sampling, piloting, and methods of collecting and analysing data will be discussed.

4.4.1 The sample for the interviews/observations

In the current study, fifteen in-depth interviews with English language teachers in the primary stage were employed. Observations were carried out in the classes of the first ten of those fifteen participants because the last five participants were senior teachers and did not have a teaching role. Since creativity is not an idea that can easily be captured, and no other parties would actually know what it is in real life, the current researcher thought that there were no better experts than the English language teachers themselves. That is because what the current researcher was seeking to understand were their views and conceptions of what creativity is in their field and what encourages as well as restricts it. Thus the current researcher decided upon in-depth interviews in their fields (schools). This ideologically launches from the idea that the teacher's voice is a priority in educational research and practice.

As for the choice of the stage of schools, since there are few studies dedicated in Kuwait to the creativity topic in language teaching in schools, the researcher decided to choose the primary stage as a start since it is the first stage where English language is taught.

Choosing an adequate sample is essential as it has a direct impact on achieving the research aims and questions as well as on rigour and reliability (Jeon, 2004). The sample choice is so central in GT that it determines what the research investigates, the literature, and the number of participants (Chiovitti & Piran, 2003). Theoretical sampling techniques are employed in this research. Theoretical sampling can be defined as the sample that is determined by the emerging categories which can lead to selecting the sample seen as best answering the research interest and helping theoretical elaboration. The choice of sample can be made through collecting data, coding and analysing, while keeping in mind the ultimate goal of theory emergence.
(Jeon: 2004). With theoretical sampling; “…the aim is to sample those people most likely to have sufficient knowledge and experience related to the topic of the study…” (ibid.: 251).

It was hard to choose the first teachers to interview as I wanted to get deep responses and did not know with whom I should start. Then I decided that if teachers are the best participants to give in-depth insights and ideas about their own perceptions of creativity in ELT, then those who would volunteer to participate in interviews and observations in a given school are those who have more to say on that topic. I contacted schools and asked for teachers who would volunteer for the study. Interviewing those who want to participate means that they have something to say on the topic and thus provide richer data. Interviewing those who voluntarily choose to participate in the research is also important for the ethical side of the research, as picking those who do not wish to participate might cause harm (although there is also a pitfall to this type of sample as the teachers who did not volunteer might also have had opinions and thoughts about the researched topic) (Cohen et al., 2000).

In the current research, theoretical sampling is used; thus the meanings and common codes of the early interviews inspired the choice of the subsequent interviews. This will be explained next.

The first set of five interviews and observations provided the researcher with an opportunity to compare data within the same context (same school). Those interviews were special as the teachers had rich opinions with diverse ideas even though they were from the same school. The observation at this stage was also important, because the observations were done on lessons from the same level (Year Two). According to the same participants’ interviews, the curriculum in Year Two gave them more space to be creative than the curriculum in other years (Year Three curriculum for example). Thus, it gave a chance to see how participants translated their views of creative ELT into action. The first set of five interviews and observations were analysed. Constant comparisons were made between what a teacher says and how she teaches, and also a comparison between one teacher and other teachers. For example, the element of the teaching material mentioned by a teacher guided me to ask about the role of teaching material in the subsequent
interviews, to check if this was a common theme or just mentioned by one teacher. This element also brought my attention to what teaching materials they used in the observations and how they used them, and whether there were differences between them (more details on this analysis are given in Section 4.4.3).

This analysis helped in formulating the questions for the next set of five interviews so that the interviews could move from being unstructured to semi-structured, the latter being guided by codes from the first interviews.

For the next set of five interviews it was decided to make the schools, their location and the teachers’ backgrounds as varied as possible in order to check whether these variables had any effect on the responses. Thus, the next five teachers interviewed and observed differed from each other in order to verify, contrast and compare the codes and categories which came from the first five interviews, in which the teachers had all worked in the same school. This was also a good chance to see whether new codes and categories would arise. The second five teachers were from different years of experience, different educational backgrounds, and different geographic areas. In Kuwait, there are six educational areas/zones which represent the five main areas/provinces; each province has its own supervision in each subject, including English language, so each province has what is called an educational area or zone to supervise all subjects. Thus each school from each area might have different instructions or recommendations on how to teach English according to the supervision of the province the school is located in.

Many codes and categories in the second five interviews were similar to those from the first set of five interviews and observations; however, a new outstanding code was the relationship with the senior teacher and how this affected the teachers’ creativity. This inspired the researcher to choose senior teachers as the next five interview participants and ask them the common codes from the previous ten interviews, as well as focusing on their views and role in the teachers’ creativity. Therefore, the last five interviews (no observations as rarely do senior teachers teach) moved towards a more structured form.
For ethical appropriateness, and because most teachers expressed their challenging relationships with their senior teachers, it was decided to choose to interview senior teachers from different schools. Therefore, the last five interviews were from five different schools, in which only the senior teacher from the English department in each school was interviewed. It was useful to interview senior teachers as they are in the middle position; some were new senior teachers so they could express their thoughts on creativity as teachers as well as decision-makers. They also have links with other decision-makers such as the school manager, the supervisor and the Ministry, and whenever a new decision is made it is the senior teachers who are involved, and they are the ones who attend the training courses. There were no significant new codes or categories to verify in the new interviews, so those were the final interviews. Subsequently, the survey was used to re-ask all the ideas which were raised in the interviews, the observations and the literature.

All participants are female teachers because there is a local law in the Kuwaiti Ministry of Education which states that primary school teachers and administrative staff should be females only.

The timing of the interviews depended on the availability of the participants and the break times they had in their schools. Most of them gave me one teaching period (almost an hour), though one spoke with me for ninety-two minutes, over two separate periods (the second of which was characterised by prepared yet very important information on many levels, although the teacher spent the time in between the two sessions teaching). A recording device was used, and transcriptions were made immediately after the interviews, which was important in starting the reflection and coding processes while the material was fresh in my mind. These codes would help to guide the subsequent interviews and observations.

4.4.2 Interviews

One of the most important advantages of interviews is that they enable the researcher to notice “ideas, probe responses and investigate motives and feelings, through the tone of voice, facial expression, hesitation, and so on, which can provide information that a written response would conceal” (Bell, 2010: 161). One of the
disadvantages is that they are time-consuming, which means that only a small number of participants can be interviewed.

Interviews can be structured (content, order and procedures are prepared), semi-structured (topics and open-ended questions are written but with no sequence or specific order), or unstructured (an open ended interview with greater flexibility) (Cohen et al., 2000). During the course of the current research, the three types were deployed. This is because the research started with unstructured interviews with questions as broad as possible to elicit codes. Once codes were taken (Section 4.4.3), those codes could direct the next set of interviews to be more structured. Also, as more codes and categories were compared, more detailed and thus structured interviews were needed towards the last set of interviews (as explained in the previous section; please see appendix for interview guides). During the unstructured interviews, the researcher tended to follow the viewpoints which were stressed by participants and formed questions based on these viewpoints, even though the researcher held some general guidelines to ensure coverage of a range of investigated themes. Following the flow of the interviewees’ ideas and concepts gives a good direction for the subsequent interviews and for the theoretical sampling (Wimpenny & Gass, 2000).

Whether the interviews were structured, semi-structured or unstructured, two questions were kept in mind to stay in focus with what the researcher was looking for: “What is happening in the data?” and “What action does each particular happening, incident, event or idea represent?” (Strauss & Corbin 1990)

Even in other interpretive research (not following GT), interviews are often between structured and unstructured in nature:

Preliminary interviews can probably be placed at the ‘completely unstructured’ end of the continuum of formality. This is the stage when you are trying to find out which areas or topics are important ... Most interviews carried out in the main data-collecting stage of the research will come somewhere between the completely structured and the completely unstructured point of the continuum. (Bell, 2010: 164, 5)

The unstructured interview is useful only in the beginning of the research (or the beginning of a new code investigation), while in the subsequent stages of the
research “... the interview in grounded theory may thus be less open and more structured than the interview in phenomenology” (Wimpenny & Gass, 2000: 1489).

Open questions, such as asking the participant’s descriptions of her beliefs and experiences, are expected in the early phases for the field to unfold. (‘Her’ is used as all participants are female in the current research). Sometimes, it is even suggested to avoid direct questions on the topic of the research but rather an explanation of general ideas and beliefs in the field. However, in later phases more detailed, elaborating questions should be designed to elaborate on the first phase interviews and ongoing analysis which influences theoretical sampling. And yet, a new category can appear and make it necessary for the interview to be an open-ended conversation again, so it is not a linear and straightforward process (Strauss & Corbin, 1990).

Both formal and informal interviews may be used in GT research, depending on the purpose and process of the study (ibid.). Although there are differences in the literature at the level of structure and types of questioning that can be used in a GT interview, there is almost a consensus that an ‘in-depth’ interview is recommended. The questioning approach can sometimes be hard to define too. For example, the choice between asking for personal experience and description and between theoretical developments can be difficult even in GT, as the researcher tends to start openly and then undertake refinements until she reaches a theory emergence stage.

The language of the interview was left to the choice of the participants, so most participants used Arabic only, while some used code switching between the two languages. Code switching is “the alternate use of two languages in the same discourse” (Johnson and Johnson, 1999: 49). In the case of the current research, the participants used both English and Arabic in the same discourse when answering the interview questions. Interview participants rarely used only English throughout the interview.

As an example of how the epistemological underpinning affects the methods, some practical details of the methods will be explained. Close relationships in interviews are important for the participants to be elaborative and provide rich data with dense details and ideas, and for the researcher to understand their visions and beliefs of what they think of creativity in language teaching and the extent to which it is
significant. At the ‘opening’ stages, the researcher will be less challenging and more supportive for participants to elaborate and to produce as many ideas as possible. The researcher used to be an English language teacher in a primary school, and this will therefore give her a sense of what they are experiencing and facing in their careers. An understanding tone is needed for teachers to explain their thoughts clearly and frankly. Although there is a shared background (same language, same previous job) between the researcher and the participants, the researcher was still able to treat the data with a critical perspective. Being a researcher on the topic, reading about it and living in a different country (UK) gives the researcher an ability to see thoughts and reflections from a different angle (thus avoiding bias). Thus, the relationship between the researcher and the participants can be flexible and take different shapes and roles to suit the purpose, but in all cases a ‘relaxed’ atmosphere is needed and an equal researcher-participant status needs to be found (Cohen et al., 2000).

The relationship between researcher and participants is highly significant within the GT approach. Strauss and Corbin (1990) mention that although in the history of GT this relationship was not clarified, the ‘interplay’ is a key aspect when dealing with the data. It is also believed that density of knowledge and emergence of meaning comes from the give-and-take process that takes place between the two parties in the interviews. Context and subjectivity are present in the interviewing process and are seen as positive aspects of the interview. It is stressed that authority must be equally distributed between the interviewer and the interviewee, and the hierarchy that traditional interviewing may suggest must be cancelled. Some of the suggested strategies to achieve this equal relationship are the scheduling of interviews at a time and location of the participant’s choice, using a relatively flexible and unstructured approach to questioning so that participants assume more power over the direction of the conversation, sharing the researcher’s understanding of the key issues arising, and assuming an open stance towards the participant, as well as sharing personal details and answering questions asked both during the interview and afterwards (Mills, Bonner & Francis, 2006).

More details of the interviews and the shifts in the use of form and style will be presented in the findings chapters (see appendix 3 for interview guides).
4.4.2.1 Piloting the interviews

The purpose of a pilot study is to discover if there are any problems with the study in advance (Cohen at. al., 2007). Examples of some of the problems or issues which might occur in a study and which can be avoided after the pilot study are: clarity issues, timing, ease/difficulty, ambiguities and generating categories (ibid: 79). Three ELT teachers in the same primary school volunteered to participate in telephone interviews. They all contributed to in-depth views and thoughts and, accordingly, were included as part of the main research data. The first teacher was a Kuwaiti in her first year of teaching. The second was an Egyptian teacher with eight years of experience, while the third volunteer was also an Egyptian teacher who had worked at a secondary school for several years in Egypt, then moved to teaching children in this Kuwaiti primary school. All the ideas and codes taken from the interview data will be discussed in the finding and discussion chapter.

The data taken from the pilot interviews indicated that the participant teachers provided rich contributions to the insights and ideas of creativity in ELT, even though they were all teaching in the same school. It was also found out that the narrower the questions were, the fewer details were given, whereas the broader the questions the more elaboration and ideas were produced. Therefore, it was seen that it was best to keep the interviews less structured, especially at the beginning, to produce as many deep and rich ideas as possible. Then, in the later stage from the same interview, questions linking their ideas to creativity phenomena were checked and reflected upon with them. Also, in the subsequent interviews, more precise questions were chosen according to the preceding codes and categories from the interviews interpreted earlier.

Unstructured, non-influencing questions naturally required the production of new questions for each participant’s response within the big ‘umbrella’ of creativity in ELT. Even where it sounded that the participant was speaking generally, it was realised that it formed part of what creativity meant in their mind and practice.

At the end of the sessions, the three original participants agreed that I was welcome to come and see them in person for observations when arriving in Kuwait after
obtaining the permission of the school manager and the senior teacher of the English department.

The codes and categories obtained from the first three interviews and then the subsequent interviews will be discussed and explained in the findings chapter (Chapter 5) and discussion chapter (Chapter 7).

4.4.3 Observations

“Observation can be useful in discovering whether people do what they say they do” (Bell, 2010: 191). Observation is another method that is widely used in GT research. It enables the researcher to witness rich details of the actual life of participants and to obtain a clear image of the context. Based on the idea that all teachers can be creative in some way, and from the idea that the teacher is a vital part of the educational process, observations of teachers can show examples of how teachers are creative in their own ways. It is difficult to have a ‘check-list’ for what exactly to look for in the current research because the topic was new in the context and the research questions imply that the nature of the research is exploratory and GT entails not being restricted by predetermined ideas before conducting the research. Data arising from the same participant and other participants regarding applications of creativity in the classroom were subsequently used to guide the following observations. For example, most teachers emphasized the role of teaching materials in creative ELT as well as the relationship with the learners during teaching, so those elements were observed and compared between the observed teachers (please see appendix for sample of field notes from observations as well as some photocopied teachers’ preparation notes).

Ten teachers were observed. They were the same participants as in the interviews (except for the senior teachers, as rarely do they teach). Just like the interviews, the observations moved from being unstructured in nature, to semi-structured, then to a structured nature. At first, the researcher observed lessons to compare what teachers said in interviews to what they actually do in their classes (e.g. the teaching material, the personality of the teacher). The more ideas I collected from the interviewees, the more points I had to consider when observing the lessons. “As in grounded theory, the researcher will ‘postpone definitions and structures until a
pattern has been observed ... and then continue with the fieldwork in order to elaborate these while the data are still available for access” (Bell, 2010: 193).

At first, interviews took place before the observation, but then it was decided that interviews should only take place after the observations, to allow the context to be as genuine and ‘authentic’ as possible. This is because interviews can cause pressure on the teacher to prove what she has mentioned, and to put this into action in the next lesson, so it can influence the way the teacher acts in the classroom (Cohen et al., 2000).

Non-participant observations were used. “Non-participant observers,..., stand aloof from the group activities they are investigating and eschew group membership” (Cohen et al., 2007: 259). Some researchers would prefer for the observed lessons to be controlled by suggesting a change or an intervention. The current research embraces the idea that all teachers can be creative in their own ways, thus no direction or guidance is given. Furthermore, a more natural environment is useful during the observation for events to be stress-free and as natural as possible. The participants could choose the time and the class that they saw as appropriate for the researcher to observe. However, a more reflective role was required for the reflection times after the observations were done to check on understanding. Ideas, perceptions and conclusions could be discussed with the participants.

In the literature it was indicated that “observation schedules can take form of a checklist, a diary, chart, time or critical incidents log or whichever approach suits your purpose” (Bell, 2010: 196). Observations can be ‘saved’ through the use of videos, photography, or tape recorders. In this study, field notes were used due to ethical issues concerning the identities of the children and teachers. What guides the researcher is generally the research topic. Mostly, the physical setting, participants’ behaviour and communications were the areas to be observed and recorded. Field notes included both descriptive and reflective information of what was being observed. Descriptive notes were mostly for setting, and reflective field notes were made for the actions. Direct quotes were written most of the time. Information of the time, place and participants was kept. Numbered individual sets of field notes were kept in case of follow-up observations at that site. Small paragraphs were used to separate notes, actions, descriptions and reflections (Weinberg, 2012).
Field notes included almost all of the details of what was happening, and descriptions of how settings, teaching material, people and behaviour looked. However, the more observations were made, the more comparisons could be included in the field notes. Thus the researcher decided that one of the most interesting observations to present in the body of this research was of three teachers from the same school, teaching the same lesson to the same stage. This gives a better opportunity to compare data.

In addition to field notes, some teachers voluntarily gave me a photocopy of their teaching preparation notes to see how they prepared lessons and how they followed their plan in the classroom. This was also analysed and compared to what the participant mentioned about preparation.

4.4.4 Analysis

Overall, the research was moving more towards the line-to-line approach, but with modifications. There was very little word-by-word coding, as sometimes this type of coding did not give a very clear meaning. There was more of a line-to-line coding, using the significant wordings of the participants.

While doing the line-to-line coding and categorisation, the researcher noticed that participants used metaphors to explain their point of views especially when speaking Arabic. These metaphors were translated and analysed as a step in the data analysis. Metaphors are analogies where the person explains one object by referring to another object, yet Lakoff and Johnson (1980) see that metaphors are not just for stylistic use but are models to reveal patterns of thought and action, so that analysing them can help the researcher understand how participants conceptualise a given idea (Schmitt, 2005). Therefore, metaphor analysis was one of the steps of data analysis, forming part of the coding and categorisation which were the main methods of data analysis in the research. Analysis of metaphors was done whenever metaphor use occurred in the body of the interviews. Because the researcher knows the first language of the participants (Arabic), as well as their social background, this helped in the analysis and explanation of the metaphors used and how these metaphors indicated how creativity is conceptualised by the participants. This can be
seen as an original data analysis method by employing metaphor analysis as part of grounded theory data analysis.

The following steps show how to undertake analysis in GT. Eaves (2001: 658) explains that analytical steps ensure that the GT steps are recursive rather than linear. She recommends the following steps, and after each step I will explain how I approached them in the current study.

1. Line by line coding using participant's words (codes are devices to compile and organise data).

This step was applied during the first phase of the research, and the word-by-word coding was not used as it was unclear and in some cases it did not make sense.

   a. Underlining key words, and then writing them in a margin of the script.

This step was useful, especially when those words were expressive or metaphors which were useful to analyse during coding and categorisation.

2. Making a list of all in-vivo codes to capture a main idea.

   b. (MARTIN) A qualitative test analysis software package used to code and organize.

This was done manually, and each code was put into a separate Word document file and each word file was named for the constant comparison process and for additions once the same code re-occurred.

3. Reducing code phrases by grouping similar code phrases.

This was done during the later stage of the research when further data was collected and compared.

4. Turning groups of similar code phrases into a cluster, and then reducing these to meta-clusters with labels.

5. Reducing these labels into concepts.

6. Grouping concepts into categories, “Categories are classifications of concepts, and are discovered when codes are compared against one another and pertain to a similar phenomenon.”

Those steps were recursive and categories were constantly compared and updated until the last stages of the research.
a. Constant comparison method to search for similarities and relationships amongst codes and categories.

7. Identifying subcategories.

8. Linking categories to allow conceptual order. “This was done by asking questions about relationships in the data (constant comparison) or by testing hunches against the data (Corbin, 1986).” Another way that this was done was by using the literature to outline and compare relationships among the categories (Charmaz, 1983).

9. Locating core categories that are the storyline or theme of data (Eaves (2001) suggests that there can be more than one).

10. Core category leading to basic social psychological process and basic social process.

These were the most critical steps of the data analysis. It was hard to stop as, even when writing up, new comparisons would arise and modifications to the categorisations seemed necessary. Comparisons were made between participants’ direct definitions of creativity and with their other views and indirect definitions. Also, comparisons between participants, their educational backgrounds, their years of experience, their positions, and their nationalities were undertaken.

11. Generating mini-theory from core categories.

12. Explanatory frameworks leading to the delivery of a substantive theory or model.

These steps will be explained in more detail next. Yet before handling each step individually, it is important to know how recursive and simultaneous they are; one can barely separate them or draw a line between them.

During the data collection and constant comparison steps, the researcher was able to find patterns and relationships (Eaves, 2001: 655). Thus, codes, then categories, emerged that were meaningful and readily applicable to explain the data being studied (Cutcliffe, 2000). It is one of the major assumptions in GT that data collection and data analysis occur simultaneously. Furthermore, the generation of theory takes place during the actual research. This approach requires rich, solid data, as well as proper and clear data analysis. The most common methods of data-gathering in GT are field research and interviews and the type of sampling is theoretical sampling which is not predetermined and is guided by the emerging categories.
Constant comparison is seen as a central and critical method in GT that maintains the theoretical sensitivity throughout the research process by comparing and asking questions. The constant comparative method is essential, so that it can change and lead the research questions (Jeon, 2004). The point of this is to deepen the researcher's understanding of the data, in order to come up with an explanatory and predictive substantive theory. The process of constantly asking and comparing adds to the credibility or trustworthiness of the social theory, especially because the social theory in GT is a developing theory rather than a final one, according to Jeon (2004). In the current research, constant comparison/contrast was useful to compare data from interviews, observations and even questionnaires.

Simultaneously with this comparative analysis, the process of coding took place. Coding is a type of content analysis to catch the essential ideas in the data (Strauss & Corbin, 1990). Coding helps to locate the building blocks for analysis and is very important as it could define the emerging theory. Coding is also said to provide the first turning point from raw data into coherent and strong theory. Codes with a common theme are called concepts, and the groups of concepts are called categories. It is from these concepts and categories that a theory emerges. Basically, coding has two phases: open coding (substantive, initial) and theoretical coding (selective, focused) (Jeon, 2004: 253).

Transcripts and analysis were made immediately after the interviews and observations for codes and categories to appear and influence the next interviews’ guide and sampling. The transcripts were on one side and the categories were on the other side of the paper. Each code had a name, and each category could have a Word document file to which new codes can be added. This approach was used in the current research, as review notes, coloured highlights as well as tables (from the Word document) were used to highlight constant codes from the transcript. Each code was put in a Word document, and a group of codes which lead to a category were organised into a file. Whenever similar codes appeared in the subsequent interviews, they were added to the Word document for constant comparison. As an example, in the current study the code of the need for clarity had a Word document file which gathered text from interviews’ transcript, such as:

The methodology that we follow should be clear
During the open coding the researcher “... fractures data line by line, in order to explore all possible aspects of issues and ideas in the data, and to develop descriptive codes as labels for the meanings of the issues and ideas” (Jeon, 2004: 253). So in this phase of coding the researcher was very open to all the possible meanings that could explain and deepen understanding of the data. As for theoretical coding, which comes in a cyclical direction with the open coding, the researcher started to organise and notice the outstanding codes that could formulate a larger category.

Data from the coding process were used to conceptualise and form categories. A core category (or more than one) was looked for, as it was related to other categories when generating a theory that provides explanations for behavioural patterns and their dimensions (Jeon, 2004).

As for theory generating, Cutcliffe (2000: 1476) points out that: “The theory induced is conceptually dense (Strauss & Corbin, 1990), that is theory with many conceptual relationships, and these relationships are embedded in a context of descriptive and conceptual writing.”

Another ongoing process was memo-writing. In this step the researcher was able to reflect on her ideas as the data were gathered and analysed. This was a step in which a note could be written wherever she felt it suitable and which did not need to be presented in the body of the research. Memo-writing was done throughout the research by the ongoing use of notes on the data to make reflections. Memo-writing is especially important as it helps the researcher to become aware of his/her analytical thinking as well as reflecting ideas to build the theory (Jeon, 2004). It also strengthens the rigour of the research. Mills, Bonner and Francis (2006: 12) comment on the role of memo-writing and its significance in the reflection (especially from their constructivist grounded theory approach) as it provides “… an opportunity to remember, question, analyse and make meaning about the time spent with participants and the data that were generated together … the theoretical world that we attempt to reconstruct is being constantly rewritten in our memos to reflect both participants’ stories and our own making of meaning”.
The way the questionnaire was designed will be further explained in the next section and how it is constructed using the ‘words’ and ‘ideas’ of the participants as well as further explanations of why the questionnaire was useful in the current study.

4.4.5 Questionnaire

A sample size of seventy five questionnaire respondents was employed in this research. Questionnaires are typically used in quantitative methods but in GT one of the main assumptions is that: “Very diverse materials (interviews, transcripts of meetings, court proceedings; field observations; other documents, like diaries and letters; questionnaire answers, census statistics) provide indispensable data for social research” (Strauss, 1987: 1).

Moreover, Strauss (1987: 5) explains that:

> The methodological thrust of the grounded theory approach to qualitative data analysis is toward the development of theory, without any specific commitment to specific kinds of data, lines of research, or theoretical interest. So it is not really a specific method or technique. Rather it is a style of doing qualitative analysis that includes a number of distinct features, such as the making of constant comparisons...

Another explanation for the fact that GT accepts any type of data as long as it serves the purposes of the research is: “For other projects and purposes, the researcher might find constructing an open-ended questionnaire helpful” (Bryant & Charmaz, 2007: 16).

As the second phase of the investigation, to broaden and test the findings of the interviews and observations, the questionnaire was designed after the interviews were completed. Since the teachers in this study are seen as experts, a random sample was taken for the questionnaires. The survey had two main purposes. The first was to broaden the understanding by adding more choices than were found in the literature related to creativity and ELT, or creativity in general, to cover all the possibilities that the interviewees might not cover. The second was to compare and test the findings from the first phase (mainly interviews and observations) to see the level of their strength and how general they were. The survey sample size was seventy-five respondents. The sample was random, but it was ensured that all educational areas in Kuwait received the questionnaire, including boys’ and girls’ schools.
The questionnaire was presented online using a website called “Survey Monkey” to collect and analyse data. The Ministry of Education’s website offered the email addresses of schools which I contacted (twenty four schools). Equivalent numbers of schools were emailed from the six educational areas for both boys’ and girls’ schools. Moreover, the questionnaire was also spread through educational forums for English language teachers in primary schools. Each question was explained; also I clarified some points in emails such as the fact that they can pick more than one choice.

The researcher not being there was a positive point, in that there was no influence on their answers. The limitation is that they might have had some questions which could not be answered instantly; instead the participant emailed the researcher and waited for further explanation.

As for the justification of using the literature to design some of the questions in the survey, firstly it was a way to test what had been covered and to check its validity in other contexts. Also it is mentioned in the literature of GT that it is a way of linking categories and allowing conceptual order as another way of constant analysis (Charmaz, 1983).

Much of the literature discussed in the Literature Review (Chapter Three) helped in designing the first parts of the questionnaire (Craft, 2000, 2001, 2002; Runco, 1999; Foster, 1971; Guildford, 1967; Gale, 2001; Kumaravadivelu, 2003; NACCCE, 1999; McKay, 2007; Cheng & Yeh, 2006; Mok et al., 2006; Hammond, 2006; Slotin & Macpherson, 2006; Gowan, 1967). The first and second questions on the questionnaire are relevant to research question one. The third question is about the traits of a creative person. The fourth is about the factors that are related to creativity based on the findings of the current study. The fifth checks supporting factors while the sixth concerns suppressing factors of creativity in ELT (second and third research questions). Then, opinions were requested on which side of TESOL needs creativity the most. Finally, although from the interviews and literature it was shown that teachers valued creativity in TESOL, it was important to confirm that by using a Likert scale, in order to see the extent to which they saw creativity as being necessary in TESOL. “A Likert scale provides a range of responses to a given question or statement” (Cohen et. al., 2007: 326).
As for the demographic part, the years of experience, nationality and educational background were considered. Years of experience were important to identify any relation to their views of the issue. Also, first year students could reflect on what they had been learning at their colleges, whether educational or not. Nationalities could be of interest as their responses could be reflective of the type of education and training they received in different countries. Also, the type of educational background was important, especially to know whether they were qualified from a school of education or not. Finally, the gender of the learners they taught was another interesting category, since some interviewees mentioned the impact of this element on their creative teaching.

In most parts, a list was used: “A list of items is offered, any of which may be selected” (Bell, 2010: 142). This was done to make sure that the words of the participants from the interview were used and to give as many options as possible. This contrasted with the Likert scale questions as the typical Likert scale would be limiting, since “we have no way of knowing if the respondent might have wished to add any other comments about the issue under investigation” (Cohen et. al., 2007: 327). After offering many options from which the respondent could choose the most suitable answer, an open question was also included to check if they had different opinions (this stage was useful for the saturation of data collection, as many participants repeated the ideas in the list and very few participants answered the open ended choice). A Likert scale was used only to check the extent to which the respondent valued creativity in ELT. For demographic information, questions were employed in which “… the respondent can only fit into one category” (Bell, 2010: 142). (Please see appendix 4 for a copy of the questionnaire).

For data analysis of the questionnaire, the website “Survey Monkey” provided instant results including charts. To check the significance of some differences in the demographic questions, a website which automatically shows results was used by entering the numbers which were calculated electronically (Experience Excellence website). Also the “Survey Monkey” website provided statistical analysis which helped in rigour and gave the required comparisons needed for analysis of any variables needed.
4.4.5.1 Piloting the questionnaire

Piloting the questionnaire can help estimate the time needed by respondents, as well as allowing them to give feedback on the appearance of the questionnaire and their understanding of the questionnaire items (Cohen et al., 2000). When piloting, the main concerns are the look, clarity and layout of the questionnaire, avoiding leading, confusing double questions or offending questions (Bell, 2010).

First a Likert scale was attempted, but there were too many choices and thus the questionnaire became very long. Then multiple choice items (lists) were designed, which formulated the last version, as discussed in the previous section. A pilot questionnaire completed by a few respondents (four university students) revealed that they needed only approximately ten minutes to complete the questionnaire. In their feedback, they commented that some terms such as ‘obstacle’, ‘exploiting’, ‘teacher-fronted’, ‘holistic’, ‘boldness’, ‘assertive’, ‘submissive’, or ‘traits’ were not clear, so they were all replaced or explained by simpler wording. Also, in a question about the extent to which they said creativity is needed in TESOL, the pilot questionnaire’s respondents commented that this question needed guidance on whether to choose one or more options, as in most questions they were allowed to choose more than one option (and then percentages would be taken for each choice). Thus, for this question there was a need to clarify that only one choice was to be ticked.

4.5 Research issues

In this section there will be discussion of credibility, plausibility and trustworthiness of the methods of data collection of the current research. Also, ethical considerations will be addressed. Additionally, the limitations of the methods will be clarified.

4.5.1 Credibility, plausibility and trustworthiness

Reliability and validity are important to any research. Reliability can be understood as “consistency and replicability over time, over instruments and over groups of respondents” (Cohen et al., 2007: 146). On the other hand, validity can be defined as “a demonstration that a particular instrument in fact measures what it purports to measure” (ibid: 133). Strauss and Corbin (1990) describe the reliability and validity of GT research through the use of credibility, plausibility and trustworthiness. Credibility
can be understood as the “consistency” of the research (Cohen et al., 2007: 148). Plausibility means “trying to make good sense of data” (ibid: 368). And trustworthiness is concerned with “credibility, confirmability, transferability and dependability” (ibid: 158).

In the current research, the following steps were taken to ensure the credibility, plausibility and trustworthiness of the current research: the use of theoretical sampling, memo-writing and constant comparison analysis. Triangulation was also employed in the current research. Triangulation can be defined as “...the use of two or more methods of data collection in the study of some aspect of human behaviour” (Cohen et al., 2007: 141). There was a variety of triangulation methods such as in-depth interviews, observation, studying of teachers’ preparation notes, and survey. There was also triangulation in data analysis methods including GT techniques, the use of metaphor analysis and some statistical results from the survey (using Survey Monkey website as well as a website which tests the statistical significance of a given difference). Additionally, comparisons with the literature review findings were made to check for similarities. Also the fact that the research was done in two separate chronological stages (interviews and observations first, and then a questionnaire) would add to the rigour of the results if they told the same story at both stages.

Also randomization of samples was used in the questionnaire, which is a way to ensure validity in quantitative research (Cohen et al. 2007) (questionnaires were sent to schools from all over Kuwait, but it was random in that it was completed online by respondents). Moreover, with the link of the questionnaire given in e-mails, the aim of the questionnaire was clarified by the researcher as well as by an email which could be referred to by respondents in case of unclear questions, which helped with the reliability of the data (ibid.). Also when designing the questionnaire and piloting it the following points were considered to ensure that respondents answered fully and accurately which could also increase the validity and reliability of the questionnaire (ibid.): the ease of completing the questionnaire, the time spent, the sensitivity of the questions and the length of the questionnaire.

Some of the most important processes were theoretical sampling (which was explained in the previous sections), writing memos (which has been done informally
both in a separate Word document file and within the data-coding Word documents using notes and reflections in English and Arabic). According to Jeon (2004), constant comparison supports accuracy and diversity, and the theoretical sampling facilitates generalisation of theory. Thus, details of methods of data collection, coding, analysis and presentation are important for considerations of rigour (Jeon, 2004). Wimpenny & Gass (2000), for example, mention that credibility in an interview in GT and phenomenology can be achieved through evidence of the interviewee being spontaneous, and through the balance of time divided between the parties of the interview which was emphasised in the current research.

Even though terms such as credibility seem to be avoided by some qualitative researchers, and especially GT researchers, they can be seen as a tool to know how truthful the description of the phenomenon is. The term that is usually used for credibility in qualitative tradition is ‘trustworthiness’ (Chiovitti & Piran, 2003: 430).

Chiovitti and Piran (2003: 430, Table 1) proposed the following processes to enhance the trustworthiness of GT research. Most of these points have been used in the current research (some of which has already been mentioned and justified in the sections outlining each method). Standards of trustworthiness in the current research are also achieved by using the following suggested methods of research practice:

1. Let participants guide the inquiry process.

2. Check the theoretical construction generated against participants’ meanings of the phenomenon (almost like reflection).

3. Use participants’ actual words in the theory.

4. Articulate the researcher’s personal views and insights about the phenomenon...
   (a) Post comment interview sheets used as a tool;
   (b) A personal journal;
   (c) Monitoring how the literature was used.

Auditability (consistency) is accomplished through the following steps:

5. Specify the criteria built into the researcher’s thinking.

6. Specify how and why participants in the study were selected (Wimpenny & Gass, 2000: 1491).
And fittingness can be achieved through the following steps:

7. Delineate the scope of the research in terms of the sample, setting, and the level of the theory generated.

8. Describe how the literature relates to each category that emerged in the theory.

The literature review is useful to ensure credibility, although how much can be read before data collection is controversial in the GT tradition, as some GT scholars see that the literature review should be delayed until after data collection to avoid the formation of predetermined ideas (Strauss and Corbin, 1990). Thus, after discussing the codes and categories of the current research it would be useful to compare them to the literature again as “... for transferability, focusing on similarities between the findings of GT and those of previous theories in the literature can help to act as a proof for the likelihood of the results to be applicable to other contexts” (ibid.: 433).

4.5.2 Ethical issues

The British Educational Research Association (BERA) recommends that educational researchers have responsibility to participants, sponsors, the community of educational researchers, the educational professionals, policy makers and the general public (BERA, 2011). The current researcher has taken all of these ethical recommendations into consideration. For example, Wellington (2000) maintains that research could be unethical if the design mistreats a group, access is unethical, analysis is unfair, names are revealed, or if the recommendations are unfair.

It is seen that a researcher who studies at a UK university but who undertakes the study in his/her home country has a double ethical responsibility in that one must follow the university’s ethical agreements (see appendix 5) and also consider any unique or specific requirements in the local society that must be dealt with, though it was not expected that there would be any significant conflict between the two. This emphasises the importance of getting acquainted with the micro- and the macro-culture of the research context (Holliday, 1994). Thus, knowing cultural and even the personal preferences of the participants is vital in the research methods. This could raise the question of whether or not research ethics are universal. The researcher sought to choose whatever suited the participants at the time of the study and tried to avoid any type of harm.
The authority of the researcher needed to be as equal as possible to the interviewee’s, a step which has been explained in the interview sections.

4.5.2.1 Privacy

“The right to privacy means that a person has the right not to take part in the research, not to answer questions,...It is freedom from as well as freedom for” (Cohen et. al., 2007: 64). In the current study, and as a part of the informed consent, the participants were informed that they had the right not to participate and that their participation was voluntary.

4.5.2.2 Anonymity

To protect privacy, all names were removed or altered from the beginning of data collection. However, the researcher might keep a record of the writers’ names in a file in case it is needed to interview the same participant again. In addition, the identities of the school teachers and the schools were be protected and the names of the areas were used instead.

4.5.2.3 Informed consent

Informed consent was needed to inform participants that participation was voluntary and that they had the right to withdraw whenever they wanted. The purpose of the study was declared and participants were informed that their contributions would be used by the researcher only and for academic purposes only. The participants had information about the research, and they chose the timing of the interviews/observations; participation was only for those who welcomed it, so no pressure needed to be exerted on them. The nature of the information that was needed from the interviews was unlikely to be highly sensitive or personal.

4.5.2.4 Confidentiality

All the information and data have been kept for academic purposes only. Participants were reminded that their views on the topic would not affect their teacher evaluation in any form as their work would not be identified by those who evaluate them, and no other party would have access to the information they gave. Accordingly, participants
would not be harmed because they were very unlikely to be described as being ‘less’ than others, as there were no right or wrong answers to the research questions (Cohen et al., 2000). An ethical approval form has been signed and is provided for the current research (see appendix 5).

4.5.2 Limitations of the methods

Overall, the fact that all the participants were females could be a limitation (which could not be overcome, as in the primary stage in Kuwait only female teachers are employed). Perhaps, in the future, in studies from different stages such as secondary and elementary, male teachers could express their perspectives too.

The number of interviews (fifteen), observations (ten), and questionnaires (seventy-five) could also be increased in future studies. The fact that the participants were self-selected may have biased the results as there may have been, for example, shy or disaffected teachers who did not volunteer to take part.

In the questionnaire, some of the problems were that respondents only ticked the consent box and did not complete the questionnaire. Many participants did not complete some questions, which could be the result of the fact that it was online and the researcher was not present at the time, so either their lack of understanding or their lack of interest resulted in them skipping some questions. It may have been their inability to get instant explanations that accounted for their missing our questions, although the email address of the researcher was provided for additional explanations whenever needed. However, the absence of the researcher has to be offset against the lessening of the pressure of the researcher's presence, which could have affected the validity and reliability of the questionnaire (Cohen et al. 2007).

4.6 Conclusion

This chapter has explained the research questions and aims, the research design, the approach of GT, the procedures carried out in the study including the interviews, observations and survey. Research issues, credibility, plausibility, trustworthiness and limitations were also presented in this chapter.
This chapter has shown how the methodology was designed to serve the nature and purposes of the study. It has delineated the study’s two stages, the first including mainly the qualitative data and the second the quantitative data, which served the purpose of the research. The quantitative data collection instrument was designed based on the first stage qualitative data and was not a typical quantitative method, as the choices were varied and open-ended questions were included.

The next chapter (Chapter Five) will show the findings from the first phase of data collection and will include a brief analysis of participants, interviews and observations. Then the survey findings and analysis will be presented in Chapter Six.
Chapter 5: Findings (interviews and observations)
5.1 Introduction

This chapter will present the findings of the first phase of data collection, consisting of a description of the sample of interview participants, the interview findings and the observation findings. The findings which help in answering the research questions are summarised and discussed.

In this chapter, to explain each point and its relation to answering the research questions (and the emergence of theory/model according to GT), the steps outlined in Section 4.4.3 were carried out by the researcher. After completing the categorisation, the literature was used to support the categories where possible (Charmaz, 1983). Thus, as the reader will notice in the findings and discussions, the literature is used where possible to explain the link between a given code/category and creativity in TESOL.

Also, examples of constantly repeated themes/codes are mentioned in the quotations from participants after each point in the interview section 5.3. The quotations show how codes accumulated to form a category. Quotations from participants will be used to explain some of the categories in detail and highlight the voice of the participants as much as possible (R= researcher, P=participant).

5.2 Participants

The GT approach treats any data as a source that can help the researcher to arrive at a better understanding of the study’s concept(s) (Strauss & Corbin, 1990). Thus participants will be presented as individuals. Introducing the participants is also useful to provide and explain some contextual and cultural information mentioned by participants. This is especially important as the theoretical basis of both the research epistemology and research focus appreciates socio-cultural and personal backgrounds. Epistemologically, the research is designed to establish a close relationship between the data and the participants in the data collection and interpretation processes, which are interrelated in the GT approach. Additionally, the closest creativity theory to the current research, in the current researcher’s opinion, is the social-personality approach which values the person and her/his environment
(Sternberg & Lubart, 1995). Explaining the background of participants will form a better understanding of the context and environment. Another reason for presenting participants in such a way is that it can help explain how they identify themselves with ELT and how they position English language in their daily life as well as their professional life.

Moreover, presenting participants tells how the interview constructs were gradually developed and built throughout the research steps, depending on coding and categorisation. Additionally, some codes and categories which emerged from the interviews are presented and briefly discussed in this section. Also, the attempt to equalise the relationship between the interviewer and the interviewee is shown. The participants have been given pseudonyms in order to ensure anonymity and for their views and identities to remain as confidential as possible. They have been referred to by letters and to enable the data to be discussed in a more manageable manner in the research.

The method of presenting the results for discussion can be by presenting the participants’ individual perceptions and thoughts, or by presenting the ideas that are concluded from the data collection altogether. It was intended to present each participant with their ideas but, on the basis of the GT approach, ideas and categories are given first priority (Strauss & Corbin, 1990; Cutcliffe, 2000). This means that the data presented were category-based rather than individual-based. The researcher was looking for the idea, thus codes and categories with their ideas were a better way to present the data to capture the meanings and ideas of creativity in TESOL in the context of the study, and from which to start answering the research questions. Presentation of ideas rather than individuals was used in the sections of the interviews, observations and questionnaires (5.3; 5.4; 5.5 and 5.6). Nonetheless, in the next section (5.2), appreciating the role of the participants’ individual accounts, brief introductions to participants’ backgrounds will be presented as mentioned above.

A sample of six participants will be presented in this section (5.2). They were four teachers and two senior teachers; the four teachers and the first senior (participant E) teacher were from the same school while a second senior teacher (participant F) was from a different school. The two senior teachers are introduced in sections
5.2.5.1 and 5.2.5.2 because the current research findings suggest that the senior teacher plays a vital role in the teachers’ creativity and that some senior teachers can support teachers’ creativity while others can play a role in suppressing creativity. Although it is interesting for sampling to come from more than one school, this gave the researcher a chance to compare between teachers who shared the same school environment and to broaden the enquiry to include those who came from different schools and educational districts in the later stages of the research data collection. This could help to see whether the school environment had an effect on the teachers’ perceptions in relation to creativity in TESOL. The first three interviews were originally used for piloting the study, and they contributed valuable data.

Generally speaking, a researcher may influence participants’ responses (whether deliberately or unwittingly) by holding strong opinions on the researched subject, by heavily using certain parts of the extant literature, and by the wording of the interview questions (Bell, 2010). In the current research, the issue of the researcher’s influence was addressed in the following ways. Literature was not heavily used hence the use of the GT approach (some parts of the literature review were carried out after data collection). The wording and the tone of the questions of the interview were designed to be as open as possible at the beginning, and then were shaped by the participants as the interviews progressed. Another way to address the researcher’s influence is to reflect (use of memos) as well as the triangulation of methods (ibid.: 170) which were undertaken in the current research.

**5.2.1 Participant A**

As this participant was the first to be interviewed, the interview guide was the most unstructured for the first stage. Forming the questions was a difficult task in the light of GT; the literature should not be used to guide the questions in order to avoid leading questions. Thus, the first parts were informational and the rest was semi-structured (based on the interviewee’s previous answers in the same interview) and other questions were open to give her a chance to provide new possible ideas which could help in developing the subsequent interviews. Mainly, the reasons for her choice of career, her desire to improve, the meanings of creativity and its examples in ELT, examples from her own experience and training course formed the focus.
Participant A was a Kuwaiti primary stage teacher. She was almost 22 years old at the time of the interview. At that time her number of years of experience was one, plus the teacher-training course when she was still a student teacher. She was teaching the first grade and the fifth grade in a girls’ primary school and found it harder to teach the younger ones. The ages in the first grade are around 6 and 7 years and in the fifth grade the ages of students are between 10 and 11 years.

She sounded enthusiastic and was asking a lot about the current research and the sponsoring institution of this research. She sounded happy to be interviewed. She started asking some questions, which she found amusing as she said that she felt as though she was the interviewer for a while. The relaxed tone benefited the research as the researcher-researched status was equalised as much as possible. In some of the questions that were directly about creativity she wanted to know the opinion of the researcher (these opinions were not given, and she was told that the researcher was still exploring and learning); however, it was good for her to make it a two-way dialogue. At the same time this can reveal that the teacher could accept and require others who are not in the field and can be impressed by them; the researcher’s answer to this was that she is still learning in order to go back to a closer, more equal status between the two.

As for her education, she mentioned that she was a graduate from the College of Basic Education (CBE) which belongs to the Public Authority of Applied Education and Training (PAAET). She was taught and trained to be a teacher of English in the primary stage. PAAET is the second institution that provides education courses and bachelor degrees in English language teaching along with the College of Education in Kuwait University. One of the major differences between these two institutions is that PAAET specialises in the primary stage, while in Kuwait University there are separate programmes for each stage.

She was one of the few participants who used English during most of the interview time. She mentioned that the main reason why she had chosen her career as an English language teacher was her love for the English language: “I love teaching, especially in English. I love the language.” This shows that she positions English as a vital language which influenced her choice of career. Also she summarised the importance of any language in the world as a matter of ‘getting the message across’
and that was one basis for her learning the English language as well as teaching it to her students. She even suggested that there should be a day when all the staff members, including teachers from other departments, as well as the students, should speak just English as a practice day. She thought that England is a good place to learn the language from and that she liked the British accent. Thus, she thought that ‘native-speakers’ of English should be learned from.

Additionally, she mentioned her love for children and that her ‘dream’ was to be a teacher of English in the primary stage. In spite of that, she wanted to challenge this love which, as she described it, caused her much trouble from the students who were too noisy and disobedient in an annoying and distracting way. This shows how the teacher was transformed during her years of experience and how her attitudes were shaped.

Being a new graduate, she showed awareness of the curriculum and ELT methodologies by mentioning the importance of the awareness of the methodologies at a national level. Although she was talking with impressive confidence and accuracy, she pointed out that a teacher’s creativity should be in the extra area where the teacher is ‘free’ to teach the way she sees appropriate for her students’ needs.

She was also very optimistic and enthusiastic, unlike most of the other participants. She mentioned loving the curriculum and she mentioned the importance of not giving up when getting no results from the learner.

She mentioned that she plans to continue her studies and gain a Master’s degree in curriculum design as this issue was of great interest to her. She talked about her need for clarity of vision of how to teach. She was a bit confused when asked directly about her definition of what creativity meant to her. She was one of those who paused for a period of time before answering. At first her answer was somehow partial, mentioning the worksheet as an example of being creative in English language teaching. She was also a bit hesitant and used the hedging word ‘maybe’ more than once:

“Maybe the worksheets, the way that you, present the language ...”

“Maybe that you use the materials ...”
“Maybe. That’s it.”

Nonetheless, as the discussion developed she started to give a more profound image of how she perceived creativity in TESOL and saw the phenomenon as a multi-sided concept. She believed that all English language teachers could be creative in some way, stating:

“I believe that everyone has a special side and special things that he has inside himself. But maybe he has not got the chance to show all these things that he has, but at the end he’s going to do what he is capable of.”

She also said that she trusted herself when it came to the question of whether she considered herself a creative English language teacher or not; she also emphasised the value of confidence in any creative teacher. Her confidence was clear in trying to present her opinions with evidence, but was sometimes not comfortable when asked about issues she had little to contribute to, such as other creative teachers she had visited and the role of cooperation in creativity. As a matter of fact, this uneasiness influenced me to change the structure of my interviews at a later stage from a structured to more open and semi-structured.

She talked about how she likes to use the Internet with an open and critical eye in order to choose from what most language teachers see as the optimum resource. She mentioned that religion and culture had to be taken into consideration when it comes to such material selection (e.g. it is ok to use a pig as a character, but not as a role-model or a symbol, which is culturally unfamiliar). She also highlighted that her relationship with the senior teacher was very good and mentioned that the senior teacher encourages her creativity that she described her with the expression ‘wow’. The senior teacher had played a positive role in her teaching from the beginning and was understanding, encouraging and supportive.

She said that she used to love teaching more before the real experience of the ‘current’ year, because in the training course when she was a student teacher she only taught three days a week. After formally becoming a teacher she thought that it was harder than she had believed. She still liked teaching, but as a new teacher she thought that she was very ‘lenient’ with her students and that when she moved to a new school by the following year she would change her ‘strategy’ of treating the students. She wanted more strictness and less ‘smiling’ with the students. When the
researcher asked her more about that, she mentioned that the relationship would be based on a famous metaphor in Arabic which means that she would try to keep a 'string' between her as a teacher and her students: if they pull she will let go a bit, and if they let go she will pull a bit to keep the string linking them in a balanced way.

Summary
Structure of interview
The structure went from unstructured to more structured as the participant raised new points.
The researcher-participant relation was good as she was interested in completing her studies.
Spoke English mostly.

Participant’s background:
Qualified from PAAET, in a girls’ school (22 years old).

Attitude to language
Loves the English Language

Attitudes towards methodology and curriculum
Loves children
Emphasises clarity of methodology
Resilience is important to her
Positive attitude towards the curriculum

Creativity related points
Creative worksheets is an example of creativity
Creativity has a package which contains many aspects, creative teachers can be creative in some aspects but not the others
Creativity needs confidence
Critical eye when using internet sources
Flexible relationship between teacher and learner
The language presented through using the internet to use native sources with “critical eye” to make it suitable to local cultural customs.

5.2.2 Participant B
This interview took almost ninety minutes over two sessions at the insistence of the participant, although her very first answers did not sound very lively. But it seems that the topic caught her attention a lot. Also she felt empowered and wanted to
seize the chance to speak her mind in a rather confident, almost ‘lecture’-like rich contribution. The participant used Arabic for a while and then switched to English during most of the interview time.

This participant is from Egypt, aged 30 years, with eight years’ experience in ELT. The questions for this interview were similar to those of the previous participant except that, in this one, more questions were produced as the participant initiated and elaborated some issues.

She was married and a mother of a two-year-old son. Her motherhood mattered to her as one of the things that made her want to keep going was the fear of God and the love of her son. She had been a teacher for eight years, three of which were in secondary schools and five in primary. As for her academic degree, she had a bachelor degree in English and a pre-Master diploma. She was seriously intending to get her Master’s degree from Canada, as she said that she had been preparing her papers with her husband and two-year-old child for immigration to Canada. Whether she considered herself creative or not was linked to her desire to improve in preparation for immigration to Canada. “This is why I should improve and know other methods of teaching, because I am not going to stay here.” Thus, self-improvement, as she described it, is noticed to be one of the motives to become more creative.

She mentioned language use and how important it was to be sensitive to differences in language use, in her opinion. For example, she pointed out that there are graduated ways for making requests:

Give me, can you give me, could you give me, may you give me, might you give me; so to explain this you have to point to the second culture. In Arabic it is different. In greeting, “Hi” can be impolite if you say it to someone who does not know you; so I have to teach students that about the second culture. Also there are meanings in the Arabic language that are connected to culture and religion.

In the second session of the interview, I asked about the importance of creativity in Kuwait, and her answer was that the diversity of nationalities in Kuwait made it important for language teachers to be creative. She gave an example that she saw as a result of lack of creativity, when she witnessed a Kuwaiti boy talking to a Pilipino cashier mixing English and the Arabic words to place an order at MacDonald’s. She
thought that this was due to “killing the language” when teachers asked learners to learn the language just to pass exams.

She considered that the best source to learn English was the “native-speaker” from Britain, as native speakers from the US, for example, use slang more often. She thought that the background knowledge presented in the language was very important for her to be a creative language teacher.

She used the metaphor ‘lost’ very often in her conversations when describing the situation in her current years of experience and how the new curriculum is not clear enough in its aims or methods.

She thought that parents had a big role and that the diversity of levels was also a burden on the teacher. She mentioned that there were ‘sharp’ variations in levels within the one classroom. She mentioned that she had a class of twenty-one girls, and that eight of them were excellent. As for the weak achievers, she mentioned that the load of the curriculum did not leave time for enough remedial classes.

Having experience of teaching in both the secondary and primary stages, she thought that both had their demands but stressed that the primary stage was more demanding and needed more energy from the teacher herself, as she was the only one researching for ideas and material. This indicates that she views that creativity is different across stages.

However she thought that the curriculum was a “killer for the background information of the teacher” as there was little time to read or use the language intensively, especially in the primary stage. She was one of the few participants who mentioned this element and maybe this was due to her previous experience of teaching in the secondary stage. She concluded that, in the primary stage, the teacher could be more creative “method-wise”, while in the secondary stage the teacher could be more creative “language-wise”.

She suggested that IQ tests should be used to classify students and that this happened in Egypt. She also thought that it was rare to find a creative student because of the parents' desire for them to memorise lessons only and that this was a problem that most Arab countries faced, not only Kuwait.
She was one of the participants who had various definitions of creativity and creative teachers, including ‘being an explorer’, ‘confident’, ‘use of language’, ‘material’ and ‘information background’ (those ideas influenced the subsequent interview to be more structured to include questions about them, and they will be interpreted and discussed in chapter six). At the same time, part of her definition of the successful and creative language teacher was giving attention to the weak student before the high achiever.

**Structure of interview**
Participant asked for two sessions as she saw this as an opportunity to speak.
Used code-switching between English and Arabic.

**Participant’s background:**
30 years old from Egypt
Taught both in Egypt and in Kuwait and in secondary and primary schools.
A mother and planning to move to Canada

**Attitudes to language**
Raises issue of cultural knowledge of a language (polite and impolite forms).
Thinks that passing exams mentality kills the language.
To her, native sources are best.

**Attitudes towards methodology and curriculum**
The curriculum makes her feel ‘lost’.
Teaching in a mixed ability class of 21 pupils is hard.
Primary schools are more demanding than secondary.

**Creativity related**
Creativity means focusing on students from all levels of attainment.
Creative teacher is confident explorer, creative in material use, language use and knowledge.
Being up-to-date is important.
Primary stage requires creativity in methods; secondary stage requires creativity in language.
Suggests IQ tests to classify students in classes.
5.2.3 Participant C

Elements linked to creativity in ELT by the prior participant influenced the structure and the questions of this interview to include elements such as; including ‘being an explorer’, ‘confident’, ‘use of language’, ‘material’ and ‘information background’. However, it was a coincidence that the teacher at the time of the interview had just received a complaint from one of the parents about being too strict with the girls, and the social worker had spoken to her on behalf of the parents. This issue made her focus her answers and topics, which I wanted to stop, but when letting her go with the flow of her emotions she started bringing up lively examples of how she taught and then related that to creativity in her defence of how much she cared about the students and how creative she was as a teacher. This interview also indicated that letting the interview be led by the flow of the interviewee’s emotions and ideas was beneficial, especially in the first stage of interviewing.

This participant had had a long experience both in Kuwait and in her home country, Egypt. The participant was forty years old. She had been teaching since 1992. She had taught for almost twelve years in Egypt in an elementary and a secondary school. However, when she moved to teach in Kuwait she taught in the primary stage. The participant preferred using Arabic during most of the interview.

She thought that the lack of communication with parents was a big problem. She wanted constant and direct contact with them to discuss the students’ levels as well as many other problems. Therefore, it was a big disappointment to her that she was receiving formal complaints on paper from one of the parents (in the social worker’s office) without prior face-to-face meetings with the complaining parents.

She defined herself as a sociable and outgoing person. For this very reason she had chosen to teach the English language. She said that she liked to deal with different types of people. Even when she was in a secondary school back in Egypt she volunteered during the summer vacation to teach kids in a rural town:

“I taught everything. I love change ... I have chosen English because I love the language and learning English would enable me to travel abroad; I have always wanted to ‘move’. And this happened to me with my one-and-a-half-year scholarship to Scotland in 2003 where I practised the language, and with me working here in Kuwait.”
So she was grateful to the English language as if it was the ‘road’ through which she could fulfil her dream of being a person who travels, learns and teaches.

She said that she wanted to speak to the parents and make them know what was wrong as well as the great effort she put into the classroom. Then she started giving examples and almost ‘portrayed’, in her words, how she used different forms of settings and styles to serve the subject she was teaching and tried to simplify what might look too complex and confusing in the curriculum. It was “... not just what is written in the book ... the curriculum can be ‘dry and abstract’ but I try to change it.”

She liked to present units in a fun way with role playing and presentations. “I let them talk.” She even welcomed me and invited me to attend one of her classes whenever I could.

She thought that teaching listening is a skill that not only teaches the skill of listening but it also helped the child “… speak better as well, so it strengthens all skills”. This, to her, could apply to adults too as she strongly supported the idea that learning was not just to ‘write’ in the exam. “English learning should be used and practised.” This was why she felt a need for more showrooms (computer labs designed specifically for language learning) in Kuwait, as “moving material is important” including data shows and CDs.

She laughed as she discussed the transformation of her children and how every stage in her children’s lives taught her a new skill in nurturing and supporting them. She also taught at both secondary and primary stages. She indicated that learning and encountering different experiences and age groups could change the tools and methods she used for teaching. Coming from a background of a teacher of adults and teenagers in Egypt, it was hard for her when she first arrived as a children’s teacher in Kuwait to deal with the various and ‘lively’ materials which were needed for this age group. But, after a few years of experience, she believed in the importance of such materials and tools and even spent her personal time and money to search for new and useful material when possible.

In addition, to be able to teach creatively and give all that she had been preparing for learners, she required their full attention. “I need organisation because English language needs that. I can’t spoil them.”
Summary

Structure
Flow of emotions helps emergence of ideas and examples.
Mostly in Arabic, with some code switching in English

Participant’s background:
40 years old
Taught in secondary schools in Egypt.
Taught in primary schools in Kuwait.
Defines herself as sociable.

Attitudes to language
Sees that English language opens opportunities as it allows her to travel and change.

Attitudes towards methodology and curriculum
Thinks that the curriculum is ‘dry and abstract’.

Creativity related
Listening and data shows are important.
Different age groups mean different creativity in materials and relations with learners.
Needs organised class to be more creative.

5.2.4 Participant D

This participant preferred to speak in Arabic throughout the interview. Unlike the first three teachers, she openly explained that she expressed herself better in Arabic. It was a face-to-face interview and it took about fifty minutes and then she had to teach a class, so we had to end the interview. A voice recorder was used to record the interview.

She was nervous at first and even wanted to know the questions before the actual interview recording. The researcher then tried to make the interview more relaxed by saying that she was there to learn and investigate and that there was no such thing as a ‘wrong’ answer. It got easier once she started talking and explaining her views and her needs as a teacher to be more creative.
She was thirty years old and had been teaching English in the primary stage for eight years in girls’ schools, seven of which were in the current school. She had spent seven years in the current school and only one year, which was her first, in another area. Interestingly, she was educated and trained in the College of Education at Kuwait University to teach in intermediate and secondary schools, but she had chosen to teach in the primary stage. She was not the only one who chose to teach at a level and to an age group which differed from what she was prepared and educated to do.

She felt that learning English in Kuwait was ‘essential’ and that it encouraged students to pay attention to every detail they faced in the street which was written or said in English. She mentioned that learners should catch every opportunity to learn English, inside and outside the classroom.

Like the first two teachers, she found that the pressure of the curriculum, along with the lack of understanding and communication with the parents, was a serious problem for her. Her dream was just to be ‘a teacher’ without the loads of other administrative tasks that were increasingly added to the teachers’ schedules and responsibilities. She said that all of these tasks, such as supervising during break time and taking classes when their main teacher was absent, took all their energy and attention. There was little focus and energy left for their main role as teachers.

She said that she was one of the most committed teachers in the school and that last year she had not been absent for even one day; in spite of that she barely finished the curriculum, indicating how long the curriculum was for the school year. She mentioned one important point about the curriculum, which was the lack of research and piloting done on the new changes before a formal decision was made to introduce it nationwide in Kuwait.

She frankly mentioned that curriculum pressure (physical and psychological tension) was affecting her drive and motivation to be more creative. She said that she used to love teaching more when she was a student teacher but now, in real teaching, she felt bored and de-motivated and said that there was very limited space for creativity in her mind and schedule. She was committed to the teacher’s guide and her preparation, which she would be asked about step-by-step in case she had a visitor
who would evaluate her, whether it was the senior teacher, the school manager or the
supervisor.

The new law which stipulates that children in the first three years in the primary
stage cannot repeat the year, even if they are weak, worsened the situation in her
view. She differed from another participant who saw that the pass-test mentality
killed the English language. The task of supervising the school breaks and the lack
of parental help were also things that doubled the pressure on her as a teacher.

Still maintained that the biggest and first thing that motivated her in the school was
the senior teacher and how brilliant she was in comforting them and being a good
friend to them. Without her, teaching would be almost impossible. Then the love of
children and seeing them learning was her best prize. Those factors encouraged her
to be more creative in her teaching.

Summary
Structure
She mentioned that she could explain her thoughts in English.
Tension lessens when she knew that there was no ‘right or wrong’ answer.

Participant’s background:
Taught 8 years in girls’ school
She was qualified to teach in an intermediate and secondary school, but then worked
in a primary school.

Attitudes to language
Sees English language as essential.

Attitudes towards methodology and curriculum
Curriculum puts lots of pressure on teachers.
Curriculum lacks piloting and research in her view.

Creativity related
Relation with senior teacher and students can be both a supporting and a
suppressing factor for her creativity.

5.2.5 Senior teachers
The reason for choosing senior teachers was the fact that decisions and decision-
makers were repeatedly reported to be supporting teachers’ creativity, or as a
suppressing factor in case the senior teacher had a negative relationship with her teachers. Senior teachers are seen by the current researcher as the connectors between teachers and decision-makers, plus being teachers themselves. Their place is in the middle; they are in the school but yet they are not normal teachers as, while they witness what the normal teacher goes through on a daily basis, she also meets with ‘decision-makers’ in formal meetings. Additionally, teachers have frequently expressed the importance of a good relationship with the senior teacher. For example, the first four participants said that their senior teacher was a supporting factor in their creative teaching. Most of the subsequent interviewees mentioned that their senior teachers either suppressed creative ideas and potential or did not facilitate it by performing their role optimally. Thus, to investigate the importance of a positive working environment, a sample of two of the senior teacher participants will be presented, one from a boys’ school and one from a girls’ school.

5.2.5.1 Participant E

This interview was more structured towards her role and views on creativity in ELT in Kuwait. This senior teacher was from the same girls’ school as participants A-D.

According to this participant, the key to being a good senior teacher is to remember that she was a teacher one day and to remember how stressful it can be to a teacher with all the tasks and requirements needed from a teacher. She mentioned that she was understanding and supportive but at the same time tried to give good advice to the teachers. She mentioned that she always advised teachers to use the English language and help students to use it practically for everyday use in the classroom, such as for requests of water and toilet breaks. As a senior teacher she explained that she knew what supervisors expected from teachers regarding the spreading of attention over all student levels and on all girls and the encouragement of pupil-pupil interaction instead of teacher lecturing.

The participant mentioned that some children were enrolled in a private bilingual school and she thought its approach was better than the public schools. “Children have fun there”. This could indicate that, although she worked in a public school, she still saw that children were not having fun when they were learning. (This point was also mentioned by another participant).
When asked about her relationship with the teachers in her department, she mentioned the type of advice she usually gave to any teacher to pave the way for creativity. She said that the teacher should be organised and encourage the students to tidy up so that she did not waste lesson time on tidying up the classroom. She thought that the school manager also took these issues into consideration when evaluating a teacher. She also suggested that creative teachers should put the learners into groups and name the groups, as well as a leader for each group, to elicit answers and catch attention.

She viewed the body movement of the teacher (in the classroom) as an important factor in her creativity. She gave an example of introducing a letter and how essential the body movement is for the understanding of the pupils of how to write by moving the hand in the air to draw the shape of the letter, for example. Tracing the letter in the air energetically can make the learners learn faster, she believed.

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<th>Summary</th>
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<tr>
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<td>Interview more structured towards her role and views on the topic</td>
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<th>Participant’s background:</th>
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<tr>
<td>Senior teacher</td>
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<td>Girls’ school</td>
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<th>Attitudes to language</th>
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<tr>
<td>Teachers should use English all the time and enter it in the daily life of their learners.</td>
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<th>Attitudes towards methodology and curriculum</th>
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<tr>
<td>Teachers should encourage pupils’ interaction.</td>
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<td>Bilingual schools provide more fun for learners.</td>
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<tr>
<th>Creativity related</th>
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<tr>
<td>Class organisation and even body language of teachers matter.</td>
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<tr>
<td>Mentions that her advice paves the way for teachers’ creativity in her department.</td>
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5.2.5.2 Participant F
This senior teacher was from a different school and is introduced as an example of how the negative attitude of a senior teacher may be considered as a suppressing factor to teachers’ creativity, from the point of view of the current research participants. This point has been mentioned constantly in the participant teachers in the interview data. This senior teacher had only seven years of experience but she was already a senior teacher. She worked in a boys’ school and was asked about her role as a senior teacher and her linking role between teachers and school managers. She had a few notes on what teachers do wrong.

She held the view that one should stay strong and resilient and find solutions instead of complaining and waiting for miracles. Nevertheless, she was unsatisfied with something in her current school and she planned to change her school next year for a ‘brand new’ one to avoid some of the work problems she said she was facing.

She believed that confidence is important in each teacher and can make one successful even if she has not had any educational courses in teaching. She also thought that teachers should stop complaining and start acting, stating: “We always throw the blame on the decision-makers while we can do a lot.” She also points out: “Why always wait for a miracle to happen?”

However, she indicated that there were creative teachers and there were careless teachers as well, and the curriculum did not help either of them. She expressed her disappointment and lack of hope in the success of the new curriculum changes for the coming school year and mentioned that their “... voices have not been listened to” from a long time ago. The participant gave an example of how most teachers viewed the curriculum as an obstacle.

She held the view that the curriculum had cost millions, was a waste of money and that it would be hard to ‘fix’. It should be ready to be taught. Instead, teachers were doing their best without any noticeable improvement. She used the metaphor of an outfit which should be ‘tailored to fit the person’, not designed to be too loose or too tight so that the person had to do extra work to make it fit. So, at the beginning of the interview she was more optimistic when talking about the role of the teacher and that giving up and complaining would not help. At the same time, there were occasions when she wanted to leave the current situation for a new school, for example.
The participant also added that the children were not happy with the curriculum; she mentioned that the characters of the book did not interest the children at all. Also the developments of levels were not as ‘smooth’ as in the Arabic lessons, for example. In other subjects, each lesson prepared the student for the next one, whereas in the English textbook the order of the lessons did not prepare the student for what was to come next.

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<td>Directed towards her role and views on the topic as a senior teacher</td>
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<td><strong>Participant’s background:</strong></td>
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<tr>
<td>7 years of experience in boys’ school</td>
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<tr>
<td>Plans to change school.</td>
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<td><strong>Attitudes to language</strong></td>
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<tr>
<td>Thinks that what is taught in the English language should suit what is learned in the first language of the learners.</td>
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<tr>
<td><strong>Attitudes towards methodology and curriculum</strong></td>
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<tr>
<td>English language curriculum is unattractive and inconsistent in topics, unlike the Arabic curriculum.</td>
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<tr>
<td>Curriculum does not fit the learners.</td>
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<td><strong>Creativity related</strong></td>
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<tr>
<td>She favours action instead of complaining.</td>
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<tr>
<td>Curriculum does not do justice to either creative or careless teachers.</td>
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The above sections included some of the findings of the interviews which will be briefly discussed in the next section.

**5.3 Findings from interviews:**

In this section, findings are presented based on the ideas and not the individuals who mentioned them (in contrast to the previous section). When analysing the interview data, the current researcher noticed that the participants approached the concept of creativity in ELT in three ways: they described creativity and its features in Section 5.3.1, they mentioned its elements or what it consists of in Section 5.3.2 and they gave a direct definition of what it meant to them in Section 5.3.3. Thus, it is
noticeable to the current researcher that each participant expressed her understanding of the term ‘creativity’ in ELT in a different way. Some participants talked about creativity in terms of its features or how they described creativity (characteristics e.g. integrated, different, all teachers are creative in some way), others discussed its elements (components of creativity e.g. personal character, language, resources, and environment) and who the creative ELT teacher is, and some others related it to the factors which can encourage or suppress their creativity. The same participant sometimes referred to more than one side of the meaning of creativity from her perception. However, from the constant comparisons, the general view of what creativity means to participants is that it is about bringing something new which will bring successful outcomes. The researcher noticed that this is the overall frame of what it means to participants, as all of them mentioned these aspects in the interviews.

Some examples of newness and success/usefulness from the interview participants are the following: ‘new and productive curriculum built by teachers themselves’, ‘using new and useful teaching material’, ‘new worksheets’, ‘new and fruitful experience gained from the use of real objects and field trips’, ‘teachers’ need for new skills to deal with learners in the primary stage’, ‘better results from learners encourage generating new ideas’. This view of creativity as bringing new and useful outcomes is similar to views expressed the literature (Section 3.4).

Nonetheless, newness and success can be achieved through different elements as described by the participants, which will be briefly discussed in the next sections.

5.3.1 Features of creativity

Features of creativity in TESOL are the way participants described creativity in TESOL. Figure 1 will explain the main features as explained by the current participants.
The interview data suggests that creativity is integrated and it involves language, material and dealing with children. This shows that participants do not need creativity to focus on one side only but rather use creativity based on their context. Describing creativity as integrated shows that participants like to use creativity according to their views and needs. It is possible for a teacher to have an integration of many sides of creativity because a teacher can be creative language-wise, method-wise, and/or learners’ treatment-wise.

What is meant by the language side is that the teachers can be teaching English language creatively through using language that is as close as it can be to the native language. Participants see that using standard English in their teaching is creative and can be described as new and useful in their context. Furthermore, material which is employed in their teaching method can be a creative side of ELT.
Interviewees suggested that, like language, teaching materials and methods can be learned and inspired from the first language users through searching for resources online for example. Borrowing materials from English sources is not totally new, but is considered as an effective and enriching step according to the participants. Borrowing from native sources is not producing something new, but this may mean that newness is relative and what is normal in one context is new in another context.

As for the side of dealing with the children, or learners, this is also seen as part of the creative ELT features as the young learners require the ELT teacher to be able to communicate with them according to their characters and individual needs. This is a side which is not linked with the native speaker, unlike the language and the material of teaching. Dealing with young learners in the primary stage has its own requirements and thus it means that creativity is different at different stages, which is another feature of creativity and is discussed next.

5.3.1.2 Creativity is different across stages/contexts

It was established by participants that teachers perceived creativity in English teaching in the primary stage as a different type of creativity than that which is needed in the secondary stage. For example, some of them had experienced teaching in the secondary stage or were qualified to teach in the secondary stage. It was stressed that creativity in the primary stage was more demanding and involved more colourful and imaginative materials to engage learners in the lesson. Participants from Egypt explained that teaching English creatively in Egypt required different character traits than those needed in Kuwait. One pointed out that in Egypt she needed to be the children’s friend to convince them that English was fun to learn and use. Also, teaching those with special learning needs required a different type of creativity, according to the participants, and they were given more friendship and closeness than other children, both inside and outside the classroom.

Additionally, a feature of creativity is that it has levels, as expressed by participants. Most senior teachers emphasised this, and thought that even student teachers had a certain level of creativity. One suggested adding a criterion to the teachers’ evaluation which is about how creative the teacher is, which may encourage teachers to be less robot-like and more creative. When asked about details of how a
teacher can teach English language creatively, the participant explained that teachers lost the purpose of teaching and started just following the textbook without additions or adjustments. So to her, the further the teacher is from the strictness of the teachers’ guide, the more creative she will consider the teacher. Nevertheless, as the conversation developed, the senior teacher admitted that she wanted teachers to present the lesson as mentioned in the preparation notes because this is an important point which supervisors and school managers rely on when evaluating the teacher. The difference in the way teachers can be creative according to the stage and context of teaching does not mean that creativity is exclusive to some teachers and not the others, and this is another feature of creativity discussed below.

**5.3.1.3 All teachers are creative in different levels**

Participants described creativity as a common feature which can be found in any teacher. This means that participants accepted that all teachers can be creative in some way. For instance, some participants thought that the new English teachers are more creative in their language use because of the fact that they used more complicated language during college. The experienced teachers can be teaching English language more creatively when it comes to knowing how to treat the primary stage students and knowing their psychological and educational needs. One experienced teacher mentioned that she was willing to be a ‘clown’ in order to catch the attention of the children. Catching the attention of the students at such a young age can be a double task for teachers as the English language is strange to the child’s world and can cause fear of use if not presented in an interesting way.

**5.3.2 Creativity elements**

While the previous section explained how participants discussed creativity in terms of its features and descriptions, this section will shed light on how participants explained the elements of creativity or the sides of creativity and what it consists of. These elements explain how participants perceived the meaning of creativity in the context of TESOL in Kuwait. This section also shows that these elements are interrelated. The next figure summarises the main elements of creativity.
5.3.2.1 Teachers’ personal character

Data suggests that one of the elements of creativity is the teacher’s personal character. Personal traits such as confidence and being open-minded have been found to be related to the creative English teacher. Participants believed that confidence in the treatment of the learners would make the learners attentive. Nonetheless, they did not speak of confidence in language use. Open-mindedness is believed to be related to being flexible to changes and varieties of sources.

The teacher’s personality is important for creativity, especially being social and outgoing. An example is presented below of a participant who spoke of relationships and personality, discussing different angles which helped her to be a creative teacher. The participant introduced her character as being social and people-loving, outgoing and dynamic.
P. I chose English because I am a social person and like to deal with different people. Even when I was in a secondary school I volunteered to teach kids in the summer time as I was in a rural town. I taught everything. I love change.

The character of the teachers is an element in creativity; some teachers see that developing a certain personality trait which is needed in their context is part of their creative teaching. This can be linked to the teachers’ attitudes towards the English language which is discussed next.

5.3.2.2 Language (native-like)

The English language is mentioned in relation to creative ELT also as part of describing creativity as integrated in Section (5.3.1.1). Participants suggested that being close to native English is new and useful and thus creative in their context. Interviewees appreciate the native language and they specified what they mean by the native English language giving British and the American English as an example. Some participants expressed that they preferred the British English and considered that the best source to learn English was the “native-speaker” from Britain, as native speakers from the US, for example, use slang more often. One participant explains her understanding of creativity in TESOL stressing the role of the language amongst other elements:

The language, the material, the confidence, the background. You must be up to date, there is now something called communicative grammar; the teacher should know that we can ask a question without using a question word. The child coming from an American or British school knows that, but the teachers in public schools don’t so she tells him that this is wrong and he will believe her as a teacher.

Another participant even explained that the reason of her choice to be ELT teacher is that she loves the English language “I love teaching, especially in English. I love the language.” One of the justifications given by participants for their choice to try to use standard native English was their belief that the background knowledge presented in the language was very important in helping to be a creative language teacher. They explained that the English language comes with cultural elements which they should know and teach the learners about (for example the forms of polite request). Another explanation for why standard English is linked to creativity is the idea that, in the context of Kuwait, learners will need the English language in
their future studies as the medium of teaching is English both in Kuwait (where English is the medium of teaching in most colleges) or when a student studies abroad. This element raises the question of the relativity of what is new and valuable in one context compared to another. The same can be said about another element linked to creativity and also to searching for native sources, and this is the teaching material and curriculum.

5.3.2.3 Use of material and curriculum
The teaching material is an element which is linked to creative ELT especially when the resources are inspired by ‘native’ resources. Idealising native sources is similar to idealising the use of native English language which is explained in the previous paragraph above. Nonetheless, participants view that the teaching material or resources can be adjusted to suit the local requirements and needs of students in the context of the study. Resources from the internet were used with a ‘critical-eye’ to choose what suits their students and local context. Some participants focused on the need for certain language skills (listening for example) which requires certain material such as data shows and CDs. Participants claimed that the Ministry should provide more teaching materials. This can be viewed (by current researcher) as partly depending on native resources and partly on the government to help with the design and availability of teaching material.

This can mean that the materials are not totally new and participants may even borrow from each other as part of cooperation with colleges which is discussed next (section 5.3.2.4). There are many reasons why materials are not new or entirely designed by the teacher herself, for example lack of training or knowledge on how to develop teaching material or being restricted by the curriculum.

Although many participants think that the current English curriculum is not suitable, they also think that the creative teacher should play a positive role in improving the situation. Participants suggested varied activities and games as a creative way to make students less bored or to reduce the amount of work to be known by heart, as the attention span of the children is no more than ten minutes. One participant thought that activities involving running and movement, such as races, are best for boys, especially the younger ones.
For the curriculum in general, most agreed that the teachers’ abilities and additions are important for its success, whether the stage is simple or hard. A participant mentioned the Year Two curriculum, saying that it is simple in the first term and then gets harder and larger in the second one. Therefore, the teaching needs to be gradual, as topics like food, polite questions, and animals are presented in the first term and thus she has to gradually increase the difficulty to prepare for the second term.

Some participants saw the teacher as the one who improves the curriculum. One made a joke: “We tend to make changes and ‘fabricate’ for the good of our children”. So, even though the curriculum has some limitations, some still saw chances of being creative in it to improve it. Another participant used the metaphor of ‘breaking the routine’ to explain that the creative teacher should not give up even if they think that the current curriculum is not very helpful.

One teacher, trying to overcome the difficulties found in the curriculum, said that they were doing their best to add a valuable step in the curriculum but they could not change it all. This indicates that there are spaces for creativity, no matter how restricted and stressed teachers are. For example, in Year One the teacher’s guide suggested that only pre-writing and pre-reading should be presented, and not the alphabet or any reading or writing. Yet, in Year Two, pupils should be reading short sentences right from the first lessons. Therefore, although the supervisors insisted that teachers were not allowed to teach reading and writing, supervisors gradually approved the teaching of reading and writing at this stage after noticing that the children benefited from it. This shows that teachers tend to make small changes which they considered useful to learners even if they are instructed not to make any changes. The relationship with the supervisor and the senior teacher is the part of the environment element which is discussed next.

5.3.2.4 Environment

The participants mentioned that environment is an element of creative ELT. What is meant by environment in this study is the work environment of the participating teachers which include the following: classroom management (organised, clean,
carm classroom); relationship between ELT teacher and colleagues, students, and parents.

The classroom environment:

The work environment has an effect on the ELT teacher, but the character of the teacher defines what they require from the environment they work in. As for the classroom environment and management, participants agreed that an organised, clean and calm classroom environment is required for their creative teaching. This does not involve newness but probably this is what suits the creative teacher in the context of the study. Probably participants preferred this type of environment to help them focus, communicate with learners and produce creative ideas.

Another explanation why participants required this type of environment as an element in their creative teaching is that teachers seemed to be repeating the pattern of how their supervisors and managers manage their relations with teachers. This can be because the teacher is mostly conscious of how she will be evaluated, which restricts her from being more lenient. Supervisors in the current study require calm and quiet, organised classrooms but in such surroundings little there will be little play and movement which is a known need for this age group in the primary stage (see literature review). This might indicate that the place and how it is organised is less controlled by the teacher. Although almost every one of the teachers and senior teachers confirmed the importance of being close to the students, nonetheless they also all mentioned that they needed to ‘control’ the students. However, it seems that the teacher has more freedom when it comes to the actual treatment and relationship with the pupils. Relationships are another element of the environment which was mentioned by participant and which is covered next.

Relationships with other teachers:

Current participants linked the creative element of the environment to relationships with their colleagues (including the senior teacher and those who guide them), their students and the parents of the students.

Participants explained that the relationship with their colleagues and senior teachers helped form a suitable environment for their creativity. The relationship with other teachers is important from the point of view of the participants because it provides
them with a family-like environment and also provides a level of cooperation and exchange when it comes to the teaching material for example, as explained in the words of the participants:

P: I have been in three schools before in Kuwait, and this is the fourth one, and it is the first time that I felt psychologically comfortable. Everything is available anytime.

P: As for the social side, the school is 'one family', they are very easy to deal with, which I did not find elsewhere, and the materials are also available, photocopying, data show, computers etc.

P: We mostly cooperate in the materials with the science teacher, animals, plants etc.

P:..... for example you've got me and there's other two teachers who're teaching fifth grade, then we gather together and we decide which story we're going to present to them on this day and this day.

This shows that these participants preferred working with other teachers and cooperating with other teachers in the English department as well as with teachers from other departments. Nevertheless, some participants still preferred a more individual work environment, as will be shown in the results of the survey.

As for the relationship with senior teachers, some participants mentioned that this played a positive role in their creativity while others had a different opinion and thought that the negative relationship could be an obstacle and may suppress their creativity (which will be discussed in more detail in Sections 5.4 and 5.5).

One of the examples of the positive effect of the relationship with the senior teacher was mentioned by the participants, explaining the importance of their being understanding and giving the teacher a level of freedom:

And there they understand you as a teacher and as a person at the same time, as a human you know, you have some needs also. They can understand you, and also at the same time, they give you not freedom, just a little freedom to do what you want, specially the senior teacher. She gives us freedom to do what we need. Ok and what we want our children to learn, or our students to learn.

The senior teacher mentioned above was considerate and understanding so that teachers from the same school mentioned her as their sole source of motivation and support in providing a creative environment. The researcher, as part of confidentiality, did not tell her what the teachers thought of her. This senior teacher
commented that the reason for her motivation to be creative and understanding with the teachers was the fact that she remembered being in their position once. The senior teacher explained that she could be lenient, flexible, and at the same time get her teachers to get the work done in time. It is the strong relationship that makes teachers feel embarrassed if they do not do their duties perfectly.

One the other hand, one teacher who had a less than good relationship with the senior teacher mentioned a list of the characteristics of the creative senior teacher which were not available in the senior teacher she worked with. These characteristics included the senior teacher’s relationship with the teachers, her written work and her organisation, as well as being fair to others. The creative senior teacher, according to participants, is one who manages to establish a family-like environment.

Relationship with learners:

Another relationship which was mentioned as an element of the creative environment is the relationship with learners. Although most participants agreed that they love children and enjoy dealing with them, they also agreed on the ‘control’ and ‘balance’ idea where the teacher can make children laugh but there should always be a limit so that they do not lose their attention and waste the time to add value and efficiency to their teaching.

One participant was a good example of how a teacher starts off by being extra friendly and welcomes all the forms of feelings, ideas and expressions of her students and then turns to being a more serious one. She seeks a balance and explains that she tries to keep a string between herself and her learners. The metaphor of the string means that the string should not be too tight nor too loose and that is how a relationship should be with the learners. The participant wants to stay friendly, but needs to make sufficient rules for the class not to become chaotic.

Most teachers also have their preferences when it comes to the age of the students. Some prefer younger ones, such as Year 1, others prefer Years 4 and 5. Some even prefer to teach boys, while most of them prefer to teach girls as they are less ‘active’. These preferences are either because of the characters of the children or the features of the curriculum. That is because they always point out that some stages
(age ranges) allow more creativity than others. For instance, one participant explained that the active nature of the learners in the first grade requires control stating “... in the first grade there is a problem of control in the classroom”. Another participant also agreed that each year group has its own requirements, explaining:

P: Each stage has it demands, but in secondary school students are mature so that one only lectures and tasks can be given to students to do their own research in the Internet. In primary schools the only one researching is the teacher, except in the fifth grade...In primary schools you have to be gradual...So the older the student is the less effort the teacher will have to give.

Because each year group has its own demands, one participant stressed that the creative teacher addresses this and meets the learners’ needs (see Section 5.3.3.3).

Relationships with parents:

Some participants also emphasized the importance of cooperating with the parents and the need for better communication with parents. One participant, for example, mentioned that she is misunderstood by parents due to lack of contact and communication, and this weak teacher-parent relationship was considered by the participant as a challenge.

R: What are the challenges and problems that you face as a teacher?

P: Away from the curriculum, the lack of communication with the parents, ...

Another teacher also agreed with the idea that parents want their children to pass the exams and make no contact with the teacher throughout the year. A senior teacher also mentioned that the parents do not allow any form of seriousness between the teacher and the child; they want the teacher to be funny all the time and no type of punishment is accepted. One participant suggested preparing conferences and inviting parents to have an opportunity to discuss issues with them using colourful invitations.

5.3.3 Creative ELT (interview data)

The foregoing Section 5.3.2 has discussed how the interview participants described creativity through its features and elements. The participants explained that these features and elements are related to creativity in TESOL. However, the current
section will explain how the interview participants defined creativity in TESOL directly. This is an example of how the concept of creativity can be approached and explained in different ways. Sometimes participants explained creativity in terms of related elements, and sometimes they attempted to give a direct definition of what creativity means to them.

As for how participants perceived the meaning of teaching creatively in TESOL, the next figure summarises the key findings:

![Diagram of Creativity in TESOL](Image)

**Figure 3: What is creativity in TESOL? (Interview data)**
5.3.3.1 Freedom
The relationship between creativity and freedom is mentioned in the literature in that the lack of freedom can be an obstacle or a factor which suppresses creativity (Boden, 2001, also see Section 3.3.3). The category of ‘freedom’ is interrelated with the category of ‘clarity’. To some extent, clarity can contribute to making teachers gain more freedom or autonomy. If they are clear on their goals and methodologies of their teaching, they will be freer to be the teachers they want themselves to be. If the teacher has a clear idea about the aims and procedures, her/his performance and creativity will improve.

It is not an easy task to be self-directed when there is a list of people who will literally watch their work, especially at sensitive stages, like the transitional stage (changing of the entire curriculum) participant teachers were going through. There is a new book, new curriculum, and new guidelines that are constantly changing and being updated. Thus the way those changes are executed in real life is carefully watched.

Freedom was perceived differently by different participants. Some related freedom to their workload. Almost all teachers and senior teachers interviewed spoke of the workload as distracting as well as limiting their choices of what to do. Their time at school (and even at home) is almost completely scheduled by the senior teacher who takes duties from the supervisor who acts on decisions from the meetings with those who are responsible for the curriculum in the Ministry of Education. Thus they have little space or time to prepare, teach, or deal with the students or each other in meetings etc. Nevertheless, despite this control, each school and teacher still had their personal character and was distinct in a number of aspects, from the way they print/write the preparations, to the way they treat their students, to the way they address their pressures and even talk with each other.

The next participants talked about this issue in detail. Here are some of their own words:

P: Not too much, because the curriculum takes most of the time, it does not help you to give more than they need; I mean the students themselves.

That’s it, it is the freedom.
Once you have the freedom to do what you want, ok, then you’re going to be more creative, it’s up to your class, it’s up to yourself as teacher to give students what they actually need, and actually what they want to do, or want to learn. That’s it.

Another participant thought it very important to be given the trust to let her manage the classroom they way she thought appropriate. She did not want constant intervention from the school or the parents as she says that every detail of how she manages the classroom and treats the girls is for a purpose, which is to be creative and give them all she has prepared for them. She says that teaching and preparation is always in her mind wherever she goes, even when she is out with her family, so she does not want to waste that by being directed on what to do in the classroom, although she welcomes and demands more parent-teacher discussions and meetings.

Another teacher, from Egypt, commented on freedom and what it meant to her. She mentioned that the availability of materials enabled her to have more freedom, but again there was the burden of the extra work:

As a teacher, I can use the data show any time I want. I can let the students see things.
The only limitations are the other demands: for exams, for preparation, for worksheet, free-reading, weak-pupil follow-up.

Although this teacher complained about work demands, one thing which was a source of comfort and creativity in her current school was her relationship with other teachers and with the senior teacher.

Next is the issue of clarity and its importance to a creative English language teacher.

5.3.3.2 Clarity

Participant teachers highlighted the importance of the creative teacher being clear on the goals and methodology of their teaching, and that any vagueness or lack of clarity would negatively affect the ability of the teacher to produce something new and useful. Some participants openly discussed this as an issue related to creativity. This was expressed by some of the participants directly, as one wanted a clear language teaching methodology explained by the Ministry of Education on a national level. Moreover, one senior teacher mentioned that teachers do not read and do not
have the right opportunities to do so; they feel that this was one of the most confusing years for them, mostly because of the supervision guidelines and directions. Also the workload makes everyone confused and tired, including teachers, children and even parents. They feel that they do not know how to teach some activities. On the other hand, they feel that the supervisor and head teacher do not know on what basis they are evaluating teachers. They also feel physically and literally lost looking for spaces to do additional duties like supporting weak achievers and reading, as there are no specialised rooms for them.

Regarding clarity, one of the participants spoke openly about the need for a clear methodology set by the Ministry of Education.

> You know the methodology that we follow should be clear. For example we have a curriculum and we have a teacher’s guide, but it only offers steps for the lesson, but it does not offer a methodology or a method.

> ... I could be using the communicative method, while someone else chooses to teach the grammar-translation directly, you know.

> ... As an educational institute in Kuwait, it should use, as we say, a specific methodology, you know, English teaching.

That's what we hope to get, a clear image regarding teachers' teaching and giving for the students.

That's it.

One senior teacher justified the lack of a clear ‘vision’ that the teachers complained about as due to their lack of ‘reading’ about topics in their teaching field:

> Teachers don’t read. A teacher in the library should have her own books for language and methods of teaching ...Very few books ... And they don’t have time for the net. I like reading.

> ... The stress makes them read less.

Here, the participant thought that reading was a source to ‘enlighten' teachers and a way to keep them updated and thus clearer on what to teach and how to teach independently. At the same time, she was not blaming them; instead she thought that they were not provided with enough books in the school library, and that they had so much work that they are left with little or no time to read.
Another teacher who viewed clarity as an issue in teachers’ creativity is a teacher who thinks that decision-makers and supervisors are to blame.

If there is a meaning to what confusion (stumbling) is, it is our situation this year [translated].

Then she gives examples of why there is such confusion:

Lack of teaching staff, strange decisions, sleeping supervision, and whole thing is just eye-blinding.

The metaphor of ‘sleeping’ is common to describe carelessness and incompetence. If the teacher sees the supervisors and decision-makers as careless and incompetent, then it is likely that she will feel estranged from their suggestions and decisions. This also raises the issue of the sense of belonging and of cooperation that are associated with the creative environment in the literature.

The metaphor of ‘eye-blinding’ in Kuwait means that the person is physically and psychologically suffering a lot from something. This again shows that the more the person is busy thinking of his/her suffering, the less energy s/he will have to be creative.

Another reason for the lack of clarity teachers mentioned was their workload. One teacher explained that introducing story-reading for the first grade required special preparation, activities, contests, worksheets:

An effort that is such a waste of time, frankly speaking ... what a stumbling we are living ... they are confusing students, teachers and parents ... May Allah help ... all those supporting-classes, tests, reading classes and all that stuff distracts the ideas and upsets one, this year is so stumbling ... this year they exhausted us because of adding new stuff now and then. [translated]

Then commenting on the supervisor, whom she thought should take a bigger role in clarifying ideas, she said that he visited each teacher just for ten minutes. She thought that this was of no use and it would be better not to be evaluated by them anymore.

A student teacher spoke about her uncertainty and the confusion over not knowing how to present the workbook activity, for example:

R: What can make you more creative as a teacher?
P: I have to be clear on what I am doing.

R: Can you explain that with an example, please?

P: Yes, the other day I did not know the senior teacher was going to attend the classroom where I was teaching. I was presenting the workbook and I did not know what to do or what was required from me ... she explained a bit, but I still did not know what to do ... had I had a clear idea of what to do I would have been more creative.

Some teachers suggested that meetings in the Ministry, as well as workshops, are very useful and can be full of useful practical ideas on what is really needed.

Another opinion which justified why it was hard to achieve clarity was that:

Everyone says they want to ‘fix’ the curriculum but believe they will not change a thing since everyone will stick to his personal opinion. Any modification will have ‘seventy defects’. English language teachers will teach life skills. We are the ones who daily face the field, students, and parents, and decision-makers are making their ‘philosophical’ decisions from their desks based on nothing.

The metaphor ‘fix’ means that the participant sees the curriculum as a ‘broken’ thing that is far from being applicable and useful. Also, there is the common description in Kuwait of ‘seventy defects’ which is almost self-explanatory; it is exaggerating the amount of defects and imperfections that the curriculum has. The term ‘philosophical’ is used in a sarcastic way in Kuwait, and lots of participants were sarcastic when it came to describing their situation with the decision-makers and the workload. They thought that the decisions were being ‘philosophised’ but they had meaningless status in the teachers’ beliefs.

It seems that what is valuable in the eyes of the participants is the usefulness to the learner. Thus, the next three sections will be about how the participants place the learners, their needs, their confidence and language in relation to creative ELT. These sections show how creative teaching may lead to teaching for creativity.

5.3.3.3 Fit learners needs

According to current participants, fitting the different needs of the learners is considered a creative act. Although some participants preferred a certain age of learners for example, they still saw that meeting the needs of a wide range of learners is creative. Participants indicated that learners have diverse academic and
psychological backgrounds which should be addressed, even if this needs cooperation with a social worker, for the benefit of the learner:

P: Also the sharp variety where I have half of the class excellent and half low-achievers, nothing in between. There should be special classes for each. I accept variety in the levels if there are gradual and balanced excellent, medium, and low-achievers.

Another participant who supported this idea is a senior teacher who paid lots of effort and attention to trying to solve the issue of the special needs students.

What some teachers and decision-makers are missing is that they are trying to improve low-achievers and make files for them without the appropriate diagnoses. Some of those cases are special needs who need special care from a specialist which language teachers can hardly offer.

......I feel sorry for those girls, some are dyslexic, and they can get worse if they do not get help at the right time. In one of the staff meetings I tried to make a difference and did a small piece of research for the teachers about dyslexic learners, but I am not a specialist, I can only give introductions.

One participant clarified that the current English language curriculum does not support their creative teaching because: “It does not fit the needs and levels of the learners, nor does it interest them”. The participant used the metaphor of designing an outfit which does not fit when describing the design of the new ELT curriculum.

Another teacher spoke about the language needs of the learners, and explained that the creative teacher is the one who knows what learners need to learn about the language and provide that for the learner according to their context. This indicates that a creative teacher should study the background of the learners and meet their psychological as well as their language needs. Thus the value and usefulness of what is taught is focused on in this section.

5.3.3.4 Encourage all children to talk and have self-confidence, love children

Another learner-related matter concerns the role of the creative teacher in encouraging all children to talk and have confidence, and that loving the children is the key to creative teaching. Although participants needed an organised, controlled and balanced classroom environment (Section 5.3.2.4), they also mentioned that
encouraging all learners to talk was important. Participants mentioned that the creative teacher should not focus on one group of students, but all students should be active and share their opinions with confidence. Participants saw that teaching a language could be creative if the learner is confident in using English for everyday talk. Confidence seems to be a vital feature for both the teacher and the learner according to the current research participants. This is because, as part of the teachers’ personal character, confidence was mentioned as an element of creativity (Section 5.3.2.1), and in this section the self-confidence of the learner is emphasized. One way of encouraging learners’ self-confidence is through learner-learner interaction in English.

One participant pointed out that learner-learner relationships and cooperation were important to creativity and called for a classroom which encouraged this cooperation, but explained that the design of the place and the seats, which was not the choice of the teacher, was not helpful:

P: They are in that they teach pupil-pupil cooperation, also this happens in group work and discussions. This also teaches self-correction and peer-correction. The problem is that this is sometimes applied in the wrong way and causes noise. The design of the seats is also not helpful, it is always in a horseshoe and the ones in the edges will be less cooperative.

This may indicate that participants call for more of a focus on learners, but elements like these are out of the teachers’ control and this does not help teachers achieve this cooperation. Nonetheless, most participants mentioned that the creative teachers’ love for children is a reason for them to be creative and continue to find ways to allow learners to be self-confident. Loving the children is part of creativity which is related to the idea of belonging to the profession of teaching children, to the ELT and to the school in which the teacher works, which is a supporting factor that will be discussed in section 5.4.3.

5.3.3.5 Employ the English language in the child’s interest

Teachers in the current study suggested that the creative TESOL teacher should be able to analyze the interests of individual learners, including their hobbies and career ambitions and then employ English in those areas. One teacher commented that the
creative ELT teacher should play the role of the ‘explorer’ especially when it comes to investigating the areas of interest of the learners. Another teacher suggested that, as part of being creative in dealing with young learners, being a good listener and being close to each learner is important.

One participant gave an example of how a creative teacher should be in order to be able to know the areas of interest of the learner, and then employ English in those areas.

P: As I told you, you must be an observer, teacher, dominator, lecturer, and evaluator and guide, that’s the teacher, the GOOD teacher, the one who I can call creative. A creative teacher must give information, observe, be a guide, evaluate and help. Other than that, the teacher will only be teaching for the test.

So the creative teacher should be able to observe and evaluate. After being able to analyze the topics of interest to the learners, the creative ELT teacher should include those topics as part of the lessons she teaches every day. This will help catch the attention of the young learners and improve their learning. This will also encourage learners to talk, discuss ideas, listen to their peers’ interests and share their views as well. This can also add value to what they are teaching in the eyes of the learners and thus they will learn to employ English in their everyday life. This can also make the English language more lively and useful for the primary stage learner according to the current data. For example, if one child shows interest in cars or computers, talking to the child about those topics and encouraging the child to talk about what they like in the English language is suggested as a form of creative ELT. This is suggested by the current data as part of how a teacher should design her materials and prepare the language from a native source to serve the areas of the choice of the young learner in the primary stage. However, it may be questioned whether all teachers have enough time, knowledge, experience, clarity and freedom to do this step as part of their daily teaching. Having discussed the meaning of creativity in this section, the following section moves on to look at factors supporting teacher creativity.
5.4 Factors supporting creativity (interview data)

The main findings on what encourages the teachers who participated in the study to become creative are summarised next.

Table 1: Supporting factors (interview data)

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<th>Supporting factors in the context of the study</th>
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<tr>
<td>Positive relationships with students, senior teachers, managers etc.</td>
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<tr>
<td>Fulfilment (students' success)</td>
</tr>
<tr>
<td>Self-development (further studies, promotions, belonging)</td>
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<tr>
<td>Updated material Suitable curriculum</td>
</tr>
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There were other factors that the participants discussed openly or indirectly regarding what supports them and drives them to be more creative. These factors were similar to the literature on teacher motivation in general, with some details regarding creativity in particular which will be mentioned in this section.

It is said that, when it comes to creativity, intrinsic factors play a large role in supporting it (Jones & Wyse, 2004; Sternberg & Lubart, 1995). However, the findings of the current research indicate that there are both intrinsic and extrinsic factors which encourage teachers’ creativity. The current research participants mentioned positive relationships in the school environment and the availability of suitable material and curriculum as external factors, while fulfilment, self-development and their religious and parental roles were given as intrinsic factors. Another motivating factor was the love of their profession, the sociable nature of the teacher, and the love of English as a language.

All of the above will be better explained and understood with examples from some of the interview extracts which will be presented next.
5.4.1 Positive relationships
The current researcher sees that this factor can be related to the factors of ‘empathy’ and ‘collaboration’ from the literature review (see Section 3.3.2). The healthy school environment, which may be embodied in the understanding and cooperative respectful nature of the relationship between the creative teacher and other teachers and senior teacher, plays a vital role in supporting her creativity, as well as providing her with the mental space to be more creative. This was stressed heavily, and some participants even thought that the positive role of the senior teacher could work as an ‘antidote’ to the suppressing factors of work stress and load. Healthy cooperation between teachers was also found to encourage creativity from their perspective, as exchange of ideas, solutions and teaching aids was viewed as a fruitful gesture. Another factor which supports teaching creativity, according to the findings of the current study, is fulfilment, as explained next.

5.4.2 Fulfilment
This point is related to the idea that teachers’ creativity is encouraged by a focus on the person (Gale, 2001). Some teachers pointed out that, if they witnessed their learners improve and achieve better results, that would automatically make them feel better and want to go on, and desire to generate new ideas even in the midst of their heavy workload.

Student learning was the motivation for many teachers. One example was mentioned in the words of an Egyptian teacher:

R: What does motivate you to be more creative?

P: When you make an effort you expect to receive achievements from the students, even if it just one. This is the reward and motivation, my reward is the pupil. If no one responds, then the technique is wrong, you should look and will find, especially in the BBC site methodologies and games.

....

P: ‘The fear of God, and to be a mother.’ You know that God is watching, and you know that if you are careless your child can face the same treatment.

Here she introduced the idea of being a mother (which is an affectionate relationship) and the fact that being religious encourages her to be more productive and accurate in her responsibilities.
The next quote expresses almost the same idea. When discussing the role of decision-makers and how they can motivate or suppress teachers, one teacher points out that the teacher also has a role and should do her best.

Those who do their best at work will be blessed, even us as teachers should think of God when we work and teach, our conscience should be satisfied.

This teacher used the linguistic metaphor ‘conscience satisfied’. As for how she handles any hardship she faces with the supervisors and those who evaluate her, she explained that one should be calm and not be disappointed too quickly: “If you see considering the problem as a big one, it will be bigger, but if you simplify it, it will be small.” This is a famous old saying in Arabic (metaphor). She also used another metaphor: “I leave everything behind me; I consider myself the most important thing in the world.” This means that being resilient, optimistic and appreciative of self is a supporting factor for teachers to be creative.

As for what helps her retain her optimism and enjoyment in the creativity of her work, she says that when she sees the effect of her efforts with her students she forgets all the weariness and rigidness of her work. “I always make myself patient and think that suffering never lasts”.

She stressed the importance of being devoted to work as her religion encourages her to be so. Then there is the reward of seeing the result of her efforts being reflected in the learners’ achievement levels. Furthermore, she mentioned a unique factor in motivation which is when one cares about oneself that works as a shield to any criticism or bad relation with any ‘boss’.

One motivating factor which was mentioned indirectly as a cause of the motivation to be creative is ambition and the desire to develop oneself. This is noticed more in participants who had goals to be either senior teachers or to go on researching in their fields by doing their master’s degree, for example.

5.4.3 Self- development, belonging
Some participants, who aspire to develop themselves and progress in the ELT field, whether by undertaking higher studies or by getting promotion, are more likely to be enthusiastic about keeping creativity in mind and exploring things. One participant
even expressed that her plan to move to different countries encourages her to improve and be creative in her teacher as this will prepare her to excel in other contexts as well.

On the other hand, the sense of belonging, whether to the profession or the school environment, plays a vital role in the teachers’ desire to be more creative in their ELT. One participant explains:

   To be creative, you have to love your work, teaching and the educational field. I always keep strong and seek to be the best. Frankly speaking, one of the best moments I live is when I see the effect of my work on my children [translated].

(Most teachers refer to their pupils as their ‘children’, which could reflect the bond and responsibility they have with their students). Participants mentioned that they loved belonging to the profession of ELT and they loved the language and believed in its importance in their context. Additionally, participants expressed the importance of belonging to certain schools where the school environment is a supporting and an understanding one. This makes one move to more external factors, such as the role of positive relationships and the healthy school environment culture, which was discussed in Section 5.4.1, and the updated teaching material and suitable curriculum which is to be discussed next.

5.4.4 Updated material, suitable curriculum
The researcher sees that this factor is less related to the person-centred approach, but the participants were sure that certain tools are needed to reach ELT goals more creatively. The interview participants saw materials and teaching aids as important to support their creative teaching:

   P: For example if you’re teaching about animals, we may be forgetting to bring our own material; the resource bank will be available for us to teach this.

   R: Is the idea of the resource bank yours?

   P: No, when we visit the private schools, you find a section in the classroom which has the alphabet, pictures and flashcards for any subject you present for the students. You know, that’s what we hope to have and we wish it would become reality.

What she meant by private schools are the schools which teach in the medium of English whether British, American, Indian, Pakistani or Filipino schools. English and
American schools are much appreciated and considered prestigious, along with the bilingual schools which are known for their expensive fees. Thus, borrowing their ideas and methods is like borrowing from first language speakers.

In English teaching, borrowing is inevitable, as the language is not originally ours. Thus, it seems that some teachers see that there is one supply source that should be taken all together from the ‘native’ sources.

Another source some teachers use is the Internet:

P: Actually, actually the Internet, nowadays, is just a resource for us teachers, but not just to download any worksheet and then print it out and give it to the students, because some worksheets you can’t give it immediately to the students because it does not suit them. Ok, so I do look up in the Internet and surf to see some worksheets and to see some materials and flash cards, but at the end I make my own worksheets that suit the students’ needs and the students’ ability and their own culture.

Next are examples of how participants gave examples of materials they used in their classes:

One participant talked about songs and their suitability:

In Year 4 the songs are very nice and can be used for the whole unit. But in Year 5, I had to take some songs from Barney (show) and make a cassette and it turns out to be nice and appropriate and children enjoy it and learn it by heart.

Another participant showed how creative she can be in the warming up step of the lesson, explaining:

There are lots of activities that can be done for warming up at the beginning of the lesson. For example you can spread the vocabulary words of the unit and make children hold flash cards of words, only the ones holding the words written on the board will run and stick it underneath it.

The next teacher explained how, even with the current school textbooks and materials, the teacher can have her creative touches; she explained the example of the workbook:

I make them practise by activities; I bring pictures of characters and play ‘who am I?’ I can play ‘who am I?’ by describing one of the pupils in the class and the rest would guess who he is. That will make the workbook more creative and lively. Then they open their
books, write the date and let them read the questions and guess answers, discuss answers together and then let them write them both on the board and in their books. Use the overhead projector. Without it, it will be very hard for them to follow.

Another participant also explained that, for the workbook classes, and because she has twenty-seven pupils in this class, she uses the overhead projector “If I really want them to focus with me”. First, she gives introductions on the questions’ style beforehand. For example, when she has to introduce numbering sentences, she starts numbering the first one; then she tells the students to do this exercise on the whiteboard. She would give them two minutes to guess the answer working in pairs; one can ask and the other answers. Then the teacher discusses answers with the rest of the class and writes them on the white board, and they open their books and then copy them. So she tried to encourage them to elicit answers and guess, but at the end she gives them the ‘model answer’ to copy.

Another procedure seen by many participants as an addition to the teachers’ tasks and makes them confused was the preparation for morning programmes. Yet, to the next participant, this is a great opportunity for the whole school to enjoy English language, and she explains some of her creative ideas:

You can make a very huge box and make a pupil hide inside; the pupil will present information about her character and ask, “Who am I?” This is to present jobs like doctor, dentist, teacher etc.

She presented prizes for some students, let them wear a crown and a robe and brought helium balloons and let them make a ‘show’.

The next participant shed light on the importance of language labs and their availability in every school, as she believed that the skill of listening (from the cassettes etc.) can improve other skills:

P: When the child listens he is not only listening but he will learn how to speak better as well. So it strengthens all the skills. Even with the adults, listening is a problem as the impression is that the aim is to learn English just to write for the exam. English learning should be used and practised.

Materials are available, data show, CDs etc., wall charts and cards. So moving material is important.
The next participant explained how she enjoys making her own materials while others prefer to buy ready-made ones:

I always design materials which are simple but at the same time make my classroom a new one. For example I always make a trophy for the beauty and organisation of the classroom. The head teacher was impressed as well as the supervisor” [translated].

I work in a boys’ school, and you have to put ‘boys’ between brackets because you know it is really hard for me to keep the classroom the way it is without them making a mess.

Even though some materials are made by the teachers, the ideas behind them seem to be inspired by some private schools. To motivate learners, she hangs a crown-shaped chart with the children’s photos on. The boy with the most good behaviour and marks will get to be honoured at the end of the week. It is a crown, although in the local culture in the Kuwaiti and Gulf countries, kings and princes do not wear crowns. However, the children respond to this motivating chart really well, she explains.

About choice, she says that she admires preparing teaching aids for her classes, and that if she prepares for a year and she is assigned to teach in another one then that will be disappointing for her and her efforts will be wasted. For example, she loves to teach in the second grade and prepare everything like cards, brochures, charts, but the senior teacher did not agree for her to teach the second grade.

When preparing for a cultural week, the senior teacher wanted to invite a guest to speak about troubles in reading; she wanted to invite the first Kuwaiti climber for pupils in Year 5, as that would make them excited.

Another teacher showed the current researcher that the best way for students to learn punctuation, for example, is by listening to a song about it which she borrowed from the Internet (for example, by singing that the full stop is a traffic cop etc.). Also, to encourage students on good handwriting, she uses a song from the Internet (for example, ‘It is wise to be organised’).

Also it was mentioned by another participant that one of her creative ideas in using material is to use modelling dough or coloured sand, or even a huge watercolour paint sheet for the class to work together on. For example, to introduce lessons, for example, bring the four colours of the Kuwaiti flag and let the boys have fun with it,
or she would let the students form the flag by using their finger prints, with the hand’s colours on a big sheet.

When it came to exam preparation, she had to print out notes for the two books of the two semesters for the parents to prepare their children. These exams are unified exams, which come from the Ministry and not the teachers. Neither do the students have any idea about the questions. This is a recent introduction in Kuwait, as before there were only monthly exams and assessments.

Therefore, it is clear that this teacher sees creativity implemented in teaching materials, as she used songs in her preparation of teaching aids. Other teachers showed less interest in teaching materials, and paid more attention to their relationship with the students and to encouraging them to talk and express their opinions using the language as much as possible. Having examined teachers’ perceptions of factors supporting their creativity, the following section looks at the factors which they regard as suppressing their creativity.

5.5 Factors suppressing creativity (interview data)

As for the factors participants perceived as restricting or suppressing their creativity in TESOL, these are summarised in the next table.

**Table 2: Suppressing factors (interview data)**

<table>
<thead>
<tr>
<th>Factors suppressing creativity in the context of the current study</th>
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<tbody>
<tr>
<td>Negative relationships (environment)</td>
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<tr>
<td>Extra tasks</td>
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</table>

There are many factors that could restrict English language teachers’ creativity. The major ones in this research were negative relationships, the burden of the workload, and the unsuitable curriculum and methods.
5.5.1 Negative relationships (environment)

Negative relationships can be viewed as a forming a negative school environment for the creative teacher and in the literature the supportive environment is a necessary element. Any negative school environment caused by negative relationships with the learners, parents, colleagues, senior teacher, school manager, or supervisor play a role is de-motivating teachers and drawing their attention away from creativity in ELT.

It is noticed that this affected the new teachers and those who did not come from an educational background and had expected support during the first years of their career.

One new teacher reflected on the negative relationship with her supervisors by describing them in the following way: “There is a lack of teaching staff and the supervision is asleep.” ‘Asleep’ is usually a metaphor used to explain laziness, carelessness and lack of clear vision.

Lack of appreciation is one of the major suppressing issues. One participant pointed out that all they needed was a word of thanks from school managers and supervisors. “Decision-makers are making decisions behind their desks without studying; they treat a wrong decision (remedial classes) with another wrong decision (taking the children from the PE and art classes).”

Another unsatisfied teacher who blamed the senior teacher for restricting her from being a creative teacher explained: “I can’t believe that they were once teachers or educators. Basically, we have the chance to be creative in the middle of continuous exhaustion. Do they think that we are machines that do not get tired? May God help us!” The metaphor of ‘machines’ shows that continuous tasks cause tiredness and limit teachers’ time and focus to become more creative in ELT. This participant also explained that the justification for some senior teachers giving them lots of tasks and burdens was that the senior teacher had forgotten that they were teachers once and so they do not understand the teachers’ feelings and needs.

To one new teacher, a good senior teacher would be active and cooperating, fair, with a nice attitude, friendly, talking to teachers, directing, and doing her paper-work.
If the senior teacher is like this then teachers will automatically love to work and bear with the circumstances. She mentioned that it was her nature to be comfortable in a place where love and respect are exchanged between people. "It is human nature", she adds. "There is nothing better than the family, classroom environment, because really colleagues at school are your family whom you see more than your real family. The united, cooperative departments are the best. The good senior teacher always leaves a clear and beautiful ‘finger print’”. The metaphor of ‘finger print’ mentioned by this participant shows that the good senior teacher can leave a constructive effect on the teacher and support beginner teachers to work more effectively in a welcoming work environment and thus give the teacher a chance to be creative.

For one participant the situation was different. Being a graduate from the College of Arts with no teaching background, she mentioned that she taught herself how to teach with the help of colleagues but that the senior teacher was less cooperative. The senior teacher, according to her, caused the department to be divided, causing this teacher to be very depressed:

I am at a stage where I am very depressed, I will give myself a chance to pull myself together until next semester, and if senior teacher did not change her ways, I am seriously considering changing my profession.

She broke my aspiration with her words, and starting from next semester my symbol will be, “Work to satisfy your conscience only, I will not take extra work and I don’t care about my report.”

We are human, we get tired and depressed fast and look for encouragement and confidence, but no one listens.

Lack of appreciation can be suppressing to participant teachers. They think that their efforts should be met with recognition, appreciation, or at least a word of thanks. An example is one participant who took part in a national story writing competition and who felt very disappointed when she did not win as a teacher in a writing completion.

Another suppressing factor that is related to relationships is the relationship with students’ parents. This can take the form of a lack of communication and understanding between teachers and parents.

It is not the school, they are flexible. It’s the parents; they don’t worry as long as their child succeeds in the first three years. So they don’t care and don’t cooperate, so by the
time they are in the fourth grade they will be too weak, they have ‘accumulated weakness’. If she does not know the alphabet, how can I teach her?

The same teacher then went on to talk about the role of the parents:

R: Why is it that the student in the fourth grade, you say has ‘accumulated weakness’? Does the curriculum play a role in that?

P: It is not the curriculum. It is the carelessness of the parents, and the system of testing where the students in the first three years do not have to repeat a year.

Here the teacher was referring to a decision that was relatively new in the Kuwaiti Ministry of Education that the children in their first three years do not repeat the year in case they fail, whereas before a child could repeat the year even if s/he was in Year 1. This shows that some parents are used to looking at exam results as the ultimate goal, and once results are guaranteed they become somehow less hardworking, communicative parents.

As for the role of the negative relationship with students in restricting teachers’ creativity, one participant commented:

I always use stickers, and the boys are very active. Can you believe that I have to spend ten minutes in cleaning and organising the classroom?

This again showed that formalities and the time limits of the lessons make teaching less enjoyable or creative. This participant used two metaphors here which will be explained next.

“We run, we run”, which means they are always facing time pressure. Another expression of hers is “blue disasters”, referring to some of recent decisions; this expression is usually used by Egyptians to mean serious trouble they are facing. Additionally, “everything is on the head of the teacher”, a metaphor which means that they have to do tasks which they are not prepared for, or which do not fit their definition of what a teacher is or does.

Many of the teachers who did not have educational certificates nor enough training courses when they were accepted to become teachers explained that they were ‘victims’, especially in that some senior teachers did not show any support or understanding:
There should be awareness that the primary stage demands more than alphabet knowledge, it is to do with a giving role that the teacher should accept, love and be creative in.

Some were frank enough to say that they hated teaching once they started practising it. Also those participants who moved from being qualified to teach in a secondary school, or actually taught in secondary school before moving to a primary school, also required a smoother transfer to better understand the environment and ‘culture’ of teaching younger children.

One teacher, who will be a senior teacher next year, already sees the change in her views and how serious her new role will be.

5.5.2 Work load
This issue was frequently mentioned, in that almost all participants directed their discussions towards it. This can be classified as a factor in producing a negative environment for the creative ELT teacher, as explained in the previous section.

Curriculum and time pressure play a role in restricting their creativity, as one participant made clear:

Motivation has been hanged, it's over. It is too much less time because of holidays, little cooperation with parents and many things that are out of the teachers’ hands. I am under pressure as I know that someone above me will be checking on me and I will be making pressure on parents and nothing is done about this ... I even have a pupil who is a special needs child

The expression ‘hanged’ means killed. Here the time pressures, as well as the curriculum, were stressed as restrictions on their creative abilities and potential. This participant was frank enough to say that she turned from a very excited student teacher to a disappointed, absolutely de-motivated teacher.

One participant explained that the amount of work she needs to do distracts her from being more creative in the classroom:

There is lots of hard work; they want creativity in the morning programmes, at least three parts, scenes, games, competitions, handouts, songs and rhymes that suit the values presented as well as offering sweets and coffee in the administration office [translated].
A first-time teacher mentioned that she was always confused about what to do, which made her stressed. To handle that confusion, she tended to ask for ideas from colleagues and the Internet; she was looking for ideas from the pearl diver lesson in Unit 12 of Year 3. She thought that creative ideas could be borrowed. She was also preparing for teaching ‘the value of honesty’ and asked for ideas for handouts and play scenes etc.

She used transparencies which she considered attractive teaching aids. It was hard for her to present her workbook, and when the senior teacher came to check on her she asked her to show her how to do this. When she had to complete what the senior teacher started she did not know what to do.

Again, the curriculum played a suppressing role, by causing work stress to the teachers. For example, one teacher explained;

> Year 2 reads only simple words: cat, hat. Then in Year 3, all of a sudden, the pupil should order sentences and do reading comprehension. ‘Who are we lying to?’ For me I used to prepare Year 2 for the more advanced level in Year 3, and thank God all say that my pupils are able to answer exercise only Year 3 can know. They have free reading and they understand it. So it is all up to the teacher.

One senior teacher explained her role towards the teachers as lessening the stress coming from the curriculum and its methods. She said that she always gives tips to make things clear for the teachers. For example, to teach letters, girls should listen to the sound of the letter, and then they show it to the pupil and give examples of words which start with this letter. Then face the white board and trace the letter in the air and the girls practise that. Then the teacher brings a white card lined with four lines to write the letter for the class and explain ‘up’ and ‘down’ while writing the letter. Then the teacher should choose a girl to come to the board and write the letter down. Then each girl should show how she writes it on a small card of hers. This way you are practising four skills and this can be done in the wrap up. Also modelling dough can be used to shape the letter.

With the workload, one teacher said that the repetitive work was boring. When asked about the obstacles to creativity, one senior teacher stated:
Our problem is that they don’t listen to us; they throw the ball into our side of the field.
The teacher is such a poor thing; however, there are teachers who feel guilty if they do
not teach well while others don’t bother; they rush in their teaching and move on.

The metaphor; ‘throw the ball into our side of the field’—means to throw the blame
on teachers. The teacher was judged from many sides including educators, the
administration in the school, supervisors and parents. Teachers are judged as the
cause of the failure or success of any change or new action introduced by those
other than the teacher herself.

One teacher mentioned that she has fatigue because of the worksheets, exam
preparation, additional classes, and lack of appreciation. The weekend for her is not
long enough to refresh her energy and catch up on her sleep. “This is all because of
the strange decisions of the well-respected supervisors” adds the teacher
sarcastically. She only wishes she could be rewarded for her hard work in the
afterlife as she is convinced that appreciation is missing in this life.

She was also sarcastic in listing her duties and the pressure she faced because of it:

I know that most teachers have high blood pressure by now. It is very simple so why do
we complain? We should take it easy. We only have to plan for reading classes, prepare
for remedial lessons which is additional, teach in the classroom, mark the notebooks, give
the students stars and smiley faces, laugh, supervise during the break times, prepare
lessons as well as workshops outside the school, exchange visits with colleagues,
prepare for the wrap up and the value presenting. We also should take work home to
mark tests and exams, and we must live a happy life and never complain. Also remember
that retirement is after twenty years, and the maternity years don’t count. So we should
take it easy and keep our blood pressure stable.

In her sarcasm it seems that she is really unsatisfied with the tasks she is given and
the definition of a teacher that she pictures in her mind when she was in college is
drastically different from the one she is living as now. This had a negative effect on
her time to think about creativity, she believed.

Another senior teacher believed that exams are a barrier and that small changes
should be made, such as in the worksheets. Additional to the basic work load,
participants explained that there are extra tasks which can suppress their creativity
which is discussed next.
5.5.3 Extra tasks

To some extent, this element showed how the participants defined their roles as teachers, as they considered any role outside the classroom as a burden which can suppress their creative abilities and thoughts. In answering a question about what they need as teachers to be creative, one teacher explained:

As a teacher I wish I could be a teacher only. Other tasks like monitoring during break times and putting results in the computer is taking all my energy. I am not being creative. I mean this additional work is an addition to my energy. I am on my feet all day long, I don’t feel happy.

Another teacher, who agreed that the extra tasks and the way the curriculum was being handled were wrong, was nevertheless one of the very few who believed that the curriculum itself was a success, and said the following:

... the administrative, rather than the teaching responsibilities, I feel do not belong to the teacher, because it is obvious from the name ‘teacher’, as a teacher you just have to teach.

Here the definition of what a teacher is and what s/he does seemed to be a source of conflict between the teachers and the administration according to the participants. They always complain that they are 'shattered' from these duties.

Also, another teacher, who thought that the additions like reading classes are by themselves a positive procedure, also threw the blame on relationships, and how individual strategies designed by others could be restricting to a teacher:

The problem is in the methods of evaluation and application.

Reading is good, but its application is wrong.

The extra tasks, and the idea that participants are not listened to, will be shown in the next quotations.

P: I have files for the weak students, the excellent students, files for the activities, the morning programme file, can you imagine the load? You also teach and improve the weak girls and you mark the books and notebooks. “The teacher is lost, the teacher is lost.”

............
P: We tell our recommendations and correction, and we suggest changes on the timing of the teaching units. Then we receive changes but none of our suggestions have been worked on, then why was I asked in the first place?

.....

P: We are not being listened to. We wanted it recommended that reading and writing should start from the first grade, but this was not done.

Another teacher even discussed her desire to leave teaching because most days she is on her feet from 7:30 to 12:35 without breakfast. But she always thinks to herself that it is only a few months until the summer vacation. A senior teacher expressed the opinion that teachers should be given the chance to prove themselves and their creativity away from administrative work. “They do not have time for creativity, they just think of lesson preparation.”

Another newly presented task for English language teachers is the free reading class (where the ELT teacher takes learners to the school library to enable the children to read books of their choice). Almost all of the participants agreed that this is a hard and useless step, especially for those in Years One and Two, for they believe that children at that age are not prepared to read.

R: Do you think that reading is a positive step in the long run if reading is more encouraged in general and the cultural value of reading returns to Kuwait instead of video games etc.?

P: Believe me, I give my Year 3 learners books, one student would look at the pictures below the words and would ask wondering, “Shall I colour it?” She does not even know that it is for reading, can you imagine? I can say that free reading is possible for Years 4 and 5, but before that it is too hard.

She thinks most decisions are hard to deal with as there is little research and piloting done before applying those decisions:

They didn’t examine the experiment first in some schools; they just do it at all schools.

Reading classes are a burden as they form an additional requirement without reducing any of the previous ones. Even though reading is useful for children (as seen by the researcher), participants see it as a burden, probably because they are not clear on the overall aim of what they are teaching (Section 5.3.3.2), and thus they approach learners’ reading classes with a negative attitude. In a school they
use the computer labs/English club (which will exist in all schools by next year) and the data show, while in other schools they read in the library or in the regular classroom. They prepare for the reading class just like they do with the normal one with objectives and procedures, and it has activities and worksheets which take hours of preparation (such as questions on the characters and the setting). The choice of stories is made by meetings in each school. They suggested Pinocchio for Year Four or Five, and stories like The Snowman, The Shapes, The Clown, A Little Seed, and Sarah’s Pony for Year One. All of the Year One stories are provided on a CD.

One participant thought that the purpose is for children to know how to read. Some will learn faster; others would need a more creative approach, like working in groups for peer encouragement. For Years One and Two it is mostly a one word story (one word per page). She says that it is also up to the teacher to make the difference and make them read other than in the reading classes. Each day she would write the names of the students and teachers they know and make them try to read it, or simple words like cat, bat (for Year One/Two).

5.5.4 Curriculum suitability

The curriculum and its teaching materials are factors restricting creativity but, at the same time, they can be supporting factors if they are seen as new and productive from the perspective of the participants (see Sections 5.3.2 and 4.4). As for the pressure on the pupil because of the new curriculum, a senior teacher mentioned that pupils in the third and fourth grades can have up to five pupil books: life skills book, handwriting book, workbook, pupil’s book and reading books.

Each of these pupil books needed special and separate written preparation from the teacher.

We have suggested that teaching values should not be separated, it should be part of the lessons, and that there should be cutting in the amount of lessons and reading ... Our problem is that they do not study their decision, they just surprise us by applying it.

Participants perceived realia (using real objects to explain vocabulary) and field trips as necessary for a teacher to be creative in ELT. This is because these methods
enable the participant teachers to attract the learners’ attention more easily and encourage their involvement in language learning and thus achieve productive and new types of experience which are seen by participants as creative. However, realia and field trips were not available to the teacher all the time. Teachers feel ‘short-handed’ when it came to having the realia and the field trips that can make them present the language and present it more creatively. One teacher said that it took too much procedure for her to be allowed to take the children on a field trip that she should be moving on to the next lesson by then.

Participants also distinguished between teaching years, as Years One and Two “are simple, and you can get creative in it a lot. They have games and lots of aspects where you can be creative.” However, most agreed that Year Two does not prepare the learners to the level which is required of them in Year Three. The amount of vocabulary is large and abstract (fourteen words a lesson) and the learners need to master all the four skills plus cursive handwriting, punctuation and grammar. One participating teacher mentioned that it is hard for learners to grasp the meaning of words without them being supported with pictures; otherwise they will forget it right away. She gave the example of ‘afternoon’ and ‘show’, which she had to translate into Arabic for the girls to understand. “I feel that Year Three is nice but difficult ... but it is very jammed.”

It restricted teachers from being creative when the level of what they are presenting is unrealistically high and too hard for the learners. From all of this, the researcher found that the participants in the interviews linked their creative abilities to the success of their learners and to achieving goals.

When asking about the curriculum, one participant said that the supervisors are not the main decision-makers in building the curriculum. However, supervisors do not listen all the time. In Year Three the teachers responded to a questionnaire from the Ministry of Education, proposing that some units should be deleted, but all that was done was deletion of a single unit accompanied by the addition of a harder one, which did not help.

Another point mentioned by participants about how negative the effect of the curriculum is can be summarised in the following points from various participants:
- The gap in levels between Year Two and Three. Year Two is too simple, whereas Year Three is too demanding, as students were not prepared for it in the previous year.

- Starts with concepts that were not explained in Arabic and science lessons (lack of coordination).

- Too many tasks, lessons, activities and vocabulary in one lesson, as well as the additional ones.

Material artefacts can be a positive thing when teachers are given the space to borrow and develop teaching aids that suit their classes and learners. Curriculum constraint was mentioned by one teacher:

Year 3 is killing us; it is a minefield which everyone fears coming close to.

This metaphor expresses what goes on in the mind of most of the teachers interviewed for this study. She makes fun of one of the songs which is called ‘fire’; her students say that it is like a horror movie, so it is not what they enjoy.

Last year, Year Three was very horrible to teach; here were gaps that only the creative teacher could fill, suggested a participant. Year Three had to be presented with additional classes. The problem is that they left Year Two with ‘whiteness’. ‘Whiteness’ is an expression (translated metaphor) which means that learners did not acquire any language/information from Year Two to the extent that they are like a blank page.

All in all, the interviews resulted in many findings which can help understand the point of view of the teachers. The next section will present how teachers actually teach, and constant comparison of the findings from interviews of the same teachers helped in the observation process and its analysis.

5.6 Observations findings

Samples of three observations will be shown. The rationale for illustrating a sample of three observations is to demonstrate the structure of the observations and an idea about the analysis as well as presenting the main findings which will pave the way to the overall discussions in Chapter 7. The current researcher agrees with the idea
that all teachers can be creative in a certain way and a certain level. The sample for the ten observations is the same as that for the first ten interviews (see Section 4.4.1.2), so the same teachers whom the researcher visited in their classrooms were interviewed. The three observations were from the same year group (Year 2) and the same lesson. After each observation there will be an analysis based on factors found in the interview data, such as the newness of the teaching material, the methods, relationship with the learner, fitting learners’ needs, employing English in learners’ interest, encouraging learners’ interactions, language use, the teacher’s personality, and the teaching preparation notes. Moreover, more analysis (according to GT) appears when the observations are constantly compared against each other, against the interview data of the same participants, and the literature review (Charmaz, 1983). This is done in this chapter as well as the overall discussion in the seventh chapter where conclusions from the three forms of data are drawn.

5.6.1 Observation (A)

This observation took place in April, 2009, in the third period (9 am), lasting 45 minutes. It was in a girls’ primary school and the teacher was a female Egyptian English language teacher. This Year two class had 20 pupils in a room with two big windows on one side, and a whiteboard next to a corner cupboard. Opposite the whiteboard were four half-circle shaped desks in different colours (provided by the Ministry of Education), one green, one red and two yellow, shared by three to five pupils each. There was a chair and table for the teacher in front of the whiteboard facing the pupils. The teaching aids, which were brought by the teacher, were a zoo model, flash cards and a wall chart (the last two provided by the Ministry of Education), overhead projector, and the teacher’s preparation book and pupil book.

The researcher’s observations are described next, using italics for describing actions. The teacher is referred to as “T” and the pupils as “P”.

After greetings, the teacher starts by writing a question on the whiteboard. Two pupils are picked by the teacher to help each other write the answer with correct spelling etc. There was some assistance from the teacher to both.
The teacher then asks another pupil. One says ‘I don’t know’ in Arabic, and the teacher encourages by saying there is no such thing as ‘I don’t know’ (in Arabic).

- **T instructs two girls to write** (pupils can write on their own most of the time).
- **Two girls write down the right answer and they are applauded.**

T: Who wants to play? (Smiling)

Picks one.

Hanouf jump! **The pupil jumps, then:**

T: What is she doing? “All pupils: She is jumping.

T: What animal jumps? **And points at the animal wall chart** (to emphasise zoo animals and present continuous tense).

T: *In a strict tone*: Be polite, put your hands on desk and don’t say ‘teacher’. **Pupils usually raise their hands and call teacher to be picked for participation in the lesson.**

P: Teacher!

T: Again teacher? Don’t say teacher. **Teacher is smiling.** What animal is brown? *In Arabic*: I want those at the back who are sleeping to answer.

P: Bee.

T: Which animal can sing?

**No one answers.**

T: I want someone to **sing** to me, even in Arabic. **Girls start to chat and laugh.** Don’t be shy.

*One pupil is picked by the teacher and girls next to her encourage her to “come on”, but she does not sing. When no one sings, the teacher tries to find the direct translation into Arabic.*

T: What does ‘sing’ mean in Arabic?

P: يغني
T: Which animal is brown and can sing?

P: A bird.

T: Open your books, page 26, and silence please. Let us go back to the lesson.

They open it and it is the same picture. Another teacher uses the overhead projector. All look at the book with the zoo animals’ picture.

T: What is the giraffe doing?

P does not know.

To let her know that it is standing, the teacher asks the pupil to sit and stand and she does.

T: So is the giraffe standing or sitting?

P: Standing.

T: Ok, so tell me a full sentence.

P: The giraffe is standing.

The pupils are very active, attentive and the teacher is close and smiling most of the time. Pupils seem to be treating the teacher without the traditional barrier of teacher-student relationship.

The teacher makes some jokes; one pupil stands up to answer, and the girl next to her answers before her, so the teacher tells the standing girl to do the same thing next time. Teacher is stressing the use of ‘-ing’ (the present continuous tense), while presenting animals and their descriptions.

T: Let’s play.

Asks each desk of 3-4 girls to number their groups from 1-4. The teacher then directs the groups.

T: Group 1: choose an animal.

Group 1 picks one and asks Group 2 to describe it. Then Group 2 choose another animal and asks Group 3 to describe it. Group 3 answer, and then choose another animal to ask Group 4 to describe. Group interaction is noticed.
The next activity is re-ordering on the board. The teacher writes down: Jump- is – a rabbit. A girl comes and tries to re-order.

The board is lined for words to be written between 4 lines.

T is addressing the rest of the pupils.

P still looks comfortable, but does not answer.

T: I will give you 10 marks if you answer me. What is wrong with her sentence? in Arabic.

The bell rings and the girls start to prepare to leave for the PE lesson before the English language teacher stops talking. The teacher laughs and tells them that it is ok to leave but that they should wait a bit more next time.

5.6.1.1 Analysis

The nine key points help analysing this observation and with each point there will be an attempt to discuss how new and valuable the findings of the observation are. The constant comparison with the data of the interview will also help in the analysis.

As for the newness of the teaching material, the teaching material was from the Ministry of Education. The animal model was borrowed from other teachers and it was originally made by a library or a stationary shop which sells educational materials and resources. Thus, the teaching material was not new nor invented by the participant. However, it can be said that borrowing teaching material (although made in a library/stationary shop) is a way of collaborating between teachers.

For the method, the teacher used miming and grammar translation to make her pupils understand new vocabulary as well as linking the action to the picture and model of animals. Also miming actions (jumping) were used to explain grammar indirectly. This method is not new, but the participant finds this useful for the context of her learners and it might be new to the learners if teachers of other subjects do not use this method.

As for the relationship with the learner, it was noteworthy that in one incident she encouraged her pupils to answer, mentioning ten marks, although the same participant had said (in the interview) that creative teaching should not be just about passing exams and improving marks. However, she said that with humour to make
the pupils laugh rather than really giving them marks. Thus, there was a level of closeness with the learners.

Then there is the point of fitting the learners’ needs, and the current researcher did not notice whether the teacher needed to study the needs of the learners. In the interviews it was mentioned that there are various levels of the learners which needed different requirements from the teacher, in this observation this was not noticed.

Additionally, for the point of employing English in learners’ interest, the current researcher did not notice whether the participant knew pupils’ interests and hobbies to employ the use of English in (this was one of the points mentioned in the interview findings of the same participant as well as other participants). This could be due to the limited time or other factors which did not allow the participant to do this step.

For the point of the learners’ interaction, it was noticed that the teacher managed to engage all pupils, attract their attention and encourage them to talk and communicate with others in the groups. The overall pattern of talking was pupil-teacher more often than pupil-pupil. So the participant was working to make learners interact and talk on an individual basis, which is considered creative in the interview findings.

Then there is the language use, and the language used was English, and mistakes/errors were not welcomed. Full, correct sentences were required by the participant teacher. In comparison with the interview data, this agrees with opinions of interviewees who viewed that the language should be as standard as possible. This is not new nor involves artistic language, but is considered as useful for the language needs of the learners within the context of the study.

The teacher’s personality seemed confident, yet flexible and close to the learners as noticed by the current researcher. It was also noticed that the steps of the lesson went smoothly and confidently.

The teachers’ personality can be linked with the written preparation notes, as when looking at her preparation notes, there was very little detail, meaning that she did not need all the details written down in order to teach and achieve her aims.
5.6.2 Observation (B)

This observation was in a government girls’ primary school, in an English language lesson, on 20th April, 2009, in the sixth period. The lesson took 45 minutes for a Year Two class. The teacher was female and Kuwaiti. The classroom had a cupboard to store pupils’ books. The four semi-circular tables were designed for groups of 3–5 pupils to share, making 23 pupils in the class. There was a large white board, overhead projector, flash cards, wall chart, and a desk for the teacher and her preparation book.

When I entered the classroom, it took the teacher a few minutes to arrange the whiteboard, desks and table for her lesson. My observations are set out below:

*The teacher starts with making lines to write sentences on the board and writes some sentences. There was some greeting where all girls stand up and respond by saying ‘good morning teacher’.*

*I sat at the back of the classroom and tried not to distract the attention of the pupils or the teacher.*

*The teacher (T) wrote a sentence for pupils (P) to read.*

T: Who can read?

P: It’s got a big mouth. *Then the teacher asks more pupils to read the same sentence.*

T: Who has a big mouth? *It seems that the topic of animals has been introduced in previous lessons.*

P: Lion had a big mouth. *Then this is repeated by rest of the pupils.*

T: *Another sentence is written by the teacher, and then she asks: Who can read?*

P: A camel has got four legs. *The girl was applauded, one girl did not answer so she was asked to remain standing until she listened to other pupils reading correctly. Then the whole class repeated with the teacher raising her voice when reading the sentence. It is a norm for students/pupils to stand up when answering or talking to the teacher.*

Next activity:
T: We have missing letters. The teacher puts up some animal flashcards with pictures and underneath them is the name of each animal.

A pupil comes forward to the board, teacher helps her to write small letter, and reminds her that the letter ‘d’ is to be written differently in capital letters.

Then the teacher asks a pupil to come to the board and point at an animal flash card and then ask the rest of the class to make them either say: Yes it is, or No it isn’t. For example, a pupil would point at a cat’s picture and ask: Is it a bird? The rest would answer: No, it isn’t, then she would keep doing this until she says Is it a cat? and they reply: Yes, it is!

Pupils seem to enjoy this as they are all they were smiling.

The teacher asks six students to come forward; they line up facing the rest of the class and each one is given a picture of an animal.

The first pupil is asked by the teacher:

T: Describe your animal. Then teacher elicits descriptions by further questions, like, what is it and what colour is it, what does it do etc.

Pupils were holding pictures of and describing the following animals: bird, monkey, sheep, giraffe, horse, and elephant.

Almost all pupils are attentive and teacher thanks them.

When a pupil makes a mistake, the teacher repeats it in way to show the pupil that her answer is wrong.

Then, the teacher holds flash cards with words and pictures on, writes them down and makes girls spell and repeat.

T: What is the tiger doing? Points to the pictures. The tiger is eating now to emphasise present continuous tense.

One pupil opens her book, and does not look at what the other pupils do; gets distracted by it. The teacher tells her: Close your book!
Then the teacher switches off the lights, to use the overhead projector. She shows them a picture of zoo animals together, each engaged in doing something. This picture is from the pupil book but the teacher made it into a transparency.

T: What are these animals?

Picks pupils to mention animals’ names and describe what each is doing … so it seems that the lesson topic was animals, yes/no questions and answers, and the present continuous tense.

Generally speaking, the girls seemed to be keen to participate, and they all raise their hands and call the teacher “teacher” repeatedly until she picks someone.

5.6.2.1 Analysis

Similar to the previous analysis, the main key point mentioned in Section 5.6 will be used in this analysis as well.

For the factor of newness/usefulness of the teaching material and the methods, this teacher taught the same lesson as participants in observations (A) and (C). However, she only used the Ministry of Education materials but did not use the zoo model which was used in (A) and (C). The participant did not use miming, or jokes with her pupils and seemed to be a little bit more serious than observation (A). A picture of a zoo on an overhead projector was used to introduce the vocabulary and grammar.

For the factors of the relationship with the learner, fitting learners’ needs, and encouraging learners’ interactions, the teacher in this observation treated the pupils more formally than other participants. One pupil opened her textbook, and this was not acceptable to the teacher. The pupils in this observation were keen to participate and were attentive. The teacher tried to initiate pupil-pupil interaction, but directed them a lot and elicited some answers. The overall pattern of talking was pupil-teacher more often than pupil-pupil which was very minimal through repeating what one pupil says or answering by yes and no. The researcher did not notice that the teacher studied learners’ needs and interests beforehand to employ the use of English in connection with those needs and interests.
The English language use was guided by the teacher with a focus on grammar. The teacher did not allow mistakes.

As for the teacher’s personality and the teaching preparation notes: this participant seemed to care about the tidiness and organisation of the classroom, because she asked me to come a few minutes after the class had started to allow her to tidy up. This participant was less confident than the other participants. This participant also seemed more serious than other participants during the lesson. In looking at the teaching preparation notes, there were more written details than in observation (A).

5.6.3 Observation (C)

This observation took place in April 2009 in a girls’ primary school during period 7; the teacher was a female Egyptian English language teacher. The length of the period was 45 minutes for a Year Two class. The class size and setting were similar to those in observations A and B. There was a cupboard, wall chart and zoo model.

The lesson starts with greetings. The teacher instructs pupils to organise the desks so that equal spaces separate desks.

Teacher fixes overhead projector, meanwhile the students were chatting and some are noticed to be wearing costumes of animals. Teacher allows student to drink some water in the classroom whereas this is normally not allowed.

T: What’s the day today?
All Ps: Today is Monday.

Unit 9, lesson 2.

Some girls were still chatting and were asked to stop by teacher.

T: Introduces the lesson. Do you like animals?
P: I can see animals in the zoo.

T: Where can you see animals in the zoo?
P: Stops and does not answer. Teacher lets another student answer.

Teacher brings the students with costumes to line up in front of the rest of the class. Then she asks about each animal costume name and description:
T: What is this?
P: Zebra.

T: Can you describe the zebra?
P: Black and white colours.

The teacher then asks about the lion and the rabbit with the same technique. She mostly focuses on the more silent and non-participant students, asking:

T: Does the lion have big or small mouth?
P: It has got a big mouth.

T: Can you feed the lion?
P: No, I can’t.

T: Can the rabbit run? Student does not know the meaning of the word run, so she tells another student to run so that the other one would understand the meaning.

P: Yes, it can. The teacher tells the rest of the class to repeat that.

T: Is it big or small? She mimes ‘big’ and ‘small’ while asking that.

S: It’s small.

Then the teacher points at a cat costume and asks:

T: Do you have a cat at home?
P: Yes I have.

P: (another student): No, I haven’t.

The pattern of conversation is teacher asking and students answering, but then she lets a student ask another student and they do that with the assistance and guidance of the teacher. Then she praises them, saying: Big hands for them! Then all the girls go back to their seats.

T: Well done, P (mentioning the girl’s name).

Teacher brings a student to point at a model and describes an animal, and then points at the same animal’s picture, and the student then asks the class—examples of those animals are a giraffe and a monkey.

Then she introduces a new vocabulary word: ‘climb’.
T: Listen to me. Monkeys can climb. *Miming climb action while saying that, telling the rest of the class to mime too.*

*She then repeats, saying:* Climb and writes it on the white board.

*She encourages the students to spell ‘climb’.*

P: C – L – I –

*Here the teacher asks:*

T: What is the name of the letter ‘c’ which is ‘see’?

*Then the teacher explains to them that the ‘b’ which is the last letter in ‘climb’ is a silent letter that they should write but not pronounce.*

*Then some learners start to make some noise and the teacher tell her to stop immediately.*

T: So what does climb mean?

P: يسلق the meaning in Arabic.

T: Big hand for her!

*Formal actions: asking. Informal actions by teacher: laughing and asking students to stop talking.*

*Then she asks another student:*

T: Can you say the name and the sound of the letter ‘r’?

*The student makes a mistake and the teacher starts smiling and tries to teach her the correct way.*

*When the teacher finds out that many students are finding this hard (differentiating between the sound and the name of the letter which they are supposed to know at their stage) the teacher brings a chart of the alphabet and makes a short revision of their phonics.*

*Some students are looking tired as it is the 6th lesson, almost the end of the school day.*

T: Who wants to play with me?
Two students come to the whiteboard and the teacher instructs them on what to do. One whispers a verb, the other acts it and the rest of the students in the class describe it.

First the teacher demonstrates by whispering into a student’s ear and the girl pretends to be sleeping, so the rest of the students describe the verb using the present continuous tense:

P class: She is sleeping.

To demonstrate the present continuous was one of the lesson’s aims, as well as the zoo animals’ names, which were presented with various teaching aids.

Then the teacher brings two students to do the same with other verbs such as ‘drinking’, and the teacher asks what the girl is doing while the girl is acting it, and a student answers: You are drinking water.

Another verb in the present continuous tense was ‘you are sleeping’ and the teacher says that in Arabic, as she thinks that the girl needs to be more alert but then praises her so that she feels ok.

T: pointing to a duck picture: What is this?

P: It is a duck.

T: Again trying to stop students from making noise: What is the rabbit doing?

P: They drink water.

Then the teacher revises the new vocabulary again.

T: What do the monkeys do?

Then the students take some time to remember the word ‘climb’.

5.6.3.1 Analysis

For newness of the teaching material and the methods, the same material in observation (A) was used in observation (C), and it seems that the zoo animal was borrowed from (A). Some pupils were wearing animal costumes which are related to
the lesson about the zoo. The teacher has probably suggested that they should wear these the day before. However, none of the teaching material was either designed or made by the participant. This means that the teacher can use teaching materials which are not used by other participants but they are not new or designed by the participant.

This teacher also used miming and acting the verb to teach vocabulary and grammar. The way the participant introduced the miming is by inviting the learners to play, so she tries to gain the attention of the learners although the method is not new or invented by the teacher.

As for the relationship with the learner, fitting learners’ needs, employing English in learners’ interest, encouraging learners’ interactions: The teacher was trying to focus on the learners who are more silent and less keen to participate. The teacher tried to encourage the pupils to talk. The communication pattern was mostly teacher-pupil with the teacher asking. There was some pupil-pupil interaction with the guidance of the teacher.

The English language use, like participants (A) and (B), participant (C) also was focused on the grammar and vocabulary of the lesson. She also expected correct full sentences. This agrees with the interview’s findings which indicate that the research participants in general do not welcome mistakes in the language use as they see that formal and native English should be taught and employed in their context.

Then there is the teacher’s personality and the teaching preparation notes: The teacher seemed to be confident, lively, flexible and close to learners, yet she also required organisation and neatness in the classroom desks before she could start teaching. The written teaching preparation notes were not as detailed as the one in (B). See appendix 2 for teaching preparation notes (I tried not to indicate which participant wrote what to protect their identities). The flow of the lesson went smoothly, although it was the last period before the end of the school day.

5.6.4 Overall analysis (observations)

Constant comparison which is recommended in GT is continued and the participants of the observations are compared against each other and against what has been
said in the interviews in terms of the main key points mentioned in Section 5.6 which can indicate how the participants want creative ELT to be in the interview, and how they actually practice in reality. Newness and value was looked for as well as any actions which made any participant differ from the others. The observation data suggests that there are aspects where the interview data is asserted in the actions of the participant teachers (such as the language use and the relationship with the learner), while there are other aspects which were not shown in their action (such as using new teaching material, or employing English in the areas of interest of the learners). The implications and further discussions of these points will be made in Chapter 7 after including the survey data.

To compare what the participants said in the interviews and how they taught in their classrooms, the current researcher noticed that the teaching material/technology (mentioned by participants in interviews Section 5.3.2) did not seem to be as new and creative as suggested in the interviews. This is because essentially teaching materials provided by the Ministry of Education were used, as well as some other materials which had been bought from a school supply shop and were used by participants. This can show a level of tension between what participant say and what they so which can reflect their need to reflect as well as have time and ability to produce a creative and new teaching material.

However, the relationship with their learners and their opinions of the importance of the relationship side of creativity (interview data Section 5.3.2.4) was noticed in the observations in how they taught and communicated with their learners. In general, closeness and understanding were noticed in the observations which reassert the importance of relationship with learners in creative ELT.

It was noticed by the current researcher that the less detail in her written preparation notes the more confident the teacher seemed to be in the classroom. Confidence is a feature which is related to a creative person in the literature (NACCCE, 1999; Craft, Jeffrey, & Leibling 2001; Burnard et al., 2006; Craft, 2002; Craft, 2001b; Claxton et al., 2006; Fryer, 1996). Probably, the less descriptive the teaching preparation notes are, the more freedom the teacher may have (see Section 5.3.3.1 on freedom and its link to creativity according to the literature review and interview data).
Employing English in learners’ interest was not noticed in the observed lessons. The topic of the lesson was about zoo animals and probably participants in the current research assumed that it is an interesting topic for the learners of this age (7-8 years old). This can also be because they did not have time to search for what interests the learners at this particular time. Another explanation is that participants aspire to have the time and freedom and clarity to analyse the learners’ interest and employ English in the areas of interest, but in reality they cannot do this creative step.

Encouraging learners’ interactions was mentioned as an example of creative teaching in the findings of the interview. In the observations, the pattern of communication in the lesson was focused more on the direction and guidance of the teacher. Yet, all participants in the observation were somehow encouraging learners to talk to each other to assist pupil-pupil interaction to a certain extent and under their direction and supervision. Pupil-pupil interaction was less common in the observation, perhaps because in the other subjects or with other ELT teachers a more teacher-oriented style of teaching is used (Al-Nwaism, 2006). Thus, for the participant English language teacher to encourage peer-interaction is a new and useful style to the learners in the context of the current study.

Method-wise I noticed that teachers used a mix of grammar translation (focusing on teaching grammatical rules, vocabulary lists and translation) and total physical response (showing the meaning of language through the use of the body movement or acting). Notwithstanding that the textbook recommended the communicative approach (focus on interaction as a tool and aim of language learning) (Celce-Murcia, 2001) and the structural approach (Allen and Iggulden, 2009), participants did not strictly follow the recommended methods, but at the same time they did not use a brand new method. This could have several explanations. One explanation could be that participants did not have time to think of a new method because of the factors suppressing creativity as mentioned in the interview data (Section 5.5). Another explanation could be the idea that grammar translation and total physical response could be new in the context of the participant teachers and useful to their learners and thus it might be considered creative only in their context. This is related to the literature which implies that creativity is culturally situated (Craft, 2001b).
The discussion of the observations (and samples of their written preparation notes), interviews, and participants' views and positions will be further discussed in the discussion chapter (Chapter 7) where all the data is brought together and compared against each other and against previous studies.

5.7 Conclusion

This chapter attempted to present and briefly discuss the findings from interviews and observations. Examples of participants were introduced, and then the findings related to the features of creativity, its elements and its meaning were discussed. There were also discussions about the supporting and suppressing factors which were mentioned by the current participants.

The observations findings were also presented and analysed for a deeper understanding of the participants' words and actions for a closer relationship with the data. There were similarities and differences between how the participants view creativity in their interviews and how they act in the classroom. These similarities and differences can form implications and discussions for Chapter 7.

However, to reach more comprehensive discussions the next chapter (Chapter 6) will summarise and briefly discuss the survey data which will help the current researcher to make more comprehensive discussions and conclusions in the subsequent chapters (Chapters 7 and 8).
Chapter 6: Survey findings
6.1 Introduction

In this chapter the results of the survey will be presented, highlighting the constant comparisons between the interview findings and observation findings, whenever possible.

The first phase of the research provided the researcher with a depth of understanding of the context and closeness to the participants. However, in order to add breadth to the study it is important to add a survey. This does not make the study a quantitative one, as any suitable methodology can be deployed to best serve the purposes of the research. Even the quantitative data can be designed and analysed in a way that it provides a deeper understanding of the issues under investigation, along with the benefits of obtaining data from a larger number of participants. Therefore, a survey was designed based on the findings of the first phase of the research which consisted mainly of interview data and observation data. Moreover, some of the findings from the literature review were also included in the survey to make the options more open for the respondents. Thus, by not restricting the options in the survey to the current research's finding, and allowing more possibilities from the literature review and from the open-ended questions, the aim of understanding how teachers perceive creativity in their ELT. The survey had both closed questions and open-ended questions and almost every item in the questionnaire had a space which was provided for the respondent to write her own ideas.

The total number of respondents is approximately seventy five. The overview of the demographic data is as follows: for the number of years of experience question 7.4 percent of respondents were in their ‘first year’ of teaching, 33.3 percent had ‘2-5’ years of experience, 35.8 percent had ‘6-10’ years of experience, 13.6 percent had ‘11-15’ years of experience, 8.6 percent had ‘16-20’ years of experience and 1.2 percent had ‘21 and more’ years of experience. As for nationalities, 47.5 percent of respondents were Kuwaitis, 5 percent were Saudis, 35 percent were Egyptians, 1.2 percent were Tunisians, 7.4 percent were Syrian, 5 percent were Jordanian, no participants from India, and 1.3 percent were from other countries. Then there is the qualifications question, where 47.4 percent of respondents had an educational degree, while 42.3 percent were graduates from the College of Arts (English
department) and 21.8 percent of the respondents had other qualifications. As for the gender of the learner which the respondents taught, 60.3 percent of respondents worked in girls schools while 39.7 percent of the respondents worked in boys’ schools. Each question of the survey is presented in terms of the top two and bottom two choices by the survey respondents. This is because there are many choices in each item, and thus discussing the most frequently and least frequently chosen ones will show clearer results. The numbers added in the tables are to represent the numbers of responses for the given option of each question and not the numbers of respondents as each respondent had the choice of choosing all the relevant choices, thus the same respondents could have chosen all options for instance. For demographic information, a search was conducted for any significant difference in the correlations between each piece of demographic information and the main options of each question (the top two and the bottom two), and correlations with important differences are discussed. The differences between some of the demographic information and some of the questions which are not statistically significant are not discussed in detail.

There were very limited numbers of respondents who wrote any suggestions for the open-ended questions. This could be either because they did not have many preconceptions about the idea of creativity in ELT, or because they found what expresses their perceptions from the options of each question. The answers from the open ended questions are mentioned in this chapter in a bullet point called participant entry (Please see appendix 4 for the questionnaire).

6.2 What does creativity mean?

The results shown below are mainly for the first research question, which is: What does creativity in TESOL mean according to English language teachers in the primary stage in Kuwait? The table below shows the most frequently chosen items and the least frequently chosen ones (n: indicated numbers of responses). Then there is a bullet point which explains what one of the survey’s respondents has written in the open-ended part of the same question.
Table 3: Creativity in TESOL (survey data)

<table>
<thead>
<tr>
<th>How do you perceive creativity in English language teaching?</th>
<th>Creativity in English language teaching is:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Most-chosen</td>
<td>A skill which can be learned (n: 47)</td>
</tr>
<tr>
<td></td>
<td>Teaching beyond curriculum is a creative act (n: 46)</td>
</tr>
<tr>
<td>Least-chosen</td>
<td>A rare talent (n: 14)</td>
</tr>
<tr>
<td></td>
<td>Not distinguishing between teaching English as a foreign language or as a second language (n: 23)</td>
</tr>
</tbody>
</table>

- Respondent’s answer to the open-ended question: “starts where other ends”

The first question is about the teachers’ perceptions of creativity: “How do you perceive creativity in English language teaching?” ‘Starting where other ends’ can be understood in Arabic to mean that creativity in ELT is completing what others have already started, and not being completely revolutionary and rejecting the older results and experiences. This entry will be discussed in more detail in the discussion of what creativity means in Section 7.2, along with the idea of newness and reproduction. This also has links to the ELT methodology literature which argues whether changes in methodologies of ELT should be revolutionary or evolutionary (Brown, 2001).

The most-chosen answers are that creativity is perceived as ‘a skill which can be learned’ (n: 47) and that ‘teaching beyond the curriculum is a creative act’ (n: 46).

The fact that the teachers saw creativity as a skill which can be learned may indicate their need for a more appropriate preparation whether in initial teacher education as well as continuous professional development. This also might indicate that they view creativity as a skill which anyone can have and is not exclusive to certain people. The idea that creativity is a skill means that creativity is practical to them and not an abstract idea. It is noticed that they want to use the term for everyday life.

The idea that the participants view teaching beyond the curriculum as a creative act can mean more than one thing. First, it could mean that they see the current curriculum as inadequate for preparing students for life outside of the classroom. Also, this could mean that they see English as an important life skill and that the traditional teaching which is limited to the textbook is not adequate for that purpose.
The least-chosen options are the ones suggesting that creativity is ‘a rare talent’ (n: 14), and ‘not distinguishing between the ESL and EFL’ (n: 23) when teaching. In accordance with choosing the option that creativity is a skill that can be learned, it was not surprising to see that the least-chosen option was the view of creativity as a special talent. This opinion can go in harmony with the recent body of research from the literature review (e.g. Sternberg & Lubart, 1995). This might entail that they saw all teachers as creative in one way or another, a finding which was also apparent in the data from the interviews (which validates the idea, since the two types of data supported each other in addition to the body of recent literature).

Another option which received the smallest amount of respondents’ agreement was the idea that there should be no distinction between teaching EFL and ESL. This means that they do see that there is a difference between the two when it comes to creativity. This item from the questionnaire was inspired by the idea that “... to move beyond traditional EFL/ESL and international boundaries is ... a creative professional act in itself, one that contributes to more global professional identity for school English language teachers, and facilitates sharing of ideas and processes of change” (McKay, 2006:1). This was least chosen, which can indicate that they either did not understand the whole concept behind it, or that they do not value the idea, and that they wanted to differentiate between EFL/ESL teaching. This has implications for how they identify themselves, and as noted from the interview data, they seem to distance themselves from the ELT, yet see it as an important and appreciated one. English in the primary stage is treated as a foreign language and is taught as a separate subject, and the participants' desire to put a distinction between ESL and EFL teaching means that the ELT is regarded traditionally as a foreign language only.

None of respondents in first year of experience chose the option ‘not distinguishing between as a foreign language or as a second language’. This can mean that distinction between EFL and ESL is related to how respondents in the first year view creativity in ELT. This might be because respondents do not see a difference between the two in the Kuwaiti educational contexts where in colleges the main medium of teaching/learning is English; thus English can be considered a second language there. Respondents in the first year preferred ‘teaching beyond curriculum’ and ‘a skill which can be learned’ as a way to define creative ELT.
None of respondents with 21 years of experience and more chose ‘rare talent’ or ‘not distinguishing between EFL and ESL’. This can mean that more experienced teachers view creativity as a feature that any teacher can have, i.e. democratic creativity (NACCCE, 1999), and not ‘a rare talent’ or elite creativity (ibid.). The same group of respondents did not choose ‘Not distinguishing...’ for reasons that are similar to those of respondents in the first year.

As for the demographic information ‘years of experience’ the correlations of this question showed no noticeable differences. The only noticeable variable was the number of years of experience. With years of experience, those who had six to ten years of experience have linked creativity to ‘a skill which can be learned’, more than other options. This could mean that the ELT teachers' needs are to be trained/educated about creativity, especially after the first five years of experience. At this stage, they are not fresh graduates, nor are they very experienced. But they have settled, and maybe this is the stage where they need some learning to refresh the teaching experience.

![Graph showing how many years of experience respondents have](image)

**Figure 4: Creativity and experience**
The second question identified what teachers saw as the examples of creativity that they might use to be creative in ELT.

The most-chosen options are ‘encouraging peer interaction’ (n: 57) among students, and ‘using new technologies’ (n: 52). From the two most-chosen examples of implementing creativity, it seems that there is a pattern of perception that they have double roles. The first role is facilitating students’ interaction and another role is their part as teachers to find tools for creative teaching, such as using new technologies.

The fact that they see encouraging students’ peer interaction as a form of creativity in their teaching can mean that they see their role as creativity facilitators as well, as this is closer to learner-centred approach, which is reported in the TESOL literature as a creative example (Hammond, 2006). This also supports the interview data, in which the participants saw encouraging all students to express themselves as one of the perceptions of creativity in ELT. This option being chosen as an example of implementing creativity in their teaching is questionable. It is not known if all teachers have the opportunity to allow peer interaction, and to what extent peer interaction occurs without the direction of the teacher. In the observation, it was indeed noticed that in one part of the lesson the teacher tried to encourage peer interaction but ended up directing it, perhaps to save time or because students did not know what to say in English, or were expected to use perfect questions and answers.

‘Using new technology’ (n: 52) in teaching was chosen as the second most-picked option as an example of applying creativity in their classrooms. This could mean that the participants consider using new tools and technologies is a useful and creative
tool to teach English. Cheng and Yeh (2006: 41) provide a useful definition in this regard:

We defined creative teaching as any form of teaching practice that goes beyond covering the content of mandated curriculum; moves away from traditional, teacher-fronted classroom activities; and involves students with the materials in new ways, using new approaches, technologies, or ways of thinking.

This definition seems to be close to what the respondents have agreed upon in the two questions on the perceptions of creativity, discussed above. The interview data also suggest that the participants considered using new material as an element of creativity. Participants see employing new technologies and new teaching material as important for their learners and part of the creative ELT. Nonetheless, it is questionable whether teachers are able to use new technologies, as this has not been noticed in the observational part of data collection. Teachers did not design new technologies and probably they are not to blame as they are not trained to do that. New technology was picked by the survey respondents (n: 52) as an example of implementing creativity in ELT from their point of view. The number of responses for this option in the survey is large (n: 52) when comparing this to the first phase of the data collection (interviews and observation in particular) where none of the participants used new technology in their lessons. Thus, to triangulate this with the interview data it is possible to assume that it is an example of something that they look forward to but does not yet happen as most teaching aids are standardised and designed by the Ministry of Education.

The least-chosen options as examples of applying creativity in ELT are ‘adapting to difficulties of a given situation’ (n: 18) and ‘addressing complete needs of students’ (n: 34). Based on the interview data, teachers indicated that they adapt to difficulties and limitations. Perhaps survey respondents saw that adapting is not a form of creativity and that originality only is needed.

Addressing the complete needs of the students, is the second least-chosen option, although encouraging peer interaction is the most-chosen option in the same question. This could mean that there were more important priorities for them in the question. In addition, it could indicate that they focus on the needs of students
concerning learning the language and not other needs which can prepare them for 
their lives outside the classroom.

With this question there were no significant differences in choices by the 
demographic variables.

**Table 5: Personal traits (survey)**

<table>
<thead>
<tr>
<th></th>
<th>What are the personal traits/qualities which are more associated with the creative English language teacher?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Most-chosen</strong></td>
<td>confidence (n: 61)                                                                                  self-determination and direction (n: 55)</td>
</tr>
<tr>
<td><strong>Least-chosen</strong></td>
<td>complexity (n: 13)                                                                                  aesthetic (artful) orientation (n: 16)</td>
</tr>
</tbody>
</table>

‘Confidence’ (n: 61) and ‘self determination and direction’ (n: 55) were the most-
chosen personal traits associated with English language teachers in this survey. 
Personal traits, as related to the teacher’s personality, which were mentioned in 
interviews as one of the elements of creativity in ELT, were also important elements 
in the study that focuses on the teacher. Confidence being chosen most frequently 
可以 be indicative of their desire to be confident in their language use or in the 
management of the classroom, which was a finding from the interviews. In the 
literature (NACCCE, 1999; Craft, et al. 2001; Burnard et al., 2006; Craft, 2002; Craft, 
2001b, Claxton et al., 2006; Fryer, 1996), confidence is a general characteristic of a 
creative person.

Although it seems that boys are harder to manage in the classroom, respondents 
who taught girls chose the confidence trait more than those who taught boys. This 
could mean that they needed more confidence to encourage confidence in the 
students, as one of the meanings of creativity given in the interview data is to 
encourage self-confidence in learners and encourage them to talk.

The second most-chosen trait was ‘self-determination and direction’ (n: 55). Perhaps 
they needed self-direction to be able to choose the method and the technology they 
want to use in teaching, or the chance to allow the interaction in the classroom to
produce more opportunities for authentic language use. Arguably, creative English language teachers are seen as confident and determined.

The least-chosen traits were ‘complexity’ (n: 13) and ‘aesthetic (artful) orientation’ (n: 16). It is not clear what they understood by the word ‘complex’, but if they are to have a literal translation into Arabic then ‘complex’ might entail troubled characters with layers of personalities. Others might see a complex character related to the creative person. Nonetheless, it is unlikely for complex characters to be favoured in the educational context where they are dealing with children, so perhaps the negativity that the word ‘complex’ might hold made respondents reject this option.

![Gender of learners and personal traits (survey)](image)

**Figure 5: Gender of learners and personal traits (survey)**

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The aesthetic orientation was also an unpopular choice which confirms their choice in the first question, indicating that creativity is for all teachers and not limited to talented teachers ‘a skill which can be learned’. It seems that respondents do not want to put conditions to creativity which only some persons might have, such as artistic orientation. This also could point out that respondents are thinking of being artistic as a less serious feature which should not be connected to their creativity. It is noticed that if their context subjects are ranked in people’s perceptions, putting sciences and maths at the top, and where languages, arts and sport have a lower priority. This was evident when some of the teachers in the interview indicated that the supervisors in the English department asked them to take the art and PE periods to teach English instead, and they indicated that this was wrong and children needed such classes for a more relaxed time in their school day. This was also noticed as using new technologies was given as an example of creative ELT, so technology is favoured higher than artistic abilities.

**Table 6: Creativity related factors (survey)**

<table>
<thead>
<tr>
<th>Most-chosen</th>
<th>Least-chosen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meeting the learners’ needs in the English language (n: 54)</td>
<td>Using ‘native’ English language when teaching (n: 28)</td>
</tr>
<tr>
<td>Freedom of the choice of the method of English language teaching (n: 52)</td>
<td>Having artistic talents when making teaching aids (n: 29)</td>
</tr>
</tbody>
</table>

This table (Table 6) explains the choices of the respondents for the question: “What are the factors which are related to the creative English language teacher in your context?” Although in the question of the examples of creative ELT ‘addressing the complete needs of students’ was least chosen, in this question ‘meeting learners’ needs in the English language’ (n: 54) was most chosen. The interview data indicates that this factor is related to supporting factors rather than to the meaning of creativity. Linking creative ELT to meeting learners’ needs in English language can reflect the awareness of the respondents of learners’ needs in the context of Kuwait.
and that they consider this related to being creative. This also shows that teaching English in a more learner-centred way is linked to creativity.

Figure 6 illustrates that teachers with 6–10 years of experience chose this option more frequently, in comparison to their other choices, than did teachers with either more than 10 or fewer than 6 years of experience. This group ‘6–10 years experience’ also stood out in the first question, where they perceived creativity as a skill which can be learned. In this question, the fact that they have chosen ‘meeting learners’ needs in English more often than the other factors might mean that they seek to study what suits their learners the best, and try to meet their needs, as appropriate to the context.

Respondents in the first year of experience only chose the option ‘freedom of choice of the method of ELT’. This might indicate that they feel restricted in their methods and they seek more freedom to experience creativity in bringing new ideas and methods into their ELT. These beginning teachers did not relate meeting learners’ needs in English, having artistic talent or using native English Language to teaching creatively. This can mean that they are still not sufficiently familiar with the needs of the learners and to what extent fulfilling them is creative (as the group of 6-10 years of experience think). This may also mean that for the first year teachers the artistic talent is not linked to creativity. Moreover, teaching using the native English language is not picked by the respondents in their first year of experience. This can mean that they are more focused on the method of their teaching rather than the language they are using. This may be because they are confident of their language, as some experienced interviewees mentioned that new teachers are more fluent in English than the experienced teachers because the former practised the language more intensively in college.
There was also a difference between teachers who taught in a girls’ school and between those taught in a boys’ school (Figure 7). Teachers from girls’ schools have chosen the options ‘meeting learners’ needs more that teachers who taught in boys’ schools. The reason behind this is hard to explain, but it is probable that since girls are reportedly more attentive to languages and learning them, their teachers may pay more attention to finding what suits them.

Another most-chosen factor which is related to creative ELT is the ‘freedom of choosing the method of teaching’ (n: 52). This was also mentioned in the interview data as a factor of freedom. Along with the characteristic of determination, autonomy seems to be what they are looking for. They have chosen the freedom of method design more than the freedom of choice of content (which was another option in this item). Perhaps this means that they are satisfied with the content but do not agree with the method imposed on them. Another explanation for this is that perhaps they
cannot determine the content of the teaching as they have never done so, or been prepared to do so. Thus, it is fair to assume that they cannot meet their students' language needs if they do not have the option of choosing the content.

Figure 7: Gender and creativity related factors

As for the least chosen option in this question, ‘using native English language when teaching’ (n: 28) and ‘having artistic talent when making teaching aids’ (n: 29) were picked. Although using ‘native-like’ standardised language was emphasised in the first phase of the data collection, in the survey this was the least chosen option.

‘Having artistic talent when making teaching aids’ (n: 29) was second least-chosen (similar to the traits question where aesthetic orientation was one of the least-chosen). Respondents do not attach great importance to artistic talent when making new material, as possibly ‘talent’, again, might imply exclusively a limited number of teachers. Building new materials could be linked to using new technologies, which was one of the most-chosen options as an interpretation of creativity in ELT (first question).
For this question “What are the factors which are related to the creative English language teacher in your context?” there was only one entry for the open-ended option:

- “starts where other ends”.

This entry was made by a Kuwaiti teacher who teaches in a boys’ school with 16–20 years of experience. This means that, according to her views, it was important to use previous knowledge, experiences and resources as a starting point for one’s own creativity. The fact that this respondent had 16–20 years of experience might have an effect on her appreciation of previous knowledge and other contributions. This also can be related to the notion of collaboration in creativity, where pure individual efforts are seldom the source of creativity. Additionally, this seems to be supporting the view that creativity is an evolution rather than revolution. According to her statement, creative teaching is not entirely new and isolated from what has already happened in the TESOL field. The old and the new are combined to come up with useful and original insights.

### 6.3 Supporting factors

The next two results are for research questions two and three which are mainly about what motivates or restrains teachers from being more creative in ELT.

- What are the factors that support creativity in English language teaching from the point of view of the English language teachers in the primary stage in Kuwait?

- What are the factors that suppress creativity in English language teaching from the point of view of the English language teachers in the primary stage in Kuwait?

The options which were used for the next two questionnaire questions were the same set of choices (top two and bottom two) for clearer results.
Table 7: Supporting factors (survey)

<table>
<thead>
<tr>
<th></th>
<th>Which factors support/motivate the English language teacher to be more creative in your context?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Most-chosen</strong></td>
<td>Availability of teaching aids (n: 55)</td>
</tr>
<tr>
<td></td>
<td>Self-motivation (n: 54)</td>
</tr>
<tr>
<td><strong>Least-chosen</strong></td>
<td>Lack of teaching aids (n: 7)</td>
</tr>
<tr>
<td></td>
<td>The teachers’ fear of mistakes in the language teaching method used (n: 11)</td>
</tr>
</tbody>
</table>

There seems to be a pattern in the respondents’ choices for the factors which support creativity in ELT from their point of view. This is because the most-chosen two options are one external and one internal factor, and the same can apply for the least-chosen options.

The most-chosen option is an external factor which is the ‘availability of teaching aids’ (n: 55). The second most-chosen option is an internal factor which is ‘self-motivation’ (n: 54). As for the availability of teaching aids, this can mean that they care to provide students with a means to deliver the language. From the interview data, this factor was also noticed as participants wanted to have updated materials. This seems to relate to literature regarding the involvement of new materials, which can be seen as the new product (Knight, 2002).

In the context of the study in Kuwait (to the researcher’s knowledge), teaching aids are available. Teachers are presented with a teacher’s pack which includes the teacher’s book, some flash cards and wall charts related to the lessons of the stage they are teaching. This has been noticed in the observations, as three teachers used the same wall chart and flashcards as these were what they were supplied with by the Ministry. Furthermore, in many schools there is an ‘English club’ which mostly has a language lab with computers. The participants mentioned in the interviews that they wanted more real-life materials, and field trips which they are not granted in the right timing for the lesson, and they want to link learning to real life. It seems that what they are looking for is not just any teaching aids, but materials which are new.
and made by them according to their insights. This happens occasionally, but
teachers sometimes borrow ideas from the Internet, which can be appropriate and
seen as a way of collaborating international efforts if there is a culture-specific
application when borrowing. In other words, they need originality and autonomy in
their choice of materials and maybe some training on how to achieve such
autonomy.

‘Self-motivation’ (n: 54) is the second most-picked option as a factor which supports
creative teaching in ELT, which is an internal factor. In the interview data, this factor
was not suggested by participants, but other internal factors were mentioned, such
as fulfilment and self-development. Being self-motivated (or, in other words, internal
motivation) is frequently mentioned in the literature (Jones & Wyse, 2004; Sternberg,
1999a, 2006b) in relation to creativity. This can be the factor which is not affected by
external issues or difficulties but is the self-motivation that happens internally. Thus,
no matter how hard or restricted the teacher’s environment is, the teacher can find
her ways to be creative in ELT. Self-motivation can be linked to how much the
person is dedicated to her teaching profession or the content of what she is teaching.
So, in addition to being motivated to teach, the English language teacher needs to
be motivated to teach the English language and believe in its importance. There
should also be confidence about their command of the language and to know how to
shape their identity in this regard.

The first demographic variable which shows differences in response is the years of
experience. The teachers who have 6–10 years of experience had a higher number
of responses for the ‘availability of teaching aids’ and the ‘self-motivation’ factor. In
most questions this group has more percentages, which may indicate that the
teachers in this group are in the middle of their teaching experience, where they
crystallise their understandings and beliefs about what they want and how they want
it in their teaching of English. It could be that from the first to the fifth years, teachers
are adjusting and settling into their teaching and mastering the profession, their
learners and their roles. The more experienced groups have mostly either become
senior teachers or in some cases applied to become supervisors or school
managers. In this case, they may change some of their perspectives to suit their new
responsibilities.
Respondents with ‘21 and more’ years experience did not pick ‘lack of teaching aids’ or ‘the teachers’ fear of mistakes in the language teaching methods’ as a supporting factor. When options are not chosen in the supporting factor, they can be read as a suppressing factor. This means, that the lack of teaching aids does not motivate them, nor does the fear of mistakes in the methods. This can indicate that the group of respondents who have ‘21 and more’ years of experience need teaching aids and feeling confident in the teaching methods more than others.

Figure 8: Supporting factors and years of experience

Further demographic information ‘Supporting factors’ and ‘nationality’ (figure9) indicates diverse numbers of responses when there was a correlation with this question is the nationality and the supporting factor. Almost all nationalities chose ‘availability of teaching aids’ and ‘self-motivation’ as the most important supporting factors. This shows that respondents chose one internal factor ‘self-motivation’ and one external factor ‘availability of teaching aids’. Kuwaiti and Tunisian respondents gave these two factors the same importance. Egyptian respondents chose self-
motivation over teaching aids. However, Saudi, Jordanian and Syrian respondents chose teaching aids over self-motivation. Those respondents are all from Arab countries with a similar culture, but the educational systems are probably different. Their educational backgrounds might have shaped their opinions on the importance of self-motivation and teaching aids.

Figure 9: Supporting factors and nationalities

The next graph will explain the relationship between teacher’s educational background and the chosen supporting factors.

The least chosen factors for this question are the ‘lack of teaching aids’ (n: 7) and ‘the fear of mistake in the language teaching method used’ (n: 11). If we are to reverse this, then it means that availability of teaching aids supports creativity, and feeling clear and secure about the teaching method supports creative teaching. The
teaching aids factor has already been discussed above in this section. As for fear of mistakes, this related to the idea that teachers need to feel confident in the method of their teaching. The demographic variable which shows a difference on this factor is the educational background, as the fear of mistakes has been chosen more by teachers who are from colleges of arts, which means they were not qualified to be teachers when they were at college. This could mean that they still need more training and preparation to be able to confidently choose the right method of teaching in English.

Figure 10: Supporting factors and qualifications

For this question: “Which factors support/motivate the English language teacher to be more creative in your context?” the open-ended question had only two responses. This small number again can be justified as either respondents’ lack of other
suggestions or a lack of interest to share this. Another explanation for the small number of entries is that the options gave them enough factors which they agreed with.

The open-ended question answers were as follows:

- To make creativity a hobby
- Higher salaries – budget for the aids

The first response, which is about making creativity a hobby, suggests that it should be done effortlessly and without stress as this hobby stands for something that a person does to break a habit or to renew energy. Treating creativity as a hobby also suggests that creativity should bring a joyful time for the teacher to perform better. This is similar to the fact that some participants mentioned creativity in an interview as an extra activity away from the imposed curriculum.

As for the second entry, it suggested a higher salary and a budget for aids as a motivating factor for teachers’ creativity in the English language. This is an external factor related to the financial side which is not mentioned by interview participants. It could be that they need better salaries for personal purposes, or this is linked to the fact that they need to spend more on teaching aids as they might see new technologies as examples of creativity. If it is the former, then perhaps she just wants more appreciation as a teacher or as a language teacher. In case it is for the latter reason, which is for spending more on materials, then this could indicate that they need more space for creativity in material-building and that they want to do this in their own ways. Another explanation is that this respondent is already spending more on materials and sees that more financial support is important.

6.4 Suppressing factors

The next question aimed to understand the factors which could limit teachers’ creativity in the ELT from the point of view of the questionnaire respondents.
Table 8: Suppressing factors (survey)

<table>
<thead>
<tr>
<th>Most-chosen</th>
<th>Least-chosen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of teaching aids (n: 49)</td>
<td>Teachers being updated on the recent English language teaching studies (n: 12)</td>
</tr>
<tr>
<td>Extra tasks outside the classroom (n: 40)</td>
<td>Cooperative relationship with other teachers (n: 13)</td>
</tr>
</tbody>
</table>

The most-chosen factors which suppressed TESOL teacher creativity from their point of view are ‘lack of teaching aids’ (n: 49), and ‘extra tasks outside the classroom’ (n: 40).

The lack of teaching aids as a suppressing factor is similar to the availability of teaching aids as a motivating factor which has already been covered in the previous section. The extra tasks outside the classroom as a suppressing factor could have several explanations. Importantly, this factor is mentioned in the interview section too. One of these is that teachers understand that their sole role is to teach inside the classroom, which means that there is a clash in the understanding of the role and responsibilities between teachers and senior teachers or school managers. Another explanation is that they see teaching English as a demanding job which takes all their time and needs their full attention, to better educate themselves and prepare for their lessons. It also means that they need more focus which is related to the flow which is related to the process of being a creative teacher. Flow is the isolation of all outside conditions but the idea or project on which the creative person is working on (Csikszentmihalyi, 1996). This could mean that they need to be cut from all distractions such as administrative work which takes effort and attention.

The least-chosen factors are ‘teachers being updated on the recent ELT studies’ (n: 12) and ‘cooperative relationship with other teachers’ (n: 13). This is one of the factors designed for the question of the motivating factors, but they were mixed to make similar lists in both questions to avoid directly influencing responses. Cooperative relationships with other teachers being chosen the least means that some teachers prefer to work individually rather than in groups or cooperatively, which is normal and is reported in the literature (Craft, 2002). As for teachers being updated with recent
ELT studies as a suppressing factor, then this can be because teachers see that they do not have the time to read and be updated (as mentioned in the interview data), and thus they might see that as an additional burden in their busy schedules. Another explanation for this is that they do not see the role of being updated with studies in their creative ELT.

![Graph showing years of experience and suppressing factors](image)

**Figure 11: Suppressing factors and years of experience**

For demographic variables, it is noticed that there is a difference in the column of cooperative relationships with other teachers. This is chosen more by teachers who have 6–10 years of experience, which means that they are more willing to cooperate and collaborate than other teachers.

Respondents in their first year of experience picked extra tasks outside of the classroom as a suppressing factor more than the rest of the options. This might have to do with how the new teachers view themselves and identify what their tasks are.
They have just graduated, thus the college might have a role in educating them to think that their role is only inside the classroom. The least experienced respondents might also lack the skills of balancing more than one task; thus tasks which they do not identify as important will form a suppressing factor.

Respondents with 2-5 years of experience, and respondents with 6-10 years of experience chose cooperation and being updated on recent ELT studies as the least suppressing factors. This means that there are very few who see cooperative relationships as a suppressing factor, which could mean that the majority can work creatively in a cooperative environment as a team. Moreover, there are few respondents who picked “being updated on the recent English Language Teaching studies” as their suppressing factor. Those who picked being updated with studies as a suppressing factor may feel that they do not have the time (as explained by one senior teacher in the interviews). Or that they feel that they are fine with the studies which informed their teaching practice and methods and can work creatively with it.

Groups of respondents with 11-15 years, 16-20 years, and 21 and more years of experience picked the lack of teaching aids more often than other factors, especially the ones with 21 and more years of experience. Unlike the first year teachers who are affected negatively more by the extra tasks outside the classroom, respondents with 21 and more years of experience only picked the lack of teaching aids as a suppressing factor to their creativity in ELT. This might indicate that the more experienced ELT teachers in the primary stage associate creativity with teaching material more than other factors, and thus the lack of the teaching aids might suppress them. Some data from the interview also suggested than young learners in the primary stage need more teaching aids than older children, and probably the more experienced respondents share the same views.

Regarding the gender of children taught, ‘cooperation’ and ‘extra task’ are chosen as suppressing factors more often by teachers who teach in girls’ schools than by those teaching in boys’ schools. Thus, it seems that in girls’ schools teachers seem to prefer more individual work with less extra tasks to be more creative. Again, one of the few explanations is that girls are perceived as more successful in languages, and thus need more focus. It is a common perception from the interview data, that in
girls’ schools the administrations are more strict and organised, and thus may impose more extra administrative tasks as a result.

Figure 12: Suppressing factors and gender of learners

Respondents in boys’ school, however, picked the lack of teaching aids as the most suppressing factor. This can either mean that the respondents who work in boys’ schools are not equipped with the teaching materials they use as tools for their creativity. Or, it could mean that boys are learners who need more teaching aids to attract their attention and engage them in the language learning. It is noted with the respondents who teach boys, that there is a gap between extra tasks and lack of teaching aids, and the extra task is less chosen, compared with the respondents in girl’s schools where these two factors are close in number. Extra tasks are not as suppressing in boys’ schools probably because their administrative rules are not as demanding as they are in girls’ schools. Alternatively, it could be that respondents
from boys’ schools do not mind extra tasks outside the classroom and due to this positive attitude it does not suppress their creativity in a significant way. Respondents who teach boys also picked cooperation, and being updated on recent English language teaching studies as their least suppressing factor. This can indicate that in boys’ schools cooperation and reading new studies are more welcomed than they are in girls’ school (Figure12).

The next graph, presented below, illustrates the relationship between the suppressing factors and educational qualification.

**Figure 13: Suppressing factors and qualifications**

In the relationship between suppressing factors and qualifications, cooperation is more frequently cited by teachers who have an educational certificate from the School of Education, and the same group sees the lack of teaching aids as a suppressing factor more than other groups. This can be because in the educational colleges, materials and teaching aids are emphasised and studied.
Respondents in the College of Arts are similar in their views to the respondents from the College of Education in the top two chosen factors (extra tasks, and the lack of teaching aids). However, respondents from the College of Arts differ in that they picked cooperative relationships less than those with an educational qualification. This can express the need of the respondents who did not have an educational qualification (from the College of Arts) to cooperate more, maybe because they were aware of the knowledge and training of those who have educational qualifications.

Among the respondents with other qualifications there is a big difference between choosing the lack of teaching aids (n: 12) and choosing extra tasks outside the classroom as a suppressing factor (n: 6). Respondents with other qualifications seem to be more accepting of the extra tasks than the other two groups (College of Education and College or Arts), but have similar views to those two groups in that the lack of teaching aids is the most suppressing factor.

Figure 14: Suppressing factors and nationalities
For the extra tasks, Kuwaiti teachers choose this as a suppressing factor more than teachers from other nationalities. This can be because in the teaching environments of teachers of other nationalities there are tasks for teachers other than teaching and thus they seem to be more accepting of these roles.

None of the Saudi respondents picked cooperation or being updated with studies as a suppressing factor. This might tell that they are not suppressed by team work or being updated with new studies in the field of ELT.

With the Egyptian respondents, it is noted that there is a difference between choosing the lack of teaching aids (n: 20) and between choosing extra tasks (n: 11) as a suppressing factors. The lack of teaching aids is at the top of the suppressing factors, which tells that respondents from Egypt associate creative ELT with teaching aids. At the same time they are not as affected by the extra tasks, although it is still a common suppressing factor in all groups.

The same can be said about respondent from Syria, where the lack of teaching aids (n: 5) is picked more than the extra tasks (n: 2). The same group from Syria did not pick the other two factors. On the other hand, respondents from Jordan only picked the lack of teaching aids and being updated with ELT studies as their suppressing factors.

As for the open-ended part, the following were entries written by respondents:

- Budget for the aids
- Support new ideas
- No budget for the aids

The first and third ones are discussed in the previous question which is about the teachers’ need for more financial support for teaching aids. The second entry mentions supporting new ideas, which can mean that not supporting new ideas is a suppressing factor for teachers’ creativity in their context. This means that she sees producing new ideas as a form of teachers’ creativity.
6.5 Aspects of TESOL

The findings in this section address the question asking the teachers to explain which aspects of TESOL require them to be most creative.

Figure 15: Aspects of TESOL

As can be seen in Figure 15, methods are the most often chosen aspect. This can be related to how much the survey respondents and interview participants have highlighted creativity and its association with teaching material and method. The ‘knowledge of content’ comes second in frequency. The content in the case of ELT relates here to the knowledge of language teaching methodologies or content of the topics. ‘Language use’ and ‘treating students’ has been chosen the least (treating students means communicating with them). This makes the ‘method’ an aspect of TESOL which needs creativity the most according the respondents.
The open-ended question entries (answers) are:

- Aids and games
- The teacher has to be free to be creative

Aids and games can be related to methods which are the most-chosen aspects. However, the fact that this teacher mentions games is interesting as this has not been mentioned much before, which indicates that some teachers see games as a form of creativity. This is related to imagination and play from the literature review, (Beetlestone, 1998; Craft, 2000:50; Craft, et al. 2001; Fryers, 1996; Egan et al., 1988; Craft, 2002, 2003a; Wood, 2007, Creative-Partnerships, 2007). In one of the interviews, a teacher mentioned that the curriculum is long and difficult, and she overcomes that by simplifying it through games and play. Nonetheless, unlike the strong emphasis on imagination in the literature (ibid.), there is less focus on the element of imagination in the current study.

Another entry mentions freedom, which comes up in the interview results as one of the main aspects of teachers’ creativity in TESOL.

As for the relationship between the educational qualifications and the aspects of TESOL which needs creativity the most, ‘language use’ is chosen more frequently by teachers with educational certificates from the School of Education. This is unexpected, as the studies at the College of Arts concentrate on the language and literature, but the language factor is chosen more by education students. As for treating students/relationship with students, this option is chosen more by College of Arts students in spite of the fact that they were not prepared for that in their university education. This could indicate that teachers use creativity to compensate for aspects which they lacked somehow in their education. As education students study language less, they thus appreciate creativity in language use, and arts students did not study management of learners and so welcome creativity in pedagogy more than education students.
Respondents with educational qualifications have chosen knowledge of the content and language use after the teaching methods, which may be supported by some interview data, indicating that teachers need to work more on perfecting their language, and include the topics in their lessons that interest the students. Respondents from those who do not have educational qualifications from the College of Education seem to need creativity more in the management of learners, and need creativity less in the language use, unlike the choices from of respondents with educational qualifications.

The last question in the questionnaire is about the extent to which respondents see creativity needed in English language teaching.
The majority chose 'strongly agree' or 'agree', which means that they agree on the importance of creativity and on the need to be creative in their teaching. As for those who disagree, it is not clear whether they prefer traditional teaching styles or whether they do not want creativity to be treated as a burden or another element for their professional evaluation. This disagreement may also mean these participants did not fully consider the notion of creativity or its role in their teaching, or perhaps they think the curriculum does not require creativity.

6.6 Conclusion

The data presented in this section indicate that there are many similarities between the survey data and the interview data, and in some part they both have something in common with the previous studies from the literature review, which adds to the validity and reliability of the study. Nonetheless, there have been some differences which will be interpreted in more detail in the next chapter. At the level of the demographic variables there are some notable differences in the way that the respondents prioritised some aspects more than others, which can indicate that the nature of the teacher as well as her background can affect the way she perceived creativity.
Survey data suggested that teachers see creativity as a skill which can be learned and that it involves teaching beyond the curriculum. The data also show that ‘meeting learners’ needs in English language and ‘freedom in the use of teaching methods’ are the factors most closely related to creativity in ELT. Confidence, self-determination and direction are the personal features associated with creative ELT. Availability of the teaching aids and self motivation are the most chosen supporting factors in the survey, while the most suppressing factors are extra tasks outside the classroom and the lack of teaching aids.

The survey data also showed some demographic differences which might have some implications for the discussion, recommendations and suggestions for future studies. For instance, there are some differences within the variable for years of experience. With the creativity related elements question, respondents with one year of experience, as well as ‘2-5’ years of experience needed more freedom in the language teaching methods, while the group of respondents with ‘6-12’ years of experience has chosen meeting learners’ needs in English as the option which is more related to creativity. As for the supporting factors, the group with ‘6-12’ years of experience saw self-motivation as more important than did other groups, which had chosen availability of teaching aids as the most important supporting factor for their creative ELT. It is also notable that respondents in their first year of teaching felt more overwhelmed by extra tasks outside the classroom, while respondents with 21 and more years of experience felt suppressed more by the lack of teaching aids. This might indicate that in any future programmes which might aim to motivate and support teachers’ creativity, teachers should be put into groups according to the years of experience.

The differences between respondents who taught different genders are easier to address because schools in Kuwait are not mixed-gender. Respondents who taught in girls’ schools believed in confidence as a creative personal feature and needing to meet the learners’ needs in English, compared to the respondents who taught in boys’ schools. Teachers of girls also preferred cooperation less than teachers in boys’ schools. On the other hand, respondents from boys’ schools needed more freedom in the choice of method, but were less suppressed by the extra tasks outside the classroom. These findings could help future studies and programmes to
set the most motivating and supporting teaching environment for the teachers according to the gender of the learners.

Then there is the nationality variable, as some nationalities have different preferences than others. This might have to do with their past educational qualifications in different countries, or the different experience in schools from different countries. For example, respondents from Kuwait and Egypt are supported more by self-motivation, while respondents from Saudi Arabia, Syria and Jordan are motivated more by the availability of teaching aids. Also, with the suppressing factors, respondents from Kuwait saw extra tasks outside the classroom as the most suppressing factor, while respondents from other nationalities saw the lack of teaching aids as the most suppressing factor.

Finally, education and previous qualifications also indicated differences in some questions. This might have indications for future training courses as well as for the nature of work and the collaborative nature of team work inside the school. For example, respondents from the College of Arts, who had no courses in education and teaching before working as teachers, prefer more cooperation, perhaps to seek consultation and ideas in some areas which are not clear enough for them. It was also noted that respondents needed more self-motivation than availability of teaching aids. Additionally, it was found that respondents with educational qualifications needed creativity in the language, while respondents from the College of Arts needed creativity more in communicating with the students.

These points and overall comparisons for all of the key findings of the study will be discussed in more detail in the next chapter.
Chapter 7: Discussion
7.1 Introduction

Overall, the findings suggest that the teachers' perception of creativity in TESOL in the context of the current study is the skill of bringing new and successful elements to the teaching process. Newness and success are relative and are dependent on the teachers' views. Newness and success can have many elements, including the human side, such as the relationships with learners, and the more concrete side of teaching, for example, teaching materials. Thus creativity in TESOL, in the context of the present study, is multi-faceted, with some teachers focusing on all elements of creativity, while others focus on just one element. This can be linked with the idea that creativity is a complex, multi-component phenomenon, while other researchers in the literature might disagree with the complexity of creativity and approach one component at a time: "On the one hand we have research that recognizes the multi-component nature of creativity, but focuses on one of these components at the exclusion of others..., and on the other hand we have research that...seemingly ignores its complex nature.." (Rietzschel et al., 2009: 5). The creative TESOL teacher should be free to contribute new and valuable ways of teaching in order to achieve better results in her/his context. Furthermore, she/he needs to be clear about the purpose, method and aims of their teaching in order for her/him to be able to analyse what is new and valuable in their teaching context.

The discussion of newness and its perceived value will be discussed in relation to each aspect of the findings, where applicable. This is because newness and value are the most common factors which are related to the meaning of creativity (e.g. Craft, 2003a; Kampylis, et al., 2009; Knight, 2002; NACCCE, 1999; Tin, et al., 2010) and thus can be used as a framework for discussion. In the next section, the ideas of newness and value will be discussed to pave the way to discuss Table 9, as well as the demographic analysis, to reach conclusions in Chapter Eight.

The three main sets of findings from the interviews, observations and survey data are summarised in Table 9 along with the main findings in the literature in relation to the research questions in the current study. This table will be the basis for the discussion in this chapter, for several reasons. First, the table brings all the data together, and helps to make comparisons between results from the three forms of data collection methods, as well as linking them to the findings from the literature
review. Also, a section is dedicated to a discussion of the implications of the demographic results from the survey. Table 9 comparisons will also help show the gap between the results of the current research and the results of the previous studies. This will help to demonstrate how the current study helps to broaden the theoretical understanding in the field and show how the study contributes to knowledge. In addition, the discussion will show how original the study is, as well as helping to relate the current study to the existing body of knowledge.

7.2 What is creativity in TESOL?
This section will answer the first research question which states:

1. What does creativity in TESOL mean according to English language teachers in the primary stage in Kuwait?

One of the general meanings of creativity which was found in the interview data is that the TESOL teacher should present something new and successful. Additionally, in the survey data, new technology was chosen by respondents as an example of implementing creativity in ELT. This is similar to the general meaning of creativity in the literature which includes newness and value as common aspects in most definitions (e.g. Craft, 2003a; Kampylis, Berki & Saariluoma, 2009; Knight, 2002; NACCCE, 1999; Tin, et al, 2010).

The newness and value can be in a product or a result a teacher achieves that is tangible, or in a process, such as a new teaching approach or method, in the appropriate environment which supports creativity. It can even apply to a person when she or he changes some personal traits or their ‘underlying philosophy of language teaching/learning’ (Hayes, 1997: 1). In the current research, data suggests that in each of these aspects creativity is possible as newness and value can be presented. The researcher is of the view that this is a useful broad framework; however, for the creativity in TESOL research to develop deeper understanding, the requirements of creativity in the TESOL domain should be understood. Therefore, one of the contributions to knowledge in this research is to expand on this meaning according to the understanding of the current TESOL participants in Kuwait. This is because Kaufmann (2003) points out that the current definition of creativity as novel and appropriate does not clarify fully the concept of creativity and does not distinguish it from concepts like intelligence, for example.
### Table 9: What is creativity? (discussions)

<table>
<thead>
<tr>
<th>Current study (creativity in TESOL)</th>
<th>Literature review (creativity in education/TESOL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>New and successful (interview)</td>
<td>Newness, Value (NACCCE, 1999; Kampylis, Berki &amp; Saariluoma, 2009).</td>
</tr>
<tr>
<td>Elements (aspects):</td>
<td>In TESOL: using literature (Mok et al., 2006)</td>
</tr>
<tr>
<td>-teachers’ personality</td>
<td>-In TESOL: violating language rules/ or artful language use (Tin et al., 2010; Brown, 2001)</td>
</tr>
<tr>
<td>-language (native-like)</td>
<td>-personal traits (NACCCE, 1999; Craft, Jeffrey, &amp; Leibling 2001; Burnard et al., 2006; Craft, 2002; Craft, 2001b; Claxton et al., 2006; Fryer, 1996)</td>
</tr>
<tr>
<td>-use of material-curriculum</td>
<td></td>
</tr>
<tr>
<td>-environment: physical, relational (interview)</td>
<td></td>
</tr>
<tr>
<td>-teaching beyond curriculum; use new technology (survey)</td>
<td></td>
</tr>
<tr>
<td>-no new teaching material, curriculum (observation)</td>
<td></td>
</tr>
<tr>
<td>Creativity is different across contexts/stages (interview)</td>
<td>Context-bound (Sternberg &amp; Lubart, 1995)</td>
</tr>
<tr>
<td>a skill which can be learned (survey)</td>
<td>Tested (Torrance, 1967).</td>
</tr>
<tr>
<td>All teachers are creative in different level (interview)</td>
<td>Not Beyond human (Pope, 2005).</td>
</tr>
<tr>
<td>-fit learners’ needs</td>
<td>Wisdom (Craft et al., 2008).</td>
</tr>
<tr>
<td>-employ English in learners’ interest</td>
<td>What is creativity: learner centeredness and humanistic (Gale, 2001; Craft, 2001b; 2007b).</td>
</tr>
<tr>
<td>encourage all learners to talk, be self confident (interview)</td>
<td></td>
</tr>
<tr>
<td>encourage learners’ interaction (observation)</td>
<td></td>
</tr>
<tr>
<td>encourage peer interaction (survey)</td>
<td></td>
</tr>
<tr>
<td>meeting learners’ needs in English (survey)</td>
<td></td>
</tr>
<tr>
<td>-using native English (survey)</td>
<td></td>
</tr>
<tr>
<td>- (empathy with the children) (interview)(observation) relationship and communication with learners (interview) (observation)</td>
<td>Empathy (Craft et al., 2008)</td>
</tr>
<tr>
<td>- Personal traits:</td>
<td>Personal traits (NACCCE, 1999; Craft, Jeffrey, &amp; Leibling 2001; Burnard et al., 2006; Craft, 2002; Craft, 2001b; Claxton et al., 2006; Fryer, 1996)</td>
</tr>
<tr>
<td>-confidence (survey) (interview)</td>
<td></td>
</tr>
<tr>
<td>-self-determination and direction (survey)</td>
<td></td>
</tr>
<tr>
<td>Cooperation is helpful (interview) (survey)</td>
<td>Cooperation helps creativity (Craft et al., 2008; Rietzschel et. al., 2009).</td>
</tr>
<tr>
<td>Preference of cooperative work for creativity dependent on personality of the respondent (survey)</td>
<td></td>
</tr>
<tr>
<td>-freedom</td>
<td>freedom-constraint balance (Boden, 2001; Davis (1999)</td>
</tr>
<tr>
<td>-clarity</td>
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</tbody>
</table>
Thus, in the next sections of this chapter the concept of creativity will be elaborated from the point of view of the participant TESOL teachers in Kuwait.

All three main types of data in the current research show that creativity has multiple facets, or is multi-sided (Table 9). Many such aspects of creativity are reflected in language, in teaching material/curriculum, in classroom pedagogy, in the teachers’ personalities, and in the teaching environment. These are common aspects of creativity which have been mentioned in the literature, where creativity can be found in the person, process, product and environment (see Section 3.3) (Wallace, 1926; Feldman, Csikszentmihalyi & Gardner, 1994; Fryer 1996; Runco, 1997; Craft, 2001b; Foster, 1971; Rhodes, 1961). Each of the aspects of creativity which have been found in the current data will be discussed next.

7.2.1 Language

The language was one of the aspects associated with creative ELT in both interview and survey data. Mainly, being as close as possible to the ‘native’, or Standard English language was considered creative by the participants. This particular finding, the present study contradicts the conclusions in the literature and is contrary to what the previous studies in creativity in ELT suggest. Specifically, previous studies propose violating language expectancies (Tin et al., 2010), welcoming errors (Brown, 2001) or using artistic language and literature as a form of creativity in ELT (Mok et al., 2006). These attributes were not found in the present study.

This outcome can have many explanations and interpretations. Firstly, culture can have a role as what is old in one place is new in another place. In another cultural context creativity is more valued than language competence by school principals (Sullivan, 2004). However, in the cultural context of the current study, for a teacher to make mistakes and violate language expectations are common occurrences because they are foreign language speakers (Al-Mutawa, 1997). Thus, for them newness is in mastering the language rules and aiming for ‘native’ English as a goal in their teaching (i.e. British English and American English according to the interview data).

Another explanation for why participants see following the rules of language creative is that they also consider the value instead of their creative language teaching.
Participants view that their learners will benefit more from formal ‘native’ English than from breaking the language rules and finding local English. Additionally, in the interviews participants mentioned that creativity can vary across different stages (Table 9), and that in the primary stage learners need more creativity in the teaching methods or material use, rather than creativity in the language (native-like), as language creativity is more needed in the secondary stage when learners are closer to graduation where they need ‘native-like’ English in their college studies, where English will be the main medium of teaching and learning. This can be related to wisdom (Craft, Gardner & Claxton, 2008), where a teacher seeks to be creative for the sake of preparing the learner for the world beyond the classroom. This indicates that the ELT teachers in the study give more value to the language itself.

Therefore, another contribution to knowledge the current study offers is the idea that creative ELT does not mean violating language rules and expectations, as some previous studies suggested (e.g. Tin et al., 2010; Brown, 2001). Instead, creative ELT according to current findings seeks Standard English as its aim and tries to find various creative materials and methods to reach this aim.

### 7.2.2 Teaching Material

Another of the multi-sided aspects of creative ELT is the creative teaching material mentioned in the survey and in the interviews, but less noticed in the observations. Moreover, the data suggest that curriculum and methods were also considered as aspects of creative ELT. Teaching material was emphasized by participants as a way to explain their understanding of creative ELT and as an example of either a supporting factor, when the teaching material is suitable, or a suppressing factor, if the teaching material or curriculum is not suitable. Other relevant examples found in the literature are: making new teaching material, new teaching approaches and new ways of thinking (Cheng & Yeh, 2006). Furthermore, in previous literature, teaching material can be viewed as the product (Wallas, 1926). Newness in the product can be in inventing something from nothing, but mostly it is a re-production of what was already there (Pope, 2005). Furthermore, the open-ended question in the survey on the meaning of creativity suggested that the teacher should start where others end (Section 6.2). This means that the teacher should learn from others, see where they have stopped and then continue from there.
There seem to be two levels at which teaching material/resources can be a creative product. One is the teaching material the teachers actually use which is either provided by the Ministry of Education or is downloaded from a native speaker website. Some interview participants revealed that downloading resources from native speakers’ websites and adjusting some parts is a form of creativity. Creativity comes in how they make changes which suit them and their learners. In this case, their creativity is a sort of re-production instead of making a brand new teaching material (Pope, 2005). The second creative teaching material is the one which participants mention that they do not have and wish was ‘provided’. In the survey they even chose ‘new technologies’ as an example of creative ELT. Thus, the material which already exists is creative in that it is re-produced and presented in the ways to suit their learners, and the material that they seek to have is brand new. The participants expect a third party to provide them with brand new material and ‘new technology’.

In the observations, it was noticed that overall the same teaching materials and resources were used by participants. These teaching resources were provided by the Ministry of Education to support the textbook and the curriculum, the content of which is controlled by the Ministry of Education and over which the teacher has no control (Al-Nwaiem, 2006). Some teachers shared the same teaching resources if they were not provided by the Ministry of Education, which can be seen as a form of cooperation (Craft, 2001b). Even if participants made their own resources it usually served to expand on the lessons from the textbook.

This can mean that teachers who have democratic creativity use teaching materials that are used by all, but teachers with elite creativity use teaching materials that are less common and made especially for their learners (NACCCE, 1999). Democratic creativity is similar to self-actualisation creativity (Maslow, 1962), little c creativity (Craft, 2001b) and psychological creativity (Boden, 1990), which is basically a normal creativity which most people have and does not usually entail making huge improvements or changes to the world. However, elite creativity (NACCCE, 1999) is less common and usually entails making a bigger effect and deeper change in the world and is similar to special talent creativity (Maslow, 1962), Big C Creativity (Craft, 2001b), and historical creativity (Boden, 1990).
Different interpretations could explain why most participants use teaching materials which can be associated with democratic rather than elite creativity (NACCCE, 1999). Restriction and not being free to choose a method and thus design a teaching material/resource is one possible explanation (Al-Nwaiem, 2006). This lack of freedom and communication might also restrict ELT teachers in this area. Moreover, participants seem to want others to provide creative teaching materials, and this can be because they lack clarity on the overall aim, vision and purposes of the curriculum, because they do not have enough tools to produce new materials or technologies in their ELT work, or because they suffer from a workload which does not give them the time to reflect on their teaching and produce something new and useful. Participants may need training courses to educate them in designing methods/materials on their own (Al-Ahmad, 2000). This can be acceptable to them, especially because the participants think that all teachers can be creative and that creativity is a skill that can be learned, and not a special talent which is exclusive to some teachers only (Table 9). A better communication between the teacher and the decision maker can help provide both freedom and clarity. The aspects of freedom and clarity will be discussed in more detail in the Sections 7.2.6 and 7.2.7.

The next creative aspect the data suggested is related to how the ELT teacher deals with the learners and communicates with them.

7.2.3 The focus on the learners

In all of the main data from the three data collection methods (interviews, observations and questionnaire), dealing with children (the learners) was suggested as an important part of the creative ELT (Table 9). In the literature, teacher-learner interaction is vital in creativity and is considered an essential part of systematic educational reform (Forrester & Hui, 2007). I think that the newness can be expressed in the change of pedagogy to which teachers aspire in order to make their teaching more learner-centred instead of traditionally teacher-centred. This is what creative ELT tries to achieve, although in some cases the teacher might find it hard not to instruct, for example because the curriculum is filled with many new vocabulary items. The data in the current study indicates that the relationship and communication with learners are very important aspects, and that they distinguish creative ELT teacher. There are studies which support the idea that it is creative for
teachers to have close relationships with the student inside and outside the classroom (Fischman et al., 2006). The personal level of creativity is also encouraged in the literature, because creativity has many aspects “...not only intellectual, but also personal, motivational, emotional, and social aspects of creativity” (Cropley, 1997: 107). Participants gave examples of how in the primary stage the relationship with learners needs creativity even more than at the secondary stage (e.g. acting like a ‘clown’, being closer, encouraging them through charts and photos). The data suggests that success in communication with young learners is a creative act through being close to them, getting their attention and learning what they need. A good relationship with the learner is important to help the ELT teacher to achieve the following: use the English language to fit learners’ language needs, use English language in the areas of interest of the learners, encourage learners to talk, encourage learners to be self confident, and encourage learner-learner interactions. This agrees with previous literature on creativity in TESOL and meeting learners’ needs (Mok et al., 2006).

The data indicate that creative English language teachers are those who wish to make a positive change in her learners’ lives beyond achieving good marks in exams (interview data) and beyond the curriculum (survey data). The teachers need to add value and awareness along with the language taught and provide their learners with strategies to continue to explore outside the classroom. This agrees with the previous literature which suggests that creative teaching is new and valuable when it makes a positive change in the learners’ lives (Spiro, 2008). This also requires wisdom from the teacher in order to choose the right method and content to serve the learner as a whole person, as has been discussed in the literature (Claxton et al., 2008).

The data from the interviews and survey suggested that it is a mark of creative ELT to use the English language in areas which are both interesting to the learners and also meet the language needs for their context. This requires understanding the context and educational culture of the learners, as well as understanding the personal interests of each individual. This again shows that if the teachers had more time, freedom, and clarity, they would be better able to put the learners’ needs and interests as their priority when designing the curriculum and methods. Regretfully, in reality they design neither (Al-Nwaiem, 2006).
Importantly, encouraging learners to talk, building their self-confidence and supporting learner-learner interaction was noticed in all the main data forms (interviews, observations, survey). Encouraging peer interactions is also considered creative in the TESOL literature because “it resulted in an innovative and thoughtful response to specific educational constraints and challenges” (Hammond, 2006:168). These features are linked to the creative learner and agree with the positive effect of the teacher on the learners’ creativity (e.g. Fryer, 1996). This indicates that the data in the current study suggests that teaching creatively can lead to teaching for creativity, contrary to some previous studies which separate between them and discourage teaching creatively because of the negative effect it might have on the creativity of the learners (Craft, 2001b). This is a point that the current study contributes to knowledge.

Empathy is a related creative factor highlighted by the interview and observation data. This is related particularly to the relationship with young learners and how teacher-learner communication should be characterised by empathy (Hammond, 2006). In previous studies, teachers’ relationship with learners inside and outside the classroom had been shown to assist in learning (Fischman et al., 2006). Nonetheless, studies show that in professional and training programmes this element lacks attention (Trotman, 2008).

The communication with the learner is sometimes controlled and is affected by other elements, such as the teachers’ personal traits and the environment of teaching. Both of these points will be discussed next.

### 7.2.4 Personal traits

Teachers’ personality and personal traits were highlighted in the three forms of data (interview, observation, survey) (see Table 9). The main personal traits which were mentioned are confidence, determination and self direction, being open-minded and sociable. Personal traits are also emphasized in the humanistic and social personal approach to creativity (Maslow, 1962; Sternberg & Lubart, 1995; Gowan, 1967; Runco, 1999).
Creative ELT teachers are confident, according to current data, and "self-confidence recurs in the literature on creativity as a key personality trait advancing creative endeavours" (Martin, 2008: 31). This could be because new decisions and changes need confidence, and in the literature personal traits are emphasized because the creative person “...has to be willing to stand up to conventions if one wants to think and act in creative ways” (Sternberg, 2006b: 89). Also, the management of the classroom and the young learners needs confidence, which has been shown in the interview data. In the observation, confidence distinguished some teachers from others. The teachers who were too restricted by their teacher preparation notes and the steps written there were less confident, maybe because they taught with less ‘flow’ of spontaneous ideas and less connection with learners (Csikszentmihalyi, 1996). Interestingly, the more detailed their teacher preparation notes were, the less confident they appeared. It is as if there are prescribed ways of teaching which affected their genuine teaching according to what learners need and how they react. The study can contribute to knowledge in this detail, as the more detailed are the teachers’ notes, the less confident the teacher looks. One possible reason is that teachers’ written preparations notes are not what the teachers invent but are mostly copied from a teachers’ guide which is provided by the Ministry of Education. This is because the teacher will be under the pressure of being observed by senior teachers and questioned for any missing step if the senior teacher decides to visit the teacher’s classroom and evaluate her/his teaching. Teachers who are very anxious about evaluation can have a restricted creativity (Sternberg, 1999b). The possible pressure from being restricted by preparation note may form one of the creativity ‘barriers’ mentioned in the literature such as habits, rules and traditions, cultural blocks, emotional blocks, and the idea-squelchers (Davis, 1999).

Determination and self direction were the most frequently chosen personality traits in the survey and also in the literature (Fryer, 1996). These can be linked to creativity in that a creative teacher needs to be determined to take any new and useful step, but hesitation might result in maintaining what already exists and fear of rejection of change. As for self-direction, creative ELT might require an inner guidance and direction as the teacher is the best person to evaluate her teaching/learning experience and decide on the required creative ideas. This is also can be related to intrinsic motivation which has an important role in creativity and is highlighted in the
literature (Section 7.3.2) (Sternberg, 2006). The current researcher is of the view that for a creative teacher to be self-directed s/he needs to be clear on the overall aims and purposes of what s/he teaches and how s/he teaches it. This seems to be related to the aspect of clarity which will be discussed in more detail in the following sections.

Another personal trait which interview participants associated with creative ELT is being open-minded. Being open-minded implies that the creative teacher is open to any change, is ready to welcome new ideas and can learn from any new opportunity. This can also mean that the teacher can be learning from the context and from the learners, their own mistakes and interactions, to base their decisions on future learning methods for the learners. Craft (2003a) mentions that the creative teacher should be able to receive as well as produce, so it makes them more open to new choices.

Another personal trait linked to creative ELT is being sociable. There has been an example in the data suggesting that the person teaching English should be sociable, like to meet new people and is friendly with everyone. Being sociable can reflect that there are some teachers who link creativity to the willingness to work with others which can be related to the idea of collaboration and its importance in the start of any creative act (Craft et al., 2008). This is also related to the open-mindedness which reflects that teaching English in particular accompanies teaching other cultures.

Then there is the sense of belonging, as teachers can be more creative if they feel a sense of belonging both to the community of the ELT and belonging to the smaller community of their school. This links to the idea of collaboration and also to the creative environment, which will be discussed next.

7.2.5 Environment

What is meant by a creative environment, according to the current study, is a suitable atmosphere in which ELT teachers can be creative. A creative environment can be divided into the physical environment which is the actual place of the teacher in the school and in the classroom, and the relational environment which is about the roles of those around the teacher in her/his creativity. Both physical and relational environments play a role as supporting or suppressing factors, which will be
discussed and interpreted more in Sections 7.3 and 7.4. This does not agree with some points of view in the literature which argue that only intrinsic motivation matters (Sternberg, 2006).

The place/environment, which is the classroom in the case of the current participants, is a creative place when it is well organised. Interview and observation participants clarified that they could be more creative in a tidy and organised classroom. This shows that creative teachers in the context of Kuwait need organisation to increase their creativity. Conversely, some opponents of creativity fear that creativity may cause or require chaos (Lucas 2001; Cropley 1997). Nonetheless, there is a question over whether the learners would prefer the same well organised setting for their creativity. This is one of the ideas that could be investigated in future studies. Relational environment includes the interactions and relationships of creative teachers with other teachers, with the senior teacher, the school manager and the supervisor; the latter three being the ones who evaluate the teacher. It also includes the relationship with parents and with learners (which has been discussed in Section 7.2.3).

Relationships with colleagues may be fruitful as they may consult each other and share the same hardships and thus exchange suggestions, ideas and even teaching aids. On the other hand, the relationship between the teacher and those who can evaluate her/his performance is more sensitive. From the data its seems to be that the more equal the relationship between the teacher and those who evaluate her/him the more easily ideas can be expressed by the creative teacher and thus be developed and flourish. Most interview participants explained that the more ‘humane’ and home-like the work environment, the more likely they are to be creative.

Stress-free, understanding relationships with other teachers are needed by all. However, the nature of the relationship and the level of collaboration needed might differ from one teacher to another. The study can contribute to knowledge in indicating that while some teachers in the current context prefer individualistic work, others are more creative in a cooperative work environment (see Section 7.5). An explanation of this could be that some teachers prefer a collaborative environment and prefer group work, perhaps to get a fluency of creative ideas (Torrance, 1967;
John-Steiner; 2000). Other creative ELT teachers prefer a more isolated individualised working environment, perhaps for a better focus, concentration and flow of creative ideas (Feldman, Csikszentmihalyi & Gardner, 1994).

Then there is the relationship with the parents. Interview data suggest that the more communication there is with parents the better for creative ELT, but in fact there is a lack of contact. The lack of communication might be because of the lack of awareness on the part of some parents and teachers of the importance of the communication between them to better study the needs and requirements of the learner and build creative decisions accordingly. Another explanation for the lack of communication between the teacher and the parents is the busy schedule and the significant work load (which is discussed in 7.4). Moreover, participants also suggested that the parents have a role in enhancing the use of the English language at home in accordance with what the teacher is trying to achieve in the classroom.

The next creative aspect helps creative teachers to be more creative and possibly move from democratic creativity to a more elite creativity (NACCCE, 1999), from the point of view of the current researcher.

7.2.6 Freedom

The lack of teachers' freedom or autonomy to make her/his decisions can have a negative effect on the full potential of creative teachers. Full autonomy might allow the creative teacher to apply what she or he aspires to apply in their classrooms but cannot because they are restricted by rules or time. In the literature, freedom is also needed for creativity, and the balance in the freedom and the lessening of constraints may result in more creativity (Boden, 2001; Davis, 1999). Autonomy is also mentioned in the literature as part of the suitable environment in which creativity can grow (within the investment theory elements) (Sternberg, 2006b).

English language teachers in the current study seek to have freedom in the choice of content and teaching methodology as they are the closest educational members to the learners and to the whole teaching/learning process. The lack of autonomy could come from external reasons like the relationship with school managers, the rules and the lack of time. The lack of autonomy could also come from the fact that some teachers might be less ready to have full control over the time, content and method
of their teaching. Teachers who have a clear and strong basis of knowledge about the broader decisions are likely to be more able to manage teaching freely or with autonomy. In the literature, knowledge is appreciated as it may help in problem solving and making creative contributions in a given situation (Sternberg & Lubart, 1991). Additionally, the balance between freedom and constraints is called for in the literature: “… the ‘freedom’ of creative thought is not the absence of constraints, but their imaginative—yet disciplined—development … What educators must try to do is to nurture the knowledge without killing the creativity” (Boden, 2001: 102).

This is linked with the clarity aspect which will be discussed in Section 7.2.7.

The external reasons for the lack of freedom for the teacher can negatively affect the extent to which teachers can be creative in the choices and methods of teaching and treatment of children. Some school managers and the restriction to the textbook can be very limiting to the teachers’ freedom. The data show that school managers are restrictive in daily administrative tasks which consume time and give less chance for teachers’ concentration on what they want to produce in the language teaching class. Instead of suggesting solutions to the problems present in the current curriculum and textbook, teachers should have opportunities to contribute to the design of the curriculum from the beginning. Under the umbrella of this situation, the teacher will not be able to use any autonomy/freedom, even if it is offered, because the dialogue did not start from the beginning of the curriculum and methodology design.

An example from the observation data of the lack of freedom is when teachers’ supervisors and senior teachers ask the teachers to write every single step of their teaching in their teachers’ preparation notes. This can cause the teacher to be less confident and less authentic in the way they teach, as those steps will be evaluated. This can lead to a habit of dependency on the figure in charge (senior teacher, school manager and supervisor). If the teachers are not trained to prepare their lessons according to their learners’ abilities and needs in each lesson (Kumaravadivelu, 2003), they will always want to look for a source to give them guidance on what to include and how to teach. Consequently, this will lead to lack of freedom from within, even if external freedom is available.
This is how the other cause of freedom restriction starts internally within the teachers. They reach a point when they are ‘lost’ and are used to asking for directions and guidance constantly and for every detail (for example in making new teaching material or method of teaching). The current researcher sees that the habit of wanting to be guided by others is related the lack of self-direction which is a required personality trait for creativity (Fryer, 1996). This also goes back to how teachers define their role and position in the language teaching field (Spiro, 2008). If they continue to believe that they are strangers to the whole process they will mostly feel, as some teachers mentioned, simply doing what is required (lack of belonging).

Nonetheless, creative teachers who have stronger determination and self-direction (Fryer, 1996) will continuously try to do their best to keep the ELT more creative, even at levels which they do not consider their best. Creative teachers should also learn “how to act autonomously within the academic and administrative constraints imposed by institutions, curricula, and textbooks” (Kumaravadivelu, 2003: 32). This can be done by using a creative aspect which they can control such as personal traits and relationships with learners to compensate for the minor changes they can make in the content or methods of teaching. The same teaching material can be presented with more creativity if the teacher is more communicative and encourages learners’ interaction, talk and confidence, and thus improve their learning. The next creative aspect is related to the freedom aspect, which is clarity.

### 7.2.7 Clarity

Participant teachers mentioned that the decision-makers and the people who are traditionally ‘higher’ in the job hierarchy are not being clear enough in what they require from them as ELT teachers. Changes happen without a strong rationale, according to interview participants. These changes happen on the level of the English language curriculum, the teachers’ guide, and the methods used to deal with low-achievers with little or no participation or agreement on the part of the teachers who are executing all of those changes and procedures. The current researcher sees that this can be related to the knowledge of the field, the more knowledge they have the better problem solving and creativity they can contribute to their field (Tsang, 2004; Sternberg & Lubart, 1991).
When curricula are designed without teachers' input, teachers face difficulties when applying them; many adjustments happen as a consequence to try and fix the problems of the curriculum (Al-Nwaiem, 2006). This can be related to what has been highlighted in the literature of TESOL and ELT about the 'pendulum' of changes in the methodologies of ELT (Celce-Murcia, 2001) and the reason why there is a succession of one methodology after the other. One reason is the lack of stable theory which belongs to TESOL as a separate field, the lack of connection, and the mere opposition between one methodology and the other, and more recently the idea that there should not be a unified methodology defined by those other than the teacher herself, depending on her/his teaching context. The idea that participant teachers always complain of loss, confusion and the need of guidance and direction (Section 5.3.3.2) may indicate that lack of time and energy can distract teachers from creative thoughts and from independent teaching. Clarity can have a role in solving these issues, as will be discussed next.

Teachers should have at least basic guidelines as to the purpose of their teaching and the learning outcomes. The teacher, from the point of view of the current researcher, can be self-educated to improve clarity, or educated through governmental programmes and guidelines. However, these guidelines and plans regarding English language teaching should be co-designed with the teachers, giving the teachers a real chance to participate. Given the growing availability of technical resources (such as the Internet), there should be no excuse to exclude teachers and to restrict meetings to mainly senior teachers and supervisors. Communication is important as it may play a role in solving the lack of clarity of which participants complain, and it is also linked to creativity in the literature (Mok et. al., 2006; Kumaravadivelu, 2003). All teachers could have their say on an Internet webpage specially made for such purposes, and then face-to-face meetings could take place on a smaller scale. Decisions and actions would make more sense if the teachers were able to think about them, prepare for them, discuss them with others, pilot them and reflect upon the ideas (Kumaravadivelu, 2003).

Furthermore, another solution to help with the lack of internal clarity is that teachers should reflect on what they are doing and discuss what is really needed. Decision-makers should consider the reasons for teaching English, for what purposes, and what direction they want teachers to follow. Decision-makers should know why there
are many demands, and they should consider the ideas suggested by teachers. Moreover, trusting teachers’ abilities and decisions about educational goals is important, as well as making sure that clarity, freedom and training are available. This should help teachers to obtain a clear image of what is wanted from them, as well as what they themselves want, and how these two can come together to produce valuable learning experiences for teachers and learners. This collaborative nature of work is also supported in the literature (Moran & John-Steiner, 2004).

The literature review found little or no research on the connection between clarity and creativity, though there was some link between knowledge of the field and creativity (Sternberg & Lubart, 1991). Thus the current research can contribute to knowledge by adding this angle to the aspects of creativity in ELT.

To sum up, for the first research question elements emerged which define what creativity means and give some conditions of creativity, such as freedom, empathy and clarity. However, as the interview data explained, many ELT teachers do not have much freedom or clarity over the content and method of their teaching. Yet, they still consider themselves creative in some ways and in some areas of TESOL. In the interviews, teachers mentioned that all teachers are creative in different ways and levels. This agrees with the concept in the literature of democratic creativity (NACCCE, 1999).

Definitions of creativity and supporting factors have a lot in common. The supporting factors will be discussed in the next section.

7.3 Supporting factors

This section will answer the second research question, which states:

2. What are the factors that support creativity in ELT from the point of view of the English language teachers at the primary stage in Kuwait?

The main findings indicate that there are internal as well as external factors which help the English language teacher to be more creative in the context of the current study. What distinguishes between the external and internal supporting factors is that the internal ones are under the control of the teacher herself to a great extent. The main external factors are place and relational school environment, suitable materials
and curriculum. The internal factors can be found in self-motivation, fulfilment, self-development and belonging. Table 10 summarises the supporting factors and some similar elements from the literature review.

Table 10: Supporting factors (discussions)

<table>
<thead>
<tr>
<th>Current study (supporting factors)</th>
<th>Literature review (supporting factors)</th>
</tr>
</thead>
<tbody>
<tr>
<td>positive relationships with students, teachers, managers (interview)</td>
<td>Collaboration (Craft, 2000; Craft et al, 2008; John-Steiner, 2000; Miell &amp; Littleton, 2004).</td>
</tr>
<tr>
<td>Suitable physical environment (organizing classroom) (observation)</td>
<td>Environment (Sternberg, 2006b)</td>
</tr>
<tr>
<td>availability of teaching aids (survey) -updated teaching material, suitable curriculum (interview)</td>
<td>Tools and useful tangible results. Kampylis, Berki and Saariluoma (2009); Knight (2002)</td>
</tr>
<tr>
<td>-self-motivation (survey)</td>
<td>Intrinsic Motivation (Sundgren, 2005; Jones &amp; Wyse, 2004; Sternberg, 1999b, 2006b)</td>
</tr>
<tr>
<td>fulfilment (students’ success) -self-development (studies, promotion) belonging (interview)</td>
<td></td>
</tr>
</tbody>
</table>

External supporting factors will be discussed first because they were given more emphasis in the data, and then the internal supporting factors will be discussed in the following section (7.3.2).

**7.3.1 External supporting factors**

The main external factors according to data from the current research are place, relational school environment, suitable materials and curriculum. There is a body of research which views that “creativity...can suffer under conditions that stress
extrinsic motivators (such as promising rewards or incentives for creative work), competitions, social comparisons, and expectations of judgements from others” (Sternberg, 1999: 456). However, in the context of the current study, external factors such as rewards and promotions are considered as supporting factors for creativity in ELT.

7.3.1.1 Place environment

In the literature there is evidence that “one needs an environment that is supportive and rewarding of creative ideas” (Sternberg, 2006b: 89). The classroom environment is one physical environment which the data suggests to be a creativity-supporting factor. The classroom environment, according to the data of the study, needs to be neat, clean and organised as explained before (see Section 7.2.5). This seems to be the typical atmosphere of the traditional disciplined classes. However, it could be that in the micro-culture of these Kuwaiti primary schools this is the best atmosphere for instituting creative ideas and trying new methods. While in other parts of the world the pupils may be allowed to physically move around and even sit on the floor, in Kuwait this is not allowed. There needs to be an investigation into whether this lack of mobility provides a creative environment for the children of Kuwait, and to negotiate their preferences.

Participants also gave another example of a physical place which can support their creativity, namely better developed language labs. Although most schools have language labs, the participants wish to have improved technology such as listening and video facilities, and this is related to the availability of teaching materials. These two points will be discussed after discussing the relational environment.

7.3.1.2 Relational environment

Teachers’ positive relationships with their learners, their colleagues and managers are identified by the participants as external factors that support their creative ELT. As for relationships with the learners, empathy, collaboration (Craft et. al., 2008) and encouragement are desirable features of how the teacher-learner interaction should be. This is similar to the teachers’ ability to communicate with learners, encourage them to talk and interact, as well as employing English language in the learners’
interests, which are seen as part of creative ability (Mok et. al., 2006; Kumaravadivelu (2003). Some participants in the interview even mentioned that enjoying working with young learners is a motivating factor. Other participants also mentioned that the creative teacher can interact with all learners and know if there are learners with learning difficulties or social problems and take such information into consideration. Successful communication with learners can help the teacher study the learners’ abilities, interests and levels and prepare subsequent lessons in a creative way to serve those needs, as well as fostering their interest in the English language. Teacher-learner collaboration is a common aspect in TESOL literature on creativity, for example: “Collaboration with the teachers and learners to evaluate effectiveness of the learning experience is an important aspect of creative planning” (McKay, 2006: 5). In addition, on a deeper level of the teachers’ working paradigm, previous literature suggests that the plans and aims of the students and teachers should be close (Brown, 2001).

The relationship between the creative teachers and their colleagues, senior teachers, supervisors and managers is another important consideration in their working life. ELT teachers can support each other’s creativity through collaboration with ideas (Craft et. al., 2008; Miell & Littleton, 2004) and teaching materials. In the current research, participants mentioned that borrowing teaching materials helped in their creativity. Furthermore, visiting other ELT teachers’ classes can also inspire and support the teacher’s creativity. Participants also stressed that the English department should have a home-like environment where teachers support each other psychologically. This teacher-teacher collaboration can foster creative ideas and materials, as well as provide the psychological readiness for a teacher to be more creative. This is similar to the recent literature which stresses that that there is no purely individual creative formation and that creativity takes place in a social collaboration which assists in understanding processes and outcomes of creativity (John-Steiner, 2000; Miell & Littleton, 2004).

Nonetheless, the data from current study shows that there are some teachers in the current context who prefer working individually rather than in groups (see Section 7.5). In spite of the fact that collaboration is emphasised both in the literature (Miell & Littleton, 2004) and in major parts of the data, there are also some who prefer more
individual work and isolation from others as an optimum environment for their creativity. This is an original finding and this can be viewed as a further contribution to knowledge.

Furthermore, the researcher is of the view that there is a difference between collaborating in order to generate new ideas which can be developed in a creative way, and simply copying what other teachers do. In some cases, simple borrowing is mistaken for creativity. This can be because of the lack of clarity of what they understand as the aims of creativity, or simply because some teachers do not have enough time to give attention to their own creative side and thus depend on others, for example, because of the workload.

When it comes to their relationships with the senior teachers or with colleagues, this is a factor that can support or suppress the teacher in her creativity. Also, the relationship elements can be a form of collaboration as mentioned in the literature (John-Steiner, 2000; Miell & Littleton, 2004). This collaboration is helpful in that it encourages and motivates them in a family-like environment. For teachers to be more creative, the researcher is of the view that over-reliance on senior teachers, especially when it comes to new teachers, should be discussed as an urgent issue. Arguably, teaching, and teaching methods (materials) would be better designed according the teachers’ evaluation of her/his own learners, with the role of a third party being to train, inspire and encourage.

The senior teacher’s position is the middle link between the teacher and the managers and supervisors from the Ministry of Education. More supportive, understanding and negotiated relationships between these parties would help support the creative environment of the teacher.

Greater trust between the teacher and the decision-makers would provide the English language teacher with the tools to enable her to have confidence in making the small decisions in the classroom which would make her daily practice more creative. In the literature it is mentioned that “lack of trust is a precursor to stress” (Seaward, 2011: 45). Thus, trust, understanding and a negotiated relationship between the teacher and the decision-maker would be reflected in the relationship between the teacher and her learners, which is another supporting factor of
creativity. Creative teachers have closer relationships with their students and provide them with an empowering learning environment, as language learning requires exploration and the courage to speak and interact in the new language.

Proper communication (Kumaravadivelu, 2003; Mok et. al., 2006) and negotiation between the teacher and the decision-makers could improve the suitability of the English language curriculum. This will be discussed next.

7.3.1.3 Suitable curriculum/teaching material

Another supporting factor for creativity according to the current data is the teaching materials, which were mentioned frequently in the interview and survey data. Teaching material is seen by the current researcher as one example of new tools which has been linked to creativity in the literature (Knight, 2002). Teaching material can also be an example of an original, useful, ethical and desirable tangible result of creativity which has been linked to the meaning of creativity in the literature (Kampylis, Berki and Saariluoma, 2009). Resources and materials such as cards, CDs, data shows and an English club (labs) are available in the majority of the primary schools in Kuwait. What seems to me missing and called for in the design of such materials is the enabling of teachers to turn their ideas into tangible resources for learners to use. Participants thought that being updated with the most recent technological facilities would help their teaching become more creative. The data also suggests that creative teachers want their teaching to come to life by having more field trips and connecting the student to the environment and content of what s/he is learning. This is another external factor which is motivating according to the current study, while external factors are less emphasized in the literature (e.g. Sternberg & Lubart, 1991; Jones & Wyse, 2004).

Teaching materials and resources were mentioned in the data more than the curriculum and methodology, perhaps because these teachers have less control in this area. A curriculum that suits the level of the learners is a factor that helps the teacher to become more creative (Kumaravadivelu, 2003). First, because teachers know that they are working on a correct basis they will direct their ideas towards creativity, rather than correcting the mistakes of the curriculum. Second, because some teachers aspire to participate in developing the curriculum creatively according
to the learners’ needs and interests, where new and valuable ideas are always welcome. The data also mentioned that coordination between the English curriculum and other subjects (such as science) helps them to be more creative. This is because the English teachers can focus on the language while the other subject teachers present the new information in more detail in Arabic. This, according to interview data, is a form of collaboration between ELT teachers and teachers from other subjects. This can be related to the relational environment (see Section 7.3.1.2). Additionally, this agrees with the view that creativity is not exclusively connected to art and that it is relevant across the curriculum (e.g. Craft, 2000; Beetlestone, 1998 as mentioned in Craft & Jeffery, 2004; Craft, 2003).

These are the factors that the teachers have little to no control over in terms of supporting their creativity. However, the teacher has a role in supporting her/his creativity with internal supporting factors, as will be discussed next.

7.3.2 Internal supporting factors

The internal factors can be found in self-motivation, fulfilment, self-development and belonging. The internal supporting factors show that “some people let unfavourable forces in the environment block their creative output; others do not” (Sternberg, 2006b: 90).

7.3.2.1 Self-motivation

Self-motivation was one of the major options picked by the respondents of the survey. This agrees with the literature as being a feature of the creative person (Jones & Wyse, 2004). Some interview participants indicated that an ethical value system guides them in striving to perform in a creative way and not just like a robot to achieve test results. Some teachers aspire to improve the overall personality of the learners and not just prepare them for tests. Others become self motivated because they seek fulfilment and self-development and because they have a sense of belonging, which will be explained next.
7.3.2.2 Fulfilment

The factor of fulfilment which is felt by the teacher when her learners are progressing and showing the effect of her efforts in teaching makes her want to create more ideas to maintain their improvements in learning the English language. This can be linked to the literature on the relationship between creativity and school attainment (Creative-Partnership, 2007). This can be linked to a major aspect of what creativity means to the participants, as many mentioned that it should involve improvement and success, or the value aspect of creativity (Wiseman, 1997; Kampylis, Berki and Saariluoma, 2009). Yet, it was wondered whether the failure of students in the examinations would disappoint the teacher and lessen her efforts towards creativity. However, the fact that they mentioned the element of encouraging all students at various levels as a creative aspect means that they can be creative in many ways and that the existence of challenges can stimulate the need for a creative approach. Furthermore, the close affectionate relationship with the students makes the teachers want to feel that their students appreciate their work.

Morals, religion and maternal feelings expressed by some participants shaped an internal motivational factor. Some participants who are mothers remember their own children when they teach their students. Many participants indicated that, although there are pressures from the work, they still need to be creative and keep making the children interested in their subject, as they are receiving salaries which make them need to give in return. Moreover, they feel that they are watched by God and need to do their best to act in accordance with their conscience and spiritual values, which is related to the religious side of their personality. This can be related to the idea that creativity should result in tangible and intangible outcomes that are not only original, but also ethical, at least to the creative person (Kampylis, Berki and Saariluoma, 2009)

7.3.2.3 Self-development

Another internal source which the teacher can control is the aspiration to achieve self-development. The eagerness for self-development and personal growth, whether from promotion or through higher degree studies makes the teacher constantly attempt to explore new ways of being creative in ELT. The interview
participants see that their creativity will gain them unique experiences which can help improve their teaching career, as well as increasing their feeling of giving.

### 7.3.2.4 Belonging

The sense of belonging can also be a supporting factor for self-motivation and creativity. The creative teacher needs the feeling of belonging to both the school environment and the ELT community. This can be strengthened externally as well when there is collaboration between the teacher and her colleagues in a positive way which enables reflection and further stimulates the production of new ideas. Although it has not been discussed before in a direct way in the literature, the factor of belonging can be related to the element of communication and collaboration which is linked to creativity in the literature (Moran & John-Steiner, 2004; Miell & Littleton, 2004; Mok et. al., 2006). This can make the teacher feel belonging to the school environment and thus increase her/his creative potential. Moreover, the ELT teacher needs to be convinced that s/he belongs to the ELT profession in general and to see a deeper purpose behind what s/he is doing, without fear of mistakes in the methods and language.

Thus, as found in Sections 7.3.1 and 7.3.2, both intrinsic and extrinsic factors play a role in motivating and supporting teachers’ creativity, unlike the views in the previous literature which suggest intrinsic motivation to be the sole type of motivation needed in creativity (Sternberg & Lubart, 1995). Therefore, this can be another contribution to knowledge.

However, the suppressing factors highlighted by the data are largely related to external factors, as will be discussed next.

### 7.4 Suppressing factors

This section is an attempt to offer a comprehensive answer to the third and last research question, which states:

3. What are the factors that suppress creativity in ELT from the point of view of the English language teachers at the primary stage in Kuwait?
The next table summarises the suppressing factors from all the key findings from the interviews, observations and survey.

**Table 11: Suppressing factors (discussions)**

<table>
<thead>
<tr>
<th>Current study</th>
<th>Literature review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negative relationships/place (interview)</td>
<td>Environment (Sternberg, 2006b)</td>
</tr>
<tr>
<td>Workload (interview)</td>
<td></td>
</tr>
<tr>
<td>-extra tasks outside the classroom (survey)</td>
<td></td>
</tr>
<tr>
<td>Unsuitable curriculum (interview)</td>
<td>(Creative Partnerships, 2006).</td>
</tr>
<tr>
<td>Lack of teaching aids (survey)</td>
<td></td>
</tr>
<tr>
<td>Restricting teaching preparation notes (observations)</td>
<td>Rules and traditions (creativity barrier) (Davis, 1999)</td>
</tr>
</tbody>
</table>

**7.4.1 Negative relationships/place**

The supporting factor related to the environment has two sides, which are the physical environment (the place) (McCoy & Evans, 2002) and the relational environment (Sternberg, 2006b). However, as a suppressing factor it is the negative environment that participants talked about the most, which is almost the opposite of the supporting factors.

The data suggest that place can obstruct teachers’ creativity. As explained in Section 7.3.1, participant teachers believe that a place that is organised and tidy helps them become more creative. Thus if this is not available, perhaps because the teacher has insufficient time to organise the classroom the way s/he likes, then this suppresses her/his creativity. Also, the lack of creative places such as new labs which are equipped with up-to-date technological devices can form a suppressing factor. Beside the place, time can be a suppressing factor, if the teacher feels that s/he has to complete a lot of tasks in too short a short time. This can be caused by extra tasks outside the classroom, or by the curriculum and the textbook, which suggests that by
covering too many topics the teacher sometimes feels s/he cannot reflect, prepare or teach the lesson as creatively as s/he wants.

As for the relational environment, any work environment which is not supportive, understanding and trusting can form a suppressing factor. The negative relationship between the ELT teacher and the senior teachers, managers and supervisors was the most salient cause for concern. Some teachers’ creativity might be suppressed due to negative relationships “as when an individual receives negative feedback on his or her creative thinking, or more major, as when one’s well-being or even life are threatened if one thinks in a manner that defies convention” (Sternberg, 2006: 90).

Among these three, participant teachers focused mainly on the senior teacher as she is the figure of authority who is closest to the teacher and checks her work on a day-to-day basis. There are two ways in which the senior teacher can form a negative working environment and thus suppress creativity. First, and uncommonly, she can be demanding, not understanding, and her methods of treatment unacceptable. This can be a creativity ‘barrier’ as described in the literature (Davis, 1999). The second, and most common, senior teacher who is considered restricting to teachers’ creativity is the one who does not help or guide the teacher. This can be linked with the ‘clarity’ factor and the fact that teachers feel lost in the midst of a ‘blurry’ teaching methodology and curriculum which is constantly being changed to adjust its limitations (interview data). The relationship between the ELT teacher and the senior teacher in the English department can also be suppressing and negative if teachers feel that the senior teacher demands that they carry out many tasks which teachers feel should not take their attention or time. Those extra tasks and work load are to be discussed in the next section.

7.4.2 Workload (extra tasks)

The participants consider extra tasks outside the classroom as a suppressing factor. This could be because the teacher needs to save time and effort to focus on what they consider a priority inside the classroom and even outside as a part of preparation for their creative teaching. These limitations need negotiations between the teacher and the administrative staff who ask the teacher to do extra tasks which are related to administration and school management. There seems to be a conflict
in the way that the two sides define the identity of the teacher and her/his role which needs more clarification and agreement from both sides. The teachers see their roles as teaching and preparing for lessons only, while the administration of their schools ask them for extra duties, for example, to have an organising role outside the classroom.

It is noteworthy that, at the primary stage in Kuwait, the teacher does not have an assistant to help with these administrative responsibilities. This makes the teacher exhausted, and consequently they view a focused and organised environment as the best environment for their creativity. It is noteworthy that, perhaps because the teachers are overworked, the option of being updated with recent studies in their field was not viewed favourably, meaning that they were sometimes afraid of committing themselves to extra work which may be a burden rather than educative. This could mean that they do not want creativity to be treated as yet another task to be evaluated, instead of self-initiated ideas. This agrees with an example of creativity research in the UK (Creativity Partnerships, 2006) where some participants were afraid to commit to creativity to avoid a burden of additional tasks, due to their intensive workloads. Interestingly, one of the senior teachers interviewed expressed the idea that creativity of English language teachers should be evaluated. This step might make the teachers feel hesitant about the notion of creativity, and the researcher is of the view that creativity should result from the trust, autonomy, independent choices and decisions of the teacher, and should not be influenced by evaluations and standards set by others. For instance, Jones & Wyse (2004: 2) stress the importance of:

The move away from defining creativity as a fixed entity to one which is dependent upon people's judgements is important for teachers because they are often in the role of assessing the extent to which school work is creative.

This is one reason why this study started with the teachers putting forward their own perceptions and understandings.

Extra tasks can sometimes be given because there are remedial classes and additional classes to compensate for the limitations of the curriculum. This is especially difficult for English language teachers as interview participants think that they are already teaching the hardest subject to children at the primary stage, and
thus any unplanned tasks can cause pressure. They think that they need time to deliver what they already have in the curriculum (textbook) and thus see any additional tasks as taking their attention from focusing on one creative act at a time. Thus, an unsuitable curriculum can be a suppressing factor, as will be explained in the next section.

7.4.3 Unsuitable curriculum

An unsuitable curriculum can be suppressing in two ways. Firstly, as explained above, the current curriculum was developed without direct consultation with the ELT teachers and without piloting, as the interview participants indicated. Thus, the curriculum had flaws and limitations which were then noticed once the teachers started delivering it. Afterwards, the Ministry of Education and the teachers’ supervisors started taking the teachers’ notes into consideration and demanded corrections in some of the textbooks and additional classes. These extra tasks obstruct how the teachers want to manage their time and effort. Secondly, the curriculum that was constructed without taking into consideration teachers’ evaluation of the learners’ interests reduces their opportunity to use their abilities in making decisions and thus makes them feel less creative. The unsuitable curriculum may also affect the clarity for the teachers in terms of clear aims and objectives, as discussed in Section 7.2.7. The current researcher views that within the current context, the teacher needs to know “how to act autonomously within the academic and administrative constraints imposed by institutions, curricula, and textbooks” (Kumaravadivelu, 2003: 32). In the Creative Partnership UK study, it was mentioned that the curriculum had been ‘squeezed’ and that the ‘spark’ needed to come back to learning (Creative Partnerships, 2006).

Along with building a curriculum, the Ministry of Education (in Kuwait) also provides the teachers with teaching materials, which will be discussed next.

7.4.4 Lack of teaching aids/materials

The role of teaching materials was emphasized in relation to the meaning of creativity in ELT (Section 7.2.2), as connected to the supporting factors of creative ELT (Section 7.3.1) and also as a suppressing factor in the case of the lack of
suitable teaching materials. Lack of teaching aids mentioned in interviews and the survey shows the teachers’ desire to choose the newest and most original yet valuable material for their learners, which they sometimes find in ‘borrowing’ from native resources. This raises the question of whether creativity is absolute newness or a reproduction.

The lack of aids indicates to the teachers that they need tools to translate their ideas into tangible products or ‘new tools’ (Knight, 2002). Teaching materials are important because interview participants explained that the young learners at the primary stage need creativity more at this stage than, for example, the older learners in the secondary school. The lack of the suitable tools to attract the attention of the learners to the language may negatively affect the level of communication between the teacher and the learner, which can form a suppressing factor. Furthermore, the unsuitable curriculum, which makes the teachers implement what they do not perceive as the best for their local culture and suitable to their students’ needs, adds to the feeling of negativity. Because the teachers are responsible for implementing the curriculum, they have less time, and have to put more effort into exploring their own ideas of what to present and how. In time, if the teacher is not allowed to research and apply what s/her sees as creative, the creative ability might be negatively affected. In a similar way, Knight (2002: 1) proposed that: “Creativity constructs new tools and new outcomes – new embodiments of knowledge. It constructs new relationships, rules, communities of practice and new connections – new social practices”.

7.4.5 Restricting teaching preparation notes

ELT teachers usually write their preparation notes from the teachers’ guide which is linked to the textbook and the curriculum. Thus, if the curriculum is unsuitable and has flaws the preparation by the teachers will be negatively affected. This is especially true if the teacher is not satisfied with the curriculum, yet has to follow every step suggested by its textbook. In the literature, being restricted by a textbook is also described as a negative side of creativity (Kumaravadivelu, 2003). Moreover, those teachers who write every single step of teaching based on the teachers’ guide and not what is actually needed on a day-to-day basis will also be restricted in thinking of creative approaches and applying them. The current researcher agrees
with the idea that some teachers restrict themselves for fear of evaluation, and “to change oneself to suit the environment-- typically involves little or no creativity and may even require one to suppress creativity” (Sternberg, 1999b: 82). This is also related to the need to be free to choose how and what to teach, through studying what the learners need. This also involves training the teachers’ ability to set the right level and timing for their learners.

However, not all of the teachers restrict themselves to the exact steps of the teachers’ guide but rather take a general note and act more naturally inside the classroom, depending on the learners’ reactions. This shows that there are differences amongst the participants which might be related to certain variables which will be discussed in the next demographic discussion section.

7.5 Demographic discussions

In this section the demographics which were studied in the survey including the experience, gender of learners, educational background and nationality of participant teachers are discussed.

7.5.1 Experience

Teachers seem to have a distinctive stage at which their understanding is different from the earlier and the later stages of their experience. This stage is considered as the mid-stage where they have six to ten years of experience. This group held different opinions, as in the first five years it could be that they were still negotiating and renegotiating (reflecting with themselves) their understandings (Spiro, 2008), and they are still exploring the practical life of their teaching, i.e. how to cope with the language, the material, their students, and their school administrations. In the later stage, after ten years, the teachers seem to move to a different mentality as they mostly aspire to be senior teachers (especially the Kuwaiti teachers). They somehow start to think like a senior teacher, even if they are not senior teachers yet. The next options are those which were chosen more by the group with six to ten years of experience:
Creativity is a skill which can be learned (in response to Question One in the questionnaire: How do you perceive creativity in English language teaching? See appendix 4 for the full questionnaire).

Meeting learners’ needs in the English language (in response to Question Four of the questionnaire: What are the factors which are related to the creative English language teacher in your context?)

Teaching aids as supporting factors (in response to Question Five in the questionnaire: Which factors support/motivate the English language teacher to be more creative in your context?)

Self-motivation (in response to Question Five in the questionnaire)

Cooperative relationships (in response to Question Two in the questionnaire: What are the examples of implementing creativity in English language teaching from your point of view?)

Viewing creativity as a skill which can be learned could mean that teachers with six to ten years experience are still open to training and educating themselves to be more creative. It also means that they see creativity as a skill which any teacher can master. This locates the findings in the area of creativity where it is not limited to certain people; any person can be creative (Craft, 2001b; Sternberg & Lubart, 1995). As for meeting the learners’ needs in the English language, this may suggest that at this stage the teacher knows the learners’ needs and is willing to be creative to meet these needs. This shows the closeness of understanding between the teacher and the learner (Fischman et al., 2006) which might be developed better at this stage. After ten years, perhaps the mentality may be starting to shift from managing learners to managing other teachers, once the teacher is promoted. The same can be said about the option of teaching aids as a supporting factor, as they might be forming a vision for what they want in materials or other teaching aids. It may be suggested that perhaps self-motivation grows when the English language teacher settles in her context and is beyond the stage of trial and error in how the teacher can initiate creative ideas. Finally, the fact that they have chosen collaborative relationships as a supporting factor more than other groups shows that they are ready to work in a group rather than an individual environment. This agrees with the
literature on the idea that creativity flourishes with collaboration (John-Steiner (2000; Miell & Littleton, 2004). The first stage can make the teacher want more individual work to explore her creative abilities and see their effectiveness. In the later stages “ten years and more” maybe they start to work again with a more individual mentality as they prepare themselves for a managing role in their future years of teaching.

As for other groups in the ‘experience’ variable, some of the notable differences will be discussed. For the question on the meaning of creativity, none of respondents in first year of experience chose the option “not distinguishing between as a foreign language or as a second language”. This might be because respondents do not see a difference between EFL and ESL in the Kuwaiti educational context where the main medium of teaching and learning in colleges is English. Thus English can be considered a second language at least at the college level. This differs from the belief of Mckay (2006):

Indeed,…. to move beyond traditional EFL/ESL and international boundaries is, I believe, a creative professional act in itself, one that contributes to more global professional identity for school English language teachers (Mckay, 2006: 1)

Respondents in the first year preferred “teaching beyond curriculum” and “a skill which can be learned” as a way to define creative ELT. This indicates that they believe they can be trained and learn how to be creative, and that being creative is not exclusive to certain teachers. Teaching beyond the curriculum was chosen either because they are not convinced that the current curriculum suits their learners, or that developing the overall personality of the pupils is important to them. The choice of teaching beyond the curriculum agrees with Cheng and Yeh (2006: 41) who state: “We defined creative teaching as any form of teaching practice that goes beyond covering the content of mandated curriculum”. In response to the same question on the meaning of creativity in ELT, none of the respondents with ‘21 years of experience and more’ chose ‘rare talent’ or ‘not distinguishing between EFL and ESL’. This can mean that more experienced teachers view creativity as a feature that any teacher can possess, i.e. democratic creativity (NACCCE, 1999), and not a rare talent (elite creativity (ibid.)). The same group of respondents did not choose “Not
distinguishing between EFL and ESL in teaching” for reasons that are similar to those of the respondents in the first year.

In response to a question about creativity related factors (Figure 6), respondents in the first year of experience only chose the option which is “Freedom of the choice of the method of English Language Teaching”. This might indicate that they feel restricted in their methods and they seek more freedom to experience creativity in bringing ideas and methods of their English language teaching (Boden, 2001). This indicates that respondents in the first year of experience focus on creative methods and not on the language. This may be because they are confident of their language skills, as some experienced interviewees observed that new teachers are more fluent in English than the experienced teachers because the former practised the language more extensively in college. This can also mean that they need more training in the teaching methods, and are focused on gaining more experience in this aspect of their profession.

In relation to the question on the supporting factors (Figure 8), respondents with ‘21 and more’ years experience did not pick ‘lack of teaching aids’ or ‘the teachers’ fear of mistakes in the language teaching methods’ as a supporting factor. This means, that the lack of teaching aids does not motivate them, nor does the fear of mistakes in the methods. This can indicate that the group of respondents who have 21 and more years of experience need teaching aids and need to be confident in the teaching method. They also picked self-motivation and the availability of teaching aids equally as supporting factors. This means that they are motivated intrinsically ‘self-motivation’ as much are they are motivated for external reasons ‘availability of teaching aids’. This disagrees with the literature which focuses on the intrinsic motivation for creativity, and mention that extrinsic factors may actually have a negative effect on creativity (Sternberg, 2006a).

The same question (Figure11) also addressed the possible connection between the years of experience and the suppressing factors. Respondents with first year of experience have chosen extra tasks outside of the classroom as a suppressing factor more than the rest of the options. This can mean that extra tasks distract them from the tasks which they see more valuable in their creative teaching. This also
means that they are the only group which picked this suppressing factor more than the lack of teaching aids which was the most often chosen option among all the other five groups of experience. It is possible that respondents in their first year of teaching might be focusing on the flow of their creative ideas and concentration (Csikszentmihalyi, 1996) rather than on concrete factors such as teaching material.

For the same question on suppressing factors, the groups of respondents with ‘11-15’, ‘16-20’, and ‘21 and more’ years of experiences picked the lack of teaching aids, especially teachers with 21 and more years of experience. There is a clear difference between respondents with the least experience ‘first year’ and the most experienced ones in that the first year teachers were suppressed the most by the extra tasks outside the classroom, while the most experienced respondents were suppressed only because of the lack of teaching aids. Adding more responsibilities to respondents in the first year of teaching can obstruct their creativity, while the most experienced ones are suppressed when they lack teaching aids for their creative teaching.

The experience variable shows that there are differences in how different groups view creativity, its meanings and how they view supporting and suppressing factors. This might have implications for the future development of motivational courses, where years of experience should be taken into consideration.

7.5.2 The gender of the learners

Schools in Kuwait are not mixed gendered, and almost all teachers in the primary school are females. In the interview data, the teachers of boys indicated that they are more active and demanding in their management. However, teaching girls seems to be more demanding in terms of content and language, as they are more attentive and open to learning. One of the main differences in the questionnaire is that teachers of girls chose, in response to the question on the meaning of creativity, ‘Meeting learners’ needs in the English language’, more than teachers of boys. This can mean that they perceive girls to be more intelligent and have more educational needs as, in the educational context of Kuwait, girls have a better attainment at almost all school levels. Teachers of girls in the study also chose confidence (a personal trait emphasized in the literature (Fryer, 1996)) more than teachers of boys.
as a feature of a creative teacher. Teachers in girls’ schools also see that tasks outside the classroom are a suppressing factor more than teachers in boys’ schools, which could be because there is a general impression that the girls’ schools are more organised with stricter administrations and thus teachers have more administrative tasks in the girls’ school. Moreover, the option of collaboration as a supporting factor was chosen less by teachers of girls, which might mean that they prefer more individual work for better concentration. One of the main differences, in the literature review, between females and males is that females link creativity to an idea, feeling, depth or thought and originality of experience, while males focus more on product elegance (Craft, 2001a). For that reason, it is probable that those who work in girls’ school need fewer tasks outside the classroom and less cooperative nature of work with their colleagues, as their learners need more focus on ideas and depth.

This can also explain why the respondents in boys’ school picked the lack of teaching aids as the most suppressing factor (Figure 12), because in the literature (Craft, 2001a) in was mentioned that the males focus more on the elegance of the product (ibid.), and thus male learners might need more teaching aids and more visual tools to make them engage in learning the language. This may also mean that boys' schools in which the respondents work are not equipped with enough teaching materials that the teachers can use as tools for their creativity. Furthermore, in the question on a creativity related factor (Figure 7), in boys' schools, respondents want to have more freedom in the choice of ELT method. In the interview, participants link methods to teaching material as a side of TESOL which needs creativity. Thus, teachers of boys need a creative method and teaching materials more than the teachers of girls. Respondents who teach boys also picked cooperation, and being updated on recent English language teaching studies as their least suppressing factor. This can indicate that in boys' schools cooperation is more welcomed. It could be that cooperation is easier on the product (the teaching material) than it is on the ideas and feelings (which girls need more in creativity as mentioned in the literature (Craft, 2001a). This can indicate that, unlike the literature which emphasizes collaboration for better creativity (Craft et. al., 2008; John-Steiner, 2000; Miell & Littleton, 2004), the current findings show that there are groups which still prefer a
working environment with less cooperation, such as the respondents from the girls schools.

School managers and teachers' supervisors may benefit from such findings in knowing what administration and management in boys' schools need to provide (more freedom in methods, more teaching material), and those which are in a girls' school need to avoid (extra tasks, lots of cooperative work) for a more creative working environment.

7.5.3 Educational background

It was interesting to study the effect of the educational background on the respondents' choices, as in the previous studies in Kuwait it was mentioned that one of the limitations is that the teacher is either less competent in the language than expected (Al-Mutawa, 1997), or is less trained in its teaching. Furthermore, the graduates from schools of arts (English language and literature) can become teachers without having educational qualifications, except for a short training course after being offered a job as a teacher by the Ministry of Education (Al-Mutawa, 1997; Al-Nwaiem, 2006; Al-Ahmad, 2000; Al-Sahel, 2005; Syed, 2003).

It was noticed from the research data that the teachers who were graduates from the colleges of arts are more afraid of mistakes in methods. This indicates that they perhaps need to know more about methods of teaching which can give them more confidence to be more creative. Arts graduate teachers also have chosen more the option of treatment of students as a necessary option which needs creativity (Figure 16). This can either indicate that they believe that managing (dealing with) the students is very important and is a factor which is vital in their creativity as this comes from practice, or it could mean that they need more preparation in classroom management, that is, in dealing with and communicating with the students. This agrees with the importance of teacher training, as mentioned in the literature (Gale, 2001; Kampylis et al., 2009).

As for teachers with educational qualifications, they chose mostly the factor of collaboration. This can mean they work better in groups and in teamwork where they can be more creative as it is an idea-generating environment for them (Mannix et al., 2009; Craft et al., 2008; John-Steiner, 2000; Miell & Littleton, 2004). Also,
respondents with educational qualifications picked the availability of teaching aids, perhaps because they believe more in their effectiveness in their creative teaching. Lastly, this group chose creative language use more than other groups. In Kuwait there is a general impression that arts graduates have better English language skills but lack the knowledge of pedagogy, while education graduates have less mastery of the English language but are more qualified in the methods of ELT; this was also indicated by interviews' participants.

The data here suggested revealing results, as it seems that each group wants to complete what they have missed in their education by using creativity in their practice. Respondents from the colleges of arts had not been trained as long as respondents from the School of Education to communicate and deal with learners, and this might be the reason why arts respondents associated treating the learners with creativity. On the other hand, respondents from the College of Education do not take as many subjects in language and arts because they have to study educational courses, and this is maybe why they associate creativity with the language more than others (Figure 16).

Moreover, respondents from the colleges of arts (who had short courses in education and teaching before working as teachers), prefer more cooperation perhaps to compensate for some areas which are not clear enough for them. This might have indications for future training courses as well, as for the nature of work and the collaborative nature of team work inside the school. This emphasizes the literature on collaboration and its importance for a better creative processes and outcomes (John-Steiner, 2000; Miell & Littleton, 2004). All in all, both respondents from the colleges of arts (with less teacher training) and respondents from the School of Education might benefit from reflecting on their role and needs. This agrees with Gale (2001) who asserts that teachers will be creative when they are trained to remain reflective after their training courses.

### 7.5.4 Nationality

The majority of answers were provided by two of the nationalities who participated in the study, namely Kuwaitis and Egyptians, which reflects the existing make-up of the nationalities in the teaching population in the Kuwaiti public schools. In the interview
data, it was confirmed that creativity is not the same across educational stages or countries.

Respondents from all nationalities chose ‘availability of teaching aids’ and ‘self-motivation’ in response to the question on supporting factors. This shows that respondents chose one internal factor, ‘self-motivation’, and one external factor, ‘availability of teaching aids’. Kuwaiti and Tunisian respondents gave the two factors the same importance. Egyptian respondents chose self motivation over teaching aids. However, Saudi, Jordanian and Syrian respondents chose the teaching aids more often than the self-motivation.

The data suggest that some respondents are more supported and motivated by internal factors, while others need external factors, such as the availability of teaching aids, to support their creativity. Difference in responses from different countries can be attributed to the educational systems and their past teaching experiences in their countries before teaching in Kuwait.

Kuwaiti teachers seem have chosen extra tasks outside the classroom as a suppressing factor more than other teachers from other nationalities. This could be because, in the teaching environments of teachers from other nationalities, there are tasks for teachers other than teaching and thus there is more acceptance of this role.

Other nationalities chose the lack of teaching aids as the main suppressing factor. For example, among Egyptian respondents, it is noted that there is a difference between choosing the lack of teaching aids and between choosing extra tasks as a suppressing factors. The lack of teaching aids is at the top of the suppressing factors, which indicates that respondents from Egypt associate creative ELT with teaching aids. At the same time they are not as affected by the extra tasks, although it is still a common suppressing factor in all groups.

The same can be said about respondents from Syria, where the lack of teaching aids was picked more than the extra tasks as a suppressing factor. The respondents from Syria did not pick the other two factors. On the other hand, respondents from Jordan only picked the lack of teaching aids and being updated with ELT studies as their suppressing factors.
To sum up, it is obvious that creativity is viewed differently by different groups of teachers, which requires a more detailed understanding of why each group perceives creativity in these ways and which could form a basis for providing each group with optimum conditions for their own creativity. This could have implications as the suppressing and supporting factors differ according to teachers’ nationalities. This is in accordance with the more general points in the literature which see creativity as dependent on people’s judgment (Jones & Wyse 2004), and as context-bound (Sternberg & Lubart, 1995).

7.6 Conclusion

In the conclusion of this discussion chapter, it is useful to shed light on some of the main differences between the current study and the previous literature. In the current study both internal and external supporting factors have been identified as improving ELT creativity, while in most of the literature intrinsic motivation is associated with creativity and sometimes extrinsic factors are linked to suppressing creativity (Sternberg, 2006b). In the current study, creative ELT is linked to standard use of the English language while, in the literature, creative ELT is linked to welcoming errors in language and violating its language rules (Tin et al., 2010; Brown, 2001). The elements of clarity and belonging are not directly mentioned in the literature, although the current researcher attempted to find a link to similar matters in the literature, such as the importance of knowledge (Sternberg & Lubart, 1991) and collaboration (Craft et al., 2008). Additionally, there are elements like imagination which have been strongly linked to creativity in the literature (e.g. Craft, 2000; Beetlestone, 1998; NACCCE, 2007; Wood, 2007) but which had little or no mention in the current research findings. These differences, amongst others, will be mentioned in more detail in the final chapter (Chapter 8).

The main meaning of creativity in TESOL involves clarity and freedom, enabling the meeting of learners’ needs and employing English in the learners’ interests, as well as encouraging peer-interaction (all of these elements are mentioned in the three main sources of data). Data from the current research also suggests that creativity in TESOL is a ‘skill which can be learned’ and involves ‘teaching beyond curriculum’. In other words, the study found that the creative ELT teacher is clear on her/his aims and broad strategies and outcomes, and is free to teach how and what is suitable
within that broad framework. The creative teacher is also perceived as a teacher who seeks to meet various learners’ needs and also encourages their confidence and participation. The creative TESOL teacher is also close to the students, understands their general interests and employs the use of the English language in those areas of interest.

Creativity in TESOL can be supported through the availability of suitable tools and materials, a suitable curriculum, freedom to choose a teaching method, a positive relationship with others, including learners, and communicating with them in a well-organised place. On an internal level, fulfilment, belonging, self-development and self motivation can be supporting factors. On the other hand, creativity in TESOL can be suppressed mostly by external factors, such as the lack of teaching materials and tools, unsuitable curriculum, extra tasks outside the classroom, and a negative environment which includes the place and the relationships with others.

There are demographic differences according to teachers’ educational background (qualification), years of experience, the gender of learners, and nationality. The significance of those differences can have implications for managers, future studies, as well as for future training courses, which will be discussed more in the Conclusion Chapter (Section 8.3), along with contributions to knowledge, limitations and recommendations.
Chapter 8: Conclusions, recommendations and limitations
8.1 Introduction

This concluding chapter will present the main gaps between this research and previous literature as well as contributions to knowledge, limitations of the current study, recommendations for future studies and implications.

The commonality and differences between the findings of the current research and other existing studies shows that creativity in TESOL should not be generalised. The current findings might be true for the current time and context, but changes in the situations and time may bring shifts in perceptions of what constitutes creativity in TESOL.

It may be suggested that the meaning of creativity should be shared by teachers themselves. Decision-makers should be aware of the supportive factors that help to create a better environment for the creative English language teacher. Creativity should not be added to the list of teachers’ requirements which are designed and imposed by decision-makers. The key implications and suggestions are presented in the last section of this chapter. However, a summary of the main contributions to knowledge offered by the current research is presented in the next section.

8.2 Contribution to knowledge

The findings of the current research suggest that the overall theory of creativity in TESOL in the context of the current study is the skill of bringing new and successful elements to the teaching process and outcome. Newness and success are relative and dependent on the teachers’ views. Newness and success can have many elements including the human side (relationship with learners) and the more tangible side of teaching (teaching material). Thus, creativity in TESOL in the context of the study is multi-sided; where some teachers focus on a range of elements of creativity (both human and tangible sides of creativity) while others focus more on one element. The creative TESOL teacher should be free to creative in her context. Furthermore, she/he needs to be clear about the purpose, method and aims of her teaching in order for her/him to be able to analyse what is new and valuable in their teaching context.
The following points summarise some of the main gaps between the current study and previous studies, as there are differences as well as similarities between the current findings and the findings in the literature, as well as contributions to knowledge offered by the current research.

- The current study contributes to knowledge by expanding the understanding of creativity into a new field, namely, TESOL within the context of the Kuwaiti primary stage. There is still a need for more studies around the world (Owens, 2011; Sawyer, 2012).

- The current study agrees with previous studies that creativity is associated with newness and value (Cheng and Yeh, 2006; Forrester & Hui, 2007) and the current study explains that newness and value are relative.

- TESOL teachers can be creative in one or many aspects (Rietzschel et al., 2009)

- The current study agrees with previous studies that creativity is context related because there are creativity elements which are unique to the cultural context (Craft, 2001a; Grigorenko & Tan, 2008), but at the same time the current study proposes that creativity can be universal in some aspects because there are common elements across different contexts.

- The study suggests that clarity and freedom are needed aspects for TESOL teachers to be more creative in ELT. Clarity is not much mentioned in the literature, but can be linked to knowledge (Sternberg & Lubart, 1991); and freedom is also linked to autonomy and creativity (Sternberg, 2006b).

- The process, product, person and place of creativity in TESOL are interrelated (Wallace, 1926; Fryer, 1996; Runco, 1997; Craft, 2001; Rhodes, 1961).

- Unlike in previous studies, in the current research creativity in TESOL is not associated with artistic language, literature (Mok et al., 2006), or errors and violating language rules (Tin et al., 2010; Brown, 2001).

- The current findings are also different from the literature in that creativity is not linked to imagination (Beetlestone, 1998; Craft, 2000; Craft, Jeffrey & Leibling,
On the other hand, creativity in TESOL is linked to personal traits including confidence, which agrees with the literature (NACCCE, 1999; Craft, Jeffrey, & Leibling 2001; Burnard et al., 2006; Craft, 2002; Craft, 2001b; Claxton et al., 2006; Fryer, 1996).

The current study suggests that more detailed the written preparation notes of the participants the less confident participants seemed to be. This can be related to the negative effect of evaluation on creativity (Sternberg, 2006b).

The literature associated intrinsic motivational factors with creativity (Jones & Wyse, 2004; Sternberg, 2006b), but the current study shows that extrinsic as well as intrinsic motivational factors support creativity in TESOL.

The current study suggests that belonging to field and workplace is a supporting factor for creativity. This can be related to collaboration which is suggested in previous studies (Craft et al., 2008).

The literature suggests that creativity flourishes in collaboration (John-Steiner, 2000; Miell & Littleton, 2004; Craft et al, 2008); however, while some of the current research participants prefer to work in a collaborative environment, others prefer to work individually to be more creative.

Teaching material is an important tangible side to the creativity of TESOL (Cheng & Yeh, 2006), and relationships are also linked to improving TESOL creativity according to the current research.

These contributions to knowledge are explained in more detail next:

One of the contributions to knowledge in this research is to expand on the meaning of creativity in TESOL according to the understanding of the current TESOL participants in the context of Kuwait, and to make it more precise by reducing vagueness. More studies in this field are called for because "until very recently, only a few researchers had studied creativity." (Sawyer, 2012: 3). Kaufmann (2003) points out that the current definition of creativity in the literature does not clarify the
concept of creativity, and therefore the current study contributes to the field of creativity in TESOL, in a new context that has not been extensively researched before.

The current research also suggests that newness is relative and can be a sort of re-production through borrowing, adjusting, exchanging ideas and teaching materials (see Section 7.2.2.). This conclusion is similar to the idea of re-production found in the literature (Pope, 2005; Boden, 1990). Usefulness and value can also be relative and dependent on the TESOL teacher and her context. This is related to the view of creativity as a culturally-situated concept rather than a universal one (Craft, 2001b).

Nonetheless, there are many elements in the current research in the context of Kuwait which are similar to the findings of the studies which were mostly done in a Western context (Craft, 2001a; Grigorenko & Tan, 2008). This may imply that research on creativity in TESOL is partly universal. This can indicate that in today's world different cultures are unique in some ways, but can be affected by each other in other ways when it comes to creativity in education in general, and in TESOL specifically.

The current research contributes to knowledge in presenting clarity as an aspect which explains creative ELT from the point of view of the participant teachers because the researcher did find this aspect in the literature review (see sections 5.3.3.2 and 7.2.7). The study also shows that freedom/autonomy is a vital aspect in creativity (see sections 5.3.3.1 and 7.2.6).

Although the aspects of creativity have been used to organise the discussion (e.g. person, process, product, place) (Wallace, 1926; Fryer, 1996; Runco, 1997; Craft, 2001; Rhodes, 1961), the current research also contributes to knowledge in showing that these aspects of creativity are interrelated and difficult to isolate.

Furthermore, the current study did not find that creative ELT involves using artistic language or literature as suggested in the literature (Mok et al., 2006). Rather, more standardised English is preferred by participants of the current study as they see it useful in their context for their learners. The study also contributes to knowledge in explaining that unlike what the literature suggests, creativity in the language is not seen as violating language expectations or welcoming errors (Tin et al., 2010;
Brown, 2001). Instead, using standard ‘native’ English language with learners is considered creative in the context of the current study (see sections 7.2.1, 5.2).

Additionally, another feature which was mentioned in the literature but was not found in this study is the aesthetic side of a person (Craft, 2001a). Although some interviewees mentioned artistic styles in one of their visits to creative teachers, this was not a major finding, nor was it picked in the survey as, in Question One “What does creativity in TESOL mean according to English language teachers in the primary stage in Kuwait?” it was one of the least chosen options.

The element of imagination is highly emphasized in the literature as the essence of how creativity is defined in the studies on creativity (Beetlestone, 1998; Craft, 2000; Craft, Jeffrey & Leibling, 2001; Fryers, 1996; Egan et al., 1988; Craft, 2002, 2003a; also see Wood, 2007; Creative-Partnerships, 2007). However, the current study did not suggest this element and participants did not include it in any forms of the extensive data (see Table 10). They did not mention imagination perhaps because they wanted to emphasize that creativity is a skill which can be learned, rather than possessed by the few.

Creativity is linked to some personal traits. Some of the personal traits suggested in the current study are the same as suggested in the literature, such as confidence and self-direction (Fryer, 1996). The study also explains that there is a relation between the teachers’ written preparation notes and the degree of their confidence (see Section 7.4). Confidence is a personal trait of a creative person, as noted in the literature (NACCCE, 1999; Craft, Jeffrey, & Leibling 2001; Burnard et al., 2006; Craft, 2002; Craft, 2001b; Claxton et al., 2006; Fryer, 1996).

Encouraging learners to talk, building their self-confidence and supporting learner-learner interaction was noticed in all forms of main data (interviews, observations, survey). Those features are linked to the creative learner in the literature (e.g. Fryer, 1996). This indicates that in the current study the data suggest that teaching creatively can lead to teaching for creativity, contrary to some previous studies which separate them and actually discourage teaching creatively because of the negative effect it might have on the creativity of the learners (Craft, 2001b).
Unlike the literature which mostly emphasizes intrinsic motivation as the type of motivation which is needed for creativity (for example, Jones & Wyse, 2004), the current study contributes to knowledge in explaining intrinsic as well as external motivating factors (see sections 7.3.1 and 7.3.2).

The current findings suggest the factor of belonging to the school and field of ELT as a supporting factor (see Section 7.3.2). This factor has not been mentioned to any great extent in previous literature but it can be related to collaboration and its link to creativity (John-Steiner, 2000; Miell & Littleton, 2004; Craft et al, 2008).

Although the recent literature focuses on collaboration as a factor related to creativity (John-Steiner, 2000; Miell & Littleton, 2004), the current findings suggest that there are some participants who still find individual work a better environment for creativity, rather than a cooperative work with others (for example, some of teachers who teach in girls’ schools (see Section 7.5.2). I think that participants who prefer a collaborative environment and group work, perhaps prefer it to get a fluency of creative ideas from interaction with others (Torrance, 1967; John-Steiner; 2000). I also justify that some respondents prefer a more isolated individualised atmosphere, perhaps for a better focus, concentration and flow of creative ideas (Feldman et. al., 1994).

Teaching aids and teaching material are a vital aspect of creative ELT which has been highlighted in the current study. The researcher suggests that teaching material is a tool for the teacher to reach her/his educational aims. This, focusing on new teaching material, which was suggested in the current study, can be related to one definition of creativity offered in the literature which implies that it involves new tools (Knight, 2002).

Finally, the current study shows that creativity is welcomed and is needed in TESOL, according to current data (see Figure 17, for example). This is similar to the literature which supports creativity (see Section 3.3.4.2), and disagrees with opponents of creativity in education (see Section 3.3.4.1).

8.3 Limitations

The fact that participants were all female teachers at the primary stage could be seen as a limitation so, in future studies, it would be useful to study teachers’
opinions from different stages, such as secondary and elementary. In addition, male teachers could express their perspectives on the topic of creativity in future studies.

Although the current study proposes that the teachers should be empowered and their opinions should be the basis of creativity research which is not complete in the context of the study, the points of views of other members in the educational field would be very enriching for future studies, especially the opinions of the learners. Also, studying the viewpoints of school managers, curriculum builders and teachers' supervisors would be useful. Additionally, artists could be asked to participate in ELT creativity, especially since teaching materials were emphasized in the study but imagination and aesthetics were missing.

The number of interviews (fifteen), observations (ten), and questionnaires (seventy-five) could also be increased in future studies. The fact that the participants are self-selected may mean that there are, for example, shy teachers who did not take part. Also, face to face questionnaires could have been useful for some respondents.

The data from the questionnaires were explained and interpreted in the light of the data from interviews and observations. It would have been useful to ask the same respondents for some explanations of particular details (for example, aesthetics being least chosen in the first question “How do you perceive creativity in English language teaching?”).

8.4 Recommendations for future research and implications

The researcher suggests that ELT teachers need to have a chance to reflect on their understanding of creativity in their everyday teaching to better articulate their understandings and to help a possible exchange of ideas between teachers. Their understanding accompanied by their reflections could form a sound foundation for their practice in the field which could help many other members.

There are also implications for training courses in the field of TESOL and creativity. The study suggests that there should be ongoing training for the ELT teachers to practise making their own teaching materials using their own ideas which could be elicited in groups or individually according to the teachers’ preference (which can be done online to avoid taking much teacher time). Also, evaluating learners’ needs and interests would be a useful area to cover in training courses. Furthermore, it is
recommended that training courses should help teachers who do not have educational qualifications by providing pedagogical training in how to communicate with learners and manage classes. In Kuwait there is an introductory course for those who graduate from a College of Arts and would like to teach, but it is not ongoing, nor does it answer teachers’ questions (to add clarity) during teaching. Training courses should also take into consideration aspects such as the nationality, years of experience and the gender of the learners, as each of these groups have certain preferences.

Teacher educators could also benefit from the implications of the study. For example, respondents with educational qualifications picked language as an area in which they need to be creative; thus mastery of the language should be focused on by educators to meet this creative need of teachers.

School managers and teachers’ supervisors could improve their management through motivational courses for teachers. They could benefit from the implications of the current study’s findings in many ways. For example, by motivating teachers and keeping in mind that there are differences according to their years of experience, qualifications, gender of their students, and nationality. For example, each of these groups has special preferences in the supporting and suppressing factors (Section 7.5). In boys' schools they need to provide more freedom in methods of ELT and more teaching materials. But for teachers in girls’ school managers need to avoid extra tasks, and to foster more cooperative work for a more creative working environment. Nonetheless, it is recommended to communicate with teachers and ask for their preferences which might differ from one time to another and from one school to another.

Teaching material and curriculum builders should be local and in direct contact with teachers and researchers before the final plan is applied within schools (to identify what is important and suitable for the teacher and the learner). Furthermore, curriculum builders and material designers might be interested in the findings of the research. This is because curriculum and its materials have always been written in a manner that most teachers find uncomfortable to deal with (from the current study’s findings), mostly because it was written without consultation with teachers. It is an even harder situation for the teacher, especially when it is perceived by some
decision-makers and teachers that the textbook is the curriculum itself. By understanding how teachers approach creativity, the curriculum and material can be built in a more flexible way which suits the teachers and supports their creative teaching.

Future researchers and theorists could also benefit from the results and implications of the current work. Many recommendations have been made in the limitations of the study section (8.3) as well as in the contribution to knowledge section (8.2). Additionally, comparative studies between two different cultures might be useful. Deeper investigation into the demographic differences, including educational background, experience and nationality is important to help the teachers deepen their understandings and the managers to provide more customised treatments for teachers.

Finally, it is recommended that communication takes place between all of the above stakeholders in the educational process, including learners. An internet webpage or online forum could be useful for such communication. Communication and negotiation would help improve clarity for all the educators mentioned above. Exchange of ideas and collaboration could take place to produce more and better creative ideas for most teachers. Moreover, it could reduce the wide gap between decisions and their applications, and between theory and practice.
Appendices

Appendix 1: Examples of teachers' preparation notes from the observations.

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A. Objectives:
At the end of the lesson, learners should be able to:
- Use **words to describe actions**
- Use appropriate tense: Present, Past, Future
- Classify picture words
- **Describing actions**

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B. Problem anticipation:
Using **and** pronounce the word

C. Reasonable solutions:
Drilling and helping P.

D. New language:
Tiger, sleep, climb

E. Materials:
Picture cards, Sentences, Charts, Coloured paper

F. Procedure:
Revision:
- Showing P. the flash card of the lion. 
  - Ask the name of the animal.
- Saying several sentences about lion e.g.
  - It's got five legs it can fly.
- Asking P. to correct the false sentences:
Presentation: tiger
Present (tiger) with the flashcard. Asking P1 to describe it. Possible sentences are:
It's yellow and black. It's got four legs.
The birds flying: Review the present continuous. Looking at the animals in the pictures.
Asking B1 to tell what they are doing.

Look and say:
• Asking B2 to chime all of the animals on the page. Present the verb. Sleep and climb.
• By printing in the monkey and tiger in the exercise.

• By make a sentence about each animal, telling their partner what it is doing using the present. Cont.

Activity Book page 16:

Look, order, and write. Present the alphabet with the class, and looking at the words and pictures with the class.
• Explaining to Ps that they have to write the words in alphabetical order in the space provided.
• Helping Ps while they do the exercise.
• Answered: Fox, cat, desk, flag, blue, mat, red, van.

G. Wrap-Up stage:
Revising the present continuous by showing pictures of actions.

H. Evaluation:
Dee and the lion
At the end of this period pupils will

- Ask and answer questions.
- Act out the story.
- Match pictures with their listened to materials.
- Express ability.
- Use imperatives.
- Talk about animals.

Problems anticipations:

There are no problems

Reasonable solutions:

New language:

Has been taught

Materials:

Pb p.26, flash card, wall chart
Revision:

- Revising animals.
- Asking them about what do animals do.
- Revising present continuous.
- Revising ability.
- Revising the previous lesson.
- Having dictation.

Look and say:

- Explaining the task.
- Getting pupils to describe the pictures.
- Looking at the first picture and say the tiger is ....................
- Doing the first as an example, encouraging pupils to look at the pictures and say what they can see.
- Getting them to continue in pairs.
- Getting few of them to demonstrate their sentences.

Wrap up:

Do lions eat ice-cream?

Evaluation:
Appendix 2: Example of field notes for the observations

This was in a government girl’s primary school, in the English language subject.
20th of April, 2009. 6th period. (class 2/2).
The teacher is a Kuwaiti female teacher.
I entered the class room and it was few minutes after the teacher has entered.

Description of classroom:

There is a closet almost every classroom (to store the books and notebooks that the student does not need and accordingly make their bags lighter in weight as a result of a Ministry decision).

Also the tables are half-circle shaped and are designed for groups of 3-5 pupils to sit at.

There are 4 tables, thus the number of the girls is almost 23.

There is a large white board, overhead projector, flash cards, wall chart, and a desk for the teacher and her preparation book.

The teacher starts by making lines to write sentences on the board and writes some sentences.

- There was some greeting
- I sat at the back of the classroom and tried not to distract participants.
- The teacher (T) wrote a sentence for pupils (p) to read.
- T: “Who can read?”
- P: “It’s got a big mouth.” (Then the teacher asks more pupils to read the same sentence).
- T: “Who has a big mouth?” (It seems that the topic of animals has been introduced in previous periods).
- P: “Lion has a big mouth.” (This is repeated by all students).
- T: “Who can read?”
- P: “A camel has got four legs.” (The girl was applauded. One girl did not answer so she was asked to remain standing until she listened to other pupils reading correctly- then the whole classroom repeated by the raising of voice...
of the teacher.)(It is a norm for students/pupils to stand up when answering or talking to the teacher).

Another activity:

- T: We have missing letters. (The teacher puts up some animal flashcards with pictures underneath which is the name of the animal.)

- (A pupil comes forward to the board. The teacher helps her to write small letter and reminds her that the letter ‘d’ is to be written differently in capitals).

Drilling:

- Teacher asks a girl to come to the board and point at an animal flash card and then asks the rest of the class to make them either say: ‘Yes it is’ or ‘No it isn’t’. For example, a girl would point at a cat’s picture and ask “Is it a bird?” The rest would answer “No, it isn’t!” Then she will keep doing this until she says “Is it a cat?”, and they reply “Yes, it is!”

Children seemed to enjoy this; they were smiling.

The teacher asks 6 students to come forward, they stand in a line facing the rest of the students and each is given a picture of an animal.

- The first one is asked by the teacher:

- T: “Describe your animal.” (Then teacher elicits descriptions by further questions, like ‘What is it?’ and ‘What colour is it?’)

- P: Bird, monkey, sheep, giraffe, horse, elephant!

- Almost all girls are attentive and teacher thanks them.

- There was one time that the pupil made a mistake and the teacher repeated it in sarcastic way to show the pupil that her answer was wrong.

Teacher holds flash cards with words and picture on it, writes it down and make girls spell and repeat.

“What is the tiger doing?” Points to the pictures :eating “The tiger is eating now.” (to emphasise present continuous).

(One pupil opens her book, and does not look at what all the pupils do; the teacher tells her in a loud voice (..Close your book!)

Then the teacher switches off the lights to turn on the overhead projector. (She shows them a picture of zoo animals together and each is engaged in doing
something, this picture is from the pupil’s book, but the teacher made it a transparency.)

T: “What are these animals?”

(Picks girls to mention animals’ names and explain what each is doing …..

So it seems that the aim was animals, yes/no, has got and present continuous tense.

(Generally speaking, the girls are keen to participate, and they all raise their hand and call the teacher “teacher!” repeatedly until she picks someone.)

Worksheets: contained summaries of units, matching picture to word, completing conversation based on picture shown: “I go to the …. (next to it is a picture of a zoo, puzzles, crossing words, short stories).

Weekly homework diary is given to each pupil to inform their parents of the needed homework and some aims.
Appendix 3: Interview guide

The main questions are related to the research questions and, as the conversation developed, other questions emerged.

- Age, years of experience, type of school, educational background, nationality demographic questions.
- What are the requirements for developing English language teaching in Kuwait?
- Do you face any obstacles as a teacher of the English language in the primary school?
- What do think is the meaning of creativity in the field of English language teaching?
- What are the benefits of creativity for you as an English language teacher?
- Do you see the differences between creativity and innovation?
- Do you think that all teachers are creative? How?
- Do you consider yourself a creative teacher, and what are your examples of being a creative English language teacher?
- Who is the creative English language teacher from your point of view?
- What are the aspects of English language teaching which require creativity?
- Could you please mention some examples of how other teachers of English language were creative, when you attended their classes for example?
- In general what are the success factors for the English language teacher?
- To what extent is creativity important in comparison with other elements such as experience and knowledge?
- Is there a relation between teachers’ creativity and their language competence, relation with learners, and experience?
What are the factors which encourage you to be more creative in English language teaching in Kuwait?

What are the factors which suppress creativity or are an obstacle to creative English language teaching from your point of view?

How can the English language teacher overcome such obstacles and still be creative?

Does the current curriculum encourage you to be creative?

Does the school environment support your creativity?

Do you collaborate with colleagues to be more creative?

How important is the relationship with learners to your creativity?

What are the main factors which formulated your current opinion?

Second interview guide: research questions with questions mainly about:

- The personal character of the creative teacher
- Role of relationship with senior teachers
- The role of values and belief of the teacher
- The creative tools of the teacher
- The language of the teacher
- Overcoming the constraints

The nature of the next interviews was open ended but referring to the main research questions, and with reference to following aspects:

- Role of the senior teacher
- Emphasis on material
- Emphasis on friendly environment
- Relationship with learners
  Native-like appreciation, English in class.
Appendix 4: Questionnaire

1. Consent

1. The purpose of the study is to explore creativity in English language teaching (TESOL). Your answers will be used for academic purposes only. Your identities will be anonymous. Your answers will be confidential. It will take you approximately 10 minutes to complete this questionnaire.
If you agree to take part in this survey please tick the following box.

☐ I agree
1. How do you perceive creativity in English language teaching?  
(please tick ALL the choices which you see applicable)  
Creativity in English language teaching is:

☐ A rare talent.  
☐ Being engaged in mental processes to produce creative methods of teaching.  
☐ A skill which can be learned.  
☐ 'An imaginative activity so as to produce outcomes that are both original and of value' (NACCCE, 1990).  
☐ A cyclical interaction between the creative teacher, the process, the product and her working environment.  
☐ Designing teaching methodology by teachers themselves.  
☐ Being engaged in change of current curriculum.  
☐ Providing students with experiences to promote knowledge acquisition is a creative act.  
☐ Teaching beyond curriculum is a creative act.  
☐ Preparing students as a whole person for outside the classroom.  
☐ Not distinguishing between teaching English as a foreign language or as a second language.

2. What are the examples of implementing creativity in English language teaching from your point of view?  
(Please tick all applicable choices)  

☐ Adapting to difficulties of a given situation.  
☐ Exploring unusual uses of objects to turn them into effective teaching material.  
☐ Collaboration between teacher and student to assess the effectiveness of a learning experience.  
☐ Learners take a big part in classroom activities.  
☐ Using new technologies.  
☐ Using new teaching approaches.  
☐ Encouraging students' peer interaction.  
☐ Collaboration with other English language teaching (colleagues).  
☐ Addressing complete needs of students.  
☐ Using fiction (stories) in English language teaching.  
☐ Encouraging the role of playing in English language teaching.
3. What are the personal traits/qualities which are more associated with the creative English language teacher? (please tick ALL applicable choices)

- self-determination and direction
- innovation
- development
- depth (awareness of conventions)
- risk taking
- being imaginative
- intelligence
- self-expression
- bravery
- courage
- freedom
- spontaneity
- self-acceptance
- independence
- confidence
- complexity
- aesthetic (artful) orientation
- intrinsic (inside/central) motivation
- domain relevant knowledge
- being assertive (sure of one's decisions)
- dominant not submissive (or not passive)

4. What are the factors which are related to the creative English language teacher in your context? (please tick ALL applicable choices)

- Freedom of the choice of the method of English language teaching.
- Freedom of choice of content in the English language teaching.
- Meeting the learners' needs in the English language.
- Using the English language in the areas of interest of the students.
- Teachers' awareness of the overall aims of the curriculum.
- English language teachers' designing own teaching methodology.
- The features of teachers' character when teaching.
- Having artistic talents when making teaching aids.
- Using technology in English language teaching.
- Using 'native' English language when teaching.
- Using teaching materials from 'native' English sources.
- Good classroom management.

Other (please specify)
5. Which factors support/motivate the English language teacher to be more creative in your context? (please tick ALL applicable choices)

- Availability of teaching aids
- Challenging work relationships with other teachers
- Challenging working environment
- Cooperative relationship with other teachers
- Curriculum limitations
- Extra tasks outside the classroom
- Lack of teaching aids
- Self-motivation
- Students' academic achievement in English language learning
- Supportive working environment
- Teachers being updated on the recent English language teaching studies
- Teachers' confidence in the language teaching method teacher is using
- Teachers' confidence in the language use
- Teacher's self development purposes
- The suitable curriculum
- The teachers' fear of mistakes in language use
- The teachers' fear of mistakes in the language teaching method used

Other (please specify)

6. Which factors suppress/discourage the English language teacher creativity in your context? (please tick ALL applicable choices)

- Availability of teaching aids
- Challenging work relationships with other teachers
- Challenging working environment
- Cooperative relationship with other teachers
- Curriculum limitations
- Extra tasks outside the classroom
- Lack of teaching aids
- Self-motivation
- Students' academic achievement in English language learning
- Supportive working environment
- Teachers being updated on the recent English language teaching studies
- Teachers' confidence in the language teaching method teacher is using
- Teachers' confidence in the language use
- Teacher's self development purposes
- The suitable curriculum
- The teachers' fear of mistakes in language use
- The teachers' fear of mistakes in the language teaching method used

Other (please specify)
7. What aspect(s) of the English language teaching in which creativity is needed the most?

(Please tick ONE option)

☐ Methods
☐ Language use
☐ Treating the students
☐ Knowledge of content

Other (please specify)

8. Creativity is needed in English language teaching.

(Please tick ONE option)

☐ 1. Strongly disagree
☐ 2. Disagree
☐ 3. Neither agree nor disagree
☐ 4. Agree
☐ 5. Strongly agree
3. Demographics

Information about your years of experience, nationality, educational background, and pupils’ gender.

1. How many years of experience do you have?
   - First year
   - 2-5
   - 6-10
   - 11-15
   - 16-20
   - 21 and more

2. Nationality
   - Kuwaiti
   - Saudi
   - Egyptian
   - Tunisian
   - Syrian
   - Jordanian
   - Indian
   - Other

3. Educational background
   - School of education (English)
   - College of arts (English)
   - Other

4. What is the gender of the pupils you teach?
   - Girls
   - Boys
Appendix 5: Ethical Approval Certificate

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Certificate of ethical research approval

STUDENT RESEARCH/FIELDWORK/CASEWORK AND DISSERTATION/THESIS
You will need to complete this certificate when you undertake a piece of higher-level research (e.g. Masters, PhD, EdD level).

To activate this certificate you need to first sign it yourself, then have it signed by your supervisor and by the Chair of the School’s Ethics Committee.

For further information on ethical educational research access the guidelines on the BERA web site: http://www.bera.ac.uk/publications/guides.php and view the School’s statement in your handbooks.

READ THIS FORM CAREFULLY AND THEN COMPLETE IT ON YOUR COMPUTER (the form will expand to contain the text you enter).
DO NOT COMPLETE BY HAND

Your name: Dalal A M A AlKhars
Your student no: 560023484  ft
Degree/Programme of Study: 4 year PhD
Project Supervisor(s): Dr. Susan Young, Dr. Jill Cadorath
Your email address: dama201@ex.ac.uk
Tel: 07809572430

Title of your project:
Creativity in English language teaching in Kuwait: A TESOL study

Brief description of your research project:
This study will seek to understand the creativity phenomenon within the context of primary English language teaching in Kuwait. The role, importance and definition of creativity in that context will be explored. Also the challenges and suggestions of the primary school English language teachers will be studied. A grounded theory approach will be used.

Chair of the School’s Ethics Committee
last updated: September 2007
Give details of the participants in this research (giving ages of any children and/or young people involved):
Educatore, teachers student teachers are likely to be the main participants (as the sampling will be theoretical)

Give details regarding the ethical issues of informed consent, anonymity and confidentiality (with special reference to any children or those with special needs) a blank consent form can be downloaded from the URL student access on line document:
The purpose of the study will be told to the participants as well as their right to withdraw from the study at any point. The university consent form will be used.
Participants will be anonymous and their identities will be protected.
No third party will be allowed to access this data for confidentiality issues.

Give details of the methods to be used for data collection and analysis and how you would ensure they do not cause any harm, distress or unreasonable stress:
Mainly interviews, observations and content analysis will be used as methods of data collection in this study. The line and place of interviews will be discussed with participants before undertaking it.
Observations will be in the classes that the participants agree for me to attend. No intervention is planned to be done. Participants will not be prioritised over the others. Information and data gathered will not be discussed with any other party especially the participants' headteachers etc. To avoid any harm.

Give details of any other ethical issues which may arise from this project (e.g. secure storage of video/audio, recorded interviews, photographs/completed questionnaires or special arrangements made for participants with special needs etc.):
The data and documents gathered will be securely stored in files where only the researcher can have access to it.

Give details of any exceptional factors which may raise ethical issues (e.g. potential political or ideological conflicts which may pose danger or harm to participants):

This form should now be initialed, signed by you below and sent to your supervisor to sign.
Your supervisor will forward this document to the School's Ethical Committee to countersign. A unique approval reference will be added and this certificate will be returned to you to be included at the back of your dissertation.

I hereby certify that I will abide by the details given above and that I understand in my dissertation/thesis (please whichever is inappropriate) to respect the dignity and privacy of those participating in this research.

I confirm that if my research should change radically, I will complete a further form.

Signed: [Signature].................................................Date: 9/3/2008

N.B. You should start the fieldwork part of the project until you have the signature of your supervisor

Chair of the School's Ethics Committee
Last updated: September 2007

Chair of the School's Ethics Committee
Last updated: September 2007
This project has been approved for the period: until:

By (above mentioned supervisor's signature): ___________________________ date: 8th April 2009

N.B. To Supervisor: Please ensure that ethical issues are addressed annually in your report and if any changes in the research occur a further form is completed.

SELL unique approval reference: ___________________________

Signed: ___________________________ date: 26th April 2009

Chair of the School's Ethics Committee

This form is available from http://www.education.ex.ac.uk/students/index.php then click on On-line documents.

Chair of the School's Ethics Committee
last updated: September 2007
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