

CHAPTER 5

SUMMARY AND CONCLUSION

5.0 INTRODUCTION

This chapter starts with a summary of the results of this research followed by recommendations for practice. Then the limitations of the study are identified. Finally, suggestions for further research are made.


5.1 SUMMARY OF RESULTS

Based on the results and interpretations of the four research questions presented in Chapter 4 and the profile of the teacher respondents and student participants of each class observed, several conclusions can be drawn.

Firstly, with reference to research question one **‘What is the nature of the creative behaviour of English Language teachers?’** it is clear that out of the eight teacher respondents involved in the research, six of them scored more than 70% (refer to 4.3.1, Table 4.11 page 95) for the Creative Perception Index (CPI) using the measure Something About Myself (SAM). Only two respondents scored less than 60% for the CPI. Therefore, it can be concluded that the majority (75%) of the teacher respondents perceive themselves as being more than fairly creative, with the top two respondents scoring 80% and above for the CPI. The respondents who scored the highest points considered themselves as being very creative and were aware of it. On the other hand, the respondents (25%) who scored the lowest points perceived themselves as being not very creative.

In addition to a creative perception index, SAM also yields 6 factor or creative orientations (Bledsoe & Khatena, 1974) namely Environmental Sensitivity (ES), Initiative (IN), Self-strength (SS), Intellectuality (IT), Individuality (ID) and Artistry (A). The respondents scored the highest for ES, followed by SS, IT, ID, IN and finally A, as depicted in the table below:

Table 5.1: Performance of respondents in the FOS

Highest score	ES > SS > IT > ID > IN > A	Lowest score
	 93% > 74% > 72% > 70% > 50% > 44%	

It can be concluded that all the respondents on the whole were very environment sensitive (ES). This was followed by self-strength (SS), intellectuality (IT) and individuality (ID). However, respondents did not show much affinity towards initiative (IN). The lowest score was for the creative orientation of artistry (A). In other words, respondents showed the least inclination towards this particular factor orientation.

According to Khatena (1977), individuals who manifest the six creative orientations would tend to display the characteristics as described in 3.2.1, Table 3.1 page 68.

In short, with all the information above, respondents can work towards improving their creativity according to the required creative orientations if they are made aware of their shortcomings.

Besides this, there is a vast difference in factor orientation scores (FOS) between the high creatives and low creatives for self-strength, intellectuality, individuality, artistry and initiative (refer to 4.3.1, Graph 4.3 page 99). Only the FOS for environmental sensitivity was the same for both high and low creatives.

Therefore, it can be concluded that besides the need to change their own perception about their creative potential, the low creatives also need to improve themselves tremendously in the specific creative orientations stated above, in order to express a more creative nature.

Next, in order to summarise the research findings for the second research question, **‘Does the creative behaviour of a teacher manifest itself in classroom methodology, viz., is the opportunity given to students to be divergent thinkers in the four dimensions of creativity utilizing creative thinking techniques?’** it is necessary to first reiterate how the creative behaviour of a teacher manifests itself in classroom methodology. Teachers who utilised creative thinking techniques namely brainstorming, synectics, question technique, creative problem solving and others to provide students the opportunity to be divergent thinkers were categorised as manifesting their creative behaviour. The opportunity given to students to be divergent thinkers was expressed through the four dimensions of creativity, which are fluency, flexibility, originality and elaboration. Hence, the teacher who is more creative would be expected to manifest more creative dimensions and techniques in classroom teaching.

However, this was not always the case as can be seen in the summation of individual utilisation of creative dimensions and techniques by teacher respondents for all three grammar, comprehension and literature lessons (refer to 4.3.2, Graph 4.4 page 134). Respondents 1 and 2 (high creatives) who scored more than 80% for the CPI (refer to 4.3.1, Table 4.11 page 95) were not the ones who had the highest overall percentage score for all three types of lessons. In order to come to a conclusion on this matter, it is necessary that the background of each individual be scrutinised.

With reference to 4.1, we find that respondent 1 is a mature (31-40 years old), graduate teacher with 15 years of teaching experience. However, she is not an English Language graduate (she majored in Geography). Besides that, she had never attended any TESL course up to the point when the research was being carried out. She had also never taught English in any other institutions. Respondent 1 therefore had relatively less exposure to the methodology of teaching the English Language but even then she manages to manifest some creativity in the classroom as she personally features as a very creative person (refer to 4.3.1, Table 4.12 page 96 – total FOS 38/43 with full points in environmental sensitivity, intellectuality and individuality), she is an experienced teacher and has attended creative thinking courses organised at the school level (refer to 4.3.4, Table 4.16 page 149). In the classroom, this respondent managed to manifest altogether two creative dimensions through three different types of creative techniques i.e. brainstorming, synectics and De Bono's OPV, in her grammar and comprehension lessons (refer to 4.3.2, Table 4.14 page 133). However, the literature lesson was devoid of creative dimensions and techniques possibly due to her lack of exposure to the teaching methodology for this particular component of English.

On the other hand, respondent 2 besides falling into the range of a creative individual, is also an English Language graduate, who has attended a TESL course and has taught English in other institutions (refer to 4.1, Table 4.3 page 85). However, she only has two years of teaching experience. It is probable that the lack of teaching experience to a certain extent, affects the creative manifestation of a teacher. Respondent 2 is a very young (20-30 years old) fresh graduate and may not be sufficiently experienced in handling a classroom of male students (her FOS for environmental sensitivity was 5/6 and not the full score as compared to respondent 1 – refer to 4.3.1, Table 4.12 page 96). Besides that, from the classroom observation carried out by the researcher on respondent 2, it was found that she is a very strict teacher and does not encourage students to be interactive. Here, it is important to note that certain creative techniques such as brainstorming can only be conducted effectively with total student participation which includes the noise factor. As such this respondent, in accordance with her personality trait, did not utilise this particular creative technique in any one of her English lessons. She however utilised the more controlled creative techniques of synectics and the question technique.

Next, respondents 3, 4, and 5 who scored between 70%-80% for the CPI (refer to 4.3.1, Table 4.11 page 95) shall be discussed. With reference to 4.3.2, Graph 4.4 page 134, it can be seen that there is a downward trend in the graph from respondent 3 to 4 to 5. These respondents manifested quite a lot of creativity in the classroom, which is in accordance with their personal CPI and FOS scores. However, theoretically these three respondents should have obtained lower overall percentages for the utilisation of creative dimensions and techniques in the classroom than respondents 1 and 2. Instead, from the data obtained the opposite was evident. This phenomenon could be due to a number of factors.

The first factor could be that all three respondents 3, 4, and 5 teach lower secondary school students while both respondents 1 and 2 teach the upper secondary students. It could be that a teacher puts in more effort to be more creative when teaching younger children in order to captivate and hold their attention and arouse their interest especially because they are known to have a shorter attention span.

Now, respondent 3 will be considered. Respondent 3 is college-trained and a university graduate (refer to 4.1, Table 4.1 page 84). He has altogether 10 years of teaching experience in the primary and secondary schools besides having taught English in other institutions (refer to 4.1, Table 4.3 page 85). It is possible that this respondent's long teaching experience in a varied number of places, together with his training in college (take note that he has taught at the primary level) and the university are contributing factors to his high manifestation of creativity in the classroom. Besides this, respondent 3 scored quite high percentages for the CPI and FOS (refer to 4.3.1, Tables 4.11 page 95 and 4.12 page 96). This probably is a very important factor as the way a person perceives himself affects the manifestation of his capabilities. With all of these factors pooled together, hence, respondent 3 manifests much more creativity in the classroom than both respondents 1 and 2.

Respondent 4 on the other hand, is an experienced English graduate (refer to 4.1, Table 4.1 page 84) and has attended TESL courses (refer to 4.1, Table 4.3 page 85). However, respondent 4 has had no college training as compared to respondent 3 who has had both college and university training. The exposure to different levels of training can say something for one's creativity. This factor could perhaps account for the difference in creative manifestation between these two respondents. In the researcher's personal

opinion, teacher training at the college level is relatively more extensive and comprehensive than at the university level.

Next, respondent 5 will be considered. This respondent is firstly not an English graduate (refer to 4.1, Table 4.3 page 85). Therefore, in comparison to respondents 3 and 4 who are both English Language graduates, her creative manifestation in the classroom is much less. Although both respondents 2 and 5 have attended TESL courses (refer to 4.1, Table 4.3 page 85), respondent 5's creative manifestation is still slightly higher than respondent 2 probably because this respondent is more mature (refer to 4.1, Table 4.2 page 84) and could have gained some experience in the line of work she was involved in before she joined the teaching profession. Although both respondents 1 and 5 are not English Language graduates, respondent 5 has attended TESL courses while respondent 1 has not. This could be a reason why respondent 5 manifests more creativity in the classroom as compared to respondent 1.

Respondent 6 was the exception in the whole group with a total score of only 11% for the utilisation of creative dimensions and techniques in all three types of lessons. This is not indicative of her personal creative ability (CPI score of 72% from 4.3.1, Table 4.11 page 95). To explain this, the personal profile of respondent 6 has to be therefore taken into account.

Respondent 6 has a similar background to respondent 2 (refer to 4.1, pages 83-86). She is an English Language graduate who was just recently posted to this school. She has attended a TESL course and has taught English in other institutions. However, she has no teaching experience and is a relatively young teacher (20-30 years old). It can therefore be

safely concluded that her total lack of teaching experience accounts for the lack of utilisation of creative dimensions and techniques in the classroom situation. Being a young person, she obviously still has a lot to acquire with respect to teaching methodology and other aspects of education. In conclusion, we can say that experience does affect the total manifestation of creativity in the English Language classroom.

Finally, the last two respondents who have been classified as being the low creatives will be considered. From 4.3.2, Graph 4.4 page 134, it is clear that respondents 7 and 8 continue to move along the downward trend from respondents 3, 4 and 5. This is in accordance to their personal creative scores for the CPI and FOS. However, the background of both respondents 7 and 8 will still be considered.

Both respondents 7 and 8 have very similar backgrounds in that they are college-trained, university graduates, and have the same amount of teaching experience i.e. 6 years (refer to 4.1, Table 4.3 page 85). The only observable difference between the two is that respondent 7 teaches younger students (the lower secondary students). This could be one of the deciding factors in classroom creative manifestation, as all respondents who teach in the lower secondary have expressed more creativity than their counterparts in the upper secondary. Respondents 3, 4, and 5 manifested more creativity than respondents 1 and 2; respondent 7 manifested more creativity than respondent 8; respondents 3, 4, 5 and 7 all manifested more creativity than respondent 6 (refer to 4.3.2, Graph 4.4 page 134).

All three respondents 3, 7 and 8 have had college training. However, with reference to the CPI and FOS scores, respondents 7 and 8 have a much lower perception of their creative abilities compared to respondent 3. This could be a major factor as a person's


preconceived idea about something could inevitably become a fixation and affect the way a person behaves. This could be the reason why respondents 7 and 8 portray less classroom creative manifestation compared to respondent 3.

On the whole, with reference to 4.3.2, Graph 4.4 page 134, five out of the eight respondents (respondents 3, 4, 5, 7, and 8) showed a descending trend in the overall manifestation of creative behaviour for all three types of lessons. Only respondents 1, 2 and 6 did not follow the trend (37.5%). Therefore based on all of the above, it can be concluded that there is a clear correlation between the creative behaviour of a teacher and its manifestation in classroom methodology. However, other factors like experience, qualifications and the level of students being taught still have to be taken into consideration together with personal creative behaviour as they too do play a role in the manifestation of a teacher's creative behaviour in the English Language class.

Since the nature of creative behaviour of a teacher does manifest itself in classroom teaching, how does it actually do so?


Firstly, it manifests itself through the utilization of the creative dimensions of fluency (F), flexibility (Fx), originality (Or) and elaboration (E). The table below depicts the summary of the utilisation of the creative dimensions for all three types of English Language lessons (refer to 4.3.2, Graph 4.6 page 136).

Table 5.2: Performance of respondents in the four dimensions of creativity.

Highest score	$F_x > F > Or > E$  $54\% > 50\% > 25\% > 8\%$	Lowest score
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Secondly, the nature of creative behaviour of a teacher also manifests itself through the utilisation of the creative techniques namely brainstorming (B), synectics (S), question technique (QT), creative problem solving (CPS) and others (O). Below is the table which represents the summary of the utilisation of the creative dimensions for all three types of English Language lessons (refer to 4.3.2, Graph 4.5 page 136).

Table 5.3: Performance of respondents in the creative thinking techniques.

Highest score	$B > S > QT = O > CPS$  $33\% > 25\% > 21\% = 21\% > 0\%$	Lowest score
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Now, the third research question, ‘**Does the manifestation of a teacher’s creative behaviour in classroom methodology arouse students’ interest in learning English?**’ shall be discussed. With reference to 4.3.3, Graphs 4.8-4.15 pages 140-147, research evidence shows that six out of the eight graphs (Graphs 4.9, 4.10, 4.11, 4.12, 4.14 and 4.15) showed a similar trend between the percentage score of teacher respondent’s creative manifestation and the percentage score of students’ interest. The trend was considered

similar when at least two out of the three lessons showed the same upwards or downwards inclination for both the percentage score of teacher respondent's creative manifestation and the percentage score of students' interest. Therefore 75% of all the classes observed considered the lesson more interesting when the teacher respondent manifested more creative behaviour during their English lesson. In short, it can safely be concluded that the manifestation of a teacher's creative behaviour in classroom methodology does in fact arouse students' interest in learning English.

In addition to this, since the creative behaviour of a teacher does manifest itself in classroom teaching, the researcher decided to find out if there is a difference in its manifestation in a grammar lesson as compared to a literature lesson. From 4.3.2, Graph 4.7 page 137, five respondents (62.5%) showed that they utilised more creative dimensions and creative techniques in their literature lessons than their grammar lessons. The students of these five respondents also found the literature lesson to be more interesting than the grammar lesson (refer to 4.3.3, Graph 4.16 page 148). Only three respondents (37.5%) showed an opposite inclination and the students of these three respondents were also of the opinion that the grammar lesson was more interesting than the literature lesson. In the researcher's opinion literature lends itself to more creativity in comparison to grammar in a classroom situation. Grammar is commonly considered to be rigid and methodical. Therefore this preconceived fixated perception of a teacher towards a particular component of English could be an important factor, which affects the way the teacher conducts a particular lesson.

Finally, we come to the last research question that is, **'Do teachers of English feel a need for further training in creative thinking?'** From the findings in 4.3.4, Table 4.16 page

149, we know that only two respondents (respondent 1 and 4) attended creative thinking courses at the school level. They were the more senior teachers among the eight respondents. No one had contributed articles for publication or presented 'working papers' on creative thinking. Only one respondent (respondent 5) claimed to have sufficient knowledge and expertise in applying creative thinking skills and techniques (refer to 4.3.4, Table 4.18 page 151). This could be due to her personal interest in this area.

Six respondents claimed that they do incorporate creative thinking techniques in teaching English (refer to 4.3.4, Table 4.17 page 150). The majority of the respondents (precisely seven) felt that they did not have sufficient knowledge and expertise in applying creative thinking skills and techniques (refer to 4.3.4, Table 4.19 page 151). Their reasons for this were as follows: creative thinking was new and vague, they encountered problems incorporating creative thinking techniques into their daily teaching lessons and that some of them were new to the teaching profession (refer to 4.3.4, Table 4.19 page 151). All the respondents however, felt that it was essential to incorporate creative thinking techniques in the English class and said that they needed further training on this. This view is validated by reviews (Parnes and Brunelle, 1967; Torrance, 1972;) and studies (Huber et al, 1979; Rose and Hsin, 1984) that support the effectiveness of creativity training programmes.

According to Davis (1989), an increased understanding of creativity will raise creativity consciousness, demystify creativity, and help convince teachers given their present abilities they are capable of teaching more creatively. Creativity training aims at:

- ◆ Raising creativity consciousness and teaching creative attitudes
- ◆ Improving students' metacognitive understanding of creativity

- ♦ Strengthening creative abilities through exercise
- ♦ Teaching creative thinking techniques
- ♦ Involving students in creative activities

With all of the above in view, the researcher is convinced that creativity training focusing on the teacher should be prioritized.

5.2 RECOMMENDATIONS FOR PRACTICE

Before looking at the recommendations for practice, it is first important to identify those concerned, whether directly or indirectly, with the teaching and the learning of the English Language. Below is a schematic representation of all those involved.

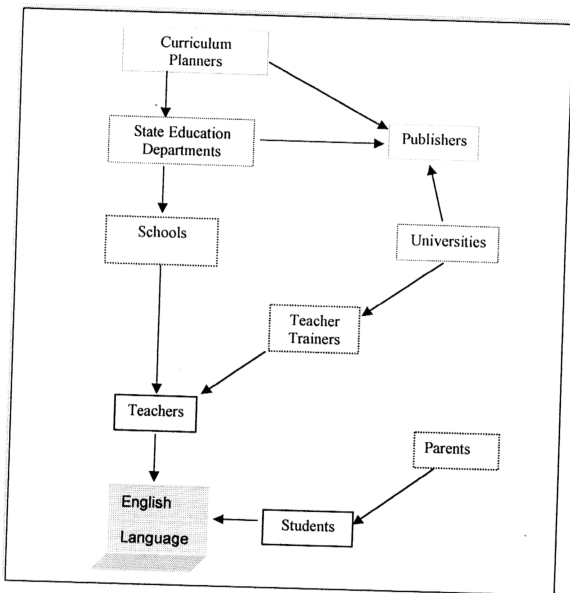


Diagram 5.1: Schematic representation of all parties involved in the teaching and learning of the English Language.

Based on the diagram above, the following recommendations are made for the benefit of all who are concerned with the teaching and learning of the English Language with special emphasis on creativity.

Curriculum planners can aid English Language teaching by ensuring that creative thinking is incorporated into the curriculum, textbooks, modules and teaching materials. The curriculum should be viewed as the vehicle with which to hand down to the learner all the necessary 'learnings' for effective citizenship (Isaksen & Parnes, 1985).

Publishers of books, modules, teaching materials and research articles should liaise closely with curriculum planners, the state education department and also universities to ensure that the materials being published are relevant to the requirements of all those concerned.

Universities can also play a role in ensuring that more research studies be undertaken, especially in the field of creativity in the English Language classroom, to add to the existing literature. Besides this, the relevant research findings should be circulated to state education departments and schools to ensure that the necessary parties are kept abreast of current findings. Also short term and long term training courses in the area of creativity should be made available to those interested.

Teacher trainers need to include the theories and practice of creativity into training programmes so that trainees will have ample exposure to this field of study. In addition, the methods of incorporating creative thinking techniques in an English Language class should be emphasized in a trainee's practical training at the college and/or university level.

The **state education department** can provide more in-service courses, workshops and refresher and follow-up courses with the aim of updating teachers' and trainers' knowledge, skills and expertise especially in incorporating creative dimensions and

techniques in classroom teaching. This should be an on-going process as teachers and trainers need to always be in the know about new discoveries in the field of creativity.

Each **school's** administrative body can also help foster the incorporation of creative thinking in classroom methodology by being tolerant and encouraging towards teachers who want to try out new teaching methods. The use of ICT should be greatly encouraged to aid the teaching and learning of English.

Teachers of the English Language should first and foremost equip themselves with the necessary knowledge and skills, which are important and also current in the education field especially in language teaching. They must always attempt to keep abreast of the current trends and changes in the teaching profession. In a classroom, the teacher is the 'conductor of the orchestra'. A teacher should try his level best to nurture a suitable environment that is sensitive to the individual needs of students and especially provide a conducive atmosphere for students to enhance their creativity in the English Language classroom. "Support, encouragement, permission, and an attitude of playfulness characterize the environment where creative functioning can thrive" (Isaksen & Parnes, 1985). In addition, English Language teachers also need to plan suitable classroom activities with appropriate teaching aids and materials that would provide opportunities for students to develop their creative thinking abilities whilst mastering the language.

Parents can and should encourage their children to be more creative and not stifle them by insisting that they follow the norm, culture and tradition. According to Huff (1978), "...the Parent ego state is comprised of attitudes, injunctions, and rules adopted from the significant and influential adults in a person's early life". Therefore parents who are the

influential adults in a student's life should be more nurturing and less critical so that a student may realize and develop his full creative potential. Today's youth form the pillars of tomorrow's society, so if the future society is to be productive, creativity in its various forms should be encouraged at the school level.

Finally, the role of the **students** themselves. In this ever-changing and increasingly complex world of information technology, students should learn to be independent, self-directed learners. In order to achieve their maximum creative potential, students must not be afraid to break away from things that are familiar. They must learn to be innovative to discover new things using the English language. Gordon (1972) says, "The creative process depends on developing new contexts for viewing the old, familiar world." Gordon aptly summarized the learning process in the following diagram.

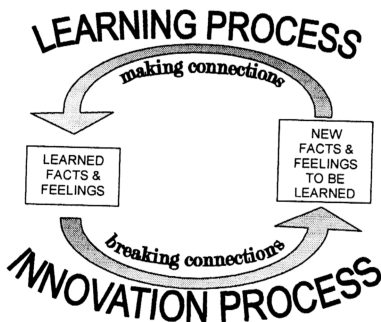


Diagram 5.2: The Learning Process (Gordon, 1972)

5.3 LIMITATIONS OF THE STUDY

The findings that were derived from this research need to be examined and interpreted within the limitations of this study.

- ♦ The research sample was limited to subjects from an urban school. Therefore the results of this study may not be applicable to schools in the rural areas.
- ♦ Only one type of school i.e. an B grade school, was used to obtain the sample subjects of eight teachers, as this was a case study. Teachers from the B grade schools, technical and vocational schools and residential schools were not considered. Thus, this study cannot be generalised beyond the school population from which the sample subjects were drawn.
- ♦ The ratio of male to female sample subjects was not equal. Only two subjects were males and six were females. Besides that, the sample subjects were drawn from an all boys' school. In other words, the results of this study cannot be extrapolated to include female students.
- ♦ The researcher found out that this is the first local effort to use the KTCPI on trained secondary school English Language teachers in Malaysia. Therefore, there were no Malaysian norms available for comparison or reference. Besides this, the KTCPI was scored using the scoring procedure based on a study done by Joseph (1998) on primary school teachers in the local scene. The norm references based on studies in the USA were not

available to the researcher. Therefore, this study may not portray the most accurate picture pertaining to the creative behaviour of the sample subjects.

- ◆ Only one instrument, the KTCPI was used to ascertain the nature of the creative behaviour of the sample subjects. A clearer, more complete picture of the creative behaviour of the sample subjects could have been obtained if a combination of instruments had been utilised. The study would also have had more validity and reliability if it had been conducted with more than one instrument.
- ◆ Even though each subject was observed three times for the different types of English Language lessons i.e. grammar, comprehension and literature, only one class teacher of students was involved in the observations per subject for per respondent. Overall two Form Five, two Form Four, two Form Two and two Form One classes were observed. This is not very indicative of the whole student population of the school in question.
- ◆ This study was conducted with the researcher being a single impartial, non-participant observer. This type of procedure depends a lot on the perceptions and point of view of the single observer, as there was no one else to validate the observation as in an observation that is carried out by two different observers. Besides this, the researcher used the method of jotting down notes on the lesson as it commenced and could have unintentionally missed salient information when doing so. To add to these observation limitations is, the fact that no one likes to be observed. Hence, the classroom situations that were observed could have been slightly stilted as respondents and students alike could have been feeling somewhat self-

conscious. In addition, Amabile (1990) states that, "Being watched while working has a detrimental effect on creativity."

Finally, the main reason for all of the above limitations is basically the constraints of time. If the entire scope of the research were to be taken into account then it would be too unwieldy and time consuming.

5.4 SUGGESTIONS FOR FURTHER RESEARCH

Below are a few suggestions for further research that can be carried out in the Malaysian scene.

- ♦ Further research should be conducted to include respondents both from the urban and rural schools to see if the findings hold true for all areas in Malaysia.
- ♦ To the best of the researcher's knowledge this was the first local attempt to investigate the creative behaviour of secondary school English language teachers, therefore further research should also be carried out to include all the different types of schools namely, grade A and B, technical and vocational schools, to have a better cross section of respondents in the various types of schools existing in Malaysia. Besides this, single gender (all boys and all girls) and coeducational schools should also be taken into consideration. Research at tertiary level also needs to be looked into.

- ♦ Further research with a more even ratio of male to female respondents should be attempted to have a clearer view of the results based on gender tendencies.
- ♦ As Malaysia is a multi-racial country, further research pertaining to respondents of the different races should also be attempted. This will provide a clearer picture as to whether there are any similarities or differences in creative thinking abilities amongst the different races in this country.
- ♦ As there are no Malaysian norms available for reference, more research that replicates this one with changes in methodology and focus should be carried out in the local scene. Only then can a more accurate and indicative portrait of the nature of creative behaviour of respondents in the local setting be obtained.
- ♦ In order to obtain a more holistic view of the creative behaviour of sample subjects, more than one instrument or a combination of available creative measures should be used in further research methodology.
- ♦ If more case studies were to be replicated, more extensive research needs to be conducted with the observation of more than one class per sample subject. This is so that a better overall indication of the student population of a particular school can be obtained.
- ♦ Also it is advisable to have more than one observer for classroom methodology as a single observer's partialities and bias can be eliminated.
- ♦ If finances permit and the persons involved are willing, more advanced observation could be conducted with closed circuit cameras fitted into each

classroom to record teaching processes. Together with the observer's personal handwritten notes, recordings of lessons being conducted would enhance and heighten validity and reliability of the observations.

M. Badawy in the article 'Nurturing a Culture of Innovation' (THE STAR, 2000) says that,

Creativity is like height, weight and strength. People vary considerably in these dimensions, but every body has some height, some weight and some strength. Likewise, there is a certain amount of creativity in all of us.

Based on what he has said, everyone has creative potential. Therefore, with proper training, the utilisation of a person's creative abilities could be maximised for the benefit of everyone involved in the teaching and learning realm.