

**CREATIVITY IN THE TEACHING OF ENGLISH
DURING THE JUNIOR PRIMARY PHASE - AN ANALYSIS
OF THE TRAINING PROGRAMME AT THE
SPRINGFIELD COLLEGE OF EDUCATION**

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I declare that CREATIVITY IN THE TEACHING OF ENGLISH DURING THE JUNIOR PRIMARY PHASE - AN ANALYSIS OF THE TRAINING PROGRAMME AT THE SPRINGFIELD COLLEGE OF EDUCATION is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

S. Singh
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SIGNATURE

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DATE

***DEDICATED TO MY PARENTS MR & MRS MUNSAMY
GOVENDER - FOR RAISING US TO BE ORIGINAL, SPECIAL AND
UNIQUE AND IN THIS WAY INSPIRING US TO DEVELOP OUR
INDIVIDUALITY AND LOVE FOR KNOWLEDGE***

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ABSTRACT

An emphasis on creativity as well as its implications for teacher education is significant for the South African education system. In this study some relevant issues related to the creative teaching of English in the Junior Primary phase of schooling as well as to the training of teachers are highlighted.

The transitional changes that are taking place currently, present a challenge for all educators, particularly language educators. It is evident that teachers need to acquire competencies which would enable them to function effectively in a multicultural, multilingual society. They need to be a skilled, flexible and innovative work-force.

The main area of focus is the training programme used at Springfield College of Education. An analysis of the Junior Primary English Syllabus reveals that there is a need for the programme to be orientated towards the development of creative teachers. This study includes some recommendations for teaching practice and teacher training.

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CHAPTER ONE

INTRODUCTORY ORIENTATION

1.1 INTRODUCTION

The quality of education depends to a large degree on the quality of the teacher. Good teaching can compensate for many other deficiencies in a school, while poor teaching can render nugatory almost any other advantages the school may have. This is clearly elucidated in the Human Science Research Council's report dated July 1981 (Hofmeyr and Lewin 1982:15):

'No other single factor determines to such an extent the quality of education in a country as the quality of the corps of teachers, lecturers and instructors'.

Consequently, in every educational system, the selection and training of future teachers is of paramount importance. The preparation of teachers in a changing world is a complex problem because a transforming world requires a changing style of education (Goble and Porter 1977:12). Young people who are being prepared for teaching need to be equipped with skills quite different from those which sufficed for the last generation.

Rapid political, socio-economic and technological changes have led to revolutionary changes in South Africa. The sheer complexity of the multicultural, transitional South African scene of the present and future makes it essential that teacher training should encourage innovative, creative and analytical skills. These skills are needed to equip teachers for problem-solving and adaptability in the varied teaching situations in South Africa.

Education for continual adjustment must be an integral part of any new strategy of teacher education (Hofmeyr and Lewin 1982:28).

It is clear that teachers need new skills, knowledge and attitudes so that they can perform their duties competently. Widespread student apathy, the increasing incidence of classroom violence, the increase of drug abuse and the apparent decline in the academic standard of achievements confront the teacher in present times (Friedman, Brinlee and Hayes 1980:4; Goodings, Byram and McPartland 1982:6).

In addition teachers are expected to cope with a new environment, new technology and management techniques. Current inservice training programmes are grossly inadequate in helping teachers to meet these demands and many novice teachers who enter the classroom full of enthusiasm, find their enthusiasm and interest dampened as they are unable to cope with the demands of the classroom. As a result of this, teacher drop-outs and burn-outs are becoming increasingly common (Friedman, Brinlee and Hayes 1980:5).

Goodings, Byram and McPartland (1982:6) perceive one overriding theme in education and that is the need to prepare teachers for a world of accelerating change and uncertainty. There is a need to free teachers from the notion that a fixed period of training equips them for all future eventualities. The concept of 'life-long learning' demands practical realization.

In South Africa a need for new priorities in teacher education and the urgency of change are widely appreciated. The educational system must change in accordance with social and political changes in the country. The role of the teacher comes directly under the spotlight. Vergotine (1994:38) states that:

'At the dawn of the new society teachers are being called upon to be eloquent about what they oppose, and also to define what good, progressive, revolutionary or professional teaching is'.

A similar call was made at The National Educational Conference, held in March 1992 (Vergotine 1994:38). It called for education to contribute towards the development of human dignity, justice, liberty, democracy, equality and economic growth. Implicit in this, is the future role of the teacher, who has to bring about improvements in the new educational system.

Teachers in training need to demonstrate a real commitment to teaching, they ought to think creatively and critically about performing their duties. Dove (in Goodings, Byram and McPartland 1982:10) indicates that no government would reject the notion that what its communities need are young teachers who are adaptable, flexible, and capable of 'creative and independent thinking'. A clamour for change in terms of more appropriate curricula used in institutions which are involved in teacher education is thus being heard.

It is widely accepted today that creativity can be developed, but how this is to be done still poses a problem because of the complex, illusive and subtle nature of the phenomenon. Weisskopf (Chinniah 1984:3) states clearly in this regard that the

mental attitude during intellectual work encouraged by our schools is in many respects diametrically opposed to the mental attitude which is thought to stimulate creativity. Emphasis is placed on traditionally accepted values and conformity instead of flexibility and originality.

Teachers may be creative in the teaching of any subject in the curriculum but the researcher's main concern is creativity in the teaching of English in the Junior Primary Phase. There is a growing interest in many parts of the world in the teaching of English to younger learners and this brings into focus, issues related to curriculum content and methodology (Newton 1991 : Preface). In South Africa, with apartheid structures being dismantled, there is currently a more urgent need for teachers of English to be creative in their approaches when instructing pupils. To create an acceptable educational policy in a heterogeneous society such as South Africa is in principle a demanding task. The language issues become complex because of the variety of languages used in South Africa. No language policy of any country exists in a vacuum as it is directed towards certain specific purposes which are founded on philosophical assumptions such as a philosophy of life, religious beliefs, ideals of individuals, ideas about society, and state, political and economic ideologies (Hartshorne 1992:126).

Hartshorne (1992:187) clearly records the nature of the relationship between the South African language policy in education and the dominant political ideology and indicates how the language policy was subjected to the ideology of the state

during the period 1910 to 1990. It is constructive to consider the history of language policy in South Africa when attempting to solve problems related to language. In South Africa the history of the use of language in Black schools has revolved around the relative positions and status of English, Afrikaans, and the various African languages which were determined by the political and economic power of the times.

Molteno (Macdonald 1990:88) points out that though the policy of segregation in education in South Africa has a long-standing history, the issue regarding the medium of instruction only became salient when white political groups recognized black education as a potentially powerful sphere of influence in the history of this country. As early as the period before 1910, the English-speaking settlers were not sympathetic to the idea of Black schooling, believing it 'spoilt the natives' and was 'too academic' in nature (Hartshorne 1992:188). Part of this criticism had to do with the teaching of English to Black pupils and the development of what was called a 'clerk mentality'. They felt Blacks needed training only in agriculture and manual vocational subjects.

Similar trends continued after the Nationalist Party came into power in 1948. The influence of English (especially in Natal and the Cape) was deemed less important and by means of a series of legislation, Afrikaans and the mother tongue were increasingly fostered (Macdonald 1990:88). The Education and Training Act, 1979 (Act 90 of 1979) and the Report of the Eiselen Commission (1951) are just two examples of such legislation which placed

great emphasis on the mother tongue at the expense of English (Behr 1988:87,33). In 1955 the Department of Bantu Education, following the requirement of the Eiselen Report, decided that mother tongue instruction was to be used in the primary phase. In the secondary phase, to ensure the status of Afrikaans as an official language, English together with Afrikaans were made joint media of instruction (Macdonald 1990:88).

Two decades of dissatisfaction then followed and during this time some alterations in policy were made, but it merely served to exacerbate the discontent in the Black community. This was one of the many reasons for the dissatisfaction with the education and political system in South Africa. By 1976 a serious problem had risen. Blacks felt that English was preferable as a medium of instruction in education. They reacted with violence in order to secure the rights for their children to be taught through the medium of English (Edmunds 1988:15).

The Blacks were opposed to the ruling that laid down six years of mother-tongue instruction before changing to an European language. Though mother-tongue instruction is a sound didactic principle, in South Africa, political and economic factors contribute to the undesirability of using indigenous languages.

The uncompromising attitude of the Department of Bantu Education matched by the militancy among pupils led to the confrontation on June 16 1976, which plunged the entire country

into violence. It was then conceded that a single medium of instruction chosen by the community may be used (Macdonald 1990:89).

Since these educational changes were clearly based on political considerations, any subsequent educational reform was viewed with much scepticism and varying degrees of hostility. The language policy as well as other contributory factors has had severe repercussions on education and quality of life in general (Edmunds 1988:16).

A new era in South African history was heralded in, on 10 May 1994 when the new democratic government came into power. The ANC Discussion Document : A Policy Framework for Education and Training (1994:62) outlines clearly the vision and principles underlying the language policy of the new South Africa. The African National Congress envisages a time when all educational institutions will be implementing multilingual education, in order to facilitate learning. This will hopefully enable all students to be proficient, confident and fluent users of at least two South African languages. To reach this goal, the harnessing of the linguistic strengths of learners and teachers is vitally important.

The cornerstone of the language policy of South Africa is the recognition of the equality of all the languages of the country and these are English, Afrikaans, siNdebele, sePedi, seSotho, siSwati, seTswana, xiTsonga, luVenda, siXhosa and siZulu. It is significant to note that one of the basic principles identified for

the development of a language policy for South Africa is the right of the individual to choose which language or languages to study and to use as language of learning (ANC Discussion Document : A Policy Framework for Education and Training 1994:62-63).

The term 'languages of learning' is used in preference to the term 'medium of instruction'. Since language is essential to thinking and learning, learners must be able to learn in the language or languages which are best suited for this purpose. For this reason, all teachers should regard themselves as teachers of language and should be progressively facilitated to become more effective in playing this role.

The promotion of multilingualism is the basic long-term goal of the new government in South Africa and this requires the encouragement of innovative uses of language in teaching and learning. Improving the methods and quality of flexible multilingual learning and teaching is a prerequisite for success of the Education Policy. Language pedagogy will need substantial revision in the light of the new goals and this will involve serious curriculum development by colleges of education, distance education institutions and specialist non-governmental organizations. There should be close liaison with teachers, and Preset and Inset services should be effectively articulated and harmonized (ANC Discussion Document : A Policy Framework for Education and Training 1994:66).

English seems to have become the lingua franca of South Africa since the vast majority of the people of South Africa want English above all the other languages for the medium of education of their children and the medium of communication in society (Edmunds 1988:15, Pienaar 1991:47). If English is to become one of the languages of learning, it becomes extremely important that the children are sufficiently competent in the language at an early stage so that it would make a positive impact on their schooling and working lives. Thus the need to focus on the effective teaching of English in the early primary years is of vital importance in any educational system.

Edmunds (1988:16) states that English is not taught effectively in primary schools in the changing South Africa. This is largely due to the hierarchical and conservative way the education department works. New ideas take a long time to root. All departments emphasize or focus on testing and examining and even the primary years of schooling are 'over-prescribed to and over-tested' in South Africa. This acts as a powerful constraint on creative, child-centred teaching and the development of skills for communication.

Eisner (1992:610) stresses the fact that it is easier to change education policy than it is to change the ways in which schools function. Schools are robust institutions and there are several factors which enable them to retain their character of stability. Teachers have internalized images of their roles and these are difficult to change. Even in cases where teacher education

programmes try to promulgate a new image of teaching, the beginner teacher sets about his task in the existing social mould of the school.

Teachers are often reluctant to relinquish teaching repertoires that provide a vital source of security for them. Familiar teaching repertoires provide economy of effort; hence new content and repertoires are likely to be met with passive resistance by experienced teachers. Typically new expectations for teachers are 'add ons' to already overloaded curricula and very demanding teaching programmes (Eisner 1992:611).

School stability also resides in the persistence of school norms. Policymakers cannot install new norms at schools just as they cannot install new teaching methods since both need careful cultivation and nurture. Other factors which Eisner (1992:613-619) indicates as resistances to change are teacher isolation, inadequacies of in-service education, conservative expectations for the function of schools, distance between reformers and teachers implementing change, artificial barriers between disciplines and piecemeal efforts at reforms.

Edmunds has emphasised the need for a single ministry of education whereby all teacher training colleges would be open to admit all race groups. There is also a need to raise the standard of English teaching and there must be a fundamental change from authoritarian teacher-orientated instruction to a more

pupil-centred learning. This will include the 'exorcism of rote learning for a real communication in language' (Edmunds : 1988:18).

South Africa (as from 10 May 1994) has a single central ministry of education and with it comes the challenges of providing a good education for all its citizens. This means the coming together of people from different racial, linguistic, cultural, ethnic, economic and social backgrounds. This highlights the need for teachers to be innovative in their teaching. For teachers to be effective they ought to be decision-makers who are reflective and flexible in their teaching.

Teachers need to be trained to think creativity when teaching and this includes the teaching of English to young children. In view of this statement the training programme adopted at Springfield College of Education will be analysed.

1.2 CLARIFICATION OF CONCEPTS

1.2.1 ENGLISH

1.2.1.1 Introduction

English as a concept denoting a language is derived from the Old English word 'englisc'. It was originally applied to all the Anglo and Saxon dialects spoken in Britain; in its most comprehensive

modern use it comprises all the dialects descended from the language of the early Germanic conquerors of Britain (The Oxford Dictionary of English Etymology 1979:314).

The English Language is used by more than four hundred and fifty million people in almost every part of the world. Northern Chinese Mandarin is the only language which is used by more people world-wide. During the 1500's less than two million people used English as a means of communication and all of them lived in Great Britain. Through the centuries, as the result of significant historical events, English spread throughout the world and today more than three hundred million speak English as their native tongue. Most of them live in Canada, the United States of America, Australia, Great Britain, Ireland, New Zealand and South Africa. In other areas English is learnt in addition to the mother tongue (World Book Encyclopedia 1990:312).

1.2.1.2 Characteristics of English

In the World Book Encyclopedia (Volume 6, 1990:312) the following characteristics are identified:

1.2.1.2.1 Vocabulary

English has a vocabulary which is larger than any other language. There are more than 600 000 words recorded in the largest dictionaries of the English language.

1.2.1.2.2 Pronunciation and Spelling

Spelling and pronunciation in the English language sometimes seem illogical and inconsistent. In many cases words are spelled similarly though pronounced differently e.g. through, though, cough, tough. Other words have similar pronunciation but are spelled differently. Many of these variations in pronunciation changed during the development of English, though the spelling of some words remained the same. English thus has a complex phonological system.

1.2.1.2.3 Grammar

All languages have grammar rules. English grammar includes parts of speech, word order and inflections. Parts of speech can be described as the word categories of the English language. The traditional description lists indicate the following eight classes: nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions and interjections. Some modern scholars divide the parts of speech into two categories viz. function words and content words. English has fewer inflections than most European languages and these are used mostly to give the word a different meaning or function.

Thoughts are expressed in complete sentences and there is usually an order in which the words are sequenced. The subject of the sentence usually comes first which is generally followed by a verb and then the object.

1.2.1.3 Scope and nature of English as a school subject

Paffard in King (1985:6) illuminates the nature of English as follows:

'English is paradoxically both less and more than a subject'.

It is less than a subject in the traditional sense of a subject embodying a fixed set of facts which have to be presented. English therefore does not fit a content approach to the curriculum, but rather a process approach. English is mainly concerned with doing rather than knowing so skills of expression, communication, discovery and evaluation are important. It is concerned with personal growth and our cultural heritage. Personal development through learning is a typical result of a process - oriented approach to the curriculum.

What makes English more than a subject then, is tied up with the nature of language. It is highly complex and can be used for a variety of purposes.

Thus English comprises the process and practice of all those activities one engages in through language. The teaching of English as a subject in the curriculum is concerned with the modes and skills of listening, talking, writing and reading. The broad goal of English teaching is to intervene in a naturally developing process to enhance, accelerate and enliven the mastery of each of these skills. It is not a case of teaching about language but practising

its use (King 1985:6,7). Language assists the individual in the development of potentials in personal and social spheres.

Beliefs and values about the nature of English teaching are not fixed and immutable (Peacock 1990:7). They change from generation to generation and are likely to be influenced by political and economic conditions in a country. There is continuing debate about the importance of Standard English and now most teachers seem to accept that there can be no single model of 'correct' written or spoken English. (Peacock 1990:8). Forms of language which are appropriate for one context or purpose may not be appropriate in another. It is therefore the teacher's responsibility to develop these existing resources further and strengthen it. All pupils no matter what their regional or social origins, need to increase their self-confidence and skills in using varieties of English. They need to be able to use and comprehend the different forms of English, in order to communicate in a variety of contexts and for a variety of purposes.

In a multilingual country such as South Africa, there is a need for effective communication between the different racial, cultural and language groups. A common language is needed to bridge the gap that exists between the various sections of the community. This fact is clearly stated in the Marais Report (Botha 1986:5):

'.... practical language abilities are needed to facilitate communication. Education should present to one group the history and cultural background of other cultural groups and at least a third language on a regional basis'.

It is evident that there is a great need in this country for effective language teaching programmes that could facilitate communication among the different cultural groups. But it is clear that there is no perfect solution to language issues in South Africa. Since language has such a fundamental place in emotional experiences, learning, and the development of human potential in the individual in society, issues related to language have to be approached with respect, tolerance and a deep sense of regard for the rights of others. Looking at the past history and future needs, South Africa needs a common linking language that will build the nation. If English is to be the national language then all the people have to be empowered to use it and to be comfortable in its use (Hartshorne 1992:215).

English as a medium of instruction is a popular choice in Black schools, inter alia, because it is an universal language and is widely used in the world of commerce and the academic and scientific world. Connelly states the following with regard to the use of English as a second language in the Matlhasedi Education Bulletin (1988:23):

'Trying to be objective about such a choice is probably impossible but the rational choice is surely English rather than Afrikaans. After all, a command of English puts the speaker in touch with a world-wide community of some 450 million English speakers. Also English is the international medium of communication in science and technology and most cross-professional communication'.

The view is also held by other societies for example the National Education Crisis Committee (Gardiner in Nasson and Samuel 1990:162) and The English Academy of Southern Africa (Sunday Times, 1 March 1992). One of the conclusions reached at a conference hosted by the English Academy of Southern Africa was that:

'English is alive in South Africa but it is not well. To thrive it will have to divorce itself from standard British English and accept an injection of local culture. While there is no risk of a pidgin English gaining ground in South Africa, teachers of English will have to learn to accept that an ability to communicate well in 'South African English' is as important as the need for strictly correct grammar' (Sunday Times, 5 July 1992).

It is evident that English is not simply a matter of acquiring skills; the focus of English is the use of those skills in the service of the individual pupil's growth in self-awareness, understanding of those around them, imagination, sympathy, creativity, thought and feeling (King 1985:6).

1.2.2 TEACHING

The word teaching has its origin in the Old English word taecing or its variation taecung. It means to teach or show, guide educationally and to show to someone by means of instruction (Partridge 1966:697).

According to Stone (1981:28) education and teaching begin with the child's latent possibilities. Teaching involves the unfolding (unlocking) of the child's potential so that every individual may

accept his unique mission in life. Thus the true nature of teaching and education is the unfolding made possible but also limited by the child's potentials.

Clark and Starr (1991:8,9) define teaching, as:

'the teacher's task to bring about desirable learning in students'.

Since the goal of teaching is to bring about the desired learning in the pupils, the only way to ascertain whether your teaching has been successful is to determine whether or not the learners have actually learned what you intended them to learn. It follows then to succeed in teaching, the teacher must know what the students ought to learn and how to bring about this learning. These requirements call for considerable skill and artistry.

In the training or teaching of pupils, every teacher must be well aware of the fact that he or she is faced by an indivisible personality, and that he or she can not work with the mind independent of the body. Without exception, the whole indivisible personality is educated or taught. Education at school, by its very nature, is able to present the relevant content logically and every subject teacher must go about teaching in such a way that each lesson provides more than intellectual development. It must occur in accordance with both sound educational principles and a specific philosophy of life. All teaching must be pedagogically well grounded and truly educational (Piek and Mahlangu 1990:63).

Compared to education, teaching (in the sense of instruction) is more limited in its scope in that it is concerned chiefly with one aspect of humanity, namely intelligence. Whereas teaching is directed at the intellectual development, education includes the development of the total being. Teaching is aimed at the pupil's accumulating knowledge, learning skills and development of thinking skills. It is evident that teaching can be an important means of contributing to education. Education embraces teaching and good teaching is educative (Piek and Mahlangu 1990:51).

The concept of good teaching is very broad (Avenant 1986:51). Since teachers, pupils and even schools differ, it is very difficult to lay down rules applicable to effective teaching. The implications for didactics are that we may not prescribe and apply hard and fast rules methods or techniques. The teacher must always be flexible in his or her presentation and vary the methods in accordance with the nature of the students, the teacher's own personality and the circumstances that prevail at that time. Effective teaching is always characterised by the motivation of pupils to self-exertion.

According to McFarland (1973:5) good teaching is characterised by teaching that is specifically related to the task at hand and a good teacher uses his or her potentials to bear on the teaching task. Successful teaching has to do with relating desirable and the practicable knowledge in a complex and ever changing human situation. The dynamic nature of teaching is one of its basic features though some individual teachers may appear less than

dynamic. Teaching requires a certain readiness to venture and also a readiness to moderate the raptures of success and the disappointment of failure.

In the educational situation the educator is involved in teaching. However, it is significant to note that teaching does not automatically qualify as education (Griessel, Louw and Swart 1991:22). Teaching which aims at the establishment of intellectual capabilities only, without forming the child's character as well, is not educative instruction, but is merely instruction. Educative teaching is seen as a balanced disclosing of reality to the learner (Van Schwalkwyk 1986:24). The learner must be developed in a balanced way, that is, all functions and abilities must be equally developed and reality must be disclosed to the learner in a balanced way. Among other goals, educative teaching aims at the learner fulfilling his or her mandate in his or her particular and general life-world.

Educative teaching usually takes place when a segment of reality (learning matter) is taught to the learner by a teacher. The teacher plays a pivotal role in teaching since it involves good management of the learning process. In addition to designing and carrying out effective teaching strategies, it includes building the student's knowledge, creating and sustaining the learner's enthusiasm, developing thinking skills, developing a sense of self-esteem and interpersonal relationships (Clark and Starr 1991:7).

From the above it can be seen that good teaching is a complex, abstract phenomenon comprising clusters of skills, such as those relating to classroom management and lesson structuring. These skills cannot be easily atomised into discrete skills which could be mastered separately. Thus there is a need for a balance between holistic and atomistic approaches to teacher preparation. (Richards and Nunan 1990:1).

1.2.3 CREATIVITY

1.2.3.1 Origin of the term

The word creativity is derived from the Latin word creare which means to produce or, cause to grow. It was originally a rustic term clearly allied to creescere which means to grow or come into existence (Partridge 1966:128).

1.2.3.2 Definition

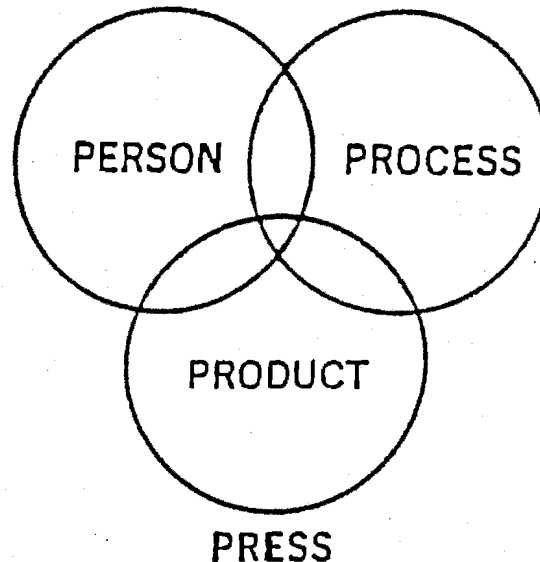
Creativity is a highly complex phenomenon and has received much attention from researchers during the past twenty years. Yet the meaning of the word is fundamentally unclear and this is due to the illusive and subtle nature of the phenomenon (Swassing 1985:377, Deshmukh 1984:19). Kneller in Olivier (1985:19) aptly remarks that creativity: 'is too flexible and too capricious a phenomenon to be easily defined'.

MacKinnon cautions against the acceptance of a single definition of creativity because of its multifacetedness. He states that:

'Definitions of creativity range all the way from the notion that creativity is simple problem - solving to conceiving it as the full realization and expression of all of an individual's unique potentialities. One would be ill advised to seek to choose from among the several meanings the best single definition of creativity, since creativity properly carries all of these meanings and many more besides'.

Various researchers and educators have tried to define creativity in diverse ways. The global view of literature which relates to creativity reveals that creativity studies have centred around the four major orientations and these are the creative process, creative product, creative person and the environment that affects creativity (Torrance in Kagan 1967:73, Deshmukh 1984:20). These four groups of definitions are not independent of each other. Rhodes as quoted by Isaksen (Colemont, Groholt, Richards and Smeekes 1988:258) states that these definitions are not mutually exclusive. They intertwine and overlap. The content of the definitions of creativity form four strands, each strand having a unique academic identity but only in unity do the four strands operate functionally. These four strands are clearly illustrated in the following figure:

FIGURE 1.1
Four Major Orientations of Creativity



Isaksen (Colemont, Groholt, Richards & Smeekes.1988:258)

Below are explanations of creativity in terms of each of these orientations:

1.2.3.2.1 The Creative Process

The process-oriented conceptualisation of creativity shifts the emphasis from the achievement of a product to the experience of the process itself (Deshmukh 1984:24).

Mayesky (1990:3) similarly states that: 'creativity is a way of thinking and acting or making something that is original for the individual and valued by that person or others'.

Torrance and Myers (1970:22) define the creative learning process as:

'one of becoming sensitive to or aware of problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; bringing together available information; defining the difficulty or identifying the missing elements; searching for solutions, making guesses or formulating hypotheses about the deficiencies; testing and retesting these hypotheses, and modifying and retesting them ; perfecting them; and finally communicating the results'.

This definition characterises creativity as a natural human process motivated by strong human needs. Torrance (Kagan 1967:73) favours this definition because it enables us to distinguish the kinds of abilities, mental functioning and personality characteristics that facilitate or inhibit the process of creativity.

According to Fielding (1983:52) Guilford has provided us with one of the most useful and comprehensible classifications of creative traits. He lists flexibility, fluency and originality as the most significant components of divergent thinking. A child is considered to be highly fluent if he or she is able to generate ideas profusely. The component originality indicates that uniqueness is also essential to the concept of creativity. Flexibility refers to the ability to re-examine, re-define and change course so that the goal is reached. If the child uses a combination of these components to solve a problem, then the solution is sure to be a creative one.

A popular description of the creative process consists of the following four stages: preparation, incubation, illumination and verification (Wallace 1986:70). Von Fange (Wallace

1986:70) gives a similar view of the creative process. When a problem is encountered initially, it needs to be defined as carefully as possible. This is followed by an investigation of the various methods that lead to a solution. Each method is then evaluated for practicality and effectiveness so that each attempt brings the person closer to the point of solving the problem.

1.2.3.2.2 The Creative Product

Creativity defined in terms of the creative product emphasises the product aspect or final creation. Bishop and Chace (Olivier 1985:20) use the terms 'utility' and 'novelty' to describe the creative product. Creative achievements must not only be novel but must also be useful and of service. Van Jaarsveld's definition correlates with that of Bishop and Chace (Olivier 1985:20). Creativity is seen as 'the person's ability to bring about something novel, something which never existed before or which was even unknown'.

It is evident that both the product and process are important, because without the process there would be no product. Most definitions that focus on the creative product invariably emphasise originality (Davis 1986:19).

1.2.3.2.3 The Creative Person

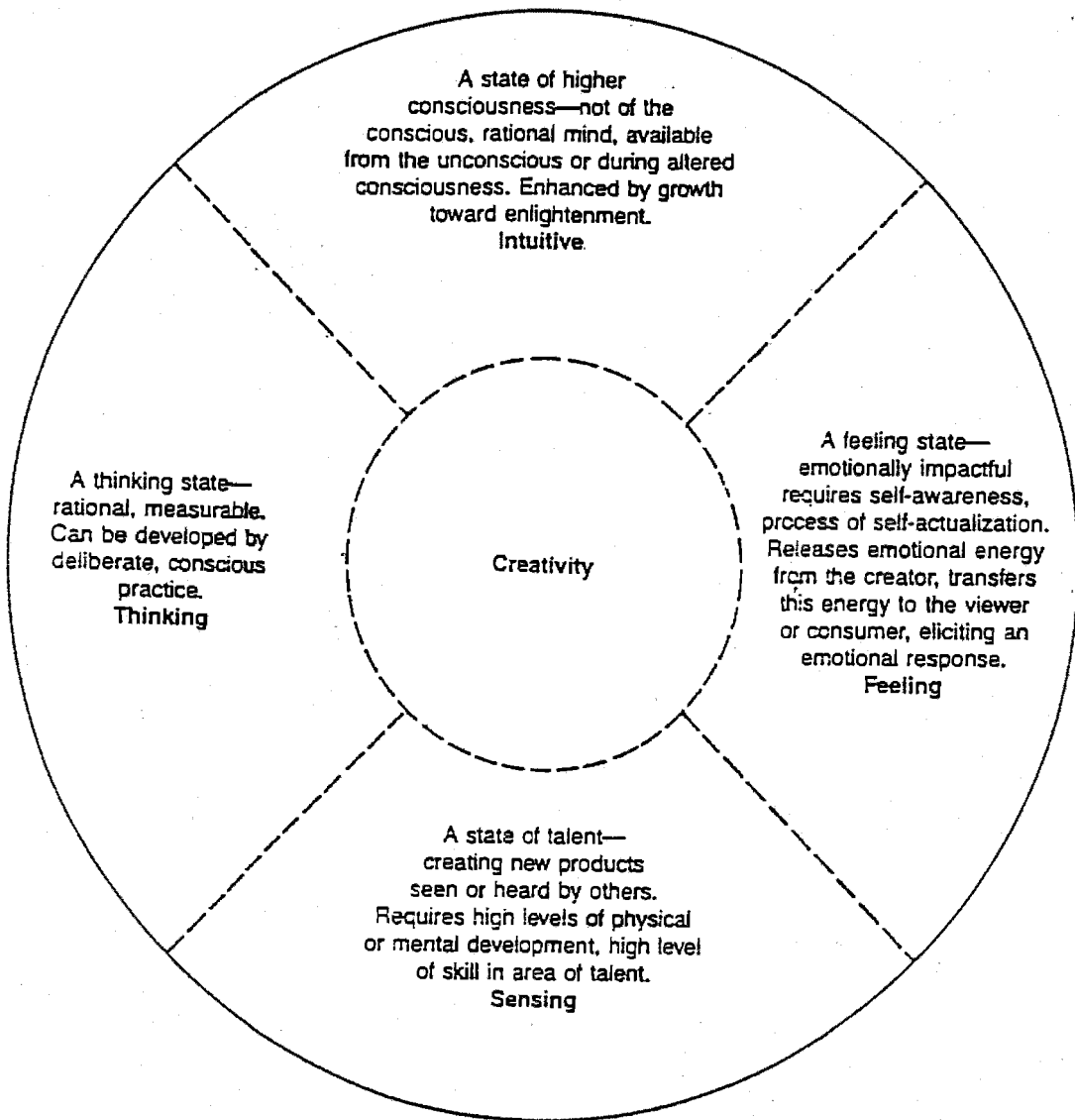
The definitions related to creative persons involve the understanding of the characteristics of the creative personality and describe highly creative individuals. This approach provides us with information regarding the affective and cognitive features of highly creative people. Some of these attributes are flexibility, fluency, originality, elaboration, curiosity, complexity, risk-taking and imagination (Isaksen in Colemont, Groholt, Richards and Smeekes 1988:258).

Guilford elaborates on this concept of the creative person.

‘Creative personality is a matter of those patterns of traits that are characteristic of creative persons. A creative pattern is manifest in creative behaviour which includes such activities as inventing, designing, contriving, composing and planning’ (Isaksen in Colemont, Groholt, Richards and Smeekes 1988:258).

Clark (1988:46) defines the creative personality in terms of the basic functions of thinking, feeling, sensing and intuiting. The integration of these functions releases creativity. She uses the Creativity Circle to explain creativity. Creativity can only occur when there is interaction of the different dimensions of human functioning ie. thinking, feeling, sensing and intuiting. This is clearly illustrated in Figure 1.2.

FIGURE 1.2
CLARK'S CREATIVITY CIRCLE



(Clark 1988:47)

Clark (in Swassing 1985:379) explains the nature of creativity in a holistic way. Thinking, sensing, feeling and intuiting unify to become creativity. Any one function operating by itself could not create. Only when the functions combine and interact, can creativity occur.

A number of studies have been conducted, with the purpose of establishing a typography of the creative person. There are a host of descriptions. The following views are three examples mentioned by Fielding (1983:53):

'Mckinnon found that highly creative people are discerning, curious, receptive, reflective and eager for experience. They make fine distinctions and seek deeper meanings than less creative individuals. Simple factual statements do not satisfy them. They observe a great deal, collect evidence, but withhold judgement. They sometimes appear to be non-conforming but actually they rely on their own values rather than the values of society' (Fielding 1983:53).

Maslow describes people who are creative, as uninhibited, natural, expressive and spontaneous. They do not seek certainty, safety, definiteness and order and do not cling to the familiar. They may be curious, unconventional and emotional and may be sometimes regarded as having behavioural problems (Fielding 1983:53).

Taylor (Fielding 1983:53) found that creative individuals do not seek quick or easy solutions to problems. They are persistent and they like to think and play with ideas, eventually using their own ways to solve the problem. They can live with disorder in order to bring about a more

profound solution. They seek the deeper levels of complexity that lie beyond the simple ideas which are generally accepted by others.

There are many characteristics which can be used to describe creative people, however there is no all-inclusive description which will fit and describe all and no set of descriptions will be applicable to each individual (Nelson in Deshmukh 1984:42).

1.2.3.2.4 Environmental Press Approach

The effect of the environment on creativity has been an important area of study, undertaken by educators and scientists. Deshmukh (1984:31) states that:

‘A growing body of knowledge demonstrates that in general, situational variables account for the significant amount of behavioural variance’.

The creative thinking process has been characterised as being bipolar since there is interaction between the person and the environment in which he or she exists. Chambers and Parloff (Deshmukh 1984:31) view creativity as a multi-dimensional process of interaction between the organism and its environment that results in the emergence of a unique and new environment.

Studies on environmental correlates of creativity include issues such as democratic freedom of expression and movement, provision of psychological safety, motivation,

breaking the barriers of conformity, family environment, blockages of creativity, parental stimulation and facilitating the child's creativity through social relationships (Gowan 1972:72 ; Deshmukh 1984:36).

Miel's definition sums up the environmental press approach very effectively. He believes that :

'creativity can be enhanced in most individuals and thus can increase in our society as a whole if we put into practice in education what we know about conditions fostering creativity and we continue to study the creative process in operation in many types of endeavour' (Deshmukh 1984:32).

1.2.3.3 Conclusion

The creative teacher is the focus of attention in this study and the four perspectives of creativity as discussed above are relevant. A creative teacher can be defined as a person who is able to generate novel approaches in situations, thus making the lessons effective and enjoyable.

1.2.4 JUNIOR PRIMARY PHASE

The first three years of the primary school curriculum make up this phase of schooling. It includes the following grades or classes: Grade One, Grade Two and Grade Three.

1.3 PURPOSE OF THE INVESTIGATION

The purpose of this study is to analyse the teacher development programme used in Springfield College of Education and to assess its effectiveness in preparing student teachers to teach English creatively in the Junior

Primary Phase. The programme to be studied is the Higher Education Diploma : Junior Primary : Main Language (English) syllabus.

1.4

SIGNIFICANCE OF THE STUDY

In recent years a number of studies have been conducted in the field of creativity; it appears that no such study has addressed the problem of developing creativity in the teaching of English in the Junior Primary Phase. The language arts programme in the primary schools is concerned with the development of receptive and expressive language skills. There are various goals in the teaching of English and one significant aspect relates to the development of creativity. Ruddell (in Shepherd and Ragan 1982:204) stresses this aspect and he states that one aspect of language teaching is: 'the ability to express, interpret and enjoy creative thought'. Only a teacher who is aware of creativity would be able to develop a creative attitude in her pupils.

The central purpose of education in a democratic society should be the development of the thinking power of students (Deshmukh 1984:12). The traditional concept of developing only convergent thinking is challenged today, and student teachers ought to be trained to develop divergent thinking skills as well (Deshmukh 1984:13). This in turn would enable them to use appropriate teaching

practices and manipulate the environmental conditions in classrooms, to suit the nature and needs of pupils when teaching English in the Junior Primary Phase.

Since the quality of our education depends to a large degree on the quality of the teacher, a teacher who is knowledgeable would offer better services at schools. Learning to teach creativity will thus have both social and personal significance for the teacher and society (Guilford 1986:4; Adams 1986: 7,8; Hussain 1988:96).

The aims of this study are three-fold and these relate to teacher educators, teachers and pupils.

- * Firstly, this study will be of relevance to teacher educators as it will provide guidelines on how to develop creative attitudes and personality traits in student teachers.

- * Secondly, student teachers and teachers would be helped to become better teachers of English by:
 - making them aware of their own creative abilities;
 - making them aware of the relationship of teaching - learning and creative processes;
 - making them aware of the abundance of creative talent in the classroom; and

- making them aware of practical ways in which the creative functioning of the students could be advanced.

- * Finally pupils in the Junior Primary Phase will benefit from the effective teaching strategies which would be used in the classroom.

1.5

BACKGROUND TO THE PROBLEM

The emphasis on creativity and its implications for education is significant in any system of education. Since teachers will have to become facilitators, not repositories of knowledge, they need preparation in a variety of alternatives in pedagogy and curriculum development (Schubert as quoted by Lange in Richards and Nunan 1990:255).

The characteristics of our current society and the roles assigned to teachers suggest the need for more comprehensive programmes of teacher education. The prevailing models/methods for teacher training have remained fairly constant while major changes have occurred in our society (Scannell in Galambos 1986:17; Lange in Richards and Nunan 1990:245). Greater mobility now characterises our society together with a variance of life styles and value systems. The church, the community and the family provide less nurturance and structure for the

growing child. Schools have become central structures or instruments for implementing public policy and social change (Scannell in Galambos 1986:18).

All these changes affect the role of teachers and the preparation required for them to meet the challenges of today. Teacher education programmes need to be reassessed so that they meet present demands. The teacher educator and the teacher education programme are seen to be sources of knowledge, experience and resources for student teachers to use in exploring and developing their own individual approaches to teaching. Richards and Nunan (1990 : xii) list these issues which are relevant for teacher education:

- a. a movement towards an "education" perspective and away from a training perspective and recognition that effective teaching involves higher-level cognitive processes, which cannot be taught directly;**
- b. the need for student teachers and teachers to adopt a research orientation to their own classrooms and teaching;**
- c. less emphasis on top down directives and more stress on an inquiry-based and a discovery-orientated approach to learning (bottom up);**

- d. a focus on devising experiences which would enable a teacher to reflect critically on teaching;**
- e. use of procedures that involve teachers in gathering and analysing data salient to teaching and;**
- f. less dependence on linguistics and language theory as a source of discipline for second language teacher education and to attempt to integrate sound approaches which are educationally based.**

An examination of these key issues revealed that each of them is closely allied with the development of creative thinking skills. Therefore these perspectives of teacher education should be taken into consideration in the implementation of all teacher-education programmes.

Several researchers and educationalists criticise teacher education as a major factor related to teacher inadequacy and what is considered poor pupil achievement (Scannell in Galambos 1986:18).

Rubin (1989:31) notes that it is not what expert teachers do, rather the way in which they decide what to do that makes the difference in instruction. Thus, what is important in teacher education is the development of thinking skills such as decision making and problem solving skills. The best teachers tend to think divergently.

At present it is evident that teachers of English in the Junior Primary Phase are prescriptive in their approach to instruction. Prescriptive teachers follow rules and procedures and they teach in short by formulae and even the poorest teacher can be expected to follow the acceptable pattern. But the negative side is that it blunts the perceptive judgement, which skilled teachers can bring to their practice. It prevents them from adapting their methods to suit the particular needs of a given class of pupils and it inhibits the search for better approaches. Autonomous teachers on the other hand make their own instructional decisions and base their requirements on particular teaching learning situations (Rubin 1989 : 31).

The researcher is of the opinion that creative thinking skills can be developed in teachers during their pre-service training. This would have a positive impact on the teaching of English in the Junior Primary Phase. Having practised as a teacher for many years, as well as during lecturing experience in the field of Junior Primary education, the writer observed that creativity is not nurtured to a large extent in teachers and pupils. Discussions with colleagues have substantiated these observations.

Given the opportunity and training, teachers ought to be innovative and enthusiastic in their approach when teaching English to young children. There is thus an urgent need for teachers to be adequately equipped to deal with the fluid situations in which they are likely to find themselves. It is

therefore incumbent upon institutions involved in teacher training to devise and implement courses which are both intellectually vigorous and professionally relevant (Peters 1977:88).

1.6 RESEARCH METHOD

The literature study which would be used in this thesis will include reading relevant source material, both primary and secondary, and comprising published books, research reports, theses, lectures, newspapers and scientific periodical articles. Texts obtained will be critically analysed and assessed.

1.7 DEMARCATIION OF THE FIELD OF STUDY

The field of investigation relates to Didactics. The teaching of English in the Junior Primary Phase will be analysed from a didactic perspective. Since creativity in teaching is the main concern of this study, the concept of creativity, and its relevance to language teaching will be studied in detail. Finally the teacher education programme used at Springfield College of Education will be evaluated. The particular syllabus to be studied is the Higher Education Diploma : Junior Primary : Main Language (English).

1.8 PROGRAMME OF INVESTIGATION

Chapter 1

Introductory Orientation

Chapter 2

Creativity analysed

Chapter 3

Creativity in education

Chapter 4

Language teaching and learning analysed

Chapter 5

**Syllabus analysis - Main Language (English) syllabus -
Higher Education Diploma. Springfield College of
Education.**

Chapter 6

Conclusions and recommendations.

1.9

CONCLUSION

The multicultural teaching-learning situation makes particular demands on all teachers in South Africa. It is clear that teachers need to think and teach creatively so

that they meet the varied demands of the learners. In this chapter the need for creative teaching in English has been highlighted and in the consecutive chapters various aspects of creativity and language teaching will be explored.

CHAPTER TWO

CREATIVITY ANALYSED

2.1 THEORETICAL APPROACHES TO THE STUDY OF CREATIVITY

2.1.1 Introduction

Theoretical discussions of the topic creativity emphasise different aspects of the creative process. Some discussions focus on factors such as intellectual or cognitive aspects, some on the social environment in which creativity develops and others on issues related to personality and motivation (Gilchrist 1972:34). In this study our main concern is with approaches which focus on the personality and motivation of the creative teacher as well as the social context in which creativity develops (see problem formulation 1.4 and 1.5 in Chapter 1).

Classifications of these approaches are somewhat arbitrary, since different classifications have been used, for example by Stein and Heinze, Mackler and Shontz (Gilchrist 1972:34). Theories which follow a Freudian or psycho-analytical approach form the most distinct grouping. Second in line are the theories which regard creativity as part of the process of 'self-actualization'. Both these approaches are mainly concerned with characteristics of the individual that contribute to his or her capacity for creative production. These approaches can be distinguished from those

that examine the social factors affecting creative potential in the growing child and the manifestation of creative potential in the adult.

2.1.2 Psycho-analytical approaches

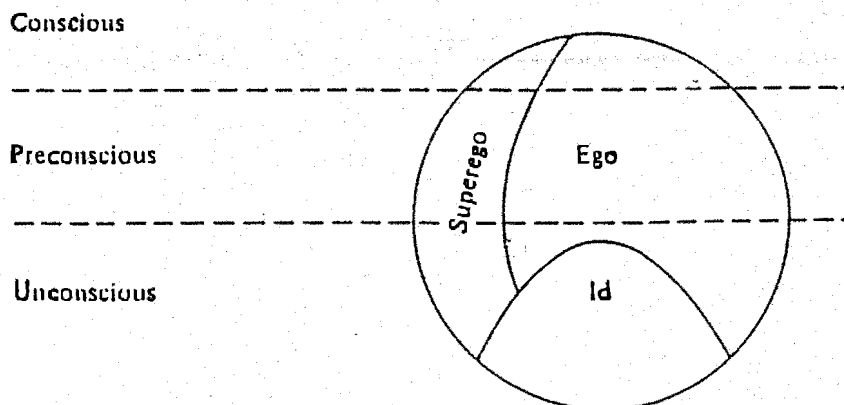
The most influential contemporary approach to creativity appears to be psycho-analytical theory. This perspective of creativity was initiated by Freud, who was the first person to develop a dynamic theory of the creative process (Melrose 1989:11). The theory of psycho-analysis developed by Sigmund Freud is a general theory of behaviour and is not directed specifically towards creativity (Gilchrist 1972:34). Others who have contributed to this field of study are Jung, Rank and Adler (Melrose 1989:11).

Freud's psycho-analytical theory postulates a tripartite structure of the psyche : the id, the ego and the superego, (Gilchrist 1972:35). Hjelle and Ziegler (1987:34-36) explain these structures clearly: the id refers exclusively to the biological component of personality and is the mental agency containing everything inherited, present at birth and fixed in the person's constitution - especially sexual and aggressive instincts. It is animalistic, raw and unorganised and knows no rules or laws. The ego is that portion of the psyche that seeks to express and gratify the desires of the id in accordance with the restrictions of both outer reality and the superego. The ego acquires its structure and function from the id, having originated from it, and proceeds to borrow some of id's energy for its own use in response to environmental demands.

The ego assures the safety and self-preservation of the organism. Ego functions are usually regarded as cognitive capacities because they require one to learn, think, reason, decide, perceive, memorize, etc in order to survive.

The superego is the third major part of personality development and it represents an internalised version of society's norms and standard of behaviour. For a person to function constructively in society he or she must acquire a system of values, norms, ethics and attitudes which are compatible with society. These are acquired through the process of 'socialization' and in terms of the triparte model of psychoanalysis, they are developed through the formation of the superego. The relationship of the structural model of personality to levels of awareness is clearly illustrated in the following figure.

FIGURE 2.1
THE TRIPARTE STRUCTURE OF PERSONALITY AND LEVELS OF CONSCIOUSNESS



Adapted from Wolman in Hjelle and Ziegler (1987:34).

According to Freud (Olivier 1985:27), creativity has its origin in the conflict which exists in the id (unconscious). If the unconscious offers a solution which is strengthened by the ego, it will lead to a creative process. Freud considers the ego to be the conscious part of the personality. If the solution happens to differ from that of the ego it will either be entirely suppressed or find expression in neurosis. It can be said that neurosis and creativity have the same origin, namely a conflict in the unconscious.

Davis's interpretation of Freud's theory is that creative productivity results from an unconscious conflict between the primitive sexual urges (libido) of the id and the repressive influences of the social conscience, the superego. Since one cannot freely indulge one's sexual urges, the sexual energy is rechannelled (sublimated) into acceptable forms, namely creative fantasies and products. The id and superego are happy and the self (ego) has successfully fended off an attack of neurosis arising from the conflict (Davis 1986:21).

Freud also notes that fantasy and creative thinking include a regression to a more childlike mode of thought and to an extension of child-hood play (Olivier 1985:27, Getsels and Jackson in Davis 1986:22). This regression can be termed primary process thinking which contrasts with secondary process thinking. Primary process thinking precedes secondary process thinking and occurs during states of relaxation. It includes the

chaotic realm of dreams, reveries, free associations and fantasies. Secondary process thinking, on the other hand, is logical, analytical and orientated towards reality (Davis 1986:22).

Creativity in terms of the Freudian view is regarded as having a negative connotation, since it is merely seen as the outcome of an unconscious neurotic conflict (Olivier 1985:27; Davis 1986:22). Contemporary psycho-analysts reject the thought that a creative person must initially be emotionally disturbed by experiencing conflict. The creative person is not dominated by the release of the unconscious, and instead he or she uses it positively (Olivier 1985:26-27).

Jung (Melrose 1989:11) viewed the creative person as bringing unconscious material into consciousness, modifying it in such a way as to be timely and acceptable and then communicating it to others. Jung's two major additions to Freud's thoughts were ideas about the relationship between creativity and his concepts of individuation and the collective unconscious. People were viewed as persons striving to develop with individuation as the goal : 'Individuation entails differentiation of the personality as well as a blending of all one's characteristics and unconscious imagery and motivations. The more fully individuated one is, the more likely that one's creative potentials will be realized' (Melrose 1989:12). Jung also emphasized the concept of the collective unconscious. This is part of the unconscious common to all human beings which holds our cultural memories in the form of images. The creative process to Jung seems to be an

unconscious animation of the archetype which offers fertile material for creative thought (Melrose 1989:12; Chinniah 1984:25).

Kris (Davis 1986:22) presented a view that is similar to Freud's creativity theory but with a slight modification. According to Kris creativity is the result of both id urges, namely the sex impulse and the aggressive instincts. Creative fantasies occur in the preconscious mind and 'preconscious' can be most easily understood in terms of day-dreaming or idle fantasies which occur on the fringes of consciousness. The shift of creative thought from the preconscious to the conscious is termed as the Eureka or illumination experience, following the preconscious incubation of the problem. Kris, like Freud, also accepts regression to more childlike thought processes as part of the preconscious activity.

The fourth psychoanalytic theory of creativity is that of Kubie (Davis 1986:23). He ignores ids, egos, libidos and superegos, but he does emphasise preconscious mental activity. Kubie states that: 'the preconscious system is the essential implement of all creative activity and that unless preconscious processes can flow freely, there can be no creativity' (Chinniah 1984:27).

Since Kubie emphasises the importance of preconscious, fringe-conscious or off-conscious thinking in creativity, it perhaps explains why creative people have strong needs for privacy away from the demands of conscious realities and why

'daydreaming' and 'incubation' (both of which are forms of preconscious activity) can produce creative inspirations (Davis 1986:25).

2.1.3 Association - psychological theory

The basis of association psychology can be traced to the philosophy of John Locke. It played a dominant role in Britain and in the United States of America during the last century (Olivier 1985:25). Association psychology maintains that thought is the association of ideas, and new ideas stem from old ideas. Creative thought is the activation of mental associations and if a person has more associations, then he has more ideas at his disposal which will enable him to be more creative.

Taylor (Chinniah 1984:28) also views creativity as the ability of utilizing a variety of associations accessible to an individual during creative thinking. Regarding associationism, Koestler says 'this art of cross fertilization with the single brain seems to be the essence of creativity' (Chinniah 1984:28). The mind which is creative tends to combine, reshuffle and relate existing ideas which are separate facts or frames of perceptions into associated contexts.

Mednick similarly states that creative thinking consists of forming new combinations of associative elements and these combinations meet specified requirements or are useful in some way (Chinniah 1984:29).

Davis indicates that Mednick, Mednick and Andrews regard a highly creative person as one who possesses a large number of verbal and non-verbal mental associations which are available for recombination into creative ideas. A less creative individual is one who can respond with just a few highly dominant mental associations (Davis 1986:27-28).

Much criticism can be directed against associationism (Olivier 1984:26). According to associationism, creative thinking simply means to take old ideas and to put them together in a new way to form an original idea. Too much emphasis appears to be placed on past learning.

The most recent viewpoint on creativity lays emphasis on originality and not only on connections between old and new ideas. If one were to cling to old ideas, it would result in conformity which may certainly be an inhibiting factor in the creative process.

2.1.4 Humanistic approach or self-actualization

‘Theorists of humanistic persuasion view creativity as a personality characteristic which is reflected in a way of life and a tendency towards self-actualization’ (Ochse 1986:29). Humanistic psychologists agree with psychoanalysts that mankind is in conflict with society, but they hold a more positive perspective of human nature. Writers such as Fromm, Maslow, May and Rogers (Chinniah 1984:36) have been primarily concerned with psychological health and maladjustment. Humanists view creativity as stemming from a movement

towards health and fulfilment. Everyone possesses a drive towards self-actualization which provides the motivating force behind creativity (Melrose 1989:13).

The concept of creativity seems to play an important part in the humanists' theories, since self-actualization is in itself regarded as a creative process. Self-actualization may be defined as the development towards psychological maturity and realization of one's potentials (Chinniah 1984:36).

Each individual has the capacity for growth and change, thus the potential for creative achievement could be regarded as universal. Anderson (Chinniah 1984:37) reiterates this point when he states that: 'creativity is a characteristic of development, it is a quality of protoplasm. There is creativity in everyone'. The tendency towards self-actualization motivates both the creative development and the individual development of the person. Though Maslow was not the first theorist to advocate a humanistic psychology, his theory is still regarded as one of the most representative of this school of thought. His theory focuses on the importance of the need for self-actualization in the development of the healthy personality. Maslow reflected on his work with self-actualizing people and defined three kinds of creativity. These are : (a) special talent creativeness, (b) self-actualizing creativeness, and (c) integrated creativeness (Melrose 1989:13).

The first type, special talent creativeness, includes people who are born with a particular talent, that can be termed an 'inherited gift'. Maslow's work dealt primarily with the second type of creativity. He viewed this kind of creativity as being a part of the personality and as having more to do with life-style than creative products. He described the self-actualizing individual as more expressive, more spontaneous, more innocent, fresher, freer from stereotypes, less concerned about the opinion of others, less afraid of the unknown and less dependent than other less self-actualizing people. Maslow also observed that self-actualizing people have personalities that encompass dichotomies in a workable, dynamic manner.

The third type concerns integrated creativeness. An individual who is functioning with integrated creativity is a person who produces exceptional ideas, products, arts or services. The person is able to use primary processes (unconscious psychic functions) and secondary processes (conscious psychic functions).

Maslow (Chinniah 1984:39) regarded self-actualization as man's 'ability to integrate whatever he is doing in the world'. Creativeness becomes constructive and synthesis is unifying. Maslow refers to this as 'peak-experience', and a salient aspect of peak experience is integration within the person and therefore between the person and the world. In such a state, it would be likely that a person becomes far more open to experience, more spontaneous and fully functional, which seem to be the essential characteristics of self-actualizing creativeness.

Rogers defined the motivational force behind creativity as our inherent tendency to self-actualize, a tendency found in all forms of life :

'The underlying theme stressed by Rogers... keynoting other humanists... is the desire of the individual to achieve fully his potential through interaction with a supportive environment' (Taylor as quoted by Melrose 1989:14,15).

Fromm saw the acceptance of human sensuality as necessary for the occurrence of creativity (Melrose 1989:15). He pointed out that to most people seeing was linked with labelling, and categorizing an object. They respond to it in a stereo-typed fashion. However to Fromm, seeing meant much more since it involved a complete awareness of reality, inside and outside oneself. This means that only if one has reached a degree of inner maturity which reduces projection and distortion to a minimum can one experience creativity (Anderson in Chinniah 1984:38). Fromm adds that for creativity to occur certain prior conditions need to be fulfilled. It requires the capacity to be puzzled. Children have a capacity for being puzzled, surprised, capable of wondering, thus making them more creative. It must be noted that the capacity to be puzzled is indeed the premise of all creation. The second condition of creativity appears to be the ability to concentrate. For creation to be constructive and successful, it seems logical that concentration is essential. Finally Fromm states that a person must acquire a genuine sense of self, if he wants to become a creative being, otherwise he will be a prisoner of himself and would be incapable of being creative (Chinniah 1984:39).

In conclusion the mainspring of creativity can be seen as man's capacity to actualize himself by fulfilling his potential. Both personal growth and creative achievements are manifestations of the self-actualizing tendency and are present in everyone to a certain degree. The level of self-actualization may be reflected in attitudes to the external world and in the manner of experiencing the world.

2.1.5 The psychometric or trait - factorial approach

The psychometric or trait-factorial theory emphasises individual differences, as Taylor (quoted by Chinniah 1984:31) indicates : 'traits are distinct characteristics of an individual, (the) trait approach emphasises individual differences'. Individual traits can be successfully investigated by an approach that emphasises individual differences.

Guilford (1986:7) states that one theory about creativity relates to the entire personality, which includes intelligence as well. He defines personality as a: 'unique pattern of traits, and traits as a matter of individual differences. There are thousands of observable traits'. The factorial conception of personality leads to a new way of thinking about creativity and products of creativity. According to this viewpoint, creativity represents patterns of primary abilities, patterns which can vary within different spheres of creative activity. Consequently the nature of these abilities can be studied in people. It is proposed that the domain of creativity can be investigated through a complete application of factor analysis which would begin with hypotheses concerning the primary abilities and their properties. There are

certain kinds of factors which may be found to enhance creativity eg. sensitivity to problems, flexibility, ideational novelty and fluency, analysing ability, synthesizing, reorganising or redefining ability and evaluating ability (Guilford 1986:18).

Each of the hypotheses may be found to refer to more than one factor. These hypotheses lead to the construction of tests which provide conditions for the discovery of new factors. Once the factors have been established as describing the domain of creativity, we have a basis for the selection of individuals with creative potential.

Pioneering work in this field was done by Galton (1869) who in his book Hereditary Genius (1870) proposed that mental capacities seemed to be inherited and that these can be determined by observation. Later it was discovered that the administration of creativity tests merely identified the potential for creativity and did not explain the complex nature of creativity (Chinniah 1984:32).

Guilford's research is significant in respect of the trait-factorial approach. The concept of divergent thinking has become almost interchangeable with creativity. Some of the creative thinking abilities which are clearly specified are fluency, flexibility and elaboration (Chinniah 1984:35). Unlike Guilford, Torrance has produced tests which concentrated on the educational aspect of creative testing which can be used by the teachers in their classrooms (Turner in Chinniah 1984:35).

Both Torrance and Guilford have Barron's support who believes that most of the processes (in creativity) can be traced to new efforts at measurement and to substantive inquiries directed towards the delineation of personality characteristics of notable creative beings (Barron in Chinniah 1984:36).

The psychometric approach focuses on the need for observation and testing in order that the nature and inner working of creativity in people could be revealed.

2.1.6 The Holistic theory/gestalt theory

Holistic theory is based on the belief that human behaviour emanates from an organism which functions as a unified whole rather than a collection of elements (Hjelle and Ziegler 1987:15). Some proponents of this approach are Adler, Rogers and Perls (Corsini and Marsella 1983:369). They see human beings as organized, coherent entities motivated by internal drives towards growth and self-actualization. Within this context, efforts to understand behaviour as isolated acts are considered artifactual because they fail to take into consideration the total organism.

Humanistic personality theory is closely related to holistic theory as they share a common assumption that behaviour represents a response from a unified and integrated organism in adjusting to the world (Corsini and Marsella 1983:369). Like the holistic approach it rejects the reductionistic explanations and focuses its attention on complex aspects of human behaviour such as

creativity. It views the individual as being capable of making choices as well as taking decisions (Corsini and Marsella 1983:369).

According to Olivier (1985:26) the Gestalt Theory contrasts sharply with the associationist theory, since it emphasises perception, cognition, goals, personal interpretation and the immediate situation. Man is not only dependent on association in order to learn.

Gestalt psychologists believe that creativity is primarily a resembling of Gestalten or forms which are structurally incomplete or deficient and creative thoughts originate in a problematical situation. A person surveys the whole problem in its totality. Wertheimer (as quoted by Oliver 1985:26) indicates that: 'the entire process is one consistent line of thinking... each step is taken surveying the whole situation'. Insight can occur suddenly and a new solution can come to light. The Gestalt theory explains occurrences where the thinker begins with the problematical situation but it does not explain how he or she is to progress. Gestalt psychologists fail to describe the creative process. Wertheimer suggests that a thinker must begin with an 'envisaged' Gestalt on which he or she can build. This however does not explain the origin of this expected Gestalt and how to actualize the idea.

2.1.7 Conclusion

The various approaches to the study of creativity reflect the theoretical orientations of their authors, and differences among them are often due to differences of emphasis and terminology.

These approaches should be seen as complementary to each other since they can be applied in part to the different phases of the creative process.

It must be noted that although research data do not provide unequivocal support for any one theory over another, the characteristics of the creative person which emerge are compatible with the expectations of many of the theoretical expositions.

2.2 THE CREATIVE PROCESS

2.2.1 Introduction

How does the actual production of a new concept or idea occur in an individual? What processes take place or interact while new ideas are produced? What stages take place in creative thinking? These are some questions researchers have attempted to answer. The diversity of definitions and theories makes it virtually impossible to arrive at one conclusive answer. What follows is an attempt to distinguish some stages or steps which together form a whole. Wallas (Deshmukh 1984:27) suggested the following four stages of creative thinking process: preparation, incubation, illumination and verification. These steps do not necessarily follow the same order and usually there is an overlapping of these steps. Wallas's steps are identical to these stages as specified by Dewey.

Groenewald (Olivier 1985:35) agrees with these phases and in addition he regards the first insight as an earlier stage. A person must possess an idea which must be realized. To Mackinnon (Olivier 1985:35) the term creative process implies a complete set of cognitive and motivational processes, and emotional processes too, that are involved in perceiving, remembering, imagining, appreciating, thinking and planning.

The creative process can take place over a relatively long period of time and this has important consequences for the teaching and educating of pupils. Creativity cannot be hurried and no mention can be made of a time limit, for much patience must be exercised (Olivier 1985:35).

2.2.2 Preparation

The creative thinker must have a period of preparation before he can realize his creative achievement (Oliver 1985:19). It is generally agreed that a good supply of information is required for creative functioning and therefore the collection of information is a priority. A person usually ponders for some time, reflects on the problem, collects data, questions certain facts, reads and even makes notes before proceeding to the creative action itself. The individual needs time to prepare and to give his ideas free reign. Only when there is freedom, will a person be able to function creatively. In the course of his preparation he must broaden his knowledge and improve his proficiency. This phase requires effort, concentration and hard work before a thinker's

ideas crystallize and different possibilities can be examined. Enough time should be available as this preparation stage cannot be confined to a specific time limit (Olivier 1985:37).

Sometimes, the thinking is wild, unwieldy, vague, chaotic and disorderly. Restructuring occurs until a structure begins to take shape. During this preparation phase the emotions play an important role (Olivier 1985:37).

Moore, McCann and McCann (1985:353) have noted that it is not unusual for people who make creative breakthroughs to have formed tentative conclusions until they felt they could not possibly think of another one, and when tested, found them wanting. Indeed it is at this stage that non-creative thinkers usually give up in frustration and settle for some routine solution. Creative thinkers on the other hand, know that creative breakthroughs are rarely easy and they treat frustrations as a spur to greater effort.

2.2.3 Incubation

The period of conscious preparation is followed by a period of unconscious activity. Rugg (Olivier 1985:19) calls this an: 'interlude in which the worker apparently gives up, pushes the problem back or down or out of mind... leaving it for the unconscious to work upon'. This stage is often referred to as the phase of frustration.

The creative thinker sometimes feels compelled to share his ideas with others in order to obtain feedback, before returning to his own cognition. This free ranging unconscious activity provides the basis for the creative ideas. There must be sufficient time to ponder about the new creation, practise skills, to be challenged by the idea or problem, and time to present it in a person's own distinctive way.

The moment of inspiration is when all the fragmented bits emerge into a new synthesis. Deshmukh (1984:28) describes the end of the incubation stage as 'a flash of illumination'.

Part of the work done during this stage, is to eliminate the trivial, the common-place and the mediocre to arrive at the new creative performance. Thus the moment of illumination occurs when the long pursued original idea suddenly materialises (Olivier 1985:20).

2.2.4 Illumination

This moment is the climax of the creative process because at this stage all the person's ideas suddenly merge into a solution, a whole. There is a sudden flash of insight and the solutions or novel ideas appear as if from no-where. Whenever such illumination occurs, it is a joyous moment. Illumination heralds the ecstasy moment - the 'I've got it', the 'Aha-erlebnis', the 'eureka'! (Olivier 1985:38; Olivier 1985:20). The creative individual is filled with inspiration, perseverance, diligence, ecstasy and a capacity for work. The moment of illumination which brings the creative process to a climax, is achieved by the

total functioning of the creative person. The intellectual, affective and conative skills are all involved together. That which has now come to light however still needs to be tested.

2.2.5 Verification

Verification or reconsideration is the final phase in the creative process. During this phase truth beyond the logic must be tested. Inspiration was necessary for illumination, but now the intellect and judgement must be used for its completion. Self-analysis, critical evaluation, reformulation and self-examination are needed to see what is valid from the dross. The creative product must be polished until it is acceptable. Continued enthusiasm is necessary throughout this period. If interest wanes, the creative concept will suffer and the completion of the envisaged product will never take place.

2.2.6 Conclusion

Although the creative process has been discussed in these four stages, it must be remembered that the creative process does not follow these 'differentiated' phases precisely, and that the phases do not follow one another directly. It is possible for the creative person to revert to previous stages of the process. The phases also do not have a starting point or a terminal point (Olivier 1985:39).

2.3 THE CREATIVE PERSON

2.3.1 Introduction

In the past, the term creativity enjoyed an exclusive connotation, as creative individuals were considered to be geniuses, who possessed exceptional inherited potentials which elevated them above the level of non-creative people. Today it is generally accepted that all people possess creative abilities but there is a difference in degree from person to person (Olivier 1985:47).

Guilford (1986:5) states in this regard: 'Creative acts can therefore be expected, no matter how feeble or how infrequent, of almost all individuals'. The people who are recognised as creative have much more creative talent than others. Maslow (Hjelle and Ziegler 1987:367) can be identified as being the first person to note that the most universal characteristic of all people was creativeness. It is a characteristic present in all people as from birth. Maslow noted that most human beings lose it as they become "enculturated" and he theorised that since creativity is potential in anyone, it requires no special talents or capacities.

A considerable body of research has been done with regard to creative personalities, and investigations have revealed a wide range of characteristics associated with the creative productivity of individuals. Most of the research involved adults and concentrated on scientific and artistic fields (Deshmukh 1984:36). Foster (Deshmukh 1984:37) warns us against generalising from studies with adults to expectations from children.

Osborne (1984:219) reveals that more recently, much statistical and experimental research has been conducted on children engaged in so-called 'creative' occupations. Much of this research has had a consciously educational slant. There is a general agreement today that the preservation of mental health and the integration of a balanced and productive personality are some of the important functions of education.

Numerous attempts have been made to compile personality profiles of highly creative individuals. Certain personal characteristics seem to be common in various lists drawn up by researchers and some of these are originality, fluency and flexibility (Guilford 1986:43-47, Hussain 1988:5-7, Kagan 1967: 15-16). It must be noted that no highly creative person possesses all these qualities as listed by the various researchers (Olivier 1988:47).

2.3.2 Some views on creative personalities

Mackinnon (Swassing 1985:381-382) drew up a clear list of traits to describe creative individuals. Creative people have a high level of effective intelligence and are open to a variety of experiences. They free themselves of restraints and are sensitive and flexible in their thoughts and actions. They possess a high level of creative energy and are committed to creative endeavour. Creative persons strive unceasingly for solutions to the more difficult problems which they constantly set for themselves.

Recent studies of the brain add more insight into the creative individual (Swassing 1985 :382). Emerging from the research, it appears that the brain has laterality and that each side specialises in different abilities. The nature of the task to be done determines which side of the brain will be used. In most people, the spatial global processes take place in the right hemisphere and the left hemisphere is involved with the verbal analytical processes and is responsible for the language base.

These two modes of thinking are complex, yet complementary. Edward (Swassing 1985:382) lists the following traits for each hemisphere:

<u>Left</u>	<u>Right</u>
verbal	nonverbal
analytic	synthetic
linear	holistic
logical	intuitive
digital	spatial
rational	nonrational
temporal	nontemporal
abstract	analogic
symbolic	concrete

The creative person has the ability to make the cognitive change from one hemisphere to the other. Most creative functions seem to be associated with the processes of the right hemisphere, however the abilities associated with the left hemisphere also

enter the process of creativity. The creative individual appears to have ready access to both hemispheres of the brain and can use them jointly in the process of creativity.

Clark (Wallace 1986:69-70) describes creative individuals as having the following:

Rational Attributes

- self-discipline, independence, often anti-authoritarianism
- a zany sense of humour
- ability to resist group pressure
- greater adaptability and adventurousness
- greater tolerance for ambiguity and discomfort
- little tolerance for boredom
- preference for complexity, asymmetry and open-mindedness
- high in divergent thinking ability
- good memory, paying attention to details
- broad background knowledge
- needs think periods
- needs supportive climate, sensitive to the environment
- needs recognition, opportunity to share
- high aesthetic values
- freer in developing sex role integration; lack of stereo-typical female and male identification

The *intuitive aspect* stresses the irrationality and the interplay between the subconscious and the conscious mind. The conscious control over one's thoughts may be necessary for self-discipline but it can impede creative spontaneity. According to Clark (Wallace 1986:69) these people would:

- be more sensitive
- have a richer fantasy life and are fond of day dreaming
- be more impulsive and enthusiastic
- often show abilities of synesthesia (eg. hearing smells, tasting colour, seeing sound)
- show different brain wave patterns when compared to the less-creative, especially during creative activity
- be excited and get involved when confronted with novelty of music, design and ideas and
- when given a new solution to a problem, get motivated, and would suggest other alternatives.

The *feeling aspect* of creativity deals with emotional health and a feeling of personal fulfilment derived from self-understanding, a sense of accomplishment and personal harmony. Clark (Wallace 1986:69-80) indicates the following characteristics which such creative people manifest:

- a perception of a special kind
- more spontaneity and expressiveness
- unafraid of the unknown, the puzzling, the mysterious and are often attracted by it

- resolution of dichotomies such as selfishness and unselfishness, pressure and duty, play and work, strong ego and ego-lessness
- able to integrate
- more self-accepting, less need for other people, lack of fear of old emotions
- they waste less of their time and energy protecting themselves against themselves and have more of themselves available for use, for enjoyment and creative purposes
- capacity to be puzzled
- ability to concentrate
- ability to appreciate the self as the originator of one's acts
- willingness to be born every day
- ability to accept tension and conflict and not avoid them
- courage to be different and to be concerned with truth
- involved in more peak experiences, integration within the person and between the person and the world, transcendence.

The sensing perceptive domain emphasises invention resulting from the individual being particularly sensitive to people and circumstances of life. Clark (Wallace 1986:70) states that such creative people show:

- high theoretical and aesthetic values
- skilled performance of the traditional arts
- ability to accept tension and conflict
- ability to defer closure and judgement

- **concern with inside and outside worlds**
- **fresh perception**
- **openness to experience, new ideas**
- **an internal locus of evaluation**
- **an ability to toy with concepts and elements**

Clark's Creativity Circle is comprehensive and it elucidates the main characteristics of creative personalities. Other researchers have also highlighted similar characteristics and some of them are Torrance (Davis 1986:42), Taylor, Maslow and Mckinnon (Deshmukh 1984:37-41). Teachers should be aware of these characteristics so that schools can provide a supportive environment for creativity in the different spheres of human functioning.

Gilchrist (1972:64), in identifying the qualities of creative personalities, distinguishes differences that exist between creative adults in the arts and in the sciences. This makes it necessary to examine separately the evidence obtained from studies of creative individuals in artistic and scientific fields. Research studies, however, indicate that there are similarities and differences between creative persons in the arts and creative persons in science (Gilchrist 1972:82).

Outstanding contributors to science appear to be characterized by initiative, drive, energy, dedication to their work, and a capacity for independent thought and action which is reflected in traits such as introversion, radicalism, self-sufficiency, self-confidence and dominance. There is little indication,

especially among researchers in the exact sciences, of the under-socialization and unconventionality, emotionality and impulsiveness and the awareness of negative aspects of psychic functioning (such as guilt, anxiety and conflict) which have been frequently evident among artistically creative persons.

The reported self-sufficiency, radicalism and introversion of scientists in general appear to reflect autonomy and independence from social groups and relationships rather than the sometimes rebelliousness, nonconformity and bohemianism of the artistically creative individual. Drevdahl (Gilchrist 72:82) has suggested that the radicalism which is displayed by scientists is likely to be more intellectual than personal.

In addition to the positive characteristics which are evident in the various lists compiled by researchers, there are specific negative creative traits of which educators must take cognizance. Torrance and Smith (Davis 1986:45) list some characteristics which are not uncommon among creative students and some of these are indifference to common conventions and courtesies, stubbornness, capriciousness and uncooperativeness. Creative people tend to resist domination and show low interest in details. General issues related to rules, laws and authority may be questioned by creative individuals. They may be egocentric, temperamental and at times absent-minded and forgetful. Some creative individuals tend to be uncommunicative and do not participate freely in class activities.

Teachers must be observant and when pupils reveal these upsetting characteristics, they must be seen as symptoms of a larger picture of original, energetic creativeness that may need rechannelling into constructive outlets (Davis 1986: 46-47).

2.3.3 Personal qualities and cognitive styles

2.3.3.1 Originality

Of all the definitions used to define creativity, originality is probably the most generally and logically accepted one. Guilford (1986:46) sums up this popular view in this statement: 'To be creative is to be original'.

Originality refers to the quality of response which reflects the novel and unique character of product or solution. The original responses are considered to be unusual, uncommon and infrequent and aim towards the individual's attempt to deviate from the mainstream of thought (Hussain 1988:6). Various terms have been used to designate original responses and some of these are : uncommon, new, unusual, singular, individual, idiographic, non-classifiable, novel, unique, remote, infrequent and surprising. When the term originality is referred to in the context of either figural, verbal or symbolic transformations, it is designated as unusual or uncommon.

Terms such as far-fetched, novel and different are also used to designate originality of responses. Thus it is noted that the meaning of originality can be judged from various angles (Hussain 1988:6).

Jackson and Messick (Kagan 1967:15) also hold the view that a person who produces infrequent and unusual responses is thought of as being highly original. The relativity of the judgement of unusualness also affects the judgement of personal originality, for some responses which may seem quite unusual when judged against one standard set of criteria, may not be seen as original when judged against another set of norms.

According to Olivier (1985:50) originality has the widest impact of all the characteristics of creativeness. The ability to produce extraordinary ideas to solve problems in a unique manner and to use things or situations in an exceptional way are indications of originality. For the development of originality, one has to participate freely and spontaneously, for any form of prescription will inhibit it. The quality of originality flourishes when repression is at its lowest (Olivier 1985:51).

Originality is a characteristic that can hardly be predetermined. It often occurs suddenly, as if from no-where. Originality is the power of the imagination possessed by a person, which enables him or her to break away from rigid and inflexible perceptions. This forms the

basic material for new solutions. Original ideas contribute to the future happiness of the community as well as that of the individual. It offers satisfaction and peace of mind to the creative individual. Frustration disappears, resulting in a happier being (Olivier 1985:51).

2.3.3.2 Fluency

Hussain (1988:4) states that fluency refers to the ability of an individual to benefit from a developing situation. This ability aids a person to use each completed step as a new point where the person can assess the problem and look ahead. Fluency emphasises the rate of production of all units within all classes. Four varieties of fluencies have been identified and these are: ideational, expressional, associational and word fluency (Hussain 1988:5).

2.3.3.2.1 Ideational Fluency

It is the production or generation of ideas where free expression is encouraged and where quality is not a criterion. These ideas may be generated in terms of words, titles, sentences, phrases, responses, uses, consequences in verbal forms, and in non-verbal forms, pictures, designs, drawings, etc. The idea may be simple or complex and may take the form of a single word or a complete story. When the specifications of the stimulus are known to the person, he or she can rapidly give relevant possibilities.

2.3.3.2.2 Expressional Fluency

This kind of fluency implies the production of new ideas to fit a system of logical theories. The ideas can be in the form of questions, sentences, responses, etc. Tests to measure expressional fluency have been developed to reveal it directly or through modes eg. simile interpretations, word arrangements, etc.

2.3.3.2.3 Associational Fluency

This type of fluency indicates the production of ideas or words from a restricted area ie. of equal relationships. It requires completion of relations, such as the production of relations, the generation of analogies, similarities, synonyms and problems of likeness.

2.3.3.2.4 Word Fluency

This type of fluency concerns vocabulary. It involves the generation of words of specifically required epithets. Whereas expressional fluency is concerned only with ideas and sentences, word fluency is concerned only with words. It can thus be regarded as a test of vocabulary.

Olivier (1985:50) agrees that fluency is an essential element of creativity. The highly creative person is exceptionally fluent regarding the repetition and processing of his or her store of knowledge which exists from past experiences. He or she is able to express many ideas in words and is able to do so more quickly than the ordinary person. The production of ideas is aimed at quantity rather than quality.

Attention should be paid to the number of ideas rather than to the quality of the responses. Some of the ideas give rise to new ones and the emphasis is on the number of ideas which a highly creative person can produce. This characteristic of fluency is not a criterion for the evaluation of the quality of creativity. It should be seen as a searching activity where as much data as possible is obtained.

Fluency alone is insignificant, so it must be viewed in relation to the other qualities. A trivial thinker can produce many ideas, but there can be little originality and flexibility. It is often seen that a person with minimal fluency experiences great difficulty in the processing of his ideas.

Sometimes a deficiency in fluency can be found in the creative individual who uses a considerable amount of mental energy to escape from the common-place. It is important that the other mental qualities such as originality, flexibility, elaboration, sensitivity, self-confidence and intelligence are linked with fluency (Olivier 1985:50).

2.3.3.3 Flexibility

Olivier (1985:51) describes flexibility as a pliability or manoeuvrability in the thinking of the creative person. An example of this can be the numerous categories of questions which someone poses as an indication of flexibility. Highly creative persons use a variety of

approaches to solve their problems. Their thinking is less rigid and they possess the ability to move easily from one category to another.

People who are highly creative show evidence of an ability to digress from the well worn track. Due to flexible thinking they can depart with ease from common established working methods and they think divergently.

The flexibility aspect indicates a basic difference between creativity and intelligence, since for the former divergent thinking is a prerequisite, whereas the latter concentrates more on convergent thinking.

A person who does not show a great degree of flexibility can be expected to exhibit a very narrow succession of reactions or thought processes. This results in rigid thinking patterns, incomplete information and/or experiences, limited intellectual abilities and poor motivation. A highly flexible person can switch easily from one idea to another without necessarily actually formulating a noteworthy idea (Olivier 1985:52).

As in the case of fluency, flexibility also involves more than one basic ability. This was proved to be true when several subhypotheses of flexibility were tested (Guilford 1986:43). Adaptability to changing conditions, freedom from inertia,

reinterpretation of information and spontaneity were some characteristics of flexibility which were tested and proved to hold true.

2.3.3.4 Non-conformity

Non-conformity can be regarded as a prerequisite for creativity. A person who conforms suppresses his own creative abilities (Olivier 1985:55). He needs to break away from the common-place to arrive at new, original achievements. A child who will not conform will experience a certain amount of tension in his life and may be ostracised by his peer group for being different. It is when this isolation occurs that the creative person must fend for himself. The conformist, in contrast to the non-conformist, is more susceptible to influence and will easily abandon his ideas for those of others as he possesses less confidence in his own achievements. He seeks security and acceptance.

Moustakas (1967:27) highlights the close link between non-conformity and creativity. He explains:

'To be creative means to experience life in one's own way, to perceive from one's own person, to draw upon one's own resources, capacities, roots. It means facing life directly and honestly; courageously searching for and discovering grief, joy, suffering, pain, struggle, conflict, and finally inner solitude. Only from the search into oneself can the creative emerge'.

Moustakas goes on to state that when a person's involvement in a situation is based on appearances, expectations or the standards of others, when one acts in a

conventional manner, or according to prescriptions, when one is concerned with status and approval, one's own growth as a creative person is impaired. When the individual is following, conforming and imitating, he moves increasingly in the direction of self-alienation. Such a person fears controversies and does not want to be different (Moustakas 1967:35). Gradually the person who conforms, loses touch with himself and with his own real feelings (Soren in Moustakas 1967:36).

2.3.3.5 Sensitivity

Olivier (1985:53) differentiates between kinds of sensitivity, firstly, a person's sensitivity or openness to his environment and secondly, a sensitivity towards his own feelings and emotions. The highly creative child is sensitive to his environment, often noticing things which go unnoticed by others. Novelty and new appreciation are closely related to creativity.

The highly creative person reveals the characteristics of an exploring intellect, such as perceiving, looking for something, calculating and absorbing. Such a person is sharp-witted and attentive in different ways. Alertness and the ability to concentrate for a great length of time, together with the great source of knowledge at his disposal, lead to creative outputs.

In addition to being sensitive to his or her environment the creative child is also sensitive to his or her own feelings, emotions, imaginations and other aspects which are of a personal nature. Others who may not be aware of these qualities may provide him or her with experiences, which may even cause inner conflict. Without these psychic upheavals, together with an independent spirit, it is difficult for creativity to exist and develop. At this phase the teacher and parent must be patient or a thoughtless remark may suppress creativity.

It is this sensitivity or openness which ensures a well-balanced consciousness in which creativity thrives. Guilford (1986:41) believes that this trait of sensitivity enables some individuals to quickly notice that a problem exists in a situation and to perceive ways of changing it.

Jackson and Messick (Kagan 1967:16) agree that appropriate responses may be made by highly sensitive people. There is, however, evidence in some fields, that the most sensitive people cannot articulate their awareness with any degree of precision. Their sensitivity is intuitive; individuals who behave intuitively are sensitive to cues they cannot identify verbally.

The highly creative child must feel free to express his or her feelings and emotions. This has implications for classroom instruction.

2.3.3.6 Elaboration

'Elaboration means that the highly creative person possesses the ability to handle a specific problem in the finest detail, to formulate ideas, to adapt, to embroider and to implement' (Olivier 1985:52). Elaboration involves a careful study of all details and even a general idea is usually investigated fully and superficiality disappears. Ideas are wrestled with and worked with extensively.

The elaboration of ideas amounts to more than the quantity (fluency) of ideas, for it involves quality as well. New ideas culminate in the new creative product or achievement. A person who is creative does not just have new ideas, he often follows them up, wrestles with and elaborates upon the ideas, meditates over them and tries to perfect these ideas.

Time is of essential importance in elaboration. A highly creative person who possesses this ability to elaborate needs time to work out the problem in his own time. Such a person may find it difficult to complete his work within a specified time limit. This fact must be taken into account in our present schooling system. General classroom activities and examination papers must be compiled in such a way to allow for originality and elaboration. The reproduction of facts is of some importance but emphasis should be given to the quality of the facts as well (Olivier 1985:53).

Hussain (1988:7) states that elaboration is an important component of divergent ideas which reflects the expanding and combining activities of higher thought processes. Through elaboration, details are added to the development of the general idea. In this way, elaboration makes possible the production of detailed steps, varieties of implications and consequences which may be quantitatively assessed.

2.3.3.7 Curiosity

Hussain (1988:8) describes curiosity as the root of all knowledge as it concerns the potential to ask questions. Murphy (Hussain 1988:8) defines it as the :‘tendency to investigate any novelty perceived, tendency to seek information about anything’. He considered it as being instinctive as it is the function of sense organs and nervous system which are inherited by each individual. Empirical evidence also shows that creativity and curiosity are highly related and a high level of curiosity is needed for creativity (Day in Hussain 1988:8).

Davis (1986:39) agrees with the view that the creative person has a strong curiosity, a child-like sense of wonder and intrigue. He or she may have a history of taking things apart to see how they function, exploring attics, libraries or museums and have a strong urge to understand the world about him or her. This curiosity produces wide interests and unusual hobbies.

2.3.3.8 Self-confidence and courage

The highly creative person can be singled out as one who has enough courage of his or her convictions to query the everyday and commonly accepted ideas. He or she must have enough courage to be destructive through discriminating and critical reasoning to enable him or her to create something better (Olivier 1985:55). Persons who possess a great deal of self-confidence are also self-assured individuals and if they think their creative achievements are good, they will reject all outside criticism. Outside criticism will seldom affect them as their own opinions carry far more weight because they believe in their own ability and judgement.

2.3.3.9 Untiring diligence

According to Olivier (1988:54) the majority of creative children reveal untiring diligence. A highly creative person is very active because of the mental work which occurs before the creation of a product. A creative worker does not rely solely on trial-and-error and to arrive at the end product, much discipline, dedication and total commitment and hard work are needed. There is no doubt that creative thinking is embedded in deep meditation and hard work.

2.3.4 'Sex difference' as a variable in creativity

Hussain (1988:23) observed, while going through the conceptual and empirical views regarding sex difference in creativity, that the views are still controversial. Some studies have shown the superiority of females over males and some of males over females

on tests of creativity. Further, there are studies which have reported non-significant differences between the members of the two sexes with regard to their creative output. It has also been noted by various researchers that creative personalities who are high achievers may be androgynous (Barron, Blatt & Stein, Bloom, Hammer, Helson, Mackinnon and Roe in Ochse 1986:147). Feminine interests are sometimes expressed by creative males and masculine interests by creative females.

2.3.5 Conclusion

We must not infer that only the above personality qualities make a person highly creative. In general each creative person possesses more than those characteristics discussed above. It is apparent that creative individuals are devoted to work and show a sense of perseverance. They possess an insatiable desire to reject existing, accepted systems to structure new and better ones. Creative people are complex beings who possess many varied characteristics.

2.4 INTELLIGENCE AND CREATIVITY

The relationship of intelligence to creativity has been considered to be highly significant and at the same time very controversial. However, in the recent past, creativity has been considered as an integral component of intelligence and therefore the topic of creativity did not necessitate independent and comprehensive research. In this connection Butcher (Hussain 1988:30) remarked in his book Human Intelligence (1970) that fifteen years before a book on intelligence would have been unlikely to deal with the subject of creativity. Creativity was defined by

most of the pioneering researchers to be on the fringe of psychology and one could hardly investigate it by using empirical methods. Authors such as Cocks, Galton, Havelock and Ellis have written books on estimated intelligence of people, but few attempts have been made to investigate creative abilities and their correlates (Hussain 1988:30).

Ochse (1986:123) also agreed that research into the relationship between intelligence and creativity is beleaguered not only by the problem of quantifying creativity but also by the problem of quantifying intelligence. 'Intelligence' has been construed and measured in a variety of ways. If one were to construe it as an individual ability to adapt to the environment then there is no question of considering its relationship to creativity, and more especially to scientific creativity. In these terms creativity is intelligence.

Though the exact relationship between creativity and intelligence is not known, it is generally regarded that a creative person has above average intelligence, although not necessarily at the upper limit of the scale (Olivier 1985:48, LeFever 1981:13). American psychologists and educationists are of the opinion that intelligence and creativity are two separate abilities (Jones in Olivier 1985:48). British educationalists, such as Burt and Vernon, are convinced that meaningful creative thinking is not possible without high intelligence. However, it is clear that creativity is closely interwoven with other personal qualities and not dependent upon intelligence alone.

Torrance and Mackinnon (Olivier 1985:48) in their respective research projects, both arrived at the conclusion that above an intelligence quotient of 120, high intelligence makes little difference to creative ability. According to them it is creativity, rather than intelligence, which determines success. An increase in the intelligence quotient above 120 will not lead to a pro rata increase in creativity. The intelligence tests 'measure' to a great extent, the non-creative or convergent, as the testee is expected to remember, to recognise and to solve, but not to discover something or produce something original or novel. Intelligence tests do not require the use of skills such as speculation and originality, thus they do not put all the mental abilities to work. Guilford points out that intelligence should include abilities that are especially important for creative performance (Guilford 1986:27). Such mental skills would include originality, fluency, flexibility and elaboration.

Spearman, Burt and Vernon (Olivier 1985:30) hold the view that much of what passes for creativity can be ascribed to general intelligence. During the last two decades researchers started questioning the study of creativity in the light of intelligence. There was a conviction that creative abilities could be distinguished from general intelligence, both conceptually and in terms of measurement. The available intelligence tests were criticized for not measuring creative ability, as the essential nature of such tests did not permit individualised or unique responses.

Contrasting views have been advanced by various investigators, some correlating intelligence and creativity closely, while others identify intelligence and creativity as two independent components. Getzels and Jackson (Hussain 1988:35) found interesting and important similarities and differences between the 'high creativity' and 'high IQ' groups. Most striking perhaps was the finding that the high creativity group equalled the high IQ groups in scholastic achievement in spite of having an average IQ, 23 points lower (127 against 150). The results suggest the possibility that some or all of the creativity measures might be used as predictors of scholastic achievement.

The research of Getzels and Jackson attracted a great deal of interest and aroused some controversy. De Mille and Merrifield criticized it severely stating that it was ill-designed and inadequately reported. Wallach and Kogan stressed its failing as its investigation relied on group tests administered in a 'psychometric' and usually competitive situation (Hussain 1988:41).

So in conducting their own research, Wallach and Kogan took special precautions to make sure that all the psychological measures were obtained in situations designed to minimize test anxiety. The subjects were 10 to 11-year old children and the experimenters were teachers who had established close rapport with the children and who derived the required data from games and lessons without appearing to upset the normal school programme. Wallach and Kogan (Hussain 1988:42) have reported a fair degree of success in establishing separate measures of

creativity and intelligence in these conditions. Contrasting groups of children were formed including groups who were high in both creativity and intelligence or low in both and were compared on a variety of aspects including aspects such as attitude to study, degree of social adjustments, level of anxiety and so forth. Wallach and Kogan summarised the main differences between the groups as follows:

*** High creativity - high intelligence :** These children can exercise within themselves both freedom and control, both adult-like and child-like kinds of behaviour;

*** High creativity - low intelligence :** These children are in angry conflict with themselves and with their school environment and feel a sense of unworthiness and inadequacy. In a stress-free environment, they can blossom cognitively;

*** Low creativity - high intelligence :** These children can be described as addicted to school achievement. They would continually strive for academic excellence and failure would be perceived by them as being catastrophic; and

*** Low creativity - low intelligence :** Basically bewildered, these pupils engage in various defensive manoeuvres ranging from useful adaptations such as intensive social activity to regressions such as passivity or psychosomatic symptoms.

From the findings it can be concluded that the present definition of creativity denotes a mode of cognitive functioning that matters a great deal in the life of the child. Understanding the relationship of intelligence and creativity would enable the teacher to teach more effectively (Hussain 1988:43,46).

Other researchers such as Clark and Czerwinska (Hussain 1988:46,48) found that creativity and intelligence were independent of each other.

The conclusions which can be drawn are that intelligence and creativity are two significant abilities and they may only interrelate over a small area and more often than not they are parallel to each other (Olivier 1985:49). There ought to be a balance between creativity and intelligence in education. To this end a knowledge of creativity (and the manifestations of creative activity) is necessary. Intelligence and creativity are definitely not synonymous, although one cannot exist totally independently of the other or at least to some degree. However, one can conclude that the highly creative person has above-average intelligence although the highly intelligent person does not have to be highly creative.

2.5 ENVIRONMENTAL INFLUENCES ON THE DEVELOPMENT OF THE CREATIVE PERSON

2.5.1 Introduction

Environmental factors do play a fairly significant role in the expression of creative potential. All normal people, by their nature are creative but if the environmental conditions fail to provide the proper nourishment and stimulation for creative growth, they may fail to realize their full potential. The hereditary influences are acknowledged by Torrance, but he stresses the importance of a nurturing environment in the production of creative achievements (Magau 1982:25).

Deshmukh (1984:36) indicates that studies related to environmental correlates of creativity have not arrived at conclusive evidence, but there are certain factors which seem to play an important role in the nurturing of creativity of an individual. Some of these factors are: democratic conditions in group work, freedom of expression and movement, lack of fear of failure and provision of psychological safety, non-punitive provisions, encouragement and motivation, playfulness, breaking the barriers of conformity, recognising individuality, child rearing practices, parental treatment and family background.

Chambers (Deshmukh 1984:31) views creativity as a multidimensional process of interaction between the organism and its environment that results in the emergence of a unique and new product. Parloff (Deshmukh 1984:31) expresses similar

views as he assumes that creative performance is a function of complex interaction among such factors as cognitive capacities, environmental influences and personality structures.

Vinacke (Hussain 1988:14) in defining creativity emphasized the integrated harmony between external reality and internalized needs of the individual. The creative potential may be present within the person but for its proper expression, a rich and stimulating environment is needed. The environment must thus provide an opportunity for the outlet of hidden creative potentials.

2.5.2 Home Environment

The home or family environment has been persistently indicated as a major influence on an individual's creativity. The conditions under which a child grows up in the family are vital to the development of his creativity (Haronian and Sugarman in Deshmukh 1984:35). When dealing with environmental and familial factors behind creative growth, one has to consider the socio-economic conditions of the family which provides resources and opportunities for creative expression (Hussain 1988:60). The term socio-economic status may be used to define an individual's position in a society which is determined by wealth, occupation and social class. High socio-economic status points towards a person's high income, high occupation and adequate living conditions, whereas low economic status refers to poor income, low occupation and inadequate living conditions. High socio-economic status is considered to make provision for healthy and enriched stimulating environments in which the total

development of the personality can take place, whereas children from low income groups may develop a feeling of inferiority and insecurity. Bless, Ahmad and Sharan (Hussain 1988:60) are some researchers who observed in their studies that respondents belonging to families enjoying high economic status usually excelled in measures of creativity.

Earl, Gupta and Sharma (Hussain 1988:14) have stressed the role of better socio-economic status in fostering the growth of creative components. However, caution must be taken when generalising the domineering influence of environmental variables on creativity, because there are many other factors which contribute to creative activities. One must be aware that highly creative children may express creativity even though familial circumstances may not be conducive. Drevdahl and Barron (Hussain 1988:67) for instance show that there are instances where exceptionally creative individuals have excelled in creative achievement amidst adverse circumstances, as they were intrinsically motivated.

Ochse (1986:71) states that there is a great deal of consistency in the findings relating to socio-economic backgrounds of creative achievers from various societies and disciplines. When one examines the position of the historical geniuses within their societies one finds they typically come from middle to upper-middle classes (Albert, Cox, Raskin, Simonton in Ochse 1986:71).

It must be noted that values upheld by a certain culture might motivate its youth to aspire to becoming what is honoured in that society, and the motivation to learn and excel might be partly attributed to the transmission of positive cultural attitudes towards creative achievement. There are various reasons for believing that such values are characteristically upheld in the families of creative achievers. MacKinnon (Ochse 1986:88) for example notes that his creative subjects come from families with greater cultural, aesthetic and intellectual interests and pursuits than other families in their neighbouring areas. He also notes that his subjects had plenty of role models in the form of family acquaintances who occupied prominent or responsible positions in the community. MacKinnon reports that the families valued integrity, quality, cultural and intellectual endeavours, success, ambition, respectability and doing what is deemed acceptable. These values were expressed in honesty, forthrightness, respect for others, pride, diligence, joy in work and the development of talent. Roe (Ochse 1986:88) reported that learning, in the homes of practically all her highly creative achievers, was valued and pursued for its own sake.

In the light of this discussion on the role of the environment in shaping the creative growth one can certainly appreciate the vital role of the family. The family has always been considered to be the primary institution of learning and training, and as the home is the starting-point in the life of an individual, factors associated with the home environment have necessarily been found to affect the development of creativity. The roles played by a healthy home and a 'broken home' are well recognised by psychologists.

Since the home environment is significant in learning, favourable conditions conducive to the growth of creativity must be established from an early stage within the family. Keeping this in mind, various studies have explored familial factors behind creativity. Saran in his study of personality traits of pre-primary school pupils found that the individual development of the child with regard to creativity, constructiveness, curiosity and practical competence largely depends upon the proper home environment (Deshmukh 1984:35).

The size of the family affects the development of creativity. Jarial (Hussain 1988:59) compared the creativity scores of the respondents coming from large, average and small families. Those who belonged to the small families were found to be significantly superior in comparison to the members of large and average size families on scores on flexibility and fluency components of creativity.

Roe, Cropley, Cross, Weisberg and Springer, Shafer and Anastacy (Hussain 1988:58) have through empirical studies indicated that family backgrounds, position in family, mutual respect among members of a family and in a community, feelings of being worthy, social and intellectual bases in the family and also the professional background of parents all contribute towards the child's creativity.

2.5.3 Parental stimulation of creativity

Parents can facilitate the growth of creativity by providing a variety of new experiences for their children, stimulating their curiosity, allowing sensitivity to new ideas, avoiding insistence on conformity and above all by giving them love and attention so that they can feel free, secure and confident to explore the world. An interesting finding by Terman in this regard is that non-adults with a minimum of creativity, in most cases, came from homes where friction and conflict reigned and where parents showed little interest in the achievements of their children (Spearman in Magau 1982:26).

‘Emotional bonding’ between parents and their offspring is an important familial variable affecting creativity (Hussain 1988:72). It is commonly believed that a close emotional bond between parents and children results in a greater sense of security, a sense of belongingness, identification and protection.

Getzels and Jackson, Wersberg and Springer, Mackinnon and Drevdahl all hold the opinion, on the basis of their research, that parental care, emotional attachment and affectionate behaviour motivate children to become involved in creative activities (Hussain 1988:72,73). On the other hand Cropley (Hussain 1988:55) observed that the dominating nature and personality of the parents may act as a source of blockage to the expression of creativity among children.

Sajid and Sharan (Hussain 1988:66) both reported a significant association of the creative/non-creative parental interest and the high and low non-verbal creativity of children. The researchers went on to emphasise that the parental involvement in creative art may easily facilitate children's non-verbal creativity but not their verbal creativity, as this requires abstraction of ideas associated with verbal materials and tasks. The non-verbal tasks are in fact easier to imitate (Hussain 1988:67).

The amount of time spent by parents with their children does have an effect on creativity. Eisenman and Foxman (Hussain 1988:59) in their research on college students observed that those who spent maximum time with both the parents were found to be more creative when compared to those who lived with only one of their parents.

Sharan (Hussain 1988:69) conducted studies to test the assumption whether the presence or absence of the father contributes to the development of creativity of children. The parents are a source for the provision of educational facilities, emotional bonding and proper guidance. The love and affection of fathers affect their children's need for love and adjustment, and further serve as reinforcers for the intellectual and social imaginative attainment of the children. The findings indicated a non-significant relationship between the absence or presence of high and low scores on verbal creativity, whereas this association was significant in the case of non-verbal creativity. Children who spent most of their time with both parents were more creative.

Parental styles of control and supervision are significant in the development of creativity in children. Popular assumptions related to the raising of children hold that authoritarian control, criticism and rigid discipline are inhibiting factors in the growth of creativity (Ochse 1986:94). Some studies related to this topic revealed that potentially creative children generally have non-authoritarian parents (Anderson and Cropley, Getzels and Jackson in Ochse 1986:94). However, Ochse (1986:94) points out autobiographical and biographical material relating to historical geniuses and contemporary creative achievers which indicate that they were not always democratically or permissively reared. An example of a victim of parental cruelty was Beethoven, who might be described today as having been a battered child, for his father used to drag him out of bed in the middle of the night and make him practice his music till morning (Ehrenwaldt in Ochse 1986:94).

The feeling of being neglected or less cared for may have its adverse and destructive effect on children. Children do expect protection and care from their parents and this instils confidence and self-respect in them (Hussain 1988:70). Parents can motivate and encourage children in their creative efforts or on the other hand they may develop hostility, aggression and feelings of inferiority which might block the movement in a creative and constructive direction.

One important variable in the area of familial undercurrents is the effect on the verbal and non-verbal creativity of children of administering punishment and rewards in the family. It is

generally held that reward is a powerful incentive for learning and the rewarded group has been seen to be more inspired towards greater achievements, whereas the non-rewarded feels discouraged. Punishment plays a more damaging role in achieving creative attainment. Drevdahl, Feld and Sharan (Hussain 1988:71) in their studies recognised the positive role of rewards in generating creative endeavour, whereas punishment had more deterring effects. Punishment was found to be more damaging in comparison to being unrewarded.

The presence of siblings is a significant familial variable in the field of creativity. A child is inspired and stimulated if he or she is in the company of other siblings, as the family environment becomes more competitive and argumentative (Hussain 1988:72). The presence of siblings provides an opportunity for greater exchange of ideas, while a single child may find himself isolated resulting in a lack of emotional support. Sibling rivalry has been observed by Hurlock (Hussain 1988:1972) to be a potent motivating factor for the curricular and co-curricular achievement of the child. The presence of siblings provides an opportunity for evaluating one's behaviour and this interaction results in faster growth of creativity.

2.5.4 Developing a fostering attitude to creativity

Parents and other adults can help children by developing 'a fostering attitude' since they need to feel secure enough to try new things. Gowan (1972:74-76) identified some significant ways of providing an environment which promotes a positive

attitude to creativity. Parents should provide a warm and safe psychological base from where their children can explore and take risks. Parents should be ready to offer assistance when the need arises. Stimulating experiences of a social, motor and cultural nature must be provided so that the child is fed with new and challenging facts and ideas. Parents themselves must accept new ideas and respect their children's curiosity and ideas. Any effort of the child must be acknowledged and parents should not belittle their performance. One must be sympathetic to build up the child's self-concept, remembering at the same time to remain relatively realistic about valuing the products of creative effort. Individual differences must be respected and one must be flexible enough to accept children as worthy beings irrespective of what talents they may have.

Sensory awareness of children may be heightened by helping them to appreciate and enjoy sense perceptions and experiences. Parents can point out to children the beauty of simple things, the joys of nature and delights in crafts and art.

2.5.5 Behaviour of parents as an inhibiting factor

In the wide field of the creative phenomenon, it is not surprising to note that there are many eventualities which may curb or inhibit creativity. It is possible that parents, schools and the community can contribute towards these blockages. Olivier (1985:21) lists the following ways of how parents can contribute towards the inhibition of creativity.

*** Lack of opportunities and stimulation.**

Parents ought to provide the child with suitable opportunities and stimulation to develop his or her creativity. These experiences are essential for exploration and practice and can serve as a fertile field for the child's creative ideas. Where these opportunities and stimulation are lacking the child will experience a blockage to his creativity.

*** Over-emphasis on success.**

Parents are often over-anxious about their offspring and expect them to be successful in every new task or project. The creative process is an intricate and complex process with the outcome unpredictable. Many parents expect of the child that he should not make mistakes and they show no tolerance of the pupil's creative effort.

*** Early evaluation**

Parents often evaluate the work of the highly creative child at too early a stage. This early evaluation will stop the child from producing any further original work.

*** Autocratic discipline and rigidity**

Where the parents insist on a rigid mode of discipline, any creativity, originality or spontaneity will be out of the question. The highly creative child must be given the chance for the creative process to take its course and too

rigid discipline will hamper the process of creativity. A balance between freedom and discipline must be established.

The above inhibiting factors listed by Olivier (1985:21) are significant and in order to promote creativity, these factors have to be given due consideration by both parents and educators. Children should be provided with a supportive environment where early evaluation of creative efforts and overemphasis on success should be avoided.

2.6 CONCLUSION

Various studies have substantiated assumptions regarding the role of the familial factors as reinforcers to creative growth. Though all people are born with innate potential, the family does make a significant contribution in the channelling and expression of creative ideas. One can hypothesise that many of the substantiated assumptions regarding the role of familial factors as reinforcers of creativity can possibly be generalised to other educational settings eg. the school.

The role of the teacher in promoting creativity among pupils will receive attention in Chapter 3.

CHAPTER 3

CREATIVITY IN EDUCATION

3.1 INTRODUCTION

When creativity was still thought to comprise an inherited potential possessed by only a fortunate few, it was believed that creativity would develop automatically and that there was no need for environmental stimulation or environmental conditions to foster its development (Hurlock 1978:330).

By contrast it is now known that all children have the potential for creativity, though the degree and kind of creativity may vary from one individual to another. It is consequently an accepted fact that the environment must provide opportunities for the development of creativity (Hurlock 1978:330). Both the home and the school environment could foster creativity by providing guidance and encouragement to use the materials that will encourage creativity. This nurturing could start as early as babyhood and should continue throughout the school years thus ensuring that creativity is enjoyable and socially accepted.

Demos and Gowan state in the introduction to their book Creativity : its education implications, that:

‘Creativity appears to be enhanced by the predisposing, focusing or constricting of interests and attention. This channelling occurs first in the child as a result of parental pressures and relationships, it is forwarded or retarded by the environmental stimulation of school, and it is finally refined and directed to its target by the self-motivation of early successes’ (Gowan, Demos and Torrance (eds) 1967:5).

The efforts of educators to augment the creative output of their students rest on these three assumptions:

- that everyone has some measure of creative potential;
- that such abilities as the individual possesses are capable of being developed by practice; and
- that such training is a proper function of any school (Gowan et al 1967:5).

Of all human abilities, that of creativity seems most unique.

According to Foster (Chinniah 1984:107):

'it can be described as the nexus of education and so it is a central feature in education decision making and the formulation of the aims and objectives in schools'.

Furthermore the study of the innovative and inventive aspect of the human intellect is so important today that it has been described by Bruner as restoring dignity to the human being in an age dominated by the computer and by Toynbee as a vital aspect of a nation's resources (Cropley 1967:19).

Moreover, in the light of the 'knowledge explosion' which is currently taking place, and the consequent need for a wider use of human scientific and technological ingenuity, it is essential that a nation makes the best possible use of its intellectual resources, so that it can maintain its position in the modern world. The role of the teacher in freeing his students to function at their maximum capacity is vital. Creativity should be fostered in the classroom, since modern education should aim at making it possible for every child to function in a free, bold and flexible way (Cropley 1967:81, De Wet 1985: 54-61).

Theory and practice of education and teaching in South Africa are currently receiving special attention from all interest groups at both macro and micro levels. Change and shifts in paradigms have curricular implications and classroom practices are in need of change and improvement (Söhnge 1994:2).

3.2 CREATIVE LEARNING IS INTRINSICALLY MOTIVATED AND MORE EFFICIENT THAN ROTE LEARNING

There are good practical reasons for a teacher to be concerned with creativity. A creative approach to teaching goes a long way towards meeting one of the continuing difficulties which teachers encounter in their work (Cropley 1967:81). Material learnt by rote rather than by understanding has no built-in power to make the students seek more and more information. A learner may work hard at the task of acquiring facts, but the motivational drive always comes from outside the knowledge itself and may involve matters such as success in examinations, winning of scholarships, avoidance of disapproval from parents and teachers. Although extrinsic motivation is functional, learning which is aimed solely at achieving external goals often has a sterility and a dullness which makes it a meaningless process in itself. On the other hand material which is learnt because it is in itself satisfying to the student's curiosity and ingenuity, and which is seen as a challenge to the learner's mental ability needs no external rewards and punishment to keep the learning process in motion. Such material is considered to be intrinsically motivating.

Mere rote methods are no longer adequate for the task of effective learning. New approaches are required for the fostering of effective learning and it is increasingly being suggested that creative thinking abilities can contribute significantly to the acquisition of knowledge (Cropley 1967:82). In a changing world, all the potential of both the student's and the teacher's intellects should be brought to bear on the process of interacting with the environment.

The view advanced by Getzels and Jackson, and by Torrance (Cropley 1967:83), that human beings learn best when they learn creatively is by no means new. It has however been more convenient for many teachers to employ authoritarian methods in their classrooms, because it involves the teacher in less preparation and therefore relieves him or her of the necessity to be at peak classroom performance at all times.

Experiments by Moore and Ornstein (Cropley 1967:83) among others have shown that creative learning is more economical than mere rote learning. It is also true that some children who learn poorly by conventional methods are effective learners when their teachers utilise their creative thinking ability. Cropley (1967:83) emphasises that :

'teaching techniques which utilise students' creative thinking abilities promote more effective and efficient learning than those methods which ignore them'.

3.3 CAN THE SKILLS OF CREATIVE THINKING BE TAUGHT?

Creativity has long been considered the highest form of mental functioning of man and of human achievement. The question: 'Can creative development be left to chance?' has met with much speculation for there is justifiable scepticism as to the predictability of a teaching course in creativity. Not long ago it was commonly believed that creative thinking, the production of original ideas, scientific discoveries and inventions had to be left to chance. Even today some people still think so (Torrance and Myers 1970:68). Others, do however differ. Amongst them is Torrance who holds strong views that creativity is a form of behaviour that basically has to be learned (Torrance and Myers 1970:VII). Especially exciting to educators is the fact that certain instructional strategies are more effective than others in producing creative responses in students. In fact, teaching and learning are closely intertwined, and creative teacher performance tends to stimulate creative learning with the result that both the teacher and student expand their own potentialities for creativity (Torrance and Myers 1970:VII).

Torrance (Torrance and Myers 1970:68) points out that the deliberate method of creative problem-solving as indicated by Osborn, Clark, Gordon and Parnes has led to an amazing record of scientific discoveries, inventions and other creative accomplishments. Experiments involving these deliberate methods of improving creative skills have likewise been convincing in the studies of Maltzman, Parnes and Meadow, Torrance and Ray. Myers and Torrance in their own work have consistently found that deliberate methods of creative thinking

can be taught from the pre-primary phase through the graduate school as well. They found that in most cases students have improved markedly, sometimes dramatically, their ability to produce useful and original solutions to the problems. It is evident that creative thinking does not have to be left to chance (Torrance & Myers 1970:68).

Deshmukh (1984:84) states that: 'Creativity seems to be something that cannot be taught, but paradoxical though it seems, creativity cannot spring from the untaught'. Many psychologists and educationists conceive creativity as a learned behaviour that can be practised and mastered through the teaching-learning situation and through the manipulation of environmental conditions. In educational settings many experiments have been performed to determine whether there have been demonstrable effects of instruction on creativity. Almost invariably there has been such evidence to substantiate the fact that methods of instruction do play a vital role in the development of creativity (Guilford 1986:125).

Guilford (Deshmukh 1984:84) is convinced that creative thinking skills can be taught:

'Like most behaviours, creative activity probably represents to some extent many learned skills. There may be limitations set on these skills by heredity, but I am convinced that through learning one can extend the skills, within those limitations'.

Cropley (1967:87) also believes that the capacity of students to think creatively and to learn creatively can be fostered by the class teacher. The class teacher can achieve this by applying

appropriate teaching techniques or by being alert to the existence of creative learning as distinct from rote and authority - centred learning.

Davis (1983:202) agrees with the idea that creativity can be taught. He states that despite genetic limitations, it is absolutely true that virtually everyone's personal creativeness can be increased beyond its present level. This type of creativity refers to self-actualization which stresses self-growth and mental health.

Though there are many supportive views that creativity is teachable, however, there is some justifiable scepticism as to the practicability of a course in creativity. For example Kubie (Deshmukh 1984:83) holds the view that thinking cannot be taught. The function of education should rather be to show us how not to interfere with the thinking capacity which is inherent in the human mind. It suggests the removal of internal blocks to creativity rather than to increase the native talent. An eminent psychologist Mitra also expressed an identical view on this problem (Deshmukh 1984:83).

3.4 THE TEACHER'S PERSONAL PHILOSOPHY AND CREATIVITY

There is no other person who is in a better position to either identify or to guide and encourage pupils in the development of creative skills than the teacher. However, Torrance has shown that both the educational system and teachers themselves are punitive towards children showing creative potential (Foster

1971:34). It is therefore important for the teacher to be in possession of a philosophy which lays emphasis on individuality and creativity.

During a teacher's professional training, the philosophical, sociological and psychological bases of education are examined in detail and links are made between these and practice in schools (Foster 1971:35). The basis on which decisions of organisations, curriculum and general planning in schools are made is discussed. They try to reason out in a logical manner why certain things are done in a particular way. Although student teachers follow arguments and discussions with enthusiasm and diligence, these seem to take place in a vacuum. It is only when the student takes up his first appointment as a qualified teacher, that his or her personal philosophy takes on a dynamic, changing and evolving nature. As a member of the teaching team he or she then becomes involved in issues that affect his or her professional life.

If teachers intend to cater adequately for the creative thinking abilities of children, their personal philosophy must be one which values the individuality of the child, recognises that the basis of education lies in the emotions and conceives that most children can be regarded as potentially gifted in some sphere, if only it can be identified. Teachers need to be aware that even in a most seemingly, homogeneous class of students, there is room for extremely wide individual variation and that the ultimate aim

must be to try to stimulate these abilities by planning individual work, often within experiences presented to groups (Foster 1971:36).

Foster (1971:36) states that basically, teachers need to be fully aware that creativity is concerned with a very complex series of emotional and cognitive variables which are dependent for their development upon an individual's inherent qualities and experience. The teacher's contact with the child is a very powerful agent in determining the extent to which these creative skills are developed.

Torrance (Cropley 1967:86) has demonstrated through his studies, that creative thinking scores increase sharply, even without specific training, when the teacher is interested in and aware of creativity. Such teachers are eager to foster creativity in their students. Conversely, creative thinking can be inhibited by teachers whose main interest lies in authority, logic and control.

The teacher's philosophy should take cognisance of the social requirements of his pupils. The goals of educational training today must reflect the needs and purposes of tomorrow (Crutchfield in Chinniah 1984:111). It can be deduced that teachers must realise that children should be prepared to live in a vastly changing world. It therefore follows that educators ought to equip pupils with generalised intellectual and other skills which would enable them to cope effectively with whatever the state of

the world when they encounter it. Crutchfield (Chinniah 1984:111) indicates that 'central among the generalised skills is the capacity for creative thinking'.

Torrance also holds similar views and stresses the importance of creativity in education by stating that:

'the development of the creative thinking abilities is at the very heart of the achievement of even the most fundamental education objectives, even the acquisition of the three Rs' (Gowan et al 1967:96).

The teacher must be regarded as a facilitator of creativity. In order to assist and encourage creative effort in the pupils, the teacher has to become a fully functional person. He must be aware of divergent learning experiences.

3.5 THE ROLE OF THE TEACHERS AND THE IMPLICATIONS FOR OPTIMUM FULFILMENT OF CREATIVE POTENTIAL

The teacher's role in developing creative skills is a complex one. By the very nature of their roles, teachers have to behave in ways characteristic of the creative person. According to Myers (Torrance and Myers 1970:3) teachers must be aware of and be sensitive to what takes place in the classroom. For effective teaching, teachers must be aware of the needs of their pupils and know that they are motivated to learn and capable of learning. Teachers must be flexible so that they will be able to cope constructively with unforeseen circumstances. In addition to this, teachers must be spontaneous so that they will be able to react to events quickly and confidently, producing original solutions for problems. Finally teachers must often be intuitive in their judgements.

Dearden (Foster 1971:37) suggests that the teacher has a very complex role. The teacher questions, discusses, sets tasks, preserves judicious silences, hints, provokes, invites contradiction, feigns ignorance, poses problems, demonstrates, pretends perplexity, comments, explains and so on through the battery of devices by means of which passivity in intellectual learning may be overcome, and a more critical learning stimulated.

The aim is that teaching should acquire the essence of liberalisation. When a teacher adopts the techniques mentioned earlier, it helps individuals to extend their creative thinking skills. They are then able to be receptive to the ideas and to be reflective about them.

Freeman, Butcher and Christie (Foster 1971:37) after reviewing various research findings concerning how teachers can help creative children, conclude that: 'creative development can be enhanced through the use of discovery methods' and stress that the environment of both the home and school should give 'free rein and a ready response to the explorations of the child'. Children need freedom to choose and be engrossed in any activity, but they also require a guide and mentor at specific times. This apparent paradox is illustrated in many schools where the teacher is removed and yet present, concerned and yet not an inhibitor, the provider of some ideas and yet the elicitor of more. A teacher who successfully blends these paradoxical aspects is likely to produce pupils who are adventurous as well as

having the ability to evaluate their efforts objectively. They will be free yet secure, and outwardly they will be uninhibited yet inwardly they will possess acute self-knowledge.

In order to maximise students' creative potential Foster states that a teacher becomes not only a collector of resources but something more; he describes the teacher as an educational cartographer, who selects wide areas from which the children choose appropriate sections to make their own individual maps (Foster 1971:37).

Stoddard maintains that a teacher should understand and like children in addition to being skilled in the art of teaching. An important factor in encouraging children to use their creative skills is that the teacher should believe that all the pupils are capable of achieving a high level of creative functioning. In psychological terms, it implies that teacher expectations must be high (Anderson (ed) 1959:190).

Rosenthal and Jacobson (Foster 1971:38) produced amazing evidence regarding teacher expectations. If teachers expect children to achieve high levels of creative prowess, then there is a great likelihood that they will do so.

Mooney (Chinniah 1984:113) describes the roles of teacher and pupil in the classroom situation as: 'The teacher is a sender and a receiver; the pupil is a sender and receiver. What the teacher sends the pupil needs to be able to receive, what the pupil sends the teacher needs to be able to receive'. He adds that as each

receives and sends, the receiver and sender must be able to project into the inner world of the other and be able to sense what is forming there. This will lead to meaningful communication. Mooney says that if: 'communication fails, education fails, since communication is the centre of the education system'. If a pupil is repressed then: 'he cannot even recognise his full potential let alone realise it' (Parnes in Chinniah 1984:114). Creative education can do much to help the individual achieve self-fulfilment, whatever the nature of his or her inherent capacity.

Parnes (Chinniah 1984:114) states in this regard:

'education can provide for creative calisthenics to counteract this atrophying in our talent' and one of the first requisites that the teacher has to fulfil is to have 'dedication or at least a passionate belief in the importance of whatever it is he is trying to teach'.

One of the best known experiments with highly creative children in England was conducted at Brentwood College of Education (Foster 1971:37). An important aim of this study was to explore ways in which creative thinking could be stimulated in the classroom. Several implications as regards teaching came to light. Creative children need real challenge built into the stimulus which is provided by the teacher. There will be greater pupil involvement if the ideas are novel. If the starting point is effective and has creative possibilities, then pupils have no difficulty in developing their own ideas from it. They are committed to the work and maintain a high interest level throughout. Working with children must stem from a real

intrinsic interest in them. The intuitive nature of the teacher's role in dealing with creative children is well documented by this report which arrives at these conclusions:

'The lesson that our students need to learn above all others is that one can really appreciate how much success one is having as a teacher by developing a kind of invisible antenna which can be tuned in to every little happening in the class: the expression on a child's face, the over-heard snatch of conversation, the degree of involvement with which a child is working' (Foster 1971:40).

Hildreth (Foster 1971:40) highlights the role of the teacher as a mentor, one who motivates and thus excites the child, thus fostering his tendencies towards exploration. Such a teacher opens up new avenues of interest, demonstrates new techniques of working and performing, shows how great minds have thought and helps the child to evaluate his work. In Hildreth's term, the gifted teacher is 'a true guide to the perplexed'.

Cropley (1967:96) arrived at the following description of a creative teacher, after having studied the various characteristics that have been listed in numerous research projects. Creative teachers, in their classroom performance are resourceful, flexible and willing to 'get off the beaten track'. In particular, the teachers display a very high level of ability to form good relationships with highly creative students in their classes, though they enjoy a good relationship with other pupils as well.

The work of Torrance (Foster 1971:40,41) has become classic in the field of the development of creativity. The following ideas are suggested as appropriate behaviour for the teacher in fostering of creativity. Pupils should be encouraged to ask

unusual questions. Rewards should form an integral part of teaching, where all types of creative efforts should be commended. Experimentation should be encouraged and certain activities should be allowed to develop without early evaluation. Males and females should be allowed to work with all tasks and there should be no discrimination according to gender.

Educators should assist in the fulfilment of creative potential in children. The school should involve the children more positively in the whole process of education - in questioning, listening, discussing, thinking and being actively involved in the practical work with a wide variety of materials. This involvement should be achieved by means of a personal relationship between teacher and pupils where there is trust and respect for each other as creative individuals.

Maslow (Foster 1971:41) states clearly that the teacher who employs unusual techniques, has spontaneous ideas, who frees himself from the stereotyped approach and is adventurous in his expectations can be described as a 'self-actualising' person. Such a person realises his own creative potential and in doing so may provide the kind of environment which encourages creative responses in the pupils.

3.6 Teaching creatively

A teacher who is interested in and is aware of creativity, is able to develop creative thinking in his pupils (Cropley 1967:86). The class teacher can increase certain 'divergent' thinking strategies in his students by involving particular teaching

strategies. Some of these involve the student in relying not on the finding of set ready made answers in infallible text books, but rather on finding solutions through the use of his own power of enquiry, curiosity and independence. He may also arrive at solutions through the ability to draw together domains of his experience which have not previously been seen to be related.

Since it is generally agreed that a creative teacher will make a positive impact on education (Cropley 1967, Torrance and Myers 1970, Deshmukh 1984), the role of the teacher needs to be considered. 'Are all teachers creative?' is the question that needs an answer. Though some teachers may be born with inherent creative potentials, there are others who definitely need to be trained. The teacher education programmes at colleges and universities ought to take into consideration the development of creative thinking skills. The role of teacher educators in developing creativity in teaching is a significant one and should form one of the primary goals of any teacher training programme. Various researchers have tried to explore ways of developing creative skills in teachers, and because of the nature of the phenomenon, there is no single programme as such.

Demos and Gowan (Gowan, Demos and Torrance 1967:6) describe the instructor's role in furthering students' creativity as a protective and nurturing one. Briefly, it appears to consist of the following significant phases or steps:

- **Inspiration** : This means that the type of teaching and general relationships should inspire the students to learn.

- **Stimulation** : The curriculum content should include stimulating, new and existing experiences.
- **Amelioration** : Students cannot create without the ameliorating influence of a warm, safe and permissive atmosphere. They need a zone of psychological safety out of which they can explore the world, but to which they can return quickly when disturbed or frightened. Instructors can help by rewarding initial efforts and avoiding harsh criticism.
- **Direction** : The instructor needs to be in a position to direct developing talent to an area and a stage or level where it will be most effective. This entails the guidance function of the teacher.
- **Encouragement and development** : The final aspect of the instructor's role is the encouragement of developing potential into a practical channel. Sometimes it may take the form of constructive technical criticism or it will take the form of referral to competent authorities, to books, or other nonpersonal resources.

Davis (1986:222) believes that creative self-actualization is much too important to be left to chance. Creativity can indeed be learned through teaching. Creativity courses primarily teach self-actualization creativity by raising creativity consciousness, assisting people understand creativity and by teaching creative thinking techniques (Davis 1986:223).

Great importance is attached to the development of creative attitudes, habits, abilities and skills of creative thinking and problem-solving in the life of any individual. Thus education must set out to achieve creative self-actualization and it must not be left to chance.

3.7 THE TEACHER AS A LEADER

The teacher plays a significant role in the development of creativity. Deshmukh (1984:152) sees the teacher as a leader in the classroom:

'He has to design the action, direct the procedures, develop the sequences, involve audience, maintain spontaneity and reality, protect players, stimulate discussion and help people derive values from the role playing. Success of the session depends very much upon his skilful handling of the situation'.

The teacher may use a variety of instructional techniques, media and material to develop creativity in pupils (Deshmukh 1984:15).

3.8 QUALITIES OF TEACHERS THAT FACILITATE THE DEVELOPMENT OF CREATIVE ABILITIES

There are various ways in which teachers may facilitate their pupils to think creatively. Chambers (Deshmukh 1984:158) found that facilitating teachers conducted their classroom teaching in an informal manner. These teachers consulted with students about their preferences for topics to be covered in their lessons at school and they used students' disagreement as a springboard for class discussions. Unorthodox viewpoints were welcomed and students were rewarded for originality, initiative

and creativity. Effective teachers encouraged pupils to be independent and to participate in class discussions. Emphasis was placed on understanding of principles and teachers were available to assist pupils outside the classroom. These teachers often demonstrated their own creativity and originality.

Smith and others in *Educator's Encyclopaedia* (Deshmukh 1984:157), set out some useful classroom practices for the development of creativity. Teachers who want to assist pupils to be creative should be less dominating and they should encourage pupils to proceed at their own rate. Pupils should be free from fear of punishment or failure. Group procedures eg. discussion, role playing and brain storming were useful and pupils should be given guidance in *how to think* rather than *what to think*.

3.9 CONCLUSION

Although a great deal has been recorded about fostering creativity in the classroom, relatively few basic teaching strategies have been effective in encouraging creative development (Renzulli 1979:7). The teacher's role cannot be overemphasised. No amount of sophistication in teaching materials could compensate for the methodological predisposition of the teacher. Studies by Torrance (1965), Crutchfield (1966), and Parnes (1967) have demonstrated that: 'creative teaching usually results in increased creativity, involvement in creative activities, and a liking for school' (Renzulli 1979:7).

A major inhibiting factor to the development of creativity in pupils has been a lack of understanding about the nature of creativity on the part of numerous classroom teachers (Williams, Eberle and Guilford in Renzulli 1979:16). In some cases this lack of knowledge and understanding has resulted in the severe inhibition of creative thinking in the classroom and even discrimination against students who display forms of creative behaviour.

It is therefore essential to develop effective programmes for teacher training. Such programmes should include activities, designed to broaden the way teachers and students look at their world. 'The best way to learn how to do it is to do it' is a guiding principle recommended by Renzulli in his approach to teaching teachers the skills of creative production. Once these skills have been assimilated, they can be applied to all areas of the curriculum in the school. Both divergent and convergent thinking skills should be developed.

As student teaching programmes move away from the apprenticeship frame of reference, much more attention is being given to the education of the teacher as a person. The teacher must be seen as an individual who is attempting to learn extremely complex kinds of behaviour (Will in Ernest 1972:7). As the teacher works to improve his performance he needs to be given opportunities to learn how effective he is, as well as ways to improve his performances. Shaplin (Ernest 1972:7) states

that the primary purpose of student teaching is that the student learns to analyse, criticize, and control his own teaching behaviour. This goal will not lead to stereotyped teaching.

This thought is reiterated in a pamphlet on future trends in the field of teacher training:

'The new student teaching should be a creative, fulfilling experience and at the same time provide for critical analysis in order to make student teachers and their supervisors scholars of teaching.

It should range from simple observation to brief exposures with learners, to the development of skills in discrete elements of the teaching act... to analysis of personal skills and insights ...'
(Ernest 1972:7).

It is clear that creative development must of necessity be included in the education of teachers. In this study the main area of concern is the development of creative Junior Primary English teachers. In teaching the language arts, teachers have many opportunities to develop both convergent and divergent functions of the intellect. In the next chapter various aspects of language teaching and learning are analysed.

CHAPTER 4

LANGUAGE TEACHING AND LEARNING ANALYSED

4.1 ACQUISITION OF LANGUAGE

4.1.1 Theories of language development

Studies of language development have provided new information about how children learn language. However, there is still no general agreement on the total process and sequence involved in language learning (Smith, Goodman and Meredith 1976:16).

A basic controversy exists as to whether language learning is innate or acquired through an elaborate process (Rose 1982:28).

Chenfeld (1987:86) distinguishes four perspectives of language acquisition viz. the behaviorist, nativist, psycholinguist and cognitivist views.

Behaviorists, such as Skinner, Pavlov and Watson, see language emerging as a result of environmental conditions. They believe that learning of language occurs when imitative behaviour is reinforced.

Nativistic philosophers, such as Lenneberg, Ervin, and Miller view language as being rooted in the biological make-up of human beings. It is closely linked with maturation.

The psycholinguistic scholars, such as Chomsky, McNeill and Slobin see the child possessing latent or inherent language abilities which develop as the child interacts with his environment and constructs a system. He acquires an understanding of the way language works.

Cognitivists such as Piaget and Inhelder accept a more interdisciplinary approach. The biological, sociological and psychological elements in human development are involved in the learning of language. Just as bodies and minds mature, language also goes through a maturation process.

Though various theories have been put forth by linguists, educators and social scientists, the field of language acquisition is still a very complex, controversial and indeed mysterious one (Chenfeld 1987:86).

4.1.2 Development of language

Smith, Goodman and Meredith (1976:17) present a theoretical model which is consistent with recent research but which does not depend on the assumption that language is an innate human attribute. Throughout the process of language acquisition there are four continuing cycles. These are increasing experience, increasing conceptualisation, increasing communicative need and increasing effectiveness in communication.

The child's language development can be seen as a series of stages through which the child passes. These stages may overlap. The child may enter into a higher stage well before he has completed earlier stages.

Rose (1982:30) identifies ages for each stage. However, these must be viewed as approximate, since children vary in their rate of progress through each stage.

4.1.2.1 The random stage (up to 12 months)

The prelinguistic phase is viewed as the random stage. The child babbles and experiments with sounds. These sounds are not language. He cries or makes sounds to get reactions to situations such as discomfort, hunger or pain.

Studies of Russian, German and American babies all confirm that during this phase, normal children produce all the sounds that are significant in the language of their societies as well as sounds that have significance in other languages (Tischler in Smith, Goodman and Meredith 1976:17).

The random sounds the baby produces are usually pleasant to the baby and a baby may spend long periods at noise making. Often the babbling is composed of consonant vowel links such as da-da-da, goo-goo-goo and ma-ma-ma.

By the end of this period, intonation may enter a child's babbling. It is likely that towards the end of this stage the child may engage in some intentionally selective behaviour. This begins the process of control over sounds which are produced.

4.1.2.2 The unitary stage (up to 24 months)

During this stage, the child begins to produce sounds for a specific purpose for example to express a desire or need. This stage is called the unitary stage because the child develops units of language. The child's language is a collection of utterances, each forming an independent unit. The utterances are often abbreviated. They are limited to a few highly stressed morphemes (idea units) and are composed of a limited number of phonemes when compared to an adult's speech. The word order of adult speech is maintained in the child's production of his abbreviated speech or 'telegraphic speech'.

The stage of expansion and delimiting (up to 48 months)

At about two years of age, the range of the child's spoken language expands from one or two - syllable utterances to fuller approximations of adult speech. The less important details are filled in eg. 'Out' becomes 'Go-out', then 'Jimmy go out' and eventually 'Mummy and Jimmy go out' (Rose 1982:3). With this expansion, also comes some delimiting. Children show increased linguistic precision when they tailor their utterances more carefully to suit the specific situation.

Adults in the child's immediate environment, especially the parents aid in the acquisition of language. The child's perceptions of the world are also shaped according to cultural norms (Smith, Goodman and Meredith 1976:21).

By three years, the child is able to use a variety of complete, simple English sentences and by the fourth year, the child's speech resembles that of the adults in the immediate environment. His speech is in complete utterances, where the word order and inflectional suffixes resemble adult speech.

4.1.2.3 The stage of structural awareness (up to 60 months)

During the first few years, the child learns much of his language in whole units. But this approach becomes increasingly impractical as one's ideas become more complex when one can no longer learn all English utterances as units. Hence the child begins to generalise and acquire control of the rules and patterns of the language. Each person does this in a different way.

Adults are sometimes disturbed about errors in children's speech in this stage and may regard their speech as being incorrect. They should resist from reacting in an annoyed or sarcastic style as children who are prevented or discouraged from making errors in this stage may be reluctant to try out generalisations and remain in the less effective stage of learned wholes (Smith, Goodman and Meredith 1976:23).

During this stage of structural awareness, words or phrases begin to take on meaning for a child. The child realises that every word is an utterance which does not only have a lexical, dictionary meaning but also a contextual meaning.

The automatic stage (approximately 72 months - kindergarten)

At this stage a child has internalized the grammar of his language. He can rely not only on a large vocabulary of whole utterances but he can generate utterances that he has not heard before, and these may be grammatically correct.

The average child reaches this stage by the time he begins kindergarten. The grammar of his language is deeply embedded in him as it is refined through hearing and using it at home and play.

At the time he reaches this stage, the child greatly increases his conceptualization, as well as the quantity and effectiveness of his language. His language is thus adequate for meeting the communicative needs common to persons of this age in the child's immediate society.

4.1.2.4 The creative stage

As the child begins to develop language, he or she literally invents further language. The need for effectiveness in communication is so strong, however, that he or she is constantly made to conform to the language of the community. Once this happens language for most users becomes a vast collection of clichés (Smith, Goodman and Meredith 1976:25).

It must be noted, however, that language is man-made and as such it never becomes completely static and unchanging, man never loses the ability to create language. Children pass into a stage of creative manipulation of language. The young have special powers in this respect, and they should be encouraged to use these.

Smith, Goodman and Meredith (1976:26) indicate that creative thoughts require creative language to express them. An emphasis on conformity in language in school or at home thus stifles not only expression, but also thought.

Fortunately, this tendency of children to be creative in language usage is almost universal, and as such parents and teachers are able to encourage it. If this were to be done, there would eventually be more adults with the courage to use language creatively.

4.1.3 Factors influencing language development

There are various factors which influence language development in children. The source of language acquisition includes a combination of biological factors as well as environmental factors.

Petty and Jensen (1980:68) identify the following factors which affect language development:

4.1.3.1 Intelligence

Numerous studies have revealed that intelligence and language are related in some way or other (Petty and Jensen 1980:68). The exact relationship is, however, not known because of the nature of intelligence, which is an abstract concept. However, positive correlations between intelligence test scores and vocabulary size as well as measures of articulation ability and indices of language maturity have been established by researchers (Petty and Jensen 1980:68).

It is difficult to determine what these correlations really indicate because intelligence tests depend heavily on language. However, due to the magnitude of the correlation between intelligence measures and vocabulary size it strongly suggests that the emphasis in intelligence tests on language does not account completely for the size of the correlation (Petty and Jensen 1980:68).

Cumulative evidence suggests that virtually all children have knowledge of how their language works, but intelligence is the factor which enables them to use language effectively for communication.

4.1.3.2 Physical conditions

Language acquisition and growth have several physical requirements. These include the neuromuscular system, hearing organs and speech organs. For speech development to progress normally, all these organs must function effectively. Handicaps to hearing and sight, to the ability to perform neuromuscular acts and to sound production are likely to interfere with language development.

4.1.3.3 Sex

Research has shown contradictory evidence with regard to one sex being superior to the other as regards the acquisition and development of language.

4.1.3.4 Home and Family

The most important determinant of language development is the family environment. In order to acquire language facility, the young child needs to talk, to exchange ideas with others and to have experiences on which to base thoughts and language.

Children who play alone or with those at home only, have limited access to new ideas and concepts. If they go on outings eg. to parks or zoos and travel extensively with

parents, they acquire a wealth of new sights, and sounds and words that relate to them. Verbal interaction and reading enhance language development.

4.1.3.5 Economic conditions

The family's economic circumstances represent another major influence on children's language development. Numerous studies have shown relationships between economic class and language growth. The predominant interpretation of research data is that children who come from middle income homes exhibit a more highly developed, elaborated, or complex syntactic usage than children from low-income homes (Plumer in Petty and Jensen 1980:71).

It is certain that children from poor backgrounds do not have many of the experiences that are enjoyed by the wealthier group. Few teachers regard children from poor homes or low social classes as non-verbal. In fact, they do recognise syntax, pronunciation differences as well as differences in vocabulary.

Not all poor families, however, provide similar learning environments to their children. Some economically poor parents use standard English and talk with their children, whereas some middle-class parents pay little attention to their children's needs with regard to language growth.

4.1.3.6 Ethnic setting

It is apparent that the extent to which families encourage language development in their children differs from one ethnic group to another. In some cases racial prejudice may prevail in the learning of a language (Petty and Jensen 1980:72).

4.1.3.7 Bilingualism

Petty and Jensen (1980:72) state that bilingual children encounter numerous problems with English. Firstly they have vocabulary difficulties; they often intermingle words of both languages. Their English sentences are short, often incomplete and seldom take the form of compound or complex forms. Errors are made with regard to inflections, verb tenses, use of connectives, articles and negative forms. These difficulties in the use of English naturally act as a handicap in other areas of school work.

In addition, bilingual children have problems with pronunciation and enunciation. The rhythmic patterns of English sentence structure frequently causes problems. In the teaching of bilingual children, the goal should not be to erase the knowledge of their first language or to take away their cultural identities.

4.2 CHARACTERISTICS OF LANGUAGE

In trying to explain the nature of language, Rose (1982:25) clearly identifies the following basic concepts.

- **Language is a sound system. Speech is one of the components of language. It is an oral system in which individual sounds are put together in patterns to form words. These words are arranged in a certain order to form sentences and these make sense only to those who understand the language.**
- **Words are representational since they are symbols.**
- **All languages and dialects of languages are systematic. They have built-in systems, which though arbitrary have certain rules and order and agreed upon conventions.**
- **Language is a social instrument as it is used in social relationships.**
- **Imitation and repetition play a significant role in language acquisition but most linguists do not believe that language is learned solely through this process.**
- **Language is purposive in that it is seen as a tool to accomplish goals.**
- **Spoken language is probably the most efficient means of communicating needs, expressing feelings and establishing relationships.**
- **Language is always changing.**

Petty and Jensen (1980:19) in addition to identifying the symbolic, systematic and social nature of language, indicate the following characteristics:

- **language is human since it is a characteristic of human activity;**
- **language has to be learned and is therefore noninstinctive.**

4.3 LANGUAGE AND THINKING

There are several kinds of thinking. Thomson (Smith, Goodman and Meredith 1976:128) describes six possibilities in his book The psychology of thinking. These are :

- Autistic thinking : daydreaming, fantasizing, flitting from one idea to another;
- Remembering: recalling past happenings;
- Concentrating : thinking about what one is doing and persevering with the problem;
- Imagining : thinking about possible solutions to problems;
- Believing : valuing one thing or feeling over another, defending or attacking emotional stances;
- Reasoning : reflecting about a happening in view of past experiences, deliberating about an idea in view of known facts, pondering over several possible solutions, forming hypotheses, checking out alternatives and raising questions.

All these types of thinking may occur in any classroom and may consequently be nurtured there (Smith, Goodman and Meredith 1976:129). Although reasoning is generally considered the highest form of thinking, the other forms of thinking are just as important. A program in creative arts in a school program ought to generate and refine thinking and prepare children to respond to these other-than-rational/literal kinds of thoughts in creative ways.

4.4 PRINCIPLES OF LANGUAGE TEACHING

Lado (1964:49) identifies the following principles in the teaching of language:

Principle 1 : Speech before writing

Listening and speaking skills must be taught before reading and writing.

Principle 2 : Basic sentences

Students memorise basic conversational sentences as correctly as possible. Linguists give support to the use of conversations, because they present words in sentence structures and in context.

Principle 3 : Patterns as habits

The patterns of speech are reinforced as habits through practice. Repetition is therefore essential in the learning of language.

Principle 4 : Sound system for use

The sound system is taught structurally for use by demonstration, imitation, contrasts, props and practice. Listening to good speech and practice are essential for the development of language.

Principle 5 : Vocabulary control

The vocabulary load must be kept to a minimum while the students are mastering the sound system and grammatical patterns. Linguistics shows that words alone do not constitute a

language. The most important strategic aspect of a language for use is the system of basic patterns and significant sound contrast and sequences.

Principle 6 : Teaching the problems

The problems include those units and patterns that show structural differences between the first language and the second. Understanding and practice are required in the teaching of these aspects of language.

Principle 7 : Writing as representation of speech

Reading and writing should be taught as graphic representation of language units and patterns that the students already know in terms of oracy skills.

Principle 8 : Graded patterns

Patterns must be taught gradually in cumulative graded steps. Teaching language involves the imparting of a new system of complex habits and these habits are acquired slowly.

Principle 9 : Language practice versus translation

Translation is not a mere substitute for language practice. Arguments supporting this principle are that, few words if any are fully equivalent in any two languages, and word for word translations produce incorrect construction of sentences.

Principle 10 : Authentic language standards

Language should be taught as it is, not as it ought to be. Emphasis should be on language as a structure of communication. Dialect or style of language should not interfere with communication.

Principle 11 : Practice

The learner must be engaged in practice most of the learning time. This principle has a psychological basis, since other things being equal, the quantity and permanence of learning are in direct proportion to the amount of practice.

Principle 12 : Shaping of responses

When a response is not in the repertory of the learner, the teacher may shape it through partial experiences and props. Partial practice entails the breaking up of responses into smaller parts, practising these separately and then attempting the full response. The learner may be given articulatory or other hints to help the students to approximate the response.

Principle 13 : Speed and style

Linguistically, a distorted version of English is not justified as the end product of practice. The end product should be an acceptable form of language even if it involves more practice and time.

Principle 14 : Immediate reinforcement

A student must know immediately if his response has been successful. This will motivate him for further learning.

Principle 15 : Attitude towards target culture

One must impart an attitude of identification with or sympathetic understanding of the people who speak the second language rather than merely an utilitarian attitude towards the language. Resist from adopting a negative attitude towards the people or the language concerned.

Principle 16 : Content

A language should be taught in its cultural context.

Principle 17 : Learning as the crucial outcome

Teach with the primary purpose to produce learning rather than to please or to entertain.

The principles indicated by Lado (1964:49) are comprehensive in nature and should be taken into consideration in the teaching of any language. One has to master the basics of a language before attempting to use it creatively.

4.5 TEACHING OF THE LANGUAGE ARTS

4.5.1 Definition of the language arts

The language arts may be defined as the receptive activities in which communication takes place either by reading or listening and the expressive language activities in which communication occurs either through speaking or listening (Petty and Jensen

1980:5). Listening and speaking may be referred to as oracy skills while writing and reading may be referred to as literacy skills.

The language arts (in terms of the English language) are sometimes referred to as 'English', while others prefer to call it 'communicative arts', 'English language arts' or simply 'language' (Petty and Jensen 1980:5).

Rose (1982:9) describes the language arts as a series of interrelated thinking processes which include the skills of listening, speaking, reading and writing. Although these components appear to develop independently, they are actually always functionally interrelated. In the early stages of growth, children usually follow a developmental sequence and progress from listening to speaking, then going on to reading and writing. However, this route of learning does not always remain linear.

The work of Chomsky (Rose 1982:9) suggests that in the early years, reading and an increased knowledge of the language go hand in hand. Once the connections are established, each aspect of the language arts reinforces the other, simultaneously and reciprocally. It gives rise to a set of symbiotic relationships being born. Oral language acts as a good model to demonstrate this point. Speech not only nourishes itself but simultaneously serves as a springboard to the other aspects of language arts.

4.5.2 Goals of English teaching

The focus for English as a subject at school, is language, in all its variety of forms and functions. It is concerned with modes and skills of listening, talking, reading and writing. The broad aim of English teaching is to intervene in a naturally developing process to accelerate, enhance and enliven the mastery of each of these modes. English teaching does not only compromise teaching about language, but indeed practising its use in all suitable circumstances (King 1985:7).

Aims can be expressed in many ways. King (1985:8) drew up a list of aims, in consultation with a group of experienced English teachers. Numerous aims have been identified systematically and the development of creative thinking skills receives sufficient emphasis. One of the significant aims of the language teacher is to develop basic skills in talking, reading and writing so that pupils may express themselves and communicate in a variety of situations. These skills should be taught in a disciplined and sensitive manner so that one may learn to discriminate the good from the unsatisfactory, the honest from the sentimental and the creative from the cliché. The power of imagination should be cultivated so that pupils may feel the experiences of others and describe and evaluate their own ideas. In addition pupils should be encouraged to form attitudes, values and meanings that would help them to get a better understanding of themselves as well as of others.

Ruddell (Shepherd and Ragan 1982:204) provides us with seven goals for the language arts, some of which relate closely to creativity:

- **The ability to communicate clearly in oral and written forms in a variety of social situations;**
- **The ability to understand and use oral and written language in both expressive and receptive forms;**
- **The ability to use comprehension and problem-solving strategies effectively;**
- **The ability to encode and decode words in a variety of reading and writing situations;**
- **The ability to use research and study skills in subject matter areas;**
- **The ability to express and interpret creative thoughts in an enjoyable manner;**
- **A sensitivity to, and appreciation of literature in various life situations.**

It is the English teacher's responsibility to achieve these aims within the limits set by his or her pupils' ages and abilities. The teacher ought to give attention to all the language modes. It is important to note that English goes far beyond the concept of basic skills. It is involved with one's imagination and feelings as well (King 1985:9).

In the formulation of goals, the teacher must give careful consideration to many aspects that are relevant to the learning of English. King (1985:8) indicates the following areas which form the foundation for learning language: basic skills, sociological stance, cultural heritage and personal growth.

Basic skills entail concern for functional literacy, stressing minimum competence in all pupils to cope with daily language requirements.

The sociological aspect involves the use of language and literature to explore issues and themes which are relevant to the present day and to help pupils to relate to the larger social context.

Cultural heritage is a salient aspect, whereby pupils are introduced to good literature as a humanising influence as well as to develop personal and social values.

Personal growth is also an important aspect which has to be taken into consideration when formulating goals. Individual learners, with personal needs, beliefs and experiences must be taught not only to learn to communicate effectively but also to express themselves whereby languages may interpret their personal and social lives.

No single teacher will choose to adopt just one approach mentioned above, but instead the choice of aims will reflect a bias towards a few of the models (King 1985:8).

4.5.3 The teacher's role in language teaching

The language teacher plays a pivotal role in the teaching of English. Since the child's role is not one of taking in information passively without thinking, then clearly the teacher's role is not one of dispensing information only and instructing children what to do. The teacher performs various functions and Lindfors (1987:292) aptly describes the teacher as a provider, learner, observer and responder.

4.5.3.1 Teacher as provider

The teacher is responsible for the provision of a wide range of experiences and situations for using all modes of language (King 1985:9). The learning environment which the teacher provides can be seen as a workplace. This workplace must be suitable for children to work creatively with all aspects of learning, including language (Lindfors 1987:292).

The teacher provides appropriate places for the children to engage in their work. These include quiet, private places for solitary kinds of work and conversational areas for interactive types of work. There are specific areas for writing as well as for socialization. However, the child is free to move about when the nature of the work changes (Lindfors 1987:293).

The teacher acts as a provider of resources, as a guide to learning, a stimulator of ideas and a promoter of active pupil participation (King 1985:9). The teacher doesn't

necessarily provide the learning materials himself, but he assists the children to access the materials they need (Lindfors 1987:293). Some resources are constant, for example writing supplies; some resources are specific to projects in particular, for example the experts the children may consult. Some resources are in between, for example books that can rotate or drama centre props that change from time to time.

The teacher ensures that children have reasonable procedures for using these resources. There are well established ways of caring for equipment and of sharing materials. The teacher also provides a variety of learning materials which are presented in a systematic manner (Lindfors 1987:293).

The teacher creates an atmosphere of trust and respect where ideas, feelings and attitudes may be shared by pupils and teachers (King 1985:9). Suitable opportunities for pupils to speak and explore ideas are provided in the classroom environment. The teacher acts as a positive motivator by actively encouraging and supporting pupils. Stories, plays and poems may be used to stimulate pupils to learn English.

In the planning and presentation of lessons, the class teacher must also take into consideration the nature and needs of the pupils (Petty and Jensen 1980:95). Elementary school teachers should plan to teach the entire

class, or groups within the class or to guide individual pupils. They should care for each child's needs while promoting maximum growth for all the pupils in the class. Flexibility in planning and organizing is essential to accomplish this goal.

4.5.3.2 Teacher as demonstrator

Teachers act as demonstrators, for they show how something is done (Smith in Lindfors 1987:297). Smith maintains that the basis for children's language is that which teachers in fact demonstrate. This may be quite different from what they think they are actually demonstrating. A teacher's demonstration includes feelings and this aspect is revealed by Smith when he states that:

'A teacher who stands before a class demonstrates ... how a teacher feels about what is being taught and about the people being taught. A tired teacher demonstrates how a tired teacher behaves, a disinterested teacher demonstrates disinterest... Not only do we all continually demonstrate how the things we do are done, but we also demonstrate how we feel about them' (Smith in Lindfors 1987:299).

4.5.3.3 Teacher as learner

Our educational system seems to promote the notion of teacher-as-knower rather than teacher-as-learner. Yet we know that a teacher cannot provide some answers to questions and in some cases a child may be more proficient in certain areas (Lindfors 1987:299).

Like other workers, teachers in a rapidly changing world are faced with the problem that their own teaching skills will periodically become obsolete (Cropley and Dave 1978:35).

They must be willing to accept change in their own lives and update themselves as the need arises. Thus the teachers will have to engage in a personal programme of life-long learning. Teachers need to act as co-learners among their pupils. This promotes participatory learning, co-operative studies, inter-learning, inter-generational learning and similar learning strategies (Cropley and Dave 1978:37).

4.5.3.4 Teacher as observer

Reading children's behaviour or observing has great value for teachers. The classroom that is designed as a workplace and provides for variety, choice and exploration offers rich opportunities for the language teacher observer. Pupils' talk, writing and actions are important sources of information about what they are trying to do and how they are trying to do it (Lindfors 1987:302). Perceptive and continuing observation will enable the teacher to recognise the pupil's ability and to respond appropriately.

4.5.3.5 Teacher as responder

An effective language teacher will respond appropriately to pupils' individual differences (King 1985:9). The teacher may respond by giving direct assistance when children ask for specific help as in the case of spelling a particular word. At other times a teacher may offer assistance if it is seen as being beneficial to the children, even though they may not

have asked for help (Linfors 1987:304). Teachers often respond by extending experiences. Opportunities for extending (elaboration) abound in the workshop classroom.

However, the teacher must guard against taking over the child's project. Sometimes the teacher's response is encouragement. Pupils become motivated by teachers who take a genuine interest in their work (Lindfors 1987:305).

Smith (Lindfors 1987 :307) is certainly on target when he calls responsive teaching a 'difficult way' to make learning easy for pupils. There is much in current educational science that works against teachers being providers, demonstrators, learners, observers and responders at school. Preservice teacher education programmes, inservice teacher education, social pressures, fellow teachers and school administrators often encourage teachers to dispense prepacked information and assign readymade tasks to teachers. This type of teaching is far easier than teaching that involves observing and appropriate responses to children's needs (Lindfors 1987:307).

The importance of the teacher in the lives of children is immeasurable (Chenfeld 1987:50). Sometimes the teacher may be the child's only friend and as such the only source of encouragement, praise and positive motivation in his life. A thoughtless word, an abrupt rejection, a non-verbal expression of disapproval from a teacher will result in humiliation for the child. In such cases the child may be

afraid to open up and share his ideas with others. On the other hand a relaxed teacher who enjoys teaching will take a caring interest in pupils and think of education as a shared learning process.

4.6 TEACHER EDUCATION

4.6.1 Approaches to teaching and teacher education

Richards (Richards and Nunan 1990 : 4) identify two approaches to the study of teaching, from which theories of teaching as well as principles for teacher preparation programmes can be developed. The first, a micro approach to the study of teaching is an analytical approach that looks at teaching in terms of its directly observable characteristics. It is directly linked to what the teacher does in the classroom.

The second is a macro approach which is holistic in nature. It involves making generalizations and drawing inferences that go beyond what can be observed directly in the way of quantifiable classroom processes. Nowadays qualitative research is also being done at the micro level.

Both the micro and macro approaches can be used to develop theories of effective teacher education. However this may result in a dilemma for educators who wish to equip teachers-in-preparation with both low-inference, readily learnable classroom skills as well as higher-level principles and

decision-making skills. A balance has to be struck between holistic and atomistic approaches to teacher education (Richards in Richards and Nunan 1990:1).

4.6.1.1 The micro approach to teaching and teacher education

The principles of the micro approach to the study of teaching were developed from studying the teaching of content subjects. This information was subsequently applied to the study of language teaching. Research in this field included the examination of teacher characteristics such as the teacher's interest, attitudes, self-control, judgement, enthusiasm, adaptability, personality, degree of training and how these factors influence teaching. Teachers were often evaluated according to the criteria of profiles of good teachers (Richards and Nunan 1990:4). In the 1950's a different dimension was added. The focus was then on examining the teaching act rather than the teacher. Emphasis was placed on what the teacher does rather than on what the teacher is. Stress was placed on how effectively teachers achieved their instrumental goals and the kinds of processes they employed. This was in essence process-product research (Richards and Nunan 1990:5).

A basic assumption of a process - product approach to the study of teaching is that it can be characterized by recurring patterns of behaviour. The teaching process is viewed as a repertoire of strategies employed by the teacher during instruction. In terms of the process-product approach, the goal of teacher preparation is to impart these

strategies as competencies to teachers-in-preparation. This is sometimes referred to as *competency or performance based teacher education*. Medley (Richards and Nunan 1990:8) assumes that the effective teacher differs from the ineffective one by being primarily in command of a larger repertoire of competencies such as particular skills, knowledge and abilities. Teaching is viewed as a kind of technology and the teacher educator's task is to get the student teacher to perform according to certain rules (Richards and Nunan 1990:8).

Competency based education has caused considerable controversy and has often been accused of effectively reducing teaching to a mechanical act (Rose 1982:79). Followers of this approach have been regarded as systems people who see education in terms of behavioural objectives, instructional packages and specific assessment criteria (Rose 1982:80).

They are opposed by the 'humanists' who emphasize personal growth and self-actualization of individuals. They are opposed to performances that can be measured accurately in terms of behavioural objectives (Rose 1982:80, Dachs 1983:145).

Dachs (1983:143) identifies the following essential characteristics of competency-based teacher education: objective approach, criteria referenced assessment, performance-based evaluation and its mastery techniques. Opponents of *Competency based teacher Education* are

unhappy with the technician model of teaching. They believe that teacher education is better served by the development of each student's critical faculties through the exposure to the uncertainty of knowledge and the uniqueness of each classroom experience (Dachs 1983:143).

Dobson et al (Dachs 1983:144) suggest that there is an irreconcilable difference between 'technicist' approaches adopted by *Competency based teacher Education* and 'personalist' programmes which stress the uniqueness of the individual that seeks to develop an awareness of his own personal philosophy, sensitivity and psychological beliefs.

There are some researchers who feel that *Competency based teacher Education* can be reconciled with other forms of teaching. Richards (Richards and Nunan 1990:9) states that low-inference behaviour of Competency based Teacher Education can be taught effectively and efficiently to teachers - in - preparation. However, these competencies alone do not constitute effective teaching. These are linked to more complex aspects of teaching. Skills in these areas are much more difficult to inculcate but are essential to a theory of teaching.

Rose (1982:87) states that there is value in competency based teaching at schools and that it can be of assistance to language art teachers. Humanistic education with its

emphasis on philosophical, historical and psychological backgrounds can serve as a reference for the competence movement (Rose 1982:90).

The positive aspects of competency based education has relevance for education in South Africa. It appears that South Africa will reintroduce some aspects of competency based education as propounded in the education model used in Scotland.

4.6.1.2 The macro approach to teaching and teacher preparation

The holistic approach is an alternative approach to the study of teaching and the development of goals for teacher preparation programmes (Richards in Richards and Nunan 1990 : 9). Attention is focused on the total classroom situation. One tries to understand the relationship between and among teachers, learners, classroom tasks and the process of learning. The holistic approach, since it focuses on the nature and significance of classroom events, involves skills which belong to both high-inference and low-inference categories. This approach implies a different set of goals for teacher preparation.

Britten (Richards and Nunan 1990 : 9) states in this regard that:

'Holistic approaches work towards training goals not all of which can be broken down into individually verifiable training objectives, and they stress the development of personal qualities of creativity, judgement and adaptability...'

This type of education requires the teacher to possess a broad basis of generalized skills.

4.6.2 Application for teacher preparation

There are some aspects of effective teaching that can be operationalized and presented to student teachers as techniques to be mastered. But there is more to teacher preparation than skills training.

McIntyre (Richards and Nunan 1990:14) observes that:

‘... the components of effective teaching cannot be spelt out in operational terms, but are crucially dependent on the teachers’ qualities’.

For the development of these qualities, activities are needed that move beyond ‘training’. These activities must seek to develop teachers’ awareness and control of the principles underlying the effective planning, organisation, management and delivery of instruction (Elliot in Richards and Nunan 1990 : 14).

In the preparation of language teachers, both the micro and macro dimensions of teaching need be addressed.

Activities and learning experiences in the first domain, that is in accordance with the micro perspective, reflect the training view of teacher preparation. Teaching is broken down into discrete, trainable skills such as setting up group activities, questioning, explaining the meanings of new words, organizing practice tasks or using strategies for correcting pronunciation.

Richards (Richards and Nunan 1990:14) identifies some of the relevant training experiences that can be provided for the novice teacher. These include teaching assistantships, simulations, microteaching, case studies, tutorials, minicourses and workshops.

Activities in the second domain, those that relate to the macro perspective reflect a view of teacher preparation as education and focus on clarifying and elucidating the concepts and thinking processes that guide the effective language teacher.

Appropriate learning experiences include the following:

- . Practice teaching which involves active participation in teaching which is supervised by skilled tutors;
- . Observation of teachers in a focused way;
- . Self and peer observation which involves reflecting on own and peer performance in actual teaching situations; and
- . Seminars and discussion activities.

The use of micro and macro perspective approaches in teacher preparation requires changes in the role of both the student's educator and the student teacher (Richards in Richards and Nunan 1990 : 15). The student teacher must adopt the role of autonomous learner and researcher in addition to that of being an apprentice. The role of the teacher educator is no longer simply that of a trainer. He or she must guide the student teacher in the process of generating and testing hypotheses and in using this knowledge for further development.

In short, the intent of language teacher education must be to provide opportunities for the novice to acquire skills and competencies of efficient and effective teachers as well as to discover the working rules that effective teachers use (Richards in Richards and Nunan 1990 : 15).

4.6.3 Elements of a preservice teacher education programme

Wolfe and Giandomenico (in Braun 1989:199) identify some common elements of a futuristic pre-service teacher programme. Pre-service teachers must focus on outcomes and these must integrate the theoretical and practical aspects of teaching. The education process must include reflection and action. The learning process must be based on a multi-sensory perspective. The preparation of teachers requires a wider involvement of the whole school and the community as support and resources for learning. It should also empower participants to design experiences based upon personal and professional needs.

The designing of a quality preservice programme is needed to produce teachers who will serve as learning facilitators and resources. They shall become positive community builders who will derive renewal and rewards from their inherently valuable roles (Wolfe and Giandomenico in Braun 1989 : 201).

4.6.4 Teacher education for the information age

The transfer of knowledge or information is one of the fundamental tasks of teachers and of education in general (De Wet 1985 : 55). It is therefore logical that changes in the information field will affect the task of the teacher and his training.

Micro-electronic technology is increasing man's ability to store information. It has also opened new, better and faster ways of accessing, transferring and using information. Education, in general, could benefit tremendously from these innovations because the characteristics of these developments correspond to sound principles of learning and teaching (De Wet 1985 : 57).

Implications for teacher education

1. Need to adapt teacher education to new demands

There is a need to adapt teacher education to suit new demands. Teachers should, more than ever before, be educated to respond positively to new ideas and to accept change as part of their daily educational life.

2. Technological literacy

The teachers of today should be trained on how to use the new media such as the computer, videodisc and interactive video as teaching media.

3. **Change of attitude**

In addition to the new knowledge and skills required for the future teacher, new attitudes should be developed. Teachers will have to think constructively about the future and how it will affect them personally as well as members of society and of the teaching profession. The teachers would see themselves in a new role and that would be more of a consultant than a lecturer. The educators will have a view of themselves more as managers of learning experiences and not as the sole source of learning (Weller in De Wet 1985 : 58).

4. **Teacher education for a more deschooled society**

Teachers will have to be educated for a more deschooled society than our present situation. They must be trained as instructors or educators of people in non-formal school situations.

5. **Changed aims and contents in formal education**

With the invention of new technology, teachers should therefore be trained to teach children to seek, store, retrieve, analyse and apply a vast amount of information via the machine.

This implies a de-emphasis on teaching information as an end in itself. The teacher should be trained to educate children so that they can turn available information into knowledge (Katz in De Wet 1985 : 59). Education in the future will emphasize the meaning, use and organization of information.

It is clear that one of the important goals of education and teacher training should be to prepare individuals to function effectively in an ever-changing world. Teachers should be trained to assist pupils to cope with changes whenever they occur (Morris in De Wet 1985 : 60).

4.6.5 Philosophy in teacher education programmes

There has been much debate pertaining to the training of teachers to become quality individuals in the public school classroom. A study of philosophy of education may aid in clarifying ideas pertaining to the kinds of teacher education programmes that could be used by students.

Ediger (1988 : 30) analysed five philosophical schools of thought that pertain to programmes of teacher education viz. experimentalism, realism, idealism, existentialism and great books philosophy.

In drawing up a university or college curriculum which pertains to the education of teaching, the various philosophical perspectives should be taught as parallel paradigms and should be reconciled with one another, as far as appropriate or possible. Ediger (1988 : 31) states that the curriculum should emphasize among other competencies, skills such as decision-making and problem-solving as life consists of identifying and solving problems (experimentalistic and existentialist perspectives).

4.6.6 Goals of teacher education curriculum

A comprehensive and effective teacher education curriculum should take into consideration various elements which will prepare teachers to be adaptable, flexible and competent in the classroom.

Le Roux (1987:19) recognises the importance of developing creative thinking skills in teachers and indicates these in the document entitled A Basis for Choice. Some of these skills are decision-making, problem-solving and personal coping strategies. Teachers need to adopt flexible attitudes in their classroom so that they could meet the the needs of individual pupils. Other goals include physical and manipulative skills, study skills, political and economic literacy, moral values and environmental education.

Davies (1984:82) also emphasises the need for teachers to be flexible thinkers. He suggests some salient areas which need attention in regard to the development of the futurological teacher. The present structure of teacher education courses, with their emphasis on compartmentalised academic content and the relative absence of subjects which enhance environmental awareness and flexible thinking should be restructured. Ways should be sought in which 'lateral thinking' and innovative learning may be included in teacher education curricula. The effective utilization of technology to assist student teachers in developing and refining their skills as teachers should be included in the teacher-education programme.

Teacher educators play a vital role in the education of teachers. Therefore they need to be competent teachers themselves and should show evidence of divergent thinking in their practice. The introduction of programmes in tertiary didactics as a compulsory entrance requirement for teacher educators needs to be investigated (Davies 1984:82). Furthermore there is a need for the development of structures which will enable increased cross-fertilization between agencies which are involved in teacher-education.

In conclusion Davies (1984 : 83) states we need to develop in our students and in ourselves a willingness to accept 'roots' which can only be found in our moral and religious convictions. Teachers need to be committed to principles such as loyalty, justice, honour , truthfulness and patriotism so that they could meet the challenges ahead with courage and integrity.

4.7 CONCLUSION

In Chapter 4, among other aspects of language teaching, some relevant issues related to teacher education were discussed. One important implication for teacher education was the need for teachers to be trained to be flexible, adaptable and competent in the classroom. With this in view, the Junior Primary English Syllabus used by the preservice students at Springfield College is analysed in the next chapter.

CHAPTER 5

ANALYSIS OF THE CURRENT JUNIOR PRIMARY MAIN LANGUAGE SYLLABUS USED AT SPRINGFIELD COLLEGE OF EDUCATION FOR THE HIGHER EDUCATION DIPLOMA : 4 YEARS PRESERVICE COURSE.

5.1 INTRODUCTION

We live in an age that dictates accountability and verifiability of educational programmes in all educational institutions (Gephart and Ayers 1988 : Preface). It is therefore logical that institutions involved in tertiary education are also called upon to justify their programmes.

In this study the primary concern is the development of creative teachers of English in the Junior Primary Phase of schooling. It is therefore necessary to analyse the core syllabus, used at Springfield College of Education, in the training of teachers who would teach, *inter alia*, English in the Junior Primary classes.

The analysis of the core syllabus is intended to demonstrate that all aspects of the curriculum in regard to objectives, content, methodology and evaluation reflect the broader educational principles of creativity.

In analysing the Main Language (English) syllabus, one has to bear in mind the aims of the whole Junior Primary Curriculum. The primary goal of teacher training is to develop good teachers (Claxton in Francis 1985:82).

It is important to analyse the existing syllabus, and not to reject it outright simply because it was not compiled according to a strictly rational curricular approach. One should rather proceed with the existing syllabus, changing and renewing it in an evolutionary manner. Course syllabus analysis refers mainly to evaluation done at the microlevel (Eraut et al. 1975 : 64-69).

The examination of a syllabus involves the study of four main areas of the curriculum viz. goals/objectives, organisation of material (scope and sequence), methodology and evaluation (Eash in Eraut et al. 1975 : 64 - 69). Zais (1976 : 295-392) identifies aims/goals/objectives, content; learning activities; and evaluation as the four components of the anatomy of the curriculum. These four aspects will form the basis for the assessment of the Main Language (English) syllabus used at Springfield College.

5.2 CRITERIA FOR ASSESSING THE SYLLABUS

For the assessment of any syllabus one needs to have a set of criteria. For this exercise the following aspects have been taken into consideration : course goals and objectives, content, methodology and evaluation. These four perspectives are elucidated below.

5.2.1 Course aims, goals and objectives

The terms aims, goals and objectives all designate intent or outcomes desired (Saylor, Alexander and Lewis 1981 : 162). These are necessary to understand the purposes and outcomes of a particular training programme since they provide direction and focus for the education programme (Zais 1976:297). The aims, goals and objectives are derived from three principal source groups: empirical, philosophical and subject matter sources (Zais 1976 : 301).

The importance of classifying, writing and evaluating educational objectives in the field of curriculum development has been recognized for many years by various researchers including Bloom, Barnes, Coltham and Fines, Ebel, Gagné, Gerlach and Sullivan, Mager and Tyler (Walklin 1990 : 99-100). Tyler states that objectives should be framed in the form that makes them most helpful in selecting learning experiences and in guiding learning. Curricula should therefore require that the learner is able to demonstrate competence (Walklin 1990 : 100).

An aim is a broad statement of intent and it is written in the initial stages of programme design. It is a non-specific guideline and relates to an overall policy or strategy rather than to detailed specifications (Walklin 1990:100).

An objective describes precisely what the learner is able to do, in order to demonstrate learning. It is a statement to indicate the outcomes desired from participation in a specific learning situation at school. Usually curriculum literature designates

these as instructional objectives and it is obvious that these stem from the broader goals or aims of the course (Saylor, Alexander & Lewis 1981:186). There are two types of objectives and these are behavioral and non-behavioral objectives.

There has been a rapid increase in interest in behavioral objectives over the last thirty years. At one extreme, behavioral objectives are vehemently condemned as mechanistic and dehumanizing, while at the other end they are perceived as a virtual educational renaissance (Zais 1976:311). However, unquestionably the greatest advantage of framing curricular objectives in behavioral terms is the clarity of communication. Such clarity in direction is essential in the development of any curriculum. (Zais 1976 : 313).

Behavioral objectives contain up to three component parts and these are listed by Walklin (1990:101) as follows:

- 'an indication of the terminal behaviour that will be accepted as evidence that the learner has attained the objective
- a statement describing the important conditions (if any) under which the behaviour is expected to occur
- the acceptable performance level specifying how well or to what standard the student must perform to be considered acceptable'.

Walklin (1990:101) states these significant advantages when objectives are stated in behavioural terms : they help in planning delivery, methodology and resources; emphasize the student's activities and provide a means of evaluating learning.

Aims and objectives are essential for the design of any course since they act as the basic rationale on which the course is constructed. However in some cases the objectives may not be stated in the syllabus, but the objectives are implicit or readily obvious in the content (Eash in Eraut et al. 1975 : 64-69).

5.2.2 Course Content

Curriculum content is an integral aspect of any course syllabus. It includes knowledge, processes and value (Zais 1976:324). The key concept that must be borne in mind when selecting content is that learning experience should be designed to assist the students in their efforts to attain the course objectives. Thus the curriculum aims operate as the final arbiters of course selection. Content should be arranged in appropriate sequential order, pitched at the correct level and delivered at the optimum level (Walklin 1990:111). Content of a syllabus may be determined by carrying out a 'task analysis' or 'topic analysis', the results of which are then organised in logical sequence and targeted at a level appropriate to the students (Walklin 1990:113).

The selection of content for a course will depend on various factors and some of these are discussed below.

5.2.2.1 Philosophical assumptions

Every society is held together by a common faith or 'philosophy' which acts as a guide for living the good life. Thus the curriculum of schools must first and foremost be designed to reinforce the principles of its own philosophy (Zais 1976 : 105, 303).

Behaviorism and humanism as philosophical concepts seem to be established upon concepts of the human being. Both suggest objectives of education and ways of designing and conducting education. Humanistic views are more frequently associated with discovery learning, self-direction in learning and techniques that encourage freedom and independence . In contrast behavioristic views are reflected in atomistic highly structured and controlled learning situations (Long 1987:24).

Liberal, progressive and radical philosophies of education are different in many respects but they agree in a major way. They all seem to be grounded on a humane view of people as opposed to a behavioristic concept. Progressive education emphasizes the procedures or process of learning while liberal education is perceived to relate more directly to content of learning and its impact on the rational logical behaviour of humans.

Radical education focuses on the use of knowledge for reform purposes (Long 1987:24).

Progressive education has been variously described, praised and criticised in educational literature. It has many elements and some of the important ones include an emphasis upon learning through discovery or personal inquiry. Closely allied with the discovery is learner goal setting, independence and evaluation. Education of adults in the United States has drawn from the progressive education tradition (Long 1987:25).

5.2.2.2 Purposefulness

The criterion of utility as applied to curriculum content is generally referred to mean useful in the performance of adult activities. The utilitarian criterion is often claimed to be the most 'scientific' one to use, since it is based on empirical studies of what people need to know so that they could function effectively in society (Zais 1976:344).

Broadly applied this criterion can be instrumental in maintaining a relevant connection between curriculum content and the real world. For example an examination of the kinds of language activities that people engage in when communicating with one another can provide highly useful data in selecting content for the language arts curriculum. However narrowly applied, this criterion of utility, becomes a mechanistic straight-jacket that perpetuates the *status quo*. An example of such a case is, when the results of a survey are used to select the content of a specific subject curriculum.

5.2.2.3 Comprehensivity

The history of education over the past hundred years, has shown a shift in the degree of emphasis on each of the three bases of the curriculum viz. society, learners and knowledge (Saylor, Alexander and Lewis 1981:19). There are dangers in using one or two bases for the curriculum, for example a curriculum based only on knowledge will result in a programme viewed by many learners as irrelevant since it is unrelated to them or society. On the other hand, a programme catering primarily to the needs and interests of students may result in large gaps in the knowledge needed in today's world. One secret of effective curriculum planning is to assign appropriate weights to the considerations of society, knowledge and learners. Thus the educational programme should be comprehensive in nature (Saylor, Alexander and Lewis 1981:19).

Since society itself is so complex today it presents many challenges for curriculum planners. In South Africa, any educational programme which aims to be effective, has to take into consideration the multicultural nature of the people. The cultural diversity of the country should be represented in the visual materials, information and stories presented to learners (Van der Horst 1993:36).

Eash (Eraut et al. 1975:64-69) indicates the following aspects which have to be taken into consideration when analysing the scope of the content in a programme: appropriateness to students and relationship to other material.

5.2.2.4 Flexibility

Since education caters for a changing society, the content of the curriculum needs to change accordingly. Flexibility must be built into the curriculum plan by adequate provisions for alternative learning opportunities, instructional modes and learner and teacher options in general (Saylor, Alexander and Lewis 1981:50).

In multicultural teaching - learning situations the means of providing content should be flexible to meet the cognitive, affective, psychomotor, linguistic, learning stylistic, socio-economic and other exceptional demands of the students (Grové in Van der Horst 1993:36).

5.2.2.5 Sequence and continuity

The opportunities for learning need to be offered in a planned sequence when learning gained from one experience forms the basis for the next learning experience. This sequence provides a way to recognize a hierarchical relationship between objectives and learning opportunities. The term sequence is also used to describe the reiteration of learning experiences which involve not only repetition of the same material but of work based on similar concepts or

ideas at a more advanced level. An example is paragraph writing which can be studied at primary school, high school as well as at college (Saylor, Alexander and Lewis 1981:21).

Zais (1976:340) defines sequence as the order in which curriculum content is presented. Leonard (Zais 1976:340) specifies three key questions which relate to the concept of sequence and these are : 'What criteria should determine the order of succession of the materials of instructions? What follows what and why? What is the most desirable time for learners to acquire certain content?' Sequence is often referred to as the 'vertical' organisation of content and is distinguished from the 'horizontal' organisation which concerns the arrangement of content at a given level of instruction (Zais 1976:340).

The determination of the sequence of content, is closely connected with basic assumptions in the foundation areas such as the structure of the subject matter or psychological theories that govern human learning (Zais 1976:340).

Sequences may be governed by various principles. One such principle is the progression from the simple to the complex. Here sequence is defined as progression from simple subordinate components to complex structures which are composed of combinations of the subordinates. Prerequisite learnings (exposition of laws and principles) sometimes determine the sequencing of content in a programme. In such cases a basis is needed for further

learning. Zais (1976:341) in addition to the above advances two other principles which determine sequence and these are the whole-to-part principle of sequence and the chronological sequence.

Continuity is closely related to sequence. Continuity takes place within the learner as he or she progresses over time, through a sequence of learning experience. Whereas sequence is arranged by curriculum planners and teachers, and is in a sense external to the learners, continuity is internal to the learner. An effective and sequential arrangement of opportunities for learning, however, can foster continuity of learning for an individual (Saylor Alexander and Lewis 1981:21).

5.2.2.6 Integration

Integration is the horizontal relationship of learning experiences. There is integration at various levels of learning. There is integration when a student is able to relate what he or she is learning in one discipline (subject) to learning in another subject. For example concepts and skills learned in English may be used by a student in preparing a social science report. The quality of educational experiences improves as individuals are able to integrate their learning. Integration, similar to continuity takes place only in the learner although curriculum planners can organize opportunities for learning in such a way as to facilitate learning (Saylor, Alexander and Lewis 1981:21,22).

The types of interactions with the ecological system of education affects the learner's ability to integrate his total learning experiences. The experiences at school, home and in the community have to be integrated to make learning meaningful (Saylor, Alexander and Lewis 1981:22).

Walklin (1990:126) states that when integrating the two important course components viz. activities and resources, the aim should be to arrange learning experiences that encourage demonstrable outcomes. Learning and teaching approaches should be compatible with course aims and the student group concerned. A review of learning experiences and course materials in relationship to the aims should be conducted regularly. A continuous process of self-appraisal, course review and evaluation is advocated.

Materials that encourage transfer of training and which are applied to situations in a variety of contexts are of great value to learners. Being able to adapt materials to suit the needs of different groups of learners and integrate learning material into an overall training programme is an important skill for teachers. Thus the relative importance attached to each topic and the need to integrate theory and practice should be reflected in the overall plan (Walklin 1990:127).

5.2.3 Methodology

Methodology is the third aspect of course assessment. Meaningful learning activities form the heart of the curriculum because they are so influential in shaping the

learner's experience and thus his or her education. Taba (Zais 1976:350) states that 'Learning experiences and not the content as such, are the means for achieving all objectives besides those of knowledge and understanding'. This highlights the importance of methodology in the implementation of any curriculum.

Good intention, fine objectives, excellent content and flawless evaluation procedures become meaningless if learning activities in which learners engage do not provide them with experiences whose consequences are educational. When individuals are engaged in a quest for personal meaning, learning can take on an almost infinite variety of forms. Thus the whole range of possibilities for learning activities should be kept within the purview of curriculum planners. At the same time planners must be aware of the constraints placed on their selection of learning activities by the necessity of maintaining congruence with foundational commitments and with other components of the curriculum. It is clear that selecting and organizing learning activities is a difficult task (Zais 1976:351).

Eash (Eraut et al. 1975:64-69) identifies some relevant issues related to the mode of transaction or presentation. These include issues such as learning process and learning product; teacher-centric and pupil-centric methods; active and passive participation by the students; and variation of approaches.

In South Africa the role of the teacher as an agent of change in the democratization of the education situation is crucial to the reconstruction of a 'culture of learning'. (Meerkotter 1992:29). This presupposes that teachers accept responsibility for teaching. Therefore the type of activities in which they are involved within their education programme, will have a bearing on their teaching. Teachers need to be reflective thinkers who will be capable of making effective decisions.

5.2.4 Evaluation

Evaluation, the fourth component of the curriculum is also a significant aspect of the educational enterprise. Although evaluation has only one basic goal and that is the determination of the value or worth of something, it has many other roles. Appraisal of the outcomes of the students' learning in all their ramifications is an example of one role of evaluation (Saylor, Alexander and Lewis 1981:317).

Evaluation procedures may emphasise specific skills and some of these are cognitive skills, subject skills, psychomotor skills and affective responses (Eash in Eraut et al. 1975: 64-69). Cognitive skills include creative thinking skills and these also have to be evaluated.

The criteria as discussed in Section 5.2 will be used for evaluating the Junior Primary Main Language (English) syllabus. The next part of this chapter will comprise of a

transcript of the syllabus used at Springfield College of Education (5.3), a short description of the syllabus (5.4) and an evaluation of it (5.5).

5.3 THE JUNIOR PRIMARY MAIN LANGUAGE (ENGLISH)
SYLLABUS-HIGHER EDUCATION DIPLOMA
(SPRINGFIELD COLLEGE)

UNIT 1

Spoken Language

- 1.1 Definition of language**
- 1.2 Importance of language**

- 1.3 The language arts**
 - 1.3.1 Oracy skills**
 - 1.3.2 Literacy skills**
 - 1.3.3 The relationship between these skills**

- 1.4 Spoken language**
 - 1.4.1 How children learn to use language**
 - 1.4.2 How children acquire language**
 - 1.4.3 Criteria for listening**
 - 1.4.4 Activities to promote language development**
 - 1.4.4.1 Dramatic play and classroom drama, puppetry, charades.**

- 1.4.4.2 **Social Courtesies - developing ease and graciousness in social situations, greetings, requests, invitations, response to congratulations received, situations of regret, apology, appreciation, telephone answering and conversations.**
- 1.4.4.3 **Conversations/discussion: child-centred investigation**
- 1.4.4.4 **Listening to and reciting stories, jingles, rhymes, songs, poems.**
- 1.4.4.5 **Opportunities for conversation and language development eg. interpretation of pictures, stories, music, art, etc. action chains (describing activities in logical sequence), projects, nature table, field trips, experiments.**
- 1.5 **Professional needs of the teacher**
 - 1.5.1 **Skill in talking to children, discussing with children, questioning, skill in handling children's discussions - individually, in small groups, in large groups, a knowledge of children's language, dialect, etc.**
 - 1.5.2 **Skill in providing a stimulating environment to encourage children's conversation.**
 - 1.5.3 **Skill in assessing deprivation of language.**
 - 1.5.4 **Skill in fostering the growth of language in deprived children.**
 - 1.5.5 **Skill in assessing aural and speech defects.**
 - 1.5.6 **Skill in telling stories to children and in reading stories to children, individually, in small groups, in large groups.**
- 1.6 **The needs of children.**
 - 1.6.1 **Opportunities for listening and talking.**

- 1.6.2 **Something to talk about, especially in a stimulating environment, that encourages fluency and variety in language.**
- 1.6.3 **Opportunity and encouragement to express thoughts, desires, feelings, points of view, ideas.**
- 1.6.4 **Opportunity to gain clarity and articulation in speech**
- 1.6.5 **Opportunity to gain precision and detail in the use of language.**
- 1.6.6 **To be able to reason and work out problems in words.**
- 1.6.7 **A sense of satisfaction that comes through self-expression in language.**
- 1.6.8 **To develop progressively their ability to:-**
 - talk with other children;**
 - talk with adults;**
 - express their thoughts with clarity, fluency and confidence;**
 - understand the talk of others.**

UNIT 2

Development of Language during Pre- and Junior Primary School Years

- 2.1 **Mental development and language**
- 2.1.1 **Pre-speech forms**
 - crying, explosive sounds, babbling, gestures**
- 2.1.2 **Meaningful speech development**
 - Vocal play, vocabulary-passive/active sentence structure**
- 2.1.3 **Factors influencing language development**

- 2.1.3.1 Intelligence**
- 2.1.3.2 Sex difference**
- 2.1.3.3 Socio-economic status**
- 2.1.3.4 General growth rate**
- 2.1.3.5 Second and/or third language**
- 2.1.3.6 Role of parents and other adult roles**
- 2.1.3.7 Role of siblings and other children**
- 2.1.3.8 Role of Pre-School Institutions, eg. nursery school, etc.**

- 2.1.4 Speech disorders**
 - 2.1.4.1 Errors in pronunciation**
 - 2.1.4.2 Lisp**
 - 2.1.4.3 Slurring**
 - 2.1.4.4 Stuttering**
 - 2.1.4.5 Stammering**

- 2.1.5.6 Delayed speech**

- 2.2 Language Development - Readiness**
 - 2.2.1 Visual motor co-ordination**
 - 2.2.2 Body image awareness**
 - 2.2.3 Laterality and lateral midline**
 - 2.2.4 Visual conceptualisation**
 - 2.2.5 Visual recall**
 - 2.2.6 Visual discrimination**
 - 2.2.7 Figure ground perception**
 - 2.2.8 Form perception**
 - 2.2.9 Perception of spatial relationship**
 - 2.2.10 Auditory perception and discrimination**
 - 2.2.11 Language facility**

UNIT 3

Reading

- 3.1 Definition and explanation of reading**
- 3.2 Define reading readiness**
 - 3.2.1 Value of reading readiness**
 - 3.2.2 Factors influencing reading readiness**
 - 3.2.3 Activities for reading readiness**
- 3.3 The place of reading in the language arts**
- 3.4 Explain the process involved in learning to read**
 - 3.4.1 Relationship between listening and reading**
- 3.5 Stages involved in reading instruction**
 - 3.5.1 Development of reading readiness**
 - 3.5.2 Initial stages in learning to read**
 - 3.5.3 Rapid development of reading skills**
 - 3.5.4 Stage of wide reading**
 - 3.5.5 Refinement of reading**

- 3.6 Various factors that influence the process of learning to read**
 - 3.6.1 Intelligence**
 - 3.6.2 Language facility**
 - 3.6.3 Perceptual abilities**
 - 3.6.4 Physical factors**
 - 3.6.5 Environmental influences**
 - 3.6.6 Emotional factors**
- 3.7 Approaches to the teaching of Reading**
 - 3.7.1 Sentence approach**
 - 3.7.2 Sight recognition/flash approach (a detailed study)**
 - 3.7.3 Phonologically orientated approach see 3.9.5**

- 3.7.4 **Language experience approach**
- 3.7.5 **Global method**
- 3.7.6 **Alphabetic approach**

- 3.8 **Analysis of:-**
 - 3.8.1 **Method - synthesis and analysis**
 - 3.8.2 **Media - t.o. (traditional orthography)**
 - i.t.a (initial teaching alphabet)
 - 3.8.3 **Programmes - language master, talking page, S.R.A., Wardlock - Reading Workshop.**
 - 3.8.4 **Types of reading - oral and silent**
 - 3.8.5 **Formal and informal approaches**

- 3.9 **The professional needs of the teacher**
 - 3.9.1 **Skill in preparing children for learning to read**
 - 3.9.2 **Knowledge of reading schemes and books**
 - 3.9.3 **Skill in assessing a child's readiness for learning to read**
 - 3.9.4 **Skill in assessing the suitability of readiness schemes and books for particular children and groups of children**
 - 3.9.5 **Knowledge of the various methods and media of teaching reading and their advantages and limitations**
 - * **A detailed study of the progression of phonic work from class one through to standard one.**
 - 3.9.6 **Skill in teaching the techniques of reading for comprehension**
 - 3.9.7 **Skill in encouraging children to read aloud.**
 - 3.9.8 **Skill in encouraging children to read silently.**

- 3.10 Needs of the children**
- 3.10.1 To learn to read:-**
 - to master the technique**
 - to gain knowledge and understanding from reading**
 - to gain satisfaction from being able to read**
 - to gain pleasure from reading**

- 3.11 The Reading Situation in:-**
 - Class i**
 - Class ii**
 - Standard I**
 - Standard II**

- 3.12 The school classroom library**
- 3.12.1 Value and purpose of library books**
- 3.12.2 Care/handling of library books**
- 3.12.3 Making of library books**
- 3.12.4 Choice and purpose of library books**
- 3.12.5 Setting up a library corner in the class**

- 3.13 Reading Schemes**
- 3.13.1 Criteria for selecting suitable reading schemes**
- 3.13.2 Evaluation of various reading schemes**

- 3.14 Reading failure and remedial techniques**
- 3.14.1 Identification/diagnosis of reading problems**
- 3.14.1.1. Use of diagnostic tests eg. Neale's Analysis of Reading Ability**
 - The Schonell graded word reading test**

The Burt Word Reading test

- 3.14.2 Evaluation, Treatment and Prevention of various reading problems**
- 3.14.2.1 General difficulties:**
 - pointing with a finger**
 - line skipping and place losing**
 - left to right progression**
- 3.14.2.2 Word recognition deficiencies**
- 3.14.2.3 Repetitions and regressions**
- 3.14.2.4 Reversal tendencies**
- 3.14.2.5 Lack of fluency/word calling**
- 3.14.2.6 Omissions, additions, substitutions, confabulation**
- 3.14.2.7 Mumbling, stuttering, stammering**
- 3.14.2.8 Poor visual discrimination of words/orientation confusion of letters in words**
- 3.14.2.9 Ineffective use of word attack/phonic skills**
- 3.14.2.10 Poor comprehension**
- 3.14.2.11 Overanalytical reader**

UNIT 4

Written English

- 4.1 The needs of the children**
- 4.1.1 To learn to write**
 - To master the technique**
 - To gain skill in handwriting**
 - To gain clarity in written expression**
 - To show creative imagination in written language**

- 4.2 The professional needs of the teacher**
- 4.2.1 Knowledge of handwriting skills and techniques**
- 4.2.2 Skill in teaching the skills and techniques of handwriting**
- 4.2.3 Skill in teaching the techniques of written expression**
- 4.3 The place of written work in the Language Arts**
- 4.4 The importance of written work and its value to the child**
- 4.5 Preparing the child to write**
- 4.6 Types of written English**
- 4.6.1 Creative, expressive personal writing**
- 4.6.2 Functional, practical, factual writing**
- 4.7 Correcting written work**

UNIT 5

Supporting language skill

- 5.1 Punctuation**
- 5.2 Vocabulary**
- 5.3 Phonic and word building**
- 5.4 Spelling**
- 5.5 Alphabet - for use of dictionary**
- 5.6 Dictation**

UNIT 6

Record keeping

- 6.1 Lesson planning :- formal work, occupational work**
- 6.2 Keeping of pupil's progress records**
- 6.3 Practical application of 6.1 and 6.2 during teaching practice**

UNIT 7

Children's Literature

- 7.1 The place of literature during early childhood**
- 7.2 The history of children's literature**
- 7.3 Meeting the Psychological needs and interests of children through books**
- 7.4 Types of books and stories**
- 7.5 Choosing books for children**
- 7.6 Poetry for young children**
- 7.7 Plays for young children**
- 7.8 Story telling: value, techniques, criteria for selecting suitable stories.**

5.4 DESCRIPTION OF THE JUNIOR PRIMARY MAIN LANGUAGE (ENGLISH) SYLLABUS

It consists of seven units of work. The topics listed in each unit relate to the Language Arts. The content focuses on the development of listening, speaking, reading and writing skills as well as the teaching implications.

The main headings for the seven units are: Spoken English, Development of Language during the Pre-and Junior Primary School Years, Reading, Written English, Supporting Language Skills, Record-keeping and Children's Literature. Under each of these major headings, there are numerous topics listed. It contains a detailed break-down of sections relating to the development and teaching of language skills.

5.5 EVALUATION OF THE JUNIOR PRIMARY MAIN LANGUAGE (ENGLISH) SYLLABUS - HIGHER EDUCATION DIPLOMA

5.5.1 Course Objectives

A major weakness of this syllabus is the omission of goals for this course. Since one of the significant aspects of this course should be the development of the total person, which includes the inculcation of creative thinking skills, the non-statement of any clear rationale can be seen as a vital weakness or drawback. This will have important consequences on the work being done. A carefully planned list of relevant objectives is an essential facet of any course.

The plan should include general objectives as well as instructional objectives. Behavioral objectives should be framed and creative behaviour should also be catered for in the programme.

5.5.2 Course Content

5.5.2.1 Philosophical assumptions

Content is based on sound philosophical assumptions, the humanistic philosophy being highlighted. Certain areas of the content reflect behavioristic views, where learning situations are highly structured and controlled. In some cases too many details are specified for certain topics eg. 'Professional needs of the teacher' and 'Language Development - Readiness' (Refer to syllabus, Unit 1 : Section 1.5 and Unit 2 : Section 2.2). This may limit a lecturer's innovativeness.

5.5.2.2 Purposefulness

The content does reflect relevant topics covering the salient areas for the teaching of Language Arts. It embodies the theoretical background as well as practical knowledge for the teaching of receptive and expressive language skills. The content however, is closely related to the needs of pupils and teachers who use English as their main language of communication. In present circumstances for the

content to be really termed useful, one has to take into consideration pupils and teachers who use English as a second language.

5.5.2.3 Comprehensivity

The syllabus does cover a wide range of topics related to oracy skills and literacy skills. For some sections of work, too much of fine details are reflected e.g. 'Activities to promote language development' (cf. Syllabus, Unit 1 : Section 1.4.4) and 'Stages involved in reading instruction' (cf. Syllabus, Unit 3 : Section 3.5). Instead of this approach, broad areas could be reflected as topics. This will allow for personal interpretation and presentation by the lecturer concerned.

A noticeable exclusion is the teaching of English in a multicultural context. Since South Africa has a varied range of cultures, one has to give sufficient attention to this aspect. Teaching English as a Second Language needs to be given emphasis and this could be indicated as a major section in the programme for student teachers.

The scope of work is appropriate to students since it is based on the teaching of English to young pupils. Theoretical sections e.g. importance of language, development of language and factors affecting language development, give the students a good basis for the

understanding of language teaching in its totality. However, one must be aware of how to assist pupils who come from disadvantaged backgrounds.

5.5.2.4 Flexibility

Various aspects of the Language Arts are reflected as topics in each of the seven units. Each of the language arts skills viz. listening, speaking, reading and writing, is analysed in detail. This may limit a lecturer's creativity. There is no provision made for alternative learning opportunities, instructional modes and learner and teacher options in general. This should be stated explicitly in the objectives of the course.

5.5.2.5 Sequence and continuity

There is some kind of sequence present in the arrangement of content in the syllabus. Each unit consists of relevant topics pertaining to each of the skills relating to Language Arts. However, there are certain observations which need to be mentioned. Unit 1 may consist of an overview of language, language development and the language arts programme at school. The remaining units may analyse each aspect of the language arts. By doing so one would progress from the general to the specific.

There are certain units which have overlapping content. These may be combined e.g. factors affecting language development (Unit 2) and factors that influence the process

of learning to read (Unit 3). Related areas may be reflected in the same unit e.g. 'The school classroom library' may be reflected in Unit 7 which deals with children's literature. There are repetitions e.g. professional needs of teachers and needs of children which appear in Unit 1, 3 and 4. These may be indicated as objectives of the course.

The content of the syllabus does allow for graded activity, starting from basic concepts and moving on to more in-depth study of the topics.

5.5.2.6 Integration

There is scope for integration of language arts to other subjects as in the Junior Primary Curriculum e.g. language activities can be integrated with music and art activities (Refer to syllabus, Unit 1 : Sections 1.4.4.4 and 1.4.4.5). Since language embraces all learning and since English is the main language used for communication it does lend itself to learning in general.

5.5.3 Methodology

There is no indication in the Main Language syllabus, of the methodological presentation of the content. It is clear that even if the content is suitable, it becomes meaningless if learning activities do not provide the necessary experiences which are educational.

Student teachers may be involved in activities where among other skills, critical and creative thinking skills are developed. Several methods may be used so that a variety of teaching competencies may be acquired. Appropriate competencies may be reflected in the statement of objectives for the English course.

5.5.4 Evaluation

Evaluation procedures are not specified in the syllabus. These need to be indicated and should include skills such as cognitive skills, subject skills, psychomotor skills and affective responses.

5.6 CONCLUSION

In this chapter the Junior Primary English Syllabus was evaluated. The four main areas which were examined were objectives, content, methodology and evaluative procedures. From this analysis certain shortcomings were observed. In the next chapter some conclusions and recommendations to remedy the weaknesses identified in this chapter are put forward.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

6.1 SUMMARY

6.1.1 Background to the problem

The emphasis on creativity and its implications for teacher education is significant in any educational system and more especially in South Africa. The current political, social, economic and educational changes in South Africa have important implications for teacher efficacy and accountability. It is clear that teachers are not mere repositories of knowledge, but instead their role involves reflective thinking and decision making.

In the light of the current changes, teachers need competencies which would enable them to cope with any situation. Systematic training is essential. Teacher education programmes need to be assessed to ascertain whether they meet the present needs of teachers. The planning and provision of teacher education should be targeted not only at preparing a sufficient number of teachers and trainers but also at the development of a competent, confident, critical and reflective corps of teachers and trainers.

6.1.2 The Problem

It is evident that some teachers of English in the Junior Primary Phase are prescriptive in their approach to instruction. Prescriptive teachers adhere to rules and procedures and this blunts their perceptive judgement, which skilled teachers can

bring to their practice. It prevents them from adapting their instructional methods to suit the needs of a given class of pupils. Creative teachers, on the other hand make their own instructional decisions and base their requirements on the specific teaching-learning situations. The researcher is of the opinion that creative thinking skills can and should be developed during prospective teachers' preservice training. This would have a positive impact on the teaching of English in the Junior Primary Phase. Creativity should be nurtured in both pupils and teachers.

6.1.3 The investigation

The investigation included a detailed study of creativity and language development. This laid the basis for the evaluation of the Junior Primary English Syllabus used at Springfield College of Education. A specific set of criteria was drawn up and the syllabus was assessed accordingly. The purpose of this exercise was to ascertain whether the programme catered for the creative perspective of education.

6.2 CONCLUSIONS

6.2.1 All human beings are born with creative potentials, though some are more creatively inclined than others. Every person has the potential for self-actualization (cf. Chapter 2). These potentials need to be developed through careful nurturing. Though creativity cannot be taught, creative skills may be fostered and reinforced by the provision of a conducive environment (cf. Chapter 3). Home, school and community have a major role in

ensuring that this happens since they have the means and abilities to provide opportunities for the nurturing of creative expression.

6.2.2 The development of creative skills in schools depends largely on the ways in which teachers promote creative learning in their pupils (cf. Chapter 3). A creative teacher will encourage creativity among his pupils. This has implications for preservice and inservice teacher training.

6.2.3 In Chapter 5 of this study, the English Syllabus used by Junior Primary students was analysed. There were some shortcomings which related to the following aspects : objectives, content, methodology and evaluation. The existing syllabus has to be adapted to meet the present needs of student teachers.

6.2.4 Teacher-educators play a significant role in the training of teachers (cf. Chapter 4). Their roles in the development of creative teachers need to be reviewed.

6.3 RECOMMENDATIONS AND IMPLICATIONS OF THE RECOMMENDATIONS

6.3.1 Recommendations and implications for teaching practice

6.3.1.1 Factors Promoting Creativity

The provision of a suitable learning environment is vitally important for the development of creativity (see section 2.5). The creative classroom should be one in which thinking is valued more than memory. The teacher should play a pivotal role in the establishment of a conducive

learning environment where conditions of psychological safety prevail so that creativity can flourish. Favourable physical, psychological, intellectual and social conditions are pre-requisites for creativity.

Teachers themselves should display qualities of creativity by being flexible and enthusiastic in their teaching. Teachers should be confident and they should adopt a positive attitude to their work. The teachers should be seen as facilitators, guides and agents of change. At all times they should appreciate original ideas and should encourage pupils to be curious, perceptive and innovative in their creative endeavours (refer to section 2.3).

There are various ways of promoting creativity and some of these are indicated below. It must be noted that these recommendations are relevant for homes, schools and tertiary institutions.

Educators should:

- Encourage pupils to have a good self-esteem. They should be respected as individuals who possess different potentials. Each person's uniqueness must be acknowledged (see section 2.3.4).
- Create situations that present the elements of incompleteness and openness. The individual's interest may be used as the starting point.

- **Assist pupils to produce something and do something which is meaningful to them.**
- **Emphasize activities which involve self-initiated exploration, observation, questioning, inferring, classifying, recording, translating, testing and communicating (refer to section 3.6).**
- **Provide more sensory experiences as creative people are more open and responsive to them. This will permit the emergence or extension of creativity (see section 2.5.4).**
- **Allow and encourage a variety of questions. The quality of the teachers' questions will determine the quality of the pupils' responses (refer to section 3.5).**
- **Use humour to release creative thinking. A non-threatening and relaxed atmosphere facilitates the development of creativity. Games, puzzles, riddles and other activities associated with fun should be used in teaching (refer to section 2.3.2).**
- **Stimulate creative thinking by using strategies such as discussion, brain-storming and role-simulation. This can be used in small group or whole-class teaching (see section 3.8).**
- **Be aware that creativity is developmental and as such pupils may begin at a simple stage, later proceeding to more difficult stages of productivity (refer to section 3.4).**
- **Encourage pupils to become self-motivated. Intrinsic motivation can be stimulated by respecting each child as a unique individual who is able to generate and**

develop his or her own ideas (see section 2.5.4). Every child's privacy should be respected and all unusual efforts should be commended. Teachers should avoid sex-role stereotyping and children should be allowed to take risks and learn from their mistakes. Teachers should create an atmosphere with pleasant aesthetics in the learning environment (refer to paragraph 3.2).

- Reward pupils for their creative effort. In creative teaching, differences, individuality, uniqueness and originality are stressed and rewarded (see section 3.5).
- Make provision for pupils to learn many areas of knowledge and skills so that these may be used in new problem-solving situations (refer to section 3.3).
- Develop in pupils, skills of constructive criticism and evaluation. Self-evaluation is an essential element of creative thinking (see section 3.5).
- Note that since creative processes may not be developed at one time or in one lesson, lessons should be planned to focus on each process.
- Try to develop creativity in all areas of the curriculum since creativity is not solely confined to the creative arts.

6.3.1.2 Factors inhibiting creativity

Teachers should take cognisance of the following factors which inhibit creativity so that a nurturing atmosphere is established in the classroom.

- Teachers should avoid stifling creativity by emphasizing conformity. This may be brought about by pressures of peers as well as society (see section 3.4).
- Teachers should set realistic goals and should encourage pupils to achieve success which is within their limits (refer to section 2.5.5).
- They should avoid stressing the need for success which can inhibit risk-taking or pursuit of the unknown (see section 2.5.5).
- Teachers should not discourage exploration, use of imagination and inquiry.
- They should avoid stereotyping sex roles. Boys and girls should be allowed to participate in any activity which they prefer (refer to section 3.5).
- Teachers should try not to draw a distinct differentiation between work and play as these activities may be linked effectively.
- Teachers should avoid showing disrespect to pupils who fantasize, day-dream and respond differently to other pupils in the class (refer to section 2.1.2).

6.3.2. Recommendations and implications for teacher training

General teaching implications as indicated earlier in this chapter (cf. 6.3.1) have relevance for the training of teachers. A nurturing environment is a pre-requisite for the fostering of creative thinking skills among student-teachers.

- **The teacher training curriculum must regularly be reviewed with the purpose of reorientating, adapting, reshaping and enriching it so that it meets the changes that are occurring in society (see section 4.6.3). The style and ethos of teacher education need to be examined critically by persons within the college as well as from the outside.**

- **The design of the Junior Primary English Syllabus for the Higher Education Diploma used at Springfield College of Education needs to be reviewed. It should reflect major goals, relevant content, methodology and evaluation procedures (see section 5.5). The principles for the selection of these aspects in the syllabus will depend on the policy goals of the teacher education curriculum, the characteristics and needs of trainees, the roles expected of teachers and the findings of research and evaluation.**

- **The Junior Primary English Syllabus (Springfield College) should include a list of relevant objectives (see section 5.2.1). One of the major objectives of the Junior Primary English Syllabus should be the development of creative thinking skills since the traditional role of the teacher is constantly challenged. Teachers need to be adaptable, flexible, creative and capable of independent thinking. They are required to make decisions and solve problems. Teachers need to encourage pupils to be independent and innovative in**

their learning. This requires a teacher who is committed to flexible and open approaches of teaching. The teacher ought to respect the pupil's autonomy and be capable of bringing about a wider perception of the world.

- The statement of objectives in the syllabus alone is not sufficient to develop creative thinking skills. Whilst content of teaching gives students the knowledge necessary for living, it is the methods or strategies of teaching that give them the basic values, appreciations and skills which develop their creativeness (as explained in 5.2.3) some methods of teaching accomplish the purpose of developing creativity better than others, as has been proved by research. Teacher educators need to make use of effective strategies to encourage thinking. Some of these are lectures, discussions, panel discussion, seminars, workshops, case studies, brainstorming, role-playing, viewing and evaluating of films and dramatic performances, projects and experiements.
- Thinking - related activities may be incorporated into the college programme (refer to section 3.9). Some of these activities which involve general thinking skills are the following:

- comparing;
- summarising;

- observing;
- classifying;
- interpreting;
- criticizing;
- looking for assumptions;
- imagining;
- collecting and organising data;
- hypothesising;
- applying facts and principles in new situations;
- decision making; and
- designing projects and investigations.

- In current times all teachers should be trained to cope with issues related to multiculturalism, multilingualism and disadvantaged communities (refer to 5.2.2.2). Students should develop an understanding of teaching English to pupils with diverse needs in South Africa. This aspect of teaching needs sufficient emphasis in the Junior Primary English Syllabus used at Springfield College.

- One of the aims of the RDP art and culture policies is to establish and implement a language policy that encourages and supports the utilization of all the languages of South Africa (African National Congress 1994: 70). It would therefore be advisable for student teachers to be fluent in at least two South African languages. This will facilitate teachers who are

involved with teaching of English to school beginners (as referred to in 1.1). Pupils may have difficulty in thinking and communicating and in such cases a knowledge of the mother-tongue may assist the teacher of English, to teach more effectively. Thus there must be a greater emphasis placed on the learning of an African language at college.

- The assessment of school-based lessons should take into consideration the aspect of creative teaching. One of the criteria used in the reports should reflect the creative aspect of teaching. Student teachers should be encouraged to think divergently and they should be commended for originality and innovations (see section 4.6.3).

- The lecturing/learning environment should be conducive to the learning of a variety of teaching skills. 'Specialist' rooms equipped with suitable teaching media are necessary. There should be sufficient rooms set aside as Junior Primary Specialist Rooms to cater for the number of students who have chosen to enrol for the course. Technological devices such as video machines, television, audio tape recorders and overhead projectors are necessary to make learning interesting and meaningful (refer to section 4.6.4).

- **Suitable books should be prescribed for language teaching. These books should include salient areas of the syllabus.**

- **Since the library is the hub of learning, the library facilities at Springfield College need to be assessed. It has to be well equipped to cater for the needs of both inservice and preservice teachers. The library should have at least ten copies of certain books so that group discussions and other exercises may be set on the content of these books.**

- **The Junior Primary curriculum at Springfield College needs to be reviewed with the intention of allowing more time for self-study in the library. Students at tertiary level of education need sufficient time to read so that they can get a broader perspective of all areas of study.**

- **When one analyses the Junior Primary Curriculum, it becomes evident that there are too many subjects or part-disciplines. To do justice to the various disciplines or courses, it would be preferable to work on the basis of modules where term courses with a time limit of a term or two terms are used.**

- **Courses in teacher education are atomised by the time-table which tends to encourage lecture methods and academicism. Subject-based examinations also**

encourage atomised learning which hinders the development of an integrated training programme. For the development of thinking skills which includes creativity, emphasis on a single examination does not do justice to this area. Instead a variety of creative activities should be set throughout the year and assessed accordingly by the teacher-educator.

- Since the development of creativity is closely allied with personal development, special attention should be given to each individual student's development. To facilitate this, the number of students in a class should be such that it allows for personal involvement in group discussions and other practical exercises. With the current problem of training sufficient teachers for the needs of South Africa, the high enrolment at teacher-training institutions would pose a problem of individualised instruction. Therefore there is a need for some kind of provision to be made in the College programme whereby attention may be given to the development of specific skills in individual students. Small tutorial groups may be formed where a lecturer works with a small group of students.

- To promote or up-grade the status of the Junior Primary teacher, correspondence universities should offer a Degree based on the teaching of elementary classes. Students studying at Colleges of Education may receive creditation for specific courses.

- **Links should be formed with other teacher training institutions in South Africa as well as internationally. Networking with other institutions involved in training teachers is urgently needed. This will result in shared learning experiences (as referred to in 4.6.6).**

6.4 FUTURE RESEARCH

- * **The teaching of English as a second language to Junior Primary pupils in South Africa needs to be researched further.**
- * **Since some beginner teachers start their teacher training course with serious language problems due to their disadvantaged environment, an 'access course' or a 'bridging course' may be of benefit to them. The nature of the course and how it may be implemented at teacher training institutions need to be researched further.**
- * **Further research should investigate the effectiveness of strategies used to promote creativity at schools and teacher training institutions in South Africa.**

6.5 CONCLUDING REMARKS

Teacher development is one of the most vital components of educational reconstruction in South Africa. In the South African context of limited resources and multilingualism there are some basic priorities which need attention and teacher education is one of them. There is a need for a re-orientation of all teachers to

new goals and values which are directed to a culture of learning. Teachers need to be trained to cope with curriculum changes which are urgently needed. They have to acquire teaching competencies which would enable them to cope with the demands of learners who require different levels and degrees of teacher interaction. Teachers who are flexible and creative in their approaches to teaching are a great asset in the current education system. Only creative teachers will enhance the creativity of their pupils and thereby contribute to creative solutions to the problems facing the country at this point in time.

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