An investigation into the perceptions of ‘creativity’ and the creative process in an Early Years classroom.

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Abstract

Hannah qualified as an early years practitioner in 1994, working in PVI settings and as a childcare assessor before completing the BA HONS degree in 2012.
This small scale study sets out to explore the perceptions of creativity and the creative processes within an Early Years classroom.

The research was conducted using the Mosaic approach (Clark and Moss, 2001) employing a mixed method approach allowing for a triangulation of data to ensure reliability and validity of the data collection. This approach was adopted involving children as participants in order to gain an insight into their understanding of their experiences in a social world research interpretivist paradigm. Qualitative methods were chosen placing the study within an interpretative paradigm. The mosaic of multi-method evidence combined the children’s voice with parents and practitioner providing a triangulation of data supporting reliability and validity. The method tools employed to capture the data included non-participant observations, touring and photographing the environment and a child conferencing groups with the aim of establishing how the children view their experiences within the setting environment. Parental questionnaires were distributed to gain parental views and opinions and an informal interview took place with a teaching adult to ascertain her perceptions.

The study took place in a small rural primary school’s Early Years classroom with 4-7 year olds.

The data collected suggests that there is a common perception for the term creativity although it is the emerging processes of creativity that are as important as the productivity.
It is important to note that these findings cannot be generalised due to the small scale of the study not being representative of the whole population. However, they can be used to inform and influence the future practice to improve outcomes, reminding Early Years practitioners of the importance of promoting creativity within their environment alongside the EYFS and National Curriculum.
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CHAPTER 1
INTRODUCTION

The interest in creativity stems from personal experiences as an Early Years practitioner and assessor within the Early Years field and from modules of this degree.

Since the NACCCE Report (1999) there has been a focus on creativity in education and the Early Years. Over these years I have been part of and witnessed changes to Early Years practice, the foremost, being the introduction of the Early Years Foundation Stage (EYFS) framework providing a structure for practice and guidance. The importance of creativity is reinforced in the EYFS (DCSF, 2008a), and the National Curriculum (QCA, 1999) highlighting the need to provide creative opportunities.

However, the EYFS aspect ‘Creative Development’ and general creative practice appear to be an area of challenge for practitioners. Recent observed practice within Early Years settings has led to questions being raised on whether current practice truly reflect the terms of creativity as reflected in the EYFS framework (DCSF, 2008a) and the National Curriculum (QCA, 1999) The EYFS (DCSF, 2008a) is explicit in its principle that children learn through play, strongly linking it to creativity and imagination (Bruce, 2001; Duffy, 2006) and endorsing that children have ‘ownership’ of their activities (DCSF, 2008a).
Practice has been observed where creativity is actively encouraged as directed by the EYFS. Nevertheless, active discouragement through the prohibition of opportunities to freely explore and experiment independently through structured activities has also been witnessed,
subsequently interrupting the children’s opportunities to explore their creative potential.

This study focused on the 4-7 year old age range. The importance of listening to the child’s voice and placing the child at the centre of practice is reflected in the use of the Mosaic Approach (Clark and Moss, 2001) to undertake the research. To explore and investigate this area of interest a main research statement for the study was determined: An Investigation of the perceptions of creativity and the processes of creativity within an Early Years classroom.

To investigate this, further elements were explored:

- Definitions of the term creativity
- The creative processes: Can children engage in the creative process without the play/activity resulting in an end product or outcome?
- The link between play and creativity; creativity and imagination
- Creative development and practice within the curriculum

The study is divided into chapters.

Chapter 2: Provides a comprehensive literature review conducted to explore the subject field of creativity providing evidence of previous research and highlighting significant literature.

Chapter 3: The Methodology chapter discusses the research tools and the research design specific to the context of the study and the research paradigm. Justification and rationale of this chosen method is provided discussing the appropriateness, limitations, reliability and validity, encountered problems and benefits. Ethical considerations are discussed within the body of the chapter.
Chapter 4: The Data findings chapter summarises the data collated from multiple evidence; questionnaires, interview, conferencing and mapping. Key points are reported and presented in thematic coding in the form of written and graphical formats.

Chapter 5: This chapter seeks to answer the research statement, clarifying the findings and where applicable making reference to key literature providing critical analysis. Limitations to the study are discussed and evaluation of methods used given.

Chapter 6: This chapter concludes the study findings bringing it altogether and reflecting on the method and research process through evaluation.
The study took place in a small rural Church of England primary school. At the time of study the school had approximately 60 children on the role, most of who reside within the village. The children are taught in 3 mixed age range classes; Reception and Years 1, 2; years 3, 4; years 5, 6.

The school received a good Ofsted rating in 2008 following being placed in special measures in 2007. The current Headteacher took permanent post in January 2011 following interim headships. Although teaching staff have remained consistent throughout, pressure for delivering results and raising the schools standards has been evident. The EYFS has remained firm throughout with some outstanding elements. Nonetheless, since the amalgamation of Reception and KS1 age range, pressure for a robust yet challenging plan for opportunities has been felt. Although the ages are not necessarily taught together and adult led tasks vary in their formality and structure, they are involved. KS1 gain similar opportunities to Reception in accessing EYFS learning areas and activities during the structure of the day.
CHAPTER 2

LITERATURE REVIEW

This chapter focuses on exploring the concept of creativity within Early Years education. In doing so, key terms relating to the concept that underpins understanding and practice will be reflected upon alongside pedagogical and theoretical influences and educational policy.

A great deal has been written on the subject of creativity from varying subject domains and theoretical perspectives as researchers have aspired to explore the subject further (Prentice et al. 2007; Craft et al. 2008; May, 2009). This review of literature has aimed to stay focused and relevant to the research question being investigated.

Perceptions of Creativity

The concept of creativity is complex. Although a commonly used term it is challenging to define and measure, having multiple meanings and no universally recognised definition (Prentice, 2000; Runco, 2004; Prentice et al. 2007). Robinson (2001:11) states that ‘many misconceptions are made’ surrounding creativity as perceptions of meaning and involvement are dependent on individual experiences and personal interpretations (Canning, 2011). Consequently, the term ‘creativity’ needs exploring further.

Defining the term creativity has been challenging (Loveless, 2006; Duffy, 2006) for researchers. Attempts at refining the language
describing the brain activity that associates with creativity (Fisher, 2004) have been widely documented. As one of the most complex of human behaviours, it is evident that it is a multi-dimensional concept, with varying modes of expression, and many probable influences involving individuals, processes and products (Runco and Sakamoto, 1999; Robinson, 2001; Fisher, 2004; Runco, 2004, 2007).

Prentice (2000:156) proposes creativity as a ‘powerful capacity of human intelligence’ essential to learning. The cognitive approach, identifying that intelligence is primarily creative, is explored by Sternberg and Lubart (1999) and Robinson (2001, 2005). They state that our lives are inspired and moulded by ideas from others, giving meaning to mental representations and ideas, and processing original ideas that reflect from different capacities experienced.

Different stages of creativity have been proposed by many. Cecil et al. (1985) offer a creative process model with four elements; curiosity, exploration, play, and creativity, whilst Bröckling (2006) refers to three paths transpiring; exploring, shaping and generating meaning. However, Cropley and Cropley (2008) discuss paradoxes occurring within creativity (Appendix 1) and present an extended phase model.

The National Advisory Committee for Creative and Cultural Education (NACCCE) report All Our Futures (NACCCE, 2000:4) stated that ‘creativity is possible in all areas of human activity’ and ‘all young people and adults have creative capacities’. This is supported by many suggesting that all children are born with creative potential within all domains of our everyday lives (Alvino, 2000; Robinson, 2005; Prentice et al., 2007; Bowkett and Bowkett, 2008; Wright, 2010).

The perceptions of creativity have evolved over time in particular over the last thirty years with creativity being portrayed as not just being an individual quality but also a life skill (Loveless, 2006; 2009 and
Bowkett and Bowkett, 2008). Csikszentmihalyi (2006) confers that creativity is becoming increasingly important to the way that the human species is developing with all individuals having creative potential within varying domains of subject knowledge, emerging from varying social contexts and influences (Rhyammar and Brolin, 1999; Loveless, 2009).

Creativity and Society

Sternberg and Lubart (1999), Loveless (2006; 2009) and Bowkett and Bowkett (2008) deem creativity as being essential to our evolving society. Many discuss that it is necessary to nurture this natural ability in preparation for the challenges of adulthood. In order to participate and contribute we need to develop innovative, adaptable, flexible and creative ways of thinking, learning and acting; and develop understanding to enable communication of thoughts and a creative attitude (Kemple and Nissenberg, 2000; Greenstreet and Varley, 2003; Fisher and Williams, 2004; May, 2009).

Features of creativity

‘Imaginative activity fashioned so as to produce outcomes that are both original and of value’ (NACCE, 1999:29).
This definition from the NACCCE report identifies ‘five characteristics of creativity’ suggests Loveless (2005). Many authors refer to the same words; imagination, values, originality, outcomes, product plus
possibility when defining creativity (Prentice, 2000; Craft, 2000; 2011; Fisher and Williams, 2004; Sternberg and Lubart, 1995; Duffy, 2006; May, 2009; Wyse and Dowman, 2009; Wright, 2010).

However, Barzun (2002:337) debates that although the idea of creation is ‘producing something from nothing’ everything is the ‘transformation of some pre-existing thing’. Duffy (2006) explains that the difficulties in defining creativity occur as often it is restricted by linking it to the arts, limiting it to the gifted, or a production of a work of art or something that is learnt through instruction.

**Creativity and Imagination**

The NACCCE (1999) identified characteristics that include imagination as key elements of creativity. Creativity is often linked with imagination with one feeding another (Greenstreet and Varley, 2003; Duffy, 2006). Creative processes involve elements of imaginative thought and activity in visualising and embedding new possibilities (Robinson, 2001; Duffy, 2006; Prentice *et al.* 2007). Imagination refers to the forming of images in the mind that is brought to reality through the creative process and producing an original outcome through action (Bruce, 2001; Duffy, 2006; Prentice *et al.* 2007; May, 2009; Craft, 2000). Duffy (2006) deems that imagination is always involved in creativity although being creative is not always involved in imagination.
Creativity; Freedom and control

Tension between the elements of freedom and control occur frequently in the debate surrounding creativity, often causing confusion and concern amongst practitioners (May, 2009). Too much freedom is often related to disruptive behaviour (Craft, 2008; May, 2009), however Duffy (1998) reassures that freedom refers to intellectual freedom and not intended as a child can do as they wish without any adult intervention.

Conversely, the more control and structure an adult imposes the more it restricts the self-determination of a child, leading to less opportunity for creativity to occur and the child feeling locked out of the process (May, 2009; Duffy, 2006, Craft, 2008). Although, to ensure originality, adaptability and flexibility of thought is required, while being able to make errors through the freedom that independent tasks allow (Kemple and Nissenberg, 2000; Runco, 2007). Craft (2008) proposes that a balance needs to be found between the controlled approach and practice that enables ‘imagination and creativity to flourish’ (May, 2009).

The NACCCE report (1999) stated that developing creative competencies involves the balance of teaching skills and understanding, promoting freedom to innovate and risk take.

Creative Process

A Key debate in Early Years education over the years has been the subject of direct instruction (MacNaughton and Williams, 2009).
‘Creativity is ambivalent’ as, although creativity is meant to be free it is also controlled (Bröckling, 2006:513). The EYFS (DSCF, 2008b: card 4.3) states that ‘making an end product’ is not what it is all about. Bruce (2001) suggests that ‘creativity is more of a process’ rather than a product, with the richness of the product deriving from the intensity of the process. Greenstreet and Varley (2003:124) in agreement indicate that ‘creativity is not an instant occurrence’ but follows an active process. Productivity is too often viewed as being a necessity to creativity neglecting this vital aspect of ‘process’ (Persaud, 2007). However, not being productive does not mean that children do not have potential (Runco, 2004, 2007).

Nonetheless too often adults place emphasis on the end product and this expectation should not be visible. Focus should also be on the enjoyment that children experience during the process, and the exploration of media and materials, application of new experiences, generation of ideas and skills that create something new, satisfying, purposeful and unique (Moyles, 1989; Alvino, 2000; May, 2009; Canning, 2011).

Although an end product may inevitably appear, it’s the value that a child places on the product and the process themselves that is crucial (Alvino, 2000). Loveless (2009) refers to the process of creativity as being the expression of individuals and groups engaging, rather than the activities, enabling modelling, nurturing, risk taking to occur within action using media and materials. Wyse and Dowman (2009) in agreement discuss that although satisfying to create an end product it is more worthy sharing between others to produce for an audience.

Making judgements is an essential part of the creative process in producing the best outcome that is of value (Robinson, 2001; Prentice et al., 2007). The outcome may not be realised at the start, however it
is the purposefulness that evolves involving the openness and opportunities of possibilities that is important (Prentice et al. 2007). Outcomes controlled in a prescriptive way however can discourage chances of creativity (Fisher and Williams, 2004). Persaud (2007) affirms it should be the creator that critically evaluates, selects, alters and dismisses the product.

**Possibility thinking**

Possibility thinking is a concept devised by Craft (2000, 2011) that perceives creativity as being broader than imaginative activity placing *possibility thinking* at the core (Cremin et al., 2006; Craft, 2008; Craft, 2011). The process of questioning *what if?, what is?, to what might be*, asked within a multiple of ways enables a transition of understanding and finding of solutions to problems (Craft, 2011). Cremin et al. (2006) six year study developed this concept further, reporting on pedagogy that fosters the concept. They identified imagination, risk taking, posing and responding to questions as being core components to a possible outcome (Craft, 2011; Craft et al., 2012).

The possibility thinking theory links to observations made by Hutt (1979) (cited in Duffy, 2006) stating that children engage in epistemic play; where possibilities are searched for, before entering the ludic play stage; questioning how to use it (Duffy, 2006). Craft (2000) also refers to the notion of little ‘c’ and big ‘C’ creativity. Little ‘c’ demonstrates engagement in a creative process through imagination, self-expression and intelligence supporting their thinking and learning through different possibilities within their everyday interactions with play (Farmer, 2010; Canning, 2011). As opposed to the big ‘C’ (Craft, 2000) that judges and generalises work against creative ability,
proving the ‘creativity’ through an end product rather than the process that has occurred within the different ideas and experimentation (Canning, 2011).

Creativity and Play

‘Through play children can be creative’ (DCSF, 2008b: card 4.1). Wood (2009) and Canning (2011) propose a link between creativity and play with both having common characteristics yet not identical. Bruce (1991) proclaims that play as a process is intensely creative. However Craft (1999) declares them as two different concepts. Play does not necessarily involve creativity however, play is necessary for creativity (Craft, 1999; Babaji and Burn, 2006). Both play and creativity allow for curiosity, exploration, trial and error, imagination and symbolic play to occur (Canning, 2011). Play naturally has imagination and creativity firmly at the root (Duffy, 2006) leading to opportunities provided for creative skills, processes and creative connections to occur such as self-expression (Canning, 2011).

Theoretical and pedagogical influences

Piaget (1962) (cited in Wood and Attfield, 2005) defined three stages and categories of play; sensorimotor (exploratory), preoperational (pretend and socio-dramatic) and concrete operational (Meggit, 2005; Wood and Attfield, 2005) implying a developmental progression. Piaget’s theories characterised the notion that play is an active
process, learning by ‘first-hand experience’ without necessarily having an end product (Bruce, 1991; May, 2009:15).

Craft, (2008) and Cochrane et al. (2008) discuss the notion that creativity is close to the constructivist approach, as ideas and outcomes generate from the range of imagination produced from individual and collaborative activity. Piaget’s constructivist approach, influenced other theorists, theorising children as being independent active learners within the environment discovering how the world works around them by hands-on experience (Wood and Attfield, 2005; Duffy, 2006; May, 2009; Loveless, 2009).

Marsh (2011) suggests that the relationship between play and creativity has been examined greatly from Vygotsky’s social-cultural perspective. Vygotsky argued that play is characteristically creative with creative processes identified within early stages of children’s play (Marsh, 2010). Vygotsky supported a play based curriculum in the strong belief that imaginative play is important in building intellectual and social competency in young children (MacNaughton and Williams, 2009).

Vygotsky regarded the social interaction that occurred between peers and adults such as language, as being vital to the making sense and creating meaning process (Wood and Attfield, 2005). However, for play to serve educational purpose, Williams (2004) depicts that it needs to be purposeful and challenging requiring adult intervention for provision of exploration opportunities, experimentation and supporting the thinking processes of the children to stimulate the creativity to shine through.

Dewey, Montessori, Isaacs and Malaguzzi all recognised the importance of the exploratory approach recognising that children learn
best from exploring and manipulating the environment (Kwon, 2002). Laevers (2000) suggested that ‘deep-level’ learning involves involvement driven by exploration, connecting creativity, imagination, curiosity, intuition, social competence, communication skills, physical skills and self-management (Craft, 2011:73).

The Reggio Emilia approach places creativity at the centre of its emergent curriculum acknowledging that children are naturally creative. Malaguzzi, who founded the approach, perceived children as being capable communicators that have many ways of exploring the world, expressing and representing their ideas, feelings and theories in varying forms of which is key to determining the quality of learning (Smidt, 2002; Fawcett and Hay, 2006; Hutchin, 2007; Thornton and Brunton, 2007). The approach centres on the child’s thinking, knowing and making of choices, emphasising opportunities for exploration, creative expression, skills and discussion (Banaji and Burn, 2006; Thornton and Brunton, 2007; Hutchin, 2007).

Rinaldi’s (2001) pedagogy of listening distinguishes the work of Reggio Emilia further in characterizing that listening is essential to communication and the search for meaning, influenced by Vygotsky’s theory that children co-construct knowledge through relationships built with other people and the environment (Rinaldi, 2006).

Bruner and Vygotsky built on the ‘social constructivist’ approach (Craft, 2002; May, 2009) introducing the concept of ‘scaffolding’ (Duffy, 2006; Smidt, 2002) in which the adult supports and encourages to construct meaning (Craft, 2011:73) through sustained shared thinking (Brock et al., 2009). According to May (2009) this is an effective way to encourage creativity as the process of learning new concepts and practising them is central to creativity as children need to be familiar with objects and how to use them in order to create something new.
Fostering and nurturing creativity

The EYFS (DCSF, 2008a) distinguishes between creative development as a curriculum area, and fostering creativity in practice (Beckley et al., 2009). Numerous sources of literature discuss fostering and nurturing creativity within Early Years education. Craft (2008:3) separates ‘creative practice and practice that fosters creativity’. Creative practice, being the way in which imaginative approaches are nurtured, and fostering creativity focusing on encouraging ideas and possibilities (Jeffrey and Craft, 2003). Rooks (2010) converses in detail her experiences in realising the potential of fostering creative practice. For creative development to be supported and creativity to flourish, the importance of the environment, the role of the adult and the active learning process is emphasised by many sources (Prentice, 2000; Duffy and Stillaway, 2004; Craft and Jeffrey, 2004, 2010; Duffy, 2006; Jeffrey and Woods, 2009; Thorne, 2009).

Duffy (2006) argues that access to creative and imaginative experiences can be limited and superficial with restricted opportunities and time for exploration of experience. Craft (2002) suggests classrooms should allow for mistakes to occur, encourage experimentation and risk taking offering ‘possibilities for learning’ (Duffy, 2006:58). Thorne (2007:83) poses that it is vital ‘to foster originality, innovation and creativity’ within our schools although questions what happens to children’s emergent ideas and imagination as they get older.
Barriers to Creative Practice

The pressure and the demands of Ofsted inspections and the curriculum are not entirely compatible with the creative process and is often a barrier to creativity (Greenstreet and Varley, 2003; Jeffrey and Woods, 2003; Wyse and Dowman, 2009). The focus of attainment rather than achievement, with emphasis on subject focused content and performance poses a challenge to educators’ strongly influencing school ethos and approach, creating barriers (Craft, 2008; Wyse and Dowman, 2009). Limitations and conflicts in policy with practice together with the emergence of technology create barriers to creative learning and development of creativity (Craft, 2005).

Parental influence is identified as being one of the most quoted ‘sources of pressure’ by Stipek and Byler (1997). Parental understanding of children’s creative development and expectations of education may vary to the schools approach therefore, the collaboration between families and educators are important in creating and supporting the success of promoting and valuing creativity in the school environment (Wyse and Dowman, 2009).

Although adults have control of the ethos and culture within the classroom and towards the learning approach, ‘ownership of children’s ideas must stay with the children’ (May, 2009:15). Duffy (2006) concludes that to avoid our children copying old ideas, human capacity for creativity and play needs to fostered and the children need to develop into active creators.
Educational Policy

A significant increase in government intervention has been noted in recent years concerning pre-school provision, Early Years education and the curriculum (Kwon, 2002). Great concerns have been expressed regarding the lack of focus on creativity within the curriculum therefore restricting the creative potential of children (Loveless, 2006). The government responded with curriculum consultations and development of policy for national initiatives (Loveless, 2006; 2009; Denmead, 2011), the most significant being the NACCCE report (SEED, 2006). Recommendations were made for children to learn through experience, discovery and taking an active role endorsing a more ‘child-centred pedagogy’ and ‘integrated curriculum’ (Craft, 2009).

The government committed to recommendations taken from the Roberts Review (2006) *Nurturing creativity in young people* emphasising a ‘cross-curricula approach to creativity’ (Craft, 2009). However progress in the realization has been slow to develop (Kemple and Nissenberg, 2000).

Craft submitted to the Cambridge Primary Review (2009) ‘that the nature of creativity in education remains ambiguous’ as it is not clear how much of creativity is ‘simply valuing and nourishing ideas’ and how much ‘collaborative creativity is valued against individual activity’ with opportunities being undermined by curriculum prescription (Alexander and Flutter, 2010).

Maisuria (2005) argues that a demise in creativity has occurred within the curriculum in the last 20 years, as opportunities to be creative have seriously eroded with the standardisation of education and
measured standards (Hargreaves, 2010). Claxton (2009) (cited in Hargreaves, 2010) characterised creative activity as being related to the arts and as a concentrated episode of activity that everyone engages in equally if allowed or encouraged. However he calls for a different approach to be taken by encouraging the value of workings although the levels of curricula prescription and erosion of time for task make this less likely (Hargreaves, 2010).

The EYFS framework introduced in 2008 (DCSF, 2008a), identified six areas of learning with Creative development as one of these areas (Kwon, 2002; Denmead, 2011). However, the EYFS (DCSF, 2008a) refers to creativity not only as an area of development in itself but also as a core aspect to learning and development identified as Creativity and Critical Thinking (DCSF, 2008a). This cross-curricular approach, identifies all areas of learning as having the potential to be a creative experience through promoting connections and developing sustained shared thinking rather than just an ‘arts’ focus (Beetlestone, 1998; Duffy, 2006; Craft, 2009).

The EYFS affirms that creativity is about risk taking and having ‘opportunities to play around with ideas in different situations and with a variety of resources’ enabling children to absorb into action ‘discovering connections and come to new understandings and ways of doing things’ (DCSF, 2008b: card 4.3).

The recent Tickell Report (2011) reviewing the EYFS framework, made recommendations for creativity as imagination to remain having an integral role in ‘Expressive arts and design’ which builds on the existing Creative development area. The review acknowledged creative and critical thinking collectively with active learning, exploring and play, as three features to effective learning and teaching, proposing
that adults should be demonstrating, modelling and questioning throughout the early years (Tickell, 2011).

Craft (1999; 2002) describes potential for creative development to exist in the National KS1 Curriculum. Although a lack of emphasis of play exists, encouragement of understanding feelings, identifying problems and asking ‘what if’ questions are apparent within the curriculum subject domains.

The context of creative thinking skills in KS1 promotes generation of ideas, applying imagination and enabling opportunities to be creative and looking for alternative innovative outcomes (Duffy, 2006; Wyse and Dowman, 2009). The KS1 curriculum art and design also refers to the relationship between exploration and learning (Prentice et al. 2007).

Craft (2008a) however, expresses concern with the transition of creativity between the EYFS and Key Stages of the National Curriculum, in particular in reference to play. Hutchin (2007) states that creativity can flourish or be stifled as children develop through the school years, possibly due to the misunderstandings of creativity and lesser opportunity for creativity to blossom. The education system and schooling process is still biased towards structured, academic performance objectives overlooking the creative competency of the children (Wright, 2010).
CHAPTER 3

METHODOLOGY

The purpose of the research was to investigate the perceptions of creativity and the creative process within an Early Years classroom. The research was designed to explore the understanding of experiences from a child’s point of view alongside the voices of parents and teachers. This was sought through a range of methods creating a mosaic of data.

This chapter aims to explain the rationale and justification of the approach and methods employed to collect information from participants. The data collection process is introduced including challenges, limitations and advantages. Ethical considerations are discussed throughout the chapter.

The research was a small scale study focusing on one setting, a small rural primary school, in a mixed class of 4-7 year olds (Reception to Year 2). Being a familiar figure within the setting already gave an advantage in that familiarity and a trusted relationship had already been built with the setting, parents, practitioner and children. Before any research commenced the purpose and the concept of university and research (Harcourt and Conroy, 2011) was introduced to the children within a year group circle time (Greig et al., 2007). Their input to the research as participants was explained and the issues of consent to participation made clear.
RESEARCH PARADIGM AND DESIGN

Being a small scale study focusing on a small population within a naturalistic setting, the research undertaken locates within an interpretivist paradigm (Mukherji and Albon, 2010; Dockett et al, 2011). It aims to explore, understand and clarify perceptions, attitudes and experiences (Kumar, 2011) of the social world, sought from the perspective of the child (Greig et al., 2007).

The methodology employed within the study takes a qualitative approach. A range of factors influenced the selection of data collection methods, including time availability, access, resources, participants and importantly the main research goal (O’Kane, 2008). The choice of research tools was significant in forming the basis of the data collection and the consequent findings, analysis and conclusions (Kumar, 2011).

MOSAIC APPROACH

The research method chosen reflects the mosaic approach developed by Clark and Moss (2001) provides a theoretical base underpinning the methods employed (Dockett et al. 2011). The approach, inspired by the Reggio Emilia pre-schools in northern Italy, was chosen due to its active collaborative approach enabling children to be co-constructors of meaning together with adults, recognising the competence children have as being active participants (Harcourt and Conroy, 2011) and allowing for children’s priorities and views to be the starting point (Clark, 2004; Clark and Moss, 2011).
The multi-method participatory approach incorporates a range of separate tools placed together that combine visual and verbal communication (Greig et al., 2007; Mukherji and Albon, 2010); observation, mapping and photographing the environment, child conferencing, parental questionnaires and informal interview with the teaching practitioner. Using multiple methods and data sources allows a triangulation of data to occur (Appendix 2), ensuring more reliability and consistency (Robson, 2002; Bell, 2010). Reliability can be defined as the consistency in the findings if used repeatedly (Kumar, 2011). The flexibility of the approach allowed methods to be adapted to suit the needs of the study and the children involved (Clark and Moss, 2011).

It is also ‘influential in informing ethical research methods with young children’ (Clark and Moss, 2011) as discussed throughout the chapter.

SAMPLE SELECTION

Due to the time constraints of the study, the sample was limited to a purposive and convenient sample available at the time of the study (Robson, 2002; Kumar, 2011). A mixed class of children 4-7 years of age, their parents and the teaching practitioner was used.

All parents of the children were approached asking for consent for the children to participate in the data collection. All of the parents were given a questionnaire. The teaching practitioner was interviewed.

Out of 21 letters given out, 14 parents responded with agreement to allow their children to participate in the research process giving a sample of 14; 3 reception; 3 year 1; 8 year 2 children. 7 parents in
total did not respond back. Out of 21 questionnaires distributed, 12 were returned completed giving a sample of 12.

Although the response rate enabled a manageable number it is viewed as not being fully representative of the class population (Kumar, 2011).

**RESPECTING THE CHILD’S VOICE**

The Children Act 1989 and 2004, and The United Nations Convention on the Rights of the Child (UNCRC) (UNICEF, 1989) treaty enhance the status of the child, embedding the notion of listening to young children’s views, decisions, feelings and concerns that have conventionally been the adults (Lancaster, 2006).

The methodology was chosen to respect the child’s right to participate which is important when considering the way in which the research is conducted, placing the child as an active participant rather than an object (Smith, 2011). The UNCRC, article 12, endorses the child’s right to participate in matters that affect their lives although the method for expression is not specified (Lancaster, 2006; Smith, 2011). The mosaic approach emphasises children’s right to be heard within research where they are the central participant (Clark and Moss, 2001; 2011, Clark et al., 2005).

**RESEARCH TOOLS**

The methods employed within the research are divided into further categories (Clark, 2005b) for discussion.
**Observations**

As a purposeful and systematic method it offers an insight to the interaction occurring between the children, their peers and the environment (Edwards, 2001; Kumar, 2011). The non-participant observation approach was employed remaining as a passive observer (Kumar, 2011). Being detached and impartial allows interpretations and observer bias to be overcome (Robert-Holmes, 2009; Kumar, 2011). Being aware that behaviour of the children may change due to being watched was considered (Robson, 2002; Kumar, 2011), however recognised familiarity and trust allowed this not to be a problem to encounter. Narrative methods of observation and event samples were used. The design of the observation recording format allowed for data to be analysed predominantly as qualitative data.

**Touring, mapping and photographs**

7 Year 2 children toured the classroom environment in pairs or trios, taking photographs of areas that they considered to be creative (Clark and Moss, 2011). The photographs were mapped onto a large piece of paper (Appendix 4) in readiness to form the basis of informal discussions for all year groups (Clark, 2011).
Child conferencing

As an important part of the mosaic approach the conferencing enabled the children to discuss their environment within a flexible and informal way (Clark, 2005b; Clark and Moss, 2011). The children took part in their individual year groups demonstrating their consent for participation by choosing a smiley sticker (Gallagher, 2009). Control of the discussion was maintained by the children throughout and they were able to leave the group as they wished being free from pressure (MacNaughton et al., 2001). The photographs provided a visual platform for conversation (Clark, 2005b) giving the children further opportunity to explain, clarify and reflect on aspects of their environment (Clark and Moss, 2011; Dockett et al., 2011). The mapped photographs stayed in the setting making it clear that the ownership of the work was the children’s (Smith, 2011).

Parental questionnaire

Parental views were gained to include their perspective as part of the mosaic that builds up the picture of the children’s experiences (Clark and Moss, 2011). This method aimed to meet as many of the parents as possible within a limited time. Although aware that having personal contact with the respondents enables response rates to be higher (Bell, 2010; Kumar, 2011), due to time constraints and availability of respondents this was not achievable. Therefore, questionnaires were distributed with a letter and a requested date for return in a returnable envelope (Bell, 2010). This less personal approach allowed for some questions to be unanswered or incomplete.
possibly due to not being fully understood or interpreting questions differently (Kumar, 2011).
The length and layout of the questionnaire design was considered and coloured paper used (Robson, 2002). A pilot was conducted at a similar setting resulting in small amendments (Bell, 2010; Kumar, 2011). The design involved mixed methods of open-ended, closed and categorical questions to collect more qualitative than quantitative data (Appendix 6). Open-ended questions allowed respondents to convey their views and express themselves using their own words allowing further in-depth information, less bias and impact from outside influences (Robert-Holmes, 2005; Kumar, 2011), although it can be harder to analyse. Closed and categorical questions were kept to the minimum as they can restrict opportunities for respondents to reflect their true opinions, conditioning thinking and lack variety and depth (Kumar, 2011).

Advantages include being an inexpensive method, offering greater anonymity as no face-to-face interaction occurs, and less time consuming than interviews (Kumar, 2011). Having 6 questionnaires unreturned, implies that this may not necessarily be representative of the population and can be seen as being a disadvantage affecting the sample size (Cohen et al., 2002; Kumar, 2011).

**Semi-structured Interview**

A semi-structured interview, often used in qualitative research (Mukherji and Albon, 2010) was used to ascertain the views and any potential influences the teaching practitioner had. Taking a flexible approach to the interview allowed for freedom to formulate the format,
order and content of the questions (Kumar, 2011) which were formulated beforehand to guide the discussion, ensuring that own beliefs, values or bias were minimised (Appendix 5). Although the interview collects more in-depth information by use of probing to clarify meanings, it is time consuming and relies on the quality of interaction that occurs between the researcher and respondent (Kumar, 2011).

**Ethical Considerations**

Ethical questions were present throughout the research. British Educational Research Association (BERA) (2011) guidelines were adhered to throughout the research process ensuring no individual harm, physically or mentally was caused in anyway (Greig and Taylor, 1999).

Any research, particularly that involving children as participants highlights issues and identifies factors to be taken into account (Greig et al, 2007; Robert-Holmes, 2005). As perspectives of the children were produced in a visible form, questions of privacy and respect arose and the ownership of the materials produced (Clark, 2011). Materials produced stayed within the environment and displayed for their own use.

Letters of access and consent (Appendix 7) were distributed before research commenced, to the setting for access, parents and practitioner. Covering letters introduced the study’s purpose and aims, the relevance and any ethical considerations such as voluntary participation and anonymity and provided a method of contact (Kumar, 2011).
Informed consent being essential to the research was considered. Emphasis was placed on the children’s ability to make an informed decision (Harcourt and Conroy, 2011). Children’s wishes regarding involvement in the process needed to be considered as it could not be presumed that a child gives consent just because the parent had agreed to participation (David, 1998; Greig et al., 2007; Smith, 2011). The smiley sticker method (Gallagher, 2009b) allowed the children to agree to participation at each step of the process, reaffirming any participation agreement (Harcourt and Conroy, 2011). Consequently this also allowed for them to withdraw or not participate at any point they wished, the two not being confused (Harcourt and Conroy, 2011).

Developing a relationship with gate keepers was important to the research (Smith, 2011). Having familiarity to the setting enabling a trusted relationship to be built prior to the research enabled more quality data collection during the short span of research time available (Harcourt and Conroy, 2011). To overcome the issue of confidentiality, anonymity and privacy, pseudonyms have been given to the children throughout the research (Gallagher, 2009a; Dockett, et al, 2011). The issues surrounding storage and destroying of data was acknowledged against the legal obligations of the Data Protection Act 1989 (HMSO, 1990) (Gallagher, 2009a).
CHAPTER 4

DATA FINDINGS

This chapter presents the summarised findings that have been collected together from the different data collection methods. The data was initially drawn together into tables and charts, presented in the appendices, enabling further analysis to then occur (Bell, 2010). A range of qualitative and quantitative data is presented. For the data to be categorised and interpreted to make more understandable meaning (Kumar, 2010; Bell, 2010), quantitative data has been presented in graphs or pie charts and qualitative data presented in diagram form as common threads appeared. The research tools used in the research have allowed for triangulation to occur (Appendix 2).

The methods used for data collection has been divided into sub-headings:

. **Children as research participants:**
  : Observations
    : Touring, mapping and conferencing

. **Parent Questionnaires**

. **Teacher Interview**
Children as participants:

Observation 1: Event sample

**Event sample observation 1** – free choice - indoor play

<table>
<thead>
<tr>
<th>Child</th>
<th>time</th>
<th>activity</th>
<th>comments</th>
<th>Social Type of play</th>
</tr>
</thead>
<tbody>
<tr>
<td>B3</td>
<td>1.00-1.10</td>
<td>Role Play</td>
<td>Acting a scenario. Given role by another. Dog</td>
<td>With others</td>
</tr>
<tr>
<td></td>
<td>1.10-1.15</td>
<td>Connect 4 game</td>
<td>With others</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>With others</td>
</tr>
<tr>
<td>B2</td>
<td>1.00-1.10</td>
<td>Role Play</td>
<td>Acting a scenario. Given role by another. cat</td>
<td>With others</td>
</tr>
<tr>
<td></td>
<td>1.10-1.15</td>
<td>Connect 4 game</td>
<td>With others</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>With others</td>
</tr>
<tr>
<td>RG1</td>
<td>1.00-1.05</td>
<td>Connecting cubes</td>
<td>Made a flower</td>
<td>Parallel</td>
</tr>
<tr>
<td></td>
<td>1.5-1.10</td>
<td>Garage and cars</td>
<td>Cars into parking bays as their beds, cars going to</td>
<td>Parallel</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>sleep, each level bedrooms</td>
<td>solitary</td>
</tr>
<tr>
<td></td>
<td>1.10-1.15</td>
<td>Connecting cube</td>
<td>Flag.</td>
<td></td>
</tr>
<tr>
<td>G1</td>
<td>1.00-1.15</td>
<td>Connecting cubes</td>
<td>Made a flower-explained green line for stalk, blue</td>
<td>Solitary</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>square for flower, 2 more cubes to make a colourful</td>
<td>Parallel play</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>flower. Thought of how it looked in my head. Letters</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A and M made out of cubes. Wanted to make more but</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>had to tidy away. Placed on shelf to show others.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Placed on shelf to show others.</td>
<td></td>
</tr>
<tr>
<td>G2</td>
<td>1.00-1.15</td>
<td>Role play</td>
<td>Led the play, gave roles to others</td>
<td>parallel</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Acting a scenario of mum, dad, sister, cat, dog.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Time</td>
<td>Activity</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>------</td>
<td>----------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>B1</td>
<td>1.00-1.05</td>
<td>Role play Garage and cars Connect 4 game</td>
<td>Parallel parallel</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.05-1.10</td>
<td>Role play</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.10-1.15</td>
<td>Role of the sister/ with others</td>
<td>With others</td>
<td></td>
</tr>
<tr>
<td>G3</td>
<td>1.00-1.15</td>
<td>Role play</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B5</td>
<td>1.00-1.15</td>
<td>Small world - ambulances</td>
<td>With another creating scenario with the ambulances going to the hospital.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.00-1.15</td>
<td>Connecting cubes</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.05-1.10</td>
<td>Ambulance small world Cars and garage</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.10-1.15</td>
<td>Made a sword. Took it to the role play area.</td>
<td>Solitary parallel parallel</td>
<td></td>
</tr>
<tr>
<td>B4</td>
<td>1.00-1.05</td>
<td>Connecting cubes</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.05-1.10</td>
<td>Ambulance small world Cars and garage</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.00-1.15</td>
<td>Connecting cubes</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.00-1.15</td>
<td>Made a smiley face. Thought of what to do and I said ‘oh yeh I’ll make a smiley face’. Made the letter ‘L’. made the letters of his initials connected together.</td>
<td>solitary</td>
<td></td>
</tr>
<tr>
<td>G4</td>
<td>1.00-1.10</td>
<td>Playmobil people and ambulance</td>
<td>Solitary With others</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.10-1.15</td>
<td>Role play</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 1 presents the activities chosen during the event observation undertaken by the children during free ‘play and choose’ time.
From this key themes were identified:

**Figure 2:**
Key themes identified in the activities

- **Role play**
- **Connecting cubes**
- **Small world**
- **Creating stories**
- **Creating recognisable objects using their own ideas independently.**
- **Acting a scenario**

Figure 3 presents the types of social play observed during the activities in Figure 1.
Key notes from Figure 3:

- **Role play** involved children playing alongside and involving others in creating a scenario.
- **Small world play** included each type of play; parallel being the most common.
- Connecting cubes mainly involved solitary play however 2 children played parallel bouncing ideas of each other.

**Observation 2** (Appendix 3)

It was recognised that during this observation the children were:

- making an object with a purpose in mind
were able to identify the object
describe how they were making it recognisable

**Observation 3** (Appendix 3b)

Key findings from observation 3 include:

**Figure 4:** key points of the process children identified were:

- ‘thinking while doing the picture’
- ‘Made a good picture’
- ‘Effort’
- ‘use of different material’
- ‘working together’

**Mapping and Conferencing**

- 7 Year 2 children participated in the touring and mapping method, photographing their environment.
- 7 Year 2 children; 1 Year 1 and 2 Reception children participated in the group discussions (conferencing).

Figure 5 represents the amount of times the identified mapped areas were considered to be creative (Appendix 4)
Figure 6 presents identified themes from the reasons children gave for choosing the mapped areas detailed in Figure 5.

**Figure 6:** identified themes:

- **Mind:**
  - “I think about it in my head”
- **Creating/making:**
  - scenarios
  - pictures
  - objects
- **drawing/painting**
- **Imagination**
  - Role play
  - stories made up
  - ‘pretend’
- **play**

Figure 7 presents themes identified, determining how children perceive the definition of creativity.
Table: Question: What does creativity mean to the children?

<table>
<thead>
<tr>
<th>Child</th>
<th>Year group</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>B3</td>
<td>Year 2</td>
<td>Making stuff</td>
</tr>
<tr>
<td>B2</td>
<td>Year 2</td>
<td>Making models</td>
</tr>
<tr>
<td>B1</td>
<td>Year 2</td>
<td>Like you’ve been at school and you go home and if you have been playing with the train track then at bedtime you think about it at night. In the morning you can make a better one.</td>
</tr>
<tr>
<td>G2</td>
<td>Year 2</td>
<td>Trying something new</td>
</tr>
<tr>
<td>G1</td>
<td>Year 2</td>
<td>Imagine things in your head and try and make it</td>
</tr>
<tr>
<td>G4</td>
<td>Year 2</td>
<td>When you unfold things that you don’t know what you are doing then you might make something good from it.</td>
</tr>
<tr>
<td>G3</td>
<td>Year 2</td>
<td></td>
</tr>
<tr>
<td>B4</td>
<td>Year 1</td>
<td>Make stuff with</td>
</tr>
<tr>
<td>B5</td>
<td>Year 1</td>
<td>Not sure</td>
</tr>
<tr>
<td>B6</td>
<td>Year 1</td>
<td>Not sure</td>
</tr>
<tr>
<td>RG1</td>
<td>Reception</td>
<td>No definition given</td>
</tr>
<tr>
<td>RB1</td>
<td>Reception</td>
<td>Didn’t know</td>
</tr>
<tr>
<td>RB2</td>
<td>Reception</td>
<td>Didn’t know</td>
</tr>
</tbody>
</table>
The group discussion transcript with Year 2 children details their views and opinions (Appendix 11a). Key findings are presented in Figures 8, 9 and 10:
The children further identified that when they have not had time to finish something they were working on or creating they were:

- usually able to go back to it if they asked an adult at a different time, if not the same day then the next day
- "sad"
- "OH!"
- "don’t mind".
Parent Questionnaires

Providing a broad view of views and opinions, the open-ended question responses are summarised in Table 1 (Appendix 8) for further analysis. The questionnaires were anonymous returns only identifying gender and year group of the parent’s child. Figure 11 illustrates the percentage proportions of each year group within the returned responses.

- 62% of the class population returned the questionnaire complete.
- 38% did not return their responses.
- 33% of the returns were from Year 2 parents.

Question 3 (Appendix 5) determined the perceptions that parents have of the term ‘creativity’. Seven main themes were identified from the collated summary sheet (Appendix 8), presented in Figure 12.
Figure 12:

Question 4 (Appendix 5) asked if parents felt that their child was creative or had creative abilities.

- 11 parents responded with Yes.
- 1 parent responded with don’t know.

Figure 13 presents the reasons supporting these opinions.
Figure 14 presents data in relation to statements connected to terms of creativity. Parents had the option of selecting how many they wished. The chart also summarises how many parents agreed with all the statements, all but learnt or if they thought it was related just to the arts.

Figure 14: agreement with statements provided

![Bar chart showing agreement with statements](chart.png)

Figure 15 identifies the subject domains that parents perceive as using creativity. The graph and data table categorises the amount of times the subject was selected.
One parent further commented: "…"numeracy is a little more directed rather than creative? Although can be creative with how it is taught, so the approach varies".

Question 6 (Appendix 5) asked parents if their child participated in creative activities outside of school.

- 10 parents responded with Yes
- 2 parents responded No

Figure 16 identifies the activities that parents selected for their child to be participating in outside of school.

Figure 17 determines who the child participates in these activities with; indicating the amount of times each category was selected. Parents could select more than one category. Figure 17a places these into proportion of percentage.
It is identified that:

- 34% of the time is alongside a sibling, whether it be an older or younger sibling.
- 30% is with the parent/carer
- 27% with friends or peers
- Only 2 parents (6%) indicated that activity undertaken was solitary

Figure 18 presents where emphasis lies in accordance to the parent’s opinions and perceptions in regard to processes of creativity. Ranked in the order of importance the graph identifies the amount of times that the aspect was rated within a certain ranking.
It can be identified that:

- The importance of the end product/outcome was rated at the lower end of the importance scale with no parent identifying it all at the top end of the scale.
- The creative process and the thought process that occurs are rated most as highly important (5 parents rated on each) and quite important (4 parents rated on each).
- The importance of the promotion of skills was rated more as being in the middle of the rating scale.
- The originality and uniqueness of the process was very much neutral across the whole range.

Figure 19 identifies how parents ranked the different areas of development in terms of importance. 1 being most important, 6 being least important.

![Figure 19: Areas of learning and development by rank of importance](image)

The key points to note are:

- Creative Development was identified as less important (scale 5) by 5 out of the 12 parents.
- 3 parents rated it as scale 2, being quite important.
- 7 parents out of the 12 rated PSE to be the most important.
Table 2; Appendix 9 summarises the reasons for parents choices in further detail.

Figure 19a takes the area of Creative Development out of the previous chart on its own to view as percentage proportion. This data can be compared to data recorded in Figure 20 that shows the percentage proportion of how important parents viewed creative development when asked about it as an area of development (Question 11; Appendix 5) on its own rather than in relation to other areas of development.

**Figure 19a: how creative development was ranked in relation to other areas of learning and development**

1=most important 6=least important

- 42% 1
- 25% 2
- 25% 3
- 8% 4
- 0% 5
- 0% 6

**Figure 20: how important is Creative development to a child’s learning and development**

- Very 58%
- Quite 42%
- Don’t know 0%
- Not very 0%
- Not at all 0%
- Creative development was ranked quite low in Figure 19/19a in terms of importance in relation with other areas of development.
- On its own, 58% of parents ranked it as very important; 42% as quite; 0% of parents saying not very or not at all.

Figure 21 presents the opinions that parents have on how much their children access creative opportunities throughout the day.

![Figure 21: Access to creative opportunities during the day](image)

From this data it can be acknowledged that the majority of the parents believe that their child access opportunities at some point throughout the day.
The latter part of the questionnaire questions are summarised in Table 3; Appendix 8. Common threads are illustrated in Figure 22 and 23.

**Figure 22:** What parents look forward to children bringing home

- Own Achievements
- Items they have made/written/created
- Items/objects proud of
- Independent/free work using own ideas

**Figure 23:** What parents would like to see more of coming home

- 3D objects
- Natural creation, objects
- Results of creative activity
- Her books/ account of what done at school

Figure 24 and 25 present key points identified (Appendix 8) in relation to the creative and thematic curriculum approach.

**Figure 24:** Key points

- Allowing children to think for themselves, engaging in the learning experience, allowing more freedom
- Flexible curriculum that is exploratory
- Involving more drama in literacy, using role play to learn and understand
- Learn through creativity
Key findings are presented below in figure 26 and 27 in relation to parents views regarding the integration of the Reception age group and K1 group in the EYFS classroom:

**Figure 25:** Identified Benefits of themed days

- Allows more time for creative process to occur to explore, develop, problem solve and be creative
- Work with others together
- Enables a more broader subject view
- Themed focus for more exciting, fun learning

**Figure 26:** Number of parents that believed that the integrated KS1 and Reception class offered KS1 children similar creative opportunities

<table>
<thead>
<tr>
<th></th>
<th>yes</th>
<th>no</th>
<th>don’t know</th>
<th>yes and no</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 27:** Opportunities offered to KS1

- Gradual transition from learning through play enables more creative teaching: ‘what if’s’ and experimentation and be more creative.
- Option for play and choose time
- In Year 2 more opportunity to learn a musical instrument
- Access to EYFS areas and activities
- More independence in structuring own ideas
Although the benefits to having an integrated classroom were not directly related to creativity, key points raised can be linked:

**Figure 28: linked comments**

| “Elements of both” ranges can be drawn upon benefiting all children | Access to some “free play and choose time” allowing opportunity for “independent role play, reading, story writing, drawing, painting”. | Confidence is built to enable the transition to be smoother |

**Teacher Interview**

The data collated from the teaching practitioner interview (Appendix 5) can be used in triangulation with the other methods used. The teacher is referred to as the practitioner throughout the findings and analysis. The most significant of findings are placed under main headings:

- The processes of creativity
- Defining creativity
- Fostering creativity
- The curriculum
Defining Creativity

The practitioner stated:

- Creativity “should be evident in all subjects”.
- However felt it is more evident in “Art and DT, Literacy, Music, Humanities and PE especially Dance”.

Fostering Creativity

Children are given access to as wide a selection as possible of media and resources.

Give time for own creativity

Role Play; Small World Play; drawing; painting; sand and water; other ‘messy’ play; collage; construction; some ICT; playdough.

Learning areas are set up and resources are provided.
Benefits of the integrated age range of Reception and KS1 were identified as allowing KS1 to “access much of the early years provision” which the practitioner identified “they still need”.

**Figure 31: Identified Barriers to Creative Practice**

- “closed activities; time constraints; insufficient/inadequate resources”
- need 2 adults to allow freedom for creativity
- “Although sometimes restricting resources can lead to greater creativity”.

**The Processes**

**Figure 32: End product or process**

- There is a pressure to deliver a completed end product
- Sometimes a model is provided for an adult-led activity as
- “most parents would like to see an end product”
- “some parents do not value activities that they see as “just playing”.

Demonstration and modelling is required where necessary.
The processes of creativity were rated as the following:

**Figure 34: Processes rated in terms of importance of emphasis**

1 = most important, 5 = less important

Further commenting that: “a truly creative end product should be a judgement of creativity, but could be of value to” stating that often the “need or desire for an outcome can foster creativity...producing something for a purpose”

The implications of having no end product were identified as:
- “practitioners think the children as being dissatisfied, however it is more that the practitioners are”.

60
Further comments: The adult should "Stand back when feel that if intervened it would alter/interrupt play detrimentally".

The Curriculum

In the practitioner's opinion, Government policy.....

...."does not" support creativity in the classroom

....Identifying that for it to change in support "the EYFS needs to develop to include all KS1".

The proposed changes to the title and aspects of Creative Development in the EYFS....

...."does not reflect the two proposed aspects sufficiently for the lay person such as parents who will associate it with subjects such as Art and Dance and not imaginative play"

....reasons being: "it would appear to undervalue creativity in role play and small world play"
It can be identified from the data findings presented in this chapter that the data collected from the different methods can be placed under themes similar to those presented in the practitioner interview findings.

The following chapter explores these data findings further, analysing the data under the identified themes, linking it to literature discussed in Chapter 2. It also provides an evaluation and reflects on the research process.
CHAPTER 5
DATA ANALYSIS DISCUSSION

This chapter analyses and discusses the data findings presented in Chapter 4 in relation to literature explored in Chapter 2. The aim is to piece together the mosaic of data results to build a clear picture for the research outcome.

The analysis of data aimed to identify patterns by means of thematic analysis. As a result of combining the data, a three-level process took place to reduce it as themes gradually emerged and were coded for analysis (Bowen, 2005) identifying similarities, differences, and general patterns that would fit in with the concepts suggested by the data (Bowen, 2005).

The aim of this study was to investigate the perceptions of creativity and the creative process within an Early Years’ classroom.

Themes relating to this research statement identified within the data were:

- Terms of Definition: Creativity and imagination
- The processes of creative activity
- Fostering creativity
- Play and creativity
- The curriculum

The sample represented in Figure 11 of the data findings confirms that the research was a small scale study producing contextual findings rather than offering generalisations (Cohen et al., 2007; Boeije, 2010;
Mukherji and Albon, 2010). The weight of the data collected was from the children and parents of Year 2.

**Defining creativity**

Terms of definition for ‘creativity’ were explored from the perspective of all participants. These are summarised and presented in Figures 6; 7; 12; 13; 29 of the findings chapter. A similarity in the terms given can be seen to correspond with the definitions given by the NACCCE report (1999) and the five characteristics defined by Loveless in Chapter 2 (p.8). Cropley and Cropley (2008) determine that the term ‘creativity’ is hard to define as each person’s perception will differ, however they will also all be correct to a certain degree which has been identified within these findings.

Figure 12 represents the perspectives given by the parents. Although 6 parents linked creativity to the ‘Arts’, only one parent related the term *just* to the ‘Arts’ (figure 14). Many of the parents and the practitioner indicated creativity as being present in all humans and subject domains suggesting that the notion given in the literature (p.7) that creativity occurs in all domains of our lives is apparent.

**Imagination and creativity**

Imagination presented itself regularly throughout the data findings. The children defined imagination (figure 8, 9) supporting the key elements discussed in the review of literature (p.9) linking creativity with imagination. The views explored embed the visual aspects and the
forming of images in the mind, to imagination as the children have
done. The practitioner supported Duffy’s (2006) notion (p.9) by stating
“imagination is needed to be truly creative”.

The processes of creativity

all discuss creativity as being a process rather than necessarily being
an outcome of productivity (p.10-12). The findings support this notion
as children, parents and the practitioner identify what is important in
terms of being creative and the processes involved (figures 4; 18; 34).
The practitioner identified that pressure is felt to deliver an end
product (figure 32). Alvino (2000) and Moyles (1989) both describe
that too often adults place an emphasis on an end product/outcome
(p.11). Subsequently, the practitioner referred to dissatisfaction
occurring as an implication of not providing an end product however
acknowledged it is more the practitioners themselves rather than the
children. Only two children expressed comments relating to being sad
or disappointed.

The practitioner also made reference (figure 32) to the end product
being for the parents, as “just playing” activities are not always
valued. Pound (2005) discusses that parents may put pressure on
practitioners to get children to produce work on paper. However, the
importance of having an end product was placed at a low range (figure
18) by parents with the thought processes and the creative process
that occur being of a higher importance. The children themselves
(figure 4) identified that it is the “thinking”, the “use of different
materials”, the “working together” and “the effort” put in to make a good picture that is important when undertaking activities. The practitioner further relates to the fact that fostering creativity through a purposeful product and the judgement of creativity and its value is what makes it truly creative (figure 34) as discussed by Robinson (2001) and Prentice et al., (2007) (p.12).

The phase model of creativity defined by Cropley and Cropley (2008) identifies the involved processes further, emphasising the different steps within the creative process. Cropley and Cropley (2008:363) further state that this model provides an ‘analysis that can be applied to everyday creativity, for instance, children in the classroom’.

Wyse and Dowman (2009) describe that although creating an end product is satisfying it is more worthy sharing it with others. Consequently, although parents enjoy children bringing objects of their creativity home (figure 22; 23) the main opinion was that more of their child's independent achievements are sought after, demonstrating results of a creative process in the use their own ideas, that the children themselves are proud of and more 3 dimensional and natural creation objects.

**Fostering creativity**

Overall, half of the KS1 parents (figure 21) identified that they believed that children had access to creative opportunities for over half of the school day, if not the majority of the day. The practitioner supports this, stating that access to the EYFS provision is provided for the KS1 children due to the integration with the Reception age. This allows for more time and access to the different learning areas,
including outside access, and a wide range of media and resources, that would not necessarily have been accessed in a structured KS1 classroom environment. This also allows time for confidence to be built for transition and opportunity for independent ‘play’ (figure 27) activities and creativity to occur which the practitioner refers to as still needed at this age. Both Duffy (2006) and Canning (2011) discuss the importance of nurturing these opportunities and how they are often restricted (p.17). Consequently, barriers were also identified by the practitioner (figure 31).

The role of the adult (figure 35) was perceived by the practitioner to be a supportive role, extending children’s experiences further through observation, provision of suitable resources and questioning, enabling the children to develop further. This correlates with theories discussed in Chapter 2, introducing the concept of the ‘social constructivist approach’ (p.14-16) as an effective way to encourage creativity (May, 2009). Literature suggests that children are active learners and co-constructors of meaning (p14), linking to Craft’s possibility thinking theory (2000; 2011) that is placed at the centre of creativity (p.12-13). Further parent comments in Table 1 support this.

**Creativity and Play**

From the children’s discussions and observations it can be seen that many of the chosen ‘play and choose’ activities involve processes such as the use of imagination and making or creating scenarios identified in the terms of creativity in the findings chapter. Figure 3 presents the types of social play that connect with these types of activity linking to literature exploring (14-16) theoretical influences to creativity and play. The findings (Figure 2, 3) demonstrate that play activities such
as role play observe children working together in the creating and making and scenarios for example (figure 2, 3) as well as the use of independent ideas. The outside of school activities identified by parents (figure 16) also involve collaboration with another whether it be a parent/carer, sibling or peer (figure 17,17a) involving activities linked to the making, creating, use of imagination, mind and own ideas (figure 13,16). This links back to Vygotsky’s socio-constructivist theory and the co-constructor theory (p.15-16).

The curriculum

The findings from all perspectives suggested that generally it is perceived that creativity can be found across most of the curriculum subject domains (figure 15). Although all parents included the arts related subjects, only one parent related it to just the ‘Arts’ subjects. The practitioner stated that it is more evident in some than others (p.57) although should be across them all. One interesting comment from one parent (p.46) made the link to creative teaching rather than creative practice. The children, in their photographing and mapping activity (figure 5) identified a cross section of learning areas supported with further comments (figure 6).

Exploration of educational policy and creativity are discussed further in Chapter 2 (p.19-22). The practitioner commented that in her opinion, current Government policy does not support creativity enough in the Early Years classroom. One way proposed way to change this would be for the EYFS to be developed to include the KS1 age group. This
recommendation was also made in The Cambridge Primary Review (Alexander, 2010) and is discussed by Craft (2008) (p.20).

A contradiction in results arose in relation to areas of learning and development (figure 19, 19a, 20). Although creative development was rated of high importance in figure 20 as an area discussed on its own, Figure 19a and 19 show that in relation to other identified areas of development, half of the parents rated it at a lower important than others. Proposed recommendations to the EYFS, presents changes to the areas of learning and development with Creative development not being included as a prime area of development.

**Proposed EYFS Changes**

These changes together with a new title ‘Expressed Arts and Media’ in the practitioners opinion would not reflect the proposed aspects, as it appears to undervalue creativity (p.60). It was of opinion that parents would not associate it with imaginative play (role play and small world for example), linking it just to the ‘Arts’ subjects which seem to differ to recommendations made in earlier consultations discussed in the literature explored (p.20-21), in particular the NACCCE report (1999).

**The creative curriculum**

The creative curriculum adopted by the school is still being developed. Parents have limited knowledge about the curriculum (Appendix 6), however it is of general opinion that it supports individual children’s engagement in their learning in a more exciting and fun way (figure
24; 25). The exploratory emphasis allows them to develop and problem solve in a more flexible way to the curriculum subject structure. This relates again to Craft’s (2000; 2011) possibility thinking theory and links to the creative thinking skills in KS1 and the link to exploration and learning discussed by Duffy (2006) and Prentice et al. (2007) (p.22). The practitioner stated further that it enables the National Curriculum to be studied via interest of topic rather than structured subject units, enabling the children to have more input in their learning and how far they want to take it (Appendix 5). The most recent Ofsted inspection highlighted that “the curriculum often entails creative, cross curricula opportunities including themed days” heightening “pupil’s enjoyment and interest”.

**Bringing the mosaic together**

The combination of the narrative and the visual (Appendix 2) come together to reveal information enabling further understanding and an overview of children’s priorities creating a living picture (Clark and Moss, 2011). Presenting the child’s perspectives through the photographs, mapping and conferencing comments allows for the setting/provision to understand and extend consultation beyond the learning agenda (Clark and Moss, 2011). Allowing the work to be displayed promotes informed decision making as to how future spaces can be used (Clark and Moss, 2011) allowing the setting to stand back and reflect on practice.

Utilising the mosaic approach method was detailed and complex. However, it ensured that through the combination of methods used, a
triangulation of data was provided to support the reliability and validity allowing more confidence in the study’s conclusions (Bowen, 2005).

Having additional data enabled the aims and objectives of the research to be investigated further. The awareness that closed questions limit given answers, open ended questions were used allowing significant results to be gained. The interview allowed for the practitioners voice to be integrated. As a qualitative method of data collection, the interview questions were analysed as descriptors integrated with categorised responses incorporating quantitative data (Kumar, 2011).

**Limitations**

However, disadvantages of using the mosaic approach arose. Time restraints were a big limitation to the research process. Collecting data through different participatory methods was time consuming as a single method of communication was not being relied on and consequently interpreting the findings took a longer period of time. Ensuring the children’s perspectives were being kept central throughout the research also meant that children could not be rushed during task.

There was reliance on parental contribution in agreeing for children to participate and also in the return of completed questionnaires. Although an agreed time for research was consented by the setting, priorities of the setting for day to day teaching commitments including visiting professionals for assessments and a student’s teaching block week had to be considered. Observations of free ‘play and choose’ time were limited due to the wintry weather as access to the outdoor area
was restricted due to the ice and snow therefore impacting on the choices the children had for free play.

CHAPTER 6

CONCLUSION

Analysis of the main findings revealed that within this study there was a common perception surrounding the definition of creativity linking to the four features of creativity defined by the NACCCE report (1999): pursuit of purpose; use of imagination; originality, and judgement of value.

It can also be concluded that it is the emerging processes that occur and the potential of opportunities that extend into other contexts that are important before identifying the end product or outcome (Canning, 2011).

The research provides a detailed result, enabling the research statement to be explored through the range of data collected. Although the conclusions drawn can be tentative, they can contribute to the debate surrounding creativity within Early Years education.

It would appear that although creativity is hard to define as suggested in the literature explored in Chapter 2, the overall perceptions of creativity did not vary significantly. The understanding and perceptions appear to be influenced by individual experiences and personal interpretation (Canning, 2011). Casserley (2006) recognises that
inconsistencies in people’s perceptions of creativity can subsequently affect the delivery of creative practice which is recognised within the study in regard to the pressure of delivering results for others to see. Cropley and Cropley (2008) developed their paradoxes of creativity (Appendix 1) due to ‘mutually contradictory findings’ in their studies that were consequently ‘simultaneously true’ within many aspects of creativity.

It is apparent, from the study, that the common opinion is that creativity is not a separate faculty that only some people have and is thought of as being present in all domains of human activity (Robinson, 2001; Greenstreet and Varley, 2003). The assumption that creativity is an inborn quality rather than a rarity within one person or in one concentrated skill area (Barzun, 2002) is more accepted within the subject field.

Creativity is characteristically linked to imagination. However, Robinson (2001) affirms that imagination is different to creativity. Robinson (2001) defines creativity as going further than the internal processes of imagination with creative processes rooted in imaginative thought, new possibilities are envisaged. It involves action and the capacity to generate something new, transpired through stages of creativity to create meaning (Bröckling, 2006). Conversely, Greenstreet and Varley (2003) affirm that it is the creative process that enables the images formed in the mind to become reality, linking the human potential to bring in something new (Bröckling, 2006). Cropley and Cropley (2008) question whether the approach to creativity is being forced into a logical sequence of events rather than a process. Csikszentmihalyi (2006) denotes distinct phases and forms drawn from psychological resources, therefore not strictly being a logical process but one of feelings and tuition (Robinson, 2001).
The process of creativity involves engagement into possibility thinking as described by Craft (2000) with results being the 'least of the motivation for creative action' (Bröckling, 2006). An end product or outcome to the process may occur as children assume different roles, co-construct an outcome to their play (Canning, 2011) or produce an object of productivity. However, it is the richness of possibilities and learning opportunities that occur from the emerging processes interconnecting play and creativity that are important allowing children time and space to develop their play without being dominated by an end product (Canning, 2011). In this study a balance seems to be provided within the classroom environment leading to self-initiated activity due to the EYFS environment focus.

The EYFS currently values creativity with ‘Creativity and Critical thinking’ as a core aspect and creative development as a named area of learning which was considered to be a landmark in Early Years education (Craft, 2007). However the EYFS conceives creativity as being something that develops implying an end outcome (Craft, 2007). The proposed changes within the Tickell review (2011) reflect a close link to the ‘Arts’ rather than taking a holistic approach to creativity. And with concern already that creativity is being de-valued could this continue further?

Hargreaves (2010) reports that creativity is an aspect of cognitive and social function not just a curriculum area therefore expressions of creativity through imagination and pretend play are important to a child’s development of thinking, metacognition, self-regulation and problem solving abilities. Alexander (2010) agrees that creativity should not be confined to the ‘Arts’ and is in all areas of everyday life stressing that creativity and imagination must inform all learning and teaching across the wider curriculum.
Creativity is strongly linked to play (DCSF, 2008a) and interrelate with the engagement of creative processes (Canning, 2011). Although Craft (2000) argues that play is not necessarily creative but more imitative the ideal of the little ‘c’ creativity links them by the possibilities, leading to greater creative potential. The process supports creative potential in allowing children to have opportunities to explore, make their own conclusions, achieve own goals and make connections from own experiences through different roles and materials provided within a nourishing and nurturing environment (Pound, 2005).

The relationship between play and creativity is explored through the different arguments surrounded by theoretical influences. The cognitive arguments being that play contributes to the development of problem solving and creativity (Pound, 2005). The biological argument, that playfulness is present in all humans supporting the development of creativity and imagination essential to brain development (Pound, 2005).

The opportunities for the KS1 children to access the EYFS learning areas in this study allow participation and access for further creative practice than the National Curriculum permits. Alexander and Flutter (2010) describes the move from the six areas of learning in the EYFS to the more complex and challenging National Curriculum which in turn makes teaching unavoidably more challenging within this mixed age range. It is of a common opinion within this study, and within review of policy, that the nurturing of experiences and access to more learning opportunities is beneficial to the children, allowing these opportunities in turn to foster creativity.

Robinsons (2001) notion that the outcome is something new, not copied or come from something else is difficult to achieve (Canning, 2011). Therefore the idea that it is the individual’s capacity to produce
new ideas for themselves is more acceptable. Runco (2004) cites Kohlberg (1987) who reminds us that anything that a child produces is original to them although it may not be ‘new’ in the thought (Robinson, 2001). However it is not just the generating of the ideas but the judgement and the production of outcomes that are of value to the children (Robinson, 2001). It is important view play and creativity as holistic interactions with open-ended opportunities rather than outcome driven approaches which can limit experiences (Canning, 2011).

Tickell (2011) concludes that recognition of the early years providing a foundation for KS1 is required reinforcing connections to ensure strong links between the National Curriculum and EYFS.

**Evaluation**

As the process of the research progressed, the outcomes for the research gradually became more apparent and the main research statement developed. It can be concluded that the data collected from the mosaic approach supported each other allowing a triangulation of data, enabling the statement to be explored in a reliable and valid way. Within the limited time of the research process, the mosaic of data collected provided complex and detailed results. Limitations of the research study were acknowledged from the start in the context that due to the confines of the small scale of the study the findings are contextualised and conclusions drawn cannot be generalised.

Nonetheless, it is important to note that the research is still relevant and can contribute to the settings practice. The provision can reflect on
the different perspectives, reminding practitioners and settings of the importance of creativity to children’s learning and development allowing opportunity for children to achieve.

If the research was repeated, it would be pertinent to allow more time to interview parents, allowing more consistency in the understanding of questions and undertake further observations to determine if creativity is delivered in a cross curricula way within the National Curriculum.
### APPENDICES

**APPENDIX 1:**

Examples of some paradoxes of creativity

<table>
<thead>
<tr>
<th>Process</th>
<th>Finding</th>
<th>Contradictory finding</th>
</tr>
</thead>
</table>
| Teaching creativity            | • Creativity cannot be taught  
• The effects of creativity-oriented teaching are specific | • Creativity can be taught  
• The effects of creativity-oriented teaching are general |
| Creative thinking (cognition)  | • Creativity requires divergent thinking  
• Creativity is inhibited by knowledge | • Creativity requires convergent thinking  
• Creativity requires extensive knowledge |
| Personality                    | • There is no such thing as the creative personality  
• Creativity requires openness, flexibility and the like | • Creativity is facilitated by a special personality constellation  
• Creativity requires clear goals, purposiveness, etc. |
| Motivation                     | • Extrinsic motivation inhibits creativity  
• Creativity requires tolerance for ambiguity | • Extrinsic motivation promotes creativity  
• Creativity requires drive for closure |
| Social aspects                 | • The creative person is a loner  
• The creative person is strongly affected by other people | • Creativity requires defying the crowd  
• Creativity requires acceptance by the crowd |

Cropley and Cropley (2008:357)
APPENDIX 2: Triangulation table for the mosaic approach

Stage 1

<table>
<thead>
<tr>
<th>Data Triangulation:</th>
<th>Method Triangulation:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants will be:</td>
<td>Data collection methods include:</td>
</tr>
<tr>
<td>· Children</td>
<td>i. Non-participant Observation of experiences and interaction</td>
</tr>
<tr>
<td>· Teachers</td>
<td>ii. Digital photographs taken by the children mapping experiences and environment</td>
</tr>
<tr>
<td>· Parents</td>
<td>iii. Informal interviews with teaching staff</td>
</tr>
<tr>
<td></td>
<td>iv. Conversations with children initiated by photographs and mapping</td>
</tr>
<tr>
<td></td>
<td>v. Self-administered parent questionnaires</td>
</tr>
</tbody>
</table>

**Stage 2- piecing it together**
APPENDIX 3a: Observation 2: Connecting cubes

RB1 and RB2; adult sat at the table alongside them.

Adult > RB1: what are you making?

RB1: a gun

RB2: don’t know

RB1: is it a metal detector?

RB2: it doesn’t look like one. I don’t really know. Think I will end up with hundreds on it.

Adult > RB2: see what happens and what it looks like when it’s made.

RB2: yes.

Adult > RB1: When you were making that, how did you know what it was to look like?

RB2: looks like my toy gun.

RB2: think mine will be a factory.

RB1: not with loads and loads of sides, this longer bit is the arm, it makes bombs.

Adult > RB2: what will be made in your factory?

RB2: it will make money.

RB2: what does that look like now?

Adult turns to two other children at the same activity

Adult > B4: what are you making?

B4: Making a sword

Adult > B4: How do you know what the sword looks like?

B4: I just do. It has a long line and a long handle.

CM.1: I think in my head. I have a little think how does it look.
Appendix 3b: Observation 3

Fostering creativity End product or process The curriculum
The role of the adult
Defining creativity = imagination product/process idea mind
media/resources explore/develop play/activities

G1 had found a large piece of A3 paper on the side and asked the adult if she and G2 could use it. The adult said yes. When asked what they could do on it. The adult said they could do whatever they wanted. G1 and G2 went to the drawer and got out some material and bits of paper and some glue. They spread the paper out on the floor and sat next to it. They began to create a collage together. During the latter part of the process the adult posed some questions

**Adult: what was your thinking process while making this picture?**

G1: Wanted to make a big picture. I liked the material I found. Thought it could be petals. The glue soaked through the material so I saw the paper and **scrunch**ed it up and used it for the middle of the flower.

G1: I wait and see what happens when I’m doing it. Didn’t really think about it. Just did it. Tried to see what it looked like.

G2: I’m thinking while I am doing the picture.

G1: if it doesn’t look like anything I wouldn’t say it was rubbish. I wouldn’t put it in the bin as have put a lot of effort into it.

G1: *I’ll get some blue for the sky*.

**Adult: What was the most important thing when you were doing the picture?**
G2: Working together to decide what to do.

G1: yes working together is definitely important.

G1: shall we label it so we know who has done which bit. We need to tell them what it is.

G1 and Y2 discussed what they needed to do next.

G1: we’ve put a lot of effort into it.

G2: yes a lot of effort. Made a good picture. That is important.

Adult: What do you like to do the most to be creative?

G1: like to make things. Castles and flowers out of junk. Writing stories. Use my head to write stories.

G2: making stuff- pictures, painting

G1: collage

G2: yes collage. Role play like mum’s and dad’s, princesses. I liked doing the fashion show that we did this week.

Adult: how do you feel when you told what to make?

G2: alright. I don’t’ mind.

G1: I do what I like to do. I use my ideas aswell.
APPENDIX 4:

Mapped creative environment:
Appendix 5:

Colour coded themes:
- **Fostering creativity**
- **End product or process**
- **The curriculum**
- **The role of the adult**
- **Defining creativity = imagination**
- **product/process idea mind media/resources explore/develop play/activities**

**Teacher interview transcript**

- **= interviewer questions**
- **= teacher answers**

- Firstly, how confident would you say are you with the definition of Creativity? On a rating scale of 1-5: 1 being very confident, 5- not confident...
  - ....3

- How would you define creativity?
  - *Using the imagination to produce something new: product or an idea.*

- How do you recognise creativity in children and what attributes would you say you need to be creative?
  - *Creativity in young children usually manifests itself first in their role play and small world play. An open mind and exposure to lots of different experiences are more important than specific abilities.*

- How is creativity fostered in your classroom?
  - *Children are given access to as wide a selection as possible of media and resources and given free time in which to explore these things.*
• Do you believe that anyone can be creative?
  ➢ **YES**

• Would you say being creative is a talent or is it learnt?
  ➢ I would say both

• Does Creativity apply to all curriculum subjects or just the arts?
  ➢ It _should_ be evident in _all_ subjects, but is _more evident in some subjects_ than others

• Which subjects would you say it was more evident in?
  ➢ In order I would say **Art and DT, Literacy, Music, Humanities** and then **PE especially dance**.

• What activities would you describe that the children take part in daily constitute as being creative?
  ➢ **Role play, small world play, drawing, painting, sand, water...other “messy” play. Collage, construction, some ICT...playdough.**

• Would you say that the terms creativity and imagination linked?
  ➢ **YES**

• Can you explain further?
  ➢ **Imagination** is needed to be **truly creative**.

• What would the balance be of adult initiated to child initiated creative activities in your classroom?
  ➢ _It varies, but for Reception year children it is probably about 30% of adult initiated to 70% child initiated._
 How often would a model be provided for an adult initiated activity?  
  Every time, sometimes or never?
  • Sometimes

 In your opinion does current government policy support creativity within the classroom?
  • NO (on the whole)

 How would you change this if at all?
  • Develop the foundation stage curriculum for all of key stage 1 and abolish SATS testing!

 What is the adult role in supporting activities that are Child led?
  • Observation then suggestion to develop further. The provision of suitable resources and those that extend the experience. Questioning.
  • And Adult led?
  • Demonstration and modelling where necessary. Support and intervention where necessary to ensure success.

 When do you stand back and when do you intervene?
  • I stand back when I feel that if I intervened it would alter or interrupt play detrimentally. I intervene when it could develop the play further or when it gets dangerous!

 What would you say are the barriers to fostering creativity?
  • "Closed" activities, Time constraints, Insufficient and inadequate resources, although sometimes restricting resources can lead to greater creativity.
How much influence does a parent have on creativity in the classroom? For example: what do you think parents want to see?

- Yes, I think most parents would like to see an end product usually. Some parents do not value activities they see as “just playing”.

On the subject of Product or Process. Is there a pressure to deliver a completed process or end product?

- YES

Who would you say the end product is for? The child, the practitioner, the parent, Ofsted or the EYFS and National Curriculum requirements?

- All of them at times

The interviewee is shown a table to rate the following statements in order of importance. 1=most important, 5=less important. How much emphasis would you place on the completed product?

- 3

The creative process that has occurred?

- 1
  - The promotion of skills
    - 5
  - The originality/ uniqueness
    - 2
  - The thought process
    - 4

Can the end product be a role play outcome or a problem solved rather than a physical model?

- YES
• Can you explain this further?
  ➢ A truly creative end product should be a judgement of creativity, but it could be of value too.

• What are the implications of no end product (if any)?
  ➢ I think we (as practitioners) think that the child will be dissatisfied if there is no end product, but more usually it is us practitioners who are.

• Is the outcome narrowed by the drive to have an outcome?
  ➢ Sometimes it can be.

• Does this limit experience?
  
  Again, sometimes.

• Does a determined outcome block opportunities for further development with a no flexible approach?
  
  Not necessarily. Sometimes the need or desire for an outcome can foster creativity. Such as producing something for a purpose.

• The school has started to implement more of a creative thematic curriculum recently. Has this changed practice in any way?
  ➢ Yes. The National Curriculum programmes of study are adhered to via a general topic of interest as opposed to following specific subject units in many subjects, but not all subjects.

• Does this benefit individual children’s learning style better?
I believe so, although we are still developing the curriculum and have a long way to go.

- **What are the benefits of a creative curriculum?**
  - Learning is more relevant for children. The children have more input into what is studied and how far to take it. Particularly in Science, Art, Geography and History and to some extent Literacy.

- **One of the proposed changes in the EYFS framework is to rename the area of creative development to expressive arts and design? Do you think this may change any emphasis placed on creativity?**
  - Yes. It would appear to undervalue creativity in role play and small world play.

Could you read this extract from the recommendations from the Tickell Report and tell me what your thoughts are in relation to how the title reflects the proposed aspects? (see appendix ? for extract)

*I feel the title does not reflect the two proposed aspects sufficiently for the lay person such as parents who may only associate it with subjects such as Art and Dance and not imaginative play.*

- **As a key stage 1 teacher how do you organise time and space for creativity?**
  - It is not easy and certainly needs 2 adults to allow for freedom for creativity. We try to ensure that all children have time for their own creativity and use all spaces when we can including outdoors.

- **How do you balance between structure and freedom?**
  - Structure comes from how the learning areas are set up and which resources are provided. Then the child can be free within these boundaries.
• How do you feel the integrated class group of Reception to Year 2 benefits Key Stage 1 children in relation to access to opportunities that build on their creativity?

> I think it is hugely beneficial as in a conventional Year 1 and Year 2 class they would be unlikely to have the chance to access much of the provision we have for early years. Such as role play and sand and water, which they still need. However, the restrictions of the Curriculum do mean that they have limited time to explore these opportunities.

Appendix 6: Parent Questionnaire

About You

1. Please indicate Gender of child (tick as appropriate):
   - Female ☐   - Male ☐

2. Please specify which year group your child falls into (tick as appropriate):
   - Reception ☐   - Year 1 ☐   - Year 2 ☐

Creativity

3. How would you define the term ‘creativity’?
   - …………………………………………………………………………………………………………………………………………………………………………………
   - …………………………………………………………………………………………………………………………………………………………………………………
   - …………………………………………………………………………………………………………………………………………………………………………………
   - …………………………………………………………………………………………………………………………………………………………………………………
4. Do you feel that your child is creative or has creative attributes?

Yes  ☐   No  ☐   don’t know  ☐

Please explain your reasons of choice.

........................................................................................................................................
........................................................................................................................................
........................................................................................................................................
........................................................................................................................................

5. Please identify which of the following statements you agree with if any (circle as appropriate):

Creativity is learnt

Creativity is a talent

Creativity is present in all humans

Creativity is linked to the arts

Creativity is present in all subject domains

6. Which subject domains would you perceive as using creativity?

Please tick as many boxes as you feel appropriate:

Mathematics/Numeracy  ☐   Literacy  ☐

Art and Design  ☐   Music  ☐

Humanities  ☐   Drama  ☐
Physical Education  □  Science  □

Other  □
If other is indicated Please specify …………………………………………………
………………………………………………………………………………………………………

7. Does your child participate in any creative activities outside of school? (please tick as appropriate):   Yes  □  No  □
If yes please state the type of activities your child participates in:
………………………………………………………………………………………………………
………………………………………………………………………………………………………
………………………………………………………………………………………………………

If no please state reasons why ……………………………………………………….
………………………………………………………………………………………………………
…………………………………………………………………………………………………………

8. Who does your child undertake creative activities with outside of school?  (tick as appropriate)
Parent/carer  □  older sibling  □  younger sibling  □
Friends  □  other (please state) …………………………………

9. What do you feel is the most important aspect of your child’s creativity:

Please rank in order:  1= Most important  5= less important
10. The Early Years Foundation Stage framework currently has six areas of learning as stated:
Can you rank them in importance to a child’s learning and development?

- Communication, language and literacy;  
- Personal, Social and Emotional Development;  
- Problem solving, Reasoning and Numeracy;  
- Knowledge and Understanding of the World;  
- Creative Development;  
- Physical Development

Please state your reasons of choice:

..................................................................................................................................................................................
..................................................................................................................................................................................
..................................................................................................................................................................................
..................................................................................................................................................................................
..................................................................................................................................................................................

11. How important do you feel creative development is to a child’s learning and development?
12. How often do you feel that your child has access to creative opportunities during the school day?

13. Do you feel your child brings home objects of their achievements often enough?

Yes ☐ No ☐

14. What do you look forward to your child bringing home from school?

15. What would you like to see your child bring home more of?
16. The school has more recently adopted a more thematic creative curriculum. What is your understanding of a creative curriculum? ……………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………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Yes ☐  No ☐  don’t know ☐

Please explain further

………………………………………………………………………………………………………
………………………………………………………………………………………………………
………………………………………………………………………………………………………
………………………………………………………………………………………………………

20. Do you feel the integrated classroom of reception and key stage 1 benefits the children in relation to their learning and development?
Please explain………………………………………………………………………
………………………………………………………………………………………………………
………………………………………………………………………………………………………

Thank you for your time in completing this questionnaire.

If you have anything you wish to add that you feel may be relevant please feel free to comment in the space below.

If you would be happy to be contacted to undertake a further brief discussion in relation to the above, please indicate by ticking the following box and provide a name or method of contact provided. ☐

…………………………………………………………………………………………………………………

Please feel free to make any further comments you may feel to be relevant.

Appendix 7

Appendix 7a: Access to setting request
Dear [Name],

My name is Hannah Miller. I am currently studying on the BA Hons Early Childhood Studies at University of Northampton. As part of the third year dissertation module I am required to undertake a small scale research project. I am requesting your permission to be able to undertake this research at [School name] as previously discussed.

The research will be focused on the early year’s age group; Reception and Key Stage 1 class, investigating how children engage in the creative process and how it is supported within the Early Years Foundation Stage framework and the National Curriculum Key stage 1.

I aim to explore this from the child’s perspective using the mosaic approach with a small input from staff and parents. Alongside the British Educational Research Association Guidelines (2011) I am requesting your permission to collect my research data from your setting. I would like to emphasise that participation is purely voluntary and that you are free to withdraw at any point. Excerpts from interviews, questionnaires and observation results may be used as part of the final research report but under no circumstances will any identifying characteristics be included. All names will be anonymised throughout so that there is no identifying information relating to the school. The final research report will be available to view by request.

Please sign the form attached to demonstrate agreement of consent.

Please feel free to contact with any questions regarding the above at any time.

With many thanks

Hannah Miller

Please tick the boxes if you are of agreement and sign as appropriate

I agree/ do not agree to give consent for research to be undertaken at

[Signature]

97
I understand that participation is purely voluntary and that I am free to withdraw at any point. 

I understand that all information gained from research will be available only to the researcher (Hannah Miller), however I can request to view data collected and read the final research report/findings.

Excerpts from interviews, questionnaires and observation results may be used as part of the final research report but under no circumstances will any research identify the school and all names will be anonymised throughout.

Signed

Print

Date

Please send me a copy of the report results. YES NO

Appendix 7b: Parent/Carer permission request

Dear Parent/Carer

My name is Hannah Miller. I am currently studying on the BA Hons Early Childhood Studies at University of Northampton. As part of the third year dissertation module I am required to undertake a small scale research project.

The research is focusing on the Early Years age group; Reception and Key Stage 1 class, exploring how children engage in the creative process within the Early Years Foundation Stage framework and the National Key Stage 1 Curriculum. I am keen to explore the views that the children have alongside the teaching adult and parents within the school. My research methods focus around the children leading the research known as the ‘mosaic approach’ enabling an insight of the child’s perspective to be gained. This will include
observing the children interacting with their environment and small discussion
groups initiated by photographs that the children will have taken whilst
mapping their environment. Under the guidelines of the British Educational
Research Guidelines (2011) I am seeking your permission to agree for your
child to take part in this research process.

I would also like to send out questionnaires to parents/carers and possibly
interview further if required to enable exploration of parental view and
opinion.

I would like to emphasise that participation is purely voluntary and that you
are free to withdraw at any point. You are free to refuse to answer any
questions within the questionnaire or interview. Information gained from the
research will be available only to myself as the researcher. Excerpts from
interviews, questionnaires and observation results may be used as part of the
final research report but under no circumstances will any identifying
characteristics be included and all names will be anonymised throughout and
no connection to the setting will be made.

Please fill out the attached form and return to Hannah Miller or to Mrs
……………………………………….by Monday 6th February 2012.

If you have any questions regarding the research process or methods please
feel free to speak to me or email at ………………………………………

I thank you in advance for your understanding, support and participation in
this research project.

Hannah Miller

Please tick appropriate boxes/ delete appropriate statement and sign where
requested.

I agree/ do not agree to give consent for my child ……………………………
to participate as part of the research process.
Please tick appropriate box if you are of understanding and agreement with the statement.

I am aware that participation is purely voluntary  

I am free to withdraw at any point  

I can refuse to answer any questions within the questionnaire/interview  

Information gained from research will be available only to the researcher:  
Hannah Miller  

Excerpts from interviews, questionnaires and observation results may be used as part of the final research report but under no circumstances will any identifying characteristics be included and all names will be anonymised throughout  

I understand that I can request to see a report of findings at the end of the research  

Signed (Parent/ Carer)  

Print Date:............................

Appendix 7c: Staff interview permission request

Hannah Miller

Appendix 7c: Staff interview permission request
Dear [Name]

My name is Hannah Miller. I am currently studying on the BA Hons Early Childhood Studies at University of Northampton. As part of the third year dissertation module I am required to undertake a small scale research project.

The research is focused on the Early Years age group; Reception and Key Stage 1 class. I aim to explore how children engage in the creative process and how it is supported within the Early Years Foundation Stage and the National Curriculum Key stage 1. I wish to investigate this mainly from the child’s perspective using the mosaic approach as a research tool. Methods of research I aim to use include children mapping their environment with use of taking photographs in order to initiate informal discussion to gain their perception and observation of interaction with the environment. Please could I ask for your participation by allowing me to undertake research in your classroom and in addition partaking in a small informal interview to gain the perspective of a teaching adult.

I would like to emphasise that participation is purely voluntary and that you are free to withdraw at any point. Please be aware that you do not have to answer any question you feel you are not comfortable in answering. Information data gained from research will be available only to myself to inform the final findings and report. Excerpts from interviews and questionnaire may be used as part of the final research report but under no circumstances will any identifying characteristics be included and all names will be anonymised throughout.

Please feel free to contact with any questions regarding above at any time

With many thanks

Hannah Miller
I am willing to partake in a small informal interview in order for further in
depth information to be collected

............................................................................................................Signed
............................................................................................................Print
Date:.........................................

I agree to give consent for research to be undertaken within my classroom
environment.

............................................................................................................Signed
............................................................................................................Print
Date:.........................................

I understand that participation is purely voluntary and that I am free to
withdraw at any point. □

Information gained from research will be available only to the researcher
(Hannah Miller), however I can request to view data collected and read the
final research report/findings □

Excerpts from interviews, questionnaires and observation results may be used
as part of the final research report but under no circumstances will any
identifying characteristics be included and all names will be anonymised
throughout □
Appendix 10: Group Discussion transcript:

The adult posed the question leading the children to discussing the answer:

Adult: What do you think imagination means?

G3: Imagination is to pretend

G4: It is to picture something then you make it and then it looks like the real thing.

G3: yes you have it in your head but it might not be something

G4: like you have got hold of a handbag and it is plain. But you imagine it's got gold inside it.

B3: thinking of something to do in your head to build something

B2: I get it in my mind

G1: Things I imagine. It is daydreaming. I like daydreaming. It is the best.

G2: making things I have thought of

Adult: when do you use imagination?

GY1/GY3/ GY4: In playing and in work

GY1: In work when I write stories

G3: I picture the words what I am going to write

G4: I make a paper in my head what I am going to write down and what i am going to say

B1: I have a good imagination like drawing things. At home if I was playing
Star Wars I can pretend that I am either in space or down below or on the
Death Starr.

B2: imaging is to dream about.

Adult: In play and choose time, what things do you choose to do?

G3: Play Mum’s and Dad’s
G4: Mum’s and Dad’s
G3: and ponies
G4: if we are outside. It’s what you like and what you see to do
G3: I like to do both
B2: I like drawing. I never used to do but I do now.
B1: The computer at school or at home on the playstation.
G1: draw pictures, make stuff, role play, paint, read books in the kiva.
G2: I usually play and choose rather than make stuff. I go to the
role play. I make stuff at home with friends.
B4: When I play and choose I usually go in the role play

Adult: If you do not get to finish something that you are working on or creating how does it make you feel?

G3: sad.....I might get to finish it another time. Sometimes if you leave something on the table that you have been doing, the teacher might take it off as might need to do something else on the table and it might get mixed up with something that you have to do.

G2: Could probably finish it the next day. Usually can go back to it. Doesn’t happen a lot.

G1: Not really feel anything. Normally don’t mind. I ask to do it the next day in play and choose time.

B4: If I don’t finish something I think to myself ‘Oh!’
Appendix 11: Mapping the creative environment

Year 2 children took photographs of areas within their classroom environment that they thought were creative and placed them on a large piece of paper ready to discuss the reasons for taking them.

The children followed with a group discussion explaining the reasons why they thought it was creative.

7 children participated; 4 girls and 3 boys.

<table>
<thead>
<tr>
<th>Year group</th>
<th>Area</th>
<th>Child</th>
<th>Group discussion comments made</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Outside Area:</td>
<td>G3</td>
<td>Make a snowball</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G1</td>
<td>Make new things in the sand pit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G4</td>
<td>If you have a piece of paper to write a list you can sit and do it here</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G4</td>
<td>Make sandcastles and things</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B1</td>
<td>Make sandcastles and big mountains</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B2</td>
<td>Good idea because can be really creative with the sand</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B3</td>
<td>It’s Imaginary building stuff</td>
</tr>
<tr>
<td></td>
<td>The benches</td>
<td>G3</td>
<td>Make new things in the sand pit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G1</td>
<td>Make new things in the sand pit</td>
</tr>
<tr>
<td></td>
<td>The sand tray</td>
<td>G4</td>
<td>If you have a piece of paper to write a list you can sit and do it here</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B1</td>
<td>Make sandcastles and things</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B2</td>
<td>Make sandcastles and big mountains</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B3</td>
<td>Good idea because can be really creative with the sand</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>It’s Imaginary building stuff</td>
</tr>
<tr>
<td>2</td>
<td>Role Play Area</td>
<td>G1</td>
<td>Play mum’s and dad’s</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G4</td>
<td>Draw things. Write down who’s playing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G3</td>
<td>Write a play list. Play mum’s and dad’s</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G4</td>
<td>Wear high heels and long capes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B2</td>
<td>Can do missions. Can be creative by writing and reading the signs on the wall and about</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dress up as superhero, imaginary superhero missions. Mental imagining</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B3</td>
<td>Good idea because can be really creative with the sand</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>It’s Imaginary building stuff</td>
</tr>
<tr>
<td>2</td>
<td>Reading table</td>
<td>G1</td>
<td>Make stuff here sometimes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G4</td>
<td>Read books and talk to people</td>
</tr>
<tr>
<td>2</td>
<td>Upstairs table</td>
<td>G1</td>
<td>Paint on it</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G2</td>
<td>Make stuff on it</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G4</td>
<td>Draw and write on it and make things</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G3</td>
<td>Can do paper weaving and make</td>
</tr>
<tr>
<td>Item</td>
<td>Area</td>
<td>Activities</td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>------</td>
<td>-----------------------------------------------------------------------------</td>
<td></td>
</tr>
</tbody>
</table>
| 2 Maths table            | G1   | Allowed to **draw pictures**  
Do Maths and year 2 get ready to go home here  
Can **draw things** at this table |
|                          | B1   |                                                                            |
|                          | G3   |                                                                            |
| 2 Blue table             | B2   | Copy **drawings**  
**Draw** and make pictures and things  
**Write** poems and stories  
Yes, **Write** poems and stories and missions |
|                          | G4   |                                                                            |
| 2 Computer               | G2   | Play games and go onto the internet  
Play games on it |
|                          | B1   |                                                                            |
| 2 Painting easel         | G4   | **Paint** things like the countryside, a garden, house, road.  
**Paint different things**  
Like cars, trees, houses  
**Paint whatever you like** with paint  
Imagine a picture in your head and **paint** it |
|                          | B3   |                                                                            |
|                          | G2   |                                                                            |
|                          | B2   |                                                                            |
|                          | G1   |                                                                            |
| 2 Prayer chair           | G2   | Say prayers from the book  
Make up your own prayers |
|                          | G1   |                                                                            |
| 2 Construction           | B2   | Build lots of stuff  
Build different things  
Make houses, cars, ice-creams and ice-cream vans  
Make a back garden, racing car |
|                          | B3   |                                                                            |
|                          | G3   |                                                                            |
|                          | G4   |                                                                            |
| 2 Kiva                   | G1/G | **Play** mum’s and dad’s, babies and read books  
**Write** things in the game  
Cuddle teddy and tell it a story |
|                          | G2/G |                                                                            |
|                          | G3   |                                                                            |
|                          | G4   |                                                                            |
|                          | G1   |                                                                            |
| 2 Science table          | G4   | **Draw** pictures, write things like poems |
| 2 Whiteboard             | B2   | **Write and draw** on it  
**Draw** stuff  
Fun to **draw** and **write** things on or **write** numbers. Addition and subtraction of course!  
**Draw** things-anything you like |
|                          | B3   |                                                                            |
|                          | B1   |                                                                            |
Appendix 11b: Group discussion Year 1 and Reception:

Using the map that year 2 made of their creative environment 2 reception children; 1 girl and 1 boy and 3 year 1 children; 3 boys, chose the photographs which they thought that they could create things in and discussed it.

<table>
<thead>
<tr>
<th>Year group:</th>
<th>Area discussed</th>
<th>Child</th>
<th>Comments made in discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reception</td>
<td>Kiva</td>
<td>RG1</td>
<td>Play mum’s and dad’s. play stories made up</td>
</tr>
<tr>
<td></td>
<td>Role Play area</td>
<td>RB1</td>
<td>Play donkey kong and superheroes. Pretend to kill baddies. I let others play sometimes and we play guns and bombs.</td>
</tr>
<tr>
<td>Reception</td>
<td>Outside Area</td>
<td>RG1</td>
<td>Pretend horsey games.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>RB1</td>
<td></td>
</tr>
<tr>
<td>Reception</td>
<td>Creative table</td>
<td>RG1</td>
<td>Make butterflies; get a straw, 2 scrunched paper for wings with glue on them. glue together</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Adult: how did you know how to make it.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MM: I think about it in my head.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Colour things on it. Like to draw monsters</td>
</tr>
<tr>
<td>Year 1</td>
<td>Maths table and Blue table</td>
<td>B4</td>
<td>A colouring place with pencils on the table</td>
</tr>
<tr>
<td>Year 1</td>
<td>Role play</td>
<td>B4</td>
<td>Dressing up in the clothes. Put the clothes on. Play mum’s and dad’s</td>
</tr>
<tr>
<td>Year 1</td>
<td>Painting easel</td>
<td>B4</td>
<td>Paint a picture. I have a little think in my head and think I’ll paint that picture!</td>
</tr>
<tr>
<td>Year 1</td>
<td>Creative table (upstairs table)</td>
<td>B4</td>
<td>I like to do sticking. Sometimes I ask Mrs F or Mrs S ‘can I do some sticking’ and they say yes. And sewing but I don’t really get to do sewing.</td>
</tr>
<tr>
<td>Year 1</td>
<td>Outdoor Sand tray</td>
<td>B4</td>
<td>Make sandcastles when the sand is wet</td>
</tr>
<tr>
<td>Year 1</td>
<td>Construction box</td>
<td>B4</td>
<td>I don’t do construction club but can make things.</td>
</tr>
</tbody>
</table>
**Appendix 11c:**

*Question: What does creativity mean to the children?*

<table>
<thead>
<tr>
<th>Child</th>
<th>Year group</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>B3</td>
<td>Year 2</td>
<td>Making stuff</td>
</tr>
<tr>
<td>B2</td>
<td>Year 2</td>
<td>Making models</td>
</tr>
<tr>
<td>B1</td>
<td>Year 2</td>
<td>Like you’ve been at school and you go home and if you have been playing with the train track then at bedtime you <strong>think about it</strong> at night. In the morning you can make a better one.</td>
</tr>
<tr>
<td>G2</td>
<td>Year 2</td>
<td>Trying something new</td>
</tr>
<tr>
<td>G1</td>
<td>Year 2</td>
<td>Imagine things <strong>in your head</strong> and try and make it</td>
</tr>
<tr>
<td>G4</td>
<td>Year 2</td>
<td>When you unfold things that you don’t know what you are doing then you might make something good from it.</td>
</tr>
<tr>
<td>G3</td>
<td>Year 2</td>
<td></td>
</tr>
<tr>
<td>B4</td>
<td>Year 1</td>
<td>Make stuff with</td>
</tr>
<tr>
<td>B5</td>
<td>Year 1</td>
<td>Not sure</td>
</tr>
<tr>
<td>B6</td>
<td>Year 1</td>
<td>Not sure</td>
</tr>
<tr>
<td>RG1</td>
<td>Reception</td>
<td>No definition given</td>
</tr>
<tr>
<td>RB1</td>
<td>Reception</td>
<td>Didn’t know</td>
</tr>
<tr>
<td>RB2</td>
<td>Reception</td>
<td>Didn’t know</td>
</tr>
</tbody>
</table>