Creativity as a scientific-social phenomenon

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Abstract

In recent years, educational academics, teachers, and politicians from all over the world have turned their attention to the need to encourage children's creativity in their academic studies. Creativity is a critical component of thinking and learning that applies to all subject areas. The belief that creativity should be encouraged and cultivated in educational environments is widespread (Williams, 2002). However, there is still a lack of knowledge regarding creativity as a social phenomenon and a process that may be fostered in children. This could be a result of creativity's complexity and the fact that teaching and educational research have not consistently defined "what creativity is" or "what it means" (Marksberry, 1963; Sternberg, 2009). The overall aims of this study were to explore creativity as a social phenomenon as well as a process that can be fostered through repeated interactions between the teacher and the student. This case study is based on the observations of the children in early childhood and four teachers' interviews. Children's observations, semi-structured interviews, and photographs of their work had been used as part of the research process. Thematic findings were made following an analysis of the data gathered.

Data analysis gathered through observations reveals that children’s creativity is fostered through playful activities and hands-on experiences. Moreover, the theme findings from interviews showed that early childhood educators are able to describe creativity and its key components. It was also shown that teachers were aware of creativity and knew how to foster it through their lessons, curricula, and classroom settings. Overall, the study's findings showed that although creativity has certain generalisable components, they are generated and assessed following the context of early years setting. The results may have significant effects on how creativity is developed in children and how educators encourage creativity in the classroom.

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List of Acronym

DfE	Department of Education
EAL	English as an Additional Language
EYFS	Early Years Foundation Stage
NAEYC	National Association for the Education of Young Children
NCCA	National Council for Curriculum and Assessment
NACCCE	National Advisory Committee on Creative and Cultural Education
OECD	The Organisation for Economic Co-operation and Development
PGCE	Postgraduate Certificate in Education
PISA	Programme for International Student Assessment
QCA	Qualifications and Curriculum Authority
QTS	Qualified Teaching Status
UNESCO	The United Nations Educational, Scientific and Cultural Organisations
WHO	World Health Organisation

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Chapter One: Introduction

1.1 Introduction and Rationale:

Children's creativity and social skills are two crucial aspects of their development. They are an important part of a child's educational journey, with a lasting impact on their private and professional lives. The top 21st-century desirable skills in the modern world, which include creativity, have been identified in order to provide students and, in addition, future global citizens with an array of abilities that are transferable and may be beneficial for addressing changing circumstances (Chu et al. 2017; Partnership for 21st Century Learning 2015; Voogt and Roblin 2012). In light of Vygotsky's (1978) theory of the social production of knowledge, a strong link between social and cognitive growth can be established. This concept has recently received a lot of attention, with researchers confirming the relevance of social skills to a child's overall academic achievement and well-being (Durlak, Weissberg, and Pachan, 2010; Schultz, Richardson, Barber, and Wilcox, 2011; Thomas, Graham, Powell, & Fitzgerald, 2016).

Children are currently facing concerns regarding their futures due to advancing technology, accelerating global climate change, and political, educational, social, and economic inequalities. This is mirrored in alarming findings regarding the decline in the mental health and well-being of adolescents (Cowburn & Blow, 2017; WHO, 2019), which has grown from one in nine young people to one in six, followed by Covid (Newlove-Delgado et al, 2021). The significance of education is crucial.in preparing students to deal with these social lives, technologically related, and environmental concerns (Stephenson, 2023). According to Karwowski (2015), who draws the connection between creativity and education, the former is one of the main significant human skills acquired through the practise of teaching and learning (p. 165). The following educational elements support children's development of creativity at home and in the classroom: autonomy with needed assistance; adaptable, open-ended activities; creative play with clear learning expectations; acceptance of and motivation of children's ideas;

an environment of confidence and affection; and a variety of educational materials (van et al. 2020).

Creativity is a multifaceted notion (Torrance, 1966) that encompasses a broad range of human endeavours (Cook, 1998) nonetheless, it remains a mystery and retains an ambiguity (Boden, 1996). Despite the fact that people's perceptions of creativity differ, most experts agree that it is defined by a combination of two key characteristics: originality (newness, novelty) and utility (worthwhile, meaningful) with the latter being described as a blend of originality (newness, novelty) and usefulness (worthwhile, meaningful) in a given setting (e.g., Plucker, Beghetto, and Dow, 2004; Runco and Jaeger, 2012). Moreover, creativity, according to Amabile (1983), is a suitable and new outcome produced by one individual or a community of people: "Creativity is the ability to produce work that is both unique (i.e., original, surprising) and appropriate (i.e., beneficial, adaptable regarding task)," (Sternberg and Lubart, 1999, p. 3). These definitions demonstrate that the "something" that is new and valuable is sometimes a product, person, or process. Similarly, three main models have been used to study creativity: these involve the process (e.g., Boden, 1994; Koestler, 1964), the person (e.g., Gough, 1979; Guilford, 1950), and the product (e.g., Amabile, 1983). However, more recent research suggests that there is a fourth paradigm that relates to creativity as a *setting* (e.g., Amabile, 1989; Baer and Kaufman, 2005; Csikszentmihalyi, 1996; Torrance, 1977). According to Taylor (1995), any human activity may be examined from four perspectives: the person who performs it, the thing being performed, the action process, and the circumstances that influence the three preceding positions. The four forms, according to Taylor, interact and are interrelated. The creative result, for example, can be thought of as a structure of the creative process, while creative abilities and personal attributes have an impact on the creative process. Similarly, the environment has a significant impact on the creative person, process, and product.

Considering the delineations made above, the introduction to this proposal addresses creativity as a scientific-social phenomenon, as well as how social factors may influence it. It will

investigate the influence of the social environment on the development of creativity. By addressing gaps in existing literature, presenting the research objectives and questions, and, finally, emphasising the research's significance, this proposal tries to highlight the justification for the proposed investigation. After that, the chapter concludes with a summary of the thesis's many sections.

1.2 Significance of the study:

This study is significant because it investigates the creativity of early-year students and English teachers in the twenty-first-century classroom, as well as how their understanding emerges in their practise. This study will contribute to the education and learning process, as well as contribute to the development of creative learning in the classrooms. It will also help educators understand characteristics and interactions that influence the academic achievement of the students. Moreover, another aim of this scientific study is to expand upon existing knowledge, by expanding the empirical data that has been provided in the literature about the topic being studied. This research aims to characterise, comprehend, and explain how creative learning occurs in a student's life, as well as how formal and informal educational situations influence all forms of creative learning. This educational research will contribute to a wide range of thorough methodologies that are suitable to foster children's creativity, as well as the development of new strategies and procedures in the process of creative learning in the classroom. It will contribute to learning about young people's experiences as they progress through creative phases through moment-to-moment interaction between their social environment, task, and their teachers, as well as how they gain creative skills and talents.

This study will contribute to understanding the difficulties practitioners experience when teaching creativity, as well as how they may be better supported in both the learning process and teaching creativity in the classroom. Creativity is a multifaceted and complicated phenomenon (Toivanen et al., 2013). Creativity can be thought of in four ways: as a person, a

product, a process, or an environment, and the atmosphere that fosters creativity (Lemons, 2005; McCammon et al., 2010). It has been acknowledged (Kim, 2010, 2011) that to foster creativity in teachers, educational systems must encourage all students to develop the skills and features linked with creative activity, such as self-motivation, independence, curiosity, and adaptability.

Therefore, this research will find out the ways which are most suitable and flexible to foster creativity in the classroom. These ideas can be adopted and adapted by teachers to promote creative learning in their classrooms. The purpose of this research is to find out that the process of creativity development is as important as the end product (Cleeland, 2012, therefore, it can help teachers use the research findings in their everyday teaching and implement the ideas generated by the research in order to experiment and promote creativity in their classroom.

1.3 Research context:

The realisation that the context has a considerable impact on children's future academic success is a primary reason for conducting this research in early childhood settings. Young children become acquainted with academic concepts and have the chance to enhance a lifelong interest in learning activities (Theodotou. 2014). Neuroscientists are interested in how the human brain develops and functions, as well as how people's minds develop. Children are extremely driven, cognitive learners, according to their findings, who constantly pursue connections with those around them. (The National Strategies, 2009). These findings from brain research are supported by learning and development theories. Individual and group learning are both important aspects of education. Young children like engaging in 'hands-on' and 'brains-on' activities and are therefore not passive recipients of knowledge. They are actively driving their own learning and growth through their choices, interests, inquiries, knowledge seeking, and motivation to perform more effectively (The National Strategies, 2009) Craft (2002) emphasises the importance of early childhood education, claiming that it fosters creativity and increases children's cognition. Siraj-Blatchford et al. (2008) also claim that early childhood education

provides young pupils with the abilities they need to attend primary school. Moreover, Bandura's (1925) social learning theory is also based on the premise that toddlers learn from their surroundings through an active cognitive process called observant learning. According to the Professional Association for Childcare and Early Years (2016), children learn from others in their immediate environment, including both other children and adults. It is critical to provide children with positive role models in the early years so that they can learn to act in a range of scenarios. The EYFS (2021) also emphasises that a good learning environment for children necessitates a good workforce. A well-trained, professional staff significantly improves any settings ability to provide the greatest possible results for children's ability to learn to be creative and overall improvement. Whilst early years settings are a crucial context for studying intrinsic and extrinsic motivational theories and learning, empirical research in this area is lacking. As a result, the focus of this research will be on creativity as a social phenomenon, as well as the function of extrinsic motivation in the development of children's creative impulses in early childhood settings.

Divergent thinking and creative abilities in children have drawn greater attention than other characteristics of children's creativity (Stricker & Sobel, 2020). The most researched aspect of a person's creative capacity, divergent thinking, is often assessed through exercises like the Alternative Uses Task or the Torrance test (Runco & Acar, 2012). Divergent thinking tests have been empirically demonstrated for predicting creative performance in grown-ups (Guilford, 1967; Kim, 2008; Runco et al., 2010), and it is being proposed that they can also be beneficial in estimating children's ability to think creatively (Runco, 1991). According to the limited experimental research that has examined the impact of iteration on creativity, for example, integrating ideas as a method of coming up with new concepts benefits through an iterative approach (Chan & Schunn, 2015). According to the research by Kupers et al. (2019), theoretical analyses of dynamical system models of creativity emphasise the importance of iterative processes for creative thinking. Moreover, iterative methods are highly emphasised and

depended on in the corporate world to boost creativity products, such as in entrepreneurship accelerators for technological advancement or in the field of design thinking (Thoring & Müller, 2011). Similarly, iteration is a well-known aspect of individual play that is thought to encourage creativity (Andersen, 2022; Bateson & Martin, 2013; Russ, 2003).

Recent research by Taranu et al. (2022) showed that iterations in the creative process greatly improve originality and substantially reduce task appropriateness in children's creative output, even though their findings did not show a statistically important impact of children's artistic abilities on their creative output. Furthermore, they discover that iterative processes improve originality, however, reduce appropriateness in the creative product of the children. It may show that iterative processes in children's creativity promote exploration and nevertheless restrict exploiting, which eventually impacts the product's creativity evaluations. Although novelty and appropriateness serve as essential qualities of novel products (Runco & Jaeger, 2012), they go hand in hand. Their study was not longitudinal and had some limitations; for example, they thought that if they had employed seven, ten, or twenty iterations in the design of the study, their results would have been different, and it is believable that such an approach might have generated nonlinear effects rather than linear ones or shown ceiling effects (Taranu et al., 2022). Their findings are consistent with current views of the very nature of creativity, which, most significantly, characterise this phenomenon as a dynamic process that extends beyond the fixed output of creativity (Corazza, 2016). Furthermore, this study was conducted in a school in Denmark with children aged between 10 and 12 years of age. Similarly, Sawyer (2021) conducted his research to explore the iterative nature of the creative process, his results verify a nonlinear, iterative, and improvised account of the creative process. In art and design, ideas do not immediately appear in a flash of inspiration; instead, they develop throughout the creative process. However, his study was based on higher education, and he only interviewed professors as a sample to obtain data. The assessment of innovative products frequently relies on a single observation, that ignores the dynamic nature of production. According to Glaveanu

and Tanggaard (2014), a greater emphasis on the time dimensions of creativity would prove beneficial for the study of creativity, and according to Taranu et al. (2022), their findings support this claim.

According to a recent in-depth evaluation of empirical research on children's creativity (Kupers et al., 2019), a significant proportion of these studies (80%) explore creativity as an intrinsic inherent quality of an individual or thing. For example, results from a test of creativity are quantitatively connected to other factors like IQ (Jaarsveld, Lachmann, Hamel, & Leeuwen, 2010; Kao, 2016; Markovits & Brunet, 2012); or gender (Cheung & Lau, 2010; Ju, Duan, & You, 2014; Oral, Kaufman, & Agars, 2007 Research about the creativity at the creative process levels is in scarce, Just about twenty per cent of the body of work examines creativity at the micro level. (Burnard & Younker, 2008; Gajda, Beghetto, & Karwowski, 2017).

A study conducted by Kupers and Dijk 2020, aimed to fill the knowledge gap that creativity emerges out of process, they used qualitative assessments of micro-level teacher-student interactions to deepen our awareness of creativity as intrinsically social and, in the setting of education, as embodied and embedded among teacher-student interactions. They used the Micro Developmental Creativity Measure (Kupers et al., 2018) instead of a longitudinal study method, and their study had some limitations as well as strengths. The fact that they obtained their data in a comparatively restricted environment within a school, however, and outside of the classroom itself, is an advantage and a constraint of this study. This restricted setting enabled them to investigate a lengthy, unbroken 'chain' of encounters between one teacher and one pupil. That might be not possible in a real classroom when the teacher changes between pupils. Nevertheless, is a disadvantage in terms of ecological reliability: what happens in an actual classroom might be significantly different, specifically because students communicate with one another. As a result, further study about these processes in classroom settings is required (Kupers and Dijk, 2020). The task was another variable they controlled for. All pairs received a similar assignment so that interactions between teachers and pupils could be

compared between circumstances. While environmental research studies that specifically emphasise the impact of the task (for example, through comparing various kinds of tasks) are fairly uncommon, they presume according to theory that the task's features could encourage or hinder novelty and appropriateness (Gibson, 1977; Glveanu, 2013). As a result, in their view, the task ought to be researched further in the future.

Moreover, the research by Kupers and Dijk, 2020, is in the context of the Netherlands and was conducted on musical tasks. On the other hand, this research will be based on other subjects such as the development of creativity through literacy and expressive art and design (DfE, 2021).

In this study, data will be gathered through children's and teachers' samples. Observational data will be gathered from the same children over time, over the period of one month. This study will use a natural setting of the classroom by observing children to explore how children's work improves with iteration. According to Glaveanu and Tanggaard (2014), the assessment of innovative products frequently relies on a single observation, that ignores the dynamic nature of production. A greater emphasis on the time dimensions of creativity would prove beneficial for the study of creativity, and Taranu et al.'s (2022) findings also support this claim. Additionally, teachers will be asked a set of questions in two interviews one of which will be based on the background and demographic information of the teachers Another interview will be based on their experience as a teacher, who is teaching creativity in early years settings, and their perception about the development of creativity in children.

1.4 The purpose of the study:

In this study, the four P's model of creativity will be used to investigate the gradual change and improvement in the development of creativity and its emergence in early years school settings in Stoke-on-Trent. This study will look at how interactions between students and teachers and between students and their peers contribute to the formation of creativity in the classroom.

The purpose of the study is to explore how teachers are using motivational and encouraging strategies to foster creativity through teaching methods. Additionally, this study will look closely at the influence that motivation has on children's creativity in order to examine the close link between creativity and motivation. This study will strive to explore the positive impact of autonomous motivation on children's creativity. Motivation regulates creative behaviour in individuals and teachers play a crucial role in supporting such behaviours. This study will explore that autonomy-supportive behaviours, rather than controlling behaviours, enable students to engage in more self-determined kinds of motivation (Deci, Spiegal, Ryan, Koestner, & Kauffman, 1982; Flink, Boggiano, & Barrett, 1990; Reeve, 2006; Reeve, Bolt, & Cai, 1999; Reeve & Jang, 2006). Hence, students who are given a flexible and caring environment thrive creatively. The effectiveness of a student's learning experience is influenced by their motivation (Pintrich & De Groot, 2003). Self-determination theory (SDT) is a motivational paradigm which has been used to describe how people succeed in a variety of areas of their lives (Ryan & Deci, 2017). According to SDT, students will experience autonomous motivation when the behaviours of the people students come into contact with meet their psychological requirements for connection, competence, and independence (Ryan & Deci, 2017).

Additionally, this study will centre on the idea that creativity is socially situated, and creativity is a process of integration, embodiment, and enaction in connection with the child and his or her immediate environment in the context of the classroom. Jean Piaget, who claimed that intelligence is connected to experience and highlighted the critical significance of recurring sensorimotor actions for growth cognitive functions, is one of the forerunners of this viewpoint (Piaget, 1952). Piaget's significant contributions to understanding how children create their world via sensorimotor movement (e.g., Piaget, 1952, 1971) show that intelligence is rooted in physical activities. In this study, the enactive perspective is investigated concerning its potential to clarify connections between various creative thinking processes and the environments that foster them in children.

Embedded and embodied cognition frequently work together and, therefore, are collectively known as embodied, embedded cognition (Clark, 2008). The embedded cognition concept examines how individuals utilise aspects of the environment to enhance their intellectual capacities, in contrast to embodied cognition, which looks at how individuals utilise their bodies to aid in thinking (Robbins & Aydede, 2009). Children discover information about themselves and their surroundings via play. They gain an identity of being competent and learn precious things related to their cultural, social, and physical contexts during play (Wilson, 2008). A good deal of the information that children have to acquire throughout their early years is not something that can be taught; it is instead learned from play (Wilson, 2008). This research aims to learn more about when and how the educational setting can both limit and foster creativity in children.

The current study explores the iterative nature of the creative process and how children might develop their creativity through repetition. Additionally, children's artistic creations can be enhanced through iteration. According to Swayer (2021), a twisting or irregular improvised approach produces creativity. Using a sample of children, the current study aims to examine the relationships between four dimensions of creativity from Rhodes' 4 Ps model of creativity: person, process, press and product. The nature of the creative process must be taken into account in order to encourage the creative development of the children. The creative process can be viewed as an array of iterative behaviours that allow individuals to delve into intellectual space, recognise new possibilities and issues, and provide original and useful responses (Boden, 2004). Imaginative and analytical abilities complement one another in the creative process and adhere to divergent and convergent thought processes (Guilford, 1957). Divergent and convergent thinking are iterated in connection to problem-solving in order to produce creative and worthwhile answers (British Council, 2023). Convergent thinking, on the other hand, involves the implementation of organised findings, rational reasoning, and systematised methodologies in order to select an appropriate answer while making it suited for purposes (British Council,

2023). Divergent and convergent thinking are iterated in connection to problem-solving in order to produce creative and worthwhile answers (British Council, 2023). Additionally, the driven goals and flexible aspect of creative activities in addition to an immense feeling of expertise and competency can support "flow" (Csikszentmihalyi, 1990; Sawyer, 2012) as well as other benefits. psychological emotions (Seligman & Csikszentmihalyi, 2000). Consequently, the creative process is valued not solely for the final product and interpersonal skills it produces however, because of its beneficial effects on one's mental health (British Council, 2023).

Place and people exist together beside product and process in Rhodes' (1961) theoretical framework. Place and personality discuss how environmental and psychological factors affect creative thinking in children. The creation of new and culturally useful ways of acquiring knowledge, expressing itself, or producing can only take place in creative environments, which are social settings (both traditional and digital) that support the process of creativity. The nature of the items created is not accidental to the manner in which humans connect with their surroundings throughout the process of creativity (Rhodes, 1961). Education contexts are a crucial 'location' that might be explored here. Educational settings span a broad spectrum of life stage circumstances, from kindergarten to Doctorate studies, and topics ranging from sandpit playing to the astrophysicist. The emphasis on creative behaviours throughout education varies dramatically as well (Hui, He, and Wong (2019)

This study is going to investigate creativity based on these objectives.

- The objective of the study is to identify factors, such as motivation, and autonomy supportive environment that could either constrain or encourage micro-level creative practises.
- The purpose of the study is to investigate how creative products or creativity as a general personality trait develop via repeated, moment-to-moment interactions between the child, social factors, and the assignment (Classroom task).

- The study intends to focus on micro-levels (primary) of creative development and therefore study creativity in the relationship among the child and their immediate surroundings as an embedded, embodied, and enacted process.

Research questions:

1. What role does motivation play in limiting or enhancing children's creativity at the micro-level in early years setting in English schools?
2. How do creative products, or creativity as a general personality trait, appear via repeated moment-to-moment (iteration) interactions between the child, societal factors (child-teacher interaction), and the task, in early years setting in England's school?
3. How do the social environments influence creativity in the early years?

1.5 Theoretical Framework:

If creativity is to be explored as a process rather than an inherent trait of an individual, a framework that recognises the holistic nature of creativity and takes into account the cultural and social and emerging aspects of the creative process is necessary. For this study, specific interpretive frameworks will be employed to elucidate and establish a precise image of creativity using the Four Ps model of creativity. This study intends to define how 'creativity is a process' and how it may be nurtured in the classroom. Creativity is a complicated concept; this study will shed light on the iterative nature of creativity and how it can be developed in a social situation by looking at it through a narrower lens.

Four Ps of creativity:

One popular method for studying creativity is to divide it into four categories, known as the Four Ps (MacKinnon, 1970; Mooney, 1963; Odena and Welch, 2009; Rhodes, 1961; Simonton, 1988; Stein, 1963; Tardif and Sternberg, 1988): Each component represents a distinctive aspect of creativity as a whole, and all four of them do not occur in isolation. Additionally, each component offers a different widely accepted definition of creativity.

The term **person** refers to a creative person, and it examines what makes each person creative on a personal basis.

The term **process** refers to what goes on in a person's thinking while they are working on a project. The process is divided into four stages: the first is problem identification, the second is idea generation, the third is idea selection, and the fourth is putting the selected idea into action and testing if it works.

The term **press** refers to the atmosphere in which creation takes place. This could happen in the classroom, at work, in the community, in friendships, and so on.

The term **product** refers to the finished work of art.

The Person

The research on the personality features of creative people has been a major focus of the studies surrounding the creative person. We can find mention of traits such as (a) fluency; (b) flexibility; (c) development; (d) originality; (e) inquisitive; (f) self-esteem; (g) "openness to innovative ideas"; (h) independence; (I) confidence; (j) motivation; (k) imagination; (l) perseverance, among others, in a simple literature analysis (Carson, 1999; Davis, 1999; Harrington, 1999; Plucker and Renzulli, 2009; Wechsler, 2008). The traits and behaviours that could suggest someone's artistic nature have been the focus of several pieces of research. Qualifications and Curriculum Authority (2003), for instance, notes that imaginative children exhibit interests in asking questions, presenting challenges, establishing relationships, imagining possibilities, experimenting with ideas, expressing ideas in many ways, and ultimately analysing the ideas.

A further crucial component of creativity on an individual basis is the correlation between creativity and intelligence, or, put another way, creativity as a component of intelligence. Well-known researchers Gardner and Sternberg placed a high value on creativity in their intelligence theories (Gardner, 2011; Sternberg, 1985). Gardner (1995, 2011) claims that intelligence encompasses more than the ability to reason logically and read. In his theory of multiple

intelligences, creativity is a crucial component of various types of intelligence, including musical intelligence and physiologically kinaesthetic intelligence. Sternberg (1985) likewise identifies three types of intelligence in his theory and subsequent empirical studies: analytic skills, creative, and practical intelligence. Following that, Sternberg and Lubart (1992) mainly concentrated on what differentiates creative people from everyone else: a combination of skills, personal characteristics, and an openness to new ideas. According to Kupers et al., (2019), a key distinction in Gardner and Sternberg's theories implies or expresses something about the possibility of change. Gardner (2011) believed that every sort of intelligence should have a "neural basis" required to be deemed intelligent, whereas Sternberg was indeed positive about the emergence of intelligence over time (Sternberg, 1985).

Furthermore, motivation, especially intrinsic motivation, promotes creativity because it encourages students to put in creative endeavours and encourages persistence (Amabile, 1983, 1996; Collins and Amabile, 1999). Creativity is also very susceptible to mood changes, with different emotions having varied impacts on multiple stages of the creative process (Kaufmann, 2003). Positive moods, for example, have been shown to aid problem-solving activities (Isen et al., 1987), whilst negative moods affect improves problem-finding (Mraz and Runco, 1994). Lastly, creative self-efficacy (Tierney and Farmer, 2002, p. 1138) can predict creative performance (Tierney and Farmer, 2011), as one's confidence in one's capacity to carry out work is a component in whether one chooses to undertake such an activity. In other words, people will not waste time attempting to complete creative work about which they believe they will fail.

The Process:

The features of a creative individual, as well as creative processing skills, are not set characteristics. They can, however, be developed so that children are learning to think more creatively (Sternberg, 2000). The creative process can be thought of as a sequence of stages or phases that a creative person goes through to produce a creative product (Lubart, 2001). In

addition to the steps of the creative process, researchers have paid close attention to the cognitive processes – or modes of thinking – that underpin the opportunity to effectively navigate these phases (e.g., Torrance, 1966). In accordance with these two different definitions of the creative process, The Association of American Colleges and Universities (AAC&U) defines innovative thinking as either the ability to bring together or synthesise pre-existing concepts, imagery, or knowledge in novel ways and an experience of contemplating, responding, and performing in a novel manner that is characterised by a significant level of creativity, divergent thinking, and willing to take risks (Rhodes, 2010).

Many academics have created traditional frameworks for the process of creativity, and most of them have significant theoretical similarities. For example, the majority of the suggested approaches advise observing, finding, or identifying the issue, and gathering data or knowledge. developing a range of thoughts or potential answers; selecting carefully between those concepts or answers; then ultimately testing or verifying whether the chosen approach genuinely is working (Hallman, Wright, and Conger, 2016). The four-phase Walla's (1926) model of creativity is still among the most popular ones today (Cropley, 2009), and it consists of: 1) preparing, or data collection; 2) incubation, or letting concepts stew; 3) illumination, or letting a solution or solutions emerge; and 4) verification, or putting the answer to the testing. The creative process is iterative; therefore, these processes frequently occur in no specific sequence despite the fact they are written in an approach that implies a rigid sequence (Hallman, Wright, and Conger, 2016, Sawyer, 2022).

According to Botella et al. (2016), there are two ways to characterise the creative process: on a macro level that outlines the various phases (for example, preparing, incubating, light, etc.) and the micro level, which describes the processes that generate creativity (divergent, and convergent thinking). Divergent and convergent thinking abilities are frequently recognised as significant forms of creative thought (Cropley, 2009). These ways of thinking are an aspect of the cognitive process, which also includes all of the mental abilities that support the growth of

innovative thinking. Moreover, the cognitive process is the capacity of the mind to understand and give meaning to knowledge and concepts that are perceived (Vuichard, Botella, and Isabelle Capron Puozzo, 2023).

The abilities associated with the creative process are not set features, much like the personality traits of the creative person. Instead, they can be improved to help children generate more original thought (Sternberg, 2000). A combination of abilities and knowledge of the process are not indications of true creative achievement. They rather show potential for creativity (Hallman, Wright, and Conger, 2016, Sawyer, 2022).

The Product:

According to Urban (1990), who defines creativity via the perspective of the product, a novel, unexpected, and startling product can be created as an answer to a challenge that has been perceptually identified. This describes why most attempts to define the notion of a creative product are the same as the definition of creativity, Zeng et al. (2011) state a creative product is one that is unique in some way; both novel and appropriate. Research on the creative product concentrate on the traits that distinguish a product as creative. Susan Besemer (Puccio et al., 1995) and Treffinger conducted one of the most important investigations on this subject in 1981 (O'Quin and Besemer, 1999). They stressed that three major features must be present to evaluate a creative product: (a) novelty, (b) resolve, and (c) elaboration/synthesis (O'Quin and Besemer, 1999).

Social acceptance is necessary in addition to producing creative work (Runco, 2010; Amabile, 1983). A product or answer is creative to a degree that relevant viewers freely believe it is innovative, according to Amabile (1983), who discussed the identification and evaluation of creative products. As stated by Wyse and Spendlove (2007), suitable analysts are people who have experience in the industry that the product or reaction was developed for. Therefore, the broader cultural and social context in which it arises cannot be isolated from the products of creativity. The relationship or link of creative production with people's creative traits is just as

important as how the creative product interacts with the social context (Riga and Chronopoulou, 2014). Bailin (1996), asserts a person's creative potential and personality traits promote creative accomplishment. The consensus evaluation approach of evaluating creativity based on the quality of final products or creative answers is underpinned by Amabile's (1983) concept. In this way, Csikszentmihalyi's systems model of creativity and her concept of creativity are intricately linked.

The Press:

The press approach comprises a bilateral perspective between both the creator and the environment that inspires and accepts their innovative process, as well as the creator who publicises their work and receives feedback on it (Jordanous, 2015; Rhodes, 1961, p. 308). The factors, which can be both supporting and limiting, do not directly form the creative product, but rather mediate or moderate it through changing characteristics associated with the creative process or individual. The physical and social conditions in which creativity is likely to emerge are the focus of research on press factors (Tang and Gruszka, 2017). When looking at creativity through the lens of the press, two factors are taken into consideration: (a) how the creator is influenced by his or her surroundings; (b) how the environment affects the person who makes and acknowledges their work; and (c) the person who develops and gets criticised for their products (Jordanous, 2015). According to Soliman (2005), the press should be viewed as a relationship between people and their environs; this is vital in determining whether the environment inhibits or promotes innovation. A variety of factors, such as the availability of resources and skills, can also influence the growth of creativity (2011, Keller-Mathers). Many researchers have highlighted the importance of culture (Amabile et al.,1996; Lee and Kim, 2010; Wechsler, 2010) when studying creativity using the press approach. It encompasses ever-changing physical, social, political, economic, and cultural components at the macro level (Amabile, 1995; Csikszentmihalyi, 1997; Montuori and Purser, 1995; Seitz, 2003; Simonton, 1997). As several academics have pointed out, creative accomplishment does not happen in a

vacuum. It requires consideration of the beliefs, thoughts, and judgements of others concerning the problem situation and the creative solution (Dewey et al., 1998; Gruber and Wallace, 1999). At the micro level, creative press refers to factors in one's immediate surroundings (e.g., work, home, and school) that might encourage or inhibit creativity. For example, in contexts where professors value and encourage creativity and risk-taking, students are more inclined to pursue creative undertakings (Thousand et al., 1994).

1.6 Methodology: Research in Education: Applying the Scientific Method:

Scientific educational study is described specifically as the use of organised approaches and strategies that aid academics and professionals in comprehending and improving the teaching - learning processes (Lodico, Spaulding, and Voegtle, 2006). Philosophical approach of this study is a social constructivist therefore, the study is significantly aimed to extract rich data using qualitative methods that will enable the researcher to analyse the complicated social reality they are working in. Due to this, the research methodology of this research will generally be subjective/interpretive (i.e., based on the rationale of the finding) in nature (Brundrett and Rhodes, 2013). In the interpretive paradigm, the scientist's job is to understand, explain, and demystify social reality through the eyes of different individuals (Cohen et al, 2017).

1.7 Qualitative Research:

To try to grasp some of the complexity that eminent researchers have highlighted in the development of creativity, a qualitative approach will be used for this study (Serow, 1997; Schumer, 1997). The method of qualitative research, also known as interpretive research or exploratory study, will be used in this study in educational contexts after being adopted from fields like sociology and anthropology (Lodico, Spaulding, and Voegtle, 2006). The process of conducting qualitative research is typically iterative, and the results may influence the design of the research. This modification will help the researcher of the study to gather more beneficial data to achieve the objectives of the current study, moreover, it is a sign of thoroughness

(Creswell 2013). According to Creswell's definition of qualitative research from 1998, this method entails the researcher "building a complex, holistic view, analysing language, reporting specific viewpoints of interviewees, and conducting the inquiry in a naturalistic setting.

1.8 Case study:

This study will use a case-study approach to evaluate and explore the development of early years children's creativity. A collective case study approach will be employed in this procedure, which Creswell (2013, p.99) defined as addressing a topic or concern through many case studies in order to show alternative viewpoints on the subject. She further elaborates saying case study is "An in-depth exploration of a bounded system (e.g., an activity, event, process, or individuals) based on extensive data collection" (Creswell 2002, p. 485). Creswell suggests case study as a methodology if the goal is to comprehend "an event, activity, process, or one or more individuals" and the problem to be researched "relates to developing an in-depth understanding of a 'case' or bounded system" (Creswell 2002, p. 496). According to Yin (1981, p. 109), using this approach has the following advantages: (a) the research supplies actual instances; and (b) case studies can evaluate and extend current theoretical approaches to knowledge. To reduce the scope, the study will explore how creativity is manifested in the classroom via the perspective of the unique framework offered in this study.

The ability to conduct a comprehensive evaluation is the case study's most important advantage. A case study will provide the opportunity for this research to apply a variety of methods on one issue, in contrast to standalone research methods that provide more of a glimpse, such as surveys. As a result, a comprehensive evaluation of the subject can be developed, supplying a solid foundation from which to analyse the elements affecting the case study in more depth (Ong and Weiss, 2000). This study has chosen a case study because as compared to a singular vision of an individual that is obtained via a questionnaire responses or interview, Case studies capture a wide range of viewpoints. Obscuring a particular person's goal provides the chance to

comprehend the issue in greater depth and lowers the possibility for bias (Ong and Weiss, 2000).

Face-to-face interviews with four teachers from one primary school in Stoke-on-Trent will be part of the methodology for this case study. In-depth thematic analysis of children's creative development using observations will also be part of the process (Ong and Weiss, 2000).

1.9 Data Analysis: Thematic analysis

This research will be using a qualitative methodology to analyse and interpret the data. The data acquired through interviews and observations will then be analysed for themes. To achieve a thorough thematic analysis, The six processes of Braun and Clarke's (2006) thematic analysis were used: becoming familiar with the data, creating initial codes, looking for themes, reviewing themes, identifying themes, and preparing a report. A full account of this case study will be written using Creswell's (2013) case study technique. see Table 1.

Research questions	Outcomes	Analysis
1. **What role does motivation play in limiting or enhancing children's creativity at the micro-level in early years setting in English schools?**	Semi-structured interviews, Observations.	Thematic Analysis
2. **How do creative products, or creativity as a general personality trait, appear via repeated moment-to-moment (iteration) interactions between**	Semi-structured interviews, Observations.	Thematic Analysis

the child, societal factors (child-teacher interaction), and the task, in early years setting in England's school?		
3. How do social environments influence creativity in the early years?	Semi-structured interviews, Observations,	Thematic Analysis

Table 1: Research Questions, Outcomes, Analysis

Chapter Two Literature Review

2.1 Overview:

The purpose of the literature review is to increase awareness of the significance of creativity and creative development for young children. In order to gain a more in-depth grasp of what creativity is and involves, the first part of this chapter will introduce a number of creative definitions, concepts, theories, and models, The second section of this paper will analyse the sociological and educational research on creativity development. In itself though, the process of defining creativity is creative. Developing and expressing original thoughts and viewpoints is how Mackay (2010) characterised creativity. Expressions come in a variety of formats. It is an action, concept, or creation that modifies an established subject or transforms it into a new one (Csikszentmihalyi, 1996). This research focuses on the creativity of children, therefore, creativity should be defined and investigated broadly in relation to children and, a truly democratic concept of creativity is suitable when taking young children into account. Every youngster can be viewed as having the ability to express themselves creatively and the capacity to be creative in this approach (Sharp, 2004). This research highlights the advantages of creativity and certain models in cultivating critical-thinking abilities, divergent thinking, intrinsic motivation, involvement, and various modes of knowledge expression and the impact of policy and political ideology on creativity. This review will look at the theories, models, and concepts of creativity, as well as how creativity and creative thinking relate to all dimensions of young children's education and development. It will also explore at the characteristics of an environment that fosters creativity and creative learning.

2.2 Definition of Creativity:

It can be challenging to define creativity, and many authors have weighed in on the discussion, often vehemently opposing one another's points of view (Sharp, 2004). Sharp (2004) further

elaborates this saying however that the majority of theorists concur that there are several elements to the creative process:

- originality (the skill to generate ideas), and items that are novel and uncommon)
- imagination
- productivity (the capability to bring out numerous ideas by using divergent thoughts)
- the capacity to make anything worthwhile and valuable.
- problem-solving (the use of information and imagination in a specific context) (Sharp 2004).

Colley (2015) also thinks defining creativity is not simple; she states that many people find it difficult to define creativity, particularly teachers who find it difficult to incorporate this idea into their teaching methods. Creativity is a vital human need that extends further than the study of creativity (Lifton, 2011).

Caroline Sharp agrees with Ken Robinson that when it comes to children, creativity should be defined democratically. The National Advisory Committee for Creative and Cultural Education (1999), directed by Robinson, endorsed a democratic perspective on creativity in its report. It claimed that it offered the most advantageous perspective on creativity regarding schooling. Providing the correct circumstances and the necessary information and skills are gained, all individuals are competent in creative accomplishment in some field of action (Robinson, 1999). According to Sharp (2004), this is how the "democratic" concept of creativity in Robinson's report differs from the "élite" definition by Gardner (1999), when he asserts that genuinely creative individuals are the ones who make a difference in the world, Howard Gardner embraces an élite definition of the term of creativity (For instance, by advancing ideas in music, art, social science, and science). This kind of "Big C" creativity is only found in an exceedingly small number of people (Gardner, 1999).

The novelty or originality of creativity is widely discussed by different researchers in their definitions, researchers think originality is something which makes someone's work valuable and commendable. Rogers (1961) claims we simply lack a benchmark by which to evaluate creativity because novelty is the core foundation of creativity. According to Sternberg (2007), creativity and the potential to develop equally original and acceptable works are habits. Creativity was defined as the ability to create something that is original, outstanding in quality, and suitable by Beghetto and Kaufman (2007).

Glaveanu (2013) approaches creativity from a linguistics viewpoint. According to him, it is crucial to comprehend the language and the core meaning of creativity. Psychology's theories and studies on creativity are addressed primarily from an individual's point of view and, within that person, from the standpoint of cognitive functioning. Yet, it is critically necessary to broaden our vocabulary and, in turn, our understanding concerning this phenomenon in order to honour its actual intricacy and interrelated character and, eventually, be capable of comprehending and fostering creativity across a range of contexts Glaveanu (2013). The idea of creativity fundamentally refers to creating something fresh being brought into life and is most likely derived from the Indo-European word ker or kere (to blossom) through the Latin creatio or creatus (to let flourish) (Weiner, 2000, p. 8)

Regarding children's creativity, several scholars emphasise the notion of viewing creativity as a process rather than a finished product. Sharp (2004) suggests that another way to modify the idea of creativity to accommodate young children is to emphasise the creative process instead of assessing the quality of their "outcomes." This is due to the possibility that young children may not yet have acquired all the necessary abilities to produce a good creative product. Malaguzzi (1993) makes a similar point, stating that creativity becomes more apparent when adults attempt to pay more attention to children's cognitive processes than to the outcomes. Boden (2004) also thinks human creativity is composed of processes which are original and beneficial to the person, and it can also be referred to as psychological creativity (Boden, 2004),

therefore children's creativity is assessed on the process of creativity. It is crucial to take into account what can qualify as "originality" in a young child's work since it is believed only a child genius could be anticipated to produce a novel and beneficial idea, However, the level of creativity in each child can be correlated with that child's own developmental stage. For instance, young and inexperienced children's work might well be creative and adaptable for that individual child as well as for other youngsters in their classroom or age range (Runco, 2010). Similarly, Plucker et al. (2004, p.90) state the following concept of creativity within a social framework, creativity is the combination of ability, process, and environment through which a person or group creates an identifiable product that is simultaneously novel and valuable.

Although most studies support the idea of Big-C which is generally considered to be creative and novel, the concept of Little-c creativity is a term used to describe children's creativity that is novel and unique on a small scale and does not require the transformation of a particular region into a completely new entity. Creativity does not need to alter the course of the world, although doing so could eventually result in significant changes in a particular field (Beghetto and Kaufman, 2013). The ability to solve problems creatively is the "little c." This is an exceedingly small portion of the creativity that permeates both our own and our children's daily lives. This implies that "small c" creativity is the way to go (Boden, 2004; Runco, 2008; Newton, 2012). According to Craft (2003) this is known as "possibility thinking," a natural ability that young students have that they utilise to ask and respond to "what if" questions. She continues by explaining that it is required for the expression of imagination, intellect, and self-expression. Runco (2008: 96) asserts that creativity is a characteristic that can be identified in every youngster, not only the bright or extremely intellectual, and almost everyone possesses the mental potential to develop personality representations.

Centred on the context of education, Beghetto and Kaufman think there is another form of creative learning which is transformative, and they call it mini-c. According to Beghetto and Kaufman (2007), mini c is the creative and unique evaluation of experiences, behaviours, and

occurrences. This insight into creativity is consistent with the Vygotskian conception of cognitive and imaginative advancement, which holds that all people have the ability to be creative. This possibility begins with an internalisation or acquirement of cultural techniques and social connection, not even just replicating instead of a transition or reorganisation of incoming knowledge and mental frameworks centred on the individual's personality and prior knowledge (Moran & John-Steiner, 2004, p. 63). Mini c emphasises that incredibly creative mental constructs can still be examined even if they have not (yet) been articulated in a concrete fashion (Beghetto and Kaufman, 2013). Csikszentmihalyi (1996), also claims that creativity can transform a domain or turn an existing domain into a new one. Boden's much-debated notion is that the modification of a conceptual space leads to exceptional levels of creativity. According to Boden, while functioning within an existing location may create intriguing results (explorative creativity), altering the environment may lead to a more advanced kind of creativity called transformational creativity. Feldman (2016); Kozbelt, Beghetto, and Runco (2010) assert that human beings transform in response to their interaction with the external environment. The idea of creativity is a form of self-expression and self-actualisation, and that creativity is defined as the building of personal significance is also compatible with this concept (Vernon, 1989).

Creativity has its historic underpinning as well, Torrance's (1969) creativity definition is one of those that has affected thinking in history. His ideas shaped psychometric methods of creativity in the United States. Torrance defined creativity widely as the act of recognising a problem, seeking viable answers, developing hypotheses, assessing, and analysing them, and conveying the outcomes to others. He went on to say that the procedure comprises creative ideas, a distinct perspective, busting out of the pattern, rearranging ideas, and finding new connections amongst concepts. out of the pattern, rearranging ideas, and finding new connections among concepts (Torrance, 1969).

2.3 The social context of creativity:

The centre of creativity is the development of innovative ideas. Children before the age of six are perfect enthusiasts since individuals are imaginative beings who have a gift of generating innovative ideas and ground-breaking results that grow from their ideas (Mitchell, 2017). Another idea to adapt the notion of innovation for young children is to concentrate on the creative process instead of judging the nature of their "products." This is because young children may not have mastered all the skills required to produce a creative result (Sharp, 2004). According to Malaguzi (1993) when adults try to pay more attention to the cognitive processes of children than to their outcomes in different fields of activity and comprehension, creativity is more apparent. Moreover, when children start school, their creativity gradually declines over time instead of being developed, therefore it is the school environment which plays a significant role in the decrease of creativity. Many researchers have focused on this notion too (Malaguzi,1993; Mitchell, 2017). General creativity researchers perceive children as not being primarily creative. Children's works seldom contribute value to the information that adults create, and children also lack the experience necessary to make and manufacture objects of any use to humanity (Sawyer et al. 2003). Children can, therefore, learn to display creative behaviours in particular circumstances at an early age (Hoicka et al. 2018, 2016). Thus, there is a need to research and drive schools' and parents' attention towards this decline in the creativity thinking of children. According to Mitchell (2017), children's creative thinking scores start to decrease significantly in year 3 and then remain stable or continue to decline in year six. Another study by Meador (1992) though not recent, shows the same result notably that when children reach kindergarten, at the age of five or six, their creativity decreases. Runco (1996) summarises the perspectives of several philosophers on creative development. He argues that they disagree on the age at which children can indeed be considered truly creative and that this has to do with the definition of creativity that has been established. While many people believe that creativity begins in childhood, others believe that actual creativity (that is, the potential to

be unique in a certain discipline) does not emerge until the teenage years. He further claims that this discrepancy is due to the nature of creativity, which he defines as the consequence of a set of characteristics. Irregular progression may be driven by the fact that qualities and talents within the complexity of creativity emerge at varying rates and are impacted by each person's environment and life circumstances (Sharp, 2001)

Scientists understand that creativity is a complex and dynamic phenomenon that cannot be comprehended through the lens of a single strategy or field of study (Runco, 2007; Sawyer, 2012). This research's emphasis will be on exploring how it can be retained by repetitive interaction between the teacher and the students over four weeks and also exploring how children should be motivated to retain their creative impulses. Parents and educators must work together to reverse the decline in creative thinking and the false expectations of creativity development brought on by conventional schools and high-stakes testing (Mitchell, 2017; Callahan, 1964; Storey and Beeman, 2006). When children do not learn to articulate themselves openly, grow their ideas, and be witnesses of their artistic journeys, the consequences will last a lifetime; such consequences may include boredom, depression, and loss of motivation. (Mitchell, 2017).

Children in their early years interact with a variety of social circumstances, including their families, schools, and peers. Individuals' identities, attitudes, and behaviours are shaped by their social surroundings and their interactions within them. Children's connections and growth, in turn, contribute to the shaping of those environments. Similarly, scholars studying creativity are increasingly recognising the dynamic (Beghetto & Corazza, 2019) and interwoven nature of the creative process and sociocultural circumstances (Glăveanu et al., 2019). The traditional study has concentrated on extremely well-known creative individuals and creative products in an effort to view creative people, things, and social settings as independent components. By realising that creative action is a much more dynamic and ambiguous process that occurs within the larger social context, this research will broaden these notions. (Amabile, 2017; Beghetto &

Corazza, 2019; Glăveanu et al., 2019; Hennessey, 2017; Kaufman & Beghetto, 2009; Kupers & van Dijk, 2020). According to Kupers, et al. (2019), methods focused towards capturing creativity as a latent attribute (instead of investigating it as socially embedded, enacted, and produced) are strongly emphasized in the literature on creativity. The popularisation of creativity "residing" in the right hemisphere of the brain is an example of the misunderstanding surrounding creativity and the creative process.

2.4 Intrinsic and Extrinsic Motivation:

According to academics, the main challenge in creativity research is to integrate a variety of characteristics that have previously been studied separately or even in opposition to one another (Glaveanu et al., 2019). A study by Zhang, et al. (2021) portrayed a positive picture of the link between environmental responsiveness and motivational factors, in line with earlier theoretical and empirical investigations (Amabile, 1990; Amabile and Pillemer, 2012; Csikszentmihalyi and Wolfe, 2014). Zhang, et al. (2021) further stress that it is critical that, in their responsiveness, both parents and educators recognise the potentially critical role that motivation plays in creative behaviours and accomplishments.

By considering the intricate interaction between individual, societal, motivation and cultural elements, the socio-cultural approach to creativity emphasises the multidimensional aspect of the creativity phenomenon (Zhang, et al. 2021). Since the study shows that motivation is important in the development of creativity, parents and educators have a key role in the development and possible decline of creativity in children. In the cross-cultural study by Zhang, et al. (2021), motivational factors and creative achievement were found to be positively connected in all the countries that took part.

Children have an innate ‘natural attraction’ to investigate those components of the environment that best benefit them at any given time, and the culture in which they would grow up has a significant impact on them (Ellyatt, 2010). Moreover, the expectations of others have a major impact on a child's sense of self-worth. According to studies, children's propensity to learn is

boosted by intrinsic drive as well as extrinsic motivation (Covington and Müeller, 2001: 163). Researchers studying intrinsic motivation have found a fundamental characteristic that unites all intrinsically gratifying pursuits: they all provide the participants with a sense of exploration, inquiry, and problem-solving. Additionally, they do not seem to require any objectives or incentives aside from the activity itself (Csikszentmihaly, 1998). For example: Kindergarten studentss are taught how to create and pronounce alphabets. Only by hearing the letter designs and sounds from their teacher can children learn the alphabet. They are inspired by the design that is presented to them to sketch an analogous thing and comprehend its significance. This is a helpful technique for children to learn things since it fosters the growth of their capacity to learn new things through the application of arts and design (Chou and Ya-Ting, 2016).

Intrinsic motivation has been defined differently as a predisposition to participate in tasks for their own sake, solely for the happiness obtained from executing them, or for the gratification of curiosity, according to Covington and Müeller (2001: 163). When young children engage in academic activities, though, they do not necessarily act in accordance with their deepest goals (Urdan and Turner 2005; Ellyatt, 2010). Moreover, we lose touch with the remarkable and joyous learner that exists within them as their natural and highly intuitive potential for searching out degrees of unique personal challenges and fulfilment declines (Urdan and Turner 2005; Ellyatt, 2010).

Extrinsic motivation has been described as the opposite of intrinsic motivation, and there is occasionally a negative connotation associated with the concept (Theodotou, 2014). Extrinsic motivation is a concept that applies whenever someone engages in a behaviour to achieve a certain goal (Ryan and Deci, 2000). This concept lacks the sense of participation just for the enjoyment of the action, which is present in intrinsically motivated behaviours. As a result, some researchers have argued that it reduces intrinsic motivation by allowing the stimulation to regulate the individual's attitude (Deci et al., 1999, 2001). A child's feeling of self-worth is derived not only from within, but also from the environment; however, it is profoundly

influenced by others' expectations. When an early childhood teacher is assigned a 'goal' or 'outcome' to meet, the relationship between teacher and child shifts slightly, and an adult objective begins to impact the setting (Ellyatt, 2010; Deci et al., 1999, 2001)

The extrinsic desire to achieve a good grade or win a competition has also been shown to stifle creativity in youngsters (as well as adults). According to Ersdahi and Winner (2019), intrinsic motivation is critical for creativity, but extrinsic motivation is a major roadblock, though extrinsic motivation is considered a higher-order variable that encourages children's creativity in the classroom (Kupers, et al. 2019.) Additionally, the emphasis on rote learning and standardised testing in schools could be one factor hindering children's creativity. Children learn to understand and experience the world through play, whether it is physical, constructive, imaginative, dramatic, or rule-based games (Ershadi and Winner, 2019). However, rather than prioritising play, schools' concentration on, and engagement with, restrictive, high stakes standardised testing has deprived children of little time or resources to use their creative potential (Ershadi, 2019). According to Baard, Deci, and Ryan (2004), Gillet, Vallerand et al. (2010), Kusurkar, Ten Cate, Vos, Westers, and Croiset (2013), self-determined motivation enables creative development. Children's creativity flourishes in environments in which extrinsic incentives and risks are minimised, authoritarian language is avoided, and the individuals' point of reference is acknowledged (Black & Deci, 2000; Ryan & Connell, 1989). Autonomy-supportive teaching entails actions aimed at encouraging pupils to participate in the activity since they appreciate it or find it fascinating (Roth, Assor, Kanat-Maymon, & Kaplan, 2007). According to SDT, student motivation is described as a continuous spectrum of motivation qualities that leads to varied degrees of self-determination (i.e., being in charge of one's own actions; Ryan & Deci, 2017).

Despite concerns that school experiences have an adverse influence on children's creative development (Guilford 1950), the positive significance of an institutional environment that appreciates and celebrates creativity has also been stressed (Beghetto and Kaufman 2014;

Runco 2003; Westby and Dawson 1995). This notion is reflected in Sir Ken Robinson's famous TED talk "Do Schools Kill Creativity?" wherein he claims that "we don't grow into creativity; we grow out of it." (Robinson, 2006). Weisberg (1986) also argued that it is common to regard children as at their most creative before they are subjected to the levelling forces of school teaching. Another major concern raised by Leggett (2017) is that educators are unaware of their involvement in the development of children's creativity. Legget goes on to further say that educators are not always equipped to inspire students to think imaginatively. Offering pupils these problems before they go out on the field encourages individuals to establish their practice strategies.

2.5 Early Years Education with a Focus on Creativity:

In support of creativity and Imagination in the early years, Duffy (2018, p.10) says “Creativity is about representing one’s image, not reproducing someone else’s” According to Craft, (n.d) nurturing children's creativity entails far beyond simply replenishing the 'creative zone' in our classroom. Sharp (2004) further claims in her essay that creativity has lately been recognised as one of the curriculum's overarching goals in English schools. Therefore, The Arts Council of England commissioned the NFER (National Foundation for Education Research) in September 2000 to compile a summary of recent research and theory on early childhood creativity. NFER (2000) claimed that the curriculum should encourage students to think creatively and critically, resolve issues, and contribute to making a positive impact on the world. It should provide them with the chance to advance as creative, innovative, industrious, and competent leaders in preparation for their future lives as people and professionals (Qualifications and Curriculum Authority, 1999, p. 11). The Foundation Stage curriculum is designed for children aged three to six years old and is delivered in early years settings. The curriculum is categorized into six learning areas, and one of those is creative development. As the new Early Years Foundation Stage (EYFS: DfES 2007) clearly states, fostering children's creativity entails a closer examination of procedures of meaning-construction for every student,

as well as recognising the pure creative involvement manifested by young learners as they progress beyond the offered (Craft, 2002). Thinking skills, along with 'key skills' such as communication and information and communications technology, have been included in the National Curriculum since 1999. Information-processing abilities, reasoning skills, inquiry skills, creative thinking skills, and assessment skills are all intended to be developed at all key stages. Continuous study in early childhood education confirms that the creative process is just as vital as the products for young children (Craft, 2010, p. 33). The Early Years Foundation Stage (EYFS) curriculum framework promotes a play-based pedagogic technique and emphasises the importance of the Components of Effective Teaching and Learning (CoETL), that are essential to every child's development as a lifetime learner (Pascal and Bertram, 2017a). Muhammad (2018) states that despite what is known about creative learning since the NACCCE Report in 1999, has seen youngsters continuously transiting from enthusiastic learners to goal and standard conformers, and this is not by choice, they are affected by the goal-oriented system. The accountability and performance tables, curricular content, and teacher capability are all reasons for this. A viewpoint was also expressed that, in certain institutions, education begins at an early age to build exam-taking skills rather than a profound comprehension of key concepts and processes in a subject (Durham Commission, 2019).

It is widely discussed that it is the responsibility of the creative professional to cultivate creativity in children. Several authors, like Tegano et al. (1991), Mellou (1996), Craft (2000), Runco (1990), and Edwards and Springate (1995), emphasise the teacher's role in ensuring that young children have the best possible balancing of framework and freedom of thought.

Teachers as well as other early years professionals, experts say, can boost creativity by doing activities like:

- Posing open-ended inquiries
- allows for vagueness.
- displaying innovative thinking and behaviour (EYFS, 2021).

- fostering experimentation and perseverance.
- applauding youngsters who produce unexpected responses (Edwards and Springate, 2019).

Mohammad (2018) has made a series of findings of the factors which are helping children to develop creativity in their daily lives. Changes in society, politics, and the economy, at whatever level they happen, eventually make their way down to affect the youngest children. Qualification modifications, budget cuts, redundancies, a lack of resources, changing policy, and a curriculum that emphasizes the outdated belief that focusing on literacy and numeracy will improve early years practice are all daily challenges and frustrations for those working in early childhood education (Mohammad, 2018). Teachers can inspire creativity in children and be a model of creativity and it is through social interaction that children's creativity can be developed (Kupers et al. 2019) therefore, teachers should be given a chance to work in a flexible environment. This research will, in that light, provide empirical support to the teachers and allow them to have evidence-based study for reference and application in the classroom about the creative process, which is iterative and improvised, which is not time constrained. It is necessary to have a policy in place, as children's play and artwork can become monotonous and repetitive if they are left to their own devices (Sharp, 2004). Therefore, children require mental stimulation as well as creative problem-solving opportunities. Through play, teachers can assist youngsters in developing their creative abilities.

According to Runco (1999, quoted in Ferrari, Cachia, & Punie, 2009, p.16), people often have latent assumptions or notions about the nature of creativity, which can harm efforts to cultivate creativity in an educational setting. These concepts are not supported by research. Most people feel that creativity is an innate gift that cannot be taught, yet studies have shown that with the correct type of input, learners may increase their creative thinking skills (O'Sullivan, 2011).

According to Lev Vygotsky, (1930/1967, cited in Smolucha, 1992, p. 54) creativity occurs not just where it makes great historical masterpieces, but everywhere the human imagination

merges, alters, and develops anything new, just as electricity exists not only in a spectacular thunderstorm and dazzling lightning but also in a lamp which would negate the view that creativity is only connected with arts and music. O'Sullivan (2011) claims that not just the arts, but all academic subjects and educational activities require innovation and originality. Sharp (2004) also emphasises that though creativity is sometimes connected with 'creative' areas like art and music (Glaveanu, 2014), it is not limited to these fields. Creativity is a method of problem-solving that may be used in a variety of situations. However, creativity does not occur in a vacuum: how students display creativity will vary depending on the subject topic. Mitchel (2018) also emphasises that doctors, scientists, and social workers can be creative as well. He further argues that most parents undervalue creativity since it is commonly associated with artistic expression. While most parents do not place an immense value on their children's ability to express themselves artistically, they remark that it would be "good" if they were creative, however, they often do not consider it necessary. Mohammad (2018) also emphasises the same idea with many adults underestimating the importance of creativity in children's learning. This is primarily because they do not comprehend it, do not know what it is, or link it solely with the arts, which inhibits them from nurturing it, irrespective of what tells them of the significance of creativity.

It is within everyone's capability to produce innovative ideas that can be used in any aspect of human activity, from art to science and everything in between. This study's theory is that creativity can be transformative and that, rather than concentrating just on the physical result, a thought process is frequently vital and contributes to creativity's gradual development (Lehmans and Gaskins, 2019). As a result, creativity is not field-restricted and may be fostered in any subject like mathematics and science, through the creative process. According to Lehman's and Gaskin's (2019) research, the creative process in the arts could teach valuable insights about encouraging and fostering creativity in the sciences. The same as a visual artist should indeed understand and engage the histories of past and present visual, cultural,

conceptual, and social questions, as well as deal with fundamental laws and skills governing the conception, production, and reception of visual art, a scientist must have a foundation in statistical methods, chemical reactions, and ecological theory. To become creative, both artists and scientists must synthesise their abilities beyond only art or science, beyond following norms and relying on imitation (Lehmans and Gaskins, 2019).

This study will explore creativity as a social phenomenon in an early childhood environment emphasising that the creative process is iterative over time. It is hoped that this study will highlight the significance of creativity as a process rather than a product and that creativity may be fostered by placing a special emphasis on acts of transformation. (2017). (Kupers et al., 2019). According to Kupers et al. (2019), concerns over how shifts in creativity happen over time are seldom discussed in the wider literature. This is noteworthy because the concept of creativity as a process which is developed over time is theoretically accepted but not practically accepted within the classroom or field, therefore more empirical data is needed to emphasis the significance of creativity as a process. Therefore, the intervention itself appears as a "black box" (Koopmans, 2014). It is understood that children tend to benefit on average from interventions driven towards creative thought or creative expression, but digitally we know nothing about how and why the intervention group's creativity shifts, and which children tend to benefit from the interventions. Kupers, et al. (2019) found that most of the studies take the unidirectional connection approach and assessed whether the intervention has an impact on creativity (usually by comparing a pre-and post-test and comparing creativity gains with control group gains.

Sharp (2004) suggests that most youngsters have a tough time transferring knowledge from one subject to another. Children may utterly fail to see that something they have already learnt can apply to a new circumstance because knowledge and skills are so context sensitive. Adults can assist children in linking. Moreover, Mitchel (2018) identifies that just a small percentage of people are creative. Some people believe that the terms "creative" and "creativity" should only be used to describe complete innovations and ideas. Creative talent is sometimes associated

with insanity, as it is seen to be a unique, heavenly gift destined for a select few geniuses (Dietrich, 2014; Kaufman, 2014).

2.6 Significance of Creativity in British Education:

The ability to envision and implement new and creative solutions to complex problems is an important condition of being human (Welch and McPherson, 2012). We live now in a world that is more dynamic and challenging. As a result, the importance of *creativity* is widely recognised as a key skill in education in the 21st century (Donovan, et al. 2014). Education and creativity have a long and complex history. In education, creativity has not always been a desired outcome, therefore, to start, acting creatively is necessary to stay up with a culture that is changing quickly. There are basic justifications for why creativity and creative teacher behaviour is required in classrooms. To start, acting creatively is necessary to stay up with a culture that is changing quickly. According to Brandsford, Derry, Berliner, and Hammerness (2005), both students and their teachers are facing rising demands in our information society. Second, future technological advancements and fresh perspectives on education necessitate creative behaviour. Thirdly, for our society to remain competitive, schools should serve as both a positive role model and an opportunity for more creative behaviour on the part of our citizens. Education is essential for encouraging students' original and creative thinking, after all (Andiliou & Murphy, 2010).

The English education system adopted by countries is in Asia and Middle East such as Pakistan China and Qatar as a result, it is the most popular curriculum in English-medium international schools of Pakistan and Qatar. The status of creativity in schools has risen and fallen in England. Creativity appeared to be on the rise in the first decade of the twentieth century, based on the findings of the influential National Advisory Committee on Creative and Cultural Education (National Advisory Committee on Creative and Cultural Education, 1999). Certainly, it appeared recently that creativity was poised to become ingrained in the curriculum.

However, High stakes testing affects instructors in a variety of negative ways. For instance, it leads to less creative teaching, a more condensed curriculum, and the temptation for teachers to finish the academic work (Clarke et al. 2003). The overarching goals of school accountability grades, assessment systems and their league tables, new pay regimes, and a sense of diminished autonomy for professionals when developing local choices for curriculum that compete with genuine efforts to promote creativity are additional issues for schools in England (Menter, 2010). A formative assessment that emphasises creative tendencies might disagree with the performance aim of national testing and be devalued as a result (Looney, 2009). Crafts (2008, p.3) states that 'The great motivation to enhance standards and to make performance judgements about individuals and about schools, may be understood as being in tension with an almost equally compelling commitment to cultivating creative thinking, adaptability, and competence. The foundation of a child's later development is laid throughout their formative years. During the first years after birth, a child's brain forms new neural connections at a rate of over a million per year.1,000,000 per second. Experiencing a creative learning atmosphere is beneficial physical, social, psychological, and cognitive growth of children (Durham Commission on Creativity and Education, 2019; DfE 2014). Use of open-ended materials encourage children's sense of curiosity and creativity, hence, children should be given many opportunities for sensory experiences, as well as the chance to play indoors and outdoors, children will eventually share their creative experiences with peers (DfE, 2014). Without early opportunities for this creative growth, children may experience disadvantages in later stages of life (Durham Commission on Creativity and Education, 2019; DfE 2014). The statuary framework for early years education is perceived as giving a child's readiness for school a greater priority than the development of their creativity, and it lacks information on best practises for teaching for originality at this age (Durham Commission on Creativity and Education, 2019).

2.7 The National Curriculum:

As a result, creativity is now widely acknowledged as a crucial 21st-century skill in education (Donovan, Green, & Mason, 2014). However, the place of creativity in educational policies is not entirely clear. On the one hand, policymakers and education specialists have emphasised the contribution of education to the development of creativity (National Advisory Committee on Creative and Cultural Education, 1999; Shaheen, 2010). However, a number of well-known educators have argued that as students advance through the educational system, their creativity actually decreases due to policies that standardise education and place an emphasis on fundamental skills and standardised testing (Hall & Thomson, 2008; Robinson, 2011). While having to manage academic standards, testing, and other challenges in the classroom, it can be even more difficult for teachers to inspire creativity in children or appreciate their own originality (Durham Commission on Creativity and Education, 2019). It may be challenging, but it is far from impossible, and achieving it will enable teachers and their students to create a more motivating, exciting, and instructional classroom atmosphere. Therefore, parents, teachers and other stakeholders need to understand the basis of creativity, how it can be developed as well as retained (Kupers, et al. (2019).

According to Lucas et al., (2013) education policy in the United Kingdom, like in most OECD countries, acknowledge the importance of creativity. However, while Personal, Learning, and Thinking Skills (PLTS) remain in place as a framework in England (and similarly in Scotland, Wales, and Northern Ireland), policymakers and education stakeholders very seldom refer to them. The PLTS framework includes six categories of cross-curricular skill sets, one of which is creative thinking. Creativity may have been included in the school curriculum for reasons both economic and social. Employers in the twenty-first century regard creativity as one of the most key skills (Florida, 2002). When policy recognises and promotes creativity, it is often in response to concerns about employability and competitive intensities " (Banaji et al., 2010)

Education policy is extensively positioned to prioritise creativity in order to enable students to solve problems and challenges outside of the classroom, however due to According to the Qualification and Curriculum Authority, creativity "improves pupils' self-esteem, enthusiasm, and success," "helps prepare students for daily lives," and "positively impacts students' lifestyles" (Banaji et al., 2010:23). The National Advisory Committee on Creative and Cultural Education (NACCCE) stated clearly that creativity in education allows a country to compete in an international market through having a diverse workplace, experiencing national economic challenges, trying to feed the "creative industries," and empowering young generation to make adjustments to changes in technology" (NACCCE 1999, p. 19). There have been significant concerns that the educational system is not focusing on the future requirements of the Creative and Cultural Industries in addition to the UK's wider needs for growth and advancement. The Creative and Cultural Industries, along with the wider industry, are generally of the opinion that the government's emphasis on Science, Technology, Engineering, and Maths (STEM) ought to include the Arts (STEAM) (Stevenson, 2015).

Robinson (1999) stated in his report that Global education faces enormous difficulties in the areas of economics, technology, society, and human development. The urgent need to develop "human resources" is stressed by policymakers worldwide. In particular, they emphasise the need of encouraging creativity, versatility, and enhanced abilities to communicate. Therefore, there is a need to maintain a balance between creativity development and creativity assessment. If educators and educational policymakers are to consider taking creativity more critically, we must classify it more clearly. We additionally need to establish an assessment method that is thorough enough just to ensure credibility while also being user-friendly enough so that busy teachers to be using (Lucas et al., 2013). In order to make recommendations for reform that will affect all children and young people, the Durham Commission has concentrated on creativity inside the English educational system. Nevertheless, it acknowledges that there are ways to cultivate creativity and creative thinking abilities beyond the traditional educational system and

that pre-school and after-school activities are crucial for the development of creativity (Durham Commission on Creativity and Education, 2019).

2.8 Creativity in a Neoliberal Policy Context:

People have been attracted by the idea of creativity for centuries. While there are many different meanings, it is considered important to contemporary society (Mason, 2003). Politically, it is viewed as a way to assist socio-cultural development and sustainable economies, and it has become more important for global education policies to foster creativity both inside and across nations (OECD, 2001; European Parliament and Council, 2008; UNESCO, 2006). This is founded on the understanding that creativity serves to both individual and societal fulfilment as well as the growth of "knowledge-based economies."

Following the release of a government-commissioned study from the National Advisory Committee on Creative and Cultural Education (NACCCE) in 1999, the "creative decade" officially started. Together with the subsequent Nurturing Creativity in Young People Report (Roberts, 2006), the NACCCE report from 1999 established an important turning point. Both aimed to influence education policy on creativity, "predicated on a core belief - that all children and young people can be creative and should have access to creative experience" (Roberts, 2006: 15). From the beginning to the change in government in 2010, policy and guideline papers for schools placed a strong focus on creativity, "creative learning" and "creative teaching." (QCA, 2004; Ofsted, 2003; 2010). The NACCCE's (1999: 30) definition of creativity as "imaginative activity fashioned to produce outcomes that are both original and of value" served as the foundation for the majority of these definitions. In addition to an enormous number of initiatives from for-profit businesses and non-profit organisations, both reports and the subsequent policies and initiatives were inspired by and established from an emerging body of research about creativity in school cultures and contexts (Cochrane and Cockett, 2007; Davies et al., 2013). The NACCCE's (1999: 30) definition of creativity as "imaginative activity fashioned to produce outcomes that are both original and of value" served as the foundation for

the majority of these definitions. In addition to an enormous number of initiatives from for-profit businesses and non-profit organisations, both reports and the subsequent policies and initiatives were inspired by and established from an emerging body of research about creativity in school cultures and contexts (Cochrane and Cockett, 2007; Davies et al., 2013).

However, this emphasis on creativity has taken place as a result of neoliberal reforms that have been implemented by four different governments and have gradually altered how English school systems function (Exley and Ball, 2013). Since the 1980s, there has been a deluge of guidelines, centralised policy efforts built on individualistic models that have been carried out and sustained by managerialist techniques (Ball, 2012; Reay, 2012). The simultaneous marketisation strategies have repositioned children and students, instructors and parents, and early years settings as businesses in competitiveness with one another (Crozier, 2019; Keddie, 2016).

According to Jeffrey and Troman (2012) and Mahony and Hextall (2001), the neo liberalisation of education has led to performing cultures of compliance, inspection, anxiety, and blame both inside and beyond English educational institutions. Teachers face challenges in this scenario due to of the enormous tensions between the policies that encourage creativity and novelty in teaching and learning and those that demand that teachers and students follow to standards and perform in particular, calculated manners, in addition to because the concept of creativity is far more complicated than is suggested by policy. The market-driven emphasis of the prevalent neoliberal ideology does, in fact, typically constrain the ideas of creativity in English education policy (Jones and Thomson, 2008; MacLaren, 2012). The guidelines are unclear about how teachers might modify their pedagogies to satisfy competing expectations, which leads to complicated reactions (Craft and Jeffrey, 2008; Burnard and White, 2008). There are significant implications for how educators and students conceptualise creativity, as well as for learning and teaching and their responsibilities and identities as pupils and teachers.

2.9 Teacher Autonomy:

A meaningful, original, and entertaining arts education experience is primarily the responsibility of the teacher. Teaching pedagogies and practises play a crucial role in encouraging students' creative potential (Sharp and Le Métais, 2000) According to the literature on the subject, some teaching strategies and pedagogies appear to stimulate creativity whereas others seem to stifle it (Craft, 2005; Runco, 2010). Understanding how assessment is conducted and if it stifles innovation in the classroom is crucial since it has an adverse effect on teaching strategies (Beghetto, 2005). The foundation for all of our learning and creativity is laid throughout a child's formative years. Teachers must comprehend the characteristics of creative thinking, the environments that foster it, and the best ways to help pupils develop more creative thinking. A deeper comprehension of the mechanisms involved in creative thinking may encourage teachers to give their pupils time to "incubate" their ideas during the learning experience (Csikszentmihalyi, 1996)

In school and policy contexts that promote innovation (and accept the risks that go along with it) and that enables teachers to cultivate and demonstrate their own creativity, teachers are more likely to concentrate on teaching creatively and growing learners' creativity. Thus, in order to successfully complete challenging tasks, teachers must appreciate the significance of students' diverse ideas, willingness to take risks, and collaboration with peers. These strategies are all underpinned by teachers' convictions that, despite their slow growth, students may acquire creative thinking skills in the classroom (PISA, 2021).

Though there are policies in place and teachers are expected to be trained to foster creativity in children, they face some challenges which hinder their personal creative development and their role as teacher in the development of creativity in their students. According to a recent Department of Education (2018) report, some teachers felt that fewer restrictions and laws defining how they should teach or how lessons should be arranged, in their opinion, would supply teachers’ greater freedom to teach in the way that would benefit their students. They

requested more room for inventiveness. The emphasis required to shift beyond tests, exams, and data collection to learning, education, and child outcomes, according to secondary teachers (DfE, 2018).

Problems with inspection and accountability is faced by teachers in the classroom which hinders their personal creative development as well as their students. According to Hutchings, (2015) nearly half of primary teachers and almost a quarter of secondary teachers said they did not feel respected to conduct their jobs and that there was too much scrutinizing of their lessons and teaching methods. It was thought that classroom observations were overbearing, unhelpful, and that receiving criticism may be discouraging (Department of Education, 2018).

2.10 Creativity in the Classroom:

Since the 1980s, there has been significant research on creativity in education. Today, a number of well-researched techniques are being used that identify creativity's components and offer suggestions on how to integrate it into classrooms (Torrance, 1977; Cremin et al, 2006; Lucas et al, 2013; Beghetto and Kaufman, 2014). Craft (2006) contended that if wisdom is emphasised in fostering creativity in the classroom, we will effectively inspire teachers and students to think about how their concepts will affect not only themselves but also their peers and their larger surroundings.

Craft (2010) summed up the characteristics of an environment that encourages to teaching creative thinking in schools. To promote 'possibility thinking' in the classroom, she advises teachers to:

1. Emphasise students' motivation to be creative

2. Utilise language to enhance as well as evaluate imaginativeness

2. Promote clearly intentional results throughout the curriculum

4. Supply a straightforward curriculum structure but also involving students in the creation of new habits wherever suitable.

5. Develop a thorough understanding of disciplines

6. Motivate students to go above and beyond what is anticipated

7. Assist students in finding particular significance in their learning

8.Inspire students to try innovative methods of thinking and performing things, and celebrate their courage and strength to be different when suitable.

9. Promote the acceptance of diverse viewpoints

10. Simulate the presence of alternative solutions in the way information is conveyed whilst still assisting them in having to learn about and comprehending established norms.

11.Allowi students sufficient time to produce new their ideas

12. Simulate the numerous ways in which data is unearthed, investigated, and transmitted

Other researchers have thought about the environment required for creativity to thrive (Torrance, 1970; Cropley, 1997; QCA, 2005; Beghetto and Kaufman, 2014), however, their ideas can be widely assimilated inside of Craft's list (Lucas, Spencer, and Stoll, 2021). Beghetto and Kaufman (2014) inform us that cultivating creativity takes patience and is affected by a variety of classroom characteristics, including physical, pedagogical, and psychosocial factors, and that there is no one-size-fits-all strategy. It refers to how knowledgeable a person is in a specific field (Lucas, Spencer, and Stoll, 2021). As a result, rather than looking for 'techniques,' teachers should make sure that their classroom practise creates the appropriate 'environment' to assist rather than constrain. Teachers' perceptions determine whether the classroom environment enables or hinders creative thinking. A supportive classroom environment is required for children's creative development, not essentially the application of new 'techniques.' (Wang et al., 2020; Lucas, Spencer, and Stoll, 2021).

Therefore, students' self-efficacy and determination is incredibly important to enable them to learn to be more creative and this can be developed through encouraging and giving them supportive environment in the classroom. According to research, the dispositions of persistence, perseverance, and creative self-efficacy all have an impact on creativity by giving people a firm sense of achievement, motivation, and the confidence to pursue targets (PISA, 2021. Therefore, initiatives to foster creative thinking in the classroom may seek to increase students' confidence in their creative aptitudes as well as their competence in self-regulatory beliefs and behaviours such as resilience and determination (Davis and Rimm 1985).

Chapter: Three Methodology

3.1 Overview:

As earlier discussed, there seems to be a gap regarding thinking about creativity, whether it is an inborn trait or something that can be taught in social settings. Hattie and Timperley (2007) assert that the education sciences have long recognised that the setting has a significant impact on the academic achievement of the children. Although research shows children are creative, their creativity can be retained by providing them with enough time and an independent learning environment where they can think freely and beyond the proposed task (Ellyatt, 2010). Children are capable of showing us a lot regarding creativity since they are not simply blank slates; they also possess unique creative abilities. Children are more receptive to opportunities because they are less constrained by expectations of how things should be (Duffy, 2010).

This current research explored the subsequent topics in order to better explore this gap in children's creativity along with teachers' opinions and ideas on creativity in the early year's settings.

Research questions:

1. What role does motivation play in limiting or enhancing children's creativity at the micro-level in early years setting in English schools?
2. How do creative products, or creativity as a general personality trait, appear via repeated moment-to-moment (iteration) interactions between the child, societal factors (child-teacher interaction), and the task, in early years setting in England's school?
3. How do the social environments influence creativity in the early years?

This study explored four teachers' thoughts and opinions about creativity to answer the study's objectives. Moreover, this research also observed children and spent at least 30 minutes observing children between the ages of three and five in an early year setting. The non-random,

convenience method of sampling was utilised in this study to choose participants who could most effectively address the research's primary questions regarding early childhood creativity.

The thematic analysis model put forward by Braun and Clarke (2006) served as the foundation for the data analysis. Braun and Clarke (2006, p. 78) claim that theme analysis is a versatile and realistic research approach that has the capacity to produce an elaborate, but in-depth, description of the data. According to Braun and Clarke's (2006, p. 81) document, thematic analysis is a technique that can both represent the truth of the data being collected and deconstruct or disassemble the most basic aspects of the 'reality'. According to Braun and Clarke (2006, p. 80), a theme catches an aspect of the data that is significant regarding the study topic and denotes a certain amount of predictable behaviour or value contained in the collection of data. This research project then followed Creswell's (2013) case study in-depth analysis.

3.2 Inductive Reasoning:

Inductive reasoning and deductive reasoning are the two main styles of reasoning used in educational research, similarly as in other disciplines (Lodico, Spaulding, and Voegtle, 2006). Using inductive reasoning to direct study is a core principle of this educational research. The inductive approach, commonly referred as inductive reasoning, begins with observations, and theories are presented as an outcome of those findings towards the conclusion of the research procedure (Goddard and Melville 2004). The construction of interpretations - theories - for those trends using a sequence of hypotheses is what is referred to as inductive research, which entails looking for patterns in observation (Bernard, 2007, p.7). Inductive data collecting methods typically follow inductive reasoning, in which the researcher (1) conducts meticulous observation of the subject of the study, (2) looks for trends or themes in the observations, and (3) creates a generalisation from the detailed analysis of those existing themes. Thus, using a method known as a discovery approach to acquiring knowledge, the researcher moves from particular observations to general statements (Lodico, Spaulding and Voegtle, 2006; Saunders et al., 2016). The use of narrative or conversational methods, such as observations, interviews,

and document interpretation, to gather and summarise data has been particularly frequently linked with qualitative research methods (Lodico, Spaulding and Voegtle, 2006; Saunders et al., 2016; Neuman, 2003). Additional data collecting examines and modifies these hypotheses instead of accepting or rejecting them directly. (Lodico, Spaulding, and Voegtle, 2006; Bogdan and Biklen, 1998). Qualitative researchers think that setting is essential to a complete comprehension of events, since theories are generally used after data collection to aid in the interpretation of trends found. Nevertheless, in the end, qualitative researchers do make assertions regarding the validity of a collection of hypotheses (Lodico, Spaulding, and Voegtle, 2006; Bogdan and Biklen, 1998).

3.3 Naturalistic Setting:

This study was conducted in a naturalistic setting to gather data**.** In qualitative research, the researcher is the primary instrument and real situations serve as the main data source. The term "naturalistic" derives from biological ecological theories (Bogdan and Biklen, 1998). Researchers visit and spend a significant amount of time with families, schools, neighbourhoods, and other places to investigate educational issues (Bogdan and Biklen, 1998), hence, this research was conducted in a school setting to learn about the creative development of early years children. Observing children's overt and covert behaviour in the natural environment of the school helped the researcher better understand children's creativity, as Bogdan and Biklen (1998) state that qualitative researchers visit the specific setting being studied, due to their interest in context Qualitative researchers believe that human behaviour is mainly impacted by social factors, whether they gather information through teacher-student interaction by observation class sessions (Florio, 1978; Mehan, 1979), or teachers' experiences through interviews (Chase, 1995; Weiler, 1988; Middleton, 1993; Casey, 1993). Therefore, the study was conducted in the naturalistic setting of the classroom, for observations of the children in the early years and staffroom and classroom for the interview of the teachers.

3.4 Participants:

In order to provide a rich portrait of creativity amongst exemplary teachers, a particular sample of early-year teachers for participants was chosen who were able to offer thorough details and adequate information in interviews. This strategy is supported by Patton (2002) and Creswell (1998) because it guarantees that all participants have first-hand knowledge of the variables or ideas of concern.

During the 2023–2024 academic year, this study conducted four in-depth interviews with full-time teachers in the early years setting in Stoke-on-Trent.

The participants were selected from a purposive sample that was non-random and was chosen after consulting with the principals. Participants were selected based on the following criteria: They were the early years teachers and had a full-time teaching position.

For observations children participants were selected randomly after seeking permission of the head-teacher the school who worked as a gatekeeper. Moreover, the researcher also sought the consent from the head-teacher to reach out to parents or guardians of the children for this research in their setting.

3.4 Data Collection Methods:

The use of several methodologies in social science research has many benefits. For instance, only employing one approach to examine a certain setting may result in limiting viewpoints on social issues, which in turn results in insufficient research findings.

In the meantime, investigating a similar phenomenon using other methodologies could assist gather greater understanding and expand on the study's context with greater depth (Bryman, 2016; Cohen et al., 2011; Robson, 2002). Adopting multiple strategies may broaden the research findings since certain ways can make up for the shortcomings of other methods, as each research method includes both advantages and disadvantages (Clark & Creswell, 2018).

The many methods approaches are a type of triangulation since it incorporates various approaches and has the ability to triangulate the data gathered, improving the level of accuracy of the interpretation derived from the interpretive study (Flick, 2009).

As a result, the present research project employed semi-structured interviews and observations. These procedures are regarded as the most successful ones for providing rich data to address the research questions. Additionally, they make it easier to explore the study subject from several angles. While the early years teachers were interviewed in semi-structured interviews, children were observed. Through observations, it was hoped to learn more about how teachers and students interacted throughout class sessions.

3.6 Research aims and Theoretical Frameworks Correlation with Interview:

The semi-structured interview technique was employed as the research's instrument, and additional questions might be added, as necessary. The interview questions utilised in this study were a combination of those from the Cho et al. (2017) study on early childhood creativity, in addition to those originated from the research questions and questions developed from the theoretical framework. Questions were review by the supervisor and the correlation of interview questions with aims for study and a theoretical framework is depicted in the table following, See table 2.

Research aims and Theoretical Framework to	First Interview	Second Interview
Research Question 1	10, 11,	
Research Question 2	9, 13	
Research Question 3	12	
4 P's Person	10, 11,	1, 2, 3, 4
Place	9, 13	5, 6, 7, 8
Process	9, 13	9. 10. 11. 12

Product	8	13, 14, 15

Table 2: Research aims and theoretical frameworks correlation with interview.

3.7 Research Design:

I carried out an important case study with the objective of obtaining a thorough grasp of the ways teachers realise and execute creativity in their classrooms, as well as how young children learn it through the process. The goal of the present research was to look into the "creativity gap," as Matthew Makel (2008) refers to the discrepancy between how much adults value originality and how little they encourage it in children. According to Creswell (2013, p. 99), a collaborative case study method was utilised to research this subject using a variety of case studies to demonstrate various viewpoints. In terms of their adaptability, Stake's (2006) theories were more directly associated with the methodology used in this research project; however, Yin's (1981) had an impact as well. Modern constructive thinkers like Stake (1995) emphasise adaptability and the notion that exploration and analysis take place simultaneously. A theoretical framework is not required; however, it could possibly be employed in the initial stages, according to Stake's methodology.

Stake's (2006) case study methodology enabled the exploration of events with the aim of revealing the complexities of what is happening using actual circumstances. Although a conceptual framework was used, it also proved adaptable for the activities that were taking place in the early years. As opposed to stake, Yin (1981, P. 105) asserts that a case study must be used successfully if the researcher adheres to a defined strategy (Yin, 1981, p. 103). He goes on to say that because there may be numerous sources, data collection needs to be guided by rules in order to guarantee that the same steps are taken in every situation. Children's observations and particular interviews were utilised to make sure that the collection of data was carried out systematically for case study, with the goal of sustaining trustworthiness throughout the data gathering. The study was willing to explore possibility and occur whilst still ensuring

repetition via methods to assure dependability and credibility. This was accomplished by adopting particular strategies derived from Stake and Yin.

3.8 Ethical Concerns:

Effective study design is thought to include ethical considerations (Clark and Creswell, 2008; Mertens, 2010). Considering ethics while conducting a study can result in findings that are sufficiently ethically satisfying. The researcher must take into account a variety of ethical principles as rules for morally governing all choices, strategies, or actions. Therefore, ethical considerations are crucial, in particular when undertaking studies involving interpretation. Contrary to positivists, interpretative researchers frequently explore topics in their societal setting in order to draw conclusions. These strategies necessitate the extensive involvement of participants and an ongoing study. Therefore, researchers must uphold their research's ethical standards by safeguarding the privacy of those who participate and preventing any negative effects (Clark and Creswell, 2008; Mertens, 2010). Establishing the study's environment, obtaining consent from the participants, safeguarding their privacy, and maintaining anonymity, and advising those participating of their legal right to cancel their participation are the main ethical considerations. (Pring, 2015; Martens, 2010; BERA, 2004).

3.9 Consent Forms:

The formal procedure that comprises submitting an agreement application for the Keele university's ethical committee had needed to be completed for the reason to gain accessibility to the institutions where the study would be conducted. This phase requires a review of study tools and a definition of the study's objectives and goals. Obtaining the Keele ethics committee's permission had made it easier to enter schools, for research purposes. Early childhood teachers were requested to agree to the consent document This document included details on interviews, participant rights, and study objectives. (See Appendix C).

Parents need to complete a written agreement document that allows researcher to enrol their children in the research project if those participating are not grownups. While consent from parents to the involvement of children is more challenging to gain compared to a children's approval, Cohen et al. (2005) noted that researchers must still secure an acknowledgment stating that the parents have approved of the children's involvement. In addition, Cohen et al. (2005, p. 52) argued that young children have to be allowed a genuine chance to declare that they are not interested in participating (Cohen et al., 2005, p. 52). The informed consent papers explained what rights the participants had, such as their right to privacy as well as the ability to withdrawal at any stage.

In terms of parental consent, the researcher obtained it with the assistance of the school's principal and the teacher. The researcher handed the consent letter to the headteacher to be signed by the concerned parents.

3.10 Confidentiality and Anonymity:

As stated by Mertens (2010), researchers ought to safeguard the confidentiality of volunteers and keep all personally identifiable data hidden from the study. Private data, such as the names of pupils, teachers, and educational institutions stated within the observations and interviews, was kept out of recordings and any written materials with the aim of protecting the confidentiality of the participants. Additionally, anonymous identities had been used in place of actual identities, and volunteers were given abbreviations to guarantee that any private data would remain completely anonymous. In addition, the researcher highlighted to those who participated that it was her responsibility to stand up for their rights and safeguard their privacy. Furthermore, the research paper did not include any information about the name of the institution.

3.11 Feedback:

BERA (2004) promotes the practise of updating those who participated in the study about the findings following the conclusion of the research. So, the researcher notified volunteers when the results of the study would be provided to them by email and requested participants supply their email addresses if they wished to be informed of the findings. In order to allow the volunteers to reach out and ask for an update on the research's results, the consent documents additionally supplied the researcher's supervisor's contact details, including email and phone number.

3.12 Semi-Structured Interviews:

Among the qualitative methodologies, interviewing has consistently been regarded as one of the most important methods for gathering data. They allow researchers to gain access to the opinions, goals, and lived experiences of interviewees (Rubin and Rubin, 2012). According to Kvale (1996, p 1) through semi-structured interviews, the researcher aims to comprehend the world from the viewpoint of the participants, to reveal the significance of peoples' experiences, and to elucidate their lived experience beyond scientific answers. An interview that is semi-structured can be both adaptable and directed, within the fact that the time frame for the interview is established in advance with key fields of subject matter, along with adaptable in the sense that questions remain open to alteration and adjustment over the dialogue between the researcher and the individual being interviewed (Flick, 2009; Robson, 2002). A semi-structured interview was used in the present study since it provides more benefits than other kinds of interviews. It enables researchers to gain insight into participants' ideas, views, and thoughts via face-to-face discussions. (Wellington, 2000). As a result, the discussions would not merely show the interviewee’s opinions but additionally assess, explain, and explore the replies, as stated by Burns (1997). Teachers were requested to participate in two rounds of interviews for this study. The first interview centred on the interviewee's pedagogic views and practises towards encouraging creativity. The interview questions were created using two guiding

principles. First, an evaluation of the pertinent literature on creative beliefs and practises across all fields of education, covering research by Kuper et al. (2019) and Robson (2014) Secondly, the interview questions were established keeping in mind the significance of the questions to those who participated and research issues. (See Appendix B.) the replies, as stated by Burns (1997). Teachers were requested to participate in two rounds of interviews for this study. The first interview centred on the interviewee's pedagogic views and practises towards encouraging creativity. The interview questions were created using two guiding principles. First, an evaluation of the pertinent literature on creative beliefs and practises across all fields of education, covering research by Kuper et al. (2019) and Robson (2014) Secondly, the interview questions were established keeping in mind the significance of the questions to those who participated and research issues. (See Appendix B.)

Meanwhile, the second interview provided an opportunity for teachers to elaborate and substantiate their beliefs regarding creative activities in greater depth. The second interview also allowed the researchers to ask the teachers additional questions based on the framework of the four Ps. Furthermore, to explore the participant's educational environment and attempt to comprehend how it seems and feels from their perspective (Josselson, 2013, p 80). (see Appendix B)

3.13 Naturalistic Observations:

According to Koster, Pijl, Nakken, and Van Houten (2010), researchers frequently employ observations to investigate the relationship between teachers and students. Wragg (2012) distinguished between observers who focus on clear-cut practises and others who address a more difficult term, such as creativity, or the level to which children can use their creative abilities and originality. He also remarked on the matter of monitoring creative practise or encouraging practice: "In this case, there might be a particular emphasis on events associated with this fostering of children's ingenuity and uniqueness." Teacher stimulates divergent thinking', or pupil generates novel concepts, as well as the implications associated with these

acts, are examples of themes that could be developed and applied in class observation (Wragg, 2012, p. 27). Throughout the classroom observation, such an idea might appear in a certain practise. As a result, the non-participation observation technique was utilised, wherein an observer observes the participants while not becoming actively involved in their practises, allowing the observer to take records. The intention was to simply attend the class to write notes on the instructor and setting in connection with interpretative frameworks. The research centred around teacher instruction and direct quotes, involvement and participation among pupils, classroom environment factors, and environmental aspects that included both social-environmental and material components. Qualitative observations are frequently conducted for exploratory objectives, and the specifics of what will be observed are not always known ahead of time (Gura, 1992). Hence, this study used observation of the children to obtain data. Although we are unable to directly observe the child's thoughts through observations, we can use them to gather evidence of behaviours which might suggest certain characteristics of thinking, according to Sylva et al. (1980, p. 10), infants and toddlers do express a lot of their internal feelings and thoughts through overt behaviours. The goal throughout this period was to document observations and note down non-verbal and verbal behaviours of the children, it could be especially important for young children, whose verbal fluency is frequently less developed compared to that of older children (Whitebread et al., 2009). (see Appendix A).

The concept of creative thought as intrinsically social has been outlined previously, and observations in naturalistic, daily environments provide an opportunity for recording social processes in addition to individual behaviour (Whitebread et al., 2009). Moreover, the researcher invested only a small window of time with the group of children she was observing, she also asked the participants for permission to participate in only the activities that they want to observe. This is equivalent to a student in a class who attends a weekly session for a set amount of time (Johnson and Christensen, 2008). According to the question, this qualitative study included many or repeated observations (DeJaeghere et al., 2020). In order to broaden

data collecting for validity, observations of at least 10 to 15 children ages 4 to 5 were taken over 4 weeks for 2 days per week. Classroom setting and students' work photos were taken (not using their names), only to use them later for data analysis.

3.14 Data Analysis:

The correctness of the transcripts was checked after the interviews had been transcribed and written by referring to the recording and reading the transcripts. Participants were provided with copies of the transcripts of the interviews to confirm the veracity of the information, as per Yin's (1981) recommendation. The acquired data was then analysed for themes. Braun and Clarke's (2006) six-phase thematic analysis, which involves familiarising oneself with the data, generating initial codes, searching for themes, reviewing themes, identifying themes, and generating the final report, was utilised to achieve an effective thematic analysis (Table 3 provides more information on these stages).

Furthermore, an explanation of each case was produced utilising Creswell's (2013) case study approach, comprising a thematic analysis. These procedures assisted in locating commonalities and differences in interviews with the teacher participant and observations in the overall case study. To gain a deeper understanding of teacher opinions and beliefs about creativity as well as the behaviour of the pupils' classroom activities, they were evaluated using the interpretive frameworks of the study.

Phase	Description of Process
Familiarizing yourself with data	Transcription of verbal data to better understand the information. The next step is complete immersion in the data, reading and rereading the material deliberately while looking for patterns and meaning. Start

	making notes or highlighting concepts that will be useful in later stages.
Generating initial codes	In this stage, the researcher starts creating preliminary codes from the data. Boyatzis (1998), who was cited by Braun and Clarke, stated that "codes determine an aspect of the data" (semantic, content, or latent) that "seems fascinating to the analyst," and signifies the most fundamental segment, or element, of the information or raw data that can be analysed in a meaningful manner (2006, p. 88).
Searching for themes	In this stage, the researcher will group the various codes into potential topics in an effort to find themes. To group the various codes into themes, it could be useful to employ visual representations.
Reviewing themes	The researcher will go over and polish themes during this step. In level one, potential themes will be examined to ensure that sure they accurately reflect the coded data. Similarly, to level one, level two examines how the concepts fit and interact

	across the full data set. By the time this phase is finished, the themes ought to be mostly formed, cohesive, and able to convey the main theme of the data.
Defining and naming themes	The researcher will define and continue to develop the themes employed in the analysis throughout this step. Search for the substance of each topic at this point, as well as the part of the data each theme focuses on. When all the themes are combined, they form a picture of the data and how it connects to this research. Each topic is a piece of the puzzle.
Producing Report	This stage starts once all the themes have been thoroughly developed and the researcher is prepared to compose the study's summary. The article must contain an appropriate quantity of data to support each theme, adding clear, brief descriptions.

Table 3: Braun and Clarke's (2006) six-phase thematic analysis

Analysing the observations for new themes and ideas was done in addition to interviewing people. This study explored for ideas on teacher attitudes regarding creativity and children's creativity development as a process while also examining the theoretical frameworks of the 4 Ps and the creativity mode discussed in the literature review. The research was open to

additional exploration and interpretation using Stake's (2005) notions of "happenings," despite the fact they were examined via the lens of the abovementioned theoretical framework.

3.15 Strengths and Benefits:

Hammersley (2013) highlights the need for understanding the many ways of observing and interacting with the world within multiple contexts and the need for interpretive scholars to prevent biases when researching individuals and events using their own perspectives.

The first benefit is that interpretive researchers can better comprehend phenomena in their social context by using a variety of perspectives to examine experiences. (Hammersley (2013; Creswell, 2007). Interpretive research is a method used in education that "engages instructors as critical thinkers in creating clear grasp continually asking questions such as: Who are these learners who sit in front of me? Who is the teaching individual? (Taylor and Medina, 2014, para.12). Additionally, researchers can carry out these sorts of studies in a natural environment by employing essential methods and techniques like grounded theory, ethnography, case studies, or life histories to attain a deep understanding of the research's objects (Tuli, 2011). This enables them to offer more accurate details about the study object. Secondly, by utilising the participatory interviewing technique, which "enables researchers to examine an interviewee's beliefs, values, biases, opinions, attitudes, emotions and perspectives, researchers can explore and encourage issues we are unable to examine" (Wellington and Szczerbinski, 2007). Therefore, useful information gathered gave researcher a deeper understanding of subsequent action.

My present research strategy is geared toward comprehending young children's early experiences. This idea seems to match this field of education research well because it gave teachers a voice and allow for the observation of children's creative growth. This study will contribute to the existing body of research because of its exclusive emphasis on young children and how socialisation influences their creative development.

3.16 Trustworthiness:

The utilisation of various sources of data, often known as triangulation, is one method that will be utilised to assure the reliability of the data (Creswell, 1998). Triangulation, as defined by Creswell, is the process of "building a holistic rationale for themes" utilising evidence from diverse sources (2017). According to Merriam (2013; Maxwell, 1996), triangulation will be achieved through the employment of observations and interviews. As a result, data from the interview and observations was compared in discussion to validate it (Creswell, 2017; Merriam, 2013). To ensure reliability, interview transcripts and data analysis was shared with interviewee for their review.

3.17 Conclusion:

In conclusion, this chapter sought to outline the methodology used in the study while addressing a number of methodological issues. It aimed to explain the choice of methods by defending them and discussing their advantages. The chapter began with a critical assessment of the study's brief goal and research questions, followed by discussions of the study's environment, participants, and data collection approach, which included semi-structured interviews that built on the 4 Ps paradigm. Following a discussion of the many-case study approach as a research design, a review of sampling was held. The advantages of employing different approaches as well as their advantages for the present study were discussed in order to justify the methods used. There was a thorough discussion of both data analysis and research methodologies. The methodological approach needs to be clearly justified to show that the methods are necessary to fulfil the declared research goal. As a result, the study developed pertinent and comprehensive findings.

Chapter: Four Research Findings and Analysis

4.1 Introduction:

The concept of creativity can be understood in a variety of ways (Glăveanu, 2018), and additionally, there are various viewpoints about the important role that children could or ought to play in the world around them. The purpose of this study was to explore creativity as a crucial mentality and capability for children of today, a trait that they are all able to cultivate and practise through play and artwork. We think encouraging children's creativity via play, art, and practise will foster their potential to honestly strengthen their surroundings and constructively impact both their immediate and future worlds since we consider children as exemplars and proactive players within the world (Glaveanu, 2011).

The world of now and tomorrow is one that is filled with opportunities and difficulties. Children today will change occupations multiple times throughout their lifetimes due to a more linked and dynamic environment, and they will have to invent the majority of those careers and the roles associated with them. They will have to constantly update their skills, and they must pursue lifelong learning (Gray, 2017). In the 21st century, it is crucial to foster children's desire and motivation for learning, their capacity to generate ideas, be creative, and envisage other options, as well as their capacity to positively interact with others and their environment (UNESCO, 2015).

It has long been recognised how important play is in helping children learn and grow in a variety of developmental domains. The Early Years Foundation Stage statutory framework and the United Nations Convention on the Rights of the Child (Unicef.org, 2019) both acknowledge its basic significance (Department for Education, 2021). Children have a greater ability to deal with the reality of tomorrow—a reality of their own making—through active interaction with concepts and information as well as with the wider world. It is believed that children learn

through play-based learning, which is essential for children's positive growth and creative development, irrespective of their circumstances (Sacks, 2016).

Keeping in mind the above discussion about children's creativity, research is thereby carried out in order to explore the features that are considered affective in the development of children's creativity in the early years and can and should be retained for their lifetime. The data were gathered from the teachers through interviews and through observations of the children in their classroom. As a result, the findings pertinent to the study question are covered in this chapter. There are two sections in this chapter. The first section presents findings obtained from the children's observations. while the second half presents findings concerning teacher perspectives and practises towards children's creativity,

4.2 Children's Observations' findings and Analysis:

The aim of the research was to explore the creative process and what features best suit children's creative development. The iterative nature of creativity was the main aim to explore, to see if creativity can be developed and children's work can improve or not. The study also explored the importance of social settings in the creative development of children. Furthermore, this study also explored other aspects of the creative process that are necessary for the creative development of children. After the six-step thematic analysis (Braun and Clarke, 2006), the following themes appeared, which seem necessary to foster children's creativity: See Table:4.

4Ps's of Creativity	Themes
Person	• Actively engaging and Exploring • Trying out new things • Motivation • Curiosity

Place	• Involving others, communicating, and sharing ideas
Process	• Iterative nature of creativity • Enough and consistent time
Product	• Meaningful and Joyful

Table 4: the classifications applied to analyse children's creativity in the classroom.

4.3 PERSON

4.3.1 Actively Engaging and Exploring

When we talk about children's active engagement, we emphasise that they are at a developmental stage when they can engage in valuable interactions involving their teachers and activities. Effective and active participation can motivate and allow the child to speak up while having their opinion listened to, acknowledged, and taken into consideration. The goal of participation activities is to engage the child, offer them an opportunity to speak, and guarantee that their opinion is taken into account, which can lead to greater engagement and their creative development (Kellett, 2011).

The following features of active engagement were observed during the classroom activities: Children were aware of and paying attention to the classroom and outdoor activities. Children were listening to and understanding what was being said and were feeling secure and comfortable enough in the child-teacher interaction; they were participating actively and were expressing their opinions. (Cecil et al., 2014)

The finding indicated that children express more creativity when they are offered plenty of opportunity to explore things on their own, share with other children, and work with teachers. This promotes active learning. The children's classroom was filled with a variety of sensory objects, such as colours, chart papers, toys, building blocks, and animals. Open-ended resources

enabled the young children to explore the item in a variety of ways. Young children were given the freedom every day to select activities that sparked their curiosity, including where they should be working as well as which resources they would utilise. Small groups facilitated creative thinking more than larger ones because every child received more opportunities to influence decisions, offer activities, and work together to identify solutions. A box had a variety of colours, chart paper, and brushes in many sizes that were used in numerous ways. The youngsters chose colours, drew patterns, made scenes, or other designs, and then applied colours to the paper using brushes. Open-ended resources enabled the young children to explore the item in a variety of ways. Piaget (1970) asserts that learning is a product of a child's encounters with those items, not of the objects themselves or the child.

In the art class, children explored paint and used all their senses. One child said loudly, “It smells good!” Children were engrossed in the activity, and they did not like being interrupted by their classmates. They explored different paints and brushes before starting an activity of painting. The art teacher asked questions and made encouraging remarks, saying, "Is there a different way you can use these things?" Do you like what you are making? Children also felt the paint was liquid; they dipped their fingers in the bottle and painted on the chart paper. They were enjoying their work and experience in art class; they were relaxing and calm. They were given independence to choose whichever colour, brush, and chart paper they liked. It was observed that much of the creative learning was done through sensory experiences. Chilvers and Cole (2006) claim Children have the opportunity to develop self-worth and self-confidence through sensory encounters while exercising their capacity for autonomy. The utilisation of the resources can be done in any way. Resources for the senses are peaceful and pleasant to many children. Children may control their emotions of anxiety and frustration with the use of sensory objects.

Figure 1: Children's Artwork.

Children were also learning vocabulary with their teacher, such as rough and smooth, soft, and hard, liquid, and solid. Vocabulary development is one of the aspects that later helped them in other subjects to make sentences, communicate, express themselves creatively, and connect with classmates and teachers. Guha (2002) asserts that many aspects of development can be promoted by sensory interactions. Objects that appeal to the senses promote cognitive growth. Children learn about concepts like more or less and sink and float full and empty as they explore the resources. Constructivism, the learning theory that promotes the idea that children create or develop their knowledge, supplies the foundation of active learning (Piaget, 1896). For instance, rather than merely explaining to a child the various parts of a plant, they were taken outside the classroom to learn about plants with first-hand experience of touching them, smelling them, and feeling amazed when they plucked the leaf and smelled it. They also liked colours and enjoyed being outside. Some children watched the plants while others watered them. The teacher also taught them the stages of the germination of seeds.

Figure 2: Children's work; Stages of germination of Seeds0020c

Children receive help from active learning because it increases their ownership of and decision-making regarding their education and equips them with the knowledge and abilities necessary for continuous learning throughout their lives. Additionally, this approach enables children to advance their creative and analytical skills (Cambridge Assessment International Education, 2020).

4.3.2 Trying Out New Things:

In terms of children's ability to try out new things, children were actively engaged in learning about animals, and they had plastic animals, they had picked them up without asking their teacher before going outside, some children made a house with blocks for their lion to live in. They thought it is good to have a house for lion. When went outside with animals one of the children was seen busy making dinner for animals using leaves and sand. They all started their activities without teacher's involvement.

Later, the teacher asked them about their work: "Can you share and talk about your work?" and they shared their opinion. One of the children thought animals might have been feeling cold and needed a house, so they made one for them. They shared their work with other children and showed it to teachers as well. Children seemed to be enjoying these new activities and were laughing and making fists to express their excitement (Hohmann and Weikart, 1995).

The relationship between the children's ambitious behaviours and the external circumstances that have an impact on these acts is understood as the process of learning and developing their creative thinking. Children create their own interpretations of the real world, which they gradually refine as a result of being exposed to new situations and ideas. Outdoor play after an indoor play enabled children to think creatively and try out new things using the same material that they used inside; however, they made connections with other children as well as shared their work. By providing children with the opportunity to play with natural playthings like rocks, grass, water, plants, soil, and, most obviously, pure air, they are given sensory stimulation (Rivkin, 1997). It was observed that outdoor play, which encouraged students to use indoor objects differently, facilitated them to think creatively and try out new things. When children were busy trying out new things and were observing and discussing their experience with other children, that teacher joined them and asked them about their experience: "Did you enjoy preparing lunch for animals?" "What do you enjoy the most?" The teacher tried to introduce new vocabulary to the children, asking them about the word "supper." She asked if they could prepare "supper" for animals. The children did not understand the word, and the teacher explained it in detail. The teacher helped them extend their vocabulary and interest, and some of the children went inside to discuss the preparation of "supper" for animals the next time. Children had the chance to investigate, query, and formulate beliefs about the way objects operate in the outdoors. Additionally, outdoor play provided numerous possibilities for interaction with other children and adults, fostering the growth of creativity, communication, language, and collaboration abilities (Goodwin, 1984).

Children were engaged in two types of active learning through play: directed active learning and non-directed learning. Directed learning was based on community development, and children were given a chance to develop their interpersonal skills. They were given the task of starting a play, and later they were engaged in independent play. As they were given some fruits and vegetables, they were asked to use them in play and choose from one of the corners, which

were made with different themes, for example, a fire station, a super store, or a construction building. Some of the children had chosen grocery stores and started selling them; other students participated in the buying. The real-world and instant experience of things—including events, concepts, things, and people—is a prerequisite for cognitive reorganisation and, consequently, for growth. In simple terms, young toddlers grasp ideas and concepts through self-initiated activities such as moving about, feeling, and sensing emotions, investigating, listening, transforming, and creating (Hohmann and Weikart, 1995). The children can engage in naturally fascinating activities that could result in contrary findings as well as a reorganisation of the children's perception of the world through this type of activity, performed in a social setting where an attentive and caring grown-up is a participant-observer and helps children be active learners.

This was observed in early school and the classroom: the children were active participants who built their personal understanding of the world around them while turning their thoughts and interactions into reasonable and natural patterns of actions and ideas. They engaged in a variety of resources to generate privately significant moments and results and spoke about what they had learned in a manner that suited them.

4.3.3 Motivation

Young children were found to be tremendously motivated through attention, curiosity, and creativity. Children connected independently to the world in the manners that meaningfully linked them to it and to others around them. Children make connections between things, concepts, or those around them. This connection can be an exterior connection or an inside connection, depending on the circumstances (Boden, 2004). Motivation is one of the elements of children's creative development. While observing, children's motivation emerged from a connection between external stimuli and intrinsic desires for development. Children were found actively engrossed in activities and were curious to know about new objects, insects, and plants; they also made the shapes of different insects.

Figure: 3; Children's work: Shapes of different insects.

The definition of motivation given by Schunk, Pintrich, and Meece (2008) is the process through which goal-directed activity is initiated and maintained. Furthermore, Velario (2012) says that intrinsic and extrinsic motivation both exist. Indulging in an activity for the sake of happiness, challenge, passion, or just to satisfy natural curiosity is referred to as having intrinsic motivation. On the other hand, extrinsic motivation originates from sources outside of the individual, for example, the giving of rewards to encourage effective task completion, such as badges, stickers, and praise (well done!). Extrinsic motivation can be employed in the classroom, but it is crucial to recognise that it primarily serves as a support for the growth of intrinsic motivation.

One example is when it is used to motivate students to participate in creative learning experiences. Extrinsic motivation plays a significant role in improving intrinsic motivation in children. In the arts class, the teacher motivated the students to assess their own work by asking,

"What part of your painting do you like best?" Children were given an opportunity to evaluate their own efforts and accomplishments. As a result, they did not just express their favourite part of the artwork; they also displayed greater motivation when creating the painting. Teachers assisted students in making connections between their understanding of intrinsic motivation and what it felt like to be really and organically motivated to learn, while also assisting them in building resilience and self-confidence as learners. One example is when it is used to motivate students to participate in creative learning experiences. Extrinsic motivation plays a significant role in improving intrinsic motivation in children. In the arts class, the teacher motivated the students to assess their own work by asking, "What part of your painting do you like best?" Children were given an opportunity to evaluate their own efforts and accomplishments. As a result, they did not just express their favourite part of the artwork; they also displayed greater motivation when creating the painting. Teachers assisted students in making connections between their understanding of intrinsic motivation and what it felt like to be really and organically motivated to learn, while also assisting them in building resilience and self-confidence as learners.

The teacher also promoted a culture of "I did that" while encouraging students to participate in a variety of activities. The teacher urged the students to sign their own artwork, finish their own paintings, and complete the jigsaw puzzle. Students expressed their happiness by making fists and saying to each other, “I did that.”

On another day of school, children were found to be really motivated as soon as they were introduced to the original activity, for example, when they went outside in the garden and when they were introduced to the geometric blocks. It was observed that there were many ways to keep children motivated and engaged. For example, children were engaged in pretend play using props and objects such as a stethoscope, a cotton swap, a white lab coat, and a small flashlight. Children's current hobbies or experiences inspired the creation of a doctor's office or dental surgery establishment. It was remarkably simple to improve ongoing provision to

consider their preferences. One of the children took charge of the activity and became a doctor; he directed other roles of nurse and patient, though some toys were also patients, and later they changed roles of patient, nurse, and doctor as other children wanted to direct tasks and took control of the hospital in their hands. Children remained motivated and were actively engaged in the activity with little involvement from the teacher. The teacher asked them questions to keep them motivated. She asked one of the children who was a doctor, "Do you like being a doctor or nurse?" You did really well to help the injured patient! The holistic teacher praised all the children; you all were really kind to patients! The teacher taught the children to be kind and empathic, and they were found playing the role of a pretend doctor who cares about the patients. The children created their own scenarios. Children also learned and discussed with other children's roles. The children connected with the other students and settled any differences of opinion. “I want to be the doctor. You might be the receptionist. The nurse, may be?

This frequently happened in the setting of early learning during "corner play" or "centre time." Corner play enhances the development of children's skills more efficiently than any other type of pre-primary activity when it is properly structured. Children truly learn abilities in every domain of development—creative, social, emotional, and physical—by preferring to play among the activities that they enjoy doing (Gleave and Cole-Hamilton, 2012). Moreover, children also practised new social skills during play, for instance, by sharing toys and deciding how to cooperate when using resources. They were respectful to each other, giving each other turns to take on the roles of receptionists, doctors, and patients. Children handled some difficult cognitive tasks, such as thinking out ways to construct a building out of smaller Lego pieces when larger ones were not provided. Though it was challenging, they remained motivated and persistent. Children learn best by doing. Through interesting interaction with materials and other individuals, they learn to comprehend abstract ideas (Hedges, 2018). They must practise understanding tangible things a great deal. In mathematics class, children’s creativity emerged, for instance, when some of the children learned that two squares can make a rectangle and two

triangles can make a square through experimenting with geometric blocks. It was observed that teachers used games to teach young children mathematical concepts. According to Habgood and Ainsworth (2011), a play-based approach to learning has been scientifically proven to improve intrinsic motivation. Additionally, it has a good impact on how engaged and motivated children are to keep playing.

4.3.4 Curiosity:

Children's learning is driven by their natural curiosity, which is an impulse of exploration. Children who are curious grasp things more quickly. They investigate something unknown with all of their senses until it becomes familiar (Jirout & Klahr, 2012). Curiosity appeared as one of the themes in children's creative development. It was observed that children were curious to know about the world around them, and they not only developed connections with other children but also used their imaginations to make homes for insects. Children were interested in new activities, which kept them engaged in activity and experience. The facilitators used new activities every day, which were absorbing and engaging. For instance, two little woodlices are found by a group of five children underneath a fallen branch in the garden. They enjoy watching them scurry around. They were fascinated, and many questions came to their minds. They asked their teacher: Do they have mothers and fathers? I am curious about what they enjoy eating. How quickly will they develop? Where do they go to bed? Are they ZZ's? Knowledge was increased through co-learning and co-research with the adult teacher. As a result, children became overly sensitive to the needs of living creatures and nature. Later, the group of boys and girls created a miniature home for woodlice in the garden after sketching descriptions of their lives at the drawing desk.

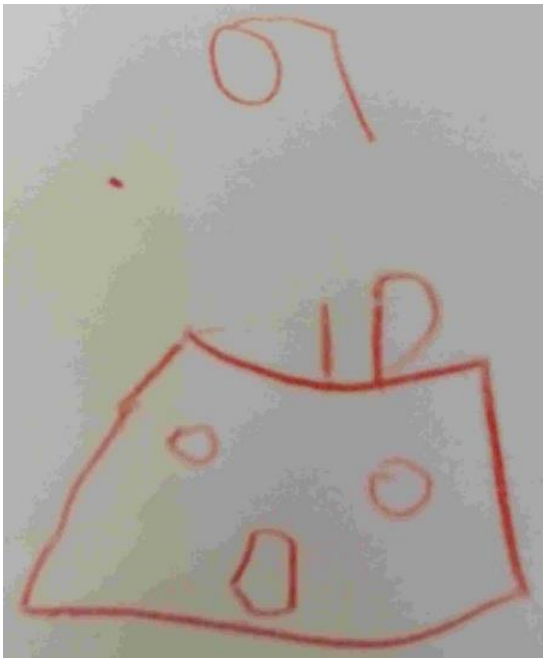

Figure 4: Children's work, house for insects.

Numerous educational activities were conducted in the outdoors as part of the Stoke-on-Trent preschool's outdoor culture. It was observed that children's intrinsic curiosity would blossom outside, especially in nature. This example highlights how crucial it is for preschool teachers to be able to identify various curiosities in order to sustain and develop them in children. Dewey (1910) defined curiosity as a longing for a complete understanding of anything. In this process, he explains a flow that begins with physical curiosity and is founded on sensory experiences. This intellectual curiosity may be fostered by social influence and strengthened when it develops into a keen interest in problem-solving skills. In this study, I have observed that a teacher who encouraged her students to ask questions and form the habit of asking questions with confidence had a profoundly positive impact on the children's creative learning. As an example, a student in science sessions questioned, "Why does ice melt?" The teacher responded, "I think it melts when the temperature gets high," which was a completely appropriate response. By posing the question, "I wonder what will happen if I hold the ice in my hand?" a teacher demonstrated and expanded the ice melting conversation. She said, "Let's use a timer and see

how long the ice takes to melt." Furthermore, the teacher was encouraging the child to pursue information in more depth by opening new doors while also serving as an example of curiosity.

According to Jirout & Klahr (2012), curiosity may also be viewed as gathering and touching things or as exploratory conduct. Children used all of their senses to investigate the various cloth' textures in the treasure box. Their continued interest was driven by curiosity as they investigated how the fabrics felt, sounded, and smelled, as well as how the fabric might be utilised to hide things by wrapping other items and allowing them to see through some of it. Children's explorations and view of the world were shaped by their curiosity.

Children were observed to be curious about birds around them; some of the children desired to touch the claws and feathers of the birds. Animals seemed very special to children. Some of the children were curious to know about earthworms. One of the children asked, "How do they stay warm and cold?" They also asked, "Why do they live in dirt?" This sort of curiosity is defined by Berlyne as perceptual and specific when children are motivated and curious to touch and know about birds, and they want to know about earthworms' dwellings. According to Berlyne (1960), there are four different sorts of curiosity: diversified (connected to a person's search for stimuli), epistemic (quest for knowledge), specific (when a person needs a certain piece of information), and perceptual (aroused by novel stimuli).

Children also learned to recognise that different animals can be grouped together based on their characteristics; they were able to recall different birds' names, such as pigeons and black birds. They were curious to know about their eating habits and why they are different in colour. While looking at flying birds, some of the children were curious to know about clouds; one of the children asked if the clouds could be touched.

Figure 5: Children's work with bird's feathers.

They also asked what are they made of? Later in art class, when the children were asked to picture whatever they had observed in the outdoor activity, they made children who were touching clouds, and some of the children told their teacher about the drawings, pointing at one of the children in the drawing: "This is me; I am touching the clouds." Their creativity is expressed in their drawings, which were the result of their explorations of the world around them and their close connection to nature. The type of curiosity children express is connected to Piaget's theory about curiosity. According to Reio et al. (2006), Piaget thought that having been actively interested was a requirement for the creation of knowledge and that curiosity drives the acquisition of new knowledge. Piaget believed that curiosity and exploratory behaviour encouraged the development of new knowledge (Reio et al., 2006).

During observations, it was observed that the teacher encouraged children to explore and be curious about their play activities. To help children learn, the teacher engaged in play with them. She allowed them to explore and experiment with the blocks. She let the children stack and make different objects, and later they knocked them down. Some children were engaged in building something out of blocks or using them as props, such as a car or cell phone. According to Chak (2010), young children need a stimulating atmosphere from the adults around them to

be able to encourage their curiosity and explorers' behaviour. Additionally, their interactions with other children could be beneficial or detrimental to additional exploration and creativity.

4.4 PLACE

4.4.1 Involving Others; Communicating and Sharing Ideas with Teachers and Peers.

4.4.1 Children learn how to communicate with one another in effective and healthy manners during the early years of development (Bovery & Strain 2003), which enables them to improve their cognitive, social, emotional, and creative learning skills. Young children can communicate and socialise with their peers when they engage in creative play because it gives them the chance to share their creative ideas and imaginations with those around them. This strengthens their self-esteem as well as their capacity for social engagement and simple communication. According to Gottman (1983), using positive social skills with peers from an early age can promote the growth of accepting friendships, constructive peer connections, and collaborative creative learning. Teachers can help all students become more socially adept and creatively work together, potentially for the rest of their lives, by giving children the opportunity to practise these skills, teaching them the proper social skills, and putting them in the company of peers who are eager and accepting to utilise them with. For instance, it was observed that young children could use their social skills to make a connection with a friend during creative play to share their work. By offering or requesting to share something, one of the children praised the other child's work to make him feel good while working together in creative play. When I visited an early-year's classroom, I saw children communicating and playing around the space, naturally engaging in pleasant social relationships. Two children were having fun at the sand table; however, there were few tools available, for instance, shovels, buckets, and moulds, to promote sharing. To ask for the shovel, child A tapped his friend on the shoulder while leaning across the table and looking at him. Child A received the shovel from his friend after he scooped up the final bit of sand and put it in his bucket. Sand play was a type of sensory activity. As children investigate various sand textures and colours, it activates their sight, touch, and hearing

senses. Children who played with sand made patterns and designs or buried objects, which fostered creativity. When children shared ideas or partnered on activities, sand play additionally provided a chance for social contact between peers. How much children's educational settings support children's creativity may have a significant impact on the development of children's creative tendencies. According to Melou (1996), children's creativity is a result of the interaction between their personality traits and their social environment. According to Furman (1998), the institutional atmosphere of early childhood schools has a significant impact on whether or not children are creative. The connections early-year children have with their teachers, or their peers may also help create creative learning environments (Bak and Park, 2009). The creative environment in schools is significantly shaped by teachers, especially in early childhood education. Children frequently behave in ways that are contrary to the rules of the classroom (Cropley, 1992). To foster a creative classroom environment, teachers must demonstrate to their young children how much they respect creativity. For example, innovative teachers would be particularly supportive of children's new endeavours and highly open to uncommon ideas. When children were asked to make different shapes using molds, one of the children started making buildings, roads, and rivers instead of following the teacher’s instructions; they all joined that boy and happily started working on their projects. The teacher smiled at them and started asking them questions about their project; she encouraged them and also joined their play as a constructor.

Additionally, creative teachers would give young children enough time and materials to produce their own ideas and enable them to share their viewpoints from a variety of perspectives. Teachers should have the ability to offer constructive criticism while encouraging students' autonomous thought. Teachers can demonstrate their appreciation for their children's attempts to produce original ideas rather than pressuring young children to find a simple solution (Cropley, 1992). Beneficial approaches to encourage peer contact include role-playing, modelling playful activities, giving descriptive feedback, and encouraging peer interactions

(Vaughn et al. 2003). For instance, teachers frequently offered opportunities for skill development and took advantage of teaching situations for children who needed certain social skills, like sharing or asking friends to play. Before a disagreement over a favourite toy came out, for instance, or after children had calmed down from an argument, teachers started teaching and sharing lessons. For example, a teacher advised a small group of children in the corner play area that each child take turns playing the roles of a doctor and nurse. By encouraging and facilitating sharing among the children, the teacher was also able to prevent one youngster from directing how the desired objects were used. Another time, the teacher noticed the children when they were having good social interactions and took care not to interfere with their activities by offering feedback. She awaited the appropriate moment. For instance, the teacher waited until the two students had finished their work on an art project before complimenting them positively and specifically: "I observed that the two of you shared the moulds, and brushes, and when painting the house for animals, you seemed to be having fun yourselves, and you both made interesting paintings."

Peer relationships are an essential component in creating a creative classroom environment. Children who are able to establish and keep strong friendships with their peers are more likely to take the initiative to suggest or organise new games (Bak and Park, 2009). Children's independence, which represents one of the creative personality traits, is strongly correlated with involvement in peer relationships (Choe et al. 2005). Additionally, those who have strong peer interactions are more likely to come up with original ideas since they are not hesitant to share their own thoughts in that atmosphere. As a result, while a creative learning environment encourages children to develop critical and creative thinking skills, it additionally assists them in staying motivated, fosters openness, an attitude of challenge, and independence, and fosters an atmosphere of cooperation between teachers and students. For instance, during corner play, children were interacting with one another. They started sharing ideas and toys, as well as adhering to set guidelines and procedures. They participated in a hospital role-play to choose

who would play which part. They could collaborate to make something or perhaps engage in a simple game such as a jigsaw puzzle. This is actually where children learned and practised social skills, including teamwork, adaptability, taking turns, and problem-solving. According to Gottman (1983), preschool-aged children who are able to connect with their classmates effectively and share their creative activities are more popular, develop more lasting friendships, are more creative and cooperative, and participate more frequently in classroom activities than their less socially adept peers.

Teachers can help young children cultivate their creative dispositions by encouraging them to think about and explore a given set of problems in a variety of ways, accepting their uncommon suggestions, and holding off until they have finished their own work. If young children are not feeling safe trying new things or expressing themselves in their classrooms, even individuals with intrinsic creative abilities and dispositions could find it difficult to use their creativity. As a result, teachers need to foster a creative environment in the classroom where young children can actively complete their work and openly share their thoughts (Min and Seo, 2009). Accordingly, an interactive teaching-learning approach, a learning environment where children are free to share their own ideas, and these factors all have a significant impact on children's creative behaviours and personalities (Kim and Choi 2014). Lew (2016) came to the opinion that the enthusiasm of teachers and supportive atmosphere in the classroom where students assist and encourage one another will ultimately motivate students to gather knowledge from the environment, analyse, and express their own creative thinking processes. He did this by researching the relationships between classroom climate, teaching-learning methods, and students' creativity. For instance, when children used different colours for trees, animals, fruits, and plants, teachers appreciated them even though they were not actual colours.

Effective teachers start by carefully observing children's investigations before carefully supporting children's creative processes and thought processes to improve learning. (Miller, Bohling, & Saarela, 2010). In a nature exploration classroom and in the general class, the

teacher's role is crucial for fostering the development of children's skills in self-initiated activities. The teacher must be in close proximity to the students, provide observations, pose probing questions, let the students lead without interfering, and give them the freedom to express their opinions (Veselack, Cain-Chang, and Miller, 2010). A crucial component of teacher support is communication. Children can learn to consider other people's viewpoints and practise problem-solving with others through conversation with their teacher and with other children. Promoting creative exploration and play spanning every aspect of intelligence enables the children to nurture their unique abilities into something that is uniquely theirs (Cline et al., 2012).

Teachers actively participate in children's play, adding to and extending it as part of their responsibilities. A teacher explicitly demonstrates or offers direct advice on how to perform a certain pretending action or manner of social interaction (Griffing, 1982, p. 44). For example, in the corner play area, children were playing house parties. Child A and Child B were pretending to be mommy and daddy, and the teacher took on the role of an aunt for the four children. Child A called out, “Do you want to eat lunch?" Come on, it’s lunchtime.

Children came and sat next to each other. In their house, they had plates and spoons, brown wooden bread slices, plastic meat, tomatoes, and lettuce. They all pretended to eat and finished eating. The teacher attempted to prolong the play as they started to lose interest. The teachers said, "I am thirsty. Can we have juice?" One of the children pretends to pour some juice and passes it to the teacher, and the teacher pretends to drink juice from the cup. The teacher said, "I think orange juice is finished!" Let's order some groceries for tomorrow’s birthday party. Party! Children got excited, and Child B (dad) said, “Let's order some groceries and cake online." They all decided together what to order; one of the children became a delivery man, and Child C asked him to knock on the door to come in to deliver groceries.

The child knocked on the imaginary door, and Child B asked, "Who is it?" Child D said, Its delivery man! Child A then pretended to unlock and unbolt the door, and Child D was invited

in. Children excitedly thanked him and started opening the imaginary things. Children began to get ready for the birthday party while the action proceeded. The teacher maintained the engagement of the children by intervening and extending the current play. Through social engagement and communication in play-based learning, children better understand others and themselves, which paves the path for stronger bonds and more in-depth knowledge.

4.5 PROCESS

4.5.1 Iterative Nature of Creativity

Learning and play are dynamic processes. Children learn more deeply through play by using it to practise their abilities, explore possibilities, test out ideas, and find new challenges. Iteration is defined as activities marked by repetition of action or thought, with an opportunity for new perspectives to be discovered with each round (Zosh et al., 2017). Children's play and creative learning are iterative processes; thus, creative learning happens during play as well. For example, during the block play activity, children engaged in playful exploration and employed their senses to explore as well as learn. They moved blocks from one spot to a different spot or banged together repeatedly in a series of simple movements. They used small blocks to make cars, trains, and ships; they repeatedly made these objects, and some children also made animals. Children were provided enough time to explore the objects and make as many models as they could. When they were about to lose interest, the teacher extended their play by introducing other large rectangular blocks. Some children used them to extend their models; however, some children preferred using the same blocks another day until they felt comfortable starting with rectangular blocks. They used large rectangular blocks to modify their models, such as large ships and buses. One of the children made bridges, and another child showed interest in the bridges; he brought his car and started pushing his car between them. "What were they doing?" the teacher inquired. Child A replied, “He has made the bridges,” and Child B said, “He was pushing the cars between them." When the child B brought big vehicles to push between bridges, the bridges collapsed. They both started arguing, and after a short while, they

decided to build a stronger and taller bridge. The teacher developed their interest and showed them pictures of bridges.

The teacher asked them a question. “Which bridge do you like the most”? “What do you think makes the Tower of London?” Children gave random answers; however, they mainly observed that the Tower Bridge of London had a wide base. Children made bridges with wide bases, and they told each other they would not fall now. The boys played with blocks for 45 minutes and repeated the same action. They thoroughly enjoyed their models. Even in the next sessions, they made different bridges and pushed the cars between them. Children's play and creative learning are iterative processes; thus, creative learning happens during play as well. Children were playing with a block and trying out different strategies to see how they could adjust different vehicles by increasing the height of the bride. Deeper learning resulted from iteration, which involved testing out potential solutions, updating assumptions, and identifying the next question. Ramani (2012) states that creative play promotes iterative and exploratory behaviour because it gives children the power to choose their own activities and a risk-free environment to try new things. For instance, compared to pairs of children participating in an adult-directed, organised activity, children engaged in playful construction activities with peers produced larger, more complicated bridges. In early childhood settings, these kinds of activities were frequently repeated. The basic procedure was the same, regardless of the tools used, such as paints, crayons, and blocks, or the products made, such as images, stories, and songs. Children envision the things they want to accomplish, create a project according to their suggestions, play around with their creations, communicate their thoughts and creations with others, and then reflect on their experiences. This spiralling process, in my opinion, inspires children to develop new ideas and new projects (Resnick, 2007).

Figure 6: Children's mark making skills improved with practice and repetition. (from A to D)

According to Weisberg and Gopnik (2013), pretend play is a type of hypothetical reasoning wherein children must remember a set of premises that are unrelated to reality and infer what those presumptions mean. For example, when children were pretending there was an imaginary door, they continued their game as if there was a door for coming in or going out during the play. They also thought the empty table contained party dishes, and they continued their game as if their table was now full of delicious dishes. Children naturally utilise this kind of reason while they play, applying similar abilities that scientists and scholars do when they examine hypotheses by speculating about what might happen if a certain set of circumstances were true (Zosh et al., 2017). Iteration gradually activates brain regions linked to creativity, flexibility, and the ability to accept alternate views (Van Hoeck, Watson, & Barbey, 2015; Kleibeuker et al., 2017; Kleibeuker et al., 2016). The reward and memory processes that support learning are also typically connected to the persistence that comes from iterative thinking (Boorman, Behrens, & Rushworth, 2011; Nemmi, Nymberg, Helander, & Klingberg, 2016).

4.5.2 Enough and Consistent Time

One of the major themes that came out of the data analysis is time. Children were given extended periods of time to work in the indoor and outdoor natural classrooms. When children were allowed to play consistently for an extended period of time, their creativity also flourished. The analysis of both indoor and outdoor observations showed that time was an essential component in children's creativity and active participation. Throughout the observations, children were free to move between the indoor and outdoor classrooms, giving them very long stretches of time to participate in their activities. Previous studies on the development of children's skills have shown evidence of the value of allowing children plenty of time to play (Veselack, Miller, Cain-Chang, 2015; Veselack, Cain-Chang, Miller, 2013). Children had more time to reflect on their actions, analyze, and try answers to their difficulties in constructions and pretend plays. For instance, five children spent more than 30 minutes pretending to set up a birthday party. They set up tables with various items and made use of the classroom's supplies for food and utensils. To decorate the tables, they gathered supplies like empty bottles and water bottles for milk bottles, large blocks for cakes, and flat books and papers to make plates. Together, they shared ideas, used their creativity to make the most of the available resources, and made their own story.

Children were given adequate time to play and explore their creativity while learning. Teachers set up a schedule that lets children come up with and execute play ideas. Children require ample opportunity to choose participants, negotiate roles, design objects, and create play props, particularly when engaging in dramatic and constructive play. Teachers set up a schedule that lets children come up with and execute play ideas. Children require ample opportunity to choose participants and negotiate roles, design objects, and create play props, particularly when engaging in dramatic play such as ‘hospital and clinic’ and constructive play such as ‘blocks play’. Additionally, a number of studies (Christie and Warddle, 1992; Griffing, 1982; Rogers & Sawyers, 1988; Johnson, Christie, & Wardle, 2005) have demonstrated that longer playtimes

offer more creative advantages for children's play. The length of time required for play is also addressed by these studies. According to the observations, for this study, free play periods for early-year children lasting 30 to 45 minutes were markedly beneficial for children. After the play, the children seemed relaxed and happy, and while moving on with other tasks or short breaks, they discussed their work with each other.

Being adaptable was another important factor beside time; teachers modified class schedules to accommodate children's activities. Teachers considered the happiness and enjoyment of the children as they played and allowed them to conclude their game. According to Rogers and Sawyers (1988), teachers should occasionally let kids carry over their play for the following day, particularly when they are playing constructively. It was noticed numerous times again that when children were building with blocks, they were keen to save their incomplete structures—such as houses, cars, trucks, and bridges—for the upcoming free play period.

4.6 PRODUCT:

4.6.1 Meaningful and joyful

Children learn best in the early years via play-based, hands-on activities. When something is intriguing and thrilling, they are motivated to explore because they understand concepts from real-life experiences instead of “telling" (Ofsted, 2015). The ability for young children to lose themselves in their play is a crucial idea for their deep participation. They do not have to consider their upcoming tasks, potential interruptions, or how fast they need to finish and move on. They can genuinely continue working on their task or activity until the moment they think it is over. In order for children to engage in learning in a meaningful, joyful, and profound way, they must be empowered to work until they are done.

Meaningful experiences are those that the child can connect to prior knowledge. Children frequently use play to examine things they have seen, done, or witnessed others doing in order to understand what they signify. By doing this, children may use a range of mediums, symbols, and instruments to express themselves and deepen their understanding (Sinclair, 2004). Beghetto & Kaufman (2007) state that when we discuss creative processes, we primarily refer to those that have significance for the creator. Moreover, play is fundamentally about having joy, which includes both appreciating an activity for its own purpose and experiencing a brief rush of surprise, insight, or triumph after conquering obstacles. Recent studies have demonstrated the connection between curiosity and learning. For instance, children learn and enjoy more after an unexpected incident than after one that was anticipated (Burghardt, 2012). During the observations, children were engaged in different types of play and made different objects and paintings. Children expressed their natural creative spirit. They showed the capacity to produce original and distinctive ideas or products. Their original ideas and behaviours were respected by the teachers, and their understanding of the particular content area was acknowledged with the phrase, “Oh, this is excellent! “This is so cute! At that time, children’s excitement and happiness were obvious.

Children made houses for insects and explored different birds; they engaged in corner play that was meaningful to them. These children were five years old, were skilled in cooperating, and could expand on the plot, setting, and props and materials available outdoors and indoors. In outdoor settings children were stimulated by the environment and open-ended materials, they had to imagine what they would want as materials for acting out their story. Each object they selected underwent transformation. This had also occurred indoors, where they had set up scenarios for a birthday party and a hospital using various open-ended things. These children had been given enough time to explore, which allowed them to immerse themselves in the process of creativity and develop more in-depth scenarios. Only the bird watching and exploring portion of the play lasted for approximately 15 minutes, but they also spent more time painting and building with blocks. It is evident from the data that children were creatively and actively engaged in playful activities they developed their own expertise set while participating in mini-c creativity. Mini-c creativity, in contrast to other degrees of creativity, is individually meaningful and joyful furthermore, it does not depend on outside criticism (Kaufman and Beghetto, 2007). According to Kaufman and Beghetto (2007) Mini-c creativity is the term used to describe the fresh and insightful perceptions and interpretations that arise from learning as fresh information is filtered through previous experiences and knowledge.

According to Vygotsky, children learn through play, and he also points out how much joy they get from following rules in imagined scenarios. Play forms the basis of how children learn to be creative during their formative years. To put it another way, play rules can be understood as the driving force behind behaviour (Vygotsky, 1978). During observations, it was also noted that children explored creative, imaginative situations while playing that they deemed fascinating and meaningful. Children use imaginative play and creative endeavours to make routine tasks interesting and meaningful and, given a larger viewpoint, to feel situational participation (Hedegaard and Fleer, 2008). For example, children felt a sense of independence when they made their own decisions about how to play. They also started to make connections

between a choice and its effects or outcomes. Children were able to make better-informed judgments because of the toys and tools that instructors provided. Children made their own decisions about how to use open-ended items since they were employed in a variety of ways during outdoor and indoor play. A child could see a block as a fire engine, flat stones as plates, or any other variety of things. Open-ended resources like empty bottles, wooden sticks, flat stones, and other reusable items stimulated the children's creativity and brought them joy. And meaning when they utilised them to create something no one else had ever built. An emotional response was usually associated with play. Without this emotional bond, an experience was just a task; it was not PLAY. Children found joy and meaning in directly engaging in play.

4.7 Teachers' Interviews' Findings and Analysis

4.7.1 Description of the Teachers and their Beliefs about Children's Creativity

The four participants in this research will be introduced, along with their perspectives on children's creativity, in the opening paragraphs of this section. The theme results will then be discussed in relation to the framework. To recap, the goal of the research was to explore how early childhood teachers define creativity and how they foster it in their teaching methods. This research focused on clarifying teachers' opinions regarding the early years' children's creativity development and how they are implementing creative practises in their classrooms in order to foster the creativity of their students by taking a closer look at teachers' perceptions and beliefs about creativity. This study also sought to determine if teachers believed that children could develop their creativity in social settings.

Teacher A: Teacher A is in her 20s and has been teaching for quite a few years; she holds QTS, and she did her degree in childhood studies. She thinks she has a lot of knowledge in terms of children. She thinks she has a good knowledge of child development and different theories that underpin her practise, and she is quite passionate about children having a really good start in life and giving them lots of good opportunities.

She has become an earlier teacher to make a difference in young learners' lives. She shared that she had some experience working with young children, and it inspired her to learn more through her degree. It is motivating to just think about the impact I can make as an early teacher on children's outcomes.

Teacher A told me she has been teaching in a nursery class for three to four-year-old children in a primary school. The school she has been teaching is quite a diverse, multicultural school. She also explained that it is very rewarding to be a teacher in the modern world. Teaching practise and pedagogy are changing and advancing just as society is ever-changing. Teachers are constantly trying to strive to improve their societies. It can be challenging at times, so there

are lots of different Things that we have to do to support the children holistically—not just teaching academically—are very rewarding.

Beliefs about creativity:

When she was asked about beliefs about creativity, Teacher A stated, “When I think about creativity, I really think about children's ability to express themselves." So, whether that is through dance, singing, artwork, imaginative play, or children having the materials and tools to express themselves in different ways,

She also described her ideas about the importance of creativity and why it is important in early years setting. “

“I think it is an especially important aspect in the early years. Even when I think beyond the early years, it is still particularly important to give children the opportunity to be creative, and I think it gives them a way to develop their sense of self. It enables them to draw out their own ideas and develop their confidence, and it is also highly linked to other areas of their development.”

She reiterated, “like I said about improving children's confidence, that is linked to their personal social and emotional development. If they are able to create role plays with other children and have life experiences, they may use many creative mediums to convey their feelings”.

Therefore, if the teacher is encouraging the students to be creative through singing, it is crucial to support other areas, including communication language. That is another successful strategy for fostering children' language and communication development.

Teacher A emphasises that teachers play a vital role in fostering children’s creativity; therefore, in order to help children actively engage in creative learning activities, teachers need to be creative themselves and be role models. Teachers need to support and provide opportunities for the students to express creativity. Some children need more support and opportunities, so

teachers should make sure that their classroom is a place where children are constantly engaged in learning. When she was asked if she thinks children are naturally creative, she elucidated, saying that.

“I think children are naturally curious and imaginative, and sort of, I see very young children picking up a block and using it as a telephone, for example. I think there is a sort of natural fancy that children naturally want to be creative. However, it's also something I think we do need to encourage, support, and also give opportunities too”.

She thought that teachers need to be creative to foster children’s creativity. She elucidated, saying, "For example, when I think about the materials I provide in my classroom, I keep in mind: do they help children to be creative while simultaneously enhancing their sensory learning skills or fine-motor skills? Am I teaching them to learn to socialise during the interactions we are having?" It is something that has to be thought of, in my opinion.

Teacher A mentioned that she thinks teachers' beliefs about creativity may have an impact on children’s creative development. Teacher A said, “I think the teachers' attitude towards creativity can have an impact on whether children can be created." Furthermore, I think all children might find a way to be creative. However, if a teacher has a certain objective and goal in mind, for example, about how teachers want children to be active participants, something that might not hinder children’s creativity, and they are able to put things together, the child's ability to look for their own ideas and accomplish the task using their own ideas Youngsters actively participate in their environment. They investigate and learn how to react to situations and people in their immediate environment. Children learn about the world through play, as they generate knowledge through interactions with others and their surroundings (Chaille and Silvern, 2012).

She also believed that teachers have to be adaptable; they must be willing to take risks and let their students make mistakes so they can grow from them. They ought to let youngsters come up with novel ideas to correct their mistakes. Teachers' ought to recognise mistakes offer

possibilities for learning and, as such, should be taken into account in the process of creative learning, she reiterated.

“Teachers must be open-minded and creative to encourage children's creativity, respecting and valuing their ideas, and adapting their planning and approaches to support their unique needs. If something does not go according to what the teacher expected and children think of it differently, they think it is creative. It is a great moment! Children are being creative! It is funny as well when teachers and students have differences of opinion, and this time, I think children should be supported further, and their ideas should be respected by the teacher”.

Teacher A thinks it is possible to be creative in daily life, she explained, “Everyone, including children and adults, can be creative, and promoting creativity is crucial for a memorable childhood and inspiring educational experiences.

She elucidated, saying regarding teachers, “I think being an early year's teacher, teachers do have to have a creative side, and even in teaching, teachers have to be creative in their approaches. It is actually in terms of the pedagogy that we use, the play-based curriculum, that I am generally talking about. I always think about how I can teach certain skills in a playful way that is age-appropriate for the children”.

Teacher A likes being an early year's teacher. She explains that “I think early year is a lovely year group that allows you to be creative as a teacher as well, and I think it allows you to think on the spot all the time. You have to be creative most of the time and think in EYFS’s context. I try using examples that are related to children’s lives. I think in every walk of life, things don't always go as you expect; it is more important how you approach the situation by thinking creatively and keeping young children in mind.

Teacher A also thinks children can be taught to be creative; she believes in cultivating creativity in the classroom, where she offers children opportunities to experiment, accept challenges, and come up with their own solutions instead of coming to her for solutions.

"I think children can definitely be supported to be creative in terms of giving them opportunities, giving them resources, and equipping them with skills so they can learn the creative skills in terms of arts, phonics, and outdoor play.

She went on to say that children may flourish if they have the resources and the motivation, have the right support, and form close relationships with their teachers and peers.

"I think children use them most of the time in a creative way. For example, we have dancing lessons, and we have music. Moreover, we provide them with mark-making tools, and in January, the children will go on educational trips, and the adults will join them."

Additionally, Teacher A believes that children need an open-air environment where they can be naturally creative.

"She elucidates that "children do have that natural ability to be creative; therefore, exposure to the natural environment is necessary for their creative development. I also believe that adults can help them learn different creative skills and scaffold them further.

Teacher B

Teacher B is in her late 30s and is a qualified teacher; she holds a PGCE and QTS qualification. She thinks her interest in early childhood teaching comes from her knowledge of children's development. Therefore, she thinks she has a really good understanding of child development, and that really helps to be able to prepare you in terms of being able to plan a curriculum that's progressive and purposeful for all children.

She explained that "I consider myself to be quite enthusiastic, active, and vivacious. I feel as though I want the best for children, and I have a strong enthusiasm for early childhood education. These, I believe, are my primary strengths."

In answer to the second question, she stated that she was motivated to become an early childhood educator because she wanted to be a significant part of the children's educational journey, which is just getting started.

She expressed herself enthusiastically saying, “I think because we're laying the foundations and it's the start of the children's journey with an education, I feel like it's almost the most rewarding.”

"When they come into school for the first time, some children have never left home for a long time. Obviously, some children will come into school, and they will have very basic skills, or, in our case, in our school, they may have basic language skills. In those two years we teach them basic skills based on the early years curriculum, we're able to see them grow and develop language, being able to read and write by the time that they leave us, and I feel like we build and set such a firm foundation for learning for them when they reach the higher classes.”

When asked to describe her school, she states that she has been teaching at this school for eighteen years.

“This is my 18th year; the school where we teach here is full of deprivation. I obviously came into teaching. This was my very first school, so we are a school that is in an area of deprivation. Remarkably high deprivation Obviously, we are a school where we have nearly 90% EAL. We have a high number of privileged children; it is a really, really deprived area. So, I feel like in terms of our setting, we can understand the children and where they are coming from, the area, and the culture that they are coming from before they even start here in terms of the school."

Teacher B emphasised the importance of learning and described how her school is comparable to a family.

“The school is obviously a Catholic school. We have got a really strong Catholic ethos built around the entire curriculum, and it is an incredibly special school to work in. Children are at the heart of every single decision that the school leaders make and the teachers make, and we've

got our mission statement is that we are one family, one community in Christ, and I feel like as a school we really nurture our values taught by Jesus, and his values are at the centre of everything that we do here.

She further explained that “we have got such an amazing body of staff that nurture and support the children, and we're very lucky as well. We have an amazing family. It's such a diverse school made up of many, many cultures and ethnicities; however, we are one together as a school, and it's an amazing, very, very special place to work in."

She explained it is challenging to be a teacher in the modern world, furthermore, although teaching is a very demanding profession, there are plenty of rewards for professionals who can manage the pressure. In describing her role as a teacher in the modern world she said

“Even in my eighteen years of teaching, it has been extremely demanding. Ten years ago, we had more time for preparation and thought processes, but now things are fast paced. Being a teacher comes with a lot of paperwork. It takes up a great deal of a teacher's time. It is not a nine to five job; it requires strategic planning, preparation, and time away from school. As a result, it is a really hard and demanding work. In today's environment, I believe it takes a really special individual to be a teacher.”

Beliefs about Creativity:

When asked about her opinions on creativity, she clarified that she thought instructors had a crucial role to play in encouraging innovation. Just as we must plant creative seeds in our children, we must also plant creative seeds within ourselves. Creativity needs to be supported in order to grow, become more resilient, and rejuvenate itself. The first stage is to cultivate a creative mindset inside oneself.

"I believe that teaching creativity is the ability to practically give the children a hook." As a result, in terms of creativity, we have our primary goal or our set of term-time schedules. We

have got to give that hook for children. For the child to be motivated to learn and develop their creativity, it must have a purpose and be stimulating, captivating, and inspirational.

In her explanation of the significance of creativity in children's development, she said that it is critical that pupils be exposed to a pleasant environment. It is crucial that students learn how to create art and crafts, participate in outdoor activities where they can include plants and leaves into their artwork, and construct forms out of blocks or other natural items even after they have experienced the COVID. She believes it aids pupils in overcoming traumatic experiences such as COVID.

“Since each student in your class is different, has a different background, and possesses unique talents and skills, I believe that creativity is extremely vital when it comes to education. In general, each of us has unique talents and is skilled in some areas.”

She elucidated that children must have their creativity fostered in order for them to be able to express themselves both independently and through a variety of media.

“That is incredibly significant, in my opinion, particularly when considering the early years. Rather than assigning children to create thirty identical Christmas cards or making them do what we want them to, I believe it is crucial to provide them with the means to express their own ideas and knowledge via their artwork.”

She emphasised that “Children should engage in outdoor activities, in my opinion, since this will foster a creative learning environment where they may develop their self-expression skills and get ready for life in society following COVID-19.” Her views about creativity are like Winfield (2023); she states that instead of using words, children frequently use stories, drawings, paintings, or other creative expressions to convey their feelings. Children can incorporate these emotions into activities through creative play, which gives them a platform to communicate their thoughts and feelings in a way that is supportive of them. As they get older, this will help them express their ideas and emotions more clearly (Winfield, 2023).

Teacher B asserts that although if children are eager to explore and inquisitive by nature, teachers have a responsibility to foster their creative potential in efforts to support them reach their maximum potential. She gave an explanation.

"I think it's important to foster creativity in your pupils; it's something you have to do naturally." To unleash their creative potential, a lot of work must be put in. They are inherently creative and inquisitive, in my opinion, but it varies with child. I believe that certain children have greater creativity and curiosity than others.

She went on to explain that in effort to encourage children to express their curiosity, it is critical to foster awe and wonder surrounding everything you teach, especially in the early years.

"I provide them with lots of opportunities in the early years where we have curiosity cubes or curiosity stations. They are allowed to spend time there; children are excited to go to those stations and love to explore, spend ample time, use all the senses, and be able to engage in creativity. Nonetheless, I believe it is vital for teachers to assist students in fostering their creativity." She thinks that a helpful practitioner recognises the transformative power of play and accepts the paths the children choose to follow. (Malaguzzi, 1993).

She proceeded to explain on her perspective regarding the creativity of teachers, stating that she believed they should be extremely creative, conduct research, and design appropriate activities. Teachers should possess the knowledge and abilities necessary to be creative individuals.

"Indeed, I think teachers should be well equipped, and they must think about the right activities. For example, how can I make this area of learning incredibly creative? In my opinion, educators should have the ability to contemplate and arrange their yearly tasks. To be honest, we have to conduct a great deal of our own research."

Additionally, Teacher B highlighted how she believed that the new EYFS curriculum demanded creativity. According to her, teachers must be aware of various strategies for motivating pupils.

“For instance, we've adopted the curiosity approach or undertaken extensive training, particularly during the implementation of the new EYFS curriculum. Over time, teaching has also undergone significant changes. The way we do things now has changed even since my early years as a teacher. Children may engage in a variety of open-ended activities, such playing with loose pieces in indoor and outdoor play, which is something we definitely wouldn't have done decades before.”

The natural environment's affordances, which include a wide range of adaptable and open-ended playthings like naturally found loose pieces, provide the perfect setting for play and exploration directed by children (Barrable and Arvanitis 2019)

She explains how teaching and learning have evolved. Therefore, even in terms of art, for instance, they can now use various items, like loose components, to make 3D artwork that the children can simply build themselves out of natural materials, in place of having different media like paint, crayons, or crepe paper.

She said “Yes certainly. To be honest, I do believe that it requires a lot of work on the part of the teacher to be able to implement a creative curriculum and understand what kinds of activities they want to perform in the classroom in order to nurture creativity in the children.”

Teacher B discusses that it is possible for children and adults to be creative at any point in life. Teachers are vital role models for creativity, inventiveness, and taking risks, especially in the early years when the teachers are practically born with a creative disposition.

She reiterated “As an early year's teacher we must build the foundation therefore, we need to be creative ourselves, you've got to create that buzz, that hook that gets the children on board and gets them engaged straight away.”

She said excitedly “I do think it's innately built in teachers, and I think it is the same with anybody. I think some people are more creative than others and I think we learn from each other in this job, we're inspired by all the members of staff and their creativity.

Teacher B clarified that teachers learn from each other; she said she is very receptive and never misses a chance to learn from other teachers who are more creative than her.

“I usually have a mental picture of what I want, so I ask my friend, who is quite creative in that field, if she can help me. Not every teacher would appreciate suggestions, therefore I guess it depends on the individual.”

When she was asked if she thinks children can learn to be creative, she strongly supported that idea and thinks that creativity can be taught on an everyday basis. She explained.

"I believe so. Indeed, I do believe that creativity is transferable, and we do a lot of work with it in relation to metacognition, particularly in relation to the EYFS learning characteristics. We can truly teach them the skills they need to live a lifetime at this point. through engaging in imaginative play and exploration. They use their bodies while dancing, using scissors, and working on art projects, or it is an outdoor exploration of birds and insects. Children can be taught to be creative using their minds as well as their bodies.”

She claimed that the layout of her classroom is based on the children's creative demands.

“We have characters in early years, and one of the characters is a creative chameleon. We explain to the children that in this act, we might put that card out with an activity written on it, and we might say that when you come to the activity today, you can be a creative chameleon by what it is. They have to independently show their activity, so I'll always say Teacher B isn't going to show you how to do this creative task. Today you are going to use your own ideas, and it's about planting those seeds early, using those words with the children, and doing a lot of modelling to begin with in nursery, and then that allows the children to become more creative in senior classes”.

She believes that while some children are naturally creative, some children may need a lot of assistance." She stressed the term "taught”.

She reiterated, “I think it can be taught because if you give them the correct tools along the way and give them different reasons to be creative, such as a social environment and a lot of open-ended activities, you can teach children to be creative."

She strongly supports the idea of independent learning and risk-taking in cultivating creativity. “The way that you teach children about their work and the way that you value their thoughts and ideas—every single thing that the children do allows them to want to be able to take risks and to be creative. Because I think sometimes children might think, oh, I don't want to try that in they get it wrong. I actually think that's the beauty of being creative because it's their own ideas, their own work. It can't be wrong."

Teacher B explained that children can be taught to be creative, and creativity is socially embedded; it can be taught if teachers provide children with the right support. He also feels that every child is unique, though some are more inclined to be creative. As the body contributes to cognitive processes and the creative process does not simply occur in the brain, she believes that holistic learning approaches to education are important for fostering children's creativity. Children should be given opportunities to use their senses, their bodies, and the benefits of social interaction (Menary, 2010).

Teacher C

Teacher C is a qualified teacher who completed both her PGCE and bachelor's degrees. She is in her late 20s. According to her, early years practitioners should be enthusiastic about what they do. Teacher C was an initiative-taking individual who believed that early childhood educators should possess compassion and warmth in maintaining a secure and enjoyable learning atmosphere for young students.

She expressed her admiration for her work as an early childhood teacher when asked about her thoughts on the profession.

“I am compassionate and caring, open to sort of getting my hands dirty and going home covered in glitter," I'd say. I do not take myself too seriously, especially when working in the early years with children. You have got to be a little bit silly yourself. Even though I have not had children myself, I have a motherly way about me. So, the children feel safe when they are in my presence, and they enjoy my company.

She shared her experience very confidently.

“Actually, when I did my PGCE, I did not think I wanted to teach early years, as I did not do any training in early years. My PGCE was sort of focused on key stage one and key stage two. So when I came for my job, I applied for a key stage two job; however, I was considered for early years, and after speaking with my mentors at the schools where I was on placement, they were saying, Well, actually, we really see you as an early-year teacher, so I went on board. This is my second year in the early years. So last year was my first year, and I really enjoyed it. "Now I feel like that is where I should be."

Teacher C gave a brief overview of the school where she had been employed. She remarked that the school is incredibly varied and ethnic. They are a large family. Thus, they all take care of one another. When she expressed her thoughts about teaching in the contemporary world, she asserted that she finds it difficult.

“It has its challenges; however, there are a lot of positives, and one of the main positives is the children. "I would say obviously one of the main difficulties at the moment is workload and teacher retention, and I think sometimes there's a lot of pressure on teachers to do things within the job that are outside the job; that's one of the main difficulties."

Beliefs about Creativity:

While sharing her philosophy about creativity, she said creativity is all about making learning fun for children. She herself learned a lot during her early years of teaching. She said she wants her students to enjoy, feel comfortable, and love to visit schools. That is why she tries to make

activities relaxing, she tries not to put pressure on children, and she gives them enough time to roam around the classroom. She explained that creativity is important so that children are equipped with different skills to express themselves. In fact, children use creativity as a means of self-expression, as well as an opportunity to use their imagination and, in some cases, create new things. It is a chance for them to be authentic.

“Creativity is necessary for children to learn different skills, so it could be critical thinking skills or reasoning; they can express themselves in different modes, not just through communication. So, you might ask the children, "Why have you done that?" and they may not be able to give a reason, but their creative work speaks for itself, whether they are happy or sad. I think some children struggle to express themselves in certain areas of learning. Creativity is an opportunity for them to succeed in areas that they do not find as difficult. So, it gives them opportunities to be successful."

She believed that young children are naturally creative and that this is because they are constantly encouraged to be creative as well as exposed to creative activities. She added that

"It seems like a natural process. I really do not need to give them any encouragement on it. While my classroom has certain spaces that are sort of designated for creative work. However, some children are very curious to be involved in it as compared to others. I do not have to put in effort to bring them into the activity or involve them in it. The majority of the children like creative activities; they like more arts and design activities. We also have your role play areas or your construction, and often I find that children gravitate towards those areas because it is something that they find easier, and for most of the children, that's where you will see them in the classroom; they're sort of gravitating towards those areas."

She believes that teachers should be creative in order to get students excited. Only the creative teacher can make the environment more creative than mundane, and children like to change, so

every day there should be original activity. It is teachers' responsibility to cultivate creativity in children and make them excited about their learning. She explained.

"I believe that I am quite a creative person in school. I used to love art and design as a child, and I still love it. For me, art is a soul of creativity. I feel like creativity is something that I do naturally. Speaking to other staff members, they tend to tell me I am highly creative, but they are not doing activities with the children. However, I think we are all actually quite creative. My colleagues don't presume that they are they are creative in their own way. I think teachers should encourage each other's work and lessons; this is how we learn from each other."

In addition to the creativity of teachers, she believes that everyone can be creative in their daily lives if they are given the opportunity to do so and are valued for their ideas and thoughts. This will help them develop their love of learning, their sense of self-worth, and their fondness for creative endeavours.

She responded "I personally think that most of the time, yes, people can be creative. If I talk about myself, I am naturally creative, especially in school settings. I feel like it is something that I do all day and every day. However, in my home life, I would not say I am as creative. I do not really go home and do creative activities myself; not very often anyway. Environment, in my opinion, is also quite important. The surroundings have an impact on me. As a child, I was highly creative, and I presume a lot of the children go home, and I know from the experience of what they brought to school that they come in and like to show me the different pieces of work they have done at home."

I appreciate their work and their efforts; this helps them grow their love for creative learning. Children are highly creative learners if they are changed when they become adults, like me, because they are not given the right environment and support.

Teacher C described her role as a teacher and said that she is a strong believer that children can learn to be creative. "Feel like? Yes, we can teach children to be creative, although they might

see themselves as not creative. We can teach them the skills to be able to access the activities and to achieve the desired goal at the end, although some children might need some more adult support than others. I feel like all children can be successful in these areas when the right support is given.

Teacher C was a strong supporter of an autonomy-supportive environment to cultivate children's creativity. She was aware of the need to provide a setting that encouraged children's independence. Her opinions align with research suggesting that the most creative settings are built on reciprocal regard, confidence, and research between the teaching staff, where they continue to research to come up with the best ideas for their children. Moreover, teachers should be aware of children's needs; they should be flexible to understand their viewpoints and friendly to make children feel comfortable and safe around them (Wyse and Jones, 2013). Teacher C sought to foster an environment where children could choose what they wanted to study and had the opportunity to play an active part in their own educational journey (Ferrari & Wyse, 2016).

Teacher D

Teacher D is an early-year's teacher with QTS. She has been working as a supply teacher for two years. She said this is her first full-time role in primary school. Talking about her strengths, she stated that she is very creative herself and flexible, open to research and learning; therefore, she also thinks her students should be open to inquiry-based learning.

"I like to make sure there's loads of questioning in my classroom. I also make sure that things are open-ended for children to really delve into, ask those questions, and take their learning further. Open-ended and inquiry-based learning is something that I really prioritise in my classroom."

Probably from a youthful age, I wanted to be a teacher myself; my teachers, like me, really inspired me to be a teacher. Just as I always say, you always have one teacher that you will always remember throughout your life. She described her school briefly.

“I am very new here; it is very community-based, so everyone's like a family." There are big expectations from early-year teachers because our head’s focus is incredibly on early years. I think it is very nice to be an early-year teacher and always put the children at the centre of everything we do.”

She explained that being a teacher in the modern world is an arduous job because of assessments and constraints. Additionally, according to Ofsted, it is all about targets and getting children to make this six-point progress, she thought sometimes they focus too much on the product, not the process, and getting children to reach these goals rather than being the actual child.

Beliefs about Creativity:

Teacher D shared her views about creativity, saying, “I'd say it’s a process or a state of mind involving a series of like plays and ideas and possibilities. It is not just about art. People might say that this child is creative, but it's more like the process the children go through in everyday learning. It is like children have overturned barriers. It's like thinking creatively to accomplish different tasks. We need to prepare children for creativity, and its demands are out there. especially in the modern world after COVID, we do not know how the future is going to play.

She strongly emphasised that it is incredibly important that children are taught to be creative. “We're in a world that is very, which is why I think it's important for children to go further in their learning rather than just fulfil the aims in the national curriculum, because that isn't going to carry them throughout life. So that creative thinking, they need to further develop themselves and to become the unique person they deserve to be. In response to question 10, she agrees with the other three teachers. She clarifies that children can be taught to be creative, but some take more interest in creative learning activities. elucidated, saying that.

“I think it depends on the child, like whether some children are curious or not, and they need, planning to put their small steps in to help them become creative and curious. We always have to plan for it, because if we don't plan for it, where does it leave us? It does not leave us. Ever build that child up, or build that creativity or that thinking up? "So sometimes we need to put the small steps in for the children to help them learn and develop.” Unlike other teachers, Teacher D does not think teachers always need to be creative. She explained.

“Not always, but they have got to be open to it and have some creative ideas. I think all teachers, in a sense, are creative in some way. It does not mean that they are creating in every area, but they might be creating one thing, and I think what especially works here is teachers sharing ideas with each other.”

Teacher D’s thoughts about teachers' creativity are like those of Teacher B and Teacher C; she thinks teamwork is vital for children's creativity development. She explained,

“It might be that you are creative, or you are not. You are creative in some respects, but it's about working together as a team to find your strengths and weaknesses and then working together to benefit the children.”

According to Teacher D's beliefs, creativity is not all about creating original things; it is about thinking of solutions to problems. She believes that in our day-to-day lives, we are all creative. We have always needed to use our minds, get beyond obstacles, and generate new creative answers to challenges that arise on a daily basis. She also expressed the unique idea that children can only be taught to be creative in a meaningful and supportive environment within the classroom. She discussed.

“Children just need the right setting, the right support, and the right time. It is a never-ending effort, isn't it? It is not like they are going to learn to be creative straight away, but it is a process, and children can learn it eventually.”

Teacher D emphasised that collaborative efforts by the teachers and the right type of support for children's personal progress and improvement are necessary. It has been argued that encouraging settings are those that offer adaptable supportive frameworks, are visually pleasing, care about encouraging creativity and teamwork, respect individuals' freedom of thought, encourage collaboration, and reject strict rules (Davis, 2013). The teachers recognise that young children may perceive and respond to creativity in various manners, and they actively encourage students to participate in the process of creativity. It has been suggested that practises meant to encourage high achievement have frequently led to a shift away from child-based learning and teacher personal performance evaluations (Fielding, 2008).

4.7.2 Summary

Teachers believed that pupils needed creativity as well as other skills. Since creativity is an essential component of the human experience, instructors must also be creative in order to maintain a creative classroom atmosphere. Our capacity for creative thought enables us to rise to difficulties, get over hurdles, and seize opportunities. Because it shows that one is receptive to novel experiences, creativity is significant. Having a strong imagination, feeling things, and appreciating them, attempting new things based on one's own interests, and having a curious attitude are some of these experiences (Kaufman, 2016).

4.8 Thematic Analysis

4.8.1 Introduction:

The purpose of this study was to explore how creativity is seen as a social phenomenon and an ongoing process that can be taught via frequent interactions between the teacher and pupils and the environment in the early years of school.

It also aimed to draw attention to children's agency and the significance of this agency for the ability of children to participate in learning and develop their creativity. This study explored the status of social circumstances in relation to the role of teachers and their surroundings in the development of children's creativity. The position of children's creativity—which may be fostered via iteration—is discussed in connection to the shifting rhetoric in early childhood education—which tries to standardise learning procedures and assess learning results. Additionally, it emphasises the value of a social setting in which children may be active participants and develop their creative learning while interacting with their teachers and peers. The focus has so far been on creativity as an individual, a psychological process that is described in all theories and is typically connected to imagination, originality, and adaptation (Saracho, 2010, p. 5), as well as creative thinking as it relates to academic topics (arts, mathematics, and language). These methods do not place a strong focus on creativity in play as a meaningful daily practise and social activity for children. However, according to Vygotsky (1976), play must be understood as an activity that takes place in certain social situations. Socio-cultural theory states that "any human act that results in the creation of something novel can be described as a creative act, irrespective of whether the creation is a physical object or some mental or emotional construct that exists inside the individual who generated it and is known only to him" (Vygotsky, 2004, p. 7).

The analysis of transcripts has managed to discuss these themes. Some of the themes were already assumed, and the questions were particularly designed to find and discuss those themes.

Thus, after analysing teachers' interviews, the following themes were coded as the most important components in the creative process, See Table 5.

4Ps's of Creativity	Themes
Person	• Motivation • Exploration and Engaging
Place	• Supportive Communication and Respecting Ideas • Role of Physical and Social Environment
Process	• Iterative Aspect of Creativity
Product	• Meaningful and Original (their own work)

Table 5: the classifications applied to analyse teacher's beliefs and perceptions about children's creativity development.

4.9 PERSON

4.9.1 Motivation:

Similarly, to the prior topic, which concentrated on the children's active engagement and exploration, this theme demonstrates how the teacher participant motivated the children to be involved in creative activities and how it is a crucial component in the creative growth of the children. Moreover, it also discusses what methods of instruction they employ—such as teaching style and material use—to encourage creativity. Their role as teachers encourages them to adapt and consider creating new teaching methods in order to stay motivated to engage in active exploration and be creative.

Teacher A stated that she believed the position as a whole fell under her duties as a teacher at the school and one of the students' main role models when she was questioned about the role of teachers in fostering creativity. She was asked to clarify her answer by sharing an example. She elaborated confidently that.

"She thinks very carefully about the provision she is offering to the children and the opportunities she is offering to the children to be creative, like auditing resources in the classroom and also looking at how children are using resources in the classroom's space and constantly thinking about how she can adapt, improve, and make a better experience for the children. We make sure we have a range of resources for children to be creative, like a permanent role play area where children can be creative and use their imaginative skills."

Her focus was more on engaging students in activities and skill development. She further shared her thoughts, stressing some of the activities essential for the creative development of the children.

"We also have mark-making tools, children have daily paintings, and malleable materials are there for children to make different models and use their malleable skills to create different skills. We enhance them with different items such as musical instruments and ribbons, and she uses a mixture of resources. Some of the lessons are a bit more focused and linked to their theme in terms of using creative skills, which means she is looking for a more creative outcome. She also makes sure there are a lot of open-ended opportunities for the children to be creative as well. Therefore, it is about offering lots of opportunities for the children to use and making the environment a safe place for the children to be creative."

In answer to question two**,** Teacher A's thoughts on children's creativity were similar to those of the other three teachers; she was clearer about children's creativity in early childhood settings and how she encourages them to be creative. She thought, "The creative potential of children is limitless." When she further explains, giving examples, the way she encourages her students, she uses the word "I" and emphasises that she owns her lesson and thinks her students are unique. She said, "So it's, I think about, having an open mind and adapting and scaffolding children at the moment, but also valuing creativity in the sense that it's a very important aspect of the curriculum and making sure that it is, planned for and there is a clear progression of skills

that will happen in terms of creativity and how adults will support it. So, you're making sure it's a really valued aspect."

When Teacher A was asked to give an example, she said, “I avoid overburdening children with restrictions. Children want limits and regulations to help them feel secure and in control, but they also require unstructured free time to let their imaginations flow and be spontaneous." Craft (1992) points out that children’s creativity is fostered in safe, secure, and encouraging situations where children are expected to exhibit independence (agency) in making decisions and where their contributions are recognised, and they are encouraged to take chances (Craft, 1992).

Motivation as a theme also surfaced when **Teacher B** was asked about her role as a teacher in children’s creativity. She spoke.

“When children are given the room, the time, and the autonomy to interact with the things that are important and fascinating to them, play-based learning takes place effectively. She had the same perspective about encouraging children; she stressed open-ended activities.”

She shared her thoughts about encouraging children in the classroom.

She remarked that, “in the classroom, especially in the early years, we have specific areas. So, So, we have a creative area—an area where children have the opportunity to express themselves in different ways. Obviously, we have seen that it is not just about artwork. We have obviously got role-playing areas and dressing-up areas. Where there are very open-ended activities offered to children, we try to ensure that children do not stay at the table all the time. We try not to give them instructions like, "Today I would like you to make..." Instead of having the children have access to resources that they want, they should be able to create what they want. I think in terms of allowing children to express themselves, that is particularly important, so, that the way that you have an enabling environment is what they need. That is what teachers need to be able to encourage children to be creative.”

When Teacher B was asked to share some examples about children's learning, she said she observes children being engaged in creative learning and exploring.

"In the construction area, I see that the children have been using different curve bricks with pieces as stickers, and they have been able to think creatively; they've been able to put them in a particular way to represent an object and then be able to play with it. On the created area, they may have been able to go and choose their own resources, which I am not aware of. For example, to represent Bumble Bee in the spring, the children have been learning about Mini Beasts. They might have gone over and gotten some yellow material and some black material; they may have created shapes of sun and night; they put all that together."

She reasoned that as it is more kinaesthetic and interesting for children to physically experience the story's elements, acting out a storytelling encourages them to learn and explore knowledge further. She recalled observing children go with their friends, adding that it's possible they dressed up and were playing a role. They are obviously more imaginative storytellers when they collaborate. When children are alone themselves, they use yellow bricks to make automobiles, bumblebees, and suns.

Her ideas are comparable to the concept of producing an artistic experience that can transform ordinary events into spectacular ones and have a long-lasting impact on students' learning (Uhrmacher, 2009). As stated by Uhrmacher (2009), we should notice an increase in the joy of learning if we provide aesthetically pleasing learning experiences, which is why this is significant. When learning is enjoyable, students are more likely to want to continue studying that particular subject. Maybe they will continue to learn about that subject throughout their lives.

Teacher B revealed she encourages students on an everyday basis "by ensuring that there is a space for creativity to take place and by promoting possibilities, she fosters creativity in the classroom, including taking many risks and failing occasionally." For example, she said, "I like

outdoor learning because it gives children opportunities to engage with open-ended materials to link ideas together and make decisions,"

There is equally strong evidence in favour of how teachers interact with students. When focusing on each child's motivations and interests and valuing and appreciating them, teachers in early childhood settings have numerous opportunities to develop their practises in order to foster children's creativity. By doing this, they can encourage exploration without "invading the child's creative idea or taking it over" (Bruce 2004: 25).

Teacher B also emphasised modelling and role-playing like other teachers; her style of speaking was inspiring, and she stressed the independence of the children's learning. “She thought, especially in the nursery, that sometimes there is a lot of modelling to begin with. So, there are lots of opportunities for children to be created in terms of, like we say, role play in the nursery, creating representations of stories, people, and things. different media, so just allowing children to see how this can be done and then obviously providing children with those skills, and then almost as the children get a little bit older, the adult is not needed as much. And the children are then able to show their own independence through being creative."

When asked how she supports creativity in her students, **Teacher C** stated that she believes it takes a variety of opportunities for the students to practise different abilities repeatedly.

She further elaborated, saying, “I think activities should also be a little bit open-ended, and sometimes you can put out an activity for a desired goal. But I think also giving activities for the children to create their own ideas is not something that teachers have always thought of as good. She also thought about modelling. So, the teacher is the role model, showing the children how to complete an activity by teaching them new skills or using new tools. like the role play area, we often model to the children beforehand, and then afterwards they are independently

going into that activity and taking their own ideas and using what we have also taught them as well."

Teacher C discussed her involvement in fostering creativity and said she felt responsible for the whole thing because she was one of the students' primary role models in the classroom as a teacher.

She explained, saying that “for different media in the classroom and like the role play area, we often model to the children beforehand, and then afterwards they are independently going into that activity and taking their own ideas and using what we've also taught them as well.

She explained she also give choice to the children to generate their own ideas and rather than just imposing her own ideas on them. She also believes in modelling; therefore, the teacher should serve as a role model for the children, showing them how to finish tasks by teaching them new techniques or making use of new materials.

This needs to be taken into account in light of the ideas and research that highlight educators as creative role models. According to Kamphylis et al. (2009), instructors play a critical role in fostering students' creativity since they serve as creative role models for their students. Hosseini and Watt (2010) also covered the significance of teachers positively impacting students' talents by providing an example of creativity. Teachers need the freedom and autonomy to set an example for their students in order to foster creativity and traits like risk-taking, divergent thinking, and creative self-efficacy. Curriculum Authority and Qualifications (2005): "Promoting creative teaching strategies in the classroom can have a positive impact on students' behaviour, social skills, self-esteem, motivation, and academic achievement" (p. 432). It has been examined how beneficial it is to include creativity in the classroom; however, when researchers look at how teachers understand creativity and how they use creative ideologies in the normal education classroom, a pattern emerges.

Teacher C's thoughts about children's motivation and independent learning were like those of Teacher A and Teacher B when she said children are motivated to learn to be creative when they are given independence. Children must decide how to spend their time and how much effort to put into activities when creative learning is child-directed. Tovey (2013) asserts that children play longer and more deeply and comfortably when they have control over their play.

"She further explained, giving an example "When children are given free hand to choose their activities with the props provided, children start to become superheroes and start to try on clothes to look professional, they spend more time in play."

According to Ryan and Deci (2008), child-initiated play encourages tenacity, adaptability, and intrinsic motivation—that is, a child's desire to act in a way that is motivated by their own aspirations and objectives rather than by praise or rewards from others. The OECD (2018) research on play claims that while well-structured play may be remarkably successful in enhancing development, unstructured play is frequently less so. The paper contends, however, that excessively teacher-driven practise may have a detrimental impact on factors like children's enthusiasm to learn. Therefore, according to teachers' thoughts, children should be given many opportunities to play independently, which is essential for their creative development.

In response to question two, Teacher C shared her views: "I feel like we are promoting it all day, every day, so it could be in our lessons in the morning, and we were singing and dancing all the time there. We do teacher-directed activities every week for the children. They are learning new skills almost every day, so it could be at the creative table where they are. As in a picture or collage, we're giving them opportunities to try different things that they might not try at home. So, it could be junk, like we do junk—a lot of junk modelling and materials that they probably cannot access at home as well. So, we are giving them different opportunities that they might not have otherwise."

Teacher D also presented motivation as an important feature to foster children's creativity, which provided clarity to the emerging theme. Teacher D thought that "anytime a teacher can inspire a child's creativity,"

She further elaborated, saying that, in my opinion, it motivates and excites them about learning. In the context of education, higher-order thinking is frequently discussed. She said,

"I guess it's to know that individual child so that they know where they're at, their strengths and weaknesses, and what they need to develop to go further; it's like their next steps; each child should be considered unique and creative. "Therefore, while planning a lesson for children, teachers should make sure every child is included." As stated by Stark (2018), Amabile (2012) observes that offering pupils options and allowing them to pursue their objectives in diverse ways promotes intrinsic motivation and a sense of autonomy. Hennessey (2017) found that intrinsic drive plays a significant role in fostering a creative environment. As such, he believes that educators should be aware of this and support it in their classrooms.

Teacher D thought the focus on process was incredibly important in the creative development of the children, and to motivate them, she said,

"It doesn't matter about the project, but the process." So, it's like planning the process but being open to that process and taking different steps. So, I would say observing, planning something, then observing how the children are interacting or what questions they're bringing, and being open to change your planning and to focus on what suits children." According to Craft (1992), when teachers try their best to provide children with time and a creative environment, they encourage children to be creative and independent learners.

All four teachers thought that the purest form of higher-order thinking was when you included various creative play elements in your lessons. The children are so involved and enthused about it. It encourages students to take ownership of their learning and to genuinely enjoy the process, which is crucial for them to continue learning when they leave classrooms.

4.9.2 Exploring and Engaging

According to the findings, in answers to questions three and four, teacher participants thought that one of the key aspects to take into account when discussing how children develop their creativity is their active engagement and exploration. In addition to recognising children's needs, all the participants shared their personal experiences of adapting their educational practises to meet the needs of young children. Most often, it is play through which the children's creativity is fostered and encouraged, and while engaging in activities, they also consider the individual differences of each student. It takes them at least two months to utterly understand their students and develop relationships with them.

Teachers thought that when children engage in hands-on learning and open-ended tasks, they must play, explore, and touch the material while they conduct experiments with it. Since the children will be developing their social, intellectual, and skill development while they play, all of their activities should be geared towards their interests. Everything is therefore natural, but we, as teachers, must be receptive to the children's interests and allow them to explore and learn.

According to **Teacher A,** "Allowing children to engage in "free play" using materials like blocks or dramatic play is crucial." She added that by allowing them that free time, they had been empowered to explore their individual theories and methods of conceptualising the world. Moreover, she elaborated on it by saying,

"Based on the curriculum, I think children are creative when they're playing imaginatively within the classroom or outdoors".

"Yeah, they might have introduced If they are playing with small-world resources, we can see children being creative in the construction area, making different structures. We can see children being creative by making different marks or experimenting with colours."

She explained that in early years setting children are constantly displaying creativity by dancing, singing, and acting out. There is always going to be a creative child in her classroom. And as a

teacher, she gives students many of chances to express their creativity both within and beyond the classroom. By providing children with the chance to do so, these initiatives start providing children a whole fresh perspective on the ways things work. When Teacher A was asked to give some examples, she recognised creativity in children and actively engaged them in creative thinking. She remarked,

“That's quite a tricky question to answer. I see children being creative when they are actively embarking on the task at hand. I think it is inspiring to see children being creative, but it says a lot about an individual child’s creativity. Hence, specifically, because there is so many ways you can see creative thinking. I see. Are you developing storylines with the peers? I observe them thinking, how can I move this play forward? and using their imaginative thinking, they are giving out roles? telling classmates, "You are going to be the mummy!" You are going to be the daddy! I'm going to be an aunt! It is inspiring to see when they are developing imaginative play.”

Teacher A further elaborated, saying that, moreover, I see creative thinking at the creative table when children are in control. So, I see children thinking creatively about what they want to make and how they got their own ideas. They are deep into their thoughts, thinking and persevering their ideas, thinking about how they are going to achieve their goals. I see them expressing themselves, having their own ideas, and being imaginative.

Play that "emphasises the freedom essential to play for children to choose to take control, explore, create, imagine, and go above the here and now" is what Tovey (2013:17) refers to as free-flow play. Free-flowing play has been linked to creativity because it helps us "achieve our highest moments of learning and understanding" by triggering comparable brain processes. (Bruce, 2004:8)

Teacher B was asked about children’s ability to explore, how she recognises children's creativity, and how she engages them in creative learning. She pointed out that she does not

know what exactly inspires children on an everyday basis, but she does use different effective activities to let them explore and be actively engaged. She thinks children learn differently; anything that is not interesting for adults can be interesting for children.

She said, “I provide children with many opportunities to play and explore things, such as children creating stories. They explore and connect things”.

She further shared her thoughts, saying, “I think we recognise children’s creativity from the work they produce and that they're able to obviously talk about that work, even in terms of free play. Therefore, when the children are in construction area, for example, that is where we see a lot of creativity. Where the children will create things, sometimes like an adult brain. I think, how on earth have you done that like I have? I wouldn't even have thought of it that way.”

Teacher B again stressed the sentence she already said: “I think from the work that they produce or the way that they interact with each other, for example, create their narratives and stories. So, it is just being able to recognise the things that they are doing in their free time. Within their free play, we can see that they are being creative”. Play and hands-on activities are important for children's early learning and development. Children explore the social, physical, and imagined worlds via these. Their ability to control their emotions, grow as thinkers and language users, develop socially, become more creative and imaginative, and create the groundwork for efficient communication and learning are all aided by these experiences. (NCCA, 2009, p. 11)

When asked about engaging students' creative explorations and independence, she said that it is inspiring to do free play on a daily basis or use open-ended material. She mentioned her intention of giving her students every day the opportunity for free play, which inspires her to be creative as well. She thinks the children best learn by exploring and deeply engaging in daily activities. She said, “For me, it is important that children learn to be creative and actively engaged, not just what they learn." According to the Early Childhood Curriculum Framework

(2009), children are active, self-assured, and agentic learners. Active children learn by doing and using their senses to explore the world around them alongside others. They carry out this by engaging in hands-on activities, material discovery, and experimenting.

Teacher C has also been focusing on giving children more control over their creative learning experience. She acknowledges that this is difficult, but she prefers to periodically let children take the lead.

In response to question three about encouraging children, she said, “I think a range of opportunities for the children are necessary. so that they can have repetitive practise and different skills. I think activities should be a little bit open-ended, and sometimes you can put out an activity for a desired goal.

Teacher C also noted that by giving the students more choice and freedom in how they approached their learning, they enjoyed it more and also began to dive deeper into their work and understanding. She explained,

“I think when they're coming up with their own ideas, they're also linking what we've taught them in class." So often, you would see that if they were going to the creative table, they would come back and bring you their ideas, and they would be able to tell you what they had created. It could be that they are in the construction area, and they might be playing and building stuff.”

Teacher C's ideas reveal that freedom and autonomy will support the possibilities of creativity. When asked about how she recognises children being engaged in creative learning, she explained:

“Sometimes you might not know what it is, but you speak to the children, and they can offer you what they have built. They can tell you more about what it is that they have created, and I suppose you have seen them expressing themselves in ways that they might not be able to in other areas of the curriculum.”

Play and exploration in early childhood settings means children are able to choose activities and create experiences where they can engage with other children or adults or sometimes play alone, and during these activities and experiences they learn by first-hand experience—by actively 'doing' (DCSF, 2007). According to Amabile (2012), a creative person needs a space where they are free to make decisions and feel secure in the knowledge that mistakes are occasionally acceptable. Additionally, children will take chances to attempt new things when they are in a supportive and trustworthy setting, which may inspire the next creative or inventive thought.

When Teacher C was asked to share some examples, she elaborated that "we have got the three tables, which are based on arts and design activities; it can be arts and crafts. We have like a construction area, so it is where children are building stuff. We have a role-play area as well. We have one inside and one outside, so it is experiencing different role players. At the moment, we've got the post office in our room, but it is changed every half term."

She also spoke about the variety of settings she has in her classroom to promote creativity. She elaborated on saying that we they do a lot of cutting and sticking on the physical table to help children develop their physical skills, including fine motor and gross motor skills. They are also having to be creative in different areas where they have outdoor play for the children. She often observes the children coming up with their own ideas, even though occasionally they provide them a specific task. As a result, she believes that the curriculum offers multiple opportunities for children to express their creativity and is not limited to the creative table.

Giving children open-ended resources to explore gives them the chance to develop creative applications for these materials and study art components like line, colour, and shape, for example. As play becomes less concrete, there is a higher advancement in creative expression, which may be achieved by providing children with materials that are not preformed (Froebel in Lilley, 1967).

Teacher D had a strong emphasis on the process and the product children are producing; she explained that it is important to see what children produce. She also stated that.

“She often notices what they're coming out with, how they're engaging in the activity, how they're behaving while working on the task, whether they are excited, happy, or frustrated; everything really matters—their emotions and their work both. I also observe what work they're producing. "If they can remember stuff from before and bring that in, what barriers do they face and how do they overcome the barriers?"

When she was asked to give some examples about children’s creative thinking, she said she also tries to communicate with students about their work. She explained, “I think that questioning and that answering and being able to question them as well and see what their understanding of it is and to see whether they further develop.”

All the teachers thought that when children engage in exploring and thinking, they generate, assess, and improve thoughts via play to make meaning of their world, inquire about it, and conduct investigations. They think the free play in which children explore independently is incredibly important for children’s creative development and makes them independent learners throughout their lives.

4.10 PLACE

4.10.1 Role of Physical and Social Environment

The teachers stressed the importance of the physical environment, and it appeared to be one of the essential components of the creative process. Conducive indoor and outdoor environments are essential areas for learning, which ought to be inviting and engaging for children in the early years. The fundamental elements of the surroundings ought to prove captivating and thought-provoking, enabling youngsters to take charge of their own educational journey and progress into robust, self-confident, enthusiastic grownups. To enhance these wonderful experiences and

areas of curiosity that encourage conversation and inquiry, variety is also essential for inspiring awe and wonder.

Teacher A talked about the role of the physical environment in the creative development of the children. She mentioned that school offers different areas of learning for students that are quite open-ended, where children are given the freedom to move around and work at their own pace.

"We have a permanent construction area. We change the construction blocks around. We go off the children's interests, or if it is something we want them to, sit with an adult and learn how to do, we might put something specific. However, lots of the time, they go off the children's interest, and that is mostly open-ended. Therefore, the children can create what they like with that. We do not put a time limit on it. Like I say, some days we might add challenges if we're doing a certain-story book; we might add a challenge if they can manage it well." Early childhood settings that encourage and promote aesthetic discovery will help to lay a solid foundation for the kind of creative thinking, problem-solving abilities, and awareness that are necessary for growth and accomplishment in this unfathomable world (McLennan, 2010).

She further explained that the teachers also facilitated children where necessary. “We've got a permanent creative area, so that will have a range of varied materials. Sometimes it can be an adult-led activity that is focused on creativity, and that's a skill that children need to learn. So, for example, we have had clay on there not too long ago, which is a new experience for the children. "So that was with an adult." "Perhaps in the next academic year they might be able to do that a little bit more independently."

She informed that the school understands children’s needs and the importance of materials in the creative development of the children; therefore, the school has tried to provide every necessary resource that is essential for young children.

“Some days we might have collage materials added there. It might have different oil pastels. What we have is not really what we paint out every day. We have crayons out every day. We

have big chunky chalk on the playground every day. We have instruments out outside, and we have dancing scarves. We have a role-play area. We have a small world area. We are very well resourced here, and we do make sure that every area of the classroom is really utilised. "In a way that promotes language or other skills." A well-designed space must encourage children's learning and play to further foster their growth. It helps the achievement of curriculum objectives and goals and makes managing a classroom simpler (Catron & Allen, 2007).

Teacher A believes that tasks are indeed very important since she wants her students to enjoy the activities, therefore she meticulously plans each task. She also shows her planner, which was meticulously prepared with activities. She also advised being adaptable enough to plan ahead for potentially problematic lessons. She expressed her feeling quite enthusiastically that her utmost effort is to foster children's creativity and help them go through the process that they enjoy the most. When children work together to create art, the process of generating the art is more important than the finished product (Bresler and Thompson, 2002).

"I think tasks are certainly important because it is what I am trying to teach them. I want them to be creative or learn mathematics or language; hence, tasks should be designed by keeping in mind the skill the teacher wants to teach their students. I plan a certain task because I want them to develop a certain creative skill. if I do not plan the activity for children to play out, if I do not plan to show the children how to use resources and objects, I cannot help them progress and be creative. Children acquire critical knowledge through play that spans numerous developmental domains, including reading and math. Children learn words even in their early years through play with books or other things that have letters on them. Children learn vital responsibilities that are relevant to the actual world and continuously improve their language abilities through play during the school years (Seefeldt, 2001).

She further elaborated, giving examples of tasks. "Are children ever going to learn math by themselves? Obviously not! If teachers do not give them that opportunity, if teachers do not prepare age-appropriate tasks, and if teachers do not have that excellent quality of interaction

with children, they cannot progress. I think setting specific tasks and activities out throughout the week is an important way to make sure children develop creative skills."

She remarked that they also have an essential construction space, an outdoor plant and mud area, a role-play area, and a music area, according to her. Since each of these spaces are tailored to the specific learning requirements of the children, so that they have endless opportunities to express their creativity and linguistic skills. She also ensures that each child receives the social and emotional support they need and acquires social skills. She said her aim is to enable her students to apply their creative skills in a way that suits them.

Play items are crucial for a variety of developing approaches in the classroom, including verbal, physical, social/emotional, and cognitive. Teachers must be aware of the age-appropriate playthings, furnishings, and equipment for the classroom (Wood and Attfield, 2005).

Teacher B

Teacher B stated in the interview that she believes the task is crucial to the children's creative learning. It must be captivating enough to hold children's interest throughout. "

"I think it is very important in the early years to be able to create that wonder, and awe so that we can develop creative and imaginative language so that we can allow children to express themselves in art, drama, music, and song. Through these activities, children improve their gross motor skills as well as their fine motor skills. Being active—dancing, jumping, throwing, sprinting, and generally moving around—is a key component of play. Additionally, by using their huge muscles in these activities, children frequently increase their gross motor development (Gallahue, 1982). "I plan the tasks by ensuring that there's a role play area that's regularly used by the children, ensuring that there's a curiosity approach and a curiosity station, allowing children to have open-ended activities, and allowing children to have an area that's dedicated to expressing imagination, skills, and artwork."

In response to the question about whether they have age-appropriate resources for the children, she explained “Obviously, we have varied materials that would be out in the nursery and reception. As the children develop their fine motor skills, they will be able to use different tools and things in nursery and reception, so you will find different things available for nursery and reception children.”

Catron and Allen (2007) claim that the way things are set up physically reflects both the teacher's preparation and the learning of the pupils. It's a place where both educators and learners will be spending the majority of their time, one that they can connect to and call their own. It ought to incorporate a range of manipulatives for cognitive, social, emotional, and physical growth and be aesthetically pleasing, cosy, and engaging.

In responding to a follow-up question, she said that she ensures that the youngsters have autonomy, find the task sufficiently interesting, and feel happy with it.

“I make sure that it's not close; it's open so that children can take risks and allow themselves to have a go. So, in the nursery, sometimes, obviously, there is a lot more support, whereas in reception, it's like, "No, just have a go." You showed me what your zebra was going to look like. Because it would look different to me, or it is going to look different to your friend. It is letting them reflect on what you have taught them because certain children may leave and may draw what they know—for example, that a zebra has four legs—making sure to draw that, along with a tail and other details. Thus, it's enabling all of the knowledge that they need to manifest itself in the work that they produce."

Teacher B she wants her students to take control of their learning. According to her, autonomy helps children become more creative by showing them that they are in control of their own circumstances and choices. Students who receive more autonomy from their teachers are more motivated to learn on their own and do better as a result (Soenens et al. 2012). An interpersonal

teaching method that encourages students' choice, enthusiasm, and feelings of leadership is known as autonomy-supportive teaching (Soenens et al. 2012).

Teacher C

Teacher C clarified that while she makes an effort to include a variety of engaging materials in her lessons, she shares Teacher B'S belief that open-ended tasks are crucial.

"Tasks are crucial, in my opinion, since they provide children with the tools, they need to be creative, and because teachers, like me, are also resources for the children to be creative, because I encourage them a great deal. There are always opportunities for the children to work independently on the tasks. "There are different areas in the classroom that are very open-ended." According to DeVries (1978) and Piaget (1952), young children learn best while they engage in interactions with others alongside materials in their environment.

Teacher C believes children's self-esteem grows when they believe they are in charge and have the freedom to make independent decisions. Their feeling of accomplishment is enhanced when they can carry out a task independently.

"A lot of the time, we can put stuff out as we have construction areas, and we have areas where we stick photos of children's work. There are different areas to develop different skills, such as sensory skills, creative skills, or speaking. I do not necessarily always say to the children, "I want you to build this." I'll just give them the tools I'll observe to see what they come up with themselves and feel like it's cool."

She further elaborated saying, "Furthermore, we offer the children lots of resources and things that they probably do not get at home, especially the backgrounds that a lot of the children are from. In our school, a lot of the parents probably cannot afford some of the resources that we provide the children with. It's probably the first opportunity they've had." Educational environments give children the chance to use motor skills that will be important throughout life in addition to exploring and experiencing emotions and cognitive tasks (Shipley, 2007).

She concluded by saying that they always refer to the early childhood framework or the national curriculum to ensure that the children are getting the resources necessary for their stage of development. They also always make decisions based on long-term plans. progressing from nurseries, but they are also setting them up for year one. Thus, great effort has been taken to ensure that the children's skills continue to advance from the nurseries while simultaneously preparing them for year one when they go to the higher level. Although it is much harder than it appears to teach nursery, we strive not to provide anything that is too advanced that they wouldn't be able to grasp alone at that point.

Teacher D thought the physical aspect of the environment should be given high priority, and it should be designed to engage children and develop their interest.

“The task must be engaging and inspiring to the children; it must be interesting because if it doesn't interest them, they're not going to put their full mind into it to start that process and develop their creativity." Designing and setting up spaces for creative learning is one way that teachers can support children's learning through the process of play. Learning domains have been shown to support children's cognitive, physical, social, and emotional growth (Shipley, 2007).

She shares that in her classroom, she uses open-ended resources and open-ended activities. Moreover, she thinks that the learning process is more important than the end product. After an activity, there is an end product, but the process is kind of open to children for them to understand and interpret their work in their own way. They carry out their task going through creative processes.

She further revealed saying “I think tasks should be planned according to children’s age and interest because if you give them something that I take interest in, they're not going to be able to complete that task." It is going to be way above what they can do; therefore, I plan the tasks with my team, which is engaging and according to the EYFS standards. Since play is a fun

activity, it is an efficient way for children to learn. The degree of happiness and engagement exhibited by youngsters throughout a task may have an impact on their cognitive processes and motivation. Play is especially important for the expression and experience of positive affect, which supports the development of memory access and affect modulation skills (Ooi, Baldwin, Coplan, and Rose-Krasnor 2018).

Early childhood practitioners' accounts indicate that objects in their surroundings become embodied while they: (a) are widely accepted and comfortable; (b) support thinking-in-action (like writing, drawing, and building models); and (c) enhance children's engagement in the creative process by providing immediate reactions from exploratory behaviours and developing children's experiences in a creative setting (Malinin, 2016). When it comes to offering the greatest play space and resources, teachers in the early years need to take a proactive and purposeful attitude. This involves a dedication to the idea that a good toy is 10% toy and 90% child, in addition to having a clear understanding of what constitutes a creatively engaging setting (Craft, 2002; O'Connor, 2012).

4.10.2 Supportive Communication and Respecting Ideas.

Following the teacher interviews, "supportive communication and respecting ideas" emerged as the fourth theme. All the teachers think that it is fundamental to realise that the environment encompasses not only the physical—such as both outdoor and indoor spaces—but also the mental and emotional aspects. They believe that young children should feel comfortable and safe in their environment since this promotes confidence, emotional wellbeing, and the continuous progress of children.

Teacher A

Teacher A talked about her role in supporting children, where they can share their feelings, work independently, and have their feelings respected. Even if they are not able to work on

tasks effectively, they have been given support and ample time. They are free to make mistakes, become anxious, and share their feelings with teachers.

“I do, develop very good relationships with my students and that's something that's very important to me. Me and my students have trusting relationships and I value their opinions and their views, in terms of being creative and just trying to create an environment.”

In terms of providing emotional support for her students she states sometimes she notices that her students are anxious about something that is not turning out the way they had anticipated. While working on the task, they become frustrated. She has experienced nervousness among her students before.

Children say, “I really want to draw this, and it just does not look how I want it to look, so I genuinely support them. I would say, alright! you have had a good drawing. I can see you've tried to do your best. It is just talking to them, giving them that time, and patiently guiding them. I ask them, what is it you want to do? What is it you want to make? This is not working. You are getting frustrated because something keeps falling off your model. What can we do? Is there anything else we can use, so it's making sure there's other things available?"

The Effective Provision of Preschool Education Project emphasises the value of relationships between adults and children. When professionals see the value of play and engage with children and support them as they play, children's freely chosen to play presents several chances to foster learning (Duffy 2010). This means that children require good experiences of having personal space to be alone with themselves yet feeling connected to others, particularly those who are emotionally significant to them.

She continued to express her thoughts, saying, "She tries encouraging them using polite language and trying not to hurt their feelings, and they are comfortable with her." “I ask them, there is something else you can use as some Sellotape over there. Let us try the Sellotape tape. If someone was not there to help them, I don't know if they would get to that point, necessarily.

She clarified her response to the question by saying that it is just that they've been given the freedom to try, and they know that trying is alright Their opinions are valued, and I assure them that teachers are always available to assist them if they need them.

"Gibson (2010) posits that the basis of creativity in the classroom is the way students respond to chances for creative learning, collaborative learning, and constructivism when they actively participate in classroom activities. Therefore, the encouragement of creativity may result from collaboration and negotiation between the teachers and their pupils (Sawyer 2004).

In response to a question about whether she had encountered any obstacles that kept her from developing her creative side, she made it clear that she considers herself to be extremely fortunate and that the school where she works does not place a strong emphasis on rigid curriculum and stressful assessments.. She confidently said she has been given opportunities to work on creative learning skills. She thinks her school's management is supportive and encourages every activity in which creativity is involved; therefore, cultivating creativity in the early years is fun.

"I think we are very lucky in terms of, like I said, that in our early foundation stage curriculum, there is more allowance for being creative and there's not so many time constraints, especially in nursery. Actually, a group from higher classes might feel a little bit differently because they've got more things to fit in. However, I do feel like I have the resources and the time to allow children to be creative."

She added that her effectiveness as a teacher is unaffected by accountability. Teacher A had already spoken about her school's environment, where they are allowed to be creative and free to take risks. She further elaborates.

"Sometimes teachers are affected by accountability; however, I have already mentioned that it does not happen here. I think sometimes in another school it might be the case."

She explained that It happens in settings where teachers as well as the management are looking more at the outcomes than the process. For example, in different situations, it could be more appropriate to discuss how everyone has to have the same appearance as the cat and explain that you must put the eyes and nose where they go and that this is how the cat looks. Children do not feel free to work in such environments. That sort of teaching might be appropriate, but not always.

“It is not in our case. For example, while I am teaching, I might say, look, Teacher A is drawing a gingerbread man. I want to transform his head. What colour should I use? What shape should I use? How can I make it? And I talk through that process with them. But then I will tell them I am discussing it with you, but that does not mean you need to copy mine now. I ask them, what can you do?" In the end, I absolutely love seeing children's own work and their take on that project.” Building a child's readiness to participate creatively in a problem-solving process that enables him or her to choose, represent, and justify ideas and behaviours will aid in the development of abilities required for an uncertain future. Students of today, more than any other age, need to be capable of acting creatively and innovatively while thinking deeply and critically. (The Association for Supervision and Curriculum Development, 2007).

Teacher B

Following Teacher, A, had similar views and clarified that they give children a comfortable atmosphere where they may express their feelings to their teachers and work freely without being pressured to do so.

She expressed her views saying that the personal, social, and emotional well-being of the young children is a major focus of their work as early childhood educators, and it naturally plays a significant role in both their curriculum and who they are. Of course, they pay close attention to providing youngsters with confidence and to positive reinforcement.

“The children can have a go, and again, metacognition comes in there because, again, it is one of the primary areas of children’s creative development. Children are free to take risks; there is no right or wrong answer; it is about having to try. We allow students to work independently. A lot of the time, we want them to be able to work independently. Psychologist Donald Winnicott (1968/2001) identified creativity as being associated with the sensation of "being alive." Children must feel emotionally comfortable enough to discover new connections, directions, and insights to be creative. Children are natural explorers, but they require the proper atmosphere to be creative. Daring to do something new or different is at the heart of creativity.

Teacher B focused on the areas where children require teacher assistance to manage their behaviour. In order to foster children's creativity, she claimed that all early childhood teachers, including herself, are understanding of and supportive of the emotional and social needs of children.

“In terms of managing, Children's behaviour. We do a lot of things, such as social stories, positive praise, chart sticking with their work, and celebration assemblies. I talk to them in a calm manner, allowing them to give it a go. Therefore, we have a lot of strategies to support the children to do their best and be creative. We celebrate everyone's work. It does not matter even in terms of how we display children's work; we will display all children's work because it's their work, so it doesn't have to be Vincent van Gogh on the wall. It is their work, and we value everybody's work. The children know that clearly, and they are happy.” Wolf and Belloli (2005) also believe that adults may foster a creative atmosphere for young children by introducing new materials, language, tales, dance, and music, as well as creating engaging spaces and exhibits. Adults may show young children how much they value what they are doing or have done by using encouragement, attention, and praise.

Teacher B gave a brief overview of the barriers that may hinder children’s creativity. She also mentioned that she has no problems and that she embraces every opportunity to encourage children to be creative in her classroom.

“I think in terms of what has an impact on children's creativity, it is obviously the curriculum, the enabling environment, and the provision that teachers or schools provide. The actual activities, or the things that the teacher sets up, obviously have an impact. If the teachers are not able to teach the children according to their interests and the children do not have choices, she further elaborated on the point she had discussed earlier, stressing the teacher's personal research and knowledge.

She believes that one of the challenges that educators may have been pertaining to their subject matter expertise. She explained.

“If a teacher does not have good subject knowledge of child development, then that may be an obstacle to the children’s creative learning. Children may not be able to express creativity in diverse ways when teachers are not knowledgeable and do not do research to enhance their abilities as teachers.”

This emphasises how crucial it is for teachers and researchers to support comparable creative traits. Additionally, Research has shown that a teacher's expertise and enthusiasm are important characteristics that impact how well children's creativity develops in the classroom. (Bamford, 2012).).

She expressed that her early childhood teachers are competent and have a great deal of expertise working in her schools. She said that she believes that they have competent staff since they have a solid grasp of what it takes to be creative and other related concepts. She claimed that the early childhood educators employed by her schools are highly skilled and capable.

Teacher C

In response to questions concerning social and emotional support, Teacher C stated that she is constantly available to help her students cope through challenging moments and takes great care to ensure their well-being.

“I make sure that children will access activities independently, though there are some teacher-directed activities as well. Moreover, if I see a child that is struggling, I’ll always go to them and support them, and I'll offer them some encouragement. It might be that they are struggling at this moment, but through practice, they can progress.”

She clarified that she takes care to give children time to think and practise their abilities. She said that when children are upset, she suggests them that to leave, so that they can resume the activity from beginning. When it comes to creative activities, the children are frequently quite independent and self-assured enough to make errors and grow from them. She believes this is a result of the policies and procedures they establish at the beginning of the year. Nevertheless, if a youngster is distressed, she offers them moral support and tries to understand what's bothering them.

Children are born with a strong urge to explore their surroundings, and creativity grows out of this fundamental curiosity. However, whether this creative tendency is determined by the environment and interactions that young children are exposed to them, require chances to practise and develop the abilities required for creativity in a supportive atmosphere that recognises and promotes their individuality and curiosity. (Duffy, 2010)

When she was asked about the obstacles, she has been facing in developing children’s creativity, she expressed her views about the amount of time they have to develop the specific skill.

“Yes, I would say that sometimes when I have an important skill to develop and a planned activity that needs to be completed, it might be that it is extremely specific, and it is not very open-ended either. Sometimes the children end up creating remarkably similar pieces, so they are not really using as much of their own creative processes. There is more of what the teachers wanted them to do again, like time limitations about repeating that activity the next day."

She shared another example, saying that “it could be that you have an activity out one day and there is a child that's off and like they might be absent, and then the next day we've got something different out. So, they might have missed a specific skill that we might put out for the day, but we do try and repeat. not the same activity, but the same skills. So, the children have different opportunities throughout the year, if they have missed anything.

To promote creative learning and safe environment where children can take risks the early years professionals need to build a friendly and transparent relationship with children. However, since both educators and learners influence the quality of teacher-student relationships, children's creative expression can also significantly influence how teachers perceive their interactions with students (e.g. Fumoto et al., 2007).

Teacher C made it clear that she had no trouble adhering to the rules and curriculum. She said that she does not expressly face obstacles; rather, it is only occasionally evident that as a teacher, she is required to complete certain tasks and impart certain skills. Since the activity is led by the teacher and focuses on a specific skill, all students generate the same idea and create a piece that is comparable.

“Only at that time do I feel stressed because all children produce the same idea.”

She went on to add that occasionally, everyone must participate in an activity that is required of them, such as a similar piece. Hence, it occasionally prevents her from allowing the children to express their creativity and engage in a wide range of activities. She only encounters these obstacles; nevertheless, it's crucial that children acquire particular abilities.

Teacher D

Teacher D responded as follows when asked how she helps her pupils throughout their lessons and in their creative learning activities. She said that she just collaborates with children, close, and try to talk through the task. Get their thinking on the open-ended task of where they want to develop and their understanding of what they need to do or with what they are struggling.

"I guess it is that aspect of communication that is important, teachers need to support children to be independent learners. I would say the biggest barriers are, curriculum, because obviously we need to work sometimes according to the set standards, and educational standards and want children to achieve certain targets, and they don't allow children to be creative in some ways because they want them to reach the target. But the child might not be able to reach that target but might reach targets somewhere else."

She believes that teachers help students become autonomous learners and that working together between teachers and students is crucial. When it comes to early children's autonomy, the environment and socialisation agents such as parents and teachers, need to actively encourage the child's inclination to take charge of their own learning. Higher academic accomplishment has been observed to correspond with Autonomy Support (AS) and autonomy supporting teachers in traditional educational contexts for instance classrooms (Boggiano et al. 1993).

"Another one is probably apart from the early years; like in higher classes, you need more staff to enable creativity and to give each child what they need. "If you've got a third classroom and two members of staff, how can you make sure all of them, thirty children, reach where they can be in their creativity?" Cho et al. (2017) state that specific obstacles might have included limitations on time, assessment goals, curricular requirements, instructors' awareness of creativity, and pedagogical demands from the school or district.

All four teachers believed that if students did not experience an autonomy-supportive environment, their creativity would be compromised, and their abilities would be suppressed. In an environment where their teachers are kind and develop positive contact with their students, not only do children receive a lot of encouragement, but they will likely have a vastly different attitude towards learning in the future. Since children are unique people with their own needs, skills, and histories, the supporting practitioner, and the atmosphere they create must foster these experiences while keeping in mind that children are individuals. All four teachers supported the idea that creativity is a socially embedded and enacted process. Children feel

autonomous when they have choice and control over their play (Masten, 2001). Supportive and caring practitioners help children feel in control of their play activities; hence, they can think creatively, and it makes them more in control of their lives and learning. Children who can communicate their feelings through play are healthier, more upbeat, and more joyful (Fiorelli and Russ, 2012).

4.11 PROCESS

4.11.1 Iterative Aspect of Creativity:

The themes of questions five, six, seven, and eight of Part 2 of the interview were based on the creative process. Since the research was limited to early-year settings, the teachers were mainly questioned about the process of creativity development, teaching, and the material of teaching.

In addition to children being more creative when they are engaged in free play, **Teacher A** also discussed how instructional strategies can be helpful to develop children's creativity, such as expressive arts and design, which are effective learning strategies for young learners because, while engaged in these activities, children go through different thought processes and are more creative. She also felt that exposure to a range of activities could lead to deeper perceptivity because children have to think and apply knowledge to produce a solution that is not already determined, so it is possible that children's creativity can be fostered within the classroom. Teacher A explained, saying,

"I think children do have a natural curiosity and playfulness. However, I do think there are certain skills, opportunities, and experiences that children need to have so that they can draw upon them and use them in their creative thinking and imagination."

Children that are actively involved in learning acquire knowledge through hands-on experiences, experimenting with materials, and social engagement. They learn by doing, employing their senses to investigate materials and objects in their environment with others (Aistear, 2009:10).

She also touched upon the curriculum, saying she also incorporates activities suggested within the EYFS curriculum. She elaborated,

“I also apply strategies suggested in our curriculum. I use the expressive arts and design section along with other areas of the curriculum that are important. As I've touched upon in terms of physical development, communication, language, and personal, social, and emotional "We really make sure that children, when they first arrive with us, have lots of opportunities to explore and be here."

Teacher A thinks that the creative process is a vital part of children’s creative development. She added.

“We do think about the skills, such as open-ended activities, that, according to my experience, are more helpful that support children’s creative learning, and then as the year progresses, we keep on adding and changing lessons to support their experience being personal and meaningful. "We specifically want the children to be taught what we would like them to be able to do at the end of our nursery year or by the end of our reception year."

Regarding the sixth question, she thinks that they may undoubtedly give children chances and experiences on a daily basis. When asked if she thinks that as a teacher, she has played a significant role in the creative development of the children by the end of the year, Teacher A states.

“it is really nice at the end of the year to see children become more independent creative learners in terms of artwork and even in the role play; they can draw upon experiences and opportunities that I give to the children in terms of our enrichment, but you can definitely see they have progressed in their skills by the end of each year group, so this time of year when the children have just started with us, we're really focusing on”.

Teacher A thinks creativity is enacted and socially embedded. She thinks giving children the chance to touch and feel objects, discuss, play out, and explore and share a story with classmates

helps them improve their engagement in creative learning over time and observe it as they progress from day one (when they rely on teachers) to becoming independent learners.

She explained, giving examples. “If I give an example of considerably basic skills in terms of artwork, it might just be handling mark-making skills, handling scissors, starting to talk, and thinking a bit more imaginatively and thinking about how the children can start to create. Things that they have in their hands and in front of their own eyes help them develop fine motor skills, which are also necessary for their creative learning.”

She clarified that she becomes proud when, ideally, after assisting them with all these many tasks, at the end of the year, they are able to begin completing them on their own. In order to enable children to draw on experiences and create things on their own, she can simply place various materials on the table and see how they handle the scissors and glue. Due to their increased ability to communicate verbally, children are able to converse more with their peers and exhibit greater imagination as a result of their increased ability to express themselves. Children's physical talents have developed, and so have their language skills.

Young children require the freedom to pursue their interests and make their own judgments as they discover purpose in self-initiated creative endeavours as well as group projects (Isbell and Yoshizawa, 2016). Through making decisions, the assertive child can take charge of their creative play, express control and choice, and progress towards autonomy (Rogers and French, 2013).

She expressed. “Creative activities are very clearly mapped out again. So, once they have got these, they can start to Use these more. in that creative thinking. So once children develop the strength in their hands through the different activities suggested in the curriculum, they can start to manipulate malleable materials easily and start to be able to achieve some things that they want to achieve.”

Teacher A's thoughts contribute to the idea that creativity is an embodied process, as children are able to construct creative thinking skills through interactions with the physical environment as well as with the resources presented to them. According to Sennett (2008) and Pallasmaa (2010), individuals feel and touch the objects and resources that are used for the process of creativity; they have the ability to foster creative experiences; they learn about themselves and who they are; and they also learn to become independent learners.

Teacher A thought children should be given ample time to think and explore. She thought teachers should make sure children have access to a variety of creative resources and activities. It takes more than just colouring or sketching to be creative. In addition, there is engagement in scissors, clay, paper, water, and field trips. She thought there are countless options, and giving youngsters plenty of time to think about things and follow their thoughts is vital. This includes time to consider suggestions for projects and the process of creative learning they go through. During this process, children plan, develop, build, test, and refine creative thoughts and tasks. She also thought that teachers should schedule time to discuss creative ideas with children in order to help them reflect on their activities and improve their creative work.

When she was asked if limitations can encourage children to think creatively, she thought it depends on the environment and the individual student.

She explained, "I think it really depends on what you want the children to get out of the activity and what school you are focusing on. So, I think really, how we do things in the early years, children do have plenty of time to sort of go and access an activity in the nursery. I do not change activities every day. I make sure that Children have opportunities to go back to an activity the next day and develop their skills." Her ideas coincide with those of Broadhead.

According to Broadhead (2009) Similarly, to certain other creative pursuits, free flow play requires time and space for full absorption and depth of active participation. It has been said that the finest present you can offer children is time, space, chances, resources, independence,

and motivation to connect with the creative activities freely and fully, in their minds and bodies (Barnardos and National Childhood Network, 2019b).

She further explained, giving an example: Even if they have done something one day and something does not go right, they can remember that, and they can go next and do it in a unique way. So, I think I might take away some resources, but that might be because I want them to work on a specific skill, not to put limitations on them. For instance, if I want them to think about colour choices, I might give them a smaller selection of colours and see if they can choose, or you might give a wider selection of colours, so that I want to see if children can choose the right colours for a certain activity, so I think". "It all depends on what I, as a teacher, want them to get out of the activity. If it's skill-based, is it an assessment piece or is it just an opportunity for them to play and learn to enhance skills and be creative?"

Teacher A asserted that generally in early years she does not limit time; instead, she gives children ample time, or the whole day, to work on different activities. Furthermore, they have got the free choice to go and access those activities; therefore, they might have other things to do throughout the day, but they can keep going back to a piece of art. They might spend the entire day on that piece of art to be really proud of things.

Little ones frequently become engrossed and focus for extended amounts of time as their curiosity for learning and discovery grows. In addition, they may desire to repeat an experience numerous times while they extend and consolidate their learning. Because of this, the practitioner must be adaptable in how they distribute their time (Thornton and Brunton, 2007).

She clarifies that she would not impose her opinions on children, telling them that they have had their ten minutes and that they should come choose another activity. Distracting children who are deeply engrossed in an activity is bad because it hinders their ability to be creative. Teacher A believes creativity is enacted and embodied process, since her students also express their creativity through their bodies. She watches children cutting paper to make shapes or using

clay to build shapes as their fine motor abilities grow. She observes them glueing and thinking about how they can build whiskers on their cat.

If they're making a cat, you're not going to say, come on, you've spent too long; now you're going to carry on. If they don't want to come away and do something else, you'd say, right? Should we put this somewhere safe? We'll keep it, and then you can carry on with it later. After phonics, for example, there isn't any time limit on the way we do things. There isn't really a time limit, as I think the process is highly important instead of what they come up with in the end." It's different with older children if you were teaching an art lesson based on the national curriculum from year one. They might have one hour for their art lesson. Then it would have to be done in that one hour."

Teacher A thought It's crucial to empower children to make independent choices. Children deserve plenty of time and repeated chances to experiment with and learn about expressive tools. Place more focus on the creative process than the final output. Children's self-discovery and learning are essential to their advancement. Moreover, teachers should also be there to guide children appropriately to enhance their creative learning skills.

"In the early years, we do continuous practise and enhancement so that creative activity will be out. All day, children have that free time to play and go through the process of creativity. Sometimes children might finish their task very quickly as they want to play with clay or engage in activities, they find interesting, such as water and clay models. Then I might be saying (bringing them to the activity that they do not find interesting, but it is important to enhance their certain skills): I would like to see how you have done this. You have made an excellent start. Could you go back to add the colours to the picture, or is there any way you can improve it? So, I always try to get them to spend ample time on the activity; during this time, they plan, reflect, and improve their work. I would like them to spend a little bit longer on one activity because that is appropriate for incredibly young children."

Teacher A addressed that ample time and children's individual space are important for their creativity development. Her thoughts are similar to what EYFS (2022) says about the importance of time: for children to develop resilience and confidence, their contributions must be acknowledged. Give children ample room and time to experiment and learn. Encourage and assist them in growing their own sense of creativity and curiosity. A child's awareness of art and other kids in their environment fosters their imagination and creativity. Strong neural connections are formed by all of these creative endeavours. Creativity is linked to independence, attention, curiosity, and inventiveness.

Teacher B thought a strategic creative process was important because it helped children advance from an idea to some sort of tangible product. She elaborated, saying that she uses metacognitive and self-regulation strategies across the curriculum.

"Through those metacognitive strategies, I plan and think about where we are in terms of the characteristics of learning creatively. I talk to the children about being creative and how to do the set task; it is like being a slinky, lanky snake making connections."

She goes on to clarify that she selects things carefully, like protecting parrots and seeing rhinos in the wild, and she selects colours with intention so that children can develop their creativity and think beyond the task the next time. If some of the children are not happy with their prior work experience, she helps them do better next time by giving them the same activities with advance steps and adding more colours and things to them. When children repeat them, their learning is enhanced, and they are happy.

"She thinks there can be a lot of repetition to be seen in the children's naturally occurring playing behaviour."

Playing entails repeatedly trying the exact same item with slight modifications. Efficiency improves with each iteration of the task at hand. When two people play together, new aspects

enter the performance and manifest in more significant variants. Furthermore, children have a positive and animated demeanour when they play. They explore and acquire knowledge by engaging in it, while also enjoying themselves (Looijenga, Remke Klapwijk, and Marc, 2014).

Teacher B added saying that she constantly thinks about the activities that allow and encourage children to think of their own way of solving and planning tasks, such as puzzles. She teaches the children in a way that helps them become effective learners. She also sees children using their own ideas to create this piece of artwork, such as using colours and sticks to make a butterfly.

Teacher B thinks children are capable of finding solutions to their difficulties. To achieve this, they demonstrate various approaches to planning, observing, and evaluating behaviour. They are able to observe their behaviour using a variety of techniques, such as self-directed comments, behaviour checks and error detection, behaviour repetition to confirm the accuracy of the outcome, and the use of gestures to support their actions. They can also establish behaviour evaluation, which includes assessing the task's performance quality as well as evaluation after it is finished (Whitebread et al., 2009; Bryce and Whitebread, 2012; Whitebread and Basilio, 2012; Whitebread and Pino-Pasternak, 2013).

In response to question six, Teacher B thought creativity is a process that can be taught on an everyday basis. She informed she sees children progressing on an everyday basis. She believes that creativity is a process that is ongoing. To offer a basic example, “

“I observe that the children might not be able to grasp a pencil when they initially enter the nursery. Maybe able to make marks. However, at the end of the nursery they can then use all that. All those creative skills that they have learned through can be taught, like making shapes, objects, and acting out characters from the story and representing their ideas; they could not do it earlier, but now they are able to do it. They grow into independent and enthusiastic learners.”

Teacher B thinks that both the creative process and the final product express the creativity of the young children. She remarked,

“I do think you will see children's creativity progress over time and get better and better. And obviously, you'll find some children like any of us who will have this natural flair for creativity. However, some children are not necessarily interested, in those certain areas, it may not come as naturally for them; they may rely on being taught those skills, whereas others may just see things in a particular way and be able to create something, whereas other children don't.”

Teacher B asserts that children’s creative learning can be promoted with in the school environment; all they need is the correct kind of experiences to foster their creative thinking. Her ideas are the same as Rosen. Children should be aware that they can react to events through thought, speech, action, and activity (whether done alone or in a group); they should also be given the time and space to reflect on their reactions, preferably with the assistance of teachers. children will think and behave creatively in these circumstances (Rosen, 2010).

“You can teach children to be creative, and children should be as creative as they can. But at the end of the day, some children may not have a firm interest; however, I still see children’s creativity progress over time, and for some children, it is all real and natural; it is a “gift” for them, an interest in expressing themselves and being that way.

While talking about her feelings at the end of the school year, Teacher B shared that she feels tremendously excited to see her pupils grow and develop into autonomous, creative learners. she said she means, that's what they want that is really their goal—that all these things that they are doing and putting in place and all these metacognitive strategies are used because they want the children to be independent, effective learners at the end of it. Obviously, then she feels that they have accomplished their goals; that's really the purpose of their curriculum.

Teacher B said she frequently asks students questions to improve their creative learning and reflect (metacognition) on their experiences. She explained,

“I allow children to decide and reflect on what they have learned, individually as well as collectively.” She was excited to share her thoughts, saying, “Moreover, I think I have played a great, incredibly significant role in their development. I think I have done a great job. I feel I have been able to plan and apply progressive curriculum, and able to provide opportunities for those children to be able to either show us or demonstrate that creativity or have a go at creating learning.”

According to Amabile (1998), Eyster (2010), and Lederman (2007), Teaching for creativity can assist learners in enhancing their ability to think critically, enthusiasm, and engagement, as well as begin to comprehend the crucial role that creativity plays in the creation of fresh scientific knowledge.

In answer to question eight, she feels that putting constraints on or limiting resources may hinder children’s creative development. Her thoughts about putting limitations on resources and time are like those of Teacher A. She explained that.

“I do not think constraints can encourage creativity; if I put constraints, they cannot express creativity; they can't express that creativity. So, if I give them open-ended choices and time where they can work without distraction and are being focused, then I do not think putting on limitations would improve their creative work.”

She further elaborated, saying, “If I put constraints, I do not provide opportunities for children to show me that they have certain creative skills; therefore, I provide them with ample opportunities and give them freedom to do things." Florida (2012) and Amabile (2012) contend that the environment has a significant impact on creativity. When relating to autonomy, allowing people authority over the means—that is, over the process but not necessarily the ends—is crucial to fostering creativity (Amabile, 2012)

When the same questions were asked, **Teacher C** agreed with other teachers, saying creativity can be taught when children are given opportunities to play with blocks and engage in dramatic

play, and they have been given enough opportunities to test and redo one task several times. Since children require more time to think through and develop ideas, she feels that children should participate in more child-led activities and be given more opportunity to explore and ponder. According to Graham (2016), a child will participate in a creative activity far more fully if it is led by them rather than by an adult. This does not lessen the adult's responsibility to encourage, explore, grow, or expand opportunities that arise from the child's desire to further their creative learning, though.

She explained. “I would say yes, because creative activities happen every day, and although there's not always a teacher assisting children to complete an activity, they are able to create something on an everyday basis; hence, they are able to develop the skill gradually. The children are always happy when they are just given instructions to begin an activity and then given independence to finish it on their own on their own pace. For example, she engages children in hands-on learning and child-led activities such as clay and water play."

She informed that at least once a week, teacher-centred activities are conducted, and she assists her students. In response to question six, she explained that she thinks children should be given open-ended activities to explore and figure out what they can do without a teacher’s help and how they can do it. It allows them to improve their problem-solving skills and work independently as well as with classmates.

“Yeah, I feel like they do make progress every day, and I can see them progressing so that their skills are polished that we are teaching them, and then being able to apply them independently. So now, from what I've seen them do in September, the skills that I taught them in September have been mastered, such as dance, creative work on creative table-making gingerbread, dramatic play, and outdoor play. I have observed that through repetitive practise and being modelled by the teacher. I feel like they make progress each day as they learn and play together.”

She went on to explain that, in her opinion, creativity can be taught via practise, particularly if teachers are utilising a new talent every day. Since giving directions is not always helpful, and activities should be fairly open-ended. Youngsters must be allowed the opportunity to take chances while still feeling secure. She thought that some children could only learn how to be creative in school. She believes it is likely the case that some children don't get creative experiences at home. They have access to several of these activities for the first time in school. She states that by having children practise and play, we are giving them their first real chances to be creative in the classroom."

Eisner (2002, p. 162) emphasises that for children to learn, they must be given the chance to experiment, play with ideas, come up with fresh combinations, and make mistakes. This aligns with Teacher C's educational philosophy, which holds that her students require free time for play, exploration, and self-directed learning.

Additionally, Teacher C stressed multiple times the need to give her students open-ended assignments and the necessity of fostering a safe environment in which they can take chances and learn. When talking about the long-term impacts that creativity has on children, they have become independent learners and creative in their classrooms by the end of school.

Teacher C stated, “So, I can see the progress that they've made through looking at the children's books and the work. It does make me feel proud as a teacher that I have been able to teach them skills that they might not have learned otherwise, and I am also setting children up to be able to create and be creative. Children express more creativity in Key Stage 1 and upwards because then they get to start accessing the national curriculum and a number of different activities. Therefore, the students become responsible learners; they develop creative learning skills and learn to apply those skills creatively in their work."

This way of thinking is supported by Starko (2018, p. 21), who states that teachers should introduce learning activities that encourage creativity and place students in the position of

responsible problem solvers and representatives instead of just passive users of knowledge. Teacher C also thought there was not enough time for different activities, so she avoided limiting time and resources for children." Yeah. I feel like sometimes there's not always enough time in the day, so there might be times. You'd want the children to add more stuff or to come back and edit, but there isn't always enough time. And obviously, as the week progresses, Children have been learning new things and new topics. I have seen that time limitations do not probably work well with children; I already feel they should have been provided with more time than we have during school hours."

Regarding resources, I feel like some learners are quite good at using creative light resources, so we provide a lot of stuff to the children during the activities. In my classroom, everything is sort of labelled and on display so the children can help themselves with open-ended tasks, and I try not to limit resources for certain activities, which I think confuses most of the students. Hence, I wouldn't necessarily say that limiting resources may encourage children to come up with their own ideas. I think children should have more choice to work on the activity that motivates them. They like to work harder when they have ample resources; they roam around from different stations to the art table and choose the resources independently. This idea and Amabile's opinion on intrinsic motivation are comparable. Amabile (2012) talked about how intrinsic motivation may arise when someone appreciates the work they are doing because they find it fascinating, demanding, fulfilling, and significant.

According to Starko (2018, p. 301), students need to have encounters with choices for them to express themselves in creativity and progress towards autonomy. She thought deeply and elaborated, "Possibly, I think some children probably would think. Others may not if you do not give them the resources; they will probably struggle. I would say that there's some children that probably think outside the box and maybe use the things in the classroom, whereas other children might need a prompt; the teacher probably has to say, Oh! Well, we have not got this and that. How will you complete your project?"

Teacher C also thought that teachers are responsible for encouraging creativity; therefore, they should be careful when designing activities that do not interfere with children's creative thinking. Some educators believe that when they place limitations on the resources children generate, children will fill in the gaps; however, in her opinion, this is not the case. Children face difficulties and become frustrated and anxious, so this does not foster creativity—rather, it restricts and prevents their ability to think.

Teacher D

When Teacher D was asked if she thought creativity was a process and if she implemented skills to promote creativity, she considered it a process. She discussed her answer deeply and elaborately.

“Yeah, I would say that the process is the most important part; we need that process of what children are going to go through, and it is not always straightforward, is it? "It's not always black and white, but I think it is the most important part." “Yeah, it can be taught; it is not just an inborn trait. All children eventually learn to be creative; they might not learn it in their early years.

Teachers D’s thoughts are aligned with other three teachers; hence the Teachers' interviews are examples of how the facilitator's understanding of creativity is impacted by the idea that process matters more than product, which can change and evolve throughout the creative process (NAEYC, 2016).

She stated that “children might learn it further on, but they need to be taught that process to, obviously, move their thinking on and further. Children repeat and practise to enhance their skills. She thinks if they do not go through that process of creativity, and during this process, their efforts are not acknowledged, their learning isn't going to develop, and their creativity isn't going to develop.”

According to Sarrasin et al., (2020) In the brain, connections are formed between neurons whenever we learn new things. Stronger connections result from repeated learning, which makes them quicker and more effective. It is like to walking the same way through dense forest: the first time is slow going, but with repeated use, the path clears up and you can move through it much more quickly. Sari et al., (2017), states that repetition is an "engaging tactic," according to that can help students learn since it sparks their imaginations.

Teacher D further asserted that way children express themselves during the process is incredibly important. What children are thinking during the process matters more than the outcomes. One effective approach to using the children's learning time and space effectively is to provide essentially the same design task multiple times, with the goal of improving their own outcomes. Iteration is the process of repeating a set of tasks repeatedly while gaining new knowledge and being creative. A shift in viewpoint provides inspiration for the following iteration (Looijenga, Remke Klapwijk, and Marc, 2014).

She further elaborated on the same view that creativity can be taught on an everyday basis. "I think creativity can be taught. "I think it just depends on our timetable and fitting creativity in while keeping in mind the constraints of the education system." process When she was asked her views about children's personal development by the end of the year, she excitedly replied.

"I embrace it; it is an achievement for me, and I feel proud." It doesn't mean it's the end of the process. Children then move on to a higher level, and then they further develop their creativity." Teacher D believes that it depends on the individual, just like other teachers, even if she opposes the idea of placing restrictions on resources and time.

"Yes and no, because you're giving them minimal things, but they might use those minimal things in a different way than someone else might, so they'll be creative in their own way. Regarding time constraints, I think it depends on a child, like some children, where the time encourages them to think more and to be more creative; however, some children feel

discouraged, and the idea of limiting time puts them off. So, I think it really depends on the child." She thinks the role that time plays in creativity is highly crucial; for example, it takes time to try and reflect before arriving at creative thinking. (De Bono, 1985)

The early childhood teachers placed more emphasis on process than product, or how children learn, than on what they learn. Teachers were asked how they work with or include creative practises in their classrooms, as well as if they believed that creativity is a process that can be taught. When teachers were asked about their thoughts about creativity as a process that can be taught through repeated moment-to-moment interactions between the teachers, tasks, and students, all four teachers thought it could be taught on an everyday basis. The early childhood teachers placed more emphasis on process than product, or how children learn, than on what they learn. Teachers were asked how they work with or include creative practises in their classrooms, as well as if they believed that creativity is a process that can be taught. When teachers were asked about their thoughts about creativity as a process that can be taught through repeated moment-to-moment interactions between the teachers, tasks, and students, all four teachers thought it could be taught on an everyday basis. Moreover, teachers also thought limiting time for play and putting constraints on the resources could discourage children from becoming independent creative learners; therefore, they think children should be provided with ample time and an abundance of resources to explore, experiment, and engage in creative learning tasks.

The early years framework (DfE, 2022) is based on the concept that young children develop attitudes towards learning that will last a lifetime. They also thought children who get the right kind of help and encouragement during this time will grow up to be imaginative and daring learners. Teachers thought people were hardwired to learn through trial and error. Iteration may be seen in people of all ages, from infants and toddlers learning about their lives and their environment to adults attempting to solve difficulties and puzzles such as sudoku. Iteration may be used in the classroom as a rational strategy for solving mental or practical issues. Iteration

is done in a variety of ways, and it is typically employed when young children have to master some skills such as colouring, holding scissors, or making castles with water and clay.

4.12 PRODUCT

4.12.1 Meaningful and Original (their own work):

When a youngster creates, the process is the experience that takes place. Whatever they ultimately obtain because of their journey is the product. Each is significant. Open-ended, kid-directed activities that prioritise the process above the result are considered process-oriented experiences (Payne and Isaacs, 2017). Teachers thought originality in children's work was what was meaningful to them and their own. Something that adults cannot understand but that the child is able to show verbally or through physical actions is creative. They thought children have many possibilities to be creative when play serves as the background for their activities, building relationships (Department for Education, 2014), and meaning-making processes. Therefore, creativity cannot be considered something separate from the everyday flow of life; it is a crucial aspect of children's lives and their play-based learning. (Kantor, Elgas, & Fernie, 1993, p. 125).

Teacher A

Teacher A explained that her main purpose as a teacher is to foster the skills of the children rather than focusing on the outcome; for that, she provides them with resources and an environment.

"I think if you want to look at what an original piece of work is from a child, it would probably be from an open-ended activity. So, where you have a range of materials and a range of resources to use, and the child has come in with their own ideas, made something that's completely theirs, I would say that that would be an original piece for a child, hopefully, we would give them the skills, the resources, the experiences, and the opportunities for them to go

on to do that. Children can explore and gain knowledge using realistic, distinguished, and holistic techniques through open-ended tasks (Booth and Masayuki 2004).

Occasionally, she may have a certain goal in mind for them to accomplish, but occasionally, someone may wonder, what are the objectives of this activity? She wants to see all of the skills they have, which is another reason why the adult-led activity is crucial. She said she sometimes asks herself, is she trying to teach children a talent of creativity or does she just want them to go out and make anything they want?

In answer to the question, which was asked to know Teacher A's views about the core value of originality, she explained. "I think when in terms of early years' creativity and originality. It would be something they have just done on their own, and they have made whatever they like. They have used all these skills, and it is completely their own and they have not really had any other input."

Teacher A further elaborated on her earlier answer that students display imaginations through mark-making; she noted that students work should be appreciated as their world of imagination is different than adults. Children should be given a chance to express themselves; their work is like abstract art, which can only be fully explained by the artists.

"I think they might display imagination through the marks that they make and the colours that they use in the shapes that they make. Sometimes children can even try to convey sounds and movements through their marks. So, it is really important to give them a chance to express themselves; some children can get a little bit shy."

She thinks children should be given the chance to explain their work and what they have done, because sometimes a little mark on a page might not look much to an adult, but when you talk to a child, they can tell you something amazing? What does Mark actually represent and stand for? There needs a lot of verbal and written discussion about what they had done which making them feel proud of what they have created. Her thoughts are like those of Ring (2013), who

states that the distinctive character of their responses to events is one of the main ways that young children demonstrate their uniqueness. When children are raised in settings where they are in charge of how they react to carefully selected materials and objects and when adults are aware of the potential for growth and modification present in these resources, the depictions made by children take the shape of individual creativity. Children can feel the thrill and delight of producing something new and creating something that is appreciated by both them and other people.

Teacher B

Teacher B shared her thoughts, saying, she believes in terms of originality, it is their work that has not been directed by a teacher. It is not as simple as answering a teacher's question, colour that part green! Teachers will offer instructions only in some situations, especially, if they are doing something where the goal is to use colour for a purpose. However, when they allow children that to create what they are creating, originality is their work that and what they have created independently.

According to Ring (2013), in addition to fostering proficiency with open-ended materials like paint, clay, and blocks, it's critical to highlight how important it is for children to be allowed to mix and match materials in countless ways. The process of playfulness involves significant and continuous changes in thought processes. not to be taken lightly. As a result of this process, children's meanings are constantly evolving to take into account the limitations of the materials at hand. These creations that are "in the process of change" are unique and expressive. They are often supported by brief or momentary concepts that are demonstrated through their work on papers, models, or appropriate bodily action but are not always understandable in words.

Her understanding of the fundamental value of originality was that it involved valuing children's work rather than comparing it to that of others.

“I think it is just valuing their work and praising and showing that you value it by later teachers displaying that work. "Having that positive praise encourages children to do their best.”

She noted that children express imagination in many unique styles of work. She told they display imagination in a variety of ways, so it can be through play and role play where they are showing you that they can create their own storylines or extend play from what other children are saying. They might use props to aid that play, so it might be that they have grabbed something off the shelf, and they are pretending it's something else.

She gave an example, “I remember once with the construction, the girls used to create their own little beauty salon, and they used to use different things as make-up pots. I think you can talk about it based on how you see them, how they interact with others, and how they build. They can display imagination through their work by going to a table and recreating a story through a collage that they have done independently, and it's getting the children to explain their work to you and what they've done and how they've done it."

Teacher B thought they transformed things easily and freely; they started making different objects such as blush, lip sticks, and other make-up products. She thought image creation and transformation were involved in this process, both of which require creative skills (Wood, 2009). Wood and Attfield (2005) state that children involved in playing play a crucial role in the early growth of creativity by allowing children to "pretend."

Teacher C

Teacher C's thoughts are similar to those of Teacher A and Teacher B; she explained that.

“I'd say that originality to me would be the children not copying off somebody else's work. They thought of their own ideas, and they are able to express why they've Put something where or why? the reasons why they've done what they've done and why they've completed it. It is their own ideas. "It's not something that's been taken from another peer in class.” Little ones may absorb information critically and reflexively, and through their own experiences and

relationships with their surroundings and the world around them, they can construct their own meanings and interpretations. When children collaborate to explore and create real, child-focused social factors, this experience is enhanced (Lovat, 2002).

She further explained that the core value of creativity is something that is meaningful to the child, and that is their own creation out of different resources, which makes them happy and helps them learn to grow. Young children also additionally have imagination and creative abilities by nature, which they use on a regular basis to satisfy their desire for play that improves their learning. Learning brings happiness, and a child's level of contentment with their play experience serves as a gauge for how effective a play session has been from a learning perspective. For the youngster, this self-motivation that comes from genuinely successful play is both thrilling and fascinating as they learn, learn, and learn (O'Connor, 2012). She thought it is a good mixture, really. She believes that even while she may occasionally have end goals in mind, each piece is unique if she provides children with a variety of supplies so that their works are not all the same and they create something that is unique and meaningful to them. It's not like all the children have the to adhere to the same guidelines.

“I feel like that does encourage originality. I feel like sometimes we might put something out and we might just give free choice to the children, discussing with them what you want to create today and then that starts opportunities for children to be original because you are not giving them a specific task. They are coming up with their own thoughts and ideas, and it might be that some days you've got a specific activity planned because you are teaching a certain topic that week, but then it's also going to offer them opportunities where it isn't a specific task." It indicates that children must have the right to make decisions during play and have the teacher, the setting, and the social environment encourage them to do so (Malaguzzi, 1993).

Children use verbal expressions as well as their work to display imagination. Children use different mediums to express themselves, but are they able to tell you why? And what has they done? They like to share their thoughts and tell you about what they are thinking; their own

ideas are meaningful to them; and they are excited to share what they have created. So, using their own imagination, they make products that are unique and original, not copied from someone else. Observing young children create art is fascinating, especially when you hear them explain the thought processes behind their choices and the steps, they took to complete the artwork (McLennan, 2010).

Teacher D

She responded as follows to the last question, which was based on the final product, originality indicates that it's something unique to the child that they haven't done before and that they've taken their own work to the next level. She also believes that children's creative work is the fundamental component of originality.

"That is their own work. I would say that there are many times where we want children to expect every piece of work to be the same, but that isn't the answer, or it doesn't inspire children to be creative. It is about them making their own piece of work that they put their all into, and that shows their creativity."

We should allow children to engage in everyday creative experiences. According to Wasserman (1992), creativity arises from experimenting and playing around, which leads to the emergence of novel ideas rather than from brains taught to meticulously adhere to what is already understood.

She believed that children's self-expression and communication languages were what captured their creativity. In the early years, it is similar to what they say and how they role-play. Moreover, it is communication language; mainly in the early years, it is where you can see a child's imagination and how that plays out. Furthermore, it is the process we focus on—the way they actively engage in play or express their imagination—that matters most rather than the work they create in the end. Her thoughts are aligned with Singer's idea of play and creativity;

he states that in play scenarios that demand that children utilise their imaginations, children become more creative (Singer, 1973).

Chapter: Five Discussion

5.1 Discussion of the Study's Results

The study aimed to explore creativity as a social phenomenon in early childhood settings and which components of creativity are important in the process of children's creativity development. This study aimed at exploring the important aspects that are linked with children's creativity while seeking to identify the relevance of the content used in early childhood settings. The study employed Braun and Clarke's (2006) six-phase thematic analysis, and case studies were used as methods. To triangulate the study, data was collected using multiple methods, including interviews with the teachers and observations of the students.

The research project explored early childhood teachers' beliefs and views about creativity, which components are most successful in the process of creativity, and what features children need the most to foster creativity in the classroom. The research was conducted to explore whether creativity is a process that can be cultivated on an everyday basis, whether it is socially embedded, or whether it is an innate trait. Moreover, to explore the embodied and enacted aspects of creativity.

Early childhood practitioners thought that children must be given the chance to express their creativity, whether it is through problem-solving, designing and constructing a structure, or setting up a setting for a novel. In order to become successful, contributing adults, children must acquire crucial abilities, including flexible thinking and creativity. This occurs most effectively in settings where children are free to think for themselves, consider issues, and come up with inventions; where they have enough time to work until they finish; room and freedom to move around while they work; a wealth of open-ended, natural materials to use; and supportive adults to encourage their efforts. All of these components were present in the indoor and outdoor classrooms this research has explored to foster young children's creativity.

Early childhood practitioners also thought that creativity can be cultivated in children through a learning process, and the features that are incredibly important are exploring and engaging, motivation, persistence, and risk-taking social interactions, the physical environment, iteration (repetition), and being meaningful and enjoyable. They think all the components should be equally stressed, as they are the key components in the creativity development of the children.

Additionally, it was noted that an indoor and outdoor classroom have a specific significance in fostering children's imaginative play, while the research studied the features that are crucial for the creative process. The eight characteristics that emerged from data analysis are: actively engaging and exploring, trying out new things, motivation, curiosity, involving others, communicating, and sharing ideas, the iterative nature of creativity, and enough and consistent time. All work together to create experiences that provide children the chance to direct their own learning and imaginative play.

Although this research's findings affirm that creativity and imagination happen in social settings, it has also been discovered that creativity is a process that can be cultivated in children through the inspiration that teachers provide them. Analysing children's creativity in an early-year's setting has proven successful using the 4Ps Framework.

Exploration and engagement

Observation notes and teachers' thoughts revealed that the creativity development of the children based on exploration can help them build a keen sense of self by encouraging them to study concepts, resources, scenarios, and other things that are meaningful to them. Furthermore, by allowing self-direction in an educational context, teachers encourage students to be independent and autonomous; while teachers may give guidance or materials, the search for and learning of knowledge have to be done entirely by the pupils. The EYFS (2023) stresses that children should learn in an atmosphere that encourages exploration and active and joyful learning, and that creativity and critical thinking are cultivated via play-based learning across

the curriculum. It also expresses the belief that play enhances children's cognitive, emotional, social, and physical development and is essential to creativity. (Craft, 2010).

Teachers also thought that children who are allowed and encouraged to explore and lead their activities are more likely to think critically and approach things creatively. Exploration is critical for developing children's creativity, particularly when it comes to the early years. Exploration can help children grow more confident, autonomous, creative, and collaborative at any age.

Motivation:

As a result of this research, observations and notes show that motivation is one of the crucial components in the creative development of children. Teachers also believed that the greatest and most fascinating work of children entails an intense or encouraging interaction with their inner or outer reality. Teachers set up the environment for these activities; therefore, extrinsic motivation plays an equally key role in the creative development of children in the early years. Young children benefit from in-depth investigation and long-term, open-ended projects that begin with a random event, a topic brought by one or more children, or an experience organised and directed in an adaptable manner by teachers (Edwards & Springate, 1993). Ryan and Deci (two thousand) asserted that some types of extrinsic incentives can be internalised and contribute to human autonomy.

Observations indicated that when teachers used creative teaching techniques such as offering opportunities or encouraging children to be autonomous and come up with their own ideas, they appeared to be more interested in both the subject matter and the process of creative learning. Teachers, for example, encouraged students to express their knowledge and thoughts before and after taking a field trip or seeing and discussing a unique plant or animal that they introduced to class. Students may begin creative activities because they are extrinsically motivated to engage and, hence, internally stimulated. Deci and Ryan (two thousand).

Social interaction

Another interesting finding is the prevalence of learning through peer-to-peer interaction as well as with teachers. It was clear from observations and information provided by teachers and the researcher. There were a number of instances of children taking turns becoming experts while passing on their knowledge and previous experiences to one another. Teachers thought adults' role in developing children's creativity was highly crucial. Teachers thought that a great deal of the teacher's guidance might stifle creativity before it even began. The teacher's perspective on children's creative abilities and understanding of what they have learned influences the ways in which they promote creative thinking. The teacher's agreed that teachers play a variety of roles that are beneficial with children, which can include observing from a respectful distance to totally engaging themselves in the activities of the child. The best supporting position is one that maintains the right balance between the two extremes.

It was noted that though self-directed creative learning and explorations are inherent, exploring topics of interest often leads to connections. If a child discovers a peer who has a similar interest or a greater comprehension of a topic, he or she may be more eager to interact with the other child in order to expand his or her own knowledge. Learning together may be a social and collaborative activity. Moreover, teachers thought that enabling children to explore and discover on their own may build natural connections with peers and teachers that are healthy, resilient, and creative.

Iteration and Time:

The evidence of this research shows that children's involvement and creativity are improved with repetition and longer periods of uninterrupted time in the schedule. Time and quantity of repetition are especially important for experiences that foster creativity. According to early childhood teachers, parents may find it draining, but repetition is essential for children's learning and creative development. This study demonstrates that children's creative learning

flourishes more when it incorporates autonomy in their choice, their work, iteration, and interaction with teachers and peers (Looijenga, Remke, Klapwijk, and Marc, 2014).

Observations and teachers' interviews revealed that when children's activity is significant to them and they have plenty of time to repeat, create, analyse, engage, assess, troubleshoot, construct, reconsider, rework, and discover, children can maintain sustained attention for extended periods of time. When a child's brain is actively engaged and operating, this is when real learning occurs. All of this takes time again and again, unbroken by well-intentioned adults who want to move children on to the following activity. Gladwell (two thousand) states that anyone may learn anything new through repetition, which is a basic principle. By reviewing the same information again, we can reinforce the new neural pathways that are formed in our brains when we learn something new; therefore, every time we develop new abilities and comprehend things to various degrees, all four teachers thought iteration was an important aspect of children's creative development. They thought children continuously acquired new knowledge and understanding at various levels. When a child is initially exposed to anything new, they usually only absorb the experience. Really, learning from it is quite challenging, and learning to be creative can be achieved through iteration. As a result of this research, it has been discovered that longer sections of time and iterations enable children to immerse themselves deeper in their exploratory processes, paving the way for creative problem-solving and novel ideas, freeing the mind of the young child to explore and dream, and allowing them to think critically about a problem and try a wide range of approaches, which is crucial for developing and honing one's capacity for imaginative and creative thinking.

Meaningful and Joyful

The last component that appears important in the creative development of the children is the end product, which is meaningful and joyful for them. Since play is enjoyable for children, it serves as an effective means for them to acquire new knowledge. The degree of happiness and engagement exhibited by youngsters throughout the process may have an impact on both their

motivational levels and cognitive functions. Teachers shared their views, explaining that children's work, which is their own, is something that is original and meaningful to them. Children feel proud of their work when they are praised by the teachers and their work is displayed. Data analysed through observation also reveals that children enjoyed the creative learning process and the activity they liked the most. When they were given autonomy and a supportive environment, their creativity was fostered. They explored the tools and objects provided, and it was observed during free play that they roamed around the class, touching everything, discussing them with peers and teachers, and ended up making a piece of art. It has been discussed previously that the process of creativity is considered an important part of children's development rather than the outcome. Teachers also think children use imagination and pretend play to express their creative insight. According to O'Connor (2012), children's pleasure associated with creativity, or how much they are enjoying the creative process, is crucial to their learning and to the development of their innate creative abilities, as well as their desire to express themselves more and more through creativity and grow as a result. Teachers also think children use imagination and pretend play to express their creative insight. Early childhood teachers shared their views, explaining that they value children's imaginative ideas, listen to them, and allow them to use an object, a picture, or their healthy body movements to express their imaginations, which is vital for their creative development. Teachers agreed on the idea that children's own work or thoughts are considered their masterpieces; they use their prior knowledge to make connections with others to produce an original piece of work. According to Duffy (1998), originality involves creating connections between previously unconnected things that have significant meaning for each individual.

It was also evident from observations that children frequently use their imaginations in pretend play or their artwork. Dewey (1925) states that the process of imagination involves the "breakup of previous ideas" that are changed to create something new. Consequently, imagination is defined as "the forceful ability to combine and reconfigure different experiences and ideas that

can possibly reconstruct the situation" (Garrison, 1997). It is a process that is described as a movement towards possibilities and visions of what lies ahead. Imagination is thus seen as a part of daily practise and life. Therefore, children should be given ample time and chances to practise their imagination and experience the process of creativity.

Chapter Six: Conclusion

6.1 Limitations of the Study:

There are never any studies sans challenges and restrictions. Researchers in every field must have the fundamental ability to make choices, yet such choices may purposefully or inadvertently leave out details that might contribute to their study. Thus, it is critical to acknowledge constraints and challenges to inform future researchers regarding these restrictions.

One of the challenges the researchers faced was the accessibility of early childhood education. The sample size is small the study focused only on four teachers' interviews. Since the researcher is an international student and found it difficult to access school, I think international students having access to and experience in their own countries' schools should think about conducting research in their country. Research limitations include the possibility that the data cannot be generalised to other countries because it has only been gathered in England. especially in Asian countries like Pakistan, India, and China, since economic, socioemotional, teaching style, and environmental factors play a significant role in fostering children's creativity.

Additionally, another limitation is time, as this study is based on only eight observations over a period of one month eight of early-year children aged 4 to 5. Moreover, some teacher participants were also reluctant to give interviews. Moreover, during the observations, the researcher was not allowed to take photos of children's work material to maintain the children's safety and well-being.

6.2 Future Research Suggestions.

Additional insights derived from the present investigation provide potential avenues for additional studies in the present focus field. The results of the investigation can be expanded

upon in further studies to explore the unresolved issues. Here, several recommendations are made for further research possibilities.

The same study can be conducted with older children, who can give their permission to take part in order to prevent delays and problems with school accessibility. Furthermore, quantitative comparative research between two countries, namely Pakistan and England, might be conducted to find out how teachers see creativity—whether it be an innate quality or a process. Lastly, in order to gain an improved quantitative grasp of creativity, more quantitative research examining its effects on children might be helpful. Some research investigations used assessments like the Torrance Test of Creative Thinking to assess children's creative thinking abilities, despite the fact that it is debatable that originality is able to be quantified. Some long-term research examining the effects of creativity over time might be a valuable addition to the existing body of knowledge regarding creativity.

6.3 Conclusion

The thematic analysis showed that children's creativity is influenced by their social surroundings. Additionally, it also highlighted the key elements that are crucial for children's creative development. Thematic outcomes were also reviewed in connection with the existing body of literature, followed by an explanation of the most significant findings, contributions, limits, and recommendations for the future. Creativity is a bilateral process. Teachers learn from children, and children learn from them. Through children's creative endeavours, teachers might gain further insight into children's thoughts and emotions. Child cognitive development is further promoted by creativity since it gives them the chance to experiment with fresh ideas, concepts, and methods of thinking about and resolving problems. The task's main goal does not have to be the final product. Through the process, a youngster would develop their sense of wonder, interest, creativity, and imagination, as well as acquire the skills to utilise different resources and methods.

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Appendix A

Child's Observation Sheet				
	Anecdotal Record			
Child's Name		**Date and Time**		
Year/Level		**Setting**		
Time Start		**Time End**		

Description	**Interpretation**
Person: Teacher-Student Interaction	
Place: Resources Used/Environmental Factors	
Process: Features of Learning	

Product: New/Imagination	

Appendix B

Interview Protocol (Teacher's Interview)

Topic: **Creativity as a Scientific-Social Phenomenon**

First Interview:

Time of interview:

Date:

Place:

Interviewer:

Interviewee:

Position of Interviewee:

Introduction/Description of Project:

_____
_____
_____
_____
_____

(a) The objective of the research.

_____
_____
_____

(b) The resources of data to be obtained.

_____
_____
_____

(c) Description of the interview format and thank them for their time today. They will be informed about the start and end of the audio/web conference recording.

_____
_____
_____
_____
_____

(d) Offer an estimation of how long the interview would take.

_____
_____

_____
_____
_____

PART ONE:

BACKGROUND INFORMATION OF EYS TEACHERS

1. Gender

   Male_____ Female_____ Prefer to self-describe _____
2. Age in years

   20-29_____ 30-39_____ 40-49_____ 50 or older___
3. Higher Education Qualifications and Professional Teaching Accreditation (tick)

   Bachelor's degree_____ Post-Graduate Certificate in Education (PGCE) _____ NQT_____ QTS _____ ITT _____master's degree_____ MPhil/PhD/EdD____ Other (please specify) _____Cambridge DELTA.
4. What strengths do you feel you may have as an early-years teacher?
5. What inspired you to become an early-years teacher?
6. Could you briefly describe the school where you teach? (Possible provocation: Describe your classroom, surroundings, and students.)
7. What's it like to be a teacher in the modern world? (Question: Describe some of the difficulties and benefits of this field of work today).

PART TWO:

Teacher's Beliefs About Children's Creativity

8. What exactly do you mean by "creativity"? (Future questions to ponder include: What does the word "creativity" entail in its broadest sense? What constitutes creativity in the context of teaching? How is it evaluated?
9. Why is creativity so important? (Possible Probes: General opinion and in line with National Curriculum Handbook? What does it say about creativity?
10. Do you believe that encouraging creativity in your students involves something that you do naturally, or do you have to consciously make an effort to accomplish so?
11. Do you believe encouraging creativity in the classroom requires a teacher to be creative themselves? Do you believe that the way you view creativity may have an impact on how it is used within the classroom?
12. Do you think it is possible to be creative in daily life? If you can, elucidate your answer and give a few examples.
13. Do you believe that children can learn to be creative? If yes, how?

Second Interview:

Person

1. What should teachers do to encourage creativity in their classrooms?

2. What is the role of the teacher in promoting creative learning?

3. How do you recognise creativity in children when they are engaged in classroom activities?

4. What are some examples of creative thinking in children? When are thinking creatively? and working on a task at hand?

Process

5. Do you frequently implement the mental skill of recognising creativity as a process and creation in your teaching? Could you provide me with some examples? Are there any further applications for the process of creativity that you can think of besides teaching? (Probing possibility: Do you think that you can spot connections in children's work and have you observed children's work being improved on an everyday basis, Think in particular of your creative strategies or activities beyond teaching?"
6. Do you think creativity can be taught on an everyday basis?
7. How do you feel when children have become independent learners and creative in their classrooms by the end of the school year? Do you think you have played a significant role in their creative development?
8. Do you think constraints or limitations can encourage children to think of new ways to improve their creative work? How do you use constraints to promote creativity? (Possible Probes: Do you think providing a time limit to complete the task can help children beyond the lesson? Limiting resources.

Place:

9. Can you briefly describe the material aspects in which your teaching environment fosters creativity?
10. Do you think the task is important in the development of creativity? How and why? (Possible Probes: Do you use age-appropriate material in your teaching practice?
11. How can you foster a social-emotional atmosphere that encourages creativity? (Possible Probes: Do you allow students to work independently? How do you manage children's behaviour when they are stressed and frustrated while completing any task that they find difficult?)
12. What are the elements that have an impact on pupils' creativity? What are the obstacles faced by you, in your opinion, which prevent you from fostering creativity in your educational setting?

Product:

13. What does the term "originality" mean? When referring to the learning process of students, what exactly do we mean by originality? original compared to their previous work? work created by other students?
14. What is the core value of originality in children's work?
15. How do children display imagination in their work? How do you explain their work?

Appendix: C

21/11/2023

Dear Shahida Kamran,
Project Title: Creativity as a
Social Phenomenon. REC
Project Reference 0702
Type of Application Main Application Form

Keele University's Research Ethics Committee reviewed the above Main Application Form.

Favourable Ethical opinion

The members of the Committee gave a favourable ethical opinion of the above research on the basis described in the application form, protocol and supporting documentation, subject to the conditions specified below.

Conditions of the favourable opinion

Reporting requirements

The University's standard operating procedures give detailed guidance on reporting requirements for studies with a favourable opinion including:

- Notifying substantial amendments
- Notifying issues which may have an impact upon ethical opinion of the study.
- Progress reports
- Notifying the end of the study

Approved documents

The documents reviewed and approved are:

Document Type	File Name	Date	Version
Recruitment advertisements	CONSENT FORM FOR HEADTEACHER	19/10/2023	1
Participant Information sheet(s)	Participant Information Sheet For Teacher Participants (Interview)	19/10/2023	1
Participant Information sheet(s)	Parent or Guardian Participant Information Sheet for Children Participants (Observation)	19/10/2023	1
Consent form(s)	Consent Form for Teacher Participants interview	02/11/2023	2
Consent form(s)	Parents or Guardian Consent Form For Children Participant (Observation)	02/11/2023	2
Participant Information sheet(s)	Participant Information Sheet For Teacher Participants (Interview)	02/11/2023	2
Recruitment advertisements	Consent Form for Teacher Participants interview	02/11/2023	2
Recruitment advertisements	Parents or Guardian Consent Form For Children Participant (Observation)	02/11/2023	2
Project Summary	Research Summary (1)	02/11/2023	2
Project Summary	Summary of the Track Changes	02/11/2023	1

Yours sincerely,

Dr Shiva Sikdar

Chair/Lead Reviewer