

Early childhood national educational frameworks and teachers' beliefs about creativity: A comparative study of Australia and Iran

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AUTHOR'S DECLARATION

The thesis contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. I give consent to the final version of my thesis being made available worldwide when deposited in the University's Digital Repository, NOVA, subject to the provisions of the Copyright Act 1968.

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ACRONYMS

ACARA	Australian Curriculum Assessment and Reporting Authority
ACEQA	Australian Children's Education and Care Quality Authority
AEDI	Australian Early Development Index
CDC	Curriculum Development Council
COAG	Council of Australian Governments
ECEC	Early Childhood Education and Care
ECT	Early Childhood Teacher
EYFS	Early Years Foundation Stage Statutory Framework
EYLF	Early Years Learning Frameworks
HREC	Human Research Ethics Committee
ID	Identification
IMF	International Monetary Fund
IEPF	Iranian Education Preschool Frameworks
MCYS	Ministry of Community Development, Youth and Sport
MDG	Millennium Development Goals
MOE	Ministry Of Education
MOHW	Ministry of Health and Welfare
NACCCE	National Advisory Committee on creative and Cultural Education
NEL	Nurturing Early Learners
NQF	National Quality Framework
NQS	National Quality Standard
OECD	Organisation for Economic Cooperation and Development
UK	United Kingdom
UN	United Nations
<i>UNCRC</i>	<i>UN Convention on the Rights of the Child</i>
US	United States of America
WB	World Bank
ZPD	Zone of Proximal Development

ABSTRACT

This thesis presents an in-depth investigation of cross-cultural differences evident in early childhood education policy and teaching beliefs as they relate to creativity. An initial review of eight national policy documents drawn from Eastern (Iran, Hong Kong, Korea and Singapore) and Western countries (Australia, New Zealand, France and UK) provided a context with regard to similarities and differences between Eastern and Western cultures' conceptualisation of creativity. For a deeper understanding of these policies and to trace the cultural influences evident in them, the policy documents and a sample of early childhood teachers in Iran (Eastern culture) and Australia (Western culture) were studied.

This qualitative research framed within an interpretivist/constructivist paradigm aims to better understand the world of human experience. Understanding creativity in these two diverse cultures was informed by Vygotsky's sociocultural theories, since creativity is related to human social life and it is impossible to develop children's creativity without considering social and cultural influences.

In reviewing the literature for this study, the three interlocking themes of 'early childhood', 'culture' and 'creativity' were explored. The literature demonstrated that the themes of 'culture' and 'creativity' are complex concepts and researchers view each from a range of perspectives. Of these perspectives, this research selected Hofstede's cultural model for comparing and contrasting Iranian and Australian cultures. With reference to creativity, the literature combined with this study's research focus, indicated that four perspectives (psychology, education, sociocultural and art) would best explore the concept in the two countries.

To examine how creativity is conceptualised in the early childhood education environment in the sociocultural contexts of Iran and Australia, this study utilised the two methods of document analysis and semi-structured interview. The results revealed that, in both countries, early childhood education policy documents and teachers mostly share a common concept of creativity; that is, they conceptualise creativity as a thinking process that is represented through creativity dispositions. However, there were very clear, culturally influenced differences between teacher practices in the two countries; namely, Iranian teachers mostly used a teacher-directed approach to teaching creativity focused on collective creations of children, while Australian teachers utilised a child-centred approach focused on creativity as the individual work of each child.

This study and its findings present an opportunity to examine new approaches in early childhood education, including policies and the role of teachers in developing creativity in the early childhood years. A significant implication of this study is its call for policy makers and teachers to factor in cultural differences in developing children's creativity.

The study contributes to the knowledge on developing creativity in the early childhood environment through showing that cultural differences are important considerations in this endeavour for policy makers, educational providers and teachers in the early childhood environment.

CHAPTER 1: INTRODUCTION

This qualitative study focuses on Iranian, Australian and national early childhood policy documents and early childhood teachers' beliefs in relation to children's creativity and how their sociocultural backgrounds may influence such beliefs. The purpose of this chapter is to present introductory information about this research by introducing the researcher, the background to this study, an introduction to the interlocking themes of the study (early childhood, culture and creativity), the research problem, the research purpose and the potential significance of the study, introduction to the research contexts (Australia and Iran), and the research question. The chapter concludes with an outline of the chapters in the thesis.

1.1 Introduction to the researcher

I grew up in an Islamic society in Mashhad, the second largest city in Iran, close to the border of Afghanistan. My father, a long-distance truck driver, and my mother, a housewife, had five children –I am the middle child. With my father often away for two or three months at a time, I formed a very close attachment to my mother. I didn't attend the local preschool because it was an expensive luxury my parents could not afford. By the time I started school, my older sister had already commenced her fifth year at school.

I did not like school. I did not like being away from my mother. I was nervous, quiet or crying. The teacher convinced my parents something was wrong with me, so I underwent hearing, eye and psychological tests – all of which came back with normal results.

When I reached high school, one of my teachers had a huge impact on my study. She wrote a letter about my poor results and asked me to hand it to my parents. With my father extremely ill at this time, I begged for one more chance. The thought of disappointing my parents, both of whom I loved dearly, was devastating. After this incident, my marks improved significantly, and I finished school as third top student in my year. Since then, I have never stopped studying!

During my high school years, I became interested in psychology subjects, and so was inspired by the desire to become a psychologist. This interest originated from my curiosity about the human brain and the learning process. I wanted to know more about my own learning process. The significant changes in my own learning during my primary and secondary school years was the biggest influence on my choosing to study psychology at university.

I commenced my university degree at Ferdowsi University in Mashhad, Iran, in 1999 after being accepted for free education (this required achieving high marks in the compulsory university

entrance exams – of the 40,000 students accepted, I was number 800). My degree was in Psychology and Education of Children with Special Needs. I completed this degree in three-and-a-half years, earlier than the completion date, and with average marks of 17 out of a maximum of 20.

I went on to work as a teacher in a preschool before being accepted for free education in the Master of Psychology and Education of Children with Special Needs at Allameh Tabatabaee University in Tehran. Upon finishing my Masters, I worked as a child psychologist and lecturer at the University of Payame-noor.

I migrated to Australia by myself for many reasons, meeting my future husband in Sydney the year I arrived, 2007. My husband was also from Mashhad but had been living in Australia for 20 years. After our marriage, I became a permanent resident and, later, an Australian citizen.

In Australia, my Iranian qualifications were assessed by the Australian Psychological Society and credited as the equivalent to five years study in Australia. However, I could only get recognition as a child psychologist if I undertook 300 hours working under the supervision of a psychologist. This was going to be too expensive for me, so I began teaching in early childhood education in childcare centres and pre-schools. In 2009, I was employed by Wee Care Kindergarten as a full-time assistant to a child with special needs. The Director of the Kindergarten, Ruth Weinstein, inspired me to obtain my qualification in early childhood education.

In 2010, I completed a Certificate III and Diploma in Early Childhood Services in six months instead of the standard three years. This was due to recognition of prior learning based on my previous qualifications and work experience.

In 2011, I enrolled in the Master of Teaching (Early Childhood). I received three scholarship awards while I was studying at the University of Sydney. One was from SDN children services (2012) because of my passion for teaching diverse groups of children, including those challenged by autism, developmental delay, Downs Syndrome and other special needs. The other two scholarships were the Marion Macaulay Award for Outstanding Achievement in Postgraduate Teaching Studies (2011) and the Australian College of Educators Award (2012) for Outstanding Achievement in Professional Experience Practicums.

Having completed the Masters and further work as a teacher and coordinator in early childhood centres, I relocated to Newcastle for family reasons. At the University of Newcastle, I was accepted as a PhD student to study part-time due to my teaching commitments, which

comprised teaching Educational Psychology, Creativity and Visual Arts, Music and Drama, and Legal and Ethical Considerations to pre-service teachers at Newcastle University and Higher Education at TAFE and supervising these students in practice. At this time, I also completed a Certificate IV in Teaching and Assessment in 2015. Valuing the Reggio Emilia approach, which encourages children's creativity by incorporating the interests of children, I applied it in my teaching. My experiences moving between Iranian and Australian cultures combined with my interest in children's creativity motivated me to choose this study.

1.2 Background

This study is the first in the area of early childhood education to investigate comparative sociocultural beliefs about creativity in early childhood learning environments with the focus on Iran and Australia.

The study is significant because of international emphasis on creativity. For example, the Organisation for Economic Cooperation and Development (OECD, 2012) has developed policies to encourage countries to design quality curriculum frameworks that foster children's creativity. Early childhood education has been recognised for some time as the foundation for lifelong learning (Craft, 2001; Early Childhood Australia, 2014; Mustard, 2008) and the importance of creativity in the adult workforce is now well documented (Csikszentmihalyi, 1990; McWilliam & Dawson, 2008; Niu & Sternberg, 2006), a case can be made for the importance of creativity in the early years, especially between four and six years of age when children are considered to be at a heightened level of creativity (Craft, 2000; Eliot, 1999; McCain & Mustard, 1999; O'Connor, 2012; Runco, 2007; Siraj-Blatchford, 2005).

Teachers play important roles in fostering creativity in the early years of education. For instance, creativity researchers like Tegano (1991), Mellou (1996), Craft (2003), Runco (1990), Edwards and Springate (1995), Daws (2005), Leggett (2017), Cheung and Leung (2013); Seng, Keung and Kay Cheng (2008) and Sharp (2004) underline the role of the teacher in supporting young children to achieve an optimum balance between structure and freedom of expression. In particular, Craft (2003), Runco (1990) and Sharp (2004) found that a creative teacher and creative teaching are key components in fostering the creativity of children.

Research into cultural beliefs about creativity shows that culture influences individual beliefs. The literature in this regard, however, has tended to study creativity under dominant (Western) and non-dominant (Eastern) cultural dichotomies (Niu & Kaufman, 2013; Niu & Sternberg, 2002, 2006). Classification of the Eastern and Western is not necessarily according to

geographical location but, rather, by similarity of culture, knowledge influences and sociocultural beliefs and practices (Averill, Chon, & Hahn, 2001). For example, while Australia sits in the geographical south, it is influenced by ‘Western’ knowledge, largely emanating from the global north of Europe and US (Connell, 2014; Murray, 2008). For these reasons this study aimed to look beyond simplistic cultural categorising to examine broader social, cultural and historical influences on teachers from Iran (a broadly Eastern perspective) and Australia (a broadly Western perspective) and their beliefs about creativity.

Two groups of early childhood education policy documents were reviewed to provide the contextual information necessary for this study and to gain insights into representations of early childhood creativity and to trace the cultural influences in early childhood policy frameworks. The first group was drawn from countries subscribing to Western (dominant) knowledge base (Australia, New Zealand, France and UK). The second group was drawn from Eastern cultures (Iran, Hong Kong, Korea and Singapore). These countries were selected for study because they are among those that have national policy documents in early childhood education. The review of these policy documents is attached in Appendix 1.

This policy review served to define national representations of early childhood creativity and the presence or absence of culturally influenced beliefs about creativity evident in these two groups of national frameworks. However, this research went on to search for a deeper understanding of policies and teachers’ beliefs about creativity as well as the cultural factors that influence these beliefs by further analysing the national curriculum frameworks and the beliefs of a selection of early childhood teachers from Iran and Australia. This was assisted by the unique sociocultural position of the researcher, who has lived and taught in early childhood in both Iran (Eastern) and Australia (Western), and speaks both languages fluently. In this way, the researcher brought “insider” insights into viewing Eastern and Western beliefs and attitudes towards creativity in early childhood education.

The researcher’s insider and outsider roles have become more distinctive as a result of migration to Australia in 2007, which made it possible to clearly see the cultural differences between Iran and Australia. As a result, it became obvious to the researcher that culture has a massive impact on life. For an obvious example, when teaching in Iran, the researcher managed the preschool classroom in the traditional way, with the children sitting at their desks and the teacher at the front of the classroom taking an authoritative role. By contrast, when teaching in Australia, the teacher’s role is much less authoritative and children don’t have desks, leaving a lot of flexibility for children to engage in play-based curriculum. This difference was the most

obvious one! There were so many other astonishing differences, including the fact that in Iran a lesson is taught to the whole class rather than considering individual interests, such as teaching songs that all children must memorise under the instruction of the teacher. These experiences contributed to the researcher's personal quality as a researcher known as "theoretical sensitivity", which indicates an awareness of the subtleties of meaning of data and usually comes from a number of sources, including professional literature, professional experiences, and personal experiences (Corbin & Strauss, 1990).

1.3 An introduction to the interlocking themes of the study: Early childhood, culture and creativity

1.3.1 Early childhood

Internationally, early childhood is defined as the period from birth to eight years of age during which the brain undergoes remarkable growth. These early years lay the foundation for subsequent learning and development (UNICEF, n.d.).

As stated in the section 1.2 above, early childhood is widely recognised as a 'critical stage of life' during which any learning and development influences the whole of life. Many researchers draw to the attention of policy makers the fact that quality early childhood education is an excellent investment for a country (Eliot, 1999; Mustard, 2008). As a result, various governments have supported and managed the quality of early childhood education offered in their countries, resulting in rapid growth in early childhood education around the world (OECD, 2012).

This study focuses on exploring creativity in early childhood education by investigating teachers' beliefs about creativity.

1.3.2 Culture

Culture in this study is defined as "the collective programming of the mind that distinguishes the members of one group or category of people from others" (Hofstede, 2011, p. 3). With respect to cultural differences between Iran and Australia, this research is influenced by Hofstede's model of cross-cultural comparative study and aligns with the sociocultural theoretical framework of that study. Hence, Hofstede's model (1980) was applied to interpret the cultural differences between Iran and Australia through determining the dominant value patterns of each nation, specifically, utilising the six dominant values of Power Distance, Individualism/Collectivism, Indulgence/Restraint, Uncertainty/Avoidance, Masculinity/Femininity and Long-term/Short-term orientation.

Many researchers studying creativity define the sociocultural differences between the East and the West as ‘collectivist’ versus ‘individualist’ respectively (Averill et al., 2001; Niu & Kaufman, 2013; Niu & Sternberg, 2006). Previous research indicates that Iranian teachers are more likely to demonstrate a collectivist approach by encouraging children’s creativity through group activities (Alizadeh, 2014; Nikosaresht, 2010). By contrast, Australian teachers are more likely to encourage individual rather than collective creativity (Brand, 2004; Feather, 1986; McWilliam & Dawson, 2008; Teoh, Serang, & Lim, 1999). These studies reflect on children’s education, as indicated previously through the researcher’s experiences that teachers in Iran teach to the group while, in Australia, teachers follow children’s individual interests.

While this study aimed to determine what differences and similarities exist between the two countries with respect to creativity in early childhood education through examining policy documents and teachers’ beliefs, it also provides a better understanding of whether and how culture influences the beliefs that teachers hold and the manner in which they view creativity as part of their profession.

1.3.3 Creativity

Arriving at a definition of creativity is a complex undertaking because of differing views on how this should be done. This study accounted for this complexity by considering the definition of creativity from the four perspectives of psychology, education, art and sociocultural research. Investigating creativity from these four points of view in the early childhood education environment assists in classifying Iranian and Australian early childhood policy documents and teachers’ beliefs about conceptualising creativity.

Creativity, when it is considered from a psychological perspective, is seen as a multi-variational behaviour (Runcon & Albert, 2010) encompassing personality traits such as confidence, emotional processes such as pleasure in challenge and involvement, as well as cognitive abilities, such as divergent thinking and imagination (Russ, 1999). Researchers approaching creativity from this perspective highlight the fact that creativity contributes significantly to imaginative play, adaptation, innovation, problem solving, planning and decision making (Andiliou & Murphy, 2010).

Researchers with an educational focus (Craft, 2000; Edwards & Springate, 1995) underline the role of teachers in supporting children’s creativity by encouraging them to express their individuality, respecting children’s choices and ideas, scaffolding, supporting peer interactions and providing positive feedback (Corsaro, 1985; Fernie, Kantor, & Whaley, 1995; Kudryavtsev,

2011; Stojanova, 2010). Education systems emphasise that all students are capable of being creative in the right conditions by acquiring relevant knowledge and skills (NACCCE, 1999). One of the popular educational approaches in early childhood education that places great value on creativity, is that of Reggio Emilia (Malaguzzi, 1998). This approach will be explained in detail in the literature chapter, section 2.6.4.

Researchers (Dissanayake, 1974; Ewing, 2010) who define creativity from an art perspective have elaborated that art is represented in many different forms, such as dance, drama, literature, imaginative writing, media, music and visual arts, all of which foster creativity. This perspective has, in common with both the psychological or sociocultural perspectives, a focus on the similarities between art, play and imagination.

Sociocultural researchers (Runco & Johnson, 2002; Vygotsky, 1987), when defining creativity from this perspective, explain that the development of creativity in children depends mostly on the surrounding environment. Therefore, cultural factors, such as shared beliefs and dominant values (Hofstede, 2011), exert a major influence on children's creativity. Vygotsky (1987) also emphasises the link between play, imagination and creativity. In addition, Vygotsky (2004, p. 30) proposed that the conceptualisation of creativity is “a historical, cumulative process”, arguing that creativity is a “social process that requires appropriate tools, artefacts and culture in which to thrive” (Davis et al., 2015, p. 100). The link between play and creativity in sociocultural approaches stresses the important role of play in developing children's creativity (Russ, 1999) and this prompts the examination of the relationship between play and creativity in early childhood curricula.

Another sociocultural researcher, Csikszentmihalyi (1994), proposed that creativity was not the property of the individual but rather the property of societies, cultures and historical periods. The sociocultural theoretical influences on this research informed a fundamental understanding that each culture may have its own unique cultural beliefs with regard to creativity. This research will draw from sociocultural theories that creativity researchers often also draw from (Csikszentmihalyi, 1990; Leggett, 2014; Niu & Sternberg, 2001; Sawyer, 2008; Vygotsky, 1930, 1978).

Although this study has considered the definition of creativity from four perspectives, most researchers agree that creativity is about the process of generating ideas with outcomes that are original, valuable and novel (Anderson et al., 2014; Kamylyis et al., 2009; Kaufman et al., 2009; Maddux & Galinsky, 2009; Ritter et al., 2020; Stojanova, 2010).

1.4 Research problem

All humankind is born with creative capacity (Fu, 1977; Javidi, 1999). However, for it to develop, a supportive environment is essential (Laevers, 1994; Ritter et al., 2020; S. Robson, 2017). This is particularly important during the early childhood stage, which is recognised as the period of most rapid brain growth and a heightened capacity for change. Any learning and development at this stage of life has a great impact on health and wellbeing throughout an individual's life. Given that, in the current decade, young children spend significant amounts of time in education and care services, these settings have great potential to provide a supportive cultural environment to foster children's creativity (John-Steiner & Moran, 2012), and, therefore, support their health and wellbeing throughout life.

The process of fostering creative thinking as part of children's development is of necessity influenced by policies and policy advocates such as teachers. The lack of cultural influence to support children's creativity was evident in the eyes of the researcher who had experience teaching in both Australian and Iranian contexts and was, therefore, familiar with the early childhood policy documents of both countries. From observation alone, it seemed that neither policy documents nor teachers exhibited an awareness of the importance of factoring in culture when fostering children's creativity.

The apparent lack of cultural influences in the teaching of creativity in early childhood encouraged further investigation of the literature, but no research was found in the areas of early childhood education that investigated creativity from cultural perspectives. This research aims to fill this gap by providing knowledge on the importance of considering cultural differences in supporting children's creativity.

1.5 Research purpose and the potential significance of the study

The purpose of this study in the field of early childhood education is to:

- Broaden the definition and understanding of creativity to include cultural factors.
- Improve understanding of the critical role that creativity plays in early childhood education.
- Investigate and document cultural differences in teaching creativity in two contrasting cultures.
- Improve the alignment between teachers' definitions of creativity and that evident in the policy documents underpinning their practice.

- Provide data that encourages policymakers to include cultural perspectives in both Iranian and Australian early childhood policy documents.
- Demonstrate that a more comprehensive approach to creativity includes multiple perspectives, such as psychology, education, art and sociocultural disciplines.
- Expand the creativity knowledge base among policy makers, teachers, and education and training providers such as universities.
- Support the teaching of creativity that includes cultural considerations.
- Strengthen support for pre-services early childhood teachers.
- Improve the quality and meaningfulness of early childhood education.

The findings of this comparative study are potentially significant because they will:

- Assist in understanding the similarities and differences in policy and teacher approaches to creativity in two contrasting cultures.
- Determine whether these approaches are in alignment or in conflict with each other in the respective countries.
- Provide the first published study of early childhood creativity in the two distinctive cultures of Iran and Australia.
- Enrich the definition of creativity by considering it from multiple perspectives rather than just one.
- Provide data from an age group younger than what has been traditionally studied. (Previous creativity research has mostly focused on school aged or older children because these older age groups lend themselves more readily to this research and to the methods used to measure divergent/convergent thinking (Guilford, 1968), which are not suitable for younger children because they don't have enough communication skills to share their thoughts.)
- Recognise children's creativity is as important as that of older age groups, because learning at this critical/foundation stage influences the child's whole life.
- Investigate how two different cultural environments support children's learning.
- Utilise qualitative methods in contrast to the traditional quantitative approach to studying creativity. (The research of the past 20 years has mainly been focussed on quantifying the psychological attributes of creativity, such as cognitive process or associated behaviours. By contrast, this qualitative research aims to investigate, in depth, how teachers and policy makers support children's creativity from a cultural perspective.)

- Utilise the researcher's unique position capable of providing information by gathering thick description of data from two different cultural contexts.

The next section briefly introduces the Australian and Iranian contexts. This will be expanded upon in Chapter 2.

1.6 An introduction to the research contexts (Australia and Iran)

While Australian society is multicultural, the dominant group (British ancestry) maintains their power and influence in the society mainly by leading it (Crawford, 2011). Since the influential values that have impacted Australian society are linked to Western society, specifically through British colonisation, the Australian government is known to be secular and free from religious influence (Australian Human Rights Commission, 2011).

On the other hand, Iranian culture is influenced by a range of ethnic groups (Salasi, 2011) and has a religious orientation. The cultural identity of the majority of the Iranian nation comprises Islamic and traditional Iranian ingredients (Tezcur & Azadarmaki, 2008). Shahaeian, Nielsen, Peterson and Slaughter's (2014) study stated that "Iranian parents are more prone to teach children to respect their elders, avoid direct expression of their disagreement with family members, and grow as members dependent on family values, ways of doing things and a global life-style" (p. 558). The religion is Islamic and is central to both the Iranian culture and government.

The developing field of early childhood education in Iran and Australia has its roots in care provision rather than education for this age group. However, since the early childhood education frameworks were nationalised in each country, education for this group has become a priority. Coincidentally, the frameworks of both countries were designed around the same time, Iran in 2008 and Australia in 2009. Both frameworks were designed by the Education Departments of the respective countries and teachers are now required to apply the frameworks to their practice.

1.7 Research question

Core research question

How is creativity conceptualised in early childhood education within the sociocultural contexts of Iran and Australia?

This is embedded, and embodied, within the following subsidiary questions:

1. Are there similarities or differences between Eastern and Western early childhood perspectives about creativity?
2. How do early childhood national frameworks demonstrate culturally influenced representations of creativity?
3. How do Iranian and Australian teachers' beliefs about creativity align with their national curriculum frameworks?

1.8 Overview of the thesis structure

Chapter 2 reviews the scholarly literature in a brief overview of eight countries' national frameworks and then the three interlocking themes of the study of 'early childhood', 'culture' and 'creativity'. For the themes of early childhood and culture, literature relating to both Australia and Iran is explored. Hofstede's cultural study is reported in this chapter to better understand Australian and Iranian cultures.

In relation to the creativity theme, the literature is categorised into the four perspectives of psychology, education/interdisciplinary, art and sociocultural. In relation to the education perspective, two areas specifically reviewed: 1. The education system and promoting creativity; and 2. teachers' beliefs about creativity.

The chapter concludes with creativity research in Eastern and Western countries and then a summary of the chapter.

Chapter 3 outlines the methodology chosen for this research, providing justification for the selected qualitative research method and the comparative approach. In this chapter, the sociocultural theories that underpin the theoretical framework are discussed in depth. In addition, an overview of Hofstede's comparative model as it relates to Iran and Australia is utilised in a comparative approach section. Finally, the two selected research methods of document analysis and teacher interview utilising photo elicitation are explained, and the analysis process outlined.

Chapter 4 analyses, in depth, both Australian and Iranian national early childhood education curriculum frameworks and reports the findings. This chapter concludes with a summary of the similarities and differences between these two frameworks.

Chapter 5 continues data analysis by analysing interviews with four Iranian early childhood teachers. This chapter offers a summary of the similarities and differences between these four

teachers as well as how well their respective beliefs align with their country's national early childhood education curriculum frameworks.

Chapter 6, in a similar fashion to chapter 5, analyses identical interviews with four Australian early childhood teachers, and presents the same range of findings for this group of subjects.

Chapter 7 discusses the research findings reported in previous chapters, drawing them together to identify themes and issues.

Chapter 8 concludes the thesis by responding to the research questions, considering limitations of the research and suggesting further research.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

In support of this study, the literature will introduce the contextual information of the study by briefly discussing the comparison of eight countries' national curriculum frameworks. The complete review of these eight countries frameworks is attached in the Appendix 1. The literature then will follow by focusing on the main study as below:

1. Early childhood (Australia and Iran);
2. Culture (Australia and Iran);
3. Cultural studies based on Hofstede's Model (Australia and Iran) and
4. Creativity in three categories:
 - i. the concept of creativity from four perspectives (psychology, education/interdisciplinary, art and sociocultural),
 - ii. current research on teachers' beliefs about creativity,
 - iii. creativity research drawn from Eastern and Western countries.

2.2 Overview of eight countries' national curriculum frameworks

I have this double identity, as a person and a professional, and the policy overview indicates that the two cultures – Australian and Iranian – that I share may be important in understanding wider issues of cultural impact on broad commitments, such to creativity in early childhood. The eight-nations – four from the East (Iran, Hong Kong, Korea and Singapore) and four from the West (Australia, New Zealand, France and UK) – overview revealed that conceptualisation of creativity is mostly similar but with some difference that align with cultural differences. For example, similarities included:

- The word 'creativity' was mostly linked to psychology
- Play, imagination and creativity dispositions, such as enthusiasm, curiosity, commitment, persistence, confidence, cooperation, reflexivity and creativity, are linked to creativity. The policy documents all invite educators to apply play in their teaching strategies.
- Learning areas of literacy, numeracy and creativity are addressed in each document.

The core values in these documents is 'play-based learning' and 'child-centred'. However, documents from the Eastern countries' national curriculum frameworks discuss collectivist

approaches, with less emphasis on the individuality of children. For example, in Korea, Hong Kong, Iran and Singapore, the documents consistently use the word ‘children’ rather than ‘a child’. Hong Kong and Iran emphasise the promotion of ethics among children. Iran’s document emphasises the centrality of religion throughout as well as in a separate chapter.

Creativity is one of the learning areas stressed by all early childhood national frameworks. Creativity has been emphasised by policy maker since the 1990’s “that learning creativity is an extremely important aim for education” (NACCCE, 1999, p. 9). This led the National Advisory Committee on Creative and Cultural Education (NACCCE) to make a wide range of recommendations, which called for further work and investigation into creativity and cultural education (Craft, 2010; Ministerial Council on Education & Youth, 2008).

Table 2.1 summarises the differences and similarities concerning the concept of creativity between the eight countries national curriculum frameworks.

Table 2.1: Comparison of eight national curriculum frameworks

The countries	Similarities	Differences
Australia	<ul style="list-style-type: none">Documents developed by educational providers and practitioners to guide early childhood educators	<ul style="list-style-type: none">In Korea, Hong Kong, Iran and Singapore the word “children” was used more often than “child”.Iran and Hong Kong placed more emphasis on ethicsIran placed more emphasis on religionIran, Singapore, Korea and Hong Kong explain the appropriate activitiesThe four Western countries and Singapore associate play with learning disposition
France		
New Zealand		
United Kingdom	<ul style="list-style-type: none">Creativity linked to psychology, play and imagination.	
Hongkong		
Iran	<ul style="list-style-type: none">Play-based learningChild-centred	
Korea		
Singapore	<ul style="list-style-type: none">Emphasis on quality educationLearning areas (literacy, numeracy, science and creativity)	

As a first step and for a deeper understanding of these policies, the national curriculum frameworks of the comparative countries identified for this research (Australia and Iran) will be analysed. This analysis will be followed by a study of what teachers in Australia and Iran believe creativity is with a view to revealing the cultural factors that influence and align with the respective national curriculum documents of their countries.

A major reason for comparing Iran and Australia is to determine whether the Iranian national framework has been influenced by Western thinking or whether it has been drawn entirely from the Iranian culture. Conducting such an analysis provides an opportunity to tease out the differences in beliefs about creativity between the two cultures. The following sections introduce the study context of early childhood and culture in Australia and Iran.

2.3 Early childhood

“Early childhood is internationally defined as the period from birth to eight years of age. A time of remarkable brain growth, these years lay the foundation for subsequent learning and development” (UNICEF, n.d). UNESCO (2019) describes children as the most vulnerable people who need full support to develop. Universally, during childhood, children need access to health care, adequate nutrition, quality education. As well parents need support and there should be measures in place to protect children rights.

In 1989, the *UN Convention on the Rights of the Child (UNCRC)* was implemented by the United Nations (UN). This was the first instrument to incorporate the complete range of international human rights, including 42 articles to protect children’s rights (UNICEF, n.d). The main purpose of the *UNCRC* is to ensure that every child has the same right to a have childhood, be educated, be healthy, be treated fairly and be heard.

A study of the history of development in understanding of childhood indicates there were two significant impacts: 1) the idea of child-centred education, freedom to grow, play, experiment and make mistakes, and 2) kindergarten as an institution for children under seven developed by Froebel in Germany (1836-1848) (Lascarides & Hinitz, 2013).

Theorists such as Piaget, Vygotsky, Erikson and Bronfenbrenner have been influential in emphasising the social and cultural environment as an important element that influences learning (McInerney, 2014). More recently, Mustard (2008), in an internationally influential final report prepared for Australia’s Department of the Premier and Cabinet explained that experience in the early years affects brain development. His research has shown that brain development in this period influences health, learning and behaviour throughout life. Mustard (2008) in his work as an *Adelaide Thinker in Residence* emphasised that experience in the early years influences gene expression and the function of sensing neurons. He also found that the development of neural pathways shapes emotion and regulates temperament, and social development shapes language and literacy capability. Early experiences also shape perceptual and cognitive ability, how a person copes with daily experiences, physical and mental health in

adult life, and physical activity and performance. Mustard concludes that children need support and a quality education to develop their brain to full potential.

Quality in early childhood education is a broad concept that involves quality early childhood programs with appropriate curricula and pedagogy (Elliott, 2006; Logon, 2017). The complexity of the definition of quality makes the assessment of early childhood environments difficult (Woronov, 2008). Laevers (1994), in his theory of Experiential Education found the most conclusive component for assessing quality within an early childhood setting was well-being and level of involvement. Involvement is an important aspect of the dynamic relationship between an educator and child or group of children where strategies are developed to sustain engagement and scaffold toward goals for learning through social collaboration (Laevers, 1994). Being involved is an active process that leads the child to explore and develop thinking processes (Hadamard, 1949; Sawyer, 2006; Wallas, 1926). Leavers (1994) defined involvement as the quality of human activity that can be recognised by: concentration, persistence and characterised by: motivation, openness, deep satisfaction and strong flow of energy, is determined by: the exploratory drive (p. 162).

Within the area of early childhood education, this study focuses on Australian and Iranian experiences. To provide a foundation for the study, the following sub-sections discuss the development of early childhood education and care (ECEC) in Australia and Iran. Discussion with include, how ECEC policies come to exist and what impacts they had on the lives of children, educators and families. An examination of this history showed that, in the last few years, early childhood education in Australia and Iran has undergone significant changes in function, expectations and application.

2.3.1 Early childhood education in Australia

Australia is a country of a unique blend of established traditions and new influences. Australia has a population of nearly 25 million people. Many of the people who have come to Australia since 1945 were motivated by a commitment to family, or a desire to escape poverty, war or persecution (Australian Bureau, 2020).

Early childhood education in Australia has undergone immense change in recent years (Garvis & Manning, 2017). For example, the term ‘education and care’ was split into the component parts, with responsibility for preschools under the education departments and its focus on education and learning, and younger age groups the within the responsibility of social services, which predominantly focuses on only care. In the late 1980’s the *Childcare Act 1972* (Cth) was

amended to encourage the privatisation of both pre-schools and younger age group services and by 1996, the Howard Government demonstrated strong support for the privatisation of early childhood sectors. Hence, today, most preschools and child care services in Australia are provided by private organisations (Garvis & Manning, 2017). However, although the Australian Government continues to strongly support privatisation, the Government itself continues to manage the quality of the education offered by the services.

Government involvement in childcare is a result of the rapid growth in early childhood education around the world (OECD, 2012) resulting from the commitment of member countries to two projects of UN Convention of the Rights of the Child and Millennium Development Goals (MDG). Australia signed up to UN Convention on the Rights of the Child in 1990, followed by the MDG and its targets in 2000. The MDG was adopted by a consensus of experts from the UN, the International Monetary Fund (IMF), the OECD and the World Bank and are an internationally agreed framework of eight goals and 18 targets (see Figure 2.1) that measure a country's developmental progress (Millennium project, 2006).



Figure 2.1: Eight Millennium goals

As already noted, there is significant research evidence from the Australian context to indicate that having quality early childhood education is an excellent investment for a country (Eliot, 1999; Mustard, 2008). For example, Mustard (2008) reported on the Australian Early Development Index (AEDI), which measured children's brain architecture and function (physical health and wellbeing, social competence, emotional maturity, language and cognitive

development, and communication skills and general knowledge). This study found that 25% of children in Australia are vulnerable (poor development) at the time of school entry. Children aged four to five years in the lowest socioeconomic category were found to have poor outcomes in development measures at the time of school entry. There is a significant number of children (10 to 12%) showing poor development in the highest income group. The largest number of children showing poor development at the time of school entry are from the middle socioeconomic category (Mustard, 2008).

To improve the quality of the life of young children in Australia, the Australian Children's Education and Care Quality Authority (ACEQA) was established and a National Quality Framework (NQF) agreed upon among all Australian governments (State and Federal) to work together to provide better educational and developmental outcomes for children using education and care services (ACECQA, 2020). The NQF includes: National Law and National Regulations, National Quality Standard (NQS) assessment and quality rating process, and national learning frameworks. The NQS includes seven quality areas upon which services are assessed and rated.

Early childhood education programs in Australia are delivered in a range of settings, including childcare (long-daycare, occasional, family daycare, in-home daycare) that operates for eight hours or more per day for 48 weeks per year, stand-alone preschools and school-based preschools that operate during school hours and school terms. Early Childhood provisions are run by government, local communities, churches, not-for-profit agencies and for-profit owners with the majority being private (ACECQA, 2013; Australian Institute of Health and Welfare [AIHW] 2020).

The services need to base their educational programs on an approved Early Years Learning Frameworks (EYLF). The Australian EYLF outlines the principles, practices, and outcomes for educators to seek so as to support and promote children's learning (ACECQA, 2014). The NQF ensures programs for four-year-old children are delivered by qualified educators, and services must engage or have access to an early childhood teacher (ECT) based on the number of children in attendance at the service. The assessing services, child ratio and teachers' qualification is likely to explain the increase in quality education as children get older (Burchinal et al., 2002).

Belonging, Being and Becoming: EYLF (DEEWR, 2009) is one of two nationally approved learning frameworks which outline practices that support and promote children's learning. This framework assists educators by articulating principles, practices and outcomes essential to

supporting and enhancing young children’s learning from birth to five years of age, as well as their transition to school (DEEWR, 2009). In addition to national quality standards, the *Melbourne Declaration*, which is the set of educational goals for young children established by the Australian Education Ministers (Ministerial Council on Education & Youth, 2008) highlighted the importance of early childhood education nationally. For example, Goal 2 of the *Melbourne Declaration* is: “all young Australians become: successful learners, confident and creative individuals and active and informed citizens” (DEEWR, 2009, p. 5; Ministerial Council on Education & Youth, 2008, p. 8).

The elements of the Australian EYLF is represented at Figure 2.2



Figure 2.2: The elements of Australian EYLF

(Source: DEEWR, 2009, p. 11)

Highlighted in EYLF is that “Fundamental to the Framework is a view of children’s lives as characterised by Belonging, Being and Becoming” (DEEWR, 2009, p. 7). Belonging is the first of three elements that define children’s lives and “experiencing belonging – knowing where and with whom you belong – is integral to human existence” (DEEWR, 2009, p. 7). Being “is about present and them knowing themselves, building and maintaining relationship with others,

engaging with life's joys and complexities, and meeting challenges in everyday life" (DEEWR, 2009, p. 7). Becoming reflects the process of changing during childhood as they learn and grow.

Belonging, Being and Becoming are underpinned by the three elements of learning outcomes, principles and practices. Learning outcomes in the framework include (DEEWR, 2009, p. 8):

1. Children have a strong sense of identity,
2. Children are connected with and contribute to their world,
3. Children have a strong sense of wellbeing,
4. Children are confident and involved learners, and
5. Children are effective communicators.

These learning outcomes are broad and observable. It acknowledges children's differences in learning capabilities. These outcomes are set of skills, knowledge that educators should promote in early childhood sectors. "Adopting outcomes is a way of ensuring that the content and skills covered by the measurable standards will be a major focus in the education of students" (Grieshaber, 2010, p.40).

The Principles of the EYLF are (DEEWR, 2009, p. 13–14):

- Secure, respectful, and reciprocal relationships,
- Partnership,
- High expectations and equity,
- Respect for diversity, and
- Ongoing learning and reflective practices.

These principles underpin the following practices of early childhood pedagogy (DEEWR, 2009, p. 14):

- Adopting holistic approaches,
- Being responsive to children,
- Planning and implementing learning through play,
- Intentional teaching,
- Creating physical and social learning environments,
- Valuing the cultural and social context of children and their families,
- Providing for continuity in experiences and enabling children to have successful transition and

- Assessing and monitoring children’s learning to inform provision and to support children in achieving learning outcomes.

Reviewing the EYLF shows that this framework recognises the importance of developing creativity in early childhood, since this is referred to both directly and indirectly. Directly, the framework’s emphasis on creativity appears in all three underpinning elements: children’s learning, practice and outcomes. For example, in children’s learning, the EYLF notes “physical, social, emotional, personal, spiritual, creative, cognitive and linguistic aspects of learning are all intricately interwoven and interrelated” (DEEWR, 2009, p. 9) and “play is a context for learning that enhances dispositions such as curiosity and creativity” (DEEWR, 2009, p. 9). In the practice element of the framework, emphasis is on learning through play, for example “create a learning environment that encourages children to explore, solve problems, create and construct” (DEEWR, 2009, p. 15). Reference to creativity also occurs in relation to the five learning outcomes. For example, in outcome four, “children develop[ing] dispositions for learning such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity” (DEEWR, 2009, p. 34). Again, in learning outcome five, “children are effective communicators”, reference is made to children who “use the creative arts such as drawing, painting, sculpture, drama, dance, movement, music, and storytelling to express ideas and make meaning” (DEEWR, 2009, p. 42),

The report by Pasco and Brennan (2017, p.63) explained the introduction of the NQF has led to national quality improvements in many areas. The focus has, however, been on the “structural foundations of quality”, with one current area of focus being on process quality, such as interactions between educators and children that is consistent and of high quality (Torii et al., 2017, p.1). *Belonging, Being and Becoming: The Early Years Framework for Australia*, will be analysed further in Chapter 4 to determine how Australia’s early childhood program deals specifically with the areas of creativity and culture.

Research shows that early childhood education is improving as result of the quality arises from shift in policy understanding of social and economic potential of early childhood education (Logan, Press & Sumsion, 2012). For example, the Australian Institute of Health and Welfare reported in 2019 that 86% of children aged 3–5 years attended a preschool or preschool program in long daycare. Attendance at preschool was most common for children in the year prior to school age, with 90% of children aged 4 years attending, compared with around 57% of 3-year olds. This indicates, in part, that many parents believe in the beneficial role of preschool before the start of formal primary school education (AIHW, 2019).

Since many families in Australia send their children to formal care and this stage is a critical time for fostering children's creativity, this study investigates how governments, through national curriculum frameworks and teachers, support children's creativity. Statistic from the 2009 to 2015 Millennium project (UN, 2015) show that 91% of children in developed countries, which include Australian children, aged 36 to 59 months are developmentally on track in at least three domains of literacy-numeracy, physical development and socio-emotional development.

2.3.2 Early childhood development in Iran

The 2012 UNICEF Annual Report indicates that Iran has a population of 75 million, with 22.2 million (29%) under 18 years old. Iran is a middle-income country which became signatories of the UN Convention on the Right of the Child in 1991. Iran is on track to achieve most MDGs and targets. Progress has been most notable under Goals 1, 2, 4 and 5, which address, respectively, poverty and hunger, primary education, mortality and maternal health (UNICEF, 2012). MDG statistics show that 75% of East Asian children, which include those from Iran age 36 to 59 months are developmentally on track in at least three domains of literacy-numeracy, physical development and socio-emotional development between 2009 and 2015 (UN, 2015).

Primary education in Iran has made great progress with 99 percent of children in 2007 enrolled because it was compulsory. However, underachievement in primary education continues because of low levels of school readiness in less developed areas and among linguistic minorities (UNICEF, 2012). A study by Salehi-Isfahani and Kamel (2006) "*Demographic swings and early childhood education in Iran*" explained that fertility decline and rising investment in child education can be attributed to choices made by families who substitute quality for quantity of children. The quality for quantity rise may be a signal that parents in Iran are willing to invest in more productive human capital through formal schooling of their children rather than having many children (Salehi-Isfahani & Kamel, 2006). Salehi & Kamel cited Heckman (2000) in support of their finding that although parents' interest in pre-school is to enhance their child's chances of success in formal schooling later, the benefits go beyond those for the child since it frees women and young girls to participate in formal education and the labour force, and promotes the early development of such skills as creativity and teamwork, which are not taught in grade school.

Early childhood programs in Iran include kindergartens (from birth till 4 years old) under supervision of the State Welfare Organization of Iran (*Behzisty*), and preschool for children for

two years before school entry (4-5 and 5-6 years old). Preschools are under the joint supervision of the Ministry of Education and the State Welfare organization. The majority of both Kindergarten and pre-primary school programs are private business (Sharifian, 2018).

Education is very important to Iranian families. For example, the majority of Iranian children from big cities attend preschool programs even though their mothers are not working. Preschool teachers must pass certain tests and are selected for employment based on their speciality, discipline, and religion. Teachers in preschool education also must possess a four-year university degree in the Education field (Islamic Republic of Iran; Education Ministry, 2014).

The number of preschool teachers seeking a license to work in preschool centres has increased over the past few years. Preschool education is not a mandated requirement in Iran, although Iranians have a history of advocating for early childhood education. Therefore, preschool education has an important place in the nation. Currently, about 80% of children attend preschool at age six. By 2015 this figure is expected to rise to 90% (Islamic Republic of Iran; Education Ministry, 2014).

Behzisty has been promoting rural child care services as a result of a model piloted by the Government and UNICEF, increasing rural childcare centres to more than 6,500 nationwide. The early childhood development policy and related strategies were drafted by an established intersectoral secretariat in 2010. This resulted from evidence gained from implementation of the rural childcare centres combined with UNICEF advocacy and capacity-building efforts, notably by facilitation of a successful South-South exchange with Cuba (UNICEF, 2012).

MDGs (especially goals 1 through 6) consider the rights of the child and priorities of the UNICEF medium-term strategic plan, 2006–2013. The country is also focusing on increasing pre-primary education through promoting development of alternative solutions for sustaining the public cost and improving quality so that families see it as a worthwhile investment (UNICEF, 2012).

The 2008, Iranian Education and Training Department nationalised and standardised preschool policy through the implementation of the Iranian Education Preschool Frameworks (IEPF) (IEPF, 2008). The IEPF emphasises the importance of education for all Iranian children from four to six years old. Teachers are strongly encouraged to apply the IEPF in their daily practice (translated IEPF document is in appendix 1)

The Iranian IEPF supports academic learning skills through a range of children's work books designed for children aged four to six years to develop specific learning outcomes, such as

confidence in reading, writing and numeracy. Children have seven work books a year with different topics, such as social skills, math, science concepts, literacy, Islamic education, fine motor skills, and sudoku. See a sample of a page per book in Appendix 6.

The content of the IEPF document includes a statement by the Head of Research and Education Program Organisation and comprises five chapters: preschool constitution; program principles and frameworks and education and training activities for preschool; descriptive guide and education and training activities for preschool; guide to introduce the Quran; and guide to language program in bilingual region. The IEPF espouses the belief that:

Children are effective and thoughtful adults of the future. Children of preschool age are quick learners; therefore, it is important to teach them according to their abilities. Scientific evidence and experiences both in Iran and the rest of the world shows this stage is a very necessary step between home and primary school, especially for bilingual children. This necessity is also revealed in 1. The Preschool Constitution (in session 69 of the Head of Education and Training Consultation) emphasises designing a formal program covering these two years, providing program guides under the auspice of the Education and Training Ministry 2. Refer to law 52 in the fourth Program of Development 3. Commitment of the member countries in the Dakar Conference (including Iran) to providing preschool services for children aged 4 and 5 until 2015. (2008, p. 13)

In the descriptive guide for the IEPF, there are 11 specific goals, 24 areas of evidence and 125 ways of promoting these goals. The general goals of the IEPF are (p. 5):

1. Development of physical and mental abilities as well as physical coordination and developing movement skills.
2. Developing emotional skills such as increasing self-esteem and furtherance of aesthetic comprehension.
3. Encouraging social skills by organising interesting activities and fun time.
4. Promoting interest in religious, ethnic and national identity.
5. Developing positive personal and social behaviour according to age.

The general goals introduce set of skills such as physical, mental, social and promoting religious and positive behaviours.

Also, the IEPF (p.5) emphasises the active role of families for achieving all goals.

The general principles of the IEPF include (p. 5):

- Respect of diversity and consideration of children's culture and native background.

- Effective planning of learning programs according to each child's milestones.
- Prioritising play and creative activities and avoiding abstract teaching and memorising.
- Coordinating and cooperating with primary school goals.

The third specific goal of the IEPF concerns developing skills related to creativity. This is evidenced when “children give new ideas and new practical solutions to problems using existing resources, giving open-ended answers and creating interests to promote and attend to creative activities and play” (Iranian Educational Preschool Frameworks, 2008, p. 17).

The following section explores the cultures of Iran and Australia. Understanding cultures can help interpretation of the national early childhood education curriculum frameworks of each country and also teachers' beliefs about creativity.

2.4 Culture

There are many definitions of culture. For example, Kroeber and Kluckhohn (1952) listed more than 164 definitions of culture. The most popular definition is that culture is a pattern of thinking, feeling and acting that is rooted in common values and conventions of particular societies (Wallace, 1970). The Cambridge Dictionary (2020) defines culture as “the way of life, especially the general customs and beliefs, of a particular group of people at a particular time”. Hofstede (2011) states that “Culture is the collective programming of the mind that distinguishes the members of one group or category of people from others” (p. 3). This study defines culture as a particular way of life led by most people who think, feel and act in a certain way (Storey, 2018).

The first, and perhaps most crucial, elements of culture are values and beliefs. Values are a culture's standard for discerning what is good and just in society. Values are deeply embedded and critical for transmitting and teaching a culture's beliefs. Beliefs are the tenets or convictions that people hold to be true. Individuals in a society have specific beliefs, and they share collective values (Hofstede, 2011; Little et al., 2016). A person's beliefs/values can be understood by observing their consistent behaviour (Ajzen & Fishbein, 1975). Fishbein's theory suggested there is a strong relationship between attitude and behaviour. In a society, certain behaviours are acceptable and are norms that influence beliefs (Ajzen, 1985) and distinguish the culture.

Subsequent to Fishbein's theory is Hofstede's (2011) model of comparative approaches to culture identifies the distinctive cultures of 62 nations, including those of Australia and Iran. Hofstede's model has been applied by many researchers to understand the varied cultures

existing in Australia and Iran (Brand, 2004; Kharkhurin & Samadpour Motalleebi, 2008; Yoo, 2014). This model will be explained in section 2.4.3 after discussing Australian and Iranian culture with reference to contextual studies in Australia and Iran.

2.4.1 Culture in Australia

Coming to an understanding of Australian culture is a difficult intellectual undertaking because of the mixed influences of migrants, Indigenous Australians and European settlers. Australia presents itself as a Liberal democratic nation with values derived from Judeo-Christian and European intellectual traditions that are part of Western civilization (Offord et al., 2015). The values that have come to dominate Australian society are linked to a chain of belonging and intellectual effort, inculcated and sustained through the British Enlightenment. European culture has been nurtured in the great southern continent in a deliberative way. For example, Anzac Day in Australia is a key national celebration that is marked each year on the 25th April. This tradition originated in a World War I battle that Australians fought at Gallipoli, Turkey, in support of the British Empire, which is regarded as foundational to many of the dominant values found in contemporary Australia (Offord et al., 2015).

The aim of education and schooling in Australia is to broaden socialisation, which is the process of understanding the values, rules and culture of broader society (Crawford, 2011). Education and schooling are powerful form of secondary socialisation because it acts as a bridge between the family and wider society. Despite Australia's multicultural population, the dominant group maintains their power and influence by creating a cultural, economic and social hegemony (Crawford, 2011).

Hegemony, which originated from the Greek word *hegeistha*, 'to lead' – a concept that was developed most notably through the work of Italian Marxist Antonio Gramsci (1891–1937), refers to the way in which a powerful elite group is able to control social, economic and political institutions, such as schools, the work place and the mass media, in ways that shape the kind of social values they consider important (Gramsci, 1971). Bourdieu (1977) support this by emphasising that dominant groups in society have the power to define what constitutes cultural capital, for example, knowledge, values and attitudes, that are important to succeed educationally, socially and economically. In addition, the culture of the school, its value and expectations, reflects the culture of the dominant class, for example, the language used to teach in Australian schools is English (Davine, 2004; Delpit, 2006; Teese & Polesel, 2003). James and Prout (2015) remind us that what constitutes a child is defined in terms of their relationship with the socioeconomic, cultural, ideological and political contexts of adult society rather than

with their relationship with other children, and this relationship is mainly shaped by the dominant culture of society.

Aboriginal culture in Australia is one of the oldest cultures in the world, which was denied by successive Australian Governments. However, reconciliation, as a national commitment from 2001, acknowledges and pays respect to this culture (Reconciliation Australia, 2017). As a consequence of reconciliation, the Early Years Learning Framework (EYLF), National Quality Standards and other national guidelines make statements about cultural competence and respect for diversity (DEEWR, 2009). For example, the “Melbourne Declaration commits to improved outcomes for Aboriginal and Torres Strait Islander young people and strengthening early childhood education” (DEEWR, 2009, p. 6). The EYLF will be analysed in Chapter 4 to determine if the framework clearly guides educators regarding Aboriginal culture and creativity. Music, dance, storytelling and art play a huge part in this culture (Flood, 2019).

2.4.2 Culture in Iran

Iranian culture has been influenced by different ethnic cultures, mainly Turkish and Arab (Salasi, 2011). The cultural identity of the majority of the Iranian nation comprises Islamic and traditional Iranian elements (Tezcür & Azadarmaki, 2008). In the first half of the 19th century, traditional, formal education was given only in Maktabas and Madrasas (religious schools). Maktabas, run by Mullahs, were not under Government control, and existed in many towns, the majority of them attached to the mosques. Traditional education, as an important part of Iranian culture, had played a major role in transmitting culture and traditions from earlier to later generations.

In the late 19th and early 20th centuries, under the influence of the West and the rise of modern intellectuals, old cultural traditions were replaced by the modern style of culture. Modern education in Iran, which began in Amir Kabir's time in the Dar al-Fonun College (1851), was reserved for students from the upper classes and the politically elite families, hence, only the children of the royal family, aristocrats, landowners and high-level bureaucrats were allowed to attend this College. Austrian, French and Swedish advisers were invited to the country to train military and gendarmerie forces; European teachers were hired to teach in the first Western-style Iranian institute of higher education (Nateghpour & Glavanis, 1996).

Several years after the establishment of the College of Dar al-Fonun, other schools and colleges were founded by intellectuals and “Ulama”, at the level of primary education (Menashri, 1992; Şadîq, 1931). In 1979, the gap between different classes in Iranian society triggered a revolution

that was supported by the Ulama and was led by Ayatollah Khomeini. This revolution slowed but didn't halt Modernisation/Westernisation (Bayandor, 2018; Miller & Shahriari, 2018). After the Islamic Revolution in Iran in 1978, because of an increased emphasis on Islamic culture, attitudes toward music, as well as other cultural-artistic fields, changed (Ghazizadeh, 2011). It is common for many things to change following a revolution, but when the revolution is has a religious base, such as the revolution in Iran, many of the changes tend to be cultural. Iran's revolution was centred on the Islamic and music is a challenging issue for Islam, and cultural changes with respect to Iranian post-revolutionary music were significant. According to the Islamic rules, music which brings joy and excitement, and dance is forbidden (Ghazizadeh, 2011). Unaccompanied songs in Iran are acceptable but Western musical instruments are not. Iran, as a country with an Islamic culture, appreciates creativity as long as it fits in with social and religious norms (Tang et al., 2016).

Iranian culture conforms to Triandis's (1993) definition of a collectivists culture because the culture places more emphasis on interpersonal relationships and group harmony than do Western cultures (cited in Javidan & Dastmalchian, 2003). Shahaeian, Nielsen, Peterson, and Slaughter (2014, p. 558) found that "Iranian parents are more prone to teach children to respect their elders, avoid direct expression of their disagreement with family members, and grow as members dependent on family values, ways of doing things and a global life-style". Parents in Iran place a high value on children's knowledge acquisition to such a degree that they are willing to sacrifice their own luxuries to improve their children's education and training (Chao, 1994; Sharifzadeh, 2004). Because most Iranians are Muslim, parents prioritise providing education for their children to become good, productive and responsible human beings (Ba Akhlagh, 2011). The IEPF will be analysed in Chapter 4 to determine cultural perspectives, especially with reference to creativity.

2.4.3 Cultural studies based on Hofstede's model: Australia and Iran

This study reviews and compares the Early Childhood Education Frameworks of eight countries, but its main focus is on the frameworks used in the Iranian and Australian curriculum documents as they are examples of Eastern and Western cultures respectively. These national frameworks were published at almost the same time, enabling me to collect data in both locations. Rudowicz (2003) states that "interest in investigating creativity from a cross-cultural comparative view has been increased since creativity, as an international expression has become a universally recognised human phenomenon that is firmly grounded in culture and has its own profound effect on culture itself" (p. 273). The interests on creativity has influenced policy

makers internationally. The eight countries' national frameworks' review demonstrated mostly similar definition with small difference that reflects cultural differences. Policy makers' interests in creativity can be link to the concept of "cross-national attraction" identified by Phillips and Ochs (2003, p. 451). They suggested the cross-national attraction sparks a borrowing of educational policy from other countries. In order to investigate if borrowing policies regarding creativity occurred in the Australian and Iranian policies, or whether they policies are entirely influenced by their own cultures, it is necessary to understand the nature of cultural differences.

Hofstede's (1980, 2011) cross cultural comparative studies provide a well-attested tool for examining cultural differences. This comparative approach is a form of research that has advanced over the past century through investigation and frequent discussion and debate on theory, practice and purpose. The reason for scholars engaging in comparison of cultures is to explore educational phenomena in diverse settings, to explain similarities and differences, to make arguments and demonstrate points, to predict, to make recommendation, to test hypotheses, to evaluate theory, and to support and advance theory (Fairbrother, 2006).

This research applied Hofstede's comparative approach of cultures because the model's conceptual and research efforts leading to its development and subsequent research using the model are clear. In addition, it has been used by many researchers who studied Australian and Iranian cultures in older age groups. It's worth to note here that no early childhood studies were located that has adopted this model. The following paragraphs will explain the model and provide examples of studies conducted in Australia and Iran.

In the 1970s Hofstede accessed a large survey database about values and related sentiments of people in more than 50 countries around the world (Hofstede, 1980). He described and defined the following six dimensions of national cultures (Hofstede 2011, p. 10):

1. Power Distance, related to the different solutions to the basic problem of human inequality;
2. Uncertainty Avoidance, related to the level of stress in a society in the face of an unknown future;
3. Individualism versus Collectivism, related to the integration of individuals into primary groups;
4. Masculinity versus Femininity, related to the division of emotional roles between women and men;

5. Long Term versus Short Term Orientation, related to the choice of focus for people's efforts: the future or the present and past.
6. Indulgence versus Restraint, related to the gratification versus control of basic human desires related to enjoying life.

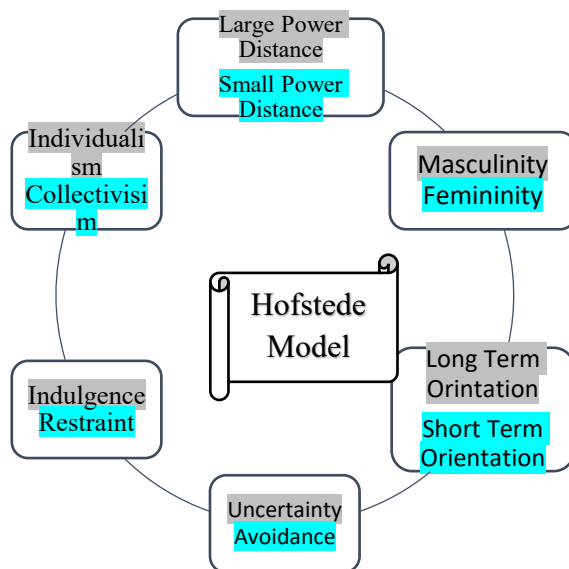


Figure 2.3: Hofstede's model

The six dimensions of national culture are relevant to this study's topic: "Early childhood national educational frameworks and teachers' beliefs about creativity: A comparative study of Australia and Iran", because it helps to identify the cultural contexts from an overarching perspective. For example, the individualism index scores for 76 countries show that individualism tends to prevail in developed and Western countries, while collectivism prevails in less developed and Eastern countries. Creativity researchers (Averill et al., 2001; Lubart, 2010; Niu & Sternberg, 2002; Sagiv & Schwartz, 1995) found that Western societies with individual cultures, approach to creativity differently from Eastern societies with collectivism. The creativity studies from Western and Eastern perspectives will be discussed in section 2.8.

Table 2.2: The six indexes of Hofstede's model

Index	Finding
Power distance	Small power distance: Use of power should be legitimate and is subject to criteria of good and evil, Parents treat children as equals, Older people are neither respected nor feared, Student-centred education. Subordinates expect to be consulted. Pluralist governments based on majority vote and changed peacefully. Corruption rare; scandals end political careers. Income distribution in society rather even. Religions stressing equality of believers.
	Large power distance: Power is a basic fact of society antedating good or evil: its legitimacy is irrelevant. Parents teach children obedience. Older people are both respected and feared. Teacher-centred education. Subordinates expect to be told what to do. Autocratic governments based on co-optation and changed by revolution.

Index	Finding
	Corruption frequent; scandals are covered up. Income distribution in society very uneven. Religions with a hierarchy of priests.
Relationship into groups	Individualism: Everyone is supposed to take care of him- or herself and his or her immediate family only, "I" – consciousness. Right to privacy. Speaking one's mind is healthy. Others classified as individuals. Personal opinion expected: one person one vote. Transgression of norms leads to guilt feelings. Languages in which the word "I" is indispensable. Purpose of education is learning how to learn, prevails over relationship.
	Collectivism: People are born into extended families or clans which protect them in exchange for loyalty. "We" –consciousness. Stress on belonging. Harmony should always be maintained Others classified as in-group or out-group. Opinions and votes predetermined by in-group. Transgression of norms leads to shame feelings. Languages in which the word "I" is avoided. Purpose of education is learning how to do Task. Relationship prevails over task.
Emotional roles	Masculinity: Maximum emotional and social role differentiation between the genders. Men should be and women may be assertive and ambitious. Work prevails over family. Admiration for the strong. Fathers deal with facts, mothers with feelings. Fathers decide on family size. Few women in elected political positions. Religion focuses on God or gods. Moralistic attitudes about sexuality – sex is a way of performing.
	Femininity: Minimum emotional and social role differentiation between the genders. Men and women should be modest and caring. Balance between family and work. Sympathy for the weak. Both fathers and mothers deal with facts and feeling. Both boys and girls may cry but neither should fight. Mothers decide on number of children. Many women in elected political positions. Religion focuses on fellow human beings. Matter-of-fact attitudes about sexuality; sex is a way of relating.
Choice of focus for people's efforts	Long term orientation: Most important events in life will occur in the future. A good person adapts to the circumstances. What is good and evil depends upon the circumstances. Traditions are adaptable to changed circumstances. Family life guided by imperatives. Trying to learn from other countries. Thrift and perseverance are important goals. Large savings quota, funds available for investment. Students attribute success to effort and failure to lack of effort. Fast economic growth of countries up till a level of prosperity.
	Short term orientation: Most important events in life occurred in the past or take place now, Personal steadiness and stability: a good person is always the same. There are universal guidelines about what is good and evil. Traditions are sacrosanct. Family life guided by shared tasks. Supposed to be proud of one's country. Service to others is an important goal. Social spending and consumption. Slow or no economic growth of poor countries. Students attribute success and failure to luck.
Enjoying life	Indulgence: Higher percentage of people declaring, themselves very happy. A perception of personal life control. Freedom of speech seen as important. Higher importance of leisure. More likely to remember positive emotions. In countries with educated populations, higher birth rates. More people actively involved in sports. In

Index	Finding
	countries with enough food, higher percentages of obese people. In wealthy countries, lenient sexual norms. Maintaining order in the nation is not given a high priority.
	Restraints: Fewer very happy people, A perception of helplessness: what happens to me is not my own doing. Freedom of speech is not a primary concern. Lower importance of leisure. Less likely to remember positive emotions. In countries with educated populations, lower Birth rates. Fewer people actively involved in sports. In countries with enough food, fewer obese people. In wealthy countries, stricter sexual norms. Higher number of police officers per 100,000 population.
Uncertainty avoidance	Weak uncertainty avoidance: The uncertainty inherent in life is accepted and each day is taken as it comes. Ease, lower stress, self-control, low anxiety. Higher scores on subjective health and wellbeing. Tolerance of deviant persons and ideas: what is different is curious, Comfortable with ambiguity and chaos: Teachers may say “I don’t know”. Changing jobs no problem. Dislike of rules – written or unwritten. In politics, citizens feel and are seen as competent towards authorities. In religion, philosophy and science: belief in ultimate truths and grand theories.
	Strong uncertainty avoidance: The uncertainty inherent in life is felt as a continuous threat that must be fought. Higher stress, emotionality, anxiety, neuroticism. Lower scores on subjective health and well-being. Intolerance of deviant persons and ideas: what is different is dangerous. Need for clarity and structure. Teachers supposed to have all the answers. Staying in jobs even if disliked. Emotional need for rules – even if not obeyed. In politics, citizens feel and are seen as incompetent towards authorities. In religion, philosophy and science: relativism and empiricism.

(Adapted: Hofstede, 2011)

Several comparative studies have been conducted using Hofstede’s six dimensions.

The impact of culture on creative potential of college students revealed that, compared to Iranian students, American and Russian students have superior abilities when considering a problem from different perspectives so as to generate an original solution (Kharkhurin & Samadpour Motalleebi, 2008). The authors explained that this results from the political situation in the country which influences the structure and goals of the educational system as well as the traditional way of raising children. It is worth noting, in the light of this study, that the Iranian education system is fully dominated by a set of ethics and morals (section 2.4.2) that disregard personal social development. For example, Iranian traditional way of child rearing places emphasis on respecting elders and teachers and following their decisions regarding the child’s chosen education field, profession and marriage (Shahaeian et al., 2014).

The finding from eight countries national frameworks review (see Table 2.1 and Appendix 1) revealed similar findings to those of Kharkhurin and Samadpour Motalleebi and Shahaeian et al. that Iran and Korea are dominated by ethics/moral norms.

Kharkhurin and Samadpour went on to consider their results in the light of Hofstede's individualism/collectivism index, particularly to further explain their results that "Individuals with very divergent views and behaviors are observed as unusual or strange, rather than interesting" (Kharkhurin & Samadpour Motaleebi, 2008, p. 409). As a result, they classified Iran in the 'high power distance' and 'collectivists' category.

Another study by Saboori et al. (2015) on "culture and Identity: linking Iranian identity component and cultural dimension" reported on the two indexes of "power distance and collectivists turned out to be significant predictors of both high Religious and low Western Identities. Therefore, educating and bringing up children to be collectivist and acceptant of a high-power distance, it is possible to increase the likelihood of the salience of their Religious Identity and at the same time the fadeaway of their Western Identity" (p. 70).

Other comparative research on Eastern and Western cultures focused on power relationships and collectivists/individualistic indexes of the Hofstede model. For example, Bochner (1994) demonstrated that Malaysian society is more group-centred in their self-descriptions than Australian and British societies. Yamauchi (1998) reported that the differences between collectivist and individualist cultures come about because the people in collectivist cultures tend to follow the equity principle of distribution, which involves equal allocation of resources regardless of contribution, while individualist cultures prefer equity based on contribution. Feather (1986) compared value systems between student teachers from Australia and China and found each sample showed a preference for some values that could be called individualist and some that could be called collectivist. So, while Australian students demonstrated a concern with self-fulfilment and enjoyment, they also saw friendship along with altruistic and affiliative values at the personal level as important. And though the Chinese students valued friendship and security, they also emphasised the virtues of hard work, competence and wisdom.

In a comparison of three cultures, Brand (2004) found that Chinese music students showed a lower self-esteem score than their American or Australian counterparts. The researcher related this result to individualistic and collectivist cultures; that is, Western cultures are associated with individualism, which focusses on individual and personal qualities and self-achievement, which contrasts with non-Western cultures that tend to reflect a collectivist self-concept in which the individual thinks of him/herself more in terms of relations with other people. Parallel to this study, Yoo (2014) studied the effect power distance has on student-teacher interaction in collectivist societies such as Korea, finding a relationship between large power distance and collectivism among Korean students.

These comparative studies provide insights into how culture might influence teachers' beliefs and how policy documents are likely to reflect cultural influences. The results of comparing Australia and Iran in the six indexes of Hofstede's study will be reported and summarised in section 3.4.

In addition to early childhood education and culture, this study searched the literature for diverse perspectives on creativity, this being a key concept in addressing the research questions. The next section will discuss definitions of creativity and the related four categories of psychology, education, art and sociocultural studies.

2.5 Definitions of creativity

The word 'creativity' is the nominal form of the English word, 'to create', meaning to bring something new into being. The word is derived from the hypothesised Indo-European root, *ker*, *kere* (to know), via the Latin, *creare* (to make or grow). Like many other concepts such as *love*, *intelligence*, and *emotions*, the modern concept of creativity has a philosophical tradition based on philosophical inquiry into the origins of new entities and new ideas (Weiner, 1997).

A study by Weiner (1997) shows that Western culture is so dominant globally that its societies have the power to propagate false or at least distorted images of other cultures. For example, rural Pakistanis might encounter images of Brazilian creativity filtered through the prism of American advertising. When Pakistanis use the English word "creativity", the concept is not a normal part of their language but, because the West has succeeded in influencing these people so powerfully, global culture tends to overwhelm unique cultures.

The impact of globalisation is apparent when Iranian authors of creativity cite creativity definitions from Western countries. For example, Hosseini (2014), in her study about teaching creativity, cited Western researchers: Torrens (1999), Guilford (1968), Maslow (2013), and Vernon and Brown (1964). Another Iranian researcher of creativity, Behpajoh (2009) cited the Western researchers Torrens (1999), Runco (1990), Edwards and Springate (1995) but included only one Iranian researcher's, Javidi (1999) definition in his study. Badri et al. (2013) conducted a study of the effectiveness of teaching divergent thinking on creativity, citing 35 creativity definitions from Western countries provided by scholars such as Edward (2001), Costelloe (2008) and Torrance (1966).

Dehkhoda, the Iranian dictionary, defines creativity as creating; and defines creator as producer, creates things, loves to learn, swimming in depth, singing their own note, looking with third eyes and listening with third ears. Javidi (1999) defined creativity as a mental ability that all

humans are born with but only people who are in supporting environments can develop; creativity can be either verbal or performance. Jalili (2007) explained that, in the past, it was believed that creativity is a God-given gift for only a few people, but scientists recently found that creativity is present in all humans. Alizadeh (2014) criticised the definition of creativity put forward by Taylor (1988), who believed creativity should be novel. Alizadeh stated that creativity has value in addition to the novelty. Naeini and Masood (2012) stated that creativity is the ability to solve problems; in other words, when a person finds a new solution for a problem, creativity will have been involved. Kaufman and Sternberg (2007) defined creative ideas as consisting of three components: first, the ideas must represent something different, new or innovative; second, they need to be of high quality; and, third, creative ideas must be appropriate to the task at hand. Thus, a creative response to a problem is new, good and relevant.

The first systematic study of creativity was made in 1869 by Galton who applied empirical methods in the selection of objects and individual differences. Guilford's examination of intelligence tests led him to explore divergent thinking; that is, thought processes that generate creative ideas by exploring many possible solutions (Cited in Kuhn & Holling, 2009).

The 1950s was an important era of research on creativity for two reasons: first, for the strong emphasis on prioritising the development of creativity in the education system (Craft, 2001); and second for the fact that Guilford's studies explained the crucial role of creativity in the survival and advancement of the human race (cited in Sternberg & Lubart, 1996). The interest in the topic of creativity expanded at that time as evident in the five-fold increase in creativity research reported in American psychology journals (Sternberg & Lubart, 1996). As a result of the growing professional interest in the area, creativity research now has its own scholarly journals, for example, the *Creativity Research Journal* and the *Psychology of Art*, and *Creativity and Aesthetics* (Runcon & Albert, 2010). The journal of *Creative Behaviour*, first published in 1967, revealed that creativity enhancement and education were the most frequent topics (Sternberg & Lubart, 1996).

Creativity studies in Iran have been increasing and have mostly been the attention of education departments. The study by Sharifian et al. (2015) investigated the effects of autonomy and supportive teaching styles on creativity in pre-schoolers in Iran. Their findings showed that participants in autonomy-supportive teaching style groups demonstrated higher creativity when compared to the control group. This style of teaching has been promoted by the education department.

Alizadeh (2014) noted that traditional play, such as of *Yekghol Doghol*, in Iran, which usually happens in groups, can increase children's creativity. The overall goals of this Iranian game are to create a two-tiered circle, creating a sense of thought and mind, precision in the look and balanced movements of the hands. Fun and an understanding of the mathematical application of life and economics are also a minor goal of a two-tiered game. This traditional group play can enhance creativity by thinking and problem solving in using the hand and at the same time counting. This supports the claim of both the Western individual orientation and Eastern collectivists with regard to creativity (Averill et al., 2001).

Badri et al. (2013) in the Iranian study was reported the effectiveness of teaching divergent thinking on children's creativity. The study compared the divergent thinking with dynamic methods for two experimental and control groups. The experimental group received 19 sessions training. Their results showed training session increased children's creativity and indication such as fluidity, *flexibility and innovation*. In their discussion section, they explained that even though humans are born with creative abilities, the emergence of it depends on the quality of education and training. Despite the valuing creativity evident in Iranian studies, there has been no study conducted on how preschool teachers conceptualise creativity.

The next section will explain creativity through the eyes of different researchers and categorise creativity from different perspectives from past to present.

2.6 Four perspectives of creativity from past to present

Creativity is a complex phenomenon and, therefore, researchers examine it from different perspectives such as through the disciplines of psychology, socioculture, art and education (Marsh, 2010). Investigation of creativity from these four perspectives assists in the classification of Iranian and Australian teachers' beliefs about creativity.

A literature review by Marsh (2010) with the title of *Childhood, creativity and culture*, described creativity as the hardest to study of the three concepts of childhood due to its positioning among the disciplines of science, psychology and the arts. Nevertheless, most scholars define creativity as a process with outcomes that are original and novel (Diakidoy & Phtiaka, 2002; Kamyplis et al., 2009; Kaufman et al., 2009; Maddux & Galinsky, 2009; Stojanova, 2010).

Contemporary researchers consider creativity as an integrated system (Feldman et al., 1994). For example, Stojanova (2010) categorises creativity as a process, product, person and environment. The first of Stojanova's creativity categories, 'process', includes establishing new

ideas that lead to unusual ideas, creating a mixture of old, upgraded or new ideas to add to the already existing condition. Guilford (1950) believed that the basis of creativity is a contemplative divergent production, which involves creating a series of solutions to a problem (domain).

Stojanova's second creativity category, 'creative products', appears in the form of expression (creating "touchable" products) or impressions, liable of creating, rich and detailed observations. Creativity is generally considered to consist of two properties: "new idea" or "product deemed to be useful" for society (Stojanova, 2010, p.3396). Stojanova's third creativity category is 'creative people'; such people usually have some of the following features: tolerance of ambiguity, a sense of humour, curiosity, interest, and perseverance in work, wealth of imagination, signs of self-confidence, independence from others' opinions, and possessing the courage to take risks (creator). Stojanova's final category, 'environment', plays an important role in the development of creative ideas within a specific domain field, such as science, arts, dance, music and drama. Supportive environment can encourage engagement, which facilitates creativity (Sawyer et al., 2003).

The four categories of Stojanova's creativity prompted the researcher to classify creativity into four main bodies of thought based on different foci of the researchers. The four categories of creativity definitions will help to classify national early childhood education frameworks and teacher's definition of creativity in order to compare them. The next section will address creativity from these four perspectives.

2.6.1 Creativity from a Psychological Perspective

The definition of creativity from the psychology perspective is complex, and the reason for this complexity can be found in Cox's psychological orientation research. Cox proposed that creativity is not simply one type of behaviour (psychopathology), nor does it originate only from one level of dynamics (the unconscious). Neither does it express just one (dominant) trait of an individual (antisocial), or serve just one adaptive purpose (Cited in Runcon & Albert, 2010). According to the above explanation, creativity is a multi-variational behaviour that is complex in a creative person, Hence, defining it in simple terms is not easy (Runcon & Albert, 2010).

The multi-variational behaviour is explained in Russ's (1999) model, which clarifies the relationship between creativity and psychological processes. Russ identified three elements at play in creativity:

1. Personality traits, such as self-confidence, being able to tolerate ambiguity, curiosity and motivation;
2. Emotional processes, such as fantasy in play, pleasure in challenges, involvement in tasks and tolerance of anxiety; and
3. Cognitive abilities, such as divergent thinking, ability to transfer thinking, sensitivity to problems and breadth of knowledge and judgment.

Creative disposition is defined as “the habits of the subconscious mind and is orientated towards broad goals. This behaviour pattern is shown in the absence of coercion and therefore it is said also as a character or creative nature” (Sukarso et al., 2019, p. 2). Creative disposition identifies the creative person’s behaviours, such as imagination, curiosity, confidence, enthusiasm, commitment, persistence, confidence, risk taking, expressing ideas, optimism and engagement (DEEWR, 2009; New Zealand Ministry Of Education, 1996, 2017; Productivity Agenda Working Group-Education, Skills, Training and Early Childhood Development, 2008).

Creativity contributes significantly to language acquisition, imaginative play, adaptation, innovation, problem solving, planning and decision making (Andiliou & Murphy, 2010). It is a process of original problem solving that is unusual and statistically infrequent. The process leads to original products which can be represented as a response, an idea, or an actual product. This product would be of high quality that is valuable, productive and worthwhile (Milgram, 1990). Milgram’s (1990) definition of creativity describes creativity as a human mind activity that reaches to the product. However, creativity does not always lead to new ideas or actual responses. For example, sometimes creative people don’t have the opportunity to show their creativity and young children may not have the skills to see their ideas to fruition in the society in which they live or to achieve an end product (Leggett, 2017; Pantazi, Kattou & Christou, 2018).

Milgram’s definition contains a mixture of two views pertaining to the disciplines of psychology and sociocultural, demonstrating that it is not always possible to clearly classify a definition of creativity within one of the four disciplines of Psychology, social/cultural, art or education/interdisciplinary, as some definitions may cross over.

The societies in which children grow and develop may permit or inhibit creative expression and production, depending on cultural values and views. The next section, addresses creativity from the domain of sociocultural thinking.

2.6.2 Creativity from a sociocultural perspective

The history of Western thinking about creativity began with pre-Christians, who viewed creativity as a mystical power of protection and good fortune, which later on became the “genius concept” (Runcon & Albert, 2010). This genius view continued until the Greeks stressed an individuality that can be both destructive and constructive. The Roman view of genius exhibited two beliefs: creativity is an illustrious male’s creative power, which can be passed on to his children. Females were not considered to be capable of creativity at that time of history (Runcon & Albert, 2010).

Western countries’ early conception of creativity stemmed from the Biblical story of creation given in Genesis, following the idea of an artisan doing God’s work on earth. Eastern countries had a different view of creativity. For them it was, at most, a kind of discovery or mimicry (Nahm, 1957). The differences between East and West conceptions of creativity can be explained in terms of collectivism and individuality; the East tending to relegate, and the West giving individuals options. When people discuss what individualism is and why we need individual freedom, several characteristics of creativity are brought into sharp focus (Runcon & Albert, 2010). The differences in views between cultures is evident through results of cross-cultural comparative studies. For instance, a study conducted by Runco and Johnson (2002) on *Parents’ and teachers’ implicit theories of children’s creativity: A cross-cultural perspective*, found that parents and teachers in the US endorsed some aspects of creativity conception significantly more than those in India. These differential endorsements are important because implicit theories (traits that described as creative and uncreative) are likely to be used as judgments of behaviour (Runco & Johnson, 2002). The hope is that parents’ and teachers’ implicit theories allow for and nurture creative tendencies in the children with whom they have contact. An emphasis on creativity behaviour according to sociocultural norms can be link to socio-behaviour theories (Navarrese, 2008). In Socio-behavioural theories, creativity is mostly observable in rewarding conditions like giving attention or physical objects. The reports of the preceding studies, strongly suggest that the implicit theories of individuals living in different countries are culturally specific (Runco & Johnson, 2002).

The development of creativity in children depends heavily on the environment in which they participate; two active components of environment being the adults and the culture in which the interaction occurs (Runco & Johnson, 2002.) Sociocultural researchers such as Csikzentmihalyi (1994), Lubart (1999), and Sawyer (2008) who followed sociocultural theory (Vygotsky, 1930, 1978) emphasised the influence of cultural elements of shared beliefs, values,

knowledge and skills that shape the life of children. They support the finding of Runco and Johnson (2002) with regard to differences in Indian and American parents in their conception of creativity and that it is traceable to differences in the beliefs and values of the two parent groups.

2.6.3 Creativity from art perspectives

Art provides one of the means of fostering the development of creativity and imagination, and facilitating social change (Ewing, 2010). A study by Dissanayake (1974) examined the similarities between art (including both artistic creation and aesthetic experience) and play. Art and play concepts connect to creativity as all three involve imagination, surprise, non-predictability and self-rewarded behaviours, and are considered biologically non-functional. Dissanayake (1974, p. 214) stated: “an adult’s art is somehow an extension of his play in childhood, that an artist substitutes artistic fantasy for the make-believe and play he enjoyed as a child”. This view shows how art could have arisen from play in the early stages, which makes the two indistinguishable. Art and play involve the imagination and provide great opportunity for creativity. For example, Magno (2009, p. 10) stated: “creativity is a product of an executed imagination”.

Vygotsky (1930, 1978) theorised the relationship between creativity and the imagination, writing that the imagination serves as an imperative impetus of all human creative activity. Vygotsky (2004, p. 9) also believed that human creative behaviour “makes the human being a creature oriented toward the future, creating the future and thus altering his own present”. As a result, Vygotsky (2004, p. 13) claimed that the use of the imagination is “a function essential to life” and is fuelled by the richness and wideness of an individual’s experiences as the “imagination always builds using materials supplied by reality” (p. 14). Many art scholars have noted the strong link between creativity and imagination. For example, Smolucha (1992, p. 53) explained “creativity exists not only where it creates great historical works, but also everywhere human imagination combines, changes, and creates anything new”. The Bamford (2009) study for UNESCO makes a clear statement that, more than any other area, the Arts reflect the unique cultural circumstances of a nation.

Art appears in many forms, for example Ewing (2010) notes that art is represented in dance, drama, literature imaginative writing, media arts, music and visual arts. Similarly, the Australian Curriculum Assessment and Reporting Authority (ACARA) (2010) includes dance, drama, media arts, music and visual arts as strands in the Art Key Learning Area. Creative arts listed by EYLF (2009, p. 42) as “drawing, painting, sculpture, drama, dance, movement, music

and storytelling to express ideas and make meaning.” This research will consider art as in the many forms named by Ewing, ACARA and EYLF.

2.6.4 Creativity from an education/interdisciplinary perspective

Reviewing the definitions of creativity reveals that creativity can be seen in everybody in one form or another but needs to be fostered. The National Advisory Committee on Creative and Cultural Education in London (NACCCE,1999) defined creativity as something which all students can do, stating: “imaginative activity fashioned so as to yield an outcome that is of value as well as original” (1999, p. 30). A similar definition by Fu (1977, p. 115) conceptualised “creativity can be found in all human beings and can be applied to all areas of human behaviour”. The most useful definition of creativity in relation to education was stated in National Advisory Committee on Creative and Cultural Education, by Professor Ken Robinson (1999), who was well known in creativity research, is: “all people are capable of creative achievement in some area of activity, provided that the conditions are right and they have acquired the relevant knowledge and skills” (NACCCE, 1999, p. 29).

Creativity researchers like Tegano (1991), Mellou (1996), Craft (2000), Runco (1990) and Edwards and Springate (1995) underline the role of the teacher in supporting young children to achieve an optimum balance between structure and freedom of expression. They explained that a creative teacher and creative teaching are key components in fostering the creativity of children (Sharp, 2004). For example, a popular educational approach in early childhood education that values creativity is found in Reggio Emilia, Italy.

The Reggio Emilia approach to early education highly values children’s creativity. The founder of this approach, Loris Malaguzzi (1998) suggested that the best condition to develop creativity is in children’s experiences, with emphasises on the interaction between the child and adult. This approach promotes 100 languages of children as the foundation of thinking noting that children express their creativity in numerous ways (K. Robson, 2017). The environment considered by Reggio as third teachers that teachers should use environment as a provocation and insight for children’s learning and creativity (Strong-Wilson & Ellis, 2007a). The core principle of this approach is that children are citizens with fundamental rights (Cunneen et al., 2011; Sharp, 2004). This approach can be the link to *Convention on the Rights of the Child* (UNICEF, n.d.) article 29 that education should develop a child to participate fully in their community.

Education systems can have countless impacts on children's lives given that young children spend a critical stage of their lives in the education system. To explain how an education system can promote creativity, the next sections explore this factor.

2.6.4.1 Education system and promoting creativity

Children's creativity is expressed differently from adult's creativity. For example, adult discoveries result in technological, scientific or artistic advancements that become part of the general culture, but children's discoveries result in a change in the child rather than in the culture. This process is more subjective, which is important for their development (Kudryavtsev, 2011).

The study by Kudryavtsev determined the importance of adults encouraging children's understandings of cultural objects that link to creativity. These cultural objects can exhibit as external and internal features, with external features consisting of objectively observable features of the cultural objects and internal features comprising hidden aspects of the object, like the logic and thought that went into creating the object. This internal level involves a cultural understanding of the object, which may have several levels of meaning. Children, especially pre-schoolers, learn these cultural meanings through their contact with cultural objects mediated by adults; hence, adults involving children in authentic communication around cultural objects is an essential step toward the development of creative thinking. Teachers and parents who have essential roles in children's lives can support creative thinking by assisting them in understanding cultural meanings; therefore, if a child has no support in the early stages of life for learning new things and the logical reasons behind them, there is a high risk the child's creative thinking will be stunted.

Stojanova (2010) demonstrated a parallel finding to Kudryavtsev's study, clarifying that the performance of teachers does not stimulate the development of students creatively. For example, teaching in this way involves students who are passive, and the teacher is intolerant of student's errors. In addition, teachers request from students the ability to remember facts mechanically, ignoring their new ideas and insisting on only one correct answer; this type of behaviour can impede students' creativity. However, teachers who consider creative thinking, such as developing an ability to brainstorm, record thoughts, ideas and synthesise, can develop a creative atmosphere in the classroom that stimulates the creativity of the students.

Both the Kudryavtsev (2011) and Stojanova (2010) studies highlight the crucial role of teachers/adults in children's creativity and for encouraging individuality as it helps children to develop their sense of agency. The sense of agency relates to expressing individuality and

voicing identity, both which educators can promote by developing children's intrinsic motivation toward their own learning, showing interest, respecting children's choices and ideas, scaffolding, supporting peer interactions and providing positive feedback (Corsaro, 1985; Fernie et al., 1995). By promoting a sense of agency, teachers can support children's creativity, which then helps them to express themselves based on their sociocultural backgrounds (Csikzentmihalyi, 1994; Vygotsky, 1930, 1978).

East Asian cultures have placed a strong emphasis on education in early childhood, for example, in China, Hong Kong and Taiwan (Haynes & Chalker, 1997, 1998; Henderson et al., 1999). Historically, mothers in these cultures have been intensely involved in their children's learning, children being the centre of their parents' interests. Further, because society places such a high value on education, parents are willing to put almost all their resources toward their children's early education including money, time, and energy.

Parents from Asian cultures prepare their preschool children to accept authority and to work diligently (Haynes & Chalker, 1998). Families' engagement in children's learning process is informed by sociocultural theory as a construct interpreting children's development (Edwards, 2007). Hosseini (2014), in her research, stated that the educational system of Iran is still a long way from paving the way for children and adolescents to develop their creativity. Her study revealed creativity in practice had not been supported by the education system of Iran. There is a mismatch between Hosseini's findings and the policy of early childhood in the Iranian National Framework, which emphasises the importance of creativity. This research will be used in this study to investigate in what ways the Iranian and Australian education system in early childhood promotes creativity among pre-schoolers.

Teachers comprise an important component of the education system. They come to teach children with a set of beliefs on creativity. Whether or not these beliefs impact their teaching will be explored in the next section.

2.6.4.2 Teachers' beliefs about creativity

Beliefs are the best indicators of the decisions individuals make throughout their lives. For example, beliefs teachers hold influence their perception and judgment, which, in turn, affect their behaviour in the classroom. Therefore, understanding the beliefs structures of teachers and teacher candidates is essential to improving their professional preparation and teaching practice (Pajares, 1992). Nespor (1987) suggested that beliefs have stronger effective and evaluative components than knowledge. Research conducted by Meehan (2007) entitled *Thinking and acting: An exploration of Australian early childhood teachers' beliefs and practice regarding*

teaching and religious education found that early childhood teachers in Catholic schools generally thought in accordance with their beliefs. The three studies by Pajares, Nespor and Meehan revealed the strong impact of beliefs on teacher's practice. In this way, the underlying belief systems of the West (viewing creativity in novelty, individuality and authenticity) and East (viewing creativity in collectivists constructs, connecting old ideas to new and no rejection of old ideas) exert an influence on societal beliefs of creativity. These beliefs are important to this study because it helps to explain teachers' cultural differences regarding early childhood creativity.

Wu and Tsim (As cited in Cheung, 2012) examined the views of teachers in Hong Kong on promoting creativity. It was found that 98.9% of teachers agreed that developing students' creativity was important. However, the report also showed their understanding and aspirations about creativity were limited. Teachers in Hong Kong preferred an academic orientation in their teaching methods because of the existing highly competitive educational environment. They stressed that academic success is a result of rote learning of factual knowledge, drilling of isolated skills and memorisation (Cheung, 2012). The studies by Pajares (1992), Richardson (1996), Nespor (1987), and Meehan (2007) focused on teachers' beliefs and educational practices, reported evidence that teachers' beliefs influence their teaching practice. By contrast, Cheung's research found a weak relationship exists between the teachers' beliefs and the actual classroom practice (Cheung, 2012). The result of Cheung's study showed that most teachers have the same perceptions about creative practices, however, their teaching practices are not based on their beliefs. They were more concerned about factual knowledge and getting students to be well mannered, rather than developing their creativity. Such inconsistency might be a result of issues, such as limited time, limited experience, or a failure to put concepts into practice (Cheung, 2012).

Cheung and Leung (2013) developed a questionnaire to examine preschool teachers' beliefs about creative pedagogy as a means of fostering creativity. The questionnaire is based on four factors: *self-initiated pursuits* (encouraging children to learn by themselves), *interpersonal exchanges* (interaction, discussion and cooperation), *possibility thinking* (encouraging children to think broadly and differently than others) and *teacher-oriented pursuits* (teacher directed approach). After these researchers assessed teachers' beliefs using this method, they concluded that the teacher-oriented method pursuits component received a lower rate than the other three factors (self-initiated pursuits, interpersonal exchanges and possibility thinking). Hong Kong teachers were oriented more toward teacher centred teaching practices as a result of the Hong Kong traditional educational system. However, they were similar in three other areas of self-

initiated pursuits, including interpersonal exchange and possibility thinking across different cultures. The study, which considers the fact that education programs that are shaped around creativity-oriented components can have a substantial positive impact on the development of children's creativity (Cheung & Leung, 2013), was designed to assess Hong Kong teacher's beliefs in the four categories but it didn't clarify the concept of teacher's beliefs. Pajares (1992) emphasised that a clear understanding of teachers' beliefs is important for the education system.

Ernest (1989) elaborated, explaining that understanding teachers' beliefs is more useful in predicting and understanding teachers' decision-making in the classroom than understanding their knowledge. Regardless of the arguments about the relative importance of teacher beliefs and knowledge, investigation of teachers' beliefs is related to better understanding teachers' behaviour in the classroom. Clark and Lampert (1986) suggested that a better understanding of teachers' behaviour requires a focus on the things in which they believe. Studies (Cheung & Leung, 2013; Runco, 1990; Seng et al., 2008) identify different theories to gain a better understanding of teachers' beliefs. For example, implicit theory suggests a teacher's belief system has a strong effect on their behaviour and their expectation of students (Runco, 1990). Runco (1990) discussed two approaches to the study of creativity, implicit theory and ideational abilities. Implicit theory involves "subjective views of creativity that govern our expectation and guide certain behaviours" (Runco, 1990, p. 235), that is, implicit theories "exist in the mind" of individuals and only need to be discovered. Ideational abilities play an essential role in some creative performance, like problem finding, evaluation and metacognition. Runco and Johnson (2002) found the implicit theories useful when studying cultural differences in creativity. They explained implicit theories as a constellation of thoughts and ideas about a particular construct that are held and applied by individuals. These beliefs and perceptions will guide and even determine personal behaviours (Runco & Johnson, 2002). In the implicit theory of creativity examined by Chan and Chan (1999) in Hong Kong, teachers were asked to list characteristics of creative and uncreative students. Creative students were listed as imaginative, always questioning, quick in response and active with a high intellectual ability. Uncreative students were conventional, timid and had a lack of confidence and conformity. The result showed teachers tend to have very similar views of creative and uncreative students.

There is consistency in the implicit theories core characteristic of creativity as originality, innovation, thinking and observational skills, flexibility, willingness to try, self-confidence and imagination between Asian and British studies. These studies focus on the internal condition of creativity and question what is in the mind of respondents that makes them a creative person.

This research explores in depth Australian and Iranian teachers' beliefs about creativity to examine how they conceptualise creativity. In the definitions of creativity coming from Eastern and western researchers and review of eight countries early childhood national framework, the global influence (Steiner-Khamisi, 2004) is obvious. When it comes to judging creativity, the differences between the two are also obvious, as result of resistance to the global influences (Anderson-Levitt, 2003). These differences will discuss in the following section.

2.7 Creativity in Eastern and Western countries

Studies of creativity indicate an extensive investigation and a long history of research throughout the world. A review of contemporary research has shown that people from the East and West hold similar, but not identical, conceptions of creativity (Jawecki et al., 2011; Kim, 2005; Niu & Sternberg, 2006; Ramos & Puccio, 2014). The influence of culture on people's conceptions of creativity has been one of the most exciting topics in the recent literature on creativity. It has attracted the interest of many psychologists, such as Lubart (2010), Niu and Sternberg (2006), Lau, Hui, and Ng (2004); Rudowicz and Hui (1997) Rudowicz and Yue (2000). Eastern countries are more likely to view creativity as having *social* and *moral* values, and as making a connection between the new and the old, while Western counterparts focus more on some special individual characteristics for understanding the concept of creativity (Niu & Sternberg, 2006).

The differences between Eastern and Western judgments of creativity are drawn according to the three criteria of effectiveness, novelty and authenticity (Averill et al., 2001; Li, 1997; Lubart, 2010). In Western conceptions of creativity, there is a major emphasis on the novelty of response. This is evident in Kaufmann's (1993) explanation that a truly creative response should not only be different or unique but also involve a "modification or rejection of previously accepted ideas" (p. 146). On the other hand, Eastern conceptions of creativity, mostly emphasise novelty and authenticity with not much emphasis on modification and rejection (Averill et al., 2001). For example, a passage from the *Analects of Confucius* (the famous philosopher in China, who has influenced Chinese culture in the form of Confucianism (Cartwright, 2012)) "the Master said, Warming up the old so as to understand the new: such a one can be a teacher" (Brooks & Brooks, 1998, p. 111). This statement indicates that the goal is to breathe new life into an idea or object in order to make it better fit the circumstances. The new is the old; it only needs to be "warmed up". In short, Confucius emphasises both novelty and authenticity as creativity. The statement also suggests that creativity is built on the old and that new ideas are an extension of pre-existing knowledge.

In this study, when evaluating the effectiveness of responses to creativity, the differences between East and West may be related to the collectivist orientation of the East and the individualistic origin of the West (Averill et al., 2001; Lubart, 2010; Niu & Sternberg, 2002; Sagiv & Schwartz, 1995). For example, the conception of creativity in Eastern cultures strongly emphasises hard work, dedication and respect for tradition and the “old”, while in Western cultures, the collective and gradual aspect of creation is less valued (Lubart, 2010). Weiner (1997) criticised the distinction of East and West in creativity, suggesting that the West has defined their culture as modern, dynamic and creative, in opposition to other cultures which they have called traditional, backward, and of the 20th century. Weiner (1997, p. 3) stated:

For example, reactions in our Western culture to our encounters with “traditional” societies is sometimes peculiar. When such cultures look weak to us, as the Kaipo do, we maintain their cultural integrity; our anthropologists sometimes go out of their way to aid in those efforts and are concerned, even upset, when locals seem eager to adapt ideas from our culture. On the other hand, when a traditional culture appears strong and rejects our influence, as do the Iranians, we are offended; when they see especially our government and corporations they are resentful, even fearful.

Weiner further argued that Western societies should recognise that traditions are not uncreative, but thoughtless habits and routine. The repetition of a pattern may or may not be a routine, a mechanical process; it could also be an opportunity for personal interpretation of that pattern. For example, repeated “types” in the masks and sculptures of ancient Teotihuacan, present a variety of images and use of extremely diverse materials. We shouldn’t expect that many in the West have viewed “tradition” as necessarily “backward”, and repetition as necessarily “uncreative” (Weiner, 1997, p.7).

More evidence from cultural studies by Nisbett and Masuda (2003) indicates that culture can influence not only our belief systems, languages, and social cognitive systems, but also how we perceive and think. Cumulative evidence seems to demonstrate that people in individualist cultures focus more on the development of self, whereas people in the collectivist culture are more motivated to find a way to fit themselves in with relevant others – to become part of various interpersonal relationships. This finding is similar the Ng’s (2001) study that explained how Eastern cultures emphasise creativity control by environment (for example conformity, harmony, etc), whereas Western cultures focus more on autonomy and individuality.

2.8 Summary

In Summary, early childhood education lays the foundation for lifelong learning. Teachers, as part of the education system, have an enormous impact on early childhood education, especially in fostering creativity. Culture is considered to exert a massive influence on people's conceptualisation of creativity. A search of the literature to find a definition of creativity showed that 'creativity' is a complex phenomenon that researchers define according to different theoretical foundations, such as psychology, sociocultural, art and education/interdisciplinary.

Most researchers agree that creativity is an important human characteristic and that while every person is born with creative tendencies, this requires development. If early childhood teachers believe in fostering creativity, they can help children develop their creativity by providing a creative environment, helping children to build up their skills through play, supporting children's creativity and displaying creativity themselves.

This research will investigate early childhood teachers' beliefs about creativity and, to better understand this, the element of culture is considered. Because creativity researchers tend to study creativity from a cultural perspective, they see differences and similarities between Eastern and Western countries. The differences may originate from geographical conditions and cultural differences and can, for instance, be seen in differences between Western and Eastern countries' definition of creativity. Similarities may result from the impact of globalisation (Steiner-Khamsi, 2004).

To understand the nature of cultural differences, this study analyses the national early childhood education curriculum frameworks of eight countries drawn equally from the East and West, with particular emphasis on those from Australia and Iran. Finally, the beliefs of early childhood teachers from Australia and Iran will be investigated and reported on in Chapters 5 and 6.

The next chapter will discuss the theoretical frameworks of the research by discussing the research methodology.

CHAPTER 3: METHODOLOGY

3.1 Introduction

The previous chapter explored early childhood education and culture in the Australian and Iranian contexts, surveyed creativity research in Western and Eastern countries, and discussed creativity by categorising it into four perspectives: psychology, education, sociocultural and the arts. The chapter concluded that, first, there is currently an increased emphasis on creativity in education and the workplace, and second, culture influences people's conceptualisation of creativity.

This chapter outlines the theoretical frameworks, the comparative approach to the study, the methodology and design of the research by describing the research paradigm and its ontology, epistemology and methods as well as the data collection and analysis procedures, and role of the researcher.

The research reported in this thesis investigates differences between Eastern and Western cultures in conceptualising creativity, with the focus on Australia and Iran. This investigation includes:

1. Analysis of Iranian and Australian early childhood national curriculum frameworks; and
2. Analysis of early childhood teachers' beliefs in relation to children's creativity, with a focus on how their sociocultural backgrounds may influence these.

3.2 Research question

As noted in Chapter 1, this study's core research question is:

How is creativity conceptualised in early childhood education within the sociocultural contexts of Iran and Australia?

This is investigated through the subsidiary questions.

1. Are there similarities or differences between Eastern and Western early childhood perspectives about creativity?
2. How do early childhood national frameworks demonstrate culturally influenced representations of creativity?
3. How do Iranian and Australian teachers' beliefs about creativity align with their national curriculum frameworks?

The next section will explain the study's theoretical framework as this constitutes the foundation of research and also provides a particular perspective, or lens, through which to examine a topic.

3.3 Theoretical framework

This study draws from social-cultural–historical theories (henceforward called sociocultural) theories. Sociocultural theory was a central theme in the work of Vygotsky (1987) and was later followed and extended by many scholars such as Moll and Greenberg (1992), Lave and Wenger (1991), Rogoff (1990), Fler (2008) and Tomasello (1999). These theories emphasise children's growth and development through the process of socialisation. For instance, Vygotsky explains the fundamental role of social interaction in the development of cognition (Vygotsky, 1930, 1978), as he believed strongly that community plays a central role in the process of “making meaning”.

There are many reasons for choosing sociocultural theory, the main one being that a full understanding of learning and development is impossible without considering the social and cultural influences within which children develop (Agbenyega, 2009). This view aligns with the design of this sociocultural study of teachers' beliefs about creativity in two different sociocultural contexts, and whether the beliefs aligned with the national frameworks of their respective countries. Creativity is related to human social life and creativity without social life doesn't carry any meaning. This view is presented by sociocultural theorists such as Vygotsky (1930, 1978) and Rogoff (2003). Both sociocultural theorists believed creativity is the property of societies, cultures and historical periods.

Besides emphasising creativity as a social process, sociocultural theory explains the important role of play in developing children's creativity (Russ, 1999). Vygotsky proposed a developmental theory of creativity where creative imagination develops from children's play activities. For example, in pretend play, children use their imagination to act out their wishes (Vygotsky, 1930, 1978). Vygotsky proposed that children of preschool age are unable to achieve their desires immediately, so they resolve this tension by “enter (ing) an imaginary, illusory world, in which the unrealizable desires can be realized, and this world is what we call it play” (Vygotsky, 1978, p. 93). Children gain pleasure in their play because the essential attribute of play is a rule that has become a desire, and a child is free determines his/her own action (Vygotsky, 2016). The strong links between children's play, imagination and creativity prompts an examination of the relationship between play and creativity in early childhood curricula (Cheung, 2012; O'Connor, 2012). The sociocultural approach incorporates the views

that children learn through play and cooperation with others. They learn what is important in their society and, at the same time, advance cognitively in their understanding of the world as well as their creativity (Fleer, 2008; Rogoff, 2003; Vygotsky, 1987).

Sociocultural theory also stresses the influence of cultural elements of shared beliefs, values, knowledge, skills and different ways of doing things that shape the lives of children (D'Andrade, 1981; Lee & Walsh, 2001; Rogoff, 2003; Vygotsky, 1987). Drawing on these theoretical underpinnings, this study takes as a foundation that creativity in children develops through the support of teachers and parents who value and have knowledge about creativity and, thereby, co-construct learning with children (Vygotsky, 1962). The Zone of Proximal Development (ZPD) is one of the most widely and well-known concepts in sociocultural theory (Vygotsky, 1962) and is used within educational research and practice (Exner, 1984; Holaday et al., 1994). The ZPD is “the distance between the actual developmental levels as determined by independent problem solving and the level of potential development under adult guidance or in collaboration with more capable peers” (Chaiklin, 2003, p. 2). This definition expresses the important role of teachers or more knowledgeable people (including peers) in children’s lives to develop their learning. Drawing on the concept of ZPD supports the researcher’s value/belief about the critical role of teachers in assisting children to develop creativity.

Sociocultural theory has been influential in early childhood education and curriculums, with Mallory and New (1994) arguing that culture is the basis of development. Consequently, it is now considered inappropriate to base curriculums entirely on individual developmental theory (Edwards, 2003) as has been the case in past decades. These arguments were also elaborated by Dahlberg, et al, in 1999 who believed development ought to be viewed as a social construction, always contextualised in relation to time, place and culture, and varying according to class and other socioeconomic factors. A study by Faulkner, Coates, Craft and Duffy (2006) showed that culture and creativity should be regarded as socially constructed, being the dynamic dimensions of children’s activities and socialisation that emerge through interactions with other people and environments. Faulkner’s study emphasises the important relationship between creativity and culture that have significant implications for pedagogy and practice in early years.

These theoretical influences on this research inform a fundamental understanding that each culture may have its own unique cultural beliefs regarding creativity. Theoretically, this research drew from sociocultural theory that creativity researchers often also draw from (Csikzentmihalyi, 1994; John-Steiner & Moran, 2012; Leggett, 2014; Lubart, 1999; Niu & Sternberg, 2001, 2002; Sawyer, 2008; Vygotsky, 1930, 1978).

The following section integrates sociocultural theories to discuss and justify the research approach to comparative education.

3.4 Comparative approach

Comparative studies as a professional field of study was initiated in the nineteenth century by Jullien (1817) who created a comparative education that would establish ‘law’ governing the observed characteristic of education derived from systematic surveys (cited in Epstein, 2008). Reviewing the history of comparative studies indicates that the United States of America, for example, has benefitted immensely from ideas borrowed and adapted from education systems in other countries, with ideas borrowed from methods for early childhood education from France, Germany and Italy, a model for the structure of higher education from Germany and goals for mass urban education from England (Chabbott & Elliott, 2003). Concomitantly, countries may seek to export educational policies and processes they have deemed successful (such as the Reggio Emilia approach and High Scope), leading to globalisation of philosophies and practices (Chabbott & Elliott, 2003).

Comparative studies by Kim (2005), Li (1997), Kharkhurin and Samadpour Motalleebi (2008) and Soh (1999) on the education systems of Eastern and Western cultures and their creativity showed there are differences between them, and that each education system was found to have benefits that the other systems could learn from. Although there is a lack of enthusiasm for education demonstrated in the Western societies, fostering creativity is admired. By contrast, East Asian countries (i.e., Hong Kong, Japan, Singapore, Korea and Taiwan) often sacrifice creativity because of the amount of memory work and repetition that is expected (Kim, 2005; Li, 1997 and Soh, 1999). Academic success is more evident in these countries as evidenced by the International Assessment of Mathematics and Science superior scores achieved by east Asian students compared to American students (Kim, 2005).

A review of a sample of 30 recent articles appearing in the journals *Cross-Cultural Research (CCR)*, *Comparative Education* and *Comparative Education Review* that specifically dealt with comparing countries, identified that a range of comparison goals of educational phenomenon have been considered by researchers, such as exploring educational phenomena, explaining similarities and differences, arguing and demonstrating, predicting, recommending, testing hypotheses, evaluating theory, supporting and advancing theory (Fairbrother 2006; Hofstede, 1980). The main purpose behind a comparative approach can be located in Fairbrother’s (2006) recommendation: “While the comparison of one pair of countries allowed the authors to recommend learning from each other’s’ experience, other studies used the results of their

comparisons to make recommendations beyond the two countries themselves as to instituting reform, achieving reform, resolving dilemmas, and achieving desired educational outcomes” (p. 10). National education frameworks need to emphasise creativity because it is essential for human survival (Sternberg & Lubart, 1996). The frameworks also need to address creativity according to teachers’ cultural beliefs to achieve the best educational results.

One of the comparative studies that was introduced in Chapter 2 (section 2.3.2) was Hofstede six dimensions of large power distance versus small power distance, weak uncertainty versus strong uncertainty, individualism versus collectivism, masculinity versus femininity, long term versus short term orientation, indulgence versus restraint. According to the results of Hofstede’s study the six dimensions differ between Australia and Iran, as shown in Figure 3.1 and further explained in the following text and Table (3.1).

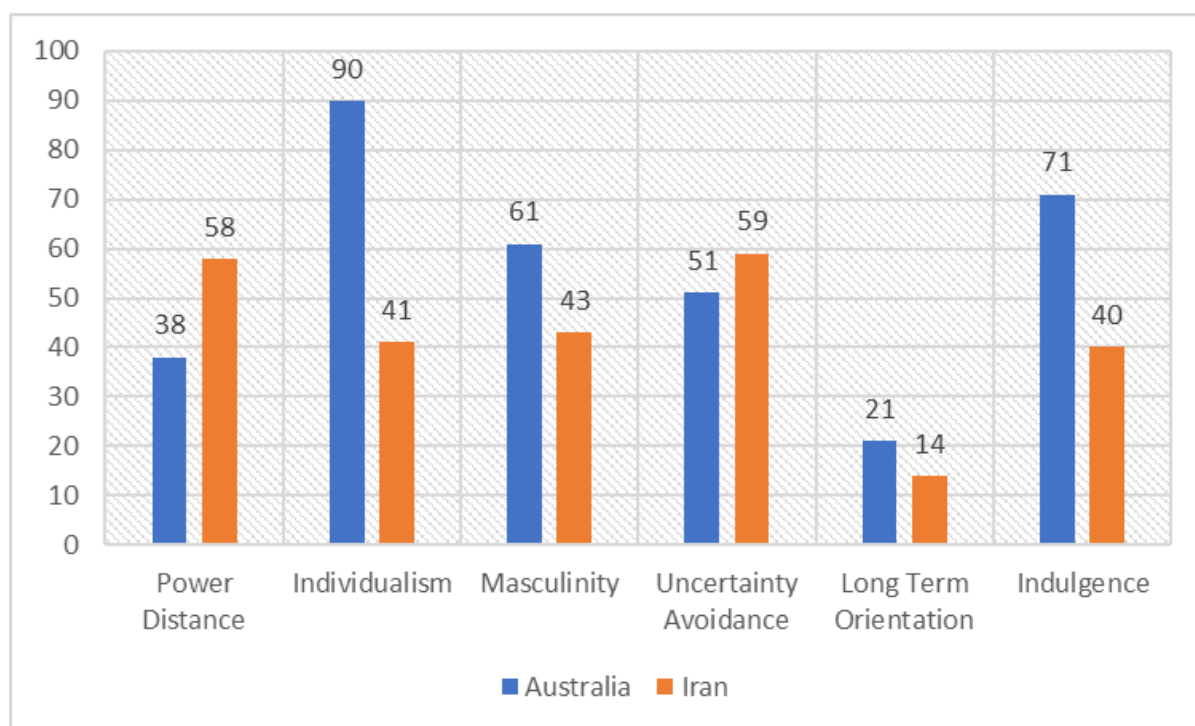


Figure 3.1: Hofstede model of comparative approach: Australia and Iran
(Source: Hofstede Insights, 2020)

The scores from 76 countries showed power distance, which is related to the different solutions to the basic problem of human inequality, tend to be higher for East European, Latin, Asian and African countries and lower for Germanic and English-speaking Western countries. Iran as East classified as higher power distance while Australia is lower. (Hofstede, 2011, p. 16). Iranians accept a hierarchical order in which everybody has a place, and which needs no further justification while Australians have a more equal relationship between managers and employees

and, mostly, they consult and share information frequently. At the same time, communication is informal, direct and participative.

The individualism scores, which relates to the integration of individuals into primary groups, for 76 countries show that individualism tends to be higher in developed and Western countries, while collectivism is higher in Eastern and less developed countries. Hence, under this categorisation, Iran is most collectivist while Australia is more individualist. This means Iranian commitment to the member “group”, be that a family, extended family, or extended relationships is higher. Australians can be described as having a “loosely-knot society”; that is, people look after themselves.

The index masculinity/femininity, related to the division of emotional roles between women and men-for 76 countries shows masculinity is high in Japan, in German speaking countries, and in some Latin countries such as Italy and Mexico; it is moderately high in English speaking Western countries; it is low in Nordic countries and in the Netherlands and moderately low in some Latin and Asian countries such as France, Spain, Portugal, Chile, Korea and Thailand. Australia classified higher in masculinity (61) than Iran (43). In high feminine countries, the focus is on “working in order to live” (Hofstede, 2020, para.7), managers strive for consensus, people value equality, solidarity and quality in their working lives. Conflicts are resolved by compromise and negotiation. Incentives such as free time and flexibility are favoured. The focus is on well-being and status is not explicit. Australians, who belong to a masculine society, tend to “strive to be the best they can be and the winners takes all, they are proud of success and achievement in their lives” (Hofstede, 2020, para.7).

The indulgence/restrains index, which relates to the gratification versus control of basic human desires to enjoy life, is higher in south and north America, in Western Europe and in parts of Sub-Saharan Africa tend, while restraint prevails in Eastern Europe, in Asia and in the Muslim world. Mediterranean Europe takes a middle position on this dimension. According to this classification Australia exhibits a higher score on indulgence than Iran. This means that Iran has a culture of restraint that tends towards cynicism and pessimism and does not place much emphasis on leisure time and gratifying their own desires. Iranian perceive that their actions are restrained by social norms and feel that indulging themselves is somewhat wrong.

On the index of uncertainty avoidance, Iran (59) received higher score than Australia (51). This index shows the level of at which people are threatened by ambiguous or unknown situations and have created beliefs and institutions that try to avoid these.

The index long-term versus short term-orientation related to the choice of focus of people's efforts: the future or the present and past. Results show a long-term orientation for East Asian countries, followed by Eastern and Central European countries. A medium-term orientation is found in South and North European countries and South Asian countries. Short-term orientation is prevalent in the US, Australia, Latin American, African and Muslim countries. Iran and Australia have a low score that classify them as having a short-term orientation. This means they have a strongly normative cultural orientation, have a strong concern with establishing the absolute truth; and being normative in their thinking. They respect traditions, have a relatively small propensity to save for the future, and focus on achieving quick results. Table 3.1 compares the index scores for Australia and Iran.

Table 3.1: Hofstede's model of six dimensions: Comparing Australia and Iran

Index	Scores	
Power Distance	Small Power Distance: Australia	
	Large Power distance Iran	
Relationship into groups	Individualism Australia	
	Collectivism Iran	
Emotional roles	Masculinity Australia	
	Femineity Iran	
Choice of focus for people's efforts	Long term Ordination.	
	Short term Orientation Australia - Iran	
Enjoying life	Indulgence; Australia	
	Restraints Iran	
Uncertainty Avoidance	Weak Uncertainty Avoidance	Australia
	Strong Uncertainty Avoidance Iran	

As discussed when reviewing literature on Australian and Iranian culture (sections 2.3.1 and 2.3.2), Hofstede's model contributes to a better understanding of these cultural contexts.

In this study, the national early childhood education policy documents and early childhood teachers' beliefs in Iran and Australia will be compared in order to examine cultural beliefs. These countries were chosen as examples of Eastern and Western countries. While they each have national curriculum frameworks, they are culturally distinctive – Iran being quite unique in having limited access to Western culture. The purpose of the policy review is to investigate national representations of early childhood creativity and the presence or absence of culturally influenced beliefs about creativity in a representative sample of national frameworks. To obtain

a deeper understanding of teachers' beliefs about creativity and trace cultural factors that influence these beliefs, the second step in this research comprises investigating teacher beliefs.

3.5 Methodology

Historically, social research has been concerned with understanding “the other” (Denzin & Lincoln, 2008, p.15), in which researchers approach their subject with a predetermined theory, epistemology, and methodology. Together, these underlying principles form the interpretive frameworks which guide researchers' actions. In this manner, researchers are situated in ways that impact how they shape studies and interpret evidence. Their position is framed by their world view, comprising their ontological and epistemological perspective.

Kuhn (1970) popularised the idea of conceptualising science differently from the traditional (positivist) thinking. Kuhn's ideas were seminal in broadening understandings of the possibilities for a range of paradigms (McGregor & Murnane, 2010). Scholars since then have been applying different paradigms in order to frame their beliefs and to articulate the methodological and philosophical foundations upon which their research is based (Kim, 2003). Guba and Lincoln (2005) defined paradigms as “a set of basic beliefs” or “worldview” (p. 195). This guides how researchers see the world, explore knowledge and choose methods to answer specific questions. The next section explains my research paradigm more explicitly.

3.6 Research paradigm

The term “research paradigm” refers to ways of inquiry, such as positivism, post-positivism, critical theory, participatory research, constructivism and related ontologies, epistemologies and methodologies in research (Guba & Lincoln, 1994). A research paradigm is a combination of beliefs about ontology, epistemology and methodology that shape how the researcher sees the world and acts in it (Denzin & Lincoln, 2008; Hatch, 2002). The ontology (nature of reality) and epistemology (how knowledge is created) support the methodology which addresses research questions in relation to a theoretical position (Creswell, 2013). The methodology determines the selection of methods that are consistent with the selected paradigm. The selected theories must also support consistency and integrity between ontology, epistemology, research questions and the methods of the research. The research paradigm is important to consider as it guides my research and give direction to the researcher's thoughts.

Hatch's (2002) model of a research paradigms (2002) was developed to further help researchers understand and answer the ontological question of what is the form and nature of reality, and the epistemological question of what can be known, as well as the methodological question of

how knowledge is gained and the methods that question how knowledge can be produced. Figure 3.2 illustrates the Hatch model, which is the integration of research components (ontology, epistemology methodology and method) merged into a whole (research paradigm). Figure 3.2 shows that there is an interdependent relationship between these different components in the establishment and implementation of the research project. It shows how these components of research are implemented in my research.

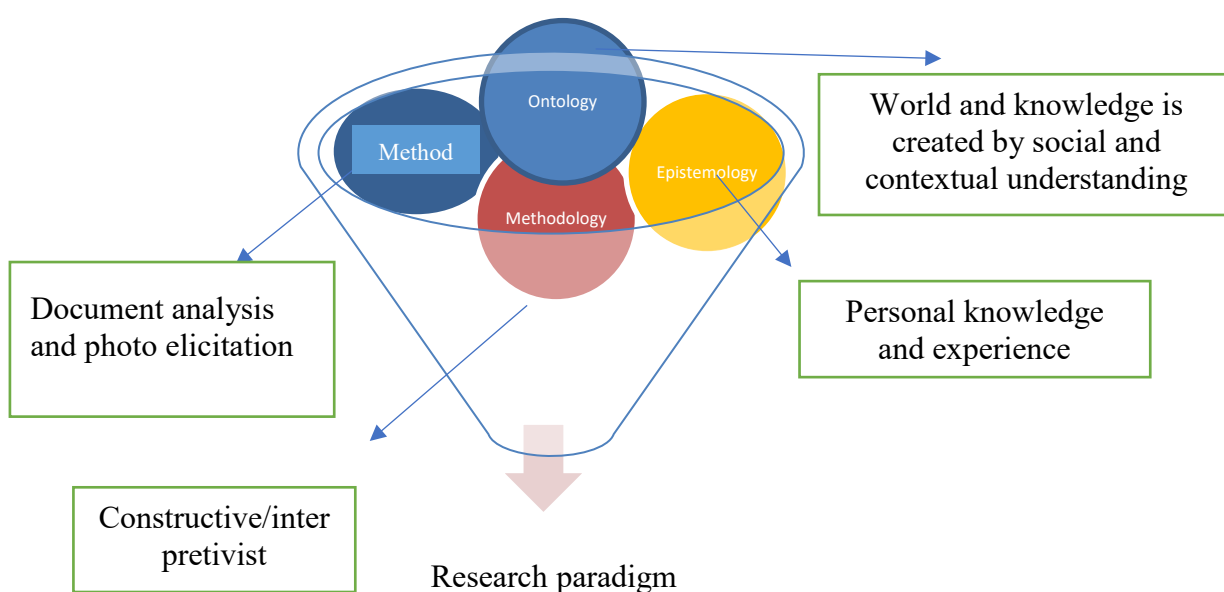


Figure 3.2: Interdependent relationships among research method, methodology, epistemology and ontology in the research project
(Adapted from Hatch 2002)

This research is framed within an interpretivist/constructivist paradigm and has the intention of understanding “the world of human experience” (Cohen & Manion, 1994, p. 36) as it applies to creativity in early childhood education. This paradigm suggests that while individuals may have specific beliefs, they mostly share collective values (Darby et al., 2019; Hofstede, 2011; Little et al., 2016), otherwise known as culture, and this has a significant impact on an individual’s life. The researcher’s ontological view of research is that beliefs/attitudes about the nature of reality, and the nature of human beings in the world are constructed within the culture of groups. This ontology is mostly influenced by an understanding that humans are born into social life and learning takes place through interaction within the social environment (Lieberman, 2013). This has been partially shaped by the researcher’s life in the two very different cultures of Australia and Iran.

Epistemology is usually framed by principles relating to the reality of world and also indicates the relationship between the inquirer and the known (Denzin & Lincoln, 2008). In other words, how does the researcher know the world or gain the knowledge? The epistemic belief underlying the study is that knowledge is constructed through a social and cooperative venture, and the role of school and formal education is an essential part of that social construction (John-Steiner & Moran, 2012). The researcher's personal experience as an early childhood educator in both countries and based on sociocultural theories has helped to confirm this understanding.

In this research, my epistemological beliefs are evident in that I co-constructed and interpreted data with participants (the details are in method section). My unique position is that of researcher and early childhood teacher – insider/outsider. I am insider as I was familiar with both cultural contexts of early childhood as a result of teaching for a long period in both countries. I considered myself an outsider because of going to the research site in Iran and, therefore, not being part of that population as I now live in another country and no longer teach young children. This insider/outsider role assisted with verification and elaboration (Relationship of the knower and known), and I was able to triangulate data because of knowledge and holistic understandings about the social context of Australia and Iran which allowed such projects and evaluations of them to exist (Mathison, 1988).

My ontological and epistemological beliefs show a dependent relationship in conceptualisation, establishment and implementation of the research project. Bateson (1972) noted that researchers are bound within a net of epistemological and ontological premises. Some of these beliefs may be taken for granted, invisible, only assumed but answer to critical questions in the research relating to ontology and epistemology fundamentally (Cited in Denzin & Lincoln, 2008). Methodology and research methods become 'visible' in the process of investigation through addressing the central question: How is creativity conceptualised in early childhood education within the sociocultural contexts of Iran and Australia?

To choose a method for the study, three methods of quantitative, qualitative and mixed methods were considered. The two methods of mixed and quantitative were not deemed suitable for this study because beliefs investigations cannot be easily counted and measured. Quantitative and mixed methods are appropriate for answering what and how questions, while qualitative methods emphasise understanding how and why questions (Carson et al., 2001). Thus, a qualitative method best supports the research topic of investigating the creativity concept from different early childhood national curriculum frameworks and investigating teachers' beliefs about creativity. In addition, qualitative research enabled the researchers to:

- gain a better understanding of complex concepts of (creativity),
- investigating how individuals interpret and make sense in their experience
- elicit contextual data in order to improve the validity of qualitative tool such as interview
(National Statement on Ethical Conduct in Human Research, 2007, Updated May 2015).

The following section will explain further the reason for selecting qualitative study methods over quantitative methods.

3.7 Research design

The interpretivist paradigm selected for this research leads to the selection of qualitative methods of data generation. The nature of an interpretivist research paradigm is supported by the theoretical position of the research which states that a teacher's beliefs regarding creativity is constructed socially (Vygotsky, 2004). Methods were, therefore, chosen that allowed for ongoing socially constructed data.

Qualitative research elicits "thick description" (Geertz, 1973, p. 3). Thick description revealed through the interpretivist approach denies the existence of an objective reality, "asserting instead that realities are social constructions of the mind, and that there exist as many such constructions as there are individuals (although clearly many constructions will be shared)" (Guba & Lincoln, 1989, p. 43). My personal epistemological beliefs, theoretical position and the nature of the research problem guide me to select qualitative methods. My professional background as an early childhood teacher in two countries and having in-depth knowledge in the field assisted me in my role as researcher, informing my ethical decisions about entering the time and space of educators and respecting their knowledge and experience. Hatch (2002) explains that thinking through and describing the anticipated relationship between researcher and participants are important step in designing qualitative study.

The nature of qualitative inquiry is to understand the meaning or nature of phenomena by finding out how what people are doing originated from their thinking. Qualitative methods are useful for exploring areas about which little is known to gain understanding (Charmaz, 2006; Stern, 1980; Strauss & Corbin, 1998). The interpretivist/constructivist researcher tends to rely upon the "participants' views of the situation being studied" (Creswell, 2003, p. 6) and recognises the impact on the research of their own background and experiences (Mackenzie & Knipe, 2006). In this study, participants contributed their views about creativity in early childhood.

Lincoln's (1995) eight standards in qualitative methods guided the plan for the study that included:

- providing ethical plan by considering the needs of the research and the rights of the participants. This plan included asking permission from the participants by providing consent forms and information letters to all the relevant agencies, including directors, teachers and, for Iran, letter to the education ministry.
- displacing honesty or authenticity about its own stance and the position of the author,
- addressing and giving acknowledgment of where all the research was taking place, and serve the purpose of the community in which it is carried out,
- giving voice to the participants, so that their voice is not silenced, disengaged, or marginalised,
- being critical subjective means that the researcher needed it to have heightened self-awareness in the research process and create personal and social transformation,
- having reciprocal relationship between the researcher and those being researched, this means intense sharing, trust and mutuality between researcher and participants
- respecting the sacredness of relationship on the research-to-action continuum
- sharing of the privileges acknowledges that in good qualitative research, researcher share the rewards with person whose lives they portray. The information about the research results was offered to share by conducting workshops to the participants' services. (Creswell, 2013, p. 257).

After providing the plan, ethical approval was sought from the Human Research Ethics Committee (HREC) at the University of Newcastle prior to the commencement of the study (see approval H-2016-0317 in Appendix 2). Ethics clearance was then sought from the Education Ministry of Iran prior to approaching the preschools in that country. Directors of the preschool, teachers and parents' permissions were sought through consent forms. The information statements and consents forms in Farsi are attached in Appendix 7. In Australia ethics approval was sought for both the pilot and the main study, and permission sought from the director of the service, teachers and parents. The information statement and consent forms are in Appendices 3 and 4.

The researcher ensured the confidentiality of the research, by protecting the privacy of preschool directors, teachers involved, and parents of pre-schoolers who gave permission to collect the photos of their children's work. The researcher also respects the dignity and rights of participants at all times by ensuring that data were analysed accurately in a way that did

“justice to participants” (Flick, 2009, p. 41). Participants were assigned a pseudonym to protect their identity. Additionally, participants had the option to withdraw from the project at any time without giving a reason and had the option of withdrawing any data that they thought would identify them. Preventing ethical issues from arising in this research was further enhanced by asking teachers not to take photos of the children.

These guidelines enlighten the researcher to listen to the voices of early childhood teachers and, on completion, to share and acknowledge the research with participants.

The following section explains how data was generated for the study.

3.8 Methods

This research used two methods of data generation and analysis: document analysis and interview. The two methods draw from the sociocultural theoretical framework (Atkinson & Coffey, 2010; Vygotsky, 1930, 1978) and promote ethical validity, tool validity and cultural validity (Fleer, 2014). To promote trustworthiness in sociocultural research, it is important to close the gap between theory, methodology and method (Fleer, 2008). Since my research was dynamic and sought to examine the perspective of participants’ every day practice, it required a method that allowed me to build a respective and engaging relationship with participants in order to encourage them to tell me about their beliefs concerning creativity (Fleer, 2008). The selected methods respond to diverse contexts, calling on an ethical, democratic approach that facilitates reflection, reciprocity and transnational dialogue between the researcher and participants (Woodrow et al., 2015).

The two methods of document analysis and interviews were used to triangulate results. Triangulation is a strategy for improving the credibility of research or evaluation findings (Mathison, 1988): “triangulation is supposed to support a finding by showing that independent measures of it agree with it or, at least, don't contradict it” (Miles & Huberman, 1984, p. 235). It is essentially a strategy to aid in the elimination of bias and allow the dismissal of plausible rival explanations (Campbell & Fiske, 1959; Denzin, 1978). Comparing the results of two data set – document analysis and interviews – will help to develop a comprehensive understanding of the sociocultural context of each country.

The following sections provides more reasons for selecting document analysis and interview before explaining the procedures used to implement the methods.

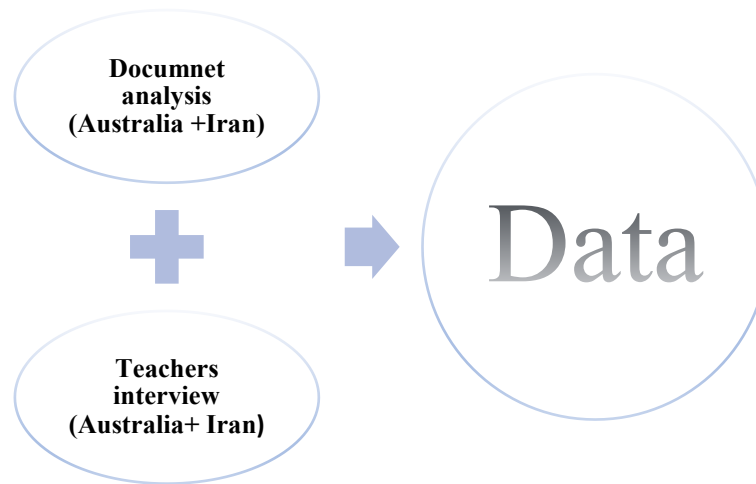


Figure 3.3: Visualising data collection

3.8.1 Document analysis

Document analysis is a means of generating data by examining and interpreting the content of text, including interview transcripts, movie scripts and written documents. Content analysis is the “systematic reduction (i.e., consideration) of content, analysed with special attention to the context in which the data were created, to identify themes and extract meaningful interpretations” (Roller & Lavrakas, 2015, p.35). In this study, documents on early childhood national framework of Australia and Iran were examined to find relevant statements about creativity and relationships between creativity and culture. The analysis drew on intertextuality, meaning looking beyond the text, to find relationships with other documents or sources (Silverman, 2011).

Through document analysis, I attempted to uncover meaning, develop understanding, and discover insights relevant to the research problem (Bowen, 2009). Documents provided background information as well as historical insight. Analysis of National Early Childhood policies of countries helped me to understand the historical roots of specific issues and indicated the conditions that impinge upon teachers’ beliefs about creativity (Bowen, 2009). The documents are “social facts” that are produced, shared, and used in socially organised ways to guide early childhood educators (Atkinson & Coffey, 1997, p. 47). The documents were examined to determine their place in organisational settings, the cultural values attached to them, and their distinctive types and forms (Atkinson & Coffey, 2010). Applying this method was supportive of my theoretical position that stresses the influence of historical-social-cultural elements of shared beliefs, values, knowledge, skills and different ways of doing things that shape the teacher’s lives (D’Andrade, 1984; Lee & Walsh, 2001; Rogoff, 2003; Vygotsky, 1987).

To retain an open-mind and respect for the two countries' (Iran and Australia) national curriculum frameworks, it was important to adopt an interpretative standpoint rather than conduct a closed critical study (Atkinson & Coffey, 2010). This interpretative standpoint meant not prioritising one framework over another but learning from each one, especially with regard to exploring creativity in diverse settings, explaining similarities and differences from cultural perspectives, evaluating sociocultural theory, and supporting and advancing theory (Fairbrother 2006). Section 3.9.1 further explains how the document analysis was conducted.

3.8.1.1 Strengths and weaknesses of document analysis

Document analysis has advantages and disadvantages for researchers. The advantages are that it is cost-effectiveness, provides stability (as a corollary to being non-reactive, documents are stable), is exact (the inclusion of exact names, references and details of events) and has good coverage (documents provide broad coverage; they cover a long span of time, many events and many settings) (Bowen, 2009). Disadvantages include insufficient details in documents as they are created independently of a research agenda and, therefore, will not respond to research questions and low retrievability (access to document blocked) (Bowen, 2009).

In this study, to avoid the disadvantages identified by Bowen (2009), foundational government policy documents were investigated. Three key Australian resources were: Ministerial Council on Education and Youth (2008), *A national quality framework for early childhood education and care*, which is a discussion paper (Productivity Agenda Working Group-Education, Skills, Training and Early Childhood Development, 2008) and *A research paper to inform the development of an early years framework for Australia* (Edwards et al., 2008). The Iranian documents examined were the national curriculum frameworks and workbooks.

3.8.2 Interviews

In an interview, the interviewer directs the conversation with the study participant for the purpose of gathering specific information (Knapik, 2006). Interviewing takes many forms and has a multiplicity of uses. This research used the most common form of interviewing, which involves individual, face-to-face verbal interchange (Fontana & Prokos, 2007). Interview can range from highly structured formats that use questions that are specifically worded and administered in a prescribed order from which the interviewer may not deviate, to very unstructured formats in which interviewers only follow a general form and are allowed great latitude in what specific data are collected or what follow-up questions are asked (Knapik, 2006). This research applied semi structured individual face-to-face interview. The semi structured interviewing can provide greater breadth than do other types, giving its qualitative

nature and also it constitutes the major way of collecting data in fieldwork (Fontana & Prokos, 2007). In this study, I used a semi-structured interview format with prepared questions supplemented by spontaneous questions according to issues raised during the interview process; this structure acknowledged that the interpretivist researchers acknowledge the researcher as an active participant in the construction of the data (Fontana & Prokos, 2007).

The interview format was first trialled in pilot study with two teachers from Australia. This pilot study (conducted in August 2016) was to validate the photo elicited method (explained in section 3.8.2.2). The result of pilot study not included in the final data analysis, since it was for validating photo elicited methods and also many data emerged from the main study. In January 2017, during the main part of the study, four teachers from Iran were interviewed with interviews conducted in the Farsi language. During November 2018 to March 2019, four teachers from Australia were interviewed with interviews conducted in English.

It is typical, in qualitative research, to study a small number of individuals because the ability of a researcher to provide an in-depth picture diminishes with the addition of each new individual or site, and the larger number can become unwieldy and provide a superficial perspective (Creswell, 2012).

A critical sampling method was applied to select participants. This is the process of selecting a small number of important cases; cases that are likely to “yield the most information and have the greatest impact on the development of knowledge” (Patton, 2002, p. 236). The qualitative research results will extend results from Hofstede’s study of his comparative model in which he used a large sample size of Australia and Iran in a quantitative survey. As noted by Morgan (2014) the quantitative and qualitative research link helps to extend and strengthen findings beyond specific contexts.

The two criteria for selection of the sample were: the service had received exceeding in rating and assessment by Australian Children’s Education and care Quality Authority (ACECQA) and teachers who had more than five years of experience. The selection of the sample for experienced teachers helped to ensure the generation of high-quality data (Creswell, 2012).

Since education in Iran is centrally controlled by the Education and Training Ministry, the four teachers interviewed in Iran were those recommended by the Preschool Education Ministry. Snowball sampling applied for selecting the four teachers in Australia. This method is commonly used in social sciences when investigating hard-to-reach groups. Existing subjects are asked to nominate further subjects known to them, so the sample increases in the size like a

rolling snowball (Taherdoost, 2016). I selected the local services in Newcastle from The ACECQA Website (<https://www.acecqa.gov.au/assessment/assessment-and-rating-process>) since there were many teachers and I wasn't sure if there were teachers with more than five years of experience. After I interviewed the first teacher, I asked to be introduced to another centre's teacher. Then the second teacher I interviewed introduced me to a third teacher, and the third teacher introduced me to a fourth teacher in another centre.

For this study all teachers participated individually in three interviews, consisting of an initial interview, a second interview with the photo-elicited focus, then a third 'walk about' interview. Three stages of interviews are one method to enable data saturation, which means collecting rich (quality) (Fusch & Ness, 2015) data that gives the researcher confidence in the emerging themes and conclusion with the knowledge that further data collection would be unlikely to yield contradictory results (Faulkner & Trotter, 2017).

3.8.2.1 Interview participants

The four participating teachers from Iran were given pseudonyms *Iyda*, *Nati*, *Simin* and *Shamim*. Table 3.5 below shows their age, qualifications and years of teaching experience.

Table 3.2: Iranian teacher's information

Teachers	<i>Iyda</i>	<i>Nati</i>	<i>Simin</i>	<i>Shamim</i>
Age	31	37	37	38
Qualifications	Bachelor of Food Science Master of General Education.	Bachelor of Education	Bachelor of Education	Bachelor of Education
Experience	10 years	13 years	15 years	13 years

Iyda

Iyda was a preschool teacher, aged 31, who has 10 years' experience teaching in different preschools in Mashhad. *Iyda* was a confident teacher who responded to all interview questions. She noted that she understood the concept of creativity. She was in a hurry to finish second interview, stating that "the children have been left with my assistant staff and they need me in the class". In response to a suggestion to organise another time she said she is always busy as she has 18 pre-schoolers in her class. It should be noted that she didn't accept the offer of meeting outside class time.

Shamim

Shamim is a preschool teacher, aged 38, who holds a Bachelor of Education. She has 13 years' experience teaching in preschools in different cities of Iran, within a range of preschool

practices. She explained that “I have experience working in Isfahan [a city in the middle of Iran], north of Iran and now in Mashhad. Isfahan was great as they didn’t concentrate much on the (preschool) books, and didn’t have competition on seasonal celebrations for children, so their main focus was on the child, and they used whatever method that made the child happy”.

Nati

Nati, a 37-year-old preschool teacher, holds a Bachelor of Education qualification as well as 13years’ teaching experience. Nati showed interest in the topic of study, as she stated, “creativity is my passion” and she “considered creativity while teaching children”. She has worked for the same centre for nine years. The service that Nati teaches in caters mostly for children whose parents are either working or studying at university. She explained that she mostly learnt creative activities by searching for ideas when her own child was very young. She stated that “my child is going to school now and is very creative, playing music and playing drama”.

Simin

Simin was the youngest teacher of the Iranian preschool teachers interviewed. She was 37 years old with 15 years experiences of teaching in preschool. Simin has a Bachelor of Education and had been working for the service for five years. Prior to this, she lived in the south of Iran working with two other services for six years. Simin trained as a water play teacher two years ago. She explained that in this training she learnt many different water-play activities for children. She thinks this play is highly involved with creativity. However, in the wintertime they would not offer this play as many times as in summer because it is too cold and parents are not interested in this play during this season. The four participant teachers from Australia were given the pseudonyms Jennifer, Katie, Khloe and Lorne. Table 3.6 below table presents information about these teachers.

Table 3.3: Australian teachers information

Names	Jennifer	Katie	Khloe	Lorne
Age	43	32	47	56
Qualification	Bachelor of Teaching Diploma Certificate III	Bachelor of Education in Early Childhood and Primary	Bachelor of Teaching in Early Childhood	Master of Teaching in Early childhood Bachelor of Education
Experience	23 years	5 years	26 years	35 years

Jennifer

Jennifer was 43 years old with 23 years of experience working with children. She had a Certificate III, Diploma and bachelor's degree in teaching naught to five-year-old children. She was teaching in an Aboriginal service centre that catered for children naught to five years old. She has an Anglo background and is married to an Aboriginal man. She had great knowledge about the Aboriginal culture. She was feeling relaxed and well supported in the service to attend all interviews. She explained that previously she held a director's role.

Katie

Katie was 32 years old with a teaching degree (0 to 12 years olds) from Newcastle University. She had five years' experience. She had been teaching in the service for five years since graduation. She was well supported and prepared for each interview.

Khloe

Khloe was 47 years old with a Master of teaching in Early Childhood (0 to 12) degree from Macquarie University. She had 26 years' experience teaching children naught to five years. She had been a service director and a preschool teacher during this time. Khloe requested one extra week to take photos of creativity for the purpose of this research and for preparing for the second interview. Khloe also had the director's role as well as a teaching role at her centre.

Lorne

Lorne was 56 years old with a Master of Teaching from Newcastle University. She had 35 years' experience as a teacher in preschools. She taught at TAFE part time too. She was busy with the assessment and rating procedures in her services so requested an extra two weeks to be prepared for the second photo elicited interview as part of this research. Lorne had a director and teaching role at her centre.

All Australian and Iranian teachers were involved in three stages of initial, second and third interviews. The first stage was an introductory session, and, in the second interview, they used a selection of photos as a basis for the discussion and in the third interview, they walking around their classroom. Each stage of the interview will explain in the following sections. I first clarify the photo elicitation method that was used in the second interview then the interview stages in the following sections.

3.8.2.2 Photo elicitation method

A visual method, in the form of photo elicited interviews, is used to provide “rich multimodal and narrative data guided by participant interests and priorities” (Gubrium & Harper, 2013, p. 13). Photo elicitation is the visual method used in this research, chosen because it supports the theoretical position of the research (Lipponen et al., 2016).

For instance, in sociocultural theory, Vygotsky (1930, 1978) explained that our thinking and activities are mediated through the cultural symbol systems and artifacts we use as social mediators. Photographs as artifacts are resources of thinking and acting which can mediate participation and interaction between people. Wagner (1978) notes that “photographs as interview stimuli” are applicable for visual method research (cited in Harper, 2002, p. 83). Photo elicitation is regarded as a postmodern dialogue based on the authority of the subject rather than the researcher (Harper, 2002). Researchers apply the photo elicitation in two ways. Researchers like Varga-Atkins and O’Brien (2009) apply ‘elicitation’ as creating data, whether verbal or visual. Other researchers, like Harper (2002) and Bridger (2013), apply ‘elicitation’ in order to use images as cues for verbal discussion. With respect to this research, I have used ‘elicitation’ as a means for the process by which verbal discussion is brought about (Harper, 2002). In this research, the teachers’ own images of creativity in their classrooms were used as a trigger for conversation.

Visual research methods can include collecting data in different forms, for example photo elicitation, photovoice, and photo history. I chose photo elicitation as one of my methods because it supports the theoretical perspective of the research in respecting the social and cultural views of participants, giving the power to them while also investigating the research problem in their contexts (Fleer, 2014). This method generated discussions providing insights into participant’s lives (Guerrero & Tinkler, 2010; Mandleco, 2013; White et al., 2010). The process of photos taken by participants was followed by a discussion with the researcher as one way to document information that regards participants’ life experiences, attitudes and beliefs (Mandleco, 2013; White et al., 2010). Photo elicitation directs the researcher toward lessening the power relationship with participants, by encouraging trusting relationships and helping participants to make meaning of their world as they talk about their snapshots (Mandleco, 2013). Researchers who select photo elicitation as their method take an active role in the study context.

Photographs are exceptionally evocative and relatively open to interpretation. Their suggestive nature moves the researcher beyond the moment photographed, evoking past memories, and

feelings and experiences (Berger & Mohr, 1982, 2016). This notion of photos as evocative, assists the study to draw more data out of teachers' photos with regard to creativity, while they bring their associated memory of past, feeling, experience and beliefs. Berger and Mohr (1982) state that: "An instant photographed can only acquire meaning insofar as the viewer can read into it a duration extending beyond itself. When we find a photograph meaningful, we are lending it a past and a future" (p. 89). This statement considers photographs as social construction, that is, as an artifact of the context constructed by researcher and participants.

Harper (2002) conducted a study of *photo elicitation and history of its development in anthropology and sociology*. He reached the same conclusion as other researchers (Berger & Mohr, 1982, 2016) that using the "photo elicitation method evokes information, feeling, and memories that are due to the photograph's particular form of representation" (Harper, 2002, p. 13). The reason for this is that the part of the brain responsible for processing visual information is evolutionarily older than the parts that process verbal information. Thus, images evoke deeper elements of human consciousness than do words (Harper, 2002).

Collier (1957) was one of the first researchers to use and publish photos. He noted: "the pictures elicited longer and more comprehensive interviews but at the same time helped subjects overcome the fatigue and repetition of conventional interview" (p. 857). Photo elicitation studies have been popular in four areas: social class, community, identity and culture. This study also focused on cultural differences in creativity, therefore photo elicitation is useful tool for investigating teacher's beliefs.

My research used a common approach of applying photo elicitation, also used by Radley, Hodgetts, and Cullen (2005) and Bridger (2013). Their studies involved three stages: conducting an initial interview with a participant then giving a brief description of research and the purpose for taking photos; the participants taking photos over a specified period; and, finally, meeting the participants to discuss the photos for the second interview.

Photography is a normal part of the early childhood educators' everyday practice in both Australia and Iran. Photos are used daily to record children's learning in the form of learning stories (Carr, 2001). This practice is familiar to educators though they are unlikely to have collected photos that represent their own practice or beliefs in the past.

I explored the strong links between my visual method and sociocultural theories. For instance, this post-developmental methodology supports the idea of taking holistic and connected views of research taken from cultural-historical theory (Fleer, 2014). Fleer (2014) reported the holistic

model of development that involved dialectical relations between psychological, biological and cultural dimension was Vygotsky's focus. The commonality between sociocultural theory and the visual method is a holistic view whereby participants can be seen as part of society. For participants in this study, this meant that they could interact with children while taking photos of their work that they thought was representative of creativity.

Fleer (2014) developed a model for applying cultural-historical perspectives for using digital technology in the study of child development. In her case, she used video technology, but this model could equally be applied to the photo-elicitation method used in this study to illustrate the linking of theory and methodology. In this model, dialectical relationships between methodology and method are central. Figure 3.4 presents a cultural-historical model for the use of digital technologies. The left-hand side of the model explains the strong relationship between the research problems with the use of digital technology. The right-hand side of the model emphasises the researcher as not only part of the study design but as an insider who takes an active role in the study.

The visual method has proven to provide 'cultural validity' of data when researching in the area of early childhood. There is evidence revealing the validity of this method in different cross-cultural research. For example, the following three studies used visual methods as a method in their cross-cultural study: Li (2014) study on Chinese-Australian families maintaining their heritage language; Pennay's (2014) study on rural families in Cambodia; and Agbenyega (2011) study of Urban schools in Ghana. These researchers explained that the visual method is a valid tool for capturing the cross-cultural differences in their research. Fasoli's (2003) view was that photographs have a power, words often lack. Photography as "an art of showing a given object through the action of light" (Chan-fai, 2004, p. 260) is able to draw insight into a thing or object. This process, by privileging certain aspects of the situation and excluding others, is an active re-creating of reality (Kirova & Emme, 2008). The view presented is in the eye of the beholder, therefore, what is outside of the frame is often disregarded, which highlights a limitations of photo elicitation.

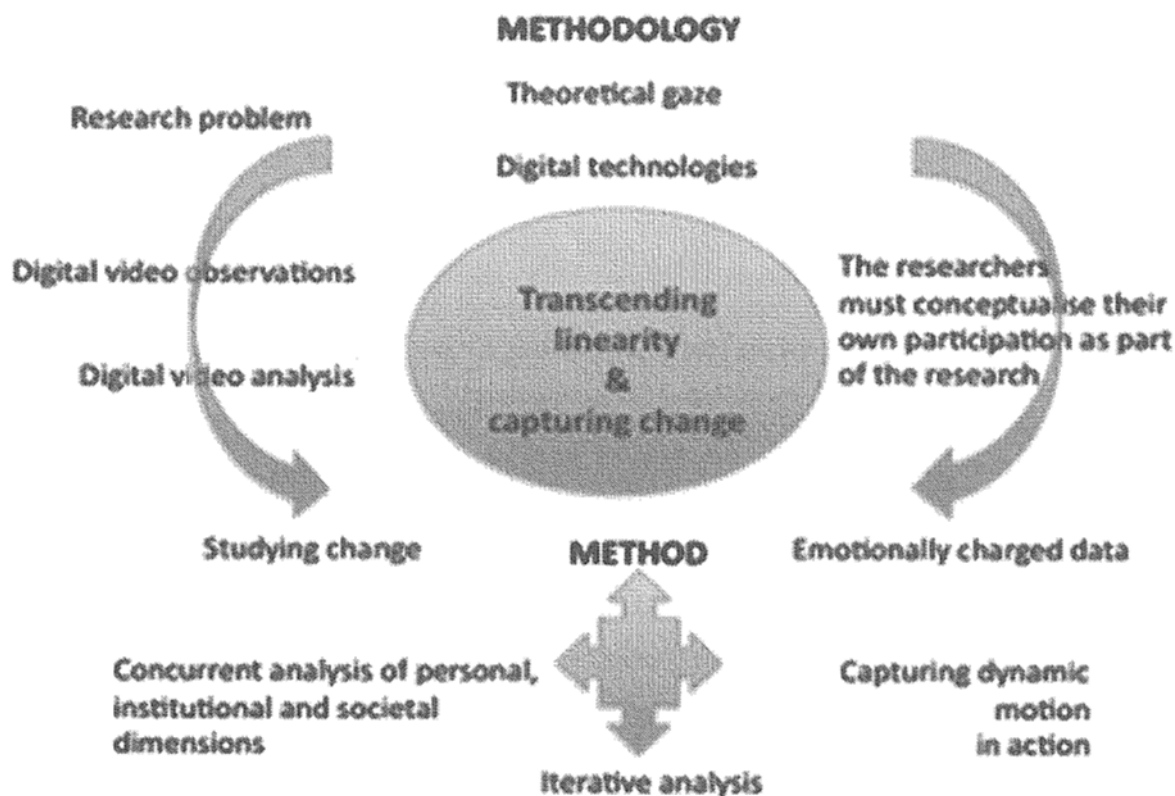


Figure 3.4: Cultural-historical model for the use of digital technologies

(Adapted from Fleer, 2014, p. 22)

Limitations of using photo elicitation

It is important to recognise the limitations of using photo elicitation to prevent them from invalidating the research.

One limitation is that the participants may forget to take the photograph he/she wanted to take or finds that their final photos were not as useful as they first thought. One way to prevent this issue is to ask participants during the interview what photographs they would have like to have taken, but did not (Mandleco, 2013). This was partially addressed in this study by the addition of a third interview (walk about), in which I walked into the participant's classroom to take photos of representative creativity of the classroom that teachers previously missed out (the third interview will be explain in the next section).

A second limitation is taking photographs over a short period of time rather than over a long interval of time (Mandleco, 2013). Limitations set by time, opportunities and the camera functionality can be solved by proper scheduling, reminding participants of the time and also having a spare camera in the research field (Croghan et al., 2008). Directing participants with a few prepared questions about images can also stop a researcher falling into the danger of focusing on an interview or annotation rather than on the images (Moss, 2013).

Another limitation that impacted the participant's performance in taking photos was found by Taylor (2002). He explained that participants were self-conscious about how their photographs turned out and, at times, it became a distraction in the photo-elicitation experience. Since teachers in Iran and Australia were familiar with children's photography and most used this as part of their daily pedagogical practices, the participants in this study were found to be confident in generating their photos.

3.8.2.3 Interview process

The interview was constructed in three stages. Table 3.4 summarises the three stages.

Table 3.4: Three stages of the interviews

Initial interview	Second interview	Third interview (Walk about)
<ul style="list-style-type: none"> 20 minutes Information session: Orientation for collection of visual evidence (template + Camera) 10 minutes interview (Semi structured interview) 	<ul style="list-style-type: none"> Selecting four photos out of 20 1-hour interview (semi-structured interview) 	<ul style="list-style-type: none"> Walking around the classroom Varied time (semi-structured interview)

1. Initial Interview: Session 1 included conducting an initial interview where the sharing of information was established between the researcher and the participant. The purpose of this interview session was for the researcher to introduce the project and explain the process for photo creation and documentation. The teachers' voices were recorded and, as the researcher, I took notes of their behaviour and reaction during the interviews. The pre-prepared trigger interview questions I asked were intended to gain some initial understanding of the teachers' knowledge and beliefs. They included: What is creativity? Do you think creativity is seen differently in your culture than in others? How do culture and creativity come together for you in teaching children? How do you facilitate creativity?

Teachers were then introduced to a process and protocol to guide collection of visual evidence (photo elicitation) of what they thought represented creativity in their centre. I provided cameras for the teachers to borrow. They were invited to take 20 photos of activities they thought were representative of children's creativity. They received a template to fill in and return that allowed them to include a digital copy of each image (see Appendix 6). Each teacher as given three weeks to take photos of creativity in action in their classrooms (photos of children not to be included). If their examples included children, I explained that for ethical reasons, there must not be any identifying information, for example, only the hands, or backs of heads were to be included.

2. Second interview: Following the second visit, in week four, the teachers were asked to choose the four photos they felt best represented creativity and come to the second interview prepared to discuss them. The method of interviewing based on the visual collection of data is called photo elicitation (Collier, 2001). In the second interview, participants were asked to spread out their photos so that both participants and the researcher could see them (Taylor, 2002). This was helpful later when the researcher was organising the data for analysis. The 20 photos were later kept by the researcher as digital copies for analysis. Once the photographs were laid out, I initiated a conversation related to each of the four selected photographs. Questions evolved as the data emerged and a co-constructed conversation ensued. See the trigger questions in appendix 5.

3. Walk about interview: Following the second interview teachers were invited to walk through their classroom with the researcher ‘walking teacher tour’ to enable identification of any further examples of creativity (Newman, 2013). The conversation was audio recorded with permission, or notes are taken.

The ‘Walking Teacher Tour’ is a method used by researchers (Newman, 2013) to collect information through observation, discussion and active listening while walking in classrooms. This walking tour gave me the opportunity to see the classroom and ask questions about things that may not have been included, and it gave the teacher an opportunity to point out further examples of creativity or discuss photos they wanted to take. This also gave the opportunity for me to take an active role as insider/outsider for constructing more in-depth data by encouraging teachers to think deeper to see if there were further examples of creativity in their classroom.

The method of the walking tour was adopted from “Child-led tours” in the Mosaic Approach (Clark & Moss, 2011, p. 28) and “Transect Walks”, which “is a method that uses controlled ‘walks’ in the community and collects spatial information, which may include geographic features, information on land use, information on vegetation strips, social aspects, etc.” (Panek, 2015, para. 1). Transect walks allow participants to identify gaps and opportunities in different areas/zones (Panek, 2015). Transect walks are often used in the study of biodiversity (Walpole & Sheldon, 1999), and, through Participatory Rural Appraisal (Chambers, 1994), it was introduced to the area of community mapping (Coghlan & Brydon-Miller, 2014). These approaches were adapted by Newman, Woodrow & Arthur as the “Walkabout” with early childhood teachers in Chile (Woodrow et al., 2015).

3.9 Methods of data analysis

According to Creswell (2013) “Data analysis is not off-the-shelf but is, rather, custom-built, revised, and choreographed” (p. 182). The process of data collection, data analysis, and report writing are not distinct steps in the process, they are interrelated and often go on simultaneously in a research project. The study analysed data using Creswell’s model of the data analysis spiral, in which the researcher engages in the process of moving in analytical circle rather than using a fixed liner approach.

Figure 3.5 illustrates the data analysis spiral.

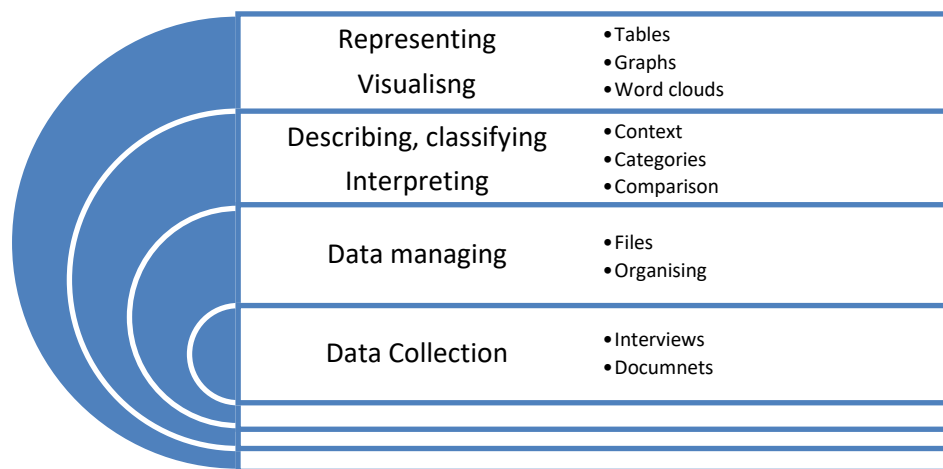


Figure 3.5: The data analysis spiral
(Source: Creswell, 2007, p. 17)

Data was managed by organising it into computer files, then reading the data and making notes. This helped the initial process of exploring data, describing, classifying interpreting data into codes and themes and, at last, representing and visualising data. Bazeley (2013) suggested that a useful strategy for managing and preparing data for analysis was through creating an audit trail, organising texts and IDs, using computer-based assistance, engaging with the data, coding, and interpretating, and make meaning. These strategies provided practical guidance for the study while analysing the eight teachers interviews and the two countries national documents. I created audit trails by tracking when the data was visited and why, what decision were made, as well as my thoughts and ideas. As Schwandt (1997) explains:

An audit trail is a systematically maintained documentation system.... It can serve dual purpose: it can be used by the inquirer as a means of managing record keeping and encouraging reflexivity about procedures, and, as noted above, it can be used to by a third party examiner to attest to the use of dependable procedures and the generation of confirmable findings on the part of the inquirer. (p. 6)

Next, the text was organised into a word document format which became raw data and also suitable for NVivo software (Bazeley, 2013). Every individual (person or document) in the study, for purpose of analysis, constituted a case. There were a range of other data connected with each case. The construction of identification (ID) that could support linking data about the same case is critical (Saldana, 2009). Using a computer, I stored documents, created new files, supported cut and paste to text into those files, highlighted text, and numbered lines to name a few functions. These techniques make the work of a qualitative researcher more efficient (Basis, 2003; Seale, 2001). A lot of what I did involved “decontextualising” (Bazeley 2013, p. 144) text from its original configuration and context in order to explore and compare across documents (Tesch, 1990). Coding was used for capturing text and putting it into categories that represented the data. Coding gave me excellent ways of manipulating data and producing systematic descriptions of the social worlds that, as researcher, I wished to explore (Richards, 2009). The examples of computing coding are provided in Appendix 10. Further detail about the analysis process for early the childhood national curriculum frameworks and interviews will be explained in the next section.

3.9.1 Document analysis

To achieve an interpretative standpoint, Hsieh and Shannon’s (2005) directed and summative analysis approaches were used to analyse the documents of the early childhood national curriculum frameworks of Australia and Iran. Each approach is different and supplementary, and both helped investigate more deeply how culture influences conceptualising creativity in early childhood education documents. Each approach is explored individually in the next section and then drawn together in a final analysis framework.

Conducting an analysis of the organisational documents was beneficial for focusing on the function that text can perform. I investigated how views and documents work by reading into the texts background information derived from interviewing teachers who applied these documents in their teaching method. The similarities and differences between two types of document analysis are explained in table 3.5.

Table 3.5: Major coding differences between two approaches to content analysis

Types of content analysis	Study starts with	Timing of defining codes or keywords	Source of codes or keywords
Directed content analysis	Theory	Codes are defined during analysis	Codes are derived from theory or relevant research findings
Summative content analysis	Keywords	Keywords are identified before and during data analysis	Keywords are derived from interest of researches or review of literature

(Source: Hsieh & Shannon, 2005, p. 1286)

Content analysis can provide predictions about the variables of interests or about the relationships among variables, thus helping to determine the initial coding scheme or relationship between codes (Hsieh & Shannon, 2005). The codes in directed content analysis are derived from different theories that are implicitly or explicitly mentioned in the documents being analysed. This coding is carried out by searching in text and beyond the text. Devising codes helps a researcher to identify which theories mainly influenced the document, since the approach to theory should inform the framework's approach to culture and creativity. This method of searching for theories will help to build a comparison case to identify the similarities and the differences between Australian and Iranian documents. For example, if developmental theory is highly coded in the document, it shows the document approach to theories that can reflect cultural perspectives. The identified theories can help answer the second subsidiary research question: 'How do early childhood national frameworks demonstrate culturally influenced representations of creativity?'

Summative content analysis keywords are derived from the focus of the research or the review of literature before and during data analysis (Hsieh & Shannon, 2005). It should be noted that summative analysis is particularly useful for texts that are complex or cover sensitive topic areas (Rapport, 2010). Typically, a study using a summative approach to qualitative content analysis "starts with identifying and quantifying certain words or content in text with the purpose of understanding the contextual use of the words or content" (Hsieh & Shannon, 2005, p. 1286). This quantification is an attempt not to infer meaning but, rather, to explore meaning. Analysing for the appearance of a particular word or content in textual material is referred to as manifest content analysis (Potter & Levine-Donnerstein, 1999). If the analysis stopped at this point, the analysis would be quantitative, focusing on counting the frequency of specific keywords or content before and during analysis (Kondracki et al., 2002).

In this study, the codes determined before analysis based on literature were 'creativity', 'play', 'thinking', 'problem solving', 'creativity disposition', 'new ideas' and 'unique'. The words play, problem solving, and creativity dispositions are selected purposefully here because the literature reveals a strong link between these elements and creativity (Nickerson, 1999; Root-Bernstein & Root-Bernstein, 2006; Russ, 1999).

The aim of a summative approach to qualitative content analysis is mostly to use latent content analysis, not only to count keywords. Latent content analysis refers to the process of interpretation of content, with the focus being to discover underlying meanings of the words or the content (Babbie, 1992; Elo & Kyngäs, 2008; Hsieh & Shannon, 2005) by categorising

teachers' definition in the four perspectives of Psychology, Education, Art and Sociocultural. These four perspectives are explained in detail in Chapter 2. The reader may recall that in Psychological perspective, stress is placed on thinking, problem solving and any creative disposition such as imagination, curiosity, confidence, enthusiasm curiosity, commitment, persistence, confidence risk taking, expressing ideas, optimism and engagement (Andiliou & Murphy, 2010; Sukarso et al., 2019). In the Educational perspective, the emphasis is on the education system, teachers and the environment as the third teacher (NACCCE, 1999). The Sociocultural perspective is mostly focused on society; for example, families, peers and social work such as peer collaboration. From an Art perspective, art is represented in many different forms such as dance, drama, literature imaginative writing, media arts, music and visual arts (Ewing, 2010). In this study these perspectives were sought for the words and meanings in teachers' transcriptions.

The next step was finding codes during the study that developed from the interest of the researcher as well as from a review of the literature by repeatedly reading transcripts sentence by sentence. This type of coding is similar to open coding.

3.9.2 Interview analysis

Similar to the document analysis, summative analysis was used for the three stages of the interviews; initial interview, second (photo elicited) interview and third interview (walk about). Summative analysis is suitable for analysing the interviews because the focus is on discovering underlying meanings of the words or the content that link to creativity in teacher's interview transcriptions (Babbie, 1992; Elo & Kyngäs, 2008; Hsieh & Shannon, 2005). The summative analysis involved two steps, the first step was quantifying words, then discovering the meaning of the words by linking the words to the underlying meaning and the second step is coding with the focus of creativity in four perspectives.

In the second interview, as well as using a summative analysis, Collier's (2001) method was used to analyse photo elicited interview. Pauwel (2012) suggested that some types of visual research (e.g., visual interviewing or photo elicitation) rely to a large part on the analysis of verbal reactions to visual stimuli (drawing, photos, film). Although this research involved applying photo elicitation methods, the data focused more on the verbal reactions of the teachers. In analysing photographs, Collier (2001) refers to direct and indirect analysis, with direct analysis occurring when the researcher examines "the content and the character of the images as data" (p. 38). This process generally involves looking at the different images as a whole, as well as making an inventory based on the guiding research question to measure

(count) and compare content found in the images and classify that content using a code derived from the theoretical framework of the research and keywords in the literature review. This direct analysis was not central to this study, since the main purpose of the photographs was their use as a photo-elicitation device to help stimulate the subconscious in the exploring participants' beliefs about creativity.

In indirect analysis, photographs are interpreted by the participant during an interview process (Collier, 2001). This process was used as this study's primary data source. It allowed the researcher to avoid a problematic aspect often associated with using photography in research and it reflect a "true" representation of the participant's reality. In other words, the indirect analysis recognises the photograph as a projection of the subjective and moves away from the rigid interpretation of the images as some kind of integral representation of reality. Instead, the purpose of the photograph is to stimulate the subconscious, jog memories, and set a more realistic context for the interview experience (Taylor, 2002, p. 128). At this stage, photos were used to provide the structure for the cycle of semi-structured interview, where the photo replaced a prepared interview protocol.

For the indirect analysis of the photo-elicited interview, 14 questions for four selected photos out of 20 were prepared and spontaneous questions asked to consider each image and further investigate teacher's beliefs on how they conceptualise creativity.

Using a combination of methods of analysis, the researcher was able to deeply investigate teacher's beliefs about creativity. For example, applying summative analysis enabled a discovery of the underlying meanings of the word creativity, and identifying the cultural influences of teachers was aided by using open coding to break up interview transcripts' sentences line by line. The combination of approaches used in the study are summarised in Table 3.6.

Table 3.6: Interview analysis methods

Data analysed	Method of analysis
Initial Interview	Summative analysis (Hsieh and Shannon, 2005)
Photo elicited interview	Indirect photo analysis (Collier, 2001) + Summative (Hsieh and Shannon, 2005)
Walk about interview	Summative analysis (Hsieh and Shannon, 2005)

(Adapted from Collier, 2001 and Hsieh and Shannon, 2005)

The next step involves categorising the codes by grouping them around phenomena discovered in the data relevant to the research questions (Strauss & Corbin, 1990). NVivo 11 was used to

categorise and label themes (Silver & Lewins, 2014). Data transcripts was made available to participants throughout for data checking.

When codes were applied and reapplied to qualitative data, researchers are codifying – a process that permits data to be “segregated, grouped, regrouped and relinked in order to consolidate meaning and explanation” (Grbich, 2007, p. 21). Examples are provided in the Appendices 10. Burnard et al. (2006, p. 452) succinctly states that analysis is “the search for patterns in data and for ideas that help explain why those patterns are there in the first place”. Coding is thus a method that enables researchers to organise and group similarly coded data into categories or “families” because they share some characteristic – the beginning of a pattern researchers use classification reasoning plus they tacit and intuitive senses to determine which data “look alike” and “feel alike” when grouping them together (Lincoln, 1985, p. 347).

3.10 Summary

The purpose of this chapter was to outline and rationalise the research design for a comparative study of Iranian and Australian early childhood national curriculums and teachers' beliefs about creativity. The methods outlined link directly to sociocultural theoretical frameworks (Vygotsky, 1930, 1978), interpretivist/constructive methodology (Cohen & Manion, 1994) and naturalistic inquiry (Lincoln & Guba, 1985). The methods and selection of participants for the research passed ethics approval processes in both countries.

The next chapter will present the results of the document analysis, marrying them to results from the literature review and document analysis.

CHAPTER 4: ANALYSIS OF AUSTRALIAN AND IRANIAN EARLY CHILDHOOD NATIONAL CURRICULUM FRAMEWORKS

4.1 Introduction

This is the first of three chapters (Chapters 5 to 7) that report results of analysis conducted to explore the research questions identified and discussed in Chapters 2 and 3. There are three results chapters and four research questions (the main question and three supplementary questions). The chapters do not address the questions sequentially but are organised according to the data and types of analysis required to address various elements of the research. In Chapter 3, the methodology for the study was detailed. The methods were applied to derive the discussion in Chapter 4 for the purpose of reporting a comparative analysis of the conceptualisation of creativity in the early childhood education frameworks of Australia and Iran. These two frameworks, the EYLF (DEEWR, 2009) from Australia and the Iranian IEPF (2008), were discussed in Chapter 2 as being representative of Western and Eastern cultures. Analysis of both the EYLF and IEPF content are conducted in this chapter with a focus on discovering underlying meanings with regard to creativity and its connection to culture. The next chapters, Chapters 5 and 6 will report on the analysis of teacher interviews to determine the cultural difference in conceptualising creativity and examining whether the frameworks align with teachers' conceptualisations of creativity.

This chapter begins with a brief overview of the data analysis method, reviews of Australian EYLF foundation document, analysis of EYLF and Iran Educational Preschool Framework. The chapter concludes with a summary of finding.

4.2 Overview of data analysis method

Two types of content analysis were used to analyse the texts: directed and summative analysis (Hsieh & Shannon, 2005). Directed analysis is top down, based on the inferences of the document framers' prior commitments to particular theories. Directed analysis searches for theoretical positions that are included in an explicit or implicit way in the text, and uses coding devised according to theories identified as informing practice in the policies. Findings revealed that the dominant theory for Australian EYLF was sociocultural and for Iranian IEPF was socio-behavioural, which will be explained in detail later in this chapter.

Summative content analysis begins as top down, based on the literature (and the researcher's experience) and is then supplemented by bottom up themes that emerge from repeated reading

of the text being analysed. The coding is initiated by quantifying key/certain words and then identifying keywords in the text. These are then coded according to initial categories that evolve from prior research about creativity (for more detail, see Chapter 2). The focus of key-word searching is on concepts identified within the literature and reported in methodology chapter (3.9.1). During the analysis, further codes became apparent which reflected cultural variation between the Australian EYLF and Iranian IEPF. The codes in the EYLF included: learning, educator's values, and 'the EYLF's explicit view of children as competent'. In the IEPF, the further codes identified were: a 'focus on Islamic values' and 'the inclusion of prescriptive learning activities for children'. Summative analysis applied coding twice. Phase one coding was used to examine the documents as a whole and phase two employed a data sweep to delve more deeply in the examination of creativity. More detail can be found in the methodology chapter (Chapter 3).

In addition to Australian EYLF and Iranian IEPF content analysis, several foundation documents were reviewed to avoid disadvantages, such as insufficient details in documents because they were created independently of a research agenda (see the Chapter 3, section 3.8.1.1). Figure 4.1 lists the three Australian documents and the children's work books from Iran used to support the national framework documents.

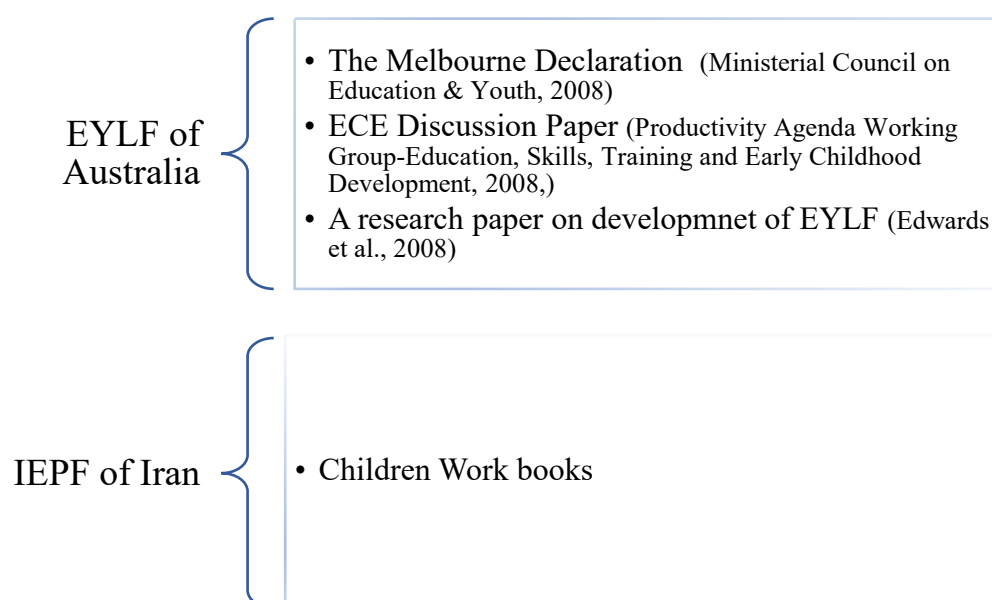


Figure 4.1: The foundation documents of Australian EYLF and Iranian IEPF

The following section reviews the three foundation documents of Australian.

4.3 Review of three EYLF foundation documents

The three documents named above, that supported the design and development of the EYLF were found to share the following common guiding ideas:

1. The significance of the early childhood period
2. The way in which quality early childhood education impacts future life; and
3. The need to promote equity in early childhood education Australia-wide

As already highlighted in Chapter 2 (section 2.3), quality early years education is important for supporting an environment for creativity. This factor was echoed in each of the documents with an emphasis on high quality as this is shown to be critical to provide supportive environments for children to engage and be creative (Laevers, 1994; Leggett, 2014; Runco & Okuda, 1988; Sharp, 2004; Siraj-Blatchford, 2010). There is also evidence of “high quality education impacting upon later school success” (Edwards et al., 2008, p. 4). All the documents used the keywords “quality”. For example, the *ECE Discussion Paper* notes: “It is clear that just attending early childhood education and care is not sufficient to ensure better developmental outcomes for children- it is the *quality* of the education and care that matters in delivering benefits” (Productivity Agenda Working Group-Education, Skills, Training and Early Childhood Development, 2008, p. 8); also *The Melbourne Declaration* stated: “Children who participate in quality early childhood education are more likely to make a successful transition to school, stay longer in school, continue on to further education and fully participate in employment and community life as adults” (Ministerial Council on Education & Youth, 2008, p. 11); The Edwards et al.(2008) paper, in similar vein, states, “Recent research means we now know much more about the impact of quality early childhood education on children’s school success and life chances. We also know more about what we have to do in early childhood education to create these long-term outcomes” (p. 5).

Despite the shared emphasis on high quality in the three EYLF documents, there were also principles and understandings specific to each document. In *The Melbourne Declaration*, goal two, which is later reflected in the first page of the EYLF, there is the statement: “all young Australians become successful learners, confident and creative individuals and active and informed citizens” (Ministerial Council on Education & Youth, 2008, p. 8). This establishes the significance of creativity for young Australians as translated into the EYLF.

The reasons for emphasising creativity in education are discussed in greater detail in Chapter 2, the important message being that today’s society requires employees who are creative rather

than just educated (Schleicher, 2017). To fulfil society's needs for creative employees, it is necessary to foster creativity in early childhood because children between the ages of five and six years old are in a critical period for developing creative thinking, thereby forming the foundations for later creative potential (Craft, 2000; Eliot, 1999; Leggett, 2014; McCain & Mustard, 1999; O'Connor, 2012; Runco, 2007; Siraj-Blatchford, 2005).

Even though goal two in *The Melbourne Declaration* emphasises both confidence and creativity in individuals, when the document goes on to describe these attributes in children, it focusses mostly on confident children and conceptualises confidence as embedding creativity. The description of confident individuals, then, is well developed, and, specifically, the document states that confident people:

[H]ave a sense of self-worth, self-awareness and personal identity that enables them to manage their emotional, mental, spiritual and physical wellbeing, have a sense of optimism about their lives and the future, are enterprising, show initiative and use their creative abilities, develop personal values and attributes such as honesty, resilience, empathy and respect for others, have the knowledge, skills, understanding and values to establish and maintain healthy, satisfying lives. (Ministerial Council on Education & Youth, 2008, p. 9)

There is nothing more developed than this statement when it comes to creativity, meaning there is a lack of information about the attribute of creativity. This will be investigated further when reviewing the two other foundation documents.

The second foundation document of the EYLF, the *ECE Discussion Paper* (Productivity Agenda Working Group-Education, Skills, Training and Early Childhood Development, 2008), discussed the changes needed in early childhood education arising from the Council of Australian Governments (COAG) agreement to a partnership between the Australian Commonwealth, State and Territory governments. This document provided outlines of the purpose of the EYLF and its links to existing state and territory frameworks. It also outlined the foundations of the framework (the vision and values), expectations about outcomes for children, as well as key themes and commitments (Productivity Agenda Working Group-Education, Skills, Training and Early Childhood Development, 2008, p. 1).

The *ECE Discussion Paper* identifies “the changes needed in early childhood education so as to harness resources to support families” (p. 7). Therefore, the ECE paper explicitly advocated a sociocultural approach to early childhood education, stating: “Valuing children’s social, cultural and linguistic diversity means acknowledging the diversity of ways in which development proceeds” (p. 32). Considering diversity when planning for fostering creativity is

essential since there are sociocultural differences in approaches to creativity (Averill et al., 2001; Hofstede, 1980; Niu & Kaufman, 2013; Niu & Sternberg, 2006). “Value of partnership” with families as way of supporting creativity will be explored when analysing the EYLF.

The *ECE Discussion Paper* also considered the individuality of the children when highlighting “dispositions”. The Chapter 2, literature review (see section 2.6.1) discussed the importance of studying creativity through dispositions because dispositions are ‘characteristics or behaviours’ that show during the creative process such as through use of imagination and persistence. The *ECE Discussion paper* stated, “Dispositions such as curiosity, openness, optimism, risk taking, resilience, concentration and creativity begin at birth, and the development of positive dispositions is central to quality early childhood experiences” (p. 31). The *ECE Discussion Paper* emphasised:

Access to a variety of open-ended resources, large amounts of time, and opportunities for sustained and shared conversation with educators who are reliable learning partners foster positive dispositions for learning. The identification of creative and challenging environments provides opportunities for educators to explain, orchestrate, commentate on and model learning responses in partnership with children. (p. 31)

Dispositions for learning are investigated when analysing the EYLF in order to examine if the EYLF links dispositions to creativity.

The third document that underpinned the EYLF is the Edwards et al. (2008) paper. This research paper introduced five key research areas:

1. Recognition of the significance of the early childhood,
2. Improving life chances,
3. Quality early childhood education impacting upon later school success,
4. Better outcomes for children when learning contexts are engaging, and
5. Responsive and better outcomes for children when learning contexts are mutually constituted through families and professionals working together

These five key areas inform the importance of learning in the early years and suggested core components of an effective early years learning framework and how practice-principles could be used. This document also explains that a major feature that distinguishes Australia from all other countries in the world is the ancestral relatedness of Indigenous people; and the important component given that the Australian Aboriginal culture may be the oldest continuous culture in the world.

The obvious difference between the Edwards et al. paper and the two other foundation documents of the EYLF is the investigation into research that indicates the importance of early childhood education and the importance of educational frameworks. This document highlighted the findings of Siraj-Blatchford and Sylva (cited in Edwards et al., 2008) regarding the importance of qualified staff providing interactions that guide but do not dominate children's thinking, thus helping children to engage in "sustained shared thinking". The Edwards, et al. paper values educators' interactions with children and considers Aboriginal culture in early childhood education. For example, it mentioned that educators have a critical role in sustained shared thinking (Laevers, 1994) and knowing about Aboriginal culture helps educators to understand aspects of Aboriginal culture, such as their concept of creativity (Ewing, 2010) and so they can promote families' cultures. "Creativity is firmly grounded in culture and has its own profound effect on culture itself" (Rudowicz, 2003, p. 273). Creativity in Aboriginal culture is different from that of the Anglo-Australian culture. (For further details about Australian and Aboriginal culture, see Chapter 2 section 2.4.1). Values of sustained shared thinking and Aboriginal culture will be investigated in the EYLF in order to examine how the EYLF guides educators in these areas.

Analysis of the foundation documents of the EYLF showed that they emphasised the need to develop a national framework for early childhood education. However, there is sparse information about the concepts of creativity and culture in the three documents. The three underpinning documents advocated for importance of early childhood education, quality education and equity in education in Australia. The following section will analyse the EYLF to explore how the framework conceptualise the concepts of creativity and culture.

4.4 Australian Early Years Learning Frameworks analysis (EYLF)

This section discusses the analysis of the Early Years Learning Frameworks content using the directed and summative analysis.

4.4.1 Directed analysis

The first step of text content analysis of EYLF document was to employ directed analysis as detailed in Chapter 3, section 3.9.1, to search for implicit or explicit theoretical sources. This involves devising codes, which in turn are related to theories, in order to examine which theories had the greatest influence on the document. Such information is useful for the research and gives representation of broader aspect activities like community and culture and how the frameworks approach these. The identification of theories helps to build a case for making

comparisons between the Australian and Iranian frameworks with regard to creativity and its connection to culture.

Five theories that educators could apply in their teaching are explicitly outlined in the EYLF. In terms of theories, the EYLF states: “different theories about early childhood inform approaches to children’s learning and development. Early Childhood educators draw upon a range of perspectives in their work which may include ...” (DEEWR, 2009, p. 11). The theories named were used to frame this analysis step.

The EYLF (DEEWR, 2009) highlighted:

- “Sociocultural theories that emphasise the central role that families and cultural groups play in children’s learning and the importance of respectful relationships and provide sight into social and cultural context of learning and development” (p. 11).
- Socio-behaviourist theories “focus on the role of experiences in shaping children’s behaviours” (p. 11).
- Critical theories encourage “educators to challenge the curriculum, and think about how their decision may affect children differently” (p. 11).
- Post-structuralist theories “offer insight into issue of power, equity and social justice in early childhood settings” (p.11).
- In the area of Developmental theory, the EYLF foregrounded the need to describe and understand the process of change in children’s development and learning by stating: “the focus on describing and understanding the processes of change in children’s learning and development over time” (p.11).

Coding was carried out for both explicit mentions of the theories and implicit acknowledgement of the theories. The number shows how many times the actual keyword was counted in the text. The percent figure shows the proportion that keyword was coded in relation to all the keywords in the text. The analysis revealed that the theories were only discussed implicitly throughout document other than in the explanation of theories in EYLF section of Early Childhood Pedagogy (DEEWR, 2009, p. 11), as listed above. Sociocultural was the most highly coded theory, and Developmental theory was coded the second highest.

Developmental theory was coded 30 times in the entire document (26%). The sub themes that emerged were change (n=11), growth (n=5), development (n=14). An example of where this was coded was the statement “Becoming reflects this process of rapid and significant change

that occurs in the early years as young children learn and grow” (p. 5). This quote clearly reflects an acknowledgement of the process of changes in children’s learning.

Sociocultural theory was coded 42 times (31%). With regard to Sociocultural theory, the EYLF stated: “The Framework has been designed for use by early childhood educators working in partnership with families, children’s first and most influential educators” (p. 5). In analysing the use of sociocultural theory in the EYLF, sub themes emerged, namely: partnership with family (n=10), family involvement (n=16) and family culture (n=16). An example of the sub theme “family culture: is: “Educators honour the histories, cultures, languages, traditions, child rearing practices and lifestyle choices of families. They value children’s different capacities and abilities and respect differences in families’ home lives” (p. 13).

The support for sociocultural approaches in the EYLF reflects the three foundation documents of the EYLF, which all strongly advocate for sociocultural theories, considering families and culture as important factors in children’s lives. For example, *The Melbourne Declaration* stated: “ensure that schooling contributes to a socially cohesive society that respects and appreciates cultural, social and religious diversity” (p. 7). In a similar vein, the *ECE Discussion Paper* (2008) identified the changes needed in early childhood education so as to harness the resources for supporting families (p. 7) while the Edwards et al. (2008) paper introduces a new approach in the second Practice-Principle “that highlights the importance of working with community and family understandings of concepts and social practices. This means the connections between cultural communities and learners will be stronger than in the past” (p. 11). this focus is mirrored in the EYLF.

Socio-behaviourist theory was coded 25 times (14.9%). The sub themes were behaviours (n=7), interaction (n=9), group value (n=5) and supportive social environment (n=4). One of the statements that was coded as a socio-behaviourist, for example, was “consider the consequences of their actions for children’s experiences” (DEEWR, 2009, p. 11). This quote acknowledges the role of experiences in shaping children’s behaviours (Agbenyega, 2009). The sub theme here was behaviour. An additional example that was coded as socio behaviourist within the subtheme of interaction was “Educators interact with babies and children to build attachment” (DEEWR, 2009, p. 15).

Critical theory was coded 11 times (4.88%), an example being: “Educators think critically about opportunities and dilemmas that can arise from diversity and take action to redress unfairness.” (DEEWR, 2009, p. 13). Sub themes identified were critical thinking (n=6) and questioning (n=5).

Post-structuralist theory was coded 26 times (17.52%), an example being; “They actively support the inclusion of all children in play, help children to recognise when play is unfair and offer constructive ways to build a caring, fair and inclusive learning community” (DEEWR, 2019, p. 15). Sub themes were justice (n=6), inclusive (n=10), fairness (n=6) and equity (n=4).

Table 4.1 summarises the number of times each of the theories was coded in the EYLF and example of text coded.

Table 4.1: Table of coding theories and sub themes

Theories	Subgroups
Developmental 26% (n=30)	Change (n=11). Becoming reflects this process of rapid and significant change that occurs in the early years as young children learn and grow
	Growth (n=5). Acknowledge and affirm children’s effort and growth
	Development (n=14). The Framework draws on conclusive international evidence that early childhood is a vital period in children’s learning and development.
Sociocultural 31% (n=42)	Partnership with families (n=16). Working in partnership with families, educators use the Learning Outcomes to guide their planning for children’s learning
	Family involvement (n=16). Indoor and outdoor environments support all aspects of children’s learning and invite conversations between children, early childhood educators, families and the broader community.
	Family culture (n=16). Respecting diversity means within the curriculum valuing and reflecting the practices, values and beliefs of families.
Sociobehaviourist 14.9% (n=25)	Supportive social environment (n=4). Educators who give priority to nurturing relationships and providing children with consistent emotional support
	Behaviour (n=7). socio-behaviourist theories that focus on the role of experiences in shaping children’s behaviour.
	Group value (n=5). Through a widening network of secure relationships, children develop confidence and feel respected and valued
	Interaction (n=9). They become increasingly able to recognise and respect the feelings of others and to interact positively with them.
Post-structuralist 17.52% (n=26)	Justice(n=6). assert their capabilities and independence while demonstrating increasing awareness of the needs and rights of others
	Inclusive (n=10). They actively support the inclusion of all children in play.
	Fairness (n=6). contribute to fair decision-making about matters that affect them.
	Equity (n=4). In such a climate, issues relating to curriculum quality, equity and children’s wellbeing can be raised and debated.
Critical 4.88% (n=11)	Critical thinking (n=6) Educators think critically about opportunities and dilemmas that can arise from diversity and take action to redress unfairness.
	Questioning (n=5). explore, infer, predict and hypothesise in order to develop an increased understanding of the interdependence between land, people, plants and animals.

Analysis of the impacts of the theories on the policy text helped the researcher to understand the theoretical influences because the approach to theory will inform the framework's approach to culture and creativity. Sociocultural theories, as a dominant theory of the framework, supports the importance of creativity. Table 4.1 shows that earlier socialisation models and individual development models are being overtaken by responses to a more diverse community being served by early childhood educators. This reflects the recognition of the diversity of Australian society discussed in section 2.3.1.

Csikzentmihalyi (1994), one of the creativity experts noted in the literature review (Chapter 2), believed creativity was not a property of the individual but rather, a property of societies, cultures and historical periods. This belief guides educators to value families' cultures and incorporate them in to daily programs because they are important facts in children's lives (Csikzentmihalyi, 1994; John-Steiner & Moran, 2012; Lubart, 1999; Niu & Sternberg, 2001, 2002; Sawyer, 2008; Vygotsky, 1930, 1978). The acknowledgement of culture requires the educator to be mindful of a family's culture when planning to develop children's creativity. Vygotsky's sociocultural theory, used to inform the methodological framework for this study, aligns with the approach adopted in the EYLF document, emphasising the influence that cultural elements of shared beliefs, values, knowledge and skills have in shaping children's lives (Agbenyega, 2009).

Sociocultural approaches are significant in children's learning, especially when fostering children's creativity, since a family's culture may exert an influence on children's creativity. Many researchers studying creativity assert there are sociocultural differences in creativity (Averill et al., 2001; Hofstede, 1980; Jaweck et al., 2011; Niu & Kaufman, 2013; Niu & Sternberg, 2006). For example, Lan and Kaufman's (2012, p.285) study, titled "American and Chinese similarities and differences in defining and valuing creative products" found Americans tend to value novelty and more "ground-breaking" types of creativity, whereas Chinese tend to appreciate creativity within constraints, such as reworking a traditional concept. These ideas are further investigated in the teacher's interviews (Chapter 6) which sought to determine whether the interviewed teachers in this study considered cultural differences when thinking about fostering children's creativity.

4.4.2 Summative analysis

Summative analysis first quantified the selected keywords, second conducted a latent content analysis and third quantified selected keywords found during the analysis.

4.4.2.1 Keywords prior analysis

The first step in summative analysis is to identify and count certain words or content in texts and then move to latent content analysis (Hsieh & Shannon, 2005). The purpose of quantification is to present a view of creativity as the central focus of this study, as well as selected keywords from creativity research (for more details see Chapter 2). The analysis, therefore, searched for words associated with creativity, which included creativity, thinking, play, problem solving, new ideas, unique and a range of disposition that relate to creativity. Examining the literature on creativity (Chapter 2) revealed that dispositions relevant to creativity were enthusiasm, curiosity, commitment, persistence, confidence, imagination, risk taking, expressing ideas, optimism, and engagement (New Zealand Ministry Of Education, 1996, 2017; Productivity Agenda Working Group-Education, Skills, Training and Early Childhood Development, 2008).

The word ‘creativity’ was coded 9 times (0.58%) of all the words in the entire text, indicating a limited usage of the term in the framework. However, given that the literature review has indicated an association between creativity and play, problem solving, and learning disposition, the summative content analysis of the EYLF was broadened to include these terms. ‘Thinking’ coded 31 times (0.11%). ‘Thinking’ was often used as high level of thinking, abstract, critical, creative, complex, mathematical. For example, with regard to the term ‘creative thinking’, the statement was: “Active involvement in learning builds children’s understandings of concepts and the creative thinking and inquiry processes that are necessary for lifelong learning” (DEEWR, 2019, p. 33).

Regarding ‘challenging thinking’, statements such as: “In response to children’s evolving ideas and interests, educators assess, anticipate and extend children’s learning via open ended questioning, providing feedback, challenging their thinking and guiding their learning” (DEEWR, 2019, p. 15). Thinking in this statement was referred to as a divergent process that is necessary for developing creativity, solving a situation and coming up with new ideas. This type of approach reflects a perspective of creativity where problem solving is dependent upon divergent thinking (Guilford, 1968; Sternberg & Lubart, 1996).

According to the cited research, play fulfils an important role in supporting creativity (Andiliou & Murphy, 2010; Dissanayake, 1974; Lascarides & Hinitz, 2013; Runco & Johnson, 2002; Russ, 1999). Play was coded 58 times in the EYLF (7.13%), putting it among the 10 most frequently used words in the document. This indicates that play is highly promoted in the EYLF. For example, the EYLF states “Play is a context for learning that: allows for the expression of

personality and uniqueness and enhances dispositions such as curiosity and creativity” (DEEWR, 2009, p. 15). This emphasis originates in the research that was identified in the literature review (Chapter 2) and is advocated in two of the foundation documents for the EYLF that explained the importance of play for children’s learning. For example, *The ECE Discussion Paper* (2008) stated that “Play is one of the vehicles that educators use to promote conceptually-focused programs” (p. 32), while the Edwards et al. (2008) paper stated, “a learning framework for the early years must go beyond a traditional focus on knowledge, skills and values to one that is wide enough to include the provision of learning environments for play and exploration” (p. 20). By contrast there is no promotion of play in *The Melbourne Declaration*, but I note that this document was designed for schooling of all ages.

The association between creativity and creativity dispositions is also discussed in the New Zealand early childhood framework, Te Whariki (1996, 2017), Singapore’s equivalent, Nurturing Early Learners (2012), Arthur’s The Early Years Learning Framework: Building Confident Learners (2010), research conducted by Claxton and Carr (2004) and *The ECE Discussion Paper*, which is a foundation document of the EYLF (Productivity Agenda Working Group-Education Skills, Training, and Early Childhood Development, 2008). This association is also evident in the EYLF, appearing in association with creativity disposition, play and creativity; for instance: “Play can promote positive dispositions towards learning” (p. 15); “Developing dispositions such as curiosity, persistence and creativity enables children to participate in and gain from learning” (p. 33). This last quote has similar content to a previous paragraph that shows links between learning dispositions, play and creativity.

Creativity dispositions is referenced 53 times (6.53%) in the EYLF, specifically identifying dispositions as enthusiasm (n=6), curiosity (n=4), commitment (n=2), persistence (n=3), confidence (n=3), imagination (n=3), risk taking (n=4), expressing ideas (n=2), optimism (n=1) and engagement (n=25) indicating a significant emphasis upon dispositions. Figure 4.3 displays the emphasis of words associated with disposition in EYLF



Figure 4.2: Word cloud of creativity dispositions in EYLF of Australia

Engagement is strongly emphasised as linked to quality education in the EYLF and advocated in the three foundation documents analysed at the beginning of this chapter. This is evident in the document's principles, practices and outcomes. For example, the EYLF states: "Educators are responsive to all children's strengths, abilities and interests. They value and build on children's strengths, skills and knowledge to ensure their motivation and engagement in learning" (DEEWR, 2009, p.14). Researchers have strongly emphasised a link between engaging and being creative (Csikszentmihalyi, 2014; Laevers, 1994; Leggett, 2014; Sawyer, 2006; Sharp, 2004; Siraj-Blatchford, 2010). For example, when children in supportive environment are engaged deeply, then they are involved with creative processes such as thinking, problem solving and other dispositional behaviours.

The link between creativity and problem solving lies in understanding that creativity is a process of original problem solving that is unusual and statistically infrequent (Milgram, 1990). In the EYLF, problem solving was coded 5 times (0.22%) in situations such as: "Children develop a range of skills and processes such as problem solving, enquiry, experimentation" (p.3 4). This small number shows a limited acknowledged link between creativity and problem solving in the EYLF compared to both disposition for learning and play.

New ideas (n=4) and unique (n=2) was coded least among all the selected key words. Creativity researchers (Stojanova, 2010; Kaufman et al., 2009; Feldman et al., 1994) discussed the process of creativity includes establishing new ideas that lead to unusual ideas, creating a mixture of old, and adding to existing knowledge with different or unique creative responses. Both keywords used by EYLF are associated with play rather than creativity, for example "use play to investigate, project and explore new ideas" (p. 29) and "play is a context for learning that: allows for the expression of personality and uniqueness" (p.9). The limited use of these codes and link to creativity has a neutral interpretation, since creativity does not always lead to new ideas or actual responses, especially in young children who may not have the skills to show their ideas (Milgram, 1990). Figure 4.3. summarises this discussion's findings.

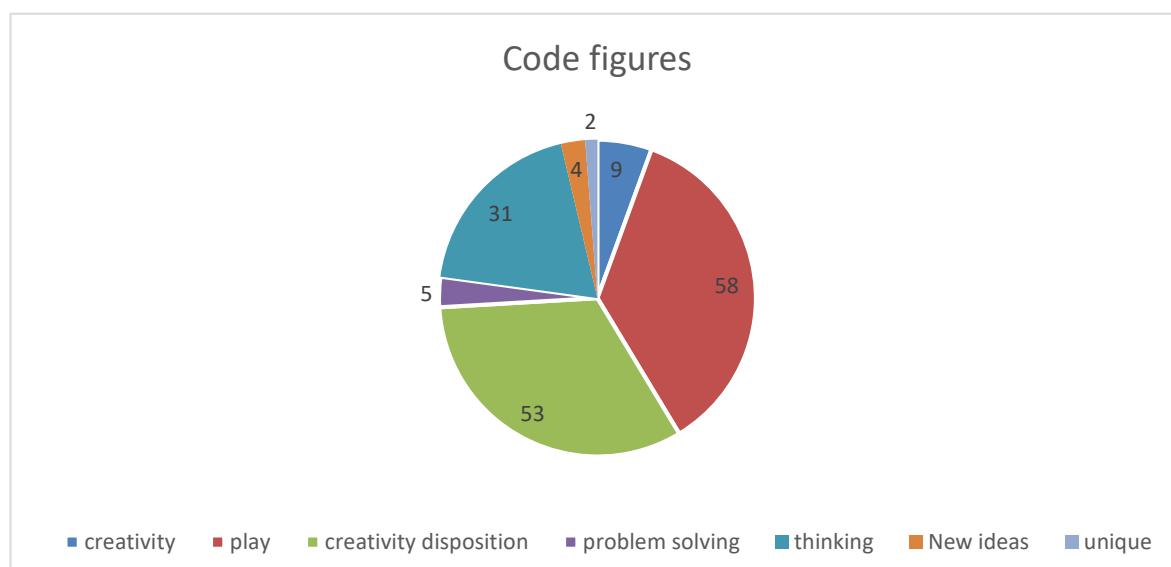


Figure 4.3: Keywords coding results in step 1 of summative analysis

4.4.2.2 Latent content analysis

The next step in summative content analysis is called latent content analysis and refers to the process of interpretation of content (Holsti, 1969 cited in Hsieh & Shannon, 2005). In this analysis, the focus is on discovering underlying meanings of the words or the content (Babbie, 1992; Catanzaro, 1988; Hsieh & Shannon, 2005). In this study the focus is on further understanding the conceptualisation of creativity and interpretation of content. The reason for this analysis is to find out in which four perspectives on creativity identified in the literature review (Chapter 2) – psychology, sociocultural, art and education/disciplines – is most identified in EYLF. Coding in latent content analysis is not of the whole text but, rather, focuses on the text on creativity, play, creativity dispositions, problem solving, new ideas and unique.

Analysis of EYLF focusing on these four perspectives of creativity found that the perspective Psychology (116 times) was strongest despite sociocultural theory being more evident. Thus, researchers such as Andiliou and Murphy (2010), Milgram (1990) and Runcon and Albert (2010) conceptualised creativity from the perspective of psychology; that is, as a process of mind that contributes significantly to language acquisition, imaginative play, adaptation, innovation, problem solving, planning and decision making. Thus, words such as creativity, thinking, play, problem solving, new ideas, unique and creativity disposition were placed in the perspective of psychology and statement such as “Play provides a supportive environment where children can ask questions, solve problems and engage in critical thinking” (DEEWR, 2009, p. 15) were coded within that perspective.

Important to note that within the psychology theory as advocated in the EYLF, individual differences rated highly, highlighting a characteristic of Western culture (Hofstede, 2011; Sagiv & Schwartz, 1995).

By contrast to the Psychology perspective, the art perspective was coded only 12 times through the keywords visual arts, dance, drama, painting, drawing and craft. Researchers studying within this perspective explained that art has many different forms, including dance, drama, media arts, music and visual arts that younger children may be involved in during play and in the use their imaginations (Bamford, 2009; Dissanayake, 1974; Ewing, 2010). Two statements as examples of what were selected for coding: “combine gross and fine motor movement and balance to achieve increasingly complex patterns of activity including dance, creative movement and drama” (DEEWR, 2009, p. 32) and “use the creative arts such as drawing, painting, sculpture, drama, dance, movement, music and storytelling to express ideas and make meaning (DEEWR,2009, p. 42).

The education perspectives were coded 24 times, using keywords that outline the role of education in fostering children’s creativity (Craft, 2003; Edwards & Springate, 1995; Mellou, 1996; Runco, 1990; Tegano, 1991); for example, in the statement:

They [educators] actively promote children’s learning through worthwhile and challenging experiences and interactions that foster high-level thinking skills. They use strategies such as modelling and demonstrating, open questioning, speculating, explaining, engaging in shared thinking and problem solving to extend children’s thinking and learning (DEEWR, 2009, p. 15).

The perspective of sociocultural was explained in cross cultural comparative studies, in which cultural differences in creativity is evident (Runco & Johnson, 2002). The sociocultural view was coded four times using statements that consider the culture of children and the educator during creative activities; for example: “build on children’s family and community experiences with creative and expressive arts (DEEWR, 2009, p. 42). These figures indicate that the concept of creativity embedded in the EYLF has a limited link to a sociocultural perspective, and, therefore, gives minimal support to children’s creativity from a sociocultural perspective.

Table 4.2: Coding summary of four theoretical perspectives

Psychology	Education	Art	Sociocultural
(n=116)	(n=24)	(n=12)	(n=4)

The weighting on the Psychology perspective has ramifications for Australia's early education system given its multicultural society (Offord et al., 2015) and Indigenous heritage, and the associated need for a broad understanding of the values of the society drawn from diverse sociocultural backgrounds. So, while the directed analysis of the EYLF as a whole indicated it was strongly influenced by sociocultural theory, the content analysis of references to creativity indicated limited understanding from different sociocultural views.

As noted in literature review, despite Australia's multicultural population, the dominant group maintains its power and influence by creating a cultural, economic and social hegemony (Crawford, 2011). Further evidence of this limitation is found with regard to the Australian Aboriginal culture. In spite of an acknowledgement of culture in both the EYLF and its three foundation documents, content analysis of the EYLF indicates that there is no explicit explanation of creativity from an Indigenous perspective, or indeed from any specific cultural perspective. To the document's credit, however, the EYLF informs educators that a separate document on this issue will be provided; that is: "a special document that provides educators with additional guidance on ensuring cultural security for Aboriginal and Torres Strait Islander children and their families will be developed and made available to educators" (DEEWR, 2009, p. 6). Other organisations have produced guidelines concerning Aboriginal culture documents, such as *Learning from Good Practice: Implementing the Early Years Learning Framework for Aboriginal and Torres Strait Islander* by Secretariats Of National Aboriginal And Islander Children Care (SNAICC, 2012), *Remote Indigenous Professional Development Package for the EYLF* developed by Catholic Education Northern Territory and Charles Darwin University (Tayler, Clausen, Keenan, Elliott, Clausen & Ranu, 2017), and *Perspectives on Aboriginal and Torres Strait Islander Cultural Competence* by Department for Education and Child Development of South Australia (Government of South Australia, n.d).

4.4.2.3 Keywords during analysis

The last step in the summative analysis process is identifying keywords linked to creativity that were identified in a review of the literature and from the researcher's own knowledge of creativity, include the learning educator's role, educator's values, and a particular view of children. These codes were added for their capacity to help investigate Australian early childhood teachers' beliefs and their alignment with the EYLF. Each of these codes is discussed in the following paragraphs.

'Children's learning' was strongly emphasised in the EYLF with this term coded 60 times (5.46%): "the Framework puts children's learning at the core and comprises three inter-related

elements: Principles, Practice and Learning Outcomes.” (DEEWR, 2009, p. 9). In the EYLF and research paper by Kennedy and Barblett (2010), there is no separation between learning and play given that learning occurs through play, but by placing a greater emphasising on learning may give the impression that learning is prioritised over play (coded n=58). This may serve to persuade educators to prioritise learning over play in their program and has the potential to create debates and tensions around the roles of the early childhood educators in relation to the child as a learner (Leggett & Ford, 2013) and would contradict the recommendations of Edwards et al. (2008) that play should be given more emphasis for young children since the focus of a framework should be on providing learning environments through play and exploration rather than through a traditional focus on knowledge, skills and values.

The term ‘educator’s role’ appeared 46 times (8.47%). The sub themes that emerged were educator’s role in the learning environment, educator’s role in assessment, educator’s role in partnership with families, and educator’s role in cultural competence on understanding children’s culture. The significant role of educators/teachers in children’s learning and in fostering creativity is discussed in the literature review (Cheung & Leung, 2013; Craft, 2010; Daws, 2005; Leggett, 2014; Mellou, 1996; Runco, 1990; Tegano, 1991) however “educator’s role specifically in creativity development” was not evident in this search. For example, according to the creativity researchers, one of the teacher’s roles in supporting young children’s creativity is to achieve an optimum balance between structure and freedom of expression (Craft, 2010; Edwards & Springate, 1995; Mellou, 1996; Runco, 2007; Tegano, 1991). Another role is to develop children’s creativity through the professional interaction between the child and educators (Kudryavtsev, 2011; Malaguzzi, 1998; Stojanova, 2010). Interaction was coded 16 times (0.94%) and, within this theme, collaborative learning (5 times), collaborative thinking (3 times), collaborative develop skill (3 times), expressing (1 time), communication (4 times), from the sub theme four related to potential of creativity like thinking, open-ended space, expressing. One of the coded statements within the sub theme thinking was: “They can challenge and extend their own thinking, and that of others, and create new knowledge in collaborative interactions and negotiations” (DEEWR, 2009, p. 33). In addition to interaction, the teacher’s resources of time and energy count as important contributors in supporting children’s creativity (Haynes & Chalker, 1997; Henderson et al., 1999).

One of the statements in the EYLF that reflects Siraj-Blatchford and Sylva’s (2004) research promoting the important role of educators in interacting with children and providing resources and time is:

They [educators] engage in sustained, shared conversations with children to extend their thinking. They provide a balance between the child led, child initiated and educator supported. They create learning environments that encourage children to explore, solve problems, create and construct (DEEWR, 2009, p.15).

The Siraj-Blatchford and Sylva research is also cited in the Edwards et al. (2008) paper, which is a foundation document of the EYLF and shows the importance of Siraj's research. However, in spite of a great emphasis on the educators' roles in the EYLF, the lack of reference to the educators' roles in fostering children's creativity and, specifically, by considering children's sociocultural backgrounds is noticeable. This is of relevance to this study which is examining how teachers view their role in fostering creativity of the children as further discussed in Chapters 5 and 6.

The literature review in this thesis has demonstrated that educators' values and beliefs influence their teaching practice (Meehan, 2007; Nespor, 1987; Pajares, 1992; Richardson, 1996). Similarly, the EYLF identifies the importance of values that early childhood educators hold; for example:

Educators' professional judgements are central to their active role in facilitating children's learning. In making professional judgements, they weave together their:

- professional knowledge and skills
- knowledge of children, families and communities
- awareness of how their beliefs and values impact on children's learning.

(DEEWR, 2009, p.11)

The 'educator's values' code emerged during analysis 25 times (4.94%). The EYLF stated "They [educator] value children's different capacities and abilities and respect differences in families' home lives" (DEEWR, 2009, p. 13). This statement emphasises that educators need to value children's differences, to support cultural differences that children bring into service. In this statement, values implicitly support creativity of children from a cultural perspective. Seventeen statements that coded as 'value' implicitly support creativity. For instance, "Educators promote this learning, for example, when they: value children's personal decision-making" (DEEWR, 2009, p. 31) and "They value and build on children's strengths, skills and knowledge to ensure their motivation and engagement in learning" (p.27). Values teachers hold also will be investigated in this study in order to understand if they align with their frameworks even though value is not specifically about creativity but could implicitly support using these processes to relate to creativity development.

Throughout the document, the framework articulates a ‘particular view of children’ as capable, responsible and independent/an agent. That view of children was coded 16 times (1.46%). The EYLF guides educators in how to view the children. For example, the EYLF states; “children learn in a variety of ways and vary in their capabilities and pace of learning” (p. 19). This view of children and their learning is recommended as a way for educators to build on their professionalism. The framework’s views of the children were evident in many different ways. For example, seeing children as responsible for health and wellbeing, and seeing them as independent. Another of the words derived from views of children during analysis was agency. The literature defined agency as a sense of expressing individuality, voicing their identities (Corsaro, 1985; Fernie et al., 1995). The term is important because, by promoting a sense of agency, a teacher can support children’s creativity, which then helps them to express themselves based on their socio/cultural backgrounds (Csikzentmihalyi, 1994; Vygotsky, 1930, 1978). The word “agency” was coded 9 times (0.57%) in the EYLF, which describes agency as:

[C]hildren actively construct their own understandings and contribute to others’ learning. They recognise their agency, capacity to initiate and lead learning, and their rights to participate in decisions that affect them, including their learning. (p. 9)

Bearing in mind that the EYLF recommends children’s agency to educators, this means supporting children by giving them choice and freedom to express themselves. This recommendation guides educators to provide the environment to foster creativity. Agency in 9 statements implicitly support creativity since these statements support children as decision maker in their learning. The view of children as decision makers supports their autonomy and freedom to express individuality and voicing their identities (Corsaro, 1985; Fernie et al., 1995). This code is more evidence that the framework supports the individuality of children.

These codes of learning, educator roles, educator’s values and the view of the children were investigated in order to understand if the views of educators who participated in this study align with the EYLF, which is the mandatory guide for educators. The next section will present data analysis of Iran IEPF.

4.5 Iran Education Preschool Framework Analysis (IEPF)

In this section, the IEPF content analysed in the same way as used for analysing the EYLF: the method of 1) directed and 2) summative analysis. As stated in the introduction, children’s work books for supporting IEPFF were analysed as a standing for the IEPFF. (For further details about work books see the Appendix 8).

4.5.1 Directed analysis

coding using directed content analysis was examined reference to prominent theories in the IEPF. In contrast to the Australian EYLF, theories were not made explicit however it is implied within content. Similar to EYLF, developmental, sociocultural, and socio-behavioural theories were considered in the Iranian IEPF and informed analysis, but critical and post structuralist theories as advocated in the Australian EYLF were least represented in IEPF. In the Iranian setting they are not familiar concepts to educators, and criticism of the authorities, which may result from critical analysis is discouraged (Moshirzadeh, 2015).

The IEPF does not explicitly outline all theoretical perspectives, except psychological and linguistic theories within the document: “[the program] approach is based on teaching the Farsi language paying due attention to the theories of Psychology and Linguistics” (p. 43). Psychological theoretical influence was coded 6 times (0.16%) within the document with sub themes ‘growth’ (1), ‘development’ (4) and ‘changes’ (1). For example, “Planning of learning programs effectively according to each child’s milestones” (p. 5). This coding indicates that the IEPF mainly dominated by psychological developmental theories.

In order to enable a comparison with the Australian EYLF, the next step in the analysis focused on sociocultural theories, which were a priority in EYLF. There were 10 instances (0.55%) within the IEPF, with sub themes culture and family involvement. Examples from the IEPF that coded for sociocultural theory with sub theme ‘culture’ were: “Respect for diversity and consideration of children’s cultures and native backgrounds” (p. 5), “Consideration of the local culture when providing educational content” (p. 8), “At this stage, more than at any other time in their lives, children are ready to learn culture and behaviours” (p. 13), “Hence for preschool children, storytelling language must be kept simple and the approach to them made with an understanding of their culture, so that the child can truly engage in the story” (p. 27), “Learning about locations and heritage buildings in order to learn about Iran and the Islamic culture” (p. 34), and “Excursions encourage interest in Islam and the Iranian culture” (p. 35).

Table 4.3. summarising the coding findings.

Table 4.3: Coding of IEPF for theories

Theory	Subgroups
Psychology (developmental) 0.16% (n=6)	Growth (n=1). Assessment has to occur while children are learning, looking at their growth
	Development (n=4). Approach if directed throughout the program will produce the designing and selection of content to facilitate, which helps the development and blossoming talents of the children.
	Change (n=1). Planning of learning programs effectively according to each child's milestones
Sociocultural 0.55% (n=10)	Culture (n=5). Respect diversity and consider children's culture and native background.
	Family involvement (n=5). Space for parents to attend in service to interact with their children.
Socio-behavioural 4.46% (n=13)	rules (n=3). Play sometimes has rules but they are not enforceable. It's fun and enjoyable for children.
	Behaviour (n=3). This stage, more than at any other time children are ready to learn culture and behaviours.
	Behaviour in group learning (n=7). Developing positive personal and social behaviour according to their age.
Critical thinking 0.12% (n=5)	Questioning (n=10). Reinforcement a questioning mind; Show interest in asking questions in different areas (daily events, environments, phenomenon).

With regard to the Iranian culture, Moshirzadeh (2015, p.104) noted the fact that authorities have called for “Islamic” and sometimes what is called “bumi” (“native”, “indigenous” or “endogenous”) knowledge/theories to be produced, which may lead to the expectation that non-Western, Iranian theories be presented. However, when Moshirzadeh investigated the findings of different studies, such as those of Dehghani-Firoozabadi and Meghdadi-Mazidi, he found “bumi” knowledge is limited to Islamic theorising (see IEPF, 2008, p. 38). Even though IEPF emphasises respecting diversity and considering of children's cultures and native backgrounds (p. 5) or considering local cultures, it only applies to Islamic culture, such as celebrating Islamic events or cultural expression, such as dress. This is despite different ethnics group living in Iran (for further detail on Iran culture see the section 2.4.2).

Another code investigated was socio-behaviourist theory. This theory was coded 13 times with behaviour in the group (n=7), rules (n=3) and behaviour (n=3). For example, the IEPF contains descriptive goals for preschool stage that include:

- Teach body-kinaesthetic skills,
- Teaching mental and emotional behaviours,
- Teach cognitive skills,

- Teach morality and social behaviour according to Islamic value,
- Interest in the Quran and a love of learning,
- Teach aesthetics and art sense,
- Develop religious sense and religious interests,
- Teach national identity,
- Teach Farsi Language Skills.

In goal four of teaching morality and social behaviour according to Islamic values, the IEPF stated, “In the social area, interest in listening to others, being kind towards people and hating enemies [non-Muslim countries mainly Israel and US (Ansari, 2018), respect for others [like] (parents, adults, educators, teachers, peers, and younger children)” (IEPF, p.17). The Iranian IEPF’s emphasis on building social behaviour is explained in Shahaeian et al. (2014) study in Australia, in which they note that in countries like Iran and China, families socialise children to respect adults in the family, maintain harmony with parents and other family members, and not explicitly express their disagreement. Social skills, such as obeying parents in Iran not only comes from society seniors but from authorities such as teachers and the Government (Zandpour & Sadri, 1996).

A deeper investigation of Iranian culture, an Eastern country with a collectivist culture, provides evidence demonstrating that members of this culture are motivated to find a way to fit themselves in with relevant others – to become part of various interpersonal relationships – in contrast to more individualist cultures where the focus is more on the development of self (Nisbett & Masuda, 2003). This is quite likely the reason for the framework’s stress on building social skills so that children learn to see the social mores of their society. For example, an Iranian child must respect her/his elders, listen to their advice and follow their guidance. This means there is less opportunity or encouragement than in Western cultures for children to express themselves independently of others’ ideas. The characteristics of creativity advocated by Western scholars are mainly individual (Runco & Johnson, 2002) and expressive (Taylor, 1988). Children in Iran may not be as exposed to these as a result of following the guidance of adults and not being encouraged to express individuality. Western views of creative self-efficacy highlight the importance of confidence and willingness to express one’s ideas and engage in creative behaviour (Helfand et al., 2016, p. 27). When children’s self-efficacy is at the lowest level as result of obeying authorities’ principles, their confidence may be impacted (Helfand et al., 2016).

The two other theories minimally promoted by Iranian IEPF compared to Australian EYLF were post-structuralism and critical thinking theories. The only theory of critical thinking the coding identified was through the word questioning (n=10), which emerged in the IEPF statement “the activity should be designed in a way that ensures the child faces different questions that only the child will attempt to solve, and in the process, enjoy exploring and achieving new experiences that foster development and manifest creativity”.

4.5.2 Summative analysis

The first step in the summative analysis was to code the selected keywords derived from the literature on creativity research (for detail see literature review Chapter 2). The second step was to conduct a latent content analysis, and the third step was to quantify the selected keywords found during analysis.

4.5.2.1 Keywords prior to analysis

The keywords selected from the literature indicates (a) the emphasis of the frameworks in terms used in the definition of creativity and (b) the purpose of the research questions. Coded keywords noted in the literature review included creativity, thinking, play, problem solving, new ideas, unique, and creativity dispositions.

Following analysis, creativity was coded 9 times (2.95%), an example being the IEPF statement:

Because children have unique imaginations of “tree”, giving them a model for their craftwork around “tree” will prevent them from manifesting their creativity. In designing educational craft activities around structured media, consider criteria that can nonetheless encourage creativity. For example, the structured nature of Origami (paper folding) tends to deter creativity, but educators can design lessons in Origami in a way that encourages creativity (teaching simple structures so that children will go on to design their own Origami). (p. 30)

This implies the belief that adult-led activities do not encourage the child to freely express creativity.

Thinking coded 4 times (0.05%). Thinking was linked to prediction, logical and thinking skills. For example, in the IEPF’s third goal of teaching mental skills, there is the statement “Giving time and opportunity to encourage child to think and predict” (p.3 5).

Thinking was linked to creativity in the literature review because it promotes the process of exploring. This process is called divergent thinking, which is effective in relation to creativity (Badri et al., 2013; Costelloe, 2008; Edwards, 2001).

Play was coded 9 times (2.61%), and play was defined as “All activities arise from children’s interest called play. Play sometimes has rules but they are not enforceable. It’s fun and enjoyable for children” (p.30).

The document includes criteria for play, namely (IEPF, p. 30): activities should be age appropriate according to the child’s interest and abilities, body coordination for developing body kinaesthetic skills (walking, running, throwing, jumping), consider increasing the children’s attention and giving positive feedback to increasing creativity; play not only increases concentration but also increases creativity, self-confidence, creative discussion, problem solving and correct responses; logical meaning: for example “sheep and wolf” game where children chase and escape from each other, make logical links between different parts of play: for example coordinating what they hear and respond to. When children play the “fly game” they have to raise their hands when they hear the name of flying objects, hands down for objects that do not fly; and avoid playing games that result in win or lose.

Play was explained in the literature as children having control over their learning during play (Lascarides & Hinitz, 2013; Russ, 1999) and play encourages creativity when children have freedom to experiment and make a mistake (Lascarides & Hinitz, 2013, p. 25). However, play as described in IEPF prioritises structured and teacher directed styles of play with a developmental focus. None of the examples given promote open-ended play.

The IEPF recommendations guide teachers:

Designing interesting play that’s accompanied by role play, rhythmic sounds, songs, movements which attract them, supporting local, ethical and traditional play while using language, belief, dress up, natural elements, group and social play increases their social skills, and all children engaging actively has many benefits and designing play according to constructive competition and encourage them to take responsibility, control emotion, display kindness and patience, and to take turns. (p. 32)

This statement explicitly suggests that play should be ‘designed’ (by the teacher) and recommends that play should be relevant culturally. This is in stark contrast to a Western view of play as child led (Lascarides & Hinitz, 2013; Russ, 1999). Drawing on the findings of the directed analysis, the coding of sociocultural theory showed that cultural relevancy is mostly

about Islamic culture rather than considering other ethnic cultures that are evident in Iran. Considering Islamic culture in all areas of preschool education is promoted, for example in children's workbooks, and the giving sample of the teaching schedule contradicts the 'play should be relevant culturally' recommendation. In IEPF, there is no explicit explanation or example of local, ethical and traditional play as recommended. This also shows play is mostly viewed as not open, but teacher guided/designed. In addition, the detailed description of play in the IEPF might limit the educators' thinking and their creativity when they are planning for children's play. Teaching for creativity involves teaching creatively and teaching creatively means "using imaginative approach to make learning more interesting, exciting and effective" (NACCCE, 1999, p. 102). Teaching for creativity is a demanding process that can't rely on prescription of what is taught and how (NACCCE,1999).

Problem solving was coded 3 times (1.34%), which indicates a minimal relationship between creativity and problem solving. For example, the third descriptive goal for preschool teaching is: "B. increase abilities for logical thinking, problem solving and decision making. Show interest in listening to others and in problem solving" (p. 16). This goal is designed for all preschools and is "derived from the principles and frameworks of the preschool program" (IEPF, p. 15). Listening to others when problem solving originates from the Iranian culture that is evident in the IEPF but could be seen as limiting children's creativity by not allowing them to solve their problems independently. Csikszentmihalyi (1994) explained in cultures with a single source of power, all elements of the creative system are impeded. People in monolithic authority regimes follow the rules and there is intolerance for nonstandard behaviour. There is also an attachment to tradition and what follows-low creativity.

Keywords new ideas (n=1) and unique (n=1) were used the least of all the keywords. For example, IEPF recommends teaching creativity by "giving new ideas and practical solutions using existing resources" (p. 16). In craft activity descriptions the recommendation is "avoid providing a sample because children have unique imagination of "tree", giving them a model for their craftwork around "tree" will prevent them from manifesting their creativity (p.30). Although these statements are associated with new ideas and uniqueness to creativity, they are not supporting children's creativity because giving ideas to children does not stimulate their thinking through the creativity process (Andiliou & Murphy, 2010; Guilford, 1950; Runcon & Albert, 2010; Sharp, 2004; Stojanova, 2010).

Creativity dispositions were coded 17 times (4.75%), an example is the third criteria of play, namely: "play not only increases concentration but also increases creativity, self-confidence,

creative discussion, problem solving and correct responses” (IEPF, p. 30). Dispositions were identified as curiosity (n=2), confidence (n=2), imagination (n=10), express ideas (n=3), and engagement (n=4).

The Word cloud (created in Wordle) displayed in Figure 4.4 shows words usage in IEPF that indicate dispositions.



Figure 4.4: World cloud of creativity disposition for Iranian IEPF

Of the relevant learning disposition words, imagination is the most often used in the IEPF. In the literature review, wealth of imagination is described as one of the characteristics of creative people (Stojanova, 2010), although essential to imagination is freedom and play (Vygotsky, 2004). These notions have already been discussed in analysing play to indicate that when rules are applied to play, there is an associated limitation of freedom and imagination, thus revealing a tension in the IEPF with the literature definitions when formalised teacher-directed activities are used as exemplars of play. This was explored in teacher interviews detailed in later chapters when teachers were asked whether children have the opportunity for using their imaginations freely.

Figure 4.5 displays these coding scores at a glance and show the frequency of the keywords, demonstrating that creativity disposition appears more frequently than creativity, play or problem solving.

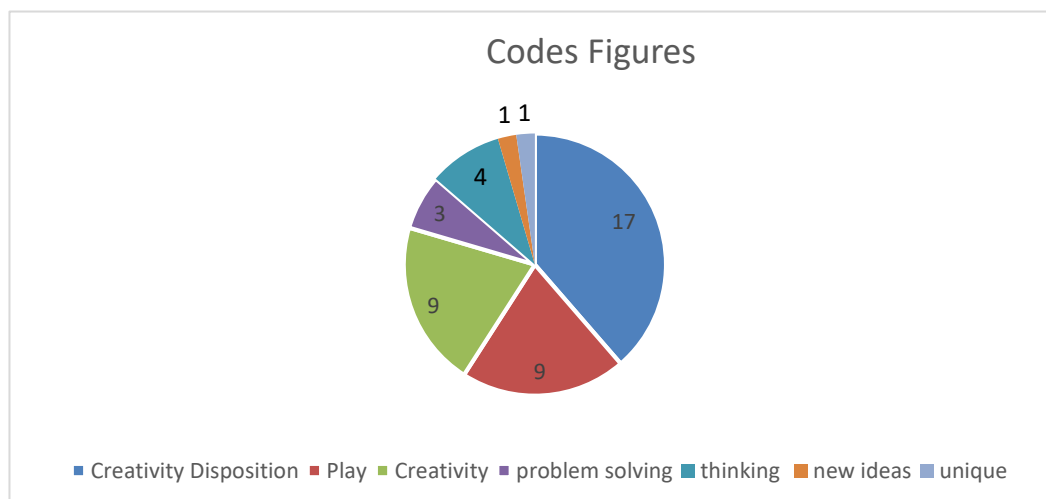


Figure 4.5: Keywords of initial IEPF analysis

The Figure shows that the framework's emphasis is on creativity dispositions rather than creativity. However, given that imagination is the most frequently occurring sub-code within creativity disposition, this indicates a limited understanding of learning disposition in relation to creativity. The reason for this, as explained in the previous paragraph, is that freedom for learning disposition hasn't been considered in the IEPF.

4.5.2.2 Latent content analysis

The second step in summative analyse is latent content analysis. Within the, as with the EYLF of Australia, references to creativity were categorised according to four perspectives drawn from literature of creativity researchers: psychology, sociocultural, art and education/disciplines. Latent analysis makes it clear that the conceptualisation of creativity in the IEPF falls mostly into the category of Psychology (n=23), as the framework links creativity to play, problem solving, new ideas, unique and creativity dispositions. As explained in previous paragraphs, the IEPF linked creativity to problem solving and creativity dispositions.

The education perspective coded five times, an example of coding creativity from an education perspective is: "Teaching creativity: giving new ideas and practical new solutions using existing resources, giving open-ended answers and creating interest to promote and attend to creative activities and play" (p. 17). This statement clearly identifies teaching creativity implies adult-led learning; that the educators' role is to give new ideas rather than allow the child to come with their own new ideas.

The Art perspective coded 10 times. An example of creativity from an art perspective is: "Drama is a learning art that helps personality growth, increases memory and creativity. Drama is not about creating a professional role play but the procedures that children learn by acting attentively" (p. 32). Promoting drama by IEPF as one of the means of fostering the development of creativity and imagination, and facilitating social change align with reported art perspectives (Ewing, 2010; Vygotsky 1930, 1978; Dissanayake, 1974)

The sociocultural perspective coded 3 times. An example of categorising creativity from a sociocultural perspective is: "This program should focus on the needs and interests of the children and look to increase children's creativity based on the 'Islamic principles and training'" (p. 13). Since the biggest percentage of people in Iran are Muslim, the category of the sociocultural perspective in the statement is the more relevant. To clarify, the Islamic principles are: 1. belief in Allah (Muslims' God), 2. Angels, 3. the Holy Book (Qur'an), 4. Prophets 5. Day of judgment (the day when the life of every human being will be assessed to decide whether

they go to heaven or hell), 6. Fate (that Allah has already decided what will happen) (Ba Akhlagh, 2011).

According to the statement coded as a sociocultural perspective, a teacher should focus on the interests of children while increasing creativity based on the Islamic principles. There is conflict in this statement since there isn't complete freedom for the child's own creative expression. For example, if children's interests are in dance or music, educators can't support this, since music and dance forbidden in Islamic culture (Ghazizadeh, 2011), as explained in Chapter 2 on the culture of Iran (section 2.3.2). Table 4.4 summarises the coding of the four perspectives.

Table 4.4: Four perspectives coded in IEPF

Psychology	Education	Art	Sociocultural
(n=23)	(n=5)	(n=10)	(n=3)

Latent content analysis as part of summative analysis was used to categorise teacher's explanation of creativity in four categories identified in the literature review. Analysis revealed that the explanation of creativity mostly falls in the category of Psychology. This analysis showed that even though the dominant theory of IEPF was socio-behavioural, when it comes to a creativity definition, the framework does not include an explanation of creativity in the education and sociocultural perspectives.

4.5.2.3 Keywords during analysis

The next step in the summative analysis was coding during analysis. Islamic values coded 33 times (10.13%), this being the greatest score of all the codes for the IEPF. This code is a very strong feature of Iranian life and reflected in the IEPF. Following the Islamic Revolution in 1978, the ensuing strong emphasis on the Islamic religion brought about many changes, including in the education system (Ghazizadeh, 2011). In this study, words and references that were coded as Islamic values included:

- “Develop ethical and social skills according to Islamic value” (p.9),
- “Further religious sense and religious interests” (p.9)
- “Focus on the needs and interests of children and try to increase creativity of children based on Islamic principles and training” (p.12)
- “In Iran and also in Islamic documents, the emphasis is on nature, and our approach in preschool frameworks is to invite the people who are involved in the early childhood

programs including teachers, parents, and directors, to consider children as a gift from God and guard them carefully.” (p.14)

- “Fourth goal: teaching morality and social behaviour according to Islamic value” (p.17)
- “Familiarity and interests in Islamic clothing” (p.18)
- “Fifth goal: Interest in Quran and love to learn” (p.18)
- Chapter Four, comprising four pages mostly translated from the Quran and which guides the educators on how to make learning the Quran interesting for children, for example, telling an interesting story about the Quran, reading Quran with an Arabic accent and great voice.

In Iran, in spite of families’ different religious backgrounds, children have to learn about Islamic values. Many researchers have found the relationship between religion, religiosity and creativity (Assouad & Parboteeah, 2018; Nguyen, 2012). For example, creative Islamic art in Iran includes mosque painting and carpet design that originated from the Islamic religion. A study by Liu, Guo, Sun, Wang, and Wu (2018) explain that creativity is associated with challenging tradition and rules, and a tolerance for diversity, all of which are discouraged by most religious traditions. So, if in learning Islamic religious traditions, children are not permitted to ask any questions or challenge ideas, their thinking and creativity may be limited because they are denied the necessary creative processes in which children are encouraged to take risks, solve problems and contribute new ideas.

The relationship between creativity and the Islamic religion was further investigated during teacher interviews and is reported in Chapter 5.

Chapter 3 of the IEPF, titled “Descriptive Guide to Education and Training Activities for Preschool” focuses on activities. This is the biggest chapter in the document comprising 47 of the document’s 88 pages in the Farsi version. To examine if there is any relationship between creativity and activities in the IEPF document, during analysis, the keywords activity emerged 32 times (4.5%). A range of different activities are introduced in Chapter Three, for example, the framework states:

Quran, songs, play, drawing, craft, drama, discussion, observation, science, educational excursion, watching movie, using technology. These activities in the process of producing content, have to conform with a combined view of religious, social, art, numeracy, body training, and science with the help of educators. The outlined program is intended to be used five days in a week with 3/5 hours activities. (2008, p.10)

Creativity and linking words to creativity that occurred within these activities were imagination (n=7) creativity (n=11), problem solving (n=3), freedom (n=4), play (n=6), expressing (n=3), motivation (n=1), and innovative (n=1). There is a tension evident in the IEPF's use of "freedom", because teachers are required to use children's workbooks in their practices and follow the schedule for the day as given in the example by the IEPF. The framework goes on to define each activity then explains the criteria for it and gives recommendations for educators. These activities are mostly associated with books which the children know as 'workbooks' and which they work on with the teachers who sometimes send the books home so the children can do homework.

Through this emphasis on activity and workbook use, conflicting ideas emerge. The framework approach is stated as child-centred: "In implementing these activities, the child is the centre, and consideration is given to the child's fundamental requirements" (IEPF, p. 24). However, the document seems to lead educators towards a teacher-directed approach rather than the advocated child-centred approach. Young children's learning is positioned in Western literature as occurring within the 'natural' context of play (Thomas et al., 2011). However, if educators intentionally plan all prescribed activities for a day, children may not be able to control their own learning (Thomas et al., 2011). When teacher-directed activities have been selected for children and they are obliged to engage in these for reasons beyond their control, this may not motivate children (Dudek & Cote, 1994; Kohn, 1993; Nickerson, 1999). The value of a child-centred program might be missed when educators are limited by being presented with examples of daily activities and workbooks. Fleet (2002) suggested that teachers of young children are often distracted by their obligations to follow the theme of the week and the strict timetable that corresponds with the implementation of a theme-based curriculum. So, there is a tension in the IEPF between creativity and the activities suggested.

The word 'agency' coded 3 times (0.47%) in the IEPF, while group learning was more the focus of the framework, with behaviour in group coding 14 times. For example, "Expressing affection, empathy, sympathy, in the right situation and with appropriate people. Expressing happiness and appreciation to others for their good work" (p. 16), "Teach morality and social behaviour according to Islamic values" (p. 17). This reflects Iran's collectivist culture where the group rather than the individual is central (Averill et al., 2001; Hofstede, 1980; Niu & Kaufman, 2013; Niu & Sternberg, 2006). This also reflects socio-behavioural theory, which has been identified as the dominant theory of the IEPF and a part of Iranian culture.

4.6 Workbooks analysis

Children's workbooks were described in Chapter 2, and one page from the seven book is attached as an example in Appendix 8. This workbook is compulsory for pre-schoolers, and they can work on it at home and preschool. They have seven workbooks to work through in a year titled, social skills, math, science concepts, literacy, Islamic education, fine motor skills, and sudoku. The socio-behavioural theories that influenced the IEPF can also be seen in children's workbooks. For example, in the set of behavioural rules on learning the language concept (literacy) book are statements like: "don't eat too much foods", "never eat fruits before wash", "cut your nails when it's long" (p. 18).

The children's workbooks were noted as reflecting the influence of Western and Eastern cultures. For example, page 22 of the literacy workbook is about learning similarities. So, the photo of a hat with English words on it is from Western hat style, however the other two hats belong to the Iranian culture, which is what Kurdish natives wear. Another workbook teaches math skill (p. 28). On page 17 of this book there is image of rabbit holding a guitar and underneath the image is written "this rabbit is singing". This is from the Western culture since in the Islamic culture, playing a guitar is illegal. The workbook also shows a woman dressed according to the Islamic code (covering every part of the body except face, hands and feet), which is from the Islamic culture and can be seen in all children's workbooks.

4.7 Summary of the EYLF and IEPF analysis

The national early childhood education frameworks of Australia and Iran were analysed in order to respond to the research questions of 'How is creativity conceptualised in early childhood education within the sociocultural contexts of Iran and Australia? 'How do early childhood national frameworks demonstrate culturally influenced representations of creativity?' and 'How do Iranian and Australian teachers' beliefs about creativity align with their national curriculum frameworks?'

This chapter did not address each question sequentially. Chapters 5 and 6 are organised according to the types of data and analysis required to address various elements of the study. The analysis shows that the two frameworks are conceptualise creativity similarly, with a difference that originates from cultural differences.

Both the EYLF of Australia and IEPF of Iran were created by their respective government organisation. In Australia this was the Council of Australian Governments and in Iran: it was the Education Ministry. Both documents also include a reflection of the dominant culture in the

country. In Australia, it is the Western culture, and in Iran it is the Islamic culture. Both documents explicitly introduce, in the text, the values, goals, principles and learning areas. Both frameworks' definitions of creativity were based on a Psychology perspective with the lowest score being given to the sociocultural perspective of creativity. This similarity was evident from summative (latent content) analysis. Researchers who discussed creativity from the perspective of Psychology view creativity as a multi-variational behaviour that is complex in a creative person (Runcon & Albert, 2010) and creativity contributes significantly to language acquisition, imaginative play, adaptation, innovation, problem solving, planning, decision making and creativity disposition (Andiliou & Murphy, 2010; Sukarso et al., 2019). The analysis of EYLF and IEPF found creativity mostly linked to creativity dispositions and play. The two figures in Figure 4.6, copied from analysis section, show the Australian EYLF and Iranian IEPF scores on keywords, which were identified in the literature review.

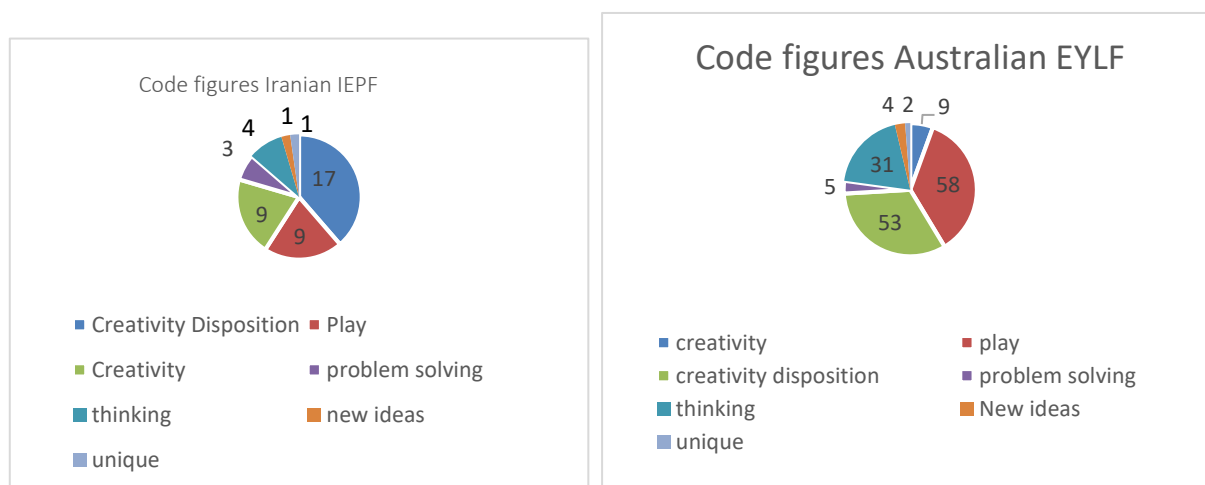


Figure 4.6: Comparison of keywords scores EYFL and IEPF

Both documents linked creativity to play, creativity disposition, thinking and problem solving. The keywords creativity scored similarly ($n=9$) in both frameworks. The higher numbers of keywords show EYLF, first link creativity to play then to creativity disposition, while IEPF links creativity to creativity disposition then play.

Play is a shared value much associated with creativity (Russ, 1999; Vygotsky, 1987). The conceptualisation of linking play to creativity is similar in some instances in the two frameworks. For example, the third criterion for play in Iranian IEPF is “Consider increasing the children’s attention and giving positive feedback to increasing creativity: play not only increases concentration but also increases creativity, self-confidence, creative discussion, problem solving and correct responses” (IEPF, 2008, p. 31). That statement is similar to the EYLF statement: “play can expand children’s thinking and enhances their desire to know and

to learn. In these ways, play can promote positive dispositions towards learning” (DWEER, 2009, p15). This link is supported by many researchers, who note that play increases creativity and provides opportunity for creativity dispositions (Andiliou & Murphy, 2010; Dissanayake, 1974; Lascarides & Hinitz, 2013; Runco & Johnson, 2002; Russ, 1999).

Differences between the two frameworks discovered by further investigation showed they largely derived from the respective cultural influences. For example, in the IEPF, the emphasis is on religious values, workbooks activities, explicit teaching, providing samples of daily activity and the focus on group activities. Implementation of education is largely shaped by history (Regnaut-Milazzo, 2012), which, obviously, Iran’s education system is also influenced by. Iran’s history of Islamic culture dates back to around 900 years ago and, since the 1978 Revolution, the Islamic government has exerted an influence on most aspects of Iranian society, like politics, economics and education systems (Ghazizadeh, 2011).

The Australian EYLF is secular. religion is not considered in the EYLF. As noted in the literature review, Australian culture is based on a liberal democracy with values mainly derived from Western civilizations (Offord et al., 2015). The dominant values derive from Western culture. Two examples are:

1. goal two of *The Melbourne Declaration* that “all young Australians become successful learners, confident and creative individuals and active and informed citizens” (DEEWR, 2009, p. 5; the Ministerial Council on Education & Youth, 2008, p. 8) have been influenced by four English-speaking countries’ (England, Northern Ireland, Scotland and Wales) early childhood national frameworks that “creativity” has a parity with important themes such as “citizenship” (Fumoto & Robson, 2012, p.12).
2. In spite of Aboriginals being the original people of Australia with the oldest culture on earth, there was no explicit explanation of creativity from an Indigenous perspective in the frameworks, and no follow-up on the framework’s promise of providing a separate document that introduces and maintains the Aboriginal culture.

The historical/cultural influences on the documents are also shown in results from the direct analysis. For example, IEPF has been mainly influenced by socio-behavioural theories while EYLF has been influenced by sociocultural theories. Socio-behavioural theories emphasise the importance of observable behaviours in society (Navarrese, 2008), which Iranian cultural researchers also highlight as dominant in Iranian culture through overt interpersonal relationships and the behaviours like respecting elders, direct expression of their disagreement

with family members, and growing up as members dependent on family values, ways of doing things and a global lifestyle (Shahaeian et al., 2014).

The EYLF considers the fundamental role of social interaction in the development of cognitive abilities (Vygotsky, 1930, 1978). The Australian culture section (section 2.4.1) explained the aim of education and schooling in Australia is to broaden socialisation by understanding the values, rules and culture of broader society (Crawford, 2011).

The content and designs of the two frameworks depict the dominant cultural influences of each country and attempt to make the frameworks culturally appropriate. For instance, the Iranian document includes references to Islamic culture and images of children who are dressed according to Islamic values, whereas the EYLF shows the diversity of people in Australia.

Although sociocultural and socio-behavioural theories were dominant in the EYLF and IEPF frameworks, the latent content analysis revealed sociocultural perspective of creativity received the lowest score. This means there was limited consideration on how the frameworks support children's creativity culturally.

IEPF shows limited influenced from critical and poststructuralist theories compared to the Australian EYLF, which may originate from a culture that emphasises respecting authority without criticism (Shahaeian et al., 2014). Hofstede's (2011) model classified Iran as high on power distance, which was characterised as "Parents teach children obedience, older people are both respected and feared, teacher-centred education, subordinates expect to be told what to do, autocratic governments based on co-optation and changed by revolution" (p. 9).

There were some similarities in conceptualisation of 'play' in the two frameworks. However, there are differences. For example, the play criteria in points 4 and 5 of the IEPF vary from a Western definition of play by indicating that play has enforceable rules. In the examples given in the "sheep and wolf" and "flying object" games, children have to follow certain rules led by the teacher. However, literature describing Western cultures highlight that "The more open play is and the more choices or control afforded to the child, the more likely play will be an enjoyable and creative experience for the child" (Leggett, 2014, p. 30). Central to creativity and education is freedom and imagination for any attempt to foster the development of creativity (Vadeboncoeur et al., 2016). "We need to observe the principle of freedom, which is generally an essential condition for all kinds of creativity. This means that the creative activities of children cannot be compulsory or forced and must arise only out of their own interests" (Vygotsky, 2004, p. 84). The analysis showed local, ethical and traditional play was mostly

about Islamic values and rules that may originate from the dominant culture in Iran. However, the EYLF does not mention a need to consider local, ethical and traditional play. The EYLF focused on children's interests and ideas forming the basis of curriculum decision making, recommending that educators draw on family and community experiences and expertise to include in familiar games and physical activities in play (DEEWR, 2009, p. 32).

The Wordle created wordclouds (Figure 4.7) showed difference between Australian EYLF (figure on left) and Iranian IEPF (figure on right) on chosen creativity disposition keywords. In EYLF, the most used keywords were *engagement* and in IEPF it was *imagination*. The prioritised keywords mean EYLF advocates for engagement when promoting creativity while IEPF advocate for imagination. These peritonising of creativity disposition will be investigated when interviewing teachers in Australia and Iran to examine if the words align with their frameworks.

The keywords *confidence*, *express ideas*, *imagination*, *confidence* and *curiosity* are used in both documents. Australian EYLF used extra keywords like *optimism*, *risk taking*, *persistence*, *enthusiasm* and *commitment*.



Figure 4.7: Wordcloud comparisons of keywords from EYFL and IEPF

Encouraging *agency* and considering diversity was emphasised by the EYLF and its supporting documents, while in the IEPF, teacher-directed activity and Islamic culture was promoted. 'Agency' was coded three times in IEPF, while Australian in EYLF it was coded 9 times. Agency implicitly supports creativity (Csikzentmihalyi, 1994; Vygotsky, 1930, 1978). These findings aligned with Hofstede's (2011) model that showed Iran as a large power distance, collectivist, and restraints society, while Australia is a low power distance, individualist, and indulgence society. Research outlined in the literature review supports this finding, noting that Iranian teachers are more likely to encourage children's creativity through group activities than individual ones (Alizade, 2013; Nikosaresht, 2010), whilst in Australia, teachers encourage

both individuality and collective effort in creativity (McWilliam & Dawson, 2008; Venables, 2011). In power distance societies, the authorities, such as governments, parents and teachers have important roles in children's life (Saboori et al., 2015). These results will be further discussed in Chapters seven and eight.

Table 4.5 summarises the above discussion on similarities and differences between the two framework documents.

Table 4.5: Similarities and differences between EYLF and IEPF

	Similarities	Differences
Play	play link to creativity and promote disposition	EYLF: freedom and expression IEPF: play mainly teacher directed and sometimes has enforceable rules
Epistemology	Developing emotional skills such as increasing self-esteem and furtherance of aesthetic comprehension. Developing positive personal and social behaviour according to age.	EYLF: Being explicit in theories and dominant Theory is sociocultural IEPF: being implicit in theories and dominant theory is Socio-behavioural, limited focus on poststructuralism/critical IEPF: considering Islamic religious values highly. EYLF: Secular, not religious oriented
Learning areas	Literacy, numeracy, science, drama, art	IEPF: Learning Quran
Principles	respecting diversity, partnership with families, ongoing learning	IEPF: apply work books, having a model for the schedule of the day EYLF: open programming
Creativity	conceptualisation of creativity in psychology perspective Limited consideration of creativity in sociocultural view	IEPF: Descriptive activities, applying religious in teaching curriculum EYLF: open- curriculum, flexibility in curriculum decision making

The similarities and differences shown in Table 4.5 align with sociology's view of "institutionalists" or world culture theorists: "not only has the model of modern mass education spread from a common source, but schools around the world are becoming more similar over time" (Anderson-Levitt, 2003, p. 1). The similarity results from the influence of a Western dominant culture that impacts the whole world and leads to policy documents coming under a single model; for example, having national curriculum frameworks, a female workforce and children having to attend preschool more than past. Policy makers in Iran receive advice from the World Bank and UNESCO, and it is incumbent upon them to follow the advice in order to receive funding for educational purposes (Anderson-Levitt, 2005). World culture theorists see "an increase in common educational principles, policies, and even practices among countries with varying national characteristics" (Chabbott & Ramirez, 2000, p. 173). Iran has received

funds from the World Bank that is committed to providing education for everyone (though, as a result of recent US enforced sanctions because of disagreements of the production of nuclear products, these funds are currently on hold (Latham & Watkins Expert Controls, 2018). No specific date for receiving and stopping budget has been set.

Western influences are also evident in the work of Iranian researchers in creativity (Behpajoh, 2009; Hosseini, 2014) who cite a definition of creativity drawn from Western sources (please see Chapter 2 for more details). This demonstrates the hegemony of Western societies and also explains the reason that the definitions of creativity in the EYLF and the IEPF are similar. So, while the investigation of the two frameworks was focused on answering the research question ‘How do early childhood national frameworks demonstrate culturally influenced representations of creativity?’, no concept of creativity was found to strongly or specifically relate to local cultures in either document.

In summary the IEPF shows influences of both Western and local culture; for example, in defining creativity and linking it to play, problem solving and creativity dispositions. In IEPF, the dominant cultural influences were evident in considering group activities in play rather than allowing children to express their individuality, whereas the EYLF encouraged individuality and group activities.

Conducting this analysis will inform the respective government bodies who are responsible for designing early childhood national frameworks, that:

1. There is absence of supporting creativity culturally
2. No consideration of educator’s/children’s culture in the frameworks
3. There should be a clearer conceptualisation of creativity on all four areas of education, art and socio-culture rather than only focusing on the psychology perspective.

Further discussion comparing the two early childhood frameworks will be provided in Chapter 7.

CHAPTER 5: ANALYSIS OF IRANIAN TEACHER INTERVIEWS

5.1 Introduction

Chapter 4 provided the results of a textual analyses of curriculum frameworks of Australia and Iran. This chapter and the next presents the findings and analysis of the teacher interviews conducted in Iran (Chapter 5) and Australia (Chapter 6). Each of the chapters provides commentary on the key issues uncovered in relation to the teachers' views and practises concerning creativity. This analysis was conducted in order to answer the research questions: 'How is creativity conceptualised in early childhood education within the sociocultural contexts of Iran?', 'Are there similarities or differences between Eastern and Western early childhood perspectives about creativity?' and 'How do Iranian teachers' beliefs about creativity align with their national curriculum frameworks?'.

This chapter begins by providing a brief overview of the data generation and analysis methods to put the findings into context (see Chapter 3 for details of methodology). This is then followed by analysis of and findings from the three interview stages for the four Iranian teachers.

5.2 Overview of data generation and analysis

Details of the participating teachers from Iran, Iyda, Shamim, Nati and Simin (pseudonyms), were introduced in the Chapter 3 where their demographic and background details can be found (see Table 3.2). The age of the teachers ranged between 31 to 39, they had more than 10 years' work experience and they were all qualified teachers who had studied Education.

Each teacher was interviewed three times:

1. Initial interviews (about 10 minutes) which introduced participants to the process and protocol guiding collection of visual evidence representing creativity. This interview also investigated the teachers' views of creativity within their social and cultural environments;
2. A follow-up photo-elicited interview (about 1 hour) in which the teachers discussed the photos they thought best represented creativity in their classroom, and their reasons for choosing them; and
3. A walkabout interview (about 5 minutes) in which either the teacher or interviewer identified and discussed further examples of creativity in their classrooms.

Data were analysed systematically. NVIVO 11 was used to categorise and label themes that emerged from each interview. The second interview used Indirect photo analysis (Collier, 2001). Table 3. 5. summarises the coding for the three interview stages.

Similar to the EYLF and IEPF content analyses, summative analysis in both the initial and second interview was initiated using to the summative coding method outlined by Hsieh and Shannon (2005). In this method, keywords derived from the relevant literature are identified before and during data analysis.

In this study, the keywords selected from the literature review of how preschool teachers conceptualise creativity and relate to creative practice were: creativity (خلاقیت) *khalaghyat*, play (بازی) *bazi*, new idea (ایده جدید) *eide jaded*, thinking (فکر) *fekr*, problem solving (حل مساله) *hale masael*, invention (نوآوری) *no avari*, and unique (بی نظیر) *benazir*. Words related to a range of creativity dispositions (see the literature review for more detail about disposition) change between the initial and second interviews. The initial interview revealed the dispositions of imagination (تخیل) *takhayol*, confidence (اعتماد به نفس) *etemad be nafs*, and curiosity (کنجکاوی) *konjkavi*. In the second interview creativity disposition keywords were imagination, confidence, excitement (هیجان) *hayajan*, enthusiasm (پشتکار) *poshtekar*, motivation (انگیزه) *angizehand*, and engagement (سرگرمی) *sargarmi*. Keywords were identified during analysis by reading the interviews word by word and sentence by sentence. The English translation of the words is close to Farsi (the original language of the document).

The next step was to perform latent content analysis, which elicited further understanding of the teachers' conceptualisations of creativity. After quantifying and identifying keywords, they were categorised into four perspectives evident in creativity research: Psychology (Andiliou & Murphy, 2010; Milgram, 1990; Runcon & Albert, 2010), Sociocultural (Agbenyega, 2009; Nahm, 1957; Runco & Johnson, 2002; Vygotsky, 1930, 1978, Csikzentmihalyi, 1994), the Arts (Dissanayake, 1974), and Education/disciplines (Edwards & Springate, 1995; Fu, 1977; Malaguzzi, 1998; NACCCE, 1999; Tegano, 1991).

The next section analyses teachers' interviews in three stages of initial, second and walk about interviews.

5.3 Initial interview

This semi-structured interview asked teachers a range of questions to gain some initial understanding of the teachers' knowledge and beliefs. The structured questions included:

- What is creativity?
- Do you think creativity is seen differently in your culture than in others?
- How do culture and creativity come together for you in teaching children?
- How do you facilitate creativity?

Results of the three stages of analysis for the initial interview are reported below.

5.3.1 Keywords prior to analysis

The words and the frequency with which the four teachers used them in their initial interviews are shown in Table 5.1.

Table 5.1: Keywords and the frequency of use among four Iranian teachers in initial interview

Keywords	Iyda	Shamim	Nati	Simin	total
Creativity	14	10	15	9	48
Play	2	2	6	4	14
New ideas	1	1	1	1	4
Thinking	7	3	6	5	21
Imagination (disposition)	0	1	0	2	3
Confidence (disposition)	0	0	0	2	2
Curious (disposition)	6	0	0	0	0
Invention	0	0	2	1	3
unique	0	0	2	0	2
Total coded words	30	17	32	24	97
Total number of words in the transcript	643	1038	636	765	3082

The first step of summative analysis showed that all four teachers used the words ‘creativity’ and ‘thinking process’ most often. Researchers support the idea that thinking as a keyword is related to creativity. For example, Guilford’s study on divergent thinking; that is, thought processes that generate creative ideas by exploring many possible solutions (Kuhn & Holling, 2009) or teaching divergent thinking is effective in relation to creativity (Badri et al., 2013; Costelloe, 2008; Edwards, 2001; Garaigordobil & Berruoco, 2011). The word “thinking” that the teachers used can be considered equivalent to such terms as novel ideas, divergent thinking and flow of thought:

First we think and talk about it (making target resource), then we make it into collage, using resources to create our thinking. So we have thinking creatively and working creatively.
(Iyda)

In this comment, Iyda is commenting on how children need to think in order to work creatively and produce something from their thoughts. This perspective echoes definitions of creativity where novel ideas produce something original (Runco, 2007).

Any thinking, new ideas that come from a child I call creativity. The child searches in his/her brain, and if they do not find the answer then I will be motivating them more. (Iyda)

In this statement by Iyda, thinking is referred to as a divergent process that is necessary for problem solving a situation. This type of approach reflects Sternberg's perspective of creativity where problem solving is dependent on divergent thinking (Sternberg & Lubart, 1996).

Play time is a thinking process that children get involved in, and that thinking process is related to their creativity. (Simin)

In this comment by Simin there is a different perspective of creativity emerging. Rather than a focus on thinking and problem solving as necessary cognitive tools for producing an idea or product, Simin is focusing on the benefits of play for generating creative thinking in children. This perspective is similar to Csikszentmihalyi's (1994) view, who presents the concept of flow in which where children have time to engage and remain deeply involved in an activity.

The words (creativity and thinking) are also analysed in the second, photo-elicited interview because: 1) to understand further the teachers' conceptualisation of creativity; and 2) to find the consistency (reliability) of the teacher's concepts of creativity, in other words whether the teachers exhibited the same focus on conceptualising creativity as they did in the initial interview.

The other keywords play – new ideas and unique – and dispositions such as curiosity, imagination, and confidence were emphasised less by all four teachers, although the literature review revealed there is a direct link between these concepts and creativity.

5.3.2 Latent content analysis

The second step in summative analysis, latent content analysis, showed that the four teachers' conceptualisations of creativity can mostly be categorised as deriving from a multidisciplinary perspective encompassing Psychology, Education and Sociocultural, as shown in Table 5.2. Categorising each teacher's view of creativity with reference to the four perspectives discussed outlined in the introduction can help with an understanding of which view is a dominant in the teachers' conceptualisation of creativity.

Table 5.2: four perspectives evident among Iranian teachers

Perspective	Iyda	Shamim	Nati	Simin
Psychology	(n=23) 10%	(n=6)4.5%	(n=7) 6.23%	(n=3) 9.18%
Sociocultural	(n=17) 23%	(n=12) 28.22%	(n=2)3.65%	(n=7) 32.79%
Education	(n=8) 6%	(n=7) 5.61%	(n=4)50.93%	(n=6)30%
Art	(n=3) 3%	(n=1) 2%	0	(n=1)2.96%

However, the perspectives varied among the teachers, with three teachers (Iyda, Shamim and Simin) scoring higher on the Sociocultural perspective. The results of the analysis of the IEPF (in Chapter 4) found that the Psychology view of creativity scored the highest, suggesting that there may be a misalignment between teachers' beliefs and the IEPF.

In coding for the sociocultural perspectives, the sub themes of family involvement, collaborative work, family culture (all the teachers), and religion (Iyda and Shamim) emerged. In stating a sociocultural perspective, the teachers reflected a sociocultural sensitivity in accordance with theories stating that culture and society are important aspects of children's lives (Csikszentmihalyi, 1994; John-Steiner & Moran, 2012; Leggett, 2014; Lubart, 1999; Niu & Sternberg, 2001; Sawyer, 2008; Vygotsky, 1930, 1978). For example, Iyda and Shamim linked culture to religion. Iyda stated: "Because most of the families these days are not as religious and are not as open, I consider this when I am teaching". This statement is in conflict with the IEPF, which strongly guides teachers to teach according to Islamic principles (see Chapter 4 - IEPF content analysis). Iyda was considering families different level of religious in her teaching, which shows her flexibility in teaching. This flexible approach will provide an opportunity to recognise and support children's creativity (Fleet, 2002).

Shamim responded to the question 'How do you see your culture, can you explain it more?' as 'Having a religious family and being raised in the Islamic culture meant I liked praying, practising every day, while my parents let me explore my environment freely. So, I played and had so much fun with my sibling and my peers'. The emphasis on play in the Islamic culture is discussed in the IEPF content analysis in Chapter 4.

Seeing religion as a highly significant component of culture derives from Iran being a strongly practising Muslim country. The emphasis on religion is noticeable in many places in the Iranian Preschool National Framework documents, with Islamic values coding highly 33 times (10.13%) upon analysis. One instance is evident in (translated by author) descriptive goal number seven in Chapter Five. The emphasis on religion aligned with Hofstede's (2020) finding

that represents Iranian culture as a collectivist with large power distance, which means harmony should always be maintained within the group as well as respect for authorities. The collectivism and large power distance create an environment for teaching that is opposed to individualism and following individual interests and expression.

Education was the next highest coded category, with the subthemes of facilitation and teacher's role appearing. From the Education perspective in Western society, creativity is defined as "all people are capable of creative achievement in some area of activity, provided that the conditions are right and they have acquired the relevant knowledge and skills" (NACCCE, 1999, p. 29). The four teachers perceived that creativity begins with teachers teaching creativity, which the children then learn. For example, under the code 'Education' with subtheme 'teacher's role' Shamim stated "Children use the ideas given to them and come with original work". Simin (subthemes teacher's role and facility) also stated "I believe that a teacher might give ideas to the children, but if there are no resources, how are they going to practise their creativity?".

This finding aligns with the Iranian National Curriculum Framework with its direction to "encourage teaching creativity by giving new ideas and practical new solutions using existing facilities" (p. 16). This framework guides teachers in Iran to give children ideas for their creative work. Therefore, the teachers interviewed were confident to present to the children ideas for their creative activities. An alternate view evident in the literature is that in creative thinking the person must come with new ideas (Andiliou & Murphy, 2010; Hossieni, 2014, Guilford, 1950; Runcon & Albert, 2010; Sharp, 2004; Stojanova, 2010). This view is not evident in the teachers' approach of presenting children with creative ideas, rather it demonstrates their alignment with the Iranian National Framework. It is evident from the analysis results that pre-school teachers in Iran approach creativity from a strongly educational perspective. Such a perspective may deprive children of opportunities to express their ideas freely. Regarding freedom of expression, Edwards and Springate (1995) underline the role of the teacher in supporting young children to achieve an optimum balance between structure and freedom of expression. They explain that a creative teacher and creative teaching are key components in fostering the creativity of children (Sharp, 2004).

Psychology-based definitions of creativity include the notion that creativity contributes significantly to imaginative play, adaptation, innovation, problem solving, planning and decision making (Andiliou & Murphy, 2010; Milgram, 1990; Runcon & Albert, 2010). This definition of creativity was evident among the teachers where they linked creativity to the psychological process of creativity; for example, thinking, innovation, problem solving and a

range of creativity dispositions, such as imagination. Three of the statements made by Iyda and Simin which coded as a Psychology view are reported in the first section of the analysis (keywords prior to analysis).

Any thinking, new ideas that come from a child I call creativity. The child searches in his/her brain, and if they do not find the answer then I will be motivating them more. (Iyda)

The four perspectives reported on in Table 5.2 were also analysed in the second, photo-elicited interview for two reasons: 1) to examine the dominant perspectives of the teachers' beliefs; and 2) to find the consistency (reliability) of the teacher's perspectives regarding creativity; in other words, whether the teachers exhibited the same creativity perspective as they did in the initial interview.

5.3.3 Coding during analysis

During analysis, the codes knowledge (Iyda, 15%; Shamim, 17.29% and Simin 25%) and teaching style (Nati, 50.93%) appeared. It seemed that the teachers conflated knowledge and creativity. For example, Iyda said: "thinking about whether the moon, the sun have natural light or if it's man made. First, we think and talk about it, then we make it into a collage, using resources to create our thinking." This response suggests that Iyda was referring to the power of imagination that produces new ideas (Stojanova, 2010), although her intention is to increase knowledge rather than focus on the process of thinking; however, she gave no explanation of how this approach created the opportunity for creativity to arise. Simin stated:

When they are singing in the group, I pay attention to the children to see if they are saying the words correctly and clearly. So the child who gets it right, usually the creative one, then will play the teacher role, as I encourage the child to come and sing it in front of the classroom.

Kostler's (1964) statement on the creative act defines the differences between knowledge and an act of creativity:

The creative act depends on unconscious resources, presupposes relaxing of controls and a regression to modes of ideation which are indifferent to the rules of verbal logic, unperturbed by contradiction, untouched by dogmas and taboos of so-called common sense. At the decisive stage of discovery, the codes of disciplined reasoning are suspended – as they are in the dream, the reverie, the manic flight of thought, when the stream of ideation is free to drift, by its own emotional gravity, as it were, in apparently "lawless" fashion. (p. 178)

Further evidence that Iyda and Shamim considered knowledge and creativity to be synonymous emerged in another section of the interview:

Here the teacher asks the children to create the object according to the theme and resources. Initially the child makes things from the teacher's ideas. When the child uses his/her imagination and creates something from that imagination, this is called child creativity. But through the teacher creativity approach the child learns gradually to create himself. (Iyda)

Children in Iran are raised in a way where they need a model, so they pretty much work from the teacher giving the resources and educational theme to the class, this came from my thinking and education and training guidelines. (Shamim)

These statements are evidence of adult-directed learning, as advocated by the IEPF. During all three visits to the centres, a winter theme in teaching was obvious from both activities and documentation. The themes could be seen in the children's workbooks, encouraged as they are by the Education Ministry of Iran. There is a tension evident between children's freedom to choose activities resulting in real discovery and learning (Dudek & Cote, 1994; Kohn, 1993; Laevers, 1994; Leggett, 2014; Nickerson, 1999) and teachers' restrictions necessitated by mandates to follow theme-based curriculums and ignore the possibility of challenge and more active engagement (Fleet, 2002). Prescribed themes such as working through workbooks lead to predictability rather than creativity (Sharp, 2004). Teacher-driven themes for children's activities each season can limit children's abilities to express their individual interests, since, according to Leggett (2014), creativity depends on the child's freedom to pursue personal interests or goals for learning. Other authors cite compelling evidence that people are more interested in - more internally motivated to engage in - activities they have chosen themselves rather than activities that have been selected for them by others, or in which they are obliged to engage for reasons beyond their control (Dudek & Cote, 1994; Kohn, 1993; Nickerson, 1999). Children require opportunities to define their own problems, to make real discoveries, to learn from personal experience and to learn how gratifying the experience of discovery can be (Nickerson, 1999). Fleet (2002) suggested that the teachers of young children are often distracted by their obligations to follow the theme of the week and the strict timetable that corresponds with the implementation of a theme-based curriculum. Time frames and transitions that accompany the day and the theme often ignore the possibilities of challenge and active engagement. Taking the colour red as an example of a narrow theme, Fleet (2002) asks, "Why focus on a primary colour and does it matter?" (p. 21). When themes are tightly scripted and dependent on teacher direction, they provide a predictable sequence for the teacher but there is a difference between teaching from a theme base and other approaches that support children's

creativity. For example, Reggio Emilia's approach in which the child's interest is the foundation for the curriculum (Sharp, 2004).

The most obvious demonstration of Iyda's teacher-directed curriculum and also seeing creativity as knowledge was in her response to the question: "Would you call the task that you give to the child creativity?". After a long pause she said:

No, for the project we might start by giving them a discussion about different topics like foods, jobs, (here she shows the project book that had examples of taking children to a milk factory, or to a factory producing flour from wheat) but this is a child who comes with different ideas and questions, and I might have no knowledge regarding their questions, so then I encourage them to go and find the answers and bring the knowledge to share with us.

This data indicates that Iyda and Shamim were focusing on their goal for the children's learning by emphasising the acquisition of knowledge and skills within the frameworks provided by teachers.

Coding during analysis elicited the sub code 'teaching style'. An example comes from Nati where she stated:

I don't use one method because children are my audience and prefer different styles, so the method is different for the children from this year to the next year. I apply different and new models of teaching. Another example is teaching counting where I use a different style of teaching each year because I want to make it interesting and want to be different and new for myself as well. I can call this creativity, sometimes setting up the environment would be different which has a major impact on children's creativity.

Nati is altering her teaching style to suit the children in each year, without considering the individuality of children within that year. She used the phrase of "each year" twice, without mentioning according to each child. Her style differs from that advocated by Iranian researchers Sharifian et al (2015), who investigated the effects of an autonomy-supportive teaching style on creativity in pre-schoolers in Iran. Autonomy-supportive teaching was defined as teaching that supports each individual according to their abilities and needs. The findings showed that participants in an autonomy-supportive teaching style group demonstrated higher creativity compared to the control group. Nati's example of maths learning as a creative activity showed academic orientated teaching. Cultural differences that influence teaching styles were studied by Salili, Chiu and Lai (2001). They found the cultural differences on teaching style resulted in Asian students obtaining superior achievements in a standard test compared to their Western

counterparts. Nati's teaching style can be classified as a collectivist and high-power distance culture according to Hofstede's model. Because Nati had limited consideration of individuality of children (collectivism) and taught in a teacher-directed and academic orientated style in the counting activity (power distance).

Teaching style in both Australian and Iranian teachers will be compared in Chapter 7 to examine cultural differences in teaching creativity.

5.4 Photo elicited interview (second interview)

5.4.1 Indirect photo analysis

The first step in the second interview focussed on indirect photo analysis in which each teacher selected four photos they deemed best represented creativity in their classroom. For this indirect analysis, 14 questions were prepared and used in conjunction with questions that arose spontaneously in the process of understanding each image and further investigating the teacher's beliefs and conceptualisation of creativity (see Attachment of teachers' second interviews in Appendix 5).


Table 5.3 shows the four photos each teacher selected with their explanation of what is the photo about.

Iyda's four photos depicted three activities that were teacher-directed (1, 2 and 3) and all related to the arts of singing, painting, storytelling and drama. Shamim's four photos depicted four activities that were teacher-directed and all related to art – drawing, water colour, singing and craft. Nati's four photos depicted two that were teacher-directed (photos 1 and 2), and all related to art – craft and construction. Simin's four photos depicted three teacher-directed activities (1, 2, and 3) and all related to arts – craft and storytelling.

The photos indicate the teachers mostly chose group activities to represent creativity in the classroom, the exceptions being Nati's third and fourth photos of individual outputs.

Investigating the photos further indicates that most were drawn from a teacher-directed activity, the exceptions being Iyda's photo 4, Nati's photos 3 and 4, and Simin's photo 4.

Table 5.3: Photos selected by four teachers to best represent creativity in their classrooms

Iyda	Shamim	Nati	Simin
 <p>1. Children singing a song as a group and hitting tapping sticks to keep the rhythm</p>	 <p>1. Children's scribbling then imagining what their scribbling looked like</p>	 <p>1. Children used matches boxes to make a train collage</p>	 <p>1. Children using CD and sequins to create fish collage</p>
 <p>2. A group of children painting freely on big paper</p>	 <p>2. Children made water colour images then imagined what their water colour looked like</p>	 <p>2. Children constructing a castle using blocks and toy animals</p>	 <p>2. Children's storytelling and creating story books</p>
 <p>3. Children creating a story book</p>	 <p>3. Children's creative movement and singing a song</p>	 <p>3. A child used lego to construct a camera</p>	 <p>3. Children creating a poster of planet earth</p>
 <p>4. Children role playing using hand puppets</p>	 <p>4. Children's collage using disposable materials</p>	 <p>4. A child used wooden shapes to create a person</p>	 <p>4. Children telling a story using props</p>

Further evidence of teacher-led activities emerged when Nati commented on her photo 1 (train collage), stating:

You see each of them are different in details, one has windows for the wagon of the train, this shows the children's creativity because each child created the train from his/her own perspective.

Simin also provided more evidence of teacher-directed activity – in responding to the question “What does this image indicate?” she stated:

This activity was aimed for creativity because I gave them a goal to do that, some of the children's creativity work is planned by the teachers, some is not planned, and children express themselves freely.

Simin's first photo of the “fish collage” seemed to indicate she had planned and to some extent had helped the children in this activity. This was evident when the researcher asked who had drawn the outline of the fish body on the CD and Simin responded she had done this herself. She also stated: “We gave them resources and a CD then asked them to design the fish however they liked it. We gave them ideas and goals”. In this activity, structured by Simin, the children were afforded no freedom except in selecting the colour of sequins for decorating of fish's fins. Their thinking and creativity were limited by the outline being provided. The structured activities originated from the teacher's restriction imposed by workbooks, descriptive activities and a schedule of examples for teaching. In this type of restricted environments teachers have less opportunity to provide open ended/flexible activities for children (Fleet, 2002).

Other photos that capture teacher-directed activities include Iyda's first and second photos, as well as Shamim's first, second and third photos. Simin, Iyda and Shamim results of teacher-directed activities are aligned with Hofstede's (2011) classification of Iran having the characteristics of large power distance, collectivism and restrained culture, since teachers expected all children to do the structured activities.

Although the four teachers conceptualised these activities as creativity, the children followed a similar structure which did not encourage the children think more deeply. Children are likely to be creative during free play while they are using freedom of thought through imagination. Vygotsky (2004) stated that imagination and creativity are linked to a free reworking of various elements of experience, freely combined, and which, as an essential precondition, require the level of inner freedom of thought, action and recognising which only those who has mastered thinking in concepts can achieve. Making a collage train that for each child is of similar

structure demonstrates that children's behaviours in these classrooms depend on the concrete situation and their role directs their behaviour. If children think conceptually, differently from what the concrete situation demands, then freedom of thought can occur (Vygotsky, 2004). However, the situation in these classes is the opposite to this and freedom of thought has mostly been ignored.

Beside teacher-directed activities, the photos shown in Table 5.3 illustrate that all four teachers mostly presented creativity products rather than the process of creating, the exceptions being Iyda's fourth, Shamim's third, and Simin's fourth photos. These selections may have resulted from not having permission to capture children in the photos or from the teachers' viewing creativity as products. This second possibility was evident when Shamin stated:

The process is important for me but the end product is more important because of our culture.

By contrast, creativity researchers emphasise that in everyday creativity the process is important, more so than the product, because it is in the thinking process that children learn to be divergent thinkers, problem solvers and meaning makers (Guilford, 1950; Stojanova, 2010). These researchers also highlight that the intrapersonal and more process-focused aspects of creativity include openness to new experiences, active observation, and willingness to be surprised and explore the unknown, all of which seem to be characteristic of creators (Helfand et al., 2016; Milgram, 1990; Stojanova, 2010).

In summary, the indirect photo analysis discovered that most creative activities were teacher-directed and the focus of all four teachers was on product rather than process.

5.4.2 Summative analysis

Similar to the process in the initial interview, three stages of analysis were applied to the second interview, with the results reported as

1. keywords prior to analysis
2. latent content analysis
3. coding during analysis

5.4.2.1 Keywords prior to analysis

Summative analysis was initiated by quantifying the words. These keywords and their frequency of use are shown in Table 5.4.

Table 5.4: Keywords and frequency used by four Iranian teachers during the second interview

Keyword	Iyda	Shamim	Nati	Simin	Total
Creativity	27	20	13	14	74
Play	21	2	2	4	29
New ideas	4	7	7	4	22
Thinking	11	7	7	9	34
Imagination (disposition)	8	9	9	9	35
Confidence (disposition)	11	0	9	7	27
Excitement (disposition)	11	4	6	5	26
Enthusiastic (disposition)	5	0	0	1	6
Motivation (disposition)	0	0	2	0	2
Engagement (disposition)	8	1	0	7	8
Unique	0	1	2	2	5
Problem solving	3	5	4	2	14
Total number of coding	120	56	61	65	282
Total number of words in the transcript	3000	2000	2300	2005	9305

Table 5.4 shows that the frequency with which the four teachers used keywords was consistent with the initial interview, with ‘creativity’ most often used, followed by play, thinking and imagination. The contrast between the first and second interviews is that the teachers used a wider variety of creativity dispositions keywords such as imagination, confidence, excitement, enthusiastic, motivation and engagement. This increase may be due to the second interview being longer than the first and also to the teachers using stimulation (photos) for their talk.

The teachers in the second interview predominantly used the keywords creativity, thinking process and imagination when they were explaining creativity.

After quantifying the teachers’ keywords, the next step, latent analysis, was undertaken. The next section gives the results of this analysis.

5.4.2.2 Latent content analysis

Results from the latent content analysis indicated that the four teachers’ conceptualisations of creativity could mostly be categorised from a multidisciplinary perspective deriving from Psychology, Education Sociocultural and Art.

The four perspectives and the frequency with which the four teachers used them in the second interview are shown in Table 5.5.

Table 5.5: Four perspectives and the frequency with which they were used in the second interview

Perspectives	Iyda	Shamim	Nati	Simin
Psychology	(n=23) 10.65 %	(n=21) 8%	(n=23) 11.80%	(n=22) 10%
Sociocultural	(n=18) 10.22%	(n=19) 9.88%	(n=12) 8.57 %	(n=16) 11.86%
Education	(n=8) 5.61%	(n=26) 26 %	(n=9)6.49%	(n=6)30.08%
Art	(n=12) 3.15%	(n=15) 4.07%	(n=15) 3.61%	(n=3)1.43%

Table 5.5 shows the teachers' conceptualisation of creativity mostly falls into the psychology and sociocultural codes. This coding was applied to the text by searching within words and beyond the text. Each code is explained from the highest to the lowest percentage mention in the following paragraphs.

Researchers who categorised creativity from a Psychology perspective explained that creativity is a process of mind that contributes significantly to language acquisition, imaginative play, adaptation, innovation, problem solving, planning, decision making and creativity dispositions such as imagination, and persistence (Andiliou & Murphy, 2010; Milgram, 1990; Runcon & Albert, 2010). Psychology was coded as follows: Iyda (10.65 %), Shamim (8%), Nati (11.80%) and Simin (10%). These percentages show little difference between the teachers. The subthemes of play, new ideas, thinking, imagination, confidence, excitement, enthusiastic, motivation, engagement, unique and problem solving emerged during analysis. The subthemes of thinking, imagination and play were frequently used, with play the most used subtheme in Iyda's interview (2.31%). For example, Iyda explained that play is an important aspect of children's creativity, hence two of her selected photos related to free play. She explained that in the painting activity (image 2), the most significant factor for her was that the children created freely. Specifically, in this image (a group of children painting freely on big paper) and in image 4 (role play using hand puppets), children had selected what they liked to do within the parameters of the activity. This connection that Iyda made between free play and creativity is supported by Dissanayake (1974), who emphasised that both play and creativity involve imagination, surprise, non-predictability and self-reward and are considered biologically non-functional. The approach to creativity that Iyda expressed in this interview indicated she allowed freedom in what she saw as play activities but not when the children were involved in what she saw as their formal learning lesson.

Russ's (1999) explanation of the key role of play in developing children's creativity prompts examination of the relationship between play and creativity in early childhood curricula. Iran's Pre-school National Curriculum Framework also recognises the importance of play and its link

to creativity, stating, for example: “In the Islamic narrative the first seven years of life is called learning through fun and play” (IEPF, 2008, p. 14) and “play not only increases concentration but also increase creativity, self-confidence, creative discussion, problem solving and right responses” (IEPF, 2008, p. 30).

Despite these general and specific emphasis on the importance of play for children at this stage, and teacher recognition of this, it was not very evident in these teachers’ classrooms. For example, Shamim stated:

With this busy program do you think I have time to let the children have free play time and creative activities?

Iyda clarified that in her classroom time is more devoted to ‘education’ than to play, saying: “70% education and 30% play. The learning outcome is positive, even though there is less free play”. This indicates that Iyda does not recognise children’s play as either learning or education time and there is an obvious conflict between the Islamic narrative cited in the Iran Preschool National Curriculum Framework and Iyda’s teaching strategy. It should be noted that the only link between learning and play that is stated in this curriculum is the reference already cited above. The whole document links play to fun and enjoyable activities rather than to learning (for more examples in national curriculum frameworks, see criteria of play, p. 30).

Play has been defined by Leggett and Newman (2017, p.30) as “intentional and involves children acting with a purpose and goal for personal learning as they actively explore, discover, imagine and interact with objects, people and their natural world”. It seems from this definition that Iyda had no clear understanding of the relationship between play and learning. While researchers indicate that children learn through play (Hatherly & Richardson, 2007; Hill et al., 2005; Leggett & Newman, 2017; Thomas et al., 2011; Vygotsky, 1987) Iyda stated:

We spend a lot of time on teaching and training and give them a little time for free play at the end of the class day. The children get bored as we can’t keep them sitting down for a long time to listen to the teacher.

So, from this statement we can identify that learning is not play-based for Iyda.

Similar to the Psychology perspective, the Sociocultural perspective also coded highly at 11.86% in Simin’s interview, 10.22% in Iyda’s, 8.57 % in Nati’s and 9.88% Shamim’s.

Sociocultural researchers explain that the development of creativity in children is highly dependent on the environment in which they participate; two active components of environment

are the adults and the culture in which the interaction occurs (Runco & Johnson, 2002). Vygotsky, as one of sociocultural theorists, emphasises the influence of cultural elements of shared beliefs, values, knowledge, skills in shaping children's lives (Agbenyega, 2011). Within the Sociocultural perspective, the sub themes of peer learning, group work, social skills and family involvement (all the teachers), along with religion (Iyda), having rules (Shamim) and telling story (Iyda, Simin and Nati) emerged. Among the Sociocultural subthemes used by all four teachers, only the highest percentage subtheme, group work, will be discussed.

Although group work was strongly emphasised by the teachers, the interaction between the children in group work was not much in evidence. For example, Nati stated:

Children working cooperatively causes their self-confidence to grow in the group, and I have already mentioned this is core to our centre philosophy.

And Iyda stated:

Children's learning and understanding increases through group work, for example as the children compete for the teacher's attention, their competitiveness will increase. When they work in the group then a child will try hard to get to their peers' level to impress her/his teacher and peers.

On the same theme, Simin said:

A positive is learning responsibility and group skills, some days they work to finish quicker than their friends, there is lots of competition.

These statements can be an indication that the children are willing to learn because of cultural values that are held by teachers and their parents (Chao, 1994; Fran et al., 2010; Shahaeian et al., 2014; Sharifian et al., 2015). Creating a competitive environment for children seems to preclude making room for creativity and to invite children to conform and keep up in a competitive environment. Wu and Tsim (cited in Cheung, 2012) demonstrated that while teachers in Hong Kong agree on the importance of developing students' creativity, they had a limited understanding of and aspiration regarding creativity. These teachers preferred an academic orientation in their teaching methods because of the highly competitive educational environment. This is also evident in Iran where parents aspire for their children to become engineers or doctors to the extent of readying them for school by having them practise their work books. Sawyer (2003) claims that in group creativity a group comes together to collaboratively create in real time. The creative inspiration emerges from the interaction and communication among the members and makes the result more than the sum of its parts.

Sawyer's (2003) view also can be linked to that sociocultural theorist, Vygotsky, who emphasised that socialness in learning is collective and not exclusive to dyadic relationships. Learning occurs through a variety of internal developmental processes that operate when the child is interacting with people in the environment and in cooperation with peers (Vygotsky, 1930, 1978). Sawyer's creativity of the group work doesn't support the competitive approach.

The other subtheme that emerged from Iyda, Simin and Nati's interviews was telling story, for example, in Iyda's image 3 and Simin's image 2. Iyda's photo shows all the children creating their own story book using what they had learned about telling a story at the beginning of the year. She explained:

This is the children's wish story book. Whatever they would like to be in future, they draw the picture and the teacher or parents help them to document it. Some families help us for this activity. I taught them about telling a story at the beginning of the year, I encouraged them to tell their story, then I wrote it for them. (Iyda)

And Nati:

For example, the creative movement those children made or when they were telling stories couldn't be photographed.

As well as Simin:

We have a book week in Iran, we start teaching about reading books and telling stories weeks before to get them familiar with that event. I practise story telling by encouraging them to say what happened to them or telling news.

Traditionally, telling stories was a way of transferring culture from one generation to the next (Rubanovich, 2015). The importance of storytelling is also evident in the Preschool National Frameworks, where it is emphasised in the description of activities: "Story is the form of text or verbal expression through which the author or teller presents thoughts, feelings and beliefs to the reader/listener. Stories can be unreal/imaginative or real. Mostly the attractiveness of the story lies in it being a tale/adventure that has an indirect message" (p.25). Vygotsky (2004) defined "Story telling, that is, oral verbal creation and dramatization in the narrower sense of the term are similar in nature to children's dramatic creative efforts" (p. 74). There is, thus, a link between creativity and storytelling (Lwin, 2017). But, although both Iyda and Simin saw this activity as a learning process that has to be formally taught to the children so they then can come with their own story, neither elaborated on the creativity it contained.

The subtheme of religion in Iyda's interview response was reflected in her music lesson. She mentioned that while she had been raised in a very religious family, she was not incorporating religious themes as strongly in her teaching as she would be expected to. Her approach to religion shows open-mindedness, which is a desire to examine or get modern ideas and thoughts (Sharifi, 2015). Using a musical instrument is prohibited in Islam (Ghazizadeh, 2011), (see literature review about cultural in Iran), so it is not surprising that musical instruments do not appear in the preschool national document, rather only Islamic songs have been recommended. Iyda had chosen to reject this teaching.

The Subtheme of having rules emerged in Shamim's interview and may have a cultural origin. For example, she said:

Providing facilities, making rules, what to do and what not to do, for example, some children like to paint the tables so then I remind them about the rules.

She mentioned this again in relation to her second image:

I did make rules for this activity, like don't touch the colours.

And in response to question eleven of the interviews (What does this image demonstrate about a theoretical concept or understanding?) she responded:

Cooperation, neatness, learning rules, encouraging them to express their imagination.

These matters showed the teacher sees the rules as a necessary pre-requisite to imagination and creativity.

Shamim's beliefs about building on children's social skills aligns with a socio-behavioural dominant theory of the IEPF. Analysis of the frameworks showed that social skills have to be the teachers' main focus. So, for example, in social areas, the teachers teach "respect for others (parents, adults, educators, teachers, peers, and younger children)" (IEPF, 2008, p. 12). This attitude of requiring rules and teacher control was also revealed in a study among Hong Kong teachers who tended to be more concerned with students' manners than in fostering children's creativity (Cheung & Leung, 2013). In this way Hong Kong teachers are similar to Shamim who prioritises rules and structures for the children's activities, and a focus on workbooks rather than on free play.

Sheykholeslam's (2017) study of Iranian culture found that younger people are expected to listen to and obey their elders without hesitating. Shahaeian et al. (2014) explained that in countries like Iran and China, families socialise children to respect adults in the family,

maintaining harmony with parents and other family members, and to not explicitly express their disagreement. This culture of obedience is also evident in Iranian governments throughout history that have demanded that people in the country obey governments' rules and left no place for criticism of the government of the day (Zandpour & Sadri, 1996). Shamim's classroom echoed this attitude: "In our culture it is very important, because if we won't adjust they would say that the person has an issue in our culture", she said. Thus, compliance with rules means becoming part of the culture of authority relationships and accepting the rules without questioning (Sheykholeslam, 2017). The authority relationship is more evident when Shamim pointed out:

Children have to learn Quran, English, gymnastics and include at least 30 minutes outdoor activities. With this busy program do you think I have time to let the children have free play time and creative activities?

In this way the dominant authority relationship between the education ministry and teachers, then teacher and children, is noticeable. The important role of authority in children's lives was also evident in the initial interview and in service practice. For example, when, upon entry to the Centre, the researcher was asked to change her shoes for slippers that belonged to the Centre. This is standard practice for all people in Iran, and this habit of removing shoes upon entering a building may also be rooted in the Iranian Muslim cultural tradition of taking shoes off before entering the mosque, and also the house. In this instance, the underlying logic might also derive from preserving the carpet which is precious and special if it's hand woven and can be damaged by shoes.

Investigating the participant teachers' conceptualisation of creativity from the Education perspective showed Shamim's (26%) and Simin's (30%) interviews coded highly for this perspective. Creativity researchers operating from the Education perspective underline the role of the teacher in supporting young children to achieve an optimum balance between structure and freedom of expression (Craft, 2003; Edwards & Springate, 1995; Mellou, 1996; Runco, 1990; Tegano, 1991). It was unsurprising, then, that the subthemes teacher's role, facilities and supporting environment emerged in all four teachers' interviews.

Among these subthemes, teacher's role was emphasised strongly by all of the teachers. Shamim confidently stated that her philosophy was encouraging children to play and be creative. For example, she said:

This is my philosophy rather than the centre's. For the centre, all teaching has to be meaningful and have a purpose. I am hoping to open my own service and work using my

own philosophy. I am not happy with the centre philosophy as I don't see it promoting creativity.

Most of the time I apply creative activity in my teaching which is not the focus of the centre.

I wish you could see my work last year, our education system is wrong, otherwise we would have very capable and creative children.

Simin viewed her role as being actively involved with creativity, for example she stated:

Aimed for creativity because I gave them a goal to do that, some of the children's creativity work is planned by the teacher.

The least coded perspective was Art. Teachers identified creativity in collage, painting, drama, music, but did not include dance, using the term creative movement. However, creative movement is very different to dance in that in creative movement activities children find new movements that are different to the other children. Shamim, Nati and Simin all used the term creative movement, this mostly likely comes about because of Islamic culture and also because the national curriculum rejects dance.

The next step in analysing Interview 2 comprised of coding during analysis to examine how the teachers conceptualised creativity in the light of culture.

5.4.2.3 Coding during analysis

During analysis the codes of knowledge, stereotyping (Shamim and Simin), learning (all four teachers), creative movement (Shamim, Nati, and Simin) and teaching style (Nati) emerged. Learning was coded in the interviews with all four teachers which was merged into the knowledge code. It is also evident that for both teachers and their preschool, the gaining of knowledge/learning is the main teaching focus because of the power of curricula outlines. Both parents and the Education and Training Ministry of Iran expect to see children's learning outcomes. All four teachers stated that they teach from curriculum outlines, workbooks, and projects.

Each year the Education Ministry evaluates services by monitoring services and assessing children's portfolios. For example, teachers stated:

The Education Ministry gave us outlines, which we teach from, such as science concepts, mathematics, intelligence, hygiene, behaviour training. In addition to this outline, the Centre philosophy is based on group project activity. We teach the concepts from outlines through a project. (Iyda)

This project looks at lands, ocean, weather, different people on planet earth, countries. This project came along with a kit from education ministry and all preschools teach this to the children. This project is massive and children engage with different languages. (Simin)

The emphasis on knowledge/learning through parents' expectations was evident from Iyda's interview and the researcher's own experience as a teacher in Iran. Parents typically spent time and money to support their children's academic life in order to see outcomes of their children's knowledge (Shahaeian et al., 2011). A study conducted by Shahaeian et al.(2011) demonstrated Iranian parents place more emphasis on knowledge acquisition and doing things in "proper" ways than Western parents do. Other studies by Chao (1994) and Sharifzadeh (2004) reported middle class parents in Iran are like Chinese parents in placing high value on children's knowledge acquisition, with a willingness to sacrifice their own luxuries to improve their children's education and training (Shahaeian et al., 2011). Clearly, from these studies, the cultural value that Asian parents have for "children's academic achievements" is noticeable.

The other code that emerged during analysis was stereotyping which appeared in both Shamim's and Simin's interviews. They stated:

It was interesting that some boys whistled to keep the rhythm, maybe this is Ok for boys to whistle in our culture. (Shamim)

I thought would be a difficult activity for them but when I observed them they were so eagerly playing, the girls specially liked the activity. (Simin)

Viewing sex roles as different in Western society is considered stereotyping but it is normal in Iran. Commenting on her first photo of decorating fish using sequins, Simin observed that girls enjoyed playing more than boys did. This was collage activity which categorise in art perspectives.

In referring to the boys whistling to keep rhythm (see quotation above), Shamim said this in the context of Iran's male-dominant culture that has, through the Islamic culture, afforded males freedoms, such as whistling in public, which woman don't have; for example, women are required to wear Hijab whereas men do not.

5.5 Walk about interview

The third component of data collection involved the teachers walking through their classroom with the researcher to identify any further examples of creativity that they may not have talked about. This also gave the researcher the opportunity to observe the classrooms. All of the

teacher's classrooms were decorated with collages in which the adult's involvement was obvious.

Two of the teachers, Iyda and Simin, had no assistants in their classroom during the walk about interview, so they couldn't focus well on the conversation, since they were in a hurry to return to their teaching after having already spent an hour away from their class to complete the second interview, and anxious that the walk about interview would make them late for the day's teaching schedule. Teachers didn't take any photos, while the researcher took photos from different spaces of the services (see appendix10).

Environment was the most coded word in the walk about interviews of all four teachers. For example, teachers stated:

Chairs and tables occupy most of the space. For free play and creative activity, the children need more space, so I take them downstairs and they can move around freely. (Iyda)

This area is taken up with chairs and tables and clothes hangers. We do most of the creative work downstairs, there is a big salon. I take the children there every day for forty minutes. There are no chairs and tables there, so the children can freely move around and play ... We do creative play there as there is more space. (Shamim)

The salon that we have in the centre has lots of space. I take the children for creative movement there. This salon has a stage and has no chairs and tables, so the children can move freely. (Nati)

More resources, open shelves, with easy access for the children. Some of the toys are not reachable for them. (Simin)

These statements revealed that teachers believe spatial freedom is a requisite for creativity, specifically because areas more spacious than their classrooms give more opportunities for the children to move around freely, especially when there is other equipment for physical activities like a slide, balls, pool, and climbing apparatus. The free environment is identified by McCoy and Evans (2002) as a characteristic supporting creativity, while Amabile (1989) notes that the freedom to choose and explore are characteristics of an environment that supports creativity. A free environment also allows diversion and, reflecting flexibility, offers a degree of personal autonomy. The sense of freedom may be necessary to support the rebelliousness, mood fluctuation, and unconventional thought processes identified by MacKinnon (1965) and Barron (1968) as prerequisites for creative thought. Likewise, providing a sense of freedom in the

environment to support creative behaviour may reinforce the conditions of psychological safety and freedom described by Rogers (1954).

These studies indicate that teachers think that lack of free space is a barrier to inspiring creativity. However, the classroom can be a free environment if a teacher selects flexible teaching strategies. For instance, Iyda responded to the question: “What can you provide in your classroom to increase children’s creativity?” with:

Sometimes when I can’t take the children downstairs, I give them a game that requires them to use their intelligence and thinking. Sometimes I provide them with musical instruments or play music for them. Another game is buttons and ropes that they like to use to make patterns and it helps to increase their creativity.

That response implies that Iyda does in fact see that there is a place for creativity in the classroom when the teacher doesn’t restrict the children to their workbook and knowledge-based activities. It may be that the teacher’s thinking is influenced by the historical view and traditional classroom design around the classroom providing a place for the children to sit and do workbook activities. This, in turn, may influence teachers to think that there is no place for free play in a room designed in this fashion and might be another reason that Iyda does not see the classroom as offering much scope for children’s creativity. The level of involvement that determine creativity of the children (Laevers, 1994) in both classroom and big indoor environments is vague. Iyda ignored the environment as a third teacher since she was looking at the space as a free place that children can move around easily (Strong-Wilson & Ellis, 2007a).

Educators’ beliefs have a significant impact on teaching practice and the types of environments, learning and play opportunities provided for children (Davies, 1997; Sandseter & Beate, 2007; Stephenson, 2003). In support of the importance of the educator’s role, Leggett (2014) noted “Evidence from [the early childhood teachers] research suggests that the role of the educator is pivotal in assisting children in the development of innovative solutions and ideas within social learning contexts” (p. xii).

Again, in Iyda’s walk about interview, there is emphasis on knowledge/learning that is intentionally designed. She explained about providing children games in which they can use their intelligence and thinking or providing musical instruments or games with which they can make patterns.

Creative movement was considered by Shamim and Nati in their walk about interviews.

I drew a line in the class and encouraged the children to perform lots of creative movement.
(Shamim)

I take the children for creative movement there. This salon has a stage and has no chair and tables so the children can move freely (Nati)

This comment of Nati's may indicate that she sees the space as useful only for creative movement and not for any other area of creativity like problem solving or creating art and craft. Shamim's observations about the space restrictions may have been a complaint regarding the size of the classroom rather than a true restriction on creative possibilities. Dance in Iran is prohibited (section 2.4.2), therefore creative movements are different from Western societies (Ghazizadeh, 2011). It's creating movements such as pantomime, and every child must create unique movements, without coping each other's. For example, in Shamim's creative movement representation of her classroom, the children must show different movement to walk on the line, one child was walking zigzag, the next hopping and others create different movements, without coping others.

5.6 Summary

This chapter analysed feedback from four participant teachers from Iran. While they demonstrated both similarities and differences in their beliefs about creativity, the similarities were more obvious than differences. Table 5.6 shows the similarities and differences.

The findings revealed through the interview analyses were that Iranian teachers have more similarities than differences. The similarities demonstrate similar cultural influences; for example, presenting images of children's creativity group work rather than individual or teachers-directed activities and academic orientated education. Teachers conceptualised creativity in the multidisciplinary category mostly derived from the perspectives of Psychology, Sociocultural and Education. In the Psychology perspective, teachers emphasised creativity as thinking, and imagination.

In the Sociocultural perspective, the teachers mainly focused on peer learning, group work, social skills and family involvement. Although group work was emphasised by teachers, interaction among children was not much evident. The result was that all children have to follow the teachers' structure and there is less place for individual activities. This is influenced by the collectivism culture, that harmony within the group has to be maintained (Hofstede, 2020).

Table 5.6: Similarities and differences in beliefs about creativity among four Iranian teachers

Interview steps	Similarities	Differences
Initial Interview	<ol style="list-style-type: none"> 1. <i>Creativity</i> and <i>Thinking process</i> keywords most often were used. 2. The multidisciplinary perspective of creativity. 3. Family involvement, collaborative work, family culture subthemes in socio/cultural view. 4. In Education perspective teachers perceived that creativity begins with teachers teaching creativity, then the children learn it. 5. Coding during analysis <i>knowledge</i> appeared. 	<ol style="list-style-type: none"> 1. Teachers Iyda, Shamim and Simin viewed creativity from the Sociocultural perspective. 2. Religious was coded in Iyda and Nati's interview.
Second interview	<ol style="list-style-type: none"> 1. Four representations of classroom creativity are similar, such as storytelling. 2. Four representative creative activities are teacher-directed with a group focus. 3. The multidisciplinary perspectives of creativity. 4. Teaching from Education Ministry outlines, project base, work books and no time for free play. 5. Subthemes <i>peer learning</i>, <i>group work</i>, <i>social skills</i> and <i>family involvement</i> emerged for sociocultural view of creativity. 	<ol style="list-style-type: none"> 1. Keywords <i>play</i> used 29 times by Iyda. 2. In <i>sociocultural</i> view subthemes <i>religious</i> (Iyda) and <i>having rules</i> (Shamim) <i>telling story</i> (Iyda, Simin and Nati) emerged. 3. Shamim (26%) and Simin (30%) view creativity mostly from the Education perspective. 4. During analysis codes <i>knowledge</i>, <i>stereotyping</i> (Shamim and Simin), <i>creative movement</i> (Shamim, Nati, and Simin) and <i>teaching style</i> (Nati) emerged.
Walk about interview	Teachers believe in spatial freedom as requisite for creativity. Having access to separate areas bigger than their classroom was considered a more creative place.	Codes <i>knowledge/learning</i> (Iyda) <i>creative movement</i> (Shamim and Nati) emerged.

In the Education perspective, teachers considered having facility and their role is important in fostering children's creativity. They emphasised teaching creativity with more focus on products rather than process of creativity. Teachers highlighted the importance of knowledge/learning in creativity of their classroom. Teachers clearly explained education ministry and parents' emphasis on knowledge is part of their competitive culture and more importantly it's important for them to see the products/ knowledge gained by children. Again, the focus of the education ministry/parents/teachers imply early childhood education in Iran is academically ordained. This finding aligns with the study of Eastern cultures that parents prioritise knowledge acquisition in education more than Western parents do (Chao, 1994; Shahaeian et al., 2011; Sharifzadeh, 2004).

The standout similarities in the walk about interview were the teachers' complaint about insufficient space and not having enough time for play as they have to work from education outlines, teaching through workbooks and teaching based on projects. The four teachers complained about the space in their classroom as limitations for creativity, therefore they were taking children to different spaces from the classroom to allow freedom. This result supports the findings in the literature that teachers have a limited understanding of using environment as third teachers to encourage creativity; rather the Iranian teachers choose the environment to accommodate free moving in space.

The differences in the teachers' beliefs included Iyda's emphasis on play without making a clear link between play and creativity. Differences were also apparent in the subthemes religion (Iyda), having rules (Shamim), telling story (Iyda, Simin and Nati), all of which emerged in the photo elicitation interviews. The result reported in this chapter will be discussed further in Chapter 7. To further examine cultural similarities and differences between the selected countries, the next chapter will provide results of the analysis of Australian teachers' beliefs about creativity.

CHAPTER 6: AUSTRALIAN TEACHERS' INTERVIEW ANALYSIS

6.1 Introduction

This chapter reports results from the analysis of interviews conducted with four Australian Early Childhood teachers so as to explore the research question:

How is creativity conceptualised in early childhood education within the sociocultural contexts of Australia?

1. Are there similarities or differences between Eastern and Western early childhood perspectives about creativity?
2. How do early childhood national frameworks demonstrate culturally influenced representations of creativity?
3. How do Australian teachers' beliefs about creativity align with their national curriculum frameworks?

This chapter addressed the research questions in conjunction with Chapters 4 and 5.

The three stages interviews (initial, second and walk about) focus on examining how teachers conceptualised creativity by asking them a series of questions at each stage of the interviews (see Chapter 3). In the second interview the participants were asked a further series of questions in response to their selection of photos they felt best depicted creativity. The second interview was the longest of the three interviews.

The method of analysis for this chapter was summative (Hsieh & Shannon, 2005). In summative analysis, there are three steps of: counting keywords which is the basic level for the study; latent content analysis, which is a deeper layer of the analysis; and coding during analysis.

In the first the steps, keywords concerning creativity identified from the literature review (Chapter 2) were used to categorise and analyse how educators understand creativity as part of their daily practice were. The keywords were: creativity, play, problem solving, unique, useful and creative dispositions (confidence, curiosity, expressive, excitement, motivation and imagination) (Andiliou & Murphy, 2010; DEEWR, 2009; Productivity Agenda Working Group-Education, Skills, Training and Early Childhood Development, 2008). In the second interview, in addition to summative analysis, direct photo analysis was applied. The initial interview results revealed the dispositions of imagination, confidence and expressive. In the second interview the keywords imagination, confidence, expressive, excitement and motivation

were identified. In the third step, latent content analysis, which was categorised into four perspectives of creativity research: Psychology (Andiliou & Murphy, 2010; Milgram, 1990; Runcon & Albert, 2010), Sociocultural (Agbenyega, 2009; Nahm, 1957; Runco & Johnson, 2002; Vygotsky, 1930, 1978), the Arts (Dissanayake, 1974), and education/disciplines (Edwards & Springate, 1995; Fu, 1977; Malaguzzi, 1998; NACCCE, 1999; Tegano, 1991).

Also in the third step, coding during analysis, the codes 'time' and 'loose part' emerged from the initial interview and, 'creative movement', 'agency' and 'individual' emerged in the second interview.

The participating teachers in Australia were given the pseudonyms Jennifer, Katie, Khloe and Lorne, and were introduced in Chapter 3, where their demographic and background details can be found (see Table 3.3). All the teachers were from Newcastle in the Australian state of New South Wales. They were all qualified teachers with at least Bachelor's degree. They all have more than 20 years experiences except for Katie. They were all over 40 years old age except for Katie. The following sections report the findings from the three interview stages.

6.2 Initial interview

This semi-structured interview asked teachers a range of questions to gain some initial understanding of the teachers' knowledge and beliefs. The questions included:

- What is creativity?
- Do you think creativity is seen differently in your culture than in others?
- How do culture and creativity come together for you in teaching children?
- How do you facilitate creativity?

The three stages of summative analysis used to analyse the Initial Interview comprise

- Keywords prior analysis
- Latent content analysis
- Coding during analysis

Results of the analysis of the three stages of Australian teacher interviews are reported in the following subsections.

6.2.1 Keywords prior to analysis

This is a basic level of analysis identifying the frequency with which each of the four teachers used the specified keywords selected from the literature review. Data was collated in response

to the interview questions in order to analyse how preschool teachers conceptualised creativity and related this to creative practice. Keywords were: creativity, thinking, play, problem solving and creative dispositions (for example: confidence, curiosity, expressive, invention and imagination), useful and unique. Review of eight countries' national curriculum frameworks and researchers' papers revealed that dispositions relevant to creativity included enthusiasm, curiosity, commitment, persistence, confidence, imagination, risk taking, expressing ideas, optimism, and engagement (DEEWR, 2009; New Zealand Ministry Of Education, 1996, 2017; Productivity Agenda Working Group-Education, Skills, Training and Early Childhood Development, 2008). Keywords from the literature review as well as these dispositions were also searched for and coded from the data using Nvivo 11. Table 6.1 shows the frequency with which keywords were used by the four Australian teachers during the initial interview.

Table 6.1: Keywords and the frequency of use among four Australian teachers during initial interview

Keywords	Katie	Jennifer	Lorne	Khloe	Total
Creativity	11	10	15	9	45
Play	1	2	8	0	11
Thinking	7	3	6	5	21
New ideas	1	1	1	2	4
Imagination (disposition)	3	0	2	0	5
Unique	0	0	0	1	1
Problem solving	0	0	8	0	0
Useful	0	0	2	0	2
Expressing (disposition)	2	19	1	0	22
Total	25	35	43	17	119
Total number of words in the transcript	743	1339	1574	1723	5379

The data in this table shows that all four teachers commonly used the words 'creativity' and 'thinking'. This use of the word creativity reflects a focus on the interview topic.

In using the keyword 'thinking' the teachers stated:

[F]or children it is about the process of thinking and the process of doing. (Lorne)

I think creativity is about thinking and process ... and ... I think creativity teaches people to think outside the box, rather than just think how we do it, the one way and that's it. (Khloe)

I like to make a note to show the parents what their child was thinking when creating and constructing ideas, so while parents do see it [creativity] sometimes just as art, we as teachers have to help them [parents] to understand that it [creativity] comes in different shapes and forms. (Katie)

I do think people in sports are creative through the mind set they need in order to think about how they play the game. (Jennifer)

Analysing Lorne's, Khloe's and Jennifer's statements revealed they made a connection between thinking and creativity, and mainly related thinking to the process of creativity, such as for generating ideas and problem solving; This connection is supported by Kuhn & Holling (2009); Badri et al. (2013), Runco and Albert (2010), who state that thought processes can generate creative ideas by exploring many possible solutions. Further the connection between thinking process and creativity can be supported by linking two studies identified in literature review, by Kudryavtsev, (2011) and Stojanova (2010), in which they explained teachers who develop a creative atmosphere can encourage creative thinking, such as developing an ability to brainstorm, record thoughts, ideas and synthesise. Katie noted her insights for making notes for parents on what children are thinking about while they are being creative. This is supportive of Kudryavtsev's (2011) and Stojanova's (2011) ideas for encouraging creativity in children; especially if families become involved with the child's creativity through expanding creative activities at home.

In contrast to Lorne and Khloe, Katie's statement also indicates her thinking that creativity is mostly displayed when children are producing. This definition of thinking, supported by Milgram's (1990) definition of creativity, describes creativity as a human mind activity that reaches to the product. However, creativity does not always lead to new ideas or actual responses.

Keywords 'useful', used by Lorne and 'unique', by Khloe, might refer to definitions of creativity as a product. Stojanova (2010) noted that a product is not creative unless it is "useful" or is novel. This indicates that divergent thinking is necessary to produce a novel idea or product that can be useful in some way to society.

What is interesting is that Katie and Jennifer also expressed their thoughts of creativity linked to other areas outside of art. Katie stated that "creativity comes in different shapes and forms" and Jennifer suggested that "people in sports are creative". This implies that the thinking needed to become successful in any domain is dependent on one's ability to think divergently and to solve problems.

Although all four teachers used the keywords creativity and thinking, each one also had others they particularly preferred, for example, ‘imagination’ was used often by Katie, Lorne placed great emphasis on ‘play’ and ‘problem solving’ while Jennifer emphasised the disposition of being ‘expressive’. The following section will provide further findings from the data of individually favoured keywords by the teachers and how these forms conceptualised understandings of creativity.

‘Imagination’ as a disposition of creativity was used by Katie linked to thinking. Katie stated:

It doesn’t matter how it goes, the brain has to think very quickly, using imagination. It’s a lot of thinking, the same as dance. I often put a piece of music and let them to explore that, put some costumes.

The relationship between imagination and creativity has been explained by Vygotsky (1930, 1978, 2004), who stated that the imagination serves as an imperative impetus for all human creative activity. Creativity researchers (Andiliou & Murphy, 2010; Milgram, 1990; Runcon & Albert, 2010; Stojanova, 2010; Vadeboncoeur et al., 2016) argued that using imagination is essential to creativity. Magno (2009, p. 10) stated “creativity is a product of an executed imagination”.

Lorne focused mainly on play and problem solving linked to creativity. She stated:

[T]hat stay as long as possible, have more free flowing and have time to play, time to think.

Sometimes that can be creative problem solving like thinking how to solve problems. It’s not always about producing something, it’s about problem solving, it’s about going to play and going the relationship with each other can be quite creative, like how they get in and out of situation and interaction.

Play and problem solving is a process that contribute greatly to the mind to be creative. The supportive studies explained the links between these phenomena by providing examples of how children’s brains create ideas when involve in play and problem solving (Andiliou & Murphy, 2010; DEEWR, 2009; Dissanayake, 1974; Milgram, 1990; Runcon & Albert, 2010).

The keyword ‘expressing’ that Jennifer used is also a disposition for creativity, where children are encouraged to express themselves. She stated

I think creativity is a child, or an adult way to express themselves in a variety of medium, sometimes I think creativity can be arts and sort of painting, sculpture all those things.

Jennifer used the ‘expressing’ keyword mainly when she referred it to creativity as a product. The link between expressing and product is explained by Guilford (1950, p.446), who believed that the basis of creativity is a contemplative divergent production, which involves creating a series of solutions to a problem (domain). Creative products in a second category of creativity appear in the form of expressions (creating “touchable” products) or impressions (rich and detailed observations). The second interview reported below investigated if Jennifer considered creativity to be the creative products themselves or the process of creating those products.

Although there are many keywords that can be linked to creativity, these teachers rarely used them in the initial interview. Keywords relating to dispositions such as curiosity and confidence did not appear, instead educators introduced a new word to describe children’s dispositions: expressive. Teacher’s conceptualisation of creativity was investigated in the following analysis of the data for the second interview.

6.2.2 Latent content analysis

In the second step of summative analysis, latent content analysis was used to categorise each teacher’s conceptualisation of creativity from the four perspectives of Psychology, Education, Sociocultural and Art. These four perspectives are discussed in the literature review (Chapter 2), this being this study’s area of focus in investigating creativity. Analysing teachers’ perspectives in this way can specifically help to examine how they conceptualise creativity. To do so, the codes and sub-codes for the four perspectives were selected according to the literature review, and the codes and sub-codes for each perspective will be explained separately.

This analysis indicated that the four Australian teachers’ conceptualisation of creativity was generally multidisciplinary, that is, encompassing all four perspectives as summarised in Table 6.2.

Table 6.2: The frequency and percentage of the appearance of four perspectives among interviewed teachers

Perspectives	Katie	Lorne	Jennifer	Khloe
Psychology	(n=3) 5%	(n=13) 19%	(n=3) 22%	(n=7) 13%
Sociocultural	(n=9) 38%	(n=7) 10%	(n=11) 35%	(n=9) 23.49%
Education	(n=10) 36%	(n=4) 10%	(n=2) 10.17%	(n=8) 26%
Art	(n=9) 38%	(n=3) 5%	(n=7) 23.12%	(n=2) 2.80%

Table 6.2 shows the number of times the text on perspectives were selected from the transcription and the percentage shows how much of the text has selected in each category. For example, for Katie, she expresses a Psychology perspective three times, a Sociocultural

perspective nine times, an Education perspective ten times, and an Art perspective nine times. So, overall, she refers to the four perspectives 31 times, of which 5% of fell into the Psychology category, 38% Sociocultural, 36% Education and 38% of her references fell into the Art category.

The table also shows that the emphasis within these teachers' views of creativity varied. For example, the Art and Sociocultural perspectives emerged most often in Katie's interview, Psychology in Lorne's, Sociocultural in Jennifer's and Education in Khloe's.

The teachers' view of creativity from a Sociocultural perspective reflected a sociocultural sensitivity that aligns with theories that state culture and society are important aspects of children's lives (Csikszentmihalyi, 1994; John-Steiner & Moran, 2012; Leggett, 2014; Lubart, 1999; Niu & Sternberg, 2001, 2002; Sawyer, 2008; Vygotsky, 1930, 1978).

In coding for the Sociocultural perspective, the common sub themes of family involvement, collaborative work, influence from different cultures and peers' influence emerged.

All four teachers expressed their interest in different cultures and also in having people from different cultures teach the children. For example:

I've been very lucky to have children from different cultural backgrounds and different educators from different cultural backgrounds. I always make sure to ask them what arts look like in their country and what creativity looks like in their country, specially asking parents. Last year, for example, I had an educator in the room who is from India and I wanted her culture to be part of the room, that's really important because the children were asking questions about what country she was from, what India is like. We organised time for educators to create Rangoli, we sat together on the ground and we wanted the children to come to see what we created, and the children were amazed that we can make a design with coloured powder and not just with paint. Different cultures open up more possibilities and I love exploring that with the children. (Katie)

[T]alk to people to know what is important about and what is reflective of their culture and we would like to implement it here. And if we don't feel competent enough, we ask parents to come in and do things with us, teach us. Most of the time, thankfully, we have parents that are available and willing. We always talk about this service as a community and it is not just for children, it is for families, and I hope we give that feeling of welcoming, sharing. (Khloe)

Although all four teachers expressed their interest in different cultures and in having people from different cultures teach the classroom, when it came to the question "Do you think

creativity is viewed differently in your culture than in others?” the responses were mixed. Two teachers, Lorne and Khloe weren’t sure.

I am not sure because I’ve not studied other cultures. I don’t know to be honest. I don’t know what’s happening ... don’t know what’s happening. (Lorne)

I have never thought about it, I think it could be, I guess it depends on what different cultures perceive is more important than other areas and it depends what people’s concepts of actual creativity is. (Khloe)

Among the teachers, Jennifer’s view of creativity falls predominantly into a Sociocultural perspective. As Jennifer’s demographic and background details outlined (see Table 3.3) indicate, she is from a service that enrolls only children from Aboriginal backgrounds, and her husband has an Aboriginal background. Cultural knowledge is learned through our relationships with other people and through engaging in action together as we try to solve problems (D’Andrade, 1981). As result of Jennifer being in a relationship and in action with diverse cultures she is confident to teach Aboriginal children. Jennifer stated:

My own children are Indigenous I see as an example, this is a personal example. Their father is Indigenous and enjoys painting, I see them drawing and painting differently to what I teach them. Like when we go to the beach, my husband does sand sculpture, and when I go with them to the beach, they do their own sculpture. So I think a lot of children here have the same experience with their parents or even grandparents, they have a real connection to art. It’s a story telling culture and stories we told them through stories and song lines and also paint. The other area is music, a lot of people singing, that’s how we tell our story, through singing and painting.

Exposure to different cultures improves understanding of diverse cultures and serves to make the teacher more confident to include diverse cultures in her/his teaching. The study by Conle et al. (2000) explained that people of diverse cultural backgrounds can take up multiple perspectives as a result of experiencing what particular social and moral issues looks like from more than one perspective and engaging their imagination by entering multiple stories about it.

The Sociocultural perspective (31%) coded highly in Jennifer’s interview, and this demonstrates alignment with EYLF of Australia (DEEWR, 2009) which stated; “The Framework has been designed for use by early childhood educators working in partnership with families, children’s first and most influential educators” (p.5).

A further code for the Education perspective with the subthemes of facilitation, environment and teacher's role was also represented in the interviews, with Khloe exhibiting the highest percentage. From the Educational perspective, all people are capable of creative achievement in some area of activity, which depends heavily on providing the right conditions (NACCCE, 1999). The teachers, except for Jennifer, stated that their teaching was influenced by Reggio Emilia's approach that highly values children's creativity in early childhood education. Khloe responded to the question "do you see in Australia creativity is represented in all sorts of different ways?"

It depends on the school and the teacher you work with. I think educators in the schools are starting to look outside of the box and see creativity differently, but not in most places.

The third perspective of creativity, Psychology, with the subthemes thinking, exploring, play, and problem solving was also represented in the interview, with Jennifer and Lorne coding with the highest percentages. Jennifer stated:

I do think people in sports are creative through the mind set they need in order to think about how they play the game and I think athletes have a high level of creativity because they can actually see beyond what is just happening right here and right now.

And Khloe commented: "I think creativity is about thinking and process and different people do things differently".

The large number of times that 'thinking' was coded (see Table 6.1) in the initial interviews revealed all four teachers mentioned that the thinking process is an essential part of creativity and placed a heavy emphasis on it.

The last perspective from which to view creativity was Art, with its sub themes of music, drama, paints, clay, art project, story, sculpture, building/construction and aesthetically beautiful. Of the four teachers, Katie coded the most often for the Art perspective, stating at the beginning of her interview:

I think a lot of people see it's happening in the art room or art space, but I see creativity as happening in any space in the room where their ideas come out. And I think children's ideas evolve over time as well, when they are being creative and I like to re-visit their ideas and extend on them when the timing is right, I guess.

Although Katie did not view creativity as Art, latent content analysis revealed that the Art perspective (38%) was dominant for her. For example, she stated:

I always make sure to ask them what arts look like in their country and what creativity looks like in their country, especially asking parents.

And

I have one child who doesn't like to do much art and the family said they don't do much art as a family. So when I plan for this time, I might say "you can do your art based on the story" or "you might want to create something from the story". We leave it open, so they don't think that they have to do certain things, so they have the option to show their creativity.

There are many ways to foster creativity, with Art being one means of fostering the development of creativity and imagination and facilitating social change (Ewing, 2010). Studies highlight the need for educators to view creativity in a broad context rather than narrowly defining creativity within art education (Leggett, 2014). It is significant, then, that Katie's dominant view does not align with the EYLF, which is framed in the Psychology perspective.

The four perspectives summarised in Table 6.2 were also analysed in the second interview for two reasons:

1. To examine the dominant perspective underpinning each teacher's beliefs; and
2. To find the consistency (reliability) of the teacher's perspective regarding creativity. In other words, whether in the second interview the teachers exhibited the same perspective of creativity that they did in the initial interview.

6.2.3 Coding during analysis

As part of the open coding method, coding during analysis identifies further keywords that the teachers used but which had not already been identified in the literature review. This open coding shows the nature of interpretivist/constructivist research in emerging significant data during interview conversation (Strauss & Corbin, 1990).

By coding during analysis, the keywords 'time' (Lorne, 20%, Katie, 11%, Jennifer, 1.2% and Khloe, 3%) and 'loose parts' (Lorne 3.33%, Katie, 3.30%, and Khloe, 6.23%) emerged as significant concepts for these teachers.

With reference to the keyword 'time', creativity researchers emphasise that creativity requires time and that giving time can assist children to come up with extraordinary ideas (Amabile, 1989; Csikszentmihalyi, 1990; Leggett, 2014; Robinson, 2009).

Time is also mentioned in the foundation document of the EYLF, Productivity Agenda Working Group-Education, Skills, Training and Early Childhood Development (2008), Which stated that large amounts of time can foster positive dispositions for learning, such as creativity and confidence. The EYLF itself also recommends that teachers “plan for time and space where children can reflect on their learning and see similarities and connections between existing and new learning” (DEEWR, 2009, p. 36).

Other references to the importance of time in creativity include Burnard et al. (2006) who found that young children needed sufficient time for immersion in an activity to achieve creative outcomes, whilst other researchers (Halsey, Jones and Lord , 2006) explained the most successful National Endowment for Science, Technology and the Arts (NESTA)-funded projects allowed young people to work at their own pace without pressure. Jeffrey (2006), reporting on the European Commission-funded Creative Learning and Student Perspectives (CLASP) project, recommends a specific time allocation of a week for extended time periods for creative projects, and notes *the increased interest and commitment that time can give to the value of creative learning* (p.8).

Although all four Australian teachers referred to time in the interviews and, therefore, were aligned with findings from both creativity research and the EYLF, it was Lorne who placed the greatest emphasis on time. She stated: “I suppose sometimes with being time poor, most people are time poor, we don’t put a lot of time into play and looking for possibilities”. She specially noted when supervising students in long day care services that their time was arranged in blocks, and this did not foster creativity. Lorne stated: “I have been in the six services, and I think all of them, and it was in different parts of the day. I thought the passing time of the day was different and had more slot of the time. It really struck me.”

‘Loose parts’ was the other keyword mentioned that appeared during analysis. Loose parts theory is about remembering that the best play comes from activities that allow children to play in many different ways and on many different levels (Nicholson, 1972). A loose parts approach opens new possibilities for learning that encourages creativity and sustained engagement in less-competitive play (Sear, 2016). Loose parts is a key element in the Reggio Emilio approach (Edwards et al., 1998) that is well known in the world as highly value creativity (Sharp, 2004). As noted earlier, three of the four teachers (Katie, Khloe and Lorne) were utilising the Reggio approach in their teaching.

Beside the keywords the teachers had in common, individual keywords also emerged. For example, in Jennifer’s interview the keyword ‘expressive’ (25.55%) emerged, a concept that

the literature attributes to the psycho-sociocultural nature of creative expression (Glăveanu & Wagoner, 2016) and can be seen in Jennifer's statement:

I think they express elements of personality, like a person may be funny when they are sad or when they are happy, but I think it's learning to tap into that ability to express your nature, not always what you are thinking and not always what you are feeling, but what you are like, and that makes you feel good. I always think when you are able to express creatively, you feel good. Even when you are expressing something that's really sad in your life, afterwards you feel better.

All four teachers link creativity to literature – story telling, arts, nature, loose parts and problem solving. Although creative thinking is a necessary process for all learning, including numeracy and science (Phill et al., 2008) it is not generally recognised as such.

All four teachers see their roles in developing creativity as facilitators and observers, albeit role modelling is deemed the most powerful way for teachers to develop creativity in children. Children develop creativity not when they are told to, but when they are shown how (Sternberg & Lubart, 1996; Tan, 2016).

6.3 Photo elicited interview (second interview)

6.3.1 Indirect photo analysis

















The first step in the second interview focussed on indirect photo analysis, where each teacher selected four photos they deemed best represented creativity in their classroom. For this indirect analysis, 14 questions were prepared and used in conjunction with questions that arose spontaneously in the process of examining each image and further investigating the teacher's beliefs and conceptualisation of creativity (see the teacher second interview question in Appendix 5).

Table 6.3 shows the four photos each teacher selected, with their explanation of what the photo is about.

Katie's four photos included one activity that was teacher-directed (story telling on the leaves) with the remainder child-led and related to the arts – drawing, painting and storytelling.

Jennifer's four photos included one that was teacher-directed (photo number 3, creating story using aboriginal symbols) with the remainder child-led and related to the arts – painting, drawing and creating using playdough.

Table 6.3: Photos selected by four teachers to best represent creativity in their classrooms

Katie	Jennifer	Lorne	Khloe
 <p>1. A child painted the weather outside</p>	 <p>1. A child painting rocks</p>	 <p>A child's use of materials to make a flower press</p>	 <p>1. Children using CD and sequins to create fish collage</p>
 <p>2. A child drew a sloth from her observation</p>	 <p>2. A child telling his story</p>	 <p>2. A child created a puppet theatre and puppets</p>	 <p>2. A child who drew from observation</p>
 <p>3. A child telling a story on a leaf</p>	 <p>3. A child creating and learning about story telling of the past</p>	 <p>3. A child used loose parts to make a lizard</p>	 <p>3. A child created a story around his creature</p>
 <p>4. A child drew monster eyes</p>	 <p>4. A child talking through playdough play</p>	 <p>4. A complex game of rules for 3 children</p>	 <p>4. A child made an ephemeral art piece using leaves</p>

All four of Lorne's photos depicted child-led activities with three related to the arts – sculpture and painting.

And finally, all four of Khloe photos depicted child-initiated activities, with all four related to the arts – clay, drawing and storytelling.

With regards to child-led activities, Katie stated: “It is all the child's ideas, and all the materials used are what they wanted”. Khloe responded to the question of whether she inspired a child to make a flower:

No, this was work of her own. There wasn't really a conversation with the other children, which was interesting because predominantly in this space it is that social learning environment. There is often lots of conversation about I'm doing this or what are you doing, and questioning.

Lorne noted: “Child initiated play, independent or being with anyone else, is fine but she's actually had that opportunity to have materials on her own as well.” While Jennifer contemplated that: “I think the whole experience was positive. The fact that, yeah, that she sat down. She did what she wanted to do and yeah.”

While all four teachers mostly presented photos of creativity products rather than the process of creating, analysing the interviews as summarised in Table 6.4 shows their emphasis was on the process, and it may be that presenting products resulted from not having permission to capture children in the photos.

Table 6.4: The frequency and percentage of the process and product in four teachers' interviews

	Katie	Lorne	Jennifer	Khloe
Process	(n=11) 5%	(n=16) 4.70%	(n=5) 1.56%	(n=6) 3.15%
Product	(n=2) 0.26%	(n=1) 0.30%	(n=1) 0.35%	(n=1) 0.30%

With respect to process the four teachers stated:

[T]he processes is really valued here when the child is making art (Katie).

[T]here was lots of moulding and manipulating of the clay and then pressing and pushing to make that flatter surface to then work with making marks (Khloe).

It was really the process of building something that was functionally what she needed it to do (Lorne).

Jennifer responded to the question “why did you choose this photo?” With: “I chose it because of the girl’s explanation about what she’s doing”.

Creativity researchers note that in everyday creativity the process is more important than the product (Beghetto & Kaufman, 2007; Milgram, 1990; Stojanova, 2010), because the process leads to original thought which can be represented as a response, an idea, or an actual product (Andiliou & Murphy, 2010; Guilford, 1950). That is, the creative process does not necessarily result in a product.

Among the teachers, Jennifer showed the least consideration of the process of creativity, in her first interview using expression keywords more than the others, this being associated with viewing creativity as a product (Guilford, 1950).

In summary, the indirect photo analysis indicated that most creative activities represented were child-led and, while the photos were mostly of products, the teachers’ explanations of their photo choice indicated an emphasis of the process that was used to make the photographed objects.

6.3.2 Summative analysis

Similar to the initial interview, three stages of analysis were applied to the second interview, with the results reported as

1. Keywords prior to analysis
2. Latent content analysis
3. Coding during analysis

6.3.2.1 Keywords prior to analysis

Summative analysis was initiated by quantifying the keywords used; results as shown in Table 6.5.

The table shows that the frequency with which the four teachers used keywords was consistent with their use of the keywords the initial interview, with creativity most often used, followed by thinking and new ideas and play.

Table 6.5: Keywords and the frequency used by four Australian teachers during the second interview

Keywords	Katie	Jennifer	Lorne	Khloe	Total
Creativity	9	14	9	18	40
Play	2	11	21	9	50
New ideas	10	5	2	7	24
Thinking	14	1	11	24	50
Imagination (disposition)	1	0	1	0	2
Confidence (disposition)	1	4	0	2	5
Excitement (disposition)	4	5	17	0	26
Motivation (disposition)	3	0	0	0	3
Engagement (disposition)	1	1	3	15	20
Unique	4	3	8	6	21
Problem solving	1	0	7	7	15
Expression (disposition)	16	25	0	0	41
Total	66	69	79	88	297
Total number of words in the transcript	6696	4212	8241	6751	20471

By contrast to the first interview, in the second interview the teachers used a wider variety of creativity dispositions keywords such as imagination, confidence, excitement, enthusiastic, motivation and engagement. This may be due to the second interview being longer than the first and also to the teachers using stimulation (photos) in the discussion.

After quantifying the teachers' keywords, the next step, latent analysis, was undertaken. The next section presents the results of this analysis.

6.3.2.2 Latent content analysis

Latent content analysis indicated that the four teachers' conceptualisations of creativity had a multidisciplinary perspective, deriving from Psychology, Education Sociocultural and Art.

The four perspectives and the frequency with which the four teachers used them in the second interview are shown in Table 6.6.

Table 6.6: Four perspectives and the frequency with which they were used in the second interview

Perspectives	Katie	Jennifer	Lorne	Khloe
Psychology	(n=18) 5 %	(n=27) 11.10%	(n=19) 4.47%	(n=28) 8.5%
Sociocultural	(n=11) 6.10%	(n=20) 11.70%	(n=21) 6.25 %	(n=4) 1.03%
Education	(n=30) 13.63%	(n=13) 7.80 %	(n=27)12.30%	(n=30) 13.6%
Art	(n=43) 14.60%	(n=22) 8.38%	(n=12) 3.61%	(n=24) 6.09%

Table 6.6 shows that the teachers' conceptualisation of creativity varied from one to the other. For example, the Katie's dominant perspective is Art, Jennifer's is Sociocultural and Education, while Lorne's and Khloe's are Education. This coding was applied to the whole interview because the teachers' focus throughout the interview was on creativity. Each code is explained in the following paragraphs, working from the highest to the lowest percentage.

Khloe's (13.6%) and Lorne's (12.30%) second interviews coded highly for the Education perspective in their conceptualising creativity. Creativity research from this perspective highlights the role of teachers and the environment as third teachers (Craft, 2003; Edwards & Springate, 1995; Mellou, 1996; Runco, 1990; Strong-Wilson & Ellis, 2007b; Tegano, 1991).

The sub keywords of teacher's role, intentional teaching, facilities and environment emerged from the second interviews in relation to the education perspective. Among these keywords, teacher's role was emphasised strongly by all the teachers. They mostly saw their roles as facilitators, observers/listeners, scaffolders, provokers through asking questions. And although role modelling is an important function of teachers when fostering creativity, the teachers didn't mention this. For example, Khloe said: "I think it is about those scaffolding experiences. It is about providing children with materials that allow them some autonomy and choice in how they're going to work with the material."

As noted in the initial interview, three of the four teachers (Katie, Khloe and Lorne) were utilising the Reggio approach in their teaching. This approach encourages teachers to use the natural environment and loose parts to develop children's creativity (Edwards et al., 1998). Coding for both natural environment and loose part emerged in the second interview. Lorne stated: "It indicates, I think, the possibilities of loose parts. So those things are laying about in the yard and she saw them and thought about what she could create with them."

At 11.10%, Jennifer's second interview coded highly for the Psychology perspective. This study's literature review noted that, from the Psychology perspective, creativity is a process of mind that contributes significantly to language acquisition, adaptation, innovation, problem solving, planning, decision making and creativity dispositions (Andiliou & Murphy, 2010; Milgram, 1990; Runcon & Albert, 2010). In exploring this perspective in the teachers' second interview, the subthemes of play, new ideas, thinking, imagination, confidence, excitement, enthusiastic, motivation, engagement, unique, problem solving and expression emerged during analysis, with the subthemes of creativity, thinking, and play frequently used. For example, demonstrating the subtheme of thinking, Lorne stated: "She had two ways of demonstrating what she was thinking about and how she perceives lizards to be".

I like to look underneath the surface of what children might be thinking or feeling or the little characters they may become (Jennifer).

On the subtheme of play, Katie stated: “Our routine is set on children having long, uninterrupted times of play and so they can be creative”.

While the Psychology perspective tends to categorise creativity exclusively as a mental process, the Sociocultural perspective specifies creativity as a social system, making judgment about individual products (Csikszentmihalyi, 2014). Further investigation of the Sociocultural perspective as it emerged in the teachers’ second interviews, found the common subthemes of parents’ involvement, diverse culture, Aboriginal culture, group play and peer learning. In addition, the subthemes of rules and social skills emerged in Lorne’s interview, related as they are to Sociocultural elements deriving from the definition of Sociocultural theory. Vygotsky, as one sociocultural theorist, emphasised the influence of cultural elements of shared beliefs, values, knowledge and skills on shaping children’s lives (Agbenyega, 2009).

Given the outcome of the initial interview, and her familiarity with Aboriginal culture in the classroom and at home, it was consistent that Jennifer demonstrated the highest percentage (11.70%) for a Sociocultural perspective, with the other three coding low. These three teachers’ limited expression of a Sociocultural perspective of creativity may have resulted from the EYLF’s limited reference to a Sociocultural perspective and the resultant minimal support to children’s creativity from a Sociocultural perspective.

Khloe coded especially low for a Sociocultural perspective (1.03%), showing uncertainty about cultural influences. For example, with respect to the four photographs Khloe had chosen to best capture creativity in her classroom, and in response to the question “Do you see any relationship between the child’s culture and creativity in this image?”, three out of the four times she was unsure. She stated: “I truly don’t, no, I don’t, no. Because I think I believe, I do believe, clay is a universal material. I think it would be used in many, many places with many, many different people.”

Despite this uncertainty, Khloe was familiar with the Aboriginal culture. When describing the connection between nature and Aboriginal culture, she said:

The child – we were TimberNook, so Yamuloong which is the cultural centre in Garden Suburb, and this child, the children – I mean the children are – and it resonates beautifully with the philosophy of allowing children to work in nature and work with loose parts and being autonomous in the environment.

All four teachers explained that they utilised Aboriginal culture in their teaching, and this shows alignment with both the EYLF and its foundation documents (see Chapter 5). Nevertheless, with the exception of Jennifer, the teachers expressed a limited knowledge of Aboriginal culture, saying that mostly they invite guests to teach about this culture.

So in the workshop they spoke about how Aboriginal people depict and show storytelling through art, and how when we look at art, we don't generally know maybe what it's about until the artist is able to express what is happening in the painting. (Katie)

We utilise Miromaa (an Aboriginal language and technology centre) in town and one of the girls, a language teacher, came and read some Awabakal children's books to the children and taught us different Awabakal words which were really tricky. (Khloe)

The final perspective of Art coded highly in Katie's second interview (14.60%). All of the teachers identified creativity in collage, painting, drawing, sculpture, telling story and building. Katie stated: "definitely something new. As I said before, the child doesn't usually create much art as well", which indicates that Katie saw creativity predominantly in art, and she also gave priority to art in her teaching. Three other teachers, Jennifer (8.38%) Lorne (3.61%) and Khloe (6.09%), viewed creativity in Art perspective.

The next step in analysing Interview 2 comprised coding during analysis to understand how the teachers conceptualised creativity in the light of culture.

6.3.2.3 Coding during analysis

Similar to the initial interview, the transcripts of the teachers' second interviews were analysed using coding during analysis. In this way, additional codes emerged, and those relating to creativity will be discussed in this section.

These additional keywords were *time* (Khloe 1.5%, Jennifer 1.63%, Katie 3% and Lorne 2.08%), loose parts (Katie 0.1%, Khloe 0.3% and Lorne 0.7%), agency and individual (which emerged together – Jennifer 3.5%, Katie 5%, Khloe 10.75% and Lorne 6.64%) and creative movement (Lorne, 2.63%). Each of these keywords (time, loose parts, agency/individual and creative movement) will be explained individually in the following paragraphs.

The code for time emerged in all teachers' interviews in the context of large amounts of time being recommended as an opportunity for sustained and shared conversation with educators who are reliable learning partners and who foster positive dispositions for learning. With regards to time, the teachers stated:

[P]roviding the space and the time and seeing how much it relates all to creativity (Jennifer).

It's significant because the child took a long time to draw this (Katie).

I mean for me it was significant that he was able to engage for the length of time. (Khloe)

I remember all the other staff were excited too because of the length of time and the effort that the child put into this. (Lorne)

There is alignment between the EYLF with its foundation documents and the teachers' beliefs about the importance of time in fostering children's creativity. For example, the EYLF states "provide time and space for children to engage in both individual and collaborative pursuits" (DEEWR, 2009, p. 22). This is in line with research that proposes that central to the development of creativity is freedom and time which enable children to engage in the creative process (Vadeboncoeur et al., 2016).

The keyword for loose parts emerged in the process of coding during analysis in the interviews of the three teachers who were applying Reggio Emilio approach in their teaching. These three teachers variously stated:

They're meant to work with the loose parts and move things around and create and work. (Khloe)

We do think about creativity, that's why we do collect and have lots of loose parts, because it gives children the opportunity to interact with materials in their own ways. (Lorne)

There's a picture on there of a very big tractor they've made out of loose parts and material. So that was – I think four children helped with that. (Katie)

'Loose parts' as resources for developing creativity, encourage active and sustained engagement in less-competitive play and more socially collaborative interactions that enrich children's learning experiences (Sear, 2016). Although three of the teachers explained that loose parts can support children's creativity explicitly, they did not link loose parts to socially collaborative interactions.

The keywords agency and individual were merged in the second interviews and were used by all four teachers, showing alignment between the EYLF (n=9, 57%) and how Australian teachers view creativity. Teachers/adults play a crucial role in children's creativity and in encouraging individuality as it helps children to develop their sense of agency, as discussed in the literature review (Kudryavtsev, 2011; Stojanova, 2010). The value the teachers placed on

agency aligns with the EYLF that recommends children's agency to educators, meaning supporting children through giving them choice and freedom to express. Lorne's statement below coded as agency while Khloe's statement coded as individual:

[A]gency is big for us in our philosophy as well. The choice of where you want to be and how long you want to be there and who you want to be with and what you want to use is really important and I think that kind of represents that as well. That the time and choices were there for the child. (Lorne)

The confident and capable child. Really being able to make what they're wanting to make and do and being really engaged with the material and really confident in their work and problem solving and finding answers and solutions and being engaged for a length of time and that beautiful capacity. (Khloe).

The keyword creative movement emerged only in Lorne's interview (3%) and shows her consideration of the variety of forms of creativity, even with the limitations that capture the child while doing creative movements. Creative movements are categorised as art by the EYLF and are highly recommended to teachers. Lorne stated: "how you move your body can certainly be creative to represent other ways of being and we see it in creative dance all the time".

6.4 Walk about interview

The third component of data collection involved the teachers walking through their classroom with the researcher to identify any further examples of creativity that they may not have already talked about. This also gave the researcher the opportunity to observe the classrooms.

All four teachers spent a good amount of time in the walk about interview because there were enough educators to support the interviewed teacher. Hence, the teachers were quite relaxed in responding to the interview questions.

All the teachers except Katie told the researcher that they had taken enough photos of different creative environments and had no need to take any more when they were walking in the classroom with the researcher. Katie, by contrast, said she had missed taking photos of the sandpit and clay experience.

The walk about interviews were coded separately by reading through each transcribed sentence. The codes that teachers commonly used are explained in the following paragraphs.

‘Creative environment’ coded in all four teacher’s interviews; Katie 30%, Khloe 10.5%, Lorne 15.65% and Jennifer 24.5%. Subthemes of art areas and outdoor environments emerged as creative environment keywords.

Asked where in their classroom the teachers mostly saw the children’s creativity taking place, the teachers responded:

Usually now in the craft area, there is a lot of craft activity going on all the time. (Jennifer)

I think mainly in the art studio and near the drawing shelves and also with the building blocks. (Katie)

At the moment the conversation behind us, it’s about drama. They’re heavily engaged in creativity. (Khloe)

This part of our room where we have our craft materials, it’s great space for children to work in, as well as the playdough table. (Lorne)

Creative environments were mostly seen to be in the art areas where activities like craft, drawing, drama and building blocks occur. Jennifer, in addition to art areas, identified as creative environment the literacy areas where they tell stories. This difference between Jennifer and the other teachers originated mainly from her knowledge of Aboriginal culture.

Within the creative environment the teachers saw their roles as facilitators. For example, Khloe stated:

I honestly believe if you have an environment that is inviting and have materials that look interesting, you can add challenges to any materials, and it all comes down to the educator and what they provide, all the materials themselves.

Three of teachers (Khloe, Katie and Jennifer) emphasised the outdoor environment as a creative environment. In Australia, this is one of the greatest spaces for children’s learning because of the enviable climate and the Australian culture’s love of the outdoors. As stated in the EYLF, outdoor spaces “invite open-ended interactions, spontaneity, risk-taking, exploration, discovery and connection with nature. They foster an appreciation of the natural environment, develop environmental awareness and provide a platform for ongoing environmental education” (DWEER, 2009, p.16).

I think the outdoors where we were is a big space for creativity. (Khloe)

I'd like to show you the outdoor areas, that's our favourite space, we would like to be here all the time. We've got a deck where we have most experiences. I think most of my photos except one, are from outside. Yes, the majority is outside because we are all outside most of the time. (Jennifer)

When asked the question: Is there anything else you want to show me, and you didn't include in the photos? Katie responded:

I didn't take any photos of the clay experience, we have it out, we always provide clay as a medium for children to use. Also, the home corner where children can be creative with the cooking experience. And also, I guess, the sandpit, the children can be very creative there.

Researchers have noted that the outdoor environment provides maximum choice, many child-sized pathways and borders as play affordances, flexible space and support for stakeholder engagement (Dennis et al., 2014). However, although teachers emphasised the outdoors as a creative environment, they didn't explain how it can cultivate creativity.

Another keyword that emerged during the walk about interviews was loose parts, which appeared in three teachers' interviews (Khloe 17%, Katie 11% and Lorne 4%). For example, Khloe stated:

[E]verywhere pretty much, because we have loose parts through the outdoor area and children are encouraged and allowed to use anything. For instance, I spent two hours fixing in the rocks, the front rocks are cemented, but everything else is loose so the children are encouraged to use them in their work, take them around in the centre.'

Limitation as a keyword emerged in three teachers' interviews (Jennifer 27%, Khloe 6% and Lorne 20%).

Limitation for Jennifer equated to insufficient space and shortage of staff. She stated:

I'd love it to be bigger, because they would have more space, that's more freedom to move around and create things and not have to stay in one place for a while. They have to pack things away to have more space but I love to leave it out so then they can come back to it. We tried indoor/outdoor play at the same time but we found out it's too hard with supervision because we can't see outside from here or see inside from out there. When we have staff in this area, we need another one for the other corner because we have so many places to hide. We just don't have enough staff, so then we have to divide the time between inside and outside. More purpose build space would be great.

Jennifer's limitation on shortage of the staff was highlighted as an issue in research (Siraj-Blatchford, 2005). The more qualified staff is with the children, the more help children to be engaged in their learning process.

For Khloe 'limitation' centred around safety. As she stated:

We really have to be mindful of the materials that we put out. It's purely around safety, you can't just set it out and leave it, some children may not know what to do. In this environment in particular we have to be really mindful.

For Lorne 'limitation' was about space and resources, as she said:

I would like to have more scope for them to access more resources. Space is one thing needed for art materials. And clay is an issue for some people because they have to clean it up and they find it's too messy and time consuming that they have to pack it up, plus it's costly ... and I don't know staff well enough trained to look after it. I don't think we are at that point yet ... I know children really like it. Do you know I have staff who don't like to clean it up? They don't like the feel of it, so they don't like to handle it at the end of the session, some of the children don't like it either.

6.5 Summary

This chapter analysed feedback from four participant Australian early childhood teachers. While they demonstrated similarities and differences in their beliefs about creativity, the similarities were more obvious than the differences. Table 6.7 shows the similarities and differences.

The similarities demonstrate similar cultural influences, for example, presenting images of children's creativity that demonstrate individual work rather than group work. And, while being similar in conceptualising creativity in the multidisciplinary perspectives, the teachers did so with variation, for example Katie's view was mostly Art, Khloe's was Education, Jennifer's was Sociocultural and Lorne's was Psychology/Education.

In the Psychology perspective, the teachers mainly focussed on thinking, exploring, play, and problem solving, with Lorne being the teacher whose interviews demonstrated the highest percentage in the psychology view. In the Sociocultural perspective the teachers mainly focussed on family involvement, collaborative work, influence from different cultures, Aboriginal culture and peers' influence with Jennifer exhibiting the highest percentage for this view. In the Education category, the teachers considered facilitation, environment and teacher's role to be important in fostering children's creativity. Except for Jennifer, the teachers stated

that their teaching was influenced by Reggio Emilia's approach in which loose parts and natural environment are central to fostering creativity. Khloe had the highest percentage for the Education view. In the Art perspective, sub themes of music, drama, paints, clay, art project, story, sculpture, building/construction and aesthetically beautiful emerged. Of the four teachers, Katie coded the most often for the Art perspective in the initial and the second interviews.

Table 6.7: Similarities and differences in beliefs about creativity in four Australian teachers

Interview steps	Similarities	Differences
Initial Interview	<ol style="list-style-type: none"> 1. <i>Creativity</i> and <i>thinking process</i> keywords were used most often. 2. The multidisciplinary perspective of creativity 3. Family involvement, collaborative work, family culture, influence from different cultures, peer influence subthemes in sociocultural view. 4. Coding during analysis <i>time and loose parts</i> appeared. 5. All four teachers link creativity to literature, storytelling, arts, nature, loose parts and problem solving. 6. All four teachers see their roles in developing creativity as facilitators and observers 	<ol style="list-style-type: none"> 1. Teachers have different views of creativity, for example Lorne: Psychology, Jennifer: sociocultural Khloe: education and Katie: art. 2. Keywords problem solving by Lorne (n=8) and Expression by Jennifer (n=19) highly emphasised.
Second interview	<ol style="list-style-type: none"> 1. Four representations of classroom creative activities are similar, such as music, drama, paints, building blocks and storytelling. 2. Four representations of creative activities are child led with an individual focus. 3. The multidisciplinary perspective of creativity 4. Four teachers were teaching from the EYLF guide, for example, teaching Aboriginal culture. 5. The focus of teachers is on process rather than products. 6. Coding during analysis <i>time and agency/individual</i> appeared. 	<ol style="list-style-type: none"> 1. Keywords <i>play</i> by Lorne (n=21) and <i>expression</i> (n=25) by Jennifer used frequently. 2. Differing views of creativity, Katie's view was mostly art, Khloe's was education, Lorne's was psychology and Jennifer's was sociocultural. 3. Three teachers (Khloe, Katie and Lorne) followed Reggio Emilia's approach, they highlighted loose parts and natural environment as important. 4. Jennifer had deeper knowledge of Aboriginal culture as result of being in a service that only enrolled Aboriginal children. 5. code <i>creative movement</i> in Lorne's interview emerged
Walk about interview	<ol style="list-style-type: none"> 1. Code <i>creative environments</i> with subtheme art areas emerged in four teachers' interviews 	<ol style="list-style-type: none"> 1. <i>Loose parts</i> coded in three teachers' interviews (Khloe, Katie and Lorne), all three were following Reggio Emilia's approach 2. <i>Limitation</i> coded in three teachers' interviews (Khloe, Lorne & Jennifer)

The photos that all four teachers presented as representing creativity in their classrooms captured the products of creativity. However, analysis of their interviews showed that their focus was on the creative process.

The standout similarity in the walk about interviews was the keyword “creative environments” that reflected the teachers prioritising art space as a creative environment.

The differences in the teachers’ beliefs included Lorne emphasising play and problem solving, while Jennifer emphasised expression. Teachers also had different dominant views of creativity, for example, Katie predominantly viewed creativity as Art, Jennifer’s view lay in the Sociocultural domain, Lorne tended toward a Psychology view while Khloe’s view mostly lay in Education.

Among the teachers, Jennifer had a deeper knowledge of Aboriginal culture than the others and was confident to apply Aboriginal culture in her teaching. By contrast, the other three teachers, subscribed to Reggio Emilia’s approach of loose parts and natural environment.

Three of the teachers (Khloe, Jennifer and Lorne) identified the limitations of space, resources and shortage of staff, for fostering creativity.

To declare how do Iranian and Australian teachers’ beliefs about creativity align with their national curriculum frameworks, the next chapter examines the alignment/misalignment, and similarities and differences between these two countries (Iran and Australia data).

CHAPTER 7: DISCUSSION

7.1 Introduction

This chapter will discuss this study's research findings by first explaining briefly the focus of the study, followed by how the study developed, bringing all the findings from the research data and the literature together, and discussing their importance and implications.

As outlined in Chapter 3, the research question and three sub questions are:

How is creativity conceptualised in early childhood education within the socio-cultural contexts of Iran and Australia?

1. Are there similarities or differences between Eastern and Western early childhood perspectives about creativity?
2. How do early childhood national frameworks demonstrate culturally influenced representations of creativity?
3. How do Iranian and Australian teachers' beliefs about creativity align with their national curriculum frameworks?

The study compares early childhood education policy documents and teachers' beliefs, attitudes and values regarding children's creativity in Australia and Iran to determine how sociocultural factors may influence these. The reason for choosing a comparative approach has been explained in depth in the methodology chapter (section 3.4) but, briefly, is based on the knowledge that creativity "is firmly grounded in culture and has its own profound effect on culture itself" (Rudowicz, 2003, p. 273).

Using this approach, the national early childhood education frameworks of eight countries were initially reviewed (Appendix 1). Then, from these eight, Iran and Australia were selected as representative of Eastern and Western cultures to analyse in more depth the early childhood national curriculum frameworks and teachers' beliefs regarding creativity.

This research was grounded in a literature review of the following study topics: early childhood education (Australia and Iran), understanding cultural differences (Australia and Iran) and conceptualisations of creativity.

The following section outlines the major findings of the study and thread them into the literature review, which, in turn, impacted the selection of methods and methodology.

7.2 Early childhood education

This study explored, in both the Iranian and Australian contexts, how and why the early childhood policies came to exist. The existence of Early Childhood Education and Care (ECEC) policies mainly was because of the commitment to international organisation project such as Millennium Development Goals (MDG) that hugely impacts the lives of children, teachers and families. These impacts included changes in the function, expectation and implication of early childhood education. Specifically, functional changes in ECEC resulting from government attention to the early childhood sectors has included developing early childhood education national standards that recognise the importance of education and care for this age group. This, in turn, has given rise to expanded expectations for how services are to be delivered and an increasing focus on education, which is a right of the child according to the UN Convention on the Rights of the Child (UNCRC). Having early childhood frameworks at the national level helps to develop consistency between teachers teaching in different states/cities, enabling teachers to apply the same standards from one state to another. However, the process of finding eight countries with such national frameworks to compare for the purposes of this study brought to light the fact that not all countries have such a framework, even among developed nations. For example, neither the US nor Canada have a national early childhood education framework; rather, they are state based.

Prioritising early childhood education at the national level is necessary given that the first five years of life comprise an important stage for learning (Eliot, 1999; Mustard, 2008). The educational environment plays an active role in children's learning as evident in national policy documents and in the perspectives of the participant teachers in this study. Undoubtedly, a quality educational environment can support the well-being and involvement of children with involvement comprising an important aspect of the dynamic relationship between a teacher and child (or group of children) where strategies are developed to sustain engagement and scaffold toward goals for learning through social collaboration (Leavers, 1994). Being involved is an active process that leads the child to explore, expand their thinking process and be creative (Hadamard, 1949; Sawyer, 2006; Wallas, 1926).

The commonality between the national early childhood education frameworks of the eight countries studied, as well as the three foundation documents of Australia's EYLF and Iran's IEPF, was remarkable, particularly with respect to agreement on the importance of both education and the quality of education in early childhood.

All three foundation documents of Australia's EYLF agreed that high-quality education in the early years impacts upon later school success (Edwards et al, 2008). This agreement flowed on to the EYLF itself which stated: "The Framework forms the foundation for ensuring that children in all early childhood education and care settings experience quality teaching and learning" (p. 5).

Iran's IEPF similarly stated with regard to quality education: "*We believe that if the educators' views are focussed on teaching and learning quality in early childhood, then we will have a proactive generation in the future*" (p.10).

The importance of early childhood education and its quality also emerged in the interviews conducted with early childhood teachers in Iran. Both Iranian teacher study participants, Shamim and Simin, emphasised the important role of education in fostering children's creativity, this being evident in the emergence in their interviews of the subthemes of 'teacher's role', 'facilities' and 'supporting environment' within the categorisation of an education perspective of creativity. Similarly, the subthemes of teacher's role, intentional teaching, facilities and environment emerged from the second interviews with Australian teachers Khloe and Lorne in relation to the education perspective. This emphasis shows the role of teachers and environment as part of the education system (Tegano, 1991; Mellou, 1994; Craft, 2002; Runco, 1990; Edwards & Springate, 1995).

The emphasis on education and quality education not only shows alignments between policy documents and participants teachers in this study, but also with previous studies. For example, the NACCCE (1999) explained the education system has a massive impact on fostering children's creativity, hence the reason that this study selected the education system (national policies and teachers, early childhood centres) to study creativity. This commonality of data drawn from various sources in this study originates from a common ideal that education is a universal human right, and a belief that education can have real and positive effects not only in terms of educational outcomes but also on productivity/economic growth and national development; this achieved through the basic structure of compulsory education and centralised educational policies (through national education ministries) (Anderson-Levitt, 2003, p. 5).

Although there was common agreement among national documents, teachers and in the literature on the need for quality early childhood education, support for children's creativity was lacking from a cultural perspective. The lack of cultural support has the effect of diminishing the inclusive quality of early childhood education. It is important to note because in order to deliver quality education, the diversity among children must be taken into

consideration, particularly since children engage in the activities the most when their diversity is fully supported. For example, in the Australian EYLF, the definition of creativity draws predominantly from Western culture without consideration of Aboriginal culture or the rich range of ethnicities in the Australian multicultural society, The Iranian IEPF exhibits a similar, Western definition of creativity, which means missing the many ethnic cultures within Iran.

The second theme of the study, ‘culture’, will be discussed in the next section, which clarifies the cultural differences found.

7.3 Examining cultural difference

The definition and data derived from the Hofstede (2011) cultural study guided this research to select Iran and Australia as examples of the distinctive cultures of Eastern and Western countries. In addition, selected sociocultural theories guided the research in terms of a theoretical framework.

From the sociocultural perspective, the Australian culture is classified as multicultural in which the dominant group maintains their power and influence in the society mainly by leading it (Crawford, 2011). Since the values that have historically impacted Australian culture are linked to Western society, the Australian government is known to be secular and free from religious influence (Australian Human Rights Commission, 2011). Accordingly, the research findings related to the Australian component of this study shows alignment to this cultural context. In particular, religion was not mentioned either in policies or by participant teachers. The lack of official religious commitment in Australia is one indication of what Hofstede would suggest is small power distance.

Although Australia can be classified as a small power distance culture, the influence of the dominant culture (British rules and values) is still obvious in society, including the early childhood education environment. For example, early childhood services close over the Christmas period and weekends are scheduled on Saturdays and Sundays. These holidays originated from the British culture in which the year’s major celebration falls on Christmas and the weekend includes Sunday, the day of worship for Christians. By contrast, Muslim and Jewish cultures observe Friday as their day of worship, and their holidays are connected to events other than Christmas. It was unsurprising, then, to note that the services in which the participant Australian teachers worked, followed the rules and values set out in the policy documents designed by the Australian government.

Except for Jennifer, the Australian participant teachers, demonstrated uncertainty about how creativity might be influenced by different cultural perspectives, and this was true even of the teacher who had 35 years of experience in the early childhood education field as well as the TAFE system. These three teachers' limited expression of a sociocultural view of creativity may have resulted from the EYLF's limited reference to a Sociocultural perspective and the resultant minimal support for children's creativity from that perspective. On the other hand, Jennifer, being a teacher in an Aboriginal service and married to a person from an Aboriginal background, was very certain about how creativity would be influenced by different cultural perspectives as she used different, culturally appropriate mediums to represent creativity and used different keywords to the other three, such as "expressing" when defining creativity.

In addition to the teachers having limited knowledge of the Sociocultural aspect of creativity, the EYLF and its three foundation documents similarly have a limited perspective on supporting creativity from this perspective. So, while the analysis of the EYLF demonstrated that the dominant theory in that document is Sociocultural, in terms of coding for categories of creativity definitions, the lowest number was in the Sociocultural area and the highest was in Psychology. This low score on a Sociocultural view of creativity may originate from Australia's individualist culture as classified in terms of Hofstede's work. This classification means there is an independent relationship among people who are expected to look after themselves. This finding is also explained by Nisbett's (2012) study that showed that in an individualistic society, the focus is more on the development of self rather than the rest of society (Bochner, 1994; Brand, 2004; Feather, 1986; Yamauchi, 1998; Yoo, 2014)

In investigating Iranian culture through a Sociocultural lens, it became clear that Iranian life is predominantly influenced by a range of ethnic cultures (Salasi, 2004) and has a religious orientation. The cultural identity of the majority of the Iranian nation comprises Islamic and traditional Iranian ingredients (Tezcur & Azadarmaki, 2008) and this dominant culture was evident in the IEPF, children's workbooks and participant teachers' responses during interviews as they strongly promoted Islamic religious and cultural behaviours. For example, the goal of the IEPF of Iran is on "developing religious sense and religious interests" and its chapter about the Quran (Appendix 1- chapter 4 of IEPF Translation) strongly encourages the teachers to apply religious content to their curriculum. Indeed, teachers are mostly obliged to teach within the Islamic religion according to the IEPF.

Analysis of the IEPF, then, demonstrated the huge influence of socio-behavioural theories throughout that document, one clear example being the statement: "In the social area, interest

in listening to others, being kind towards people and hating enemies [non-Muslim countries mainly Israel and USA (Ansari, 2018)]” (IEPF, p. 17).

In addition to the policy documents, the teachers demonstrated a culturally appropriate level of control over the children’s behaviour by having a set of rules. For example, in analysing Shamin’s interview, the keyword for “having rules emerged. As she stated: “I did make rules for this activity, like don’t touch the colours. Furthermore, the workbook analysis exemplified the set of behavioural rules for children (please see the pages attached in the appendix 8). The power of rules in the Iranian culture also influenced the researcher’s behaviour in that country, including removing shoes before entering the services, wearing the hijab to enter the country for the data collection, and data collection from the services that had to be cleared by the Education Ministry.

This study’s findings in this area are congruent with the numbers of studies in the literature that report on authoritarian roles in Iran. “Authoritarianism and the support for clear hierarchy in society remained a feature of the Iranian culture throughout the Islamic domination up to and including the last three decades.” (Javidan & Dastmalchian, 2003, p. 132). The implementation of this hierarchy starts from early childhood with close family members, like parents and grandparents, expecting respect from children who are to avoid direct expression of their disagreement with family members, and grow as members dependent on family values (Shahaeian et al., 2014, p. 558). In Iran, social skills, such as obeying parents, not only comes from society seniors, but also from authorities such as teachers and the Government (Zandpour & Sadri, 1996).

The findings of this research, then, aligned with Hofstede’s (2020) study that classified Iran as a large power distance society, collectivist and uncertainty-avoiding. Specifically, in a large power distance society, there is a hierarchical relationship in which everybody accepts the hierarchical order where “parents teach children obedience, older people are both respected and feared, education is teacher centred, the autocratic government is based on co-operation and changed by revolution, and religion forms part of the hierarchy” (Hofstede, 2020). These hierarchal relationships in which teachers must keep in line with policies and children obey both parents and teachers, was evident in the study.

In a collectivist society, maintaining harmony and a commitment to the members of the group is paramount, and this was evident in this study, which noted that children must accede to the teacher’s decisions. The study cited in the literature review, which applied the Hofstede’s model in an Iranian context, suggested that by “educating and bringing up children to be collectivist

and acceptant of a high-power distance, it is possible to increase the likelihood of the salience of their Religious Identity and at the same time the diminishment of their Western Identity” (Saboori et al., 2015, p. 70). In a society like Iran’s that avoids uncertainty “there is an emotional need for rules, people have an inner urge to be busy and work hard” (Hofstede, 2020). This study found evidence of a set of rules in the Iranian IEPF, in children’s workbooks and in interviews conducted with teachers.

The understanding of Australian and Iranian cultures that emerged from this study demonstrates high contrasts between these cultures. Australian society as a Western nation tends to be more individualistic, with low power distance relationship, while Iranian culture exhibits a large power distance and collectivism relationship. There is an argument to be made, then, that it is inappropriate to impose a Western definition of creativity on an Eastern culture, as has been done consistently in studies of creativity and culture. A definition of creativity that is drawn from the Western experience appears in the Iranian IEPF national frameworks, thus teachers following its guidance are expected to apply a child-centred approach in their teaching. However, the dominant culture in Iran is not aligned with this approach, creating uncertainty for teachers who, according to the results of this study, defaulted to a culturally appropriate method of teaching creativity. Similarly, in the Australian EYLF, the Western definition of creativity may be suitable for the majority of children but is unsuitable for children from non-Western cultural backgrounds. Hence the confusion expressed by three of the four Australian teachers about the role of culture in the teaching of creativity.

The next section will explain the differences and similarities between Australia and Iran with respect to the notion of creativity, which is the main focus of the study.

7.4 The nature of creativity

Chapter 2 of this study explained that creativity is a complex concept and that, to deal with its complexity, the researcher classified it from different research perspectives: Psychology, Sociocultural, Art and Education disciplines. Most studies agree that creativity is a thinking process with outcomes that are original and novel (Diakidoy & Phtiaka, 2002; Kampylis et al., 2009; Kaufman et al., 2009; Maddux & Galinsky, 2009; Stojanova, 2010) and that it needs a supportive environment in which to thrive (Stojanova, 2010). The studies that have classified creativity from these four perspectives, have mostly used the Western definition of creativity to compare different groups. This study, however, brings the attention of researchers to the fact that the culture of group is a key to the study of creativity. In other words, researchers can’t effectively investigate creativity in a population group without factoring in the culture of the

group. Vygotsky's (1930, 1978) sociocultural theory supports the ideas of the importance of culture in shaping children's life.

As indicated, there has been limited research into the definition of creativity from a cross-cultural comparative perspective in early childhood education. Most relevant studies were conducted among children in an older age group, such as those who are of school age, since the work of young children is not recognised as creativity because it lacks an evident basis for measurement (Feldman et al., 1994; Sternberg, 2005). Cross-cultural studies on adult creativity did go into the differences between Eastern and Western countries in their beliefs about creativity, finding that Eastern Nations support a collectivist approach to creativity, while Western nations support an individualistic approach (Averill et al., 2001; Hofstede, 2011; Lubart, 2010; Sagie & Schwartz, 1995; Niu & Sternberg, 2002). Beyond the differences in dominant value patterns evident on the individualistic/collectivism continuum, the conceptualisation of creativity also varies between Eastern and Western cultures. In Eastern cultures, creativity means hard work with a dedication to and respect of tradition and the "old" (Wu and Tsim, 2004), while in Western cultures, there is little attention paid to respecting tradition and far more emphasis on the individual (Lubart, 2010; Weiner, 1997). This difference between Eastern and Western conceptualisations of creativity was explored in greater depth in this study by bringing the study findings together.

Both the policy documents and the interviewed teachers in Australia and Iran demonstrated that while they shared the same definition of creativity, they approached creativity differently. Specifically, the IEPF of Iran, despite promoting creativity in child-centred and play-based learning, focusses even more strongly on teacher-directed and academic learning through providing workbooks to follow, and giving an example of the schedule of a day that is focussed on academic learning. And while play coded nine times in the IEPF, all the examples of play were structured, teacher-directed and had certain rules (section: 4.5.2.1). In addition, the teachers in Iran strongly promoted academic learning, as evidenced by the keywords knowledge and teaching style appearing in the interviews with three of the Iranian teachers (Iyda, Shamim and Simin).

Furthermore, parents in Iran emphasise the priority of children gaining knowledge/learning. As stated by the Iranian teacher, Iyda, and in the research reported in the literature (Shahaeian et al., 2014), Iranian parents place great store on knowledge acquisition and doing things in proper ways, to the extent that sometimes they even sacrifice their own luxuries to improve their children's chances for an academic education. The parents' priority is on providing an education

for their child (Chao, 1994; Sharifian et al., 2015) is reflective of the Muslim culture (Ba Akhlagh, 2011). This emphasis on education has been explored in studies conducted in Asian countries (Cheung, 2012; Cheung & Leung, 2013) and shows that an academic orientation in education originated from highly competitive educational environments that require students to undertake rote learning to gain factual knowledge. Because of these cultural forces, this study found that Iranian early childhood teachers had a different approach to curriculum decision making compared to their Australian counterparts, even though both countries included similar definitions of creativity in this age group in their respective early childhood education frameworks.

Iranian culture is classified under Hofstede's model of cultural dimensions as a "large power distance (score=58), collectivist (score=41), uncertainty avoidance (score=59) and restrained (score=40)" society. The two indexes of large power distance and collectivism have been explained in the previous section on understanding culture as evidence of the necessity of bringing up Muslim children to be obedient and accepting of the power relationship (Saboori et al., 2015). In an uncertainty avoidance society, there is a need for rules and for people to work hard, and in a restrained "society people don't put much value on leisure time and control the gratification of their desire" (Hofstede, 2020).

These cultural findings from Hofstede's study seem to be echoed in the Iranian teachers' approaches to their curriculum decision making. The evidence in the literature and this study's findings shows that the Iranian culture is a competitive society where the focus of the education system is on academic learning. Another example of this competition is the entrance exam to enter universities, with students putting in a lot of effort to achieve a mark high enough to enter university.

By contrast, Australian policy documents and Australian teachers take a less academic approach to early childhood education than their Iranian counterparts by promoting play-based learning, although the policy foundation documents specifically address learning areas such as literacy, numeracy, science and art. 'Play' coded 58 times in the EYLF of Australia (compared to only nine times in the Iranian equivalent). "Play is a context for learning that: allows for the expression of personality and uniqueness and enhances dispositions such as curiosity and creativity". (DWEER, 2009, p. 15). Play is viewed in the EYLF as freedom and expression and as there is no example given of a teacher's daily schedule, this gives teachers agency of their curriculum decision making, and the EYLF strongly encourages teachers to plan activities based on children's interests. The Australian teachers, when asked to link their creative

activities to the EYLF, indicated that all outcomes were a result of the EYLF document being open to interpretation rather than being prescriptive. Most of the photos the Australian teachers provided as examples of creative activities in their classrooms, showed individual interest activities rather than group activities. Supporting individual interests means providing the opportunity for independence and agency for young children.

This finding is well aligned with Hofstede's model of classifying Australia in the individualism category (score=90), small power distance (score=38) and indulgence society (score=71). Previous research conducted in the Australian context using Hofstede model also supports the finding. For example, Yoo (2014) shows that in a low power distance society like Australia, there is an effect on student-teacher interaction and individualism characteristics. Brand (2004) found more confidence in music students in Western countries (Australia and America) as individualistic cultures compared to Chinese students in collectivist cultures. Feeling less pressure on children's learning that originated from indulgence society, valuing leisure and freedom. The Hofstede's study seems to support, in particular, teachers' approach to creativity.

The following sections will discuss the findings that relate to conceptualisation of creativity in policy documents and teachers' beliefs.

7.4.1 Contemporary policies and practices

As pre-discussed, the national policy documents are the core for education systems because It guides the teachers in their curriculum decision making and their practices. The review of eight countries with national curriculum frameworks were grouped into four Eastern and four Western countries as primarily background to the study in order to examine similarities and differences of the conceptualisation of creativity (Appendix 1). Remarkably, the result showed more similarities among the frameworks than the differences. The more similarities mean mass education spread from a common source (Anderson-Levitt, 2003) because of "cross-national attraction" (Phillips & Ochs, 2003). The common source in case of Iran was a pressure by World bank and UNESCO. Requiring Iran to follow their advice regarding MDG in order to receive funding for early years education. The commonality is apparent in principles, and policies (Chabbott & Ramirez, 2000). Besides imposed standards, some countries voluntarily borrow successful policies from other countries (Chabbott & Elliott, 2003). The similarities and differences of the frameworks of the eight countries' national frameworks (see Table 2.1) note that play-based learning and child-centred approach are highlighted. The differences between the eight countries' frameworks were less evident, with the differences mostly noted from the cultural differences. For instance, Iran's framework's emphasis on religious because of the

country's Islamic cultural background. In Iran and Hong Kong, ethics was highlighted as the socio-behaviour approach on how to form a good citizen is. Further analysis of Australia and Iran national documents and teachers' beliefs showed the different approaches as result of cultural differences. For example, Iranian teachers used teacher-directed approach in their practices, and structured all the children in their activities, even though the IEPF of Iranian was encouraging a play-based and child centre approach.

To further examine the differences of local meaning (culture) and global influences, the next section discusses the finding on similarities and differences in conceptualisation of creativity in the Australian EYLF and the Iranian IEPF.

7.4.2 Frameworks definitions of creativity

The history of developing early childhood education in Australia and Iran shows that care was initially prioritised over education. Nevertheless, after nationalisation of the frameworks, education became a priority. The frameworks of Australia and Iran were designed around the same time, Iran in 2008 and Australia in 2009. Teachers are strongly encouraged to apply the frameworks in their practice. Both frameworks are designed by the Education Departments of respective countries.

Findings show both policy documents of Australian (EYLF) and Iran (IEPF) received the highest score in Psychology perspective compared to other three perspectives of Sociocultural, Education and Art. The definition of creativity from the Psychology perspective is of multi-variational behaviour (Runcon & Albert, 2010) with such personality traits as confidence, emotional processes, such as pleasure in challenge and involvement, cognitive abilities, such as divergent thinking and imagination (Russ, 1999). The researcher from Psychology perspective highlights creativity as contributing significantly to imaginative play, adaptation, innovation, problem solving, planning, decision making and creativity dispositions (Andiliou & Murphy, 2010). The EYLF of Australia and the three foundation documents highly link creativity to play, thinking, new ideas and creativity dispositions. In EYLF, creativity dispositions were stated with keywords such as enthusiasm, curiosity, commitment, persistence, confidence, imagination, risk taking, expressing ideas, optimism and engagement. Similarly, The IEPF of Iran linked creativity to play, thinking, new ideas and creativity disposition. Creativity disposition included *curiosity, confidence, imagination, express ideas, and engagement*.

In the section of understanding culture (7.3) and nature of creativity (7.4), the difference between the Eastern and Western cultures, specifically Australia and Iran were discussed. In

spite of differences in both the Australian EYLF and the Iranian IEPF, the conceptualisation of creativity is the same. This finding seems to echo the similarity between East and West national frameworks definition of creativity. Creativity definition as “cross national attraction” (Phillips & Ochs, 2003) has been borrowing from other countries frameworks (Steiner-Khamsi, 2004).

The lowest score for EYLF of Australia and IEPF of Iran was defining creativity in the category of Sociocultural perspective. Socio/cultural researchers (Runco & Johnson, 2002; Vygotsky, 1987) defined creativity from that perspective state that the development of creativity in children depends mostly on the surrounding environment, therefore, culture as shared beliefs (Hofstede, 2011) have a major influence on children’s creativity. To clarify this point, child-centred and play approach was promoted by Iranian IEPF but culture does not encourage it. This was evident in teacher curriculum decision making and application of their program. This indicates that the dominant Iranian cultural characteristics are “restraint”, “large power distance” and “collectivism”, with a limited place for child-centred play.

As it addressed in the culture (section 7.3) section Sociocultural, socio-behavioural and Psychological theories impacts the national policies frameworks. This explained the history of early childhood that shaped the frameworks. For example, socio-behaviourist is, more or less, the “pre-school” as communal socialisation model that lay at the basis of much early childcare. psychological theories that influence the frameworks based on development stages considering changes and mental growth. Sociocultural theories’ influence on the frameworks that shows retention of the earlier socialisation model, overlain by a substantial retention of the individual development model, being overtaken by response to a more diverse community being served by early childhood educators.

Socio-behaviour theories was dominant theory in Iranian IEPF while Australian EYLF was influenced by Sociocultural theories. EYLF has also been impacted by two other post-structuralist and critical theories. The dominant Socio-behavioural theory derives from Islamic values that state what behaviour is right and what is wrong (Halstead, 2007). These philosophical values, strongly impacted Iranian IEPF. As result, descriptions of activities provided for teachers, with less opportunity for interpretation of the document. The Sociocultural theories that dominate the Australian EYLF open the dialogue on how Australian EYLF promotes Sociocultural values. This statement can be clarified by the anthropologist notion that contradict the world cultural theorists who see the world only in one way. Anthropologists believe there could be a case of sharing values of community beside value of individualism (Anderson-Levitt, 2003).

Australian culture is open to “Subordinates expect to be consulted” (Hofstede, 2011, p. 9) therefore, teachers guide ways to criticise and question equity and equality as well as promote critical thinking skills in their curriculum design. In Iran, as a “large power distance relationship culture ... Subordinates expect to be told what to do” (p. 9) guide to use the frameworks without criticising and questioning it and apply it in designing frameworks by following the structured schedule and teaching from the workbooks.

Like the previous discussion, these differences derive from cultural differences. The existing evidence on “local meaning and global schooling” explain the differences as what is happening on the ground in particular schools and ministries of education compared to the reforms proposed by international agencies (Vandegrift, 2005, p.71). These differences are what Iran education system resists and thus transform the official model that they are handed by the World Bank and UNESCO.

These findings show the influence of Western definition of creativity, and not providing local support for different ethnic groups. Therefore, this study proposes a need to design the framework to better support culturally appropriate creativity.

7.5 Creativity definition by participants teachers

Research highlights teachers have an essential role in fostering children’s creativity (Meehan, 2007; Nespor, 1987; Pajares, 1992). Cheung (2012) explained that teachers have the same perception about creativity, however, the teaching practices are not based on their beliefs because teachers place more emphasis on factual knowledge and good manners as result of parents and the dominant culture’s beliefs. The findings of this study support Cheung’s study in the case of Iranian teachers. The next two section discuss this point.

Core notions of creativity in both Australian and Iranian teachers was the thinking process that children often show creativity through play and creativity dispositions like engagement and imagination. Both countries’ teachers elected similar activities, for example arts, storytelling, drama, blocks building and creative movements.

In walk about interview all teachers noted that spaces were a limitation for creativity and time was important for allowing children to freely create. These similarities of definitions of creativity and presented activities can form the core notion of creativity. It means the two countries teacher’s perception of creativity are close to one another. The differences were evident in their practices as a result of their culture. The following section will clarify that in

spite of having the same definition of creativity, there are differences between teachers when focusing on developing creativity of children.

The Iranian teachers showed their values of collectivism, large power distance, restraints, strong uncertainty avoidance, and masculinity characteristics. For example, sociocultural perspectives scored a higher percentage than the other three perspectives. The photos represent creativity mostly through the group class and teacher directed activities. Teachers included all children in the activity most occasions, giving less chance for children to express themselves. In this situation, there would be less “I” presented, which is typical for collectivism society. Teachers as the authority who is required to conduct workbooks and children have no choice but to listen is the characteristic of large power distance in Hofstede’s classification. Teachers expressed that factual knowledge is important as parents and the education department require a large power relationship. All four teachers expressed concern that the excessive amount of time spent for children’s workbooks with outcomes for academic skills was a barrier for developing creativity (restraints). Not having freedom on curriculum decision making means also no freedom for children in their play.

The emphasis on academic learning emerged from coding during analysis from the interviews, which codes knowledge and teaching style appeared. All four teachers were highly concerned to teach content-based material.

The Education Ministry gave us outlines, which we teach from, such as science concepts, mathematics, intelligence, hygiene, behaviour training. In addition to this outline, the Centre philosophy is based on group project activity. We teach the concepts from outlines through a project. (Lyda)

The other keyword during coding was stereotyping, which appeared in both Shamim’s and Simin’s interviews. Shamim stated: “It was interesting that some boys whistled to keep the rhythm, maybe this is Ok for boys to whistle in our culture.

This shows teachers have a more masculinity view than Australian teachers, since no gender was specified in their interview. This finding contradicts Hofstede’s study that classified Iran as femineity (score=43) and Australia as masculine (score=61). In masculine society, sex is a way of performing and there is a role differentiated between the genders, while in femineity society, there is minimal emotional and social role differentiation between the genders. Since Iran is a Muslim country there are lots of required differentiations between girls and boys in their performance (Wiseman, 2008). There was no scope for further investigation to clarify the contradiction between Hofstede’s study and the finding of this research.

The Australian teachers showed varied perspectives, with the highest in Art and Psychology. The photos selected by Australian teachers mostly represented individual activities that were child-led. This aligns with Hofstede classification of Australia as an individualistic society. Teachers expressed time, giving children agency and using loose part is important for developing children's creativity. This freedom in selecting activities shows an emphasis in children's interests and enjoyment in the activity, which aligns with Hofstede's cultural model classifying Australia as indulgence.

Table 7.1 summarises the differences

Table 7.1: Differences between Australian and Iranian teachers

	Iranian Teachers	Australian teachers
Teaching style	Teacher directed	Child- led
Focus on individual/collectivist activities	Collectivist	Individual
Coding during analysis	Knowledge, stereotyping and teaching style	Time, loose part, agency, individual
Limitation for teachers in walk about interview	Freedom, time, and space	Space

These differences will inform policy makers about the influence that teachers' cultural beliefs have on their practices; that is, although teachers' definition of creativity is highly influenced by the dominant culture, their own culture influenced their practices. Therefore, policy guidelines need to define creativity while considering the local culture. The next section will clarify teachers' creativity definition alignment/misalignment with their national frameworks.

7.6 Iranian teacher's creativity definition alignment/misalignment with their frameworks (IEPF)

The analysis of teachers' beliefs (Chapter 5) and the IEPF (Chapter 4), show there are alignments and misalignments between teachers' beliefs about creativity and that outlined in the IEPF. Alignments were apparent in the following:

- In both teacher data and the IEPF, "imagination" is the most frequently occurring sub keyword within creativity disposition.
- Activities selected by teachers were descriptive, in line with the IEPF approach.
- Play is mainly teacher directed and sometimes had enforceable rule. There is use of workbooks and a schedule for a day.

- Teachers believe in giving children ideas for their creativity work, which is in line with the IEPF.
- Children had a defined role and listening to the teachers' instructions was evident in the classrooms, which aligns to the IEPF that states "In the social area, interest in listening to others, being kind towards people and hating enemies, respect for others." (IEPF, p. 17).
- There is emphasis on group learning in the IEPF (coded 14 times, 3.36%) was reflected in the teacher's selection of photos as well as the emergence of the subtheme "group learning" in the Sociocultural perspective.
- Storytelling as one of the activities described by IEPF and was evident in three teachers' representative of creativity selection.

Misalignments included:

- The conceptualisation of creativity within the Iranian IEPF seems to draw mostly on what I have described as Psychological perspective while teacher's conceptualisation mostly falls into the Sociocultural perspective.
- Lyda's consideration of the decrease in religious families when teaching music, even though the IEPF strongly guides teachers to teach according to Islamic principle.
- The National Curriculum Framework recognises the importance of play, linking it to creativity, but teachers believed there is no time for play because they have to teach from outlines and using workbooks.
- There is no evidence of a child-centred approach in teacher's practices as promoted by the IEPF.
- Disagreement of teaching children's workbooks by teachers

7.7 Australian teacher's creativity definition alignment/misalignment with the framework (EYLF)

Analysis of teachers' beliefs (Chapter 6) and the EYLF (Chapter 4), shows there are alignments and misalignments between the two. Alignments were apparent in the following:

- 'Thinking and play' keywords were the most frequently used. Activities that were selected as representing creativity were child led with follow up and extension of the activities according to children's interests. There was an emphasis on the importance of giving children plenty of time to children to play.
- There was focus on creativity as a process rather than a product.

- All four teachers point to the Aboriginal culture which is promoted by the EYLF and its foundation documents.
- All four teachers emphasised ‘agency’ in their interviews, this concept being coded 9 times (0.57%) in the EYLF.
- In spite of an acknowledgement of culture in both the EYLF and its three foundation documents, content analysis of the EYLF indicates that there is no explicit explanation of creativity from an Indigenous perspective, or indeed from any specific cultural perspective. The limited knowledge of indigenous culture was apparent in teachers except Jennifer. This is the result of limited information in EYLF.
- The Sociocultural view of creativity had the lowest incidence of the four perspectives considered in both the teacher interviews and the EYLF document.

Misalignments included:

- Australian teachers’ views of creativity and the EYLF document apparent in the range of creativity dispositions used by the two. The EYLF used a broad range of dispositions as seen in the variety of keywords used, for example enthusiasm, curiosity, commitment, persistence, confidence, imagination, risk taking, expressing ideas, optimism and engagement indicating a great usage of a range of dispositions keywords. By contrast, the Australian teachers used a narrower range of keywords such as imagination, confidence, excitement, engagement, and expression.
- Coding during analysis all three teachers except Jennifer used key words ‘loose part’ and ‘Reggio Emilio’s approach’ while these words hasn’t used by EYLF.

7.8 Emergent themes

The three following themes emerged from this chapter’s discussion.

7.8.1 Practitioner power in policy interpretation:

Iranian teachers don’t have power in interpretation of the policy as much as Australian teachers do. The above sections explained that Iranian IEPF is descriptive, there are examples of activities, schedules per day, and workbooks that teachers have to follow. As well parents demand verifiable learning outcomes, all aspects that resonate with a large power distance society. Therefore, there is minimum space for teacher interpretations.

The Australian policy document (EYLF) is written in a more open-ended way, allowing teachers to have the flexibility to interpret policy. The flexibility is because the learning outcomes, principles and practices are open to possibilities. For instance, when asking teachers about the link between the frameworks and the selective creative activities, they mostly said that they can link to any learning outcomes. This is different to the response of Iranian teachers who could specify the link. Teachers in Iran took positionality in their teaching curriculum, for example Iyda who selected to teach music while other teachers weren't interested to teach religious. description or specification for learning outcomes. In addition, EYLF applied theories to scaffold the framework (see section 5.2). The two critical theories and poststructuralism in the framework encourage teachers to think and question the frameworks and teach children critical thinking. The flexibility of EYLF derives from small power distance.

Mostly, teachers in Iran complain about the limited time to enable children to freely play because of the tight schedule determined by the workbooks. Using Hofstede's (2011) practitioner power theme, the study finds that Iran is a restrained society with "fewer very happy people, a perception of helplessness: what happens to me is not my own doing, freedom of speech is not a primary concern, lower importance of leisure, less likely to remember positive emotions." (p. 16). Australia is categorised as an indulgence society that has a "Higher percentage of people declaring themselves very happy, a perception of personal life control, freedom of speech seen as important, higher importance of leisure, more likely to remember positive emotions." (p. 16).

7.8.2 Differing understanding of the 'centrality of the child'.

According to the photo's example (representation of creativities), and teachers' interviews, children in Iran have to follow teachers' structure most of the time, also teachers explained that the restricted schedule and work books doesn't allow them to give freedom to children. Children not having the freedom to express themselves means that their ideas and thoughts are not known by their teachers. All the evidence shows children are not as free in their play as are Australian children. Most of the activities represented by Australian teachers are based on individual interests. That means the ideas/thinking of children are central. This theme supports Hofstede's (2011) categorisation that Iran is in large power distance culture while Australia has a small power distance culture. In large power distance cultures "teacher-centred education, subordinates expect to be told what to do, autocratic governments based on co-optation and changed by revolution, parents teach children obedience" (p. 9), and in small power distance cultures, "Parents treat children as equals, older people are neither respected nor feared, student-

centred education, subordinates expect to be consulted, pluralist governments based on majority vote and changed peacefully” (p. 9).

7.8.3 Centrality of culture

Centrality of culture was evident in Australian and Iranian teacher’s approaches when they were focusing on the activities that encouraged creativity. For example, most of the photos taken by Iranian teachers consider all children in the class doing similar activities (collectivist) whereas photos taken by Australian teachers were based on individual’s interests. Many studies named in the literature divided creativity from the Western perspective as individual and east as collectivism (Hofstede, 2011; Niu & Sternberg, 2006).

Table 7.2 summarises the studies’ findings in terms of Hofstede’s (2011) comparative cultural model.

Table 7.2: Finding of the study on Australian and Iranian cultural differences by linking to Hofstede's model

Iranian culture		Australian culture	
Collectivism	“We” group doing activities that are design by teachers (Teacher-centred),	Individualism	“I” child can select the activity (child-centred).
	Harmony of the classroom maintained by children following structured activities design by teachers (teacher-centred).		Teachers follow individual children’s interest to design his/her plan activities (Child-centred).
	Language used by teachers and policy document “children”.		Language used by policy document and teacher “child”
Large power distance	The policy document (IEPF) not open for interpretation.	Small power distance	The policy document (EYLF) open to interpretation.
	Religious orientated policy documents and teaching approach.		Secular policy documents and teaching approach.
	Teachers expected to be told what to do.		Teachers expect to be consulted.
	Diverse society with authoritative approach in policy documents and teachers’ beliefs.		Diverse society with equitable approach in policy documents and teachers’ beliefs.
	Children have to follow teachers’ structure and plan		Each child can choose the activities and teachers plan based on children’s interests.

Iranian culture		Australian culture	
	Religious with a hierarchy of Muslim governments		Pluralist policy based on majority vote and peaceful change of government
Restrained	Fewer teachers happy with restricted schedule, and 7 work books and as result more misalignment with the policy document (IEPF).	Indulgence	Teachers happy with the education system and as result more alignment with policy document (EYLF)
	A perception of helpless: what happens to me is not my doing, as results of controlling system.		A perception of personal life control, as teachers and children have choices
	Freedom of speech is not a primary concern.		Freedom of speech seen as important
	Focus on academic learning.		Higher importance of leisure
	More children involved with indoor environment (evidence of representative photos).		More children involved with outdoor environments (evidence of representative photos).

Hofstede's model supports the findings of the study that cultural differences exist between Australian and Iranian policy documents and teachers' beliefs on creativity.

Australian teachers, except Jennifer, were less confident in defining their cultures and understanding children's culture. This was evident through interviews and their statements. Jennifer was an exception because her service was focused on the Aboriginal culture, and she certainly has familiarity with the culture.

Iranian teachers used Western dominated definitions of creativity but had a different approach in their practices.

7.9 Summary

Policy documents, teachers from Australia and Iran defined creativity based on the Western, dominant culture. They associated creativity with a child-centred approach, freedom in play and showing a creativity disposition. This definition ignores the diversity of families. Creativity is highly imbedded in culture. To promote creativity, education systems need to consider culture because, as this study's finding show, as well as other research identified in the literature review showed creativity is highly imbedded in culture. Culture is an element that cannot be separated from the person. To make the process of fostering creativity possible, education system needs

to consider the culture of children. The next chapter will conclude the study by responding to each research questions.

CHAPTER 8: SUMMARY AND CONCLUSION

8.1 Introduction

This final chapter will summarise and conclude the study “Early childhood national educational frameworks and teachers' beliefs about creativity: A comparative study of Australia and Iran”, by restating the research aims, problems and methods, followed by a concise statement of findings, answering each research question, and noting the limitations and implication of this research and concluding with recommendation for future studies.

8.2 Research aim, problem and methods

This research aimed to investigate cultural beliefs about early childhood creativity based on a qualitative analysis of Iranian and Australian early childhood national curriculum frameworks and teachers' beliefs about early childhood creativity in both countries. Applying this comparative approach to Eastern and Western examples helps to examine the impact of cultural beliefs on creativity, the literature having indicated this comparison would be productive given the cultural differences with respect to creativity between the two.

The impetus for studying creativity within early childhood education lies in the fact that all humans are born with creative potential and appropriate conditions and a supportive environment can help to develop and maintain creativity (Jalili, 2007; Javidi, 1999; NACCCE, 1999). Early childhood is well known in the literatures as a critical stage in which the brain experiences remarkable growth (Mustard, 2008), a time in which children are spending significant amounts of time in the early childhood education system (John-Steiner & Moran, 2012). However, the body of research that takes an educational approach to creativity noted that children commonly lose their creativity when they are involved with the education system because of teachers' poor teaching behaviour and programming (Csikszentmihalyi, 2014; Kudryavtsev, 2011; Robinson, 2014; Stojanova, 2010). Policies and teachers in the early childhood education environment, then, have important roles to play in helping children to develop their creativity.

In addition to an international emphasis on the development of creativity as a success factor for adults in the workforce (Csikszentmihalyi, 1990; McWilliam & Dawson, 2008; Niu & Sternberg, 2006), there is also a case made that the early childhood years are a critical stage in which fostering creativity impacts on health and wellbeing throughout life (John-Steiner & Moran, 2012).

This study has reviewed the national early childhood learning frameworks of eight countries, four Western cultures (Australia, New Zealand, UK, France) and four Eastern (East Korea, Hong Kong, Singapore and Iran). The study then went on to investigate in greater depth the Australian and Iranian national frameworks and early childhood teachers' beliefs about creativity to examine the cultural influences on developing children's creativity.

The methods of directed content and summative content analysis were first applied to studying the EYLF and IEPF, and then to data gathered from participant early childhood teachers in both Australia and Iran. Utilising these methods, the study first searched the literature for theories and keywords before coding the written data in the frameworks, and the spoken and visual data obtained from the subject teachers using the keywords identified and additional keywords that emerged during data analysis.

The three session interview data (initial, second and walk about) obtained from participant early childhood teachers (four in Australia, four in Iran), was analysed using summative content analysis and indirect photo analysis, the focus of the second interview being on photo elicitation, which mainly used photos to support a semi-structure interview.

The results of this study show that the fostering of creativity in early childhood education is firmly imbedded in culture. Even though the national frameworks exhibited similar definitions of creativity, as did the participant teachers, the study found the teachers exhibited distinctly different cultural practices in relation to fostering creativity such as individualist/collectivist view and play based/academic learning focus. This difference was further reflected in a deeper analysis of the Australian and Iranian early childhood learning frameworks. Although policy makers and teachers in Australia and Iran supported a definition of creativity drawn from the dominant (Western) culture, there was limited acknowledgement of and support for the link between creativity and children from diverse cultural backgrounds.

The following sections highlight the main conclusions for the study.

8.3 Research questions and main finding

The main findings will be reported through answering each research question.

8.3.1 How is creativity conceptualised in early childhood education within the sociocultural contexts of Iran and Australia?

The understanding of creativity in both Iranian and Australian data (document analysis and teacher's interview) is that it is a thinking process that children often show through play and creativity dispositions such as imagination.

Interestingly, the keyword 'creativity': was utilised only nine times in both the Iranian IEPF and the Australian EYLF, indicating that both frameworks gave limited attention to the concept of creativity. The literature explains the association between creativity and play and problem solving as well as creativity dispositions, such as curiosity, enthusiasm, curiosity, commitment, persistence, confidence, imagination, risk taking, expressing ideas, optimism and engagement. These words associated with creativity were also evident in both frameworks, but the Australian EYLF used more linking words than the Iranian IEPF. In addition, although these linking words are the same in both documents, in practice they have different attributes. For example, play in the Iranian IEPF is described mostly as teacher-directed and religion-oriented.

There were also differences in dominance theories used by the frameworks. Specifically, the Australian EYLF had an explicit approach in using theories and was predominantly influenced by a sociocultural approach to early childhood education, while Iranian IEPF was mainly influenced by socio-behavioural theories and had implicit approach.

The differences in approach to creativity between teachers in Australia and Iran was apparent in that Australian teachers gave priority to individual values for children's play and to a child-centred approach, while Iranian teachers gave priority to group creative activities and more teacher-directed approaches. As discussed in Chapter 7 (Discussion), these differences arise from the sociocultural contrasts between the two countries. For example, the Australian approach, where each child can express their likes and dislikes without considering peers and teachers, derives from the Australian individualistic/small power relationship/indulgence culture (Hofstede 2011), while the Iranian approach derives from Iran's collectivist culture/large power relationship/restraints (Hofstede, 2011).

8.3.2 Are there similarities and differences between Eastern and Western early childhood perspectives about creativity?

This study's review of eight national early childhood education frameworks (Appendix 1), four from the East (Korea, Hong Kong, Singapore and Iran) and four from the West (Australia, New Zealand, UK, France) showed creativity in these documents was framed through its links to play and creativity dispositions. There were more similarities than differences in perspectives

on creativity, with small differences such as the emphasis on ethics in the Hong Kong framework and religion in the Iranian framework. This is in alignment with the findings of the study's literature review (section 2.7) that found, when examining approaches to creativity in Eastern and Western countries, that people from East and West share a similar, but not identical, conception of creativity (Jawecki et al., 2011; Kim, 2005; Niu & Sternberg, 2006; Ramos & Puccio, 2014). The shared components of the definition draw from novelty, authenticity and effectiveness of creative work, with the difference being that Eastern cultures consider creativity through the elements of harmony, conformity and less modification or rejection of previous ideas (Averill et al., 2001; Li, 1997; Lubart, 2010). In other words, Eastern cultures as collectivist cultures, emphasise creativity that is controlled by the environment, dedication, hard work and respect for tradition, while Western cultures are individualist cultures, focus more on personal interests and less on control by the environment (Lubart, 2010).

This research investigated in more depth the cultural differences between Eastern and Western countries by studying Iranian and Australian cultures as examples. These two countries were chosen not only because they have distinctive cultures but because the researcher is familiar with early childhood education in both, having taught in both countries, and thus able to carry out the in-depth investigation.

This study showed that Iranian teachers typically represent creativity in their classroom as products of children's group work, which, in turn, was mostly directed by teachers. By contrast, Australian teachers typically represented creativity in their classroom as individual works that resulted from children's individual's interests. This aligned with the findings of the document analysis for each country – the Iranian IEPF was restrictive in guiding teachers to use standard workbooks for all children, and provided descriptions of appropriate creative activities and an example of a day's activities, while the Australian EYLF was written in an open-ended way so that teachers could interpret it freely.

These findings of cultural differences are consistent with findings from previous studies, such as Hofstede's cultural dimensions comparative model of Australia as individualist culture and Iran as collectivist.

Overall, while this research showed Eastern and Western policy perspectives on creativity are similar, in practice there are cultural differences. The literature of comparative education studies explains the similarities firstly by, "cross-national attraction" on creativity (Phillips & Ochs, 2003) without paying attention to the creativity concept that aligns with the country's culture and, secondly, borrowing policy from successful countries (Chabbott & Elliott, 2003). In the

case of Iran, the similarity of early childhood education policies to those of Australia allows the Iranian education system to receive funding from international, although it takes no account of cultural difference that don't fit within the borrowed policy. The similarities can be link to Steiner-Khamsi (2004) statement "in low-income countries, the external pressure to reform in certain ways, and the reference to the international community that exert such a pressure, are not self-induced as in economically developed countries" (p. 5). The example of international community pressure regarding the Iranian education system is in agreement with the MDGs. In the case of Australia, the policy appears to be borrowing from successful educational programs like those of European early childhood education and of New Zealand. All four Australian teachers stated that they were following the Reggio approach in their programming, this being explained in the literature as one that strongly promotes children's creativity.

8.3.3 How do early childhood national frameworks demonstrate culturally influenced representations of creativity?

The national frameworks of the eight selected countries demonstrated similarities in their definition of creativity, and this study showed that both the Australian EYLF and the Iranian IEPF used definitions of creativity that had strong links to a Psychology perspective. These national frameworks extensively referenced the terms and concepts that researchers using a Psychology approach to creativity allude to. For example, creativity contributes strongly to play, problem solving, thinking processes, and creativity dispositions. There is limited understanding demonstrated in both countries' frameworks on viewing creativity from cultural perspectives. As discussed in the previous chapter, this may have originated from the complexity of culture within the country's context. For example, Australia's population includes diverse cultures and, while Australia's framework and three foundation documents of the EYLF give strong acknowledgement of the Aboriginal culture as the oldest continuous culture on Earth that needs to be respected and promoted, there is no information in the frameworks on the link between Aboriginal culture and creativity. The promise of the Education Ministry to provide a separate early childhood Aboriginal framework has not yet been realised. This limitation regarding cultural considerations was also apparent in the results of teachers' interviews. All four Australian teachers demonstrated a limited understanding of the link between creativity to culture, although one teacher (Jennifer), who was familiar with Aboriginal culture as a result of teaching in the service and living for a while with a partner from this culture, exhibited some insights for that cultural group.

The Iranian IEPF acknowledges the diversity of children's backgrounds by providing a separate chapter that is a "program guide for bilingual areas" (p.45), and yet there is no link made

between creativity and culture. The Iranian teachers themselves defined culture mainly in religious terms and weren't clear about the complexity of cultures in their country, although they had more information than their Australian counterparts on how early childhood education is managed in Western countries.

There is limited understanding of the link between culture and creativity both in early childhood education policy documents and among the teachers in this field, but this doesn't mean that the dominant culture has not influenced them. For example, in analysing and comparing Australian and Iranian data, the cultural differences relating to collectivist/individualist cultures were evident. An additional cultural difference lay in the Australian and Iranian teachers' practices with regard to their teaching approaches, the Australian approach being child centred and the Iranian approach being teacher directed. Further examples of cultural differences in policy documents and among teachers have been reported in the discussion and analysis chapters.

8.3.4 How do Australian and Iranian teachers' beliefs about creativity align with their national curriculum frameworks?

Three analysis chapters (4, 5 & 6) found there is both alignment and misalignment between teachers' beliefs on creativity and that outlined in their respective country's national frameworks, and this is reported extensively in the discussion chapter (section 7.7 & 7.8).

The conclusion from this report is that Iranian teachers exhibited similar level of alignment and misalignment with the IEPF, while Australian teachers demonstrated mostly alignment with Australia's EYLF. This difference between Iranian and Australian teachers with respect to alignment with their respective national policies is a consequence of the differing power relationship values between government and teachers in the two countries. In Iran, a large power relationship has created a situation where government policies are regarded as authoritative guides which must be followed, with no place for criticism. For example, the education ministry requires teachers to use the children's' workbooks, though the teachers indicated, in the interviews, they did not agree with the workbooks method. The second misalignments with teachers view of the importance of children's play, however the restricted schedule doesn't give teachers much freedom for allowing free play, whereas in Australia, with low power relationship, has created a situation that government policies are regarded as less authoritative guides, therefore teachers have less restriction on a day schedule and providing time for free play for children.

8.4 Limitation

It is important to discuss the limitations of this study as it assists in understanding the realities face by this study. All research methods face limitations (Patton, 2002), and this research is no exception. The limitations are explored under the subheadings of study methods, time and costs.

Document analysis was limited by the restricted number of details in the national policy documents that were considered. However, the review of supportive documents prior to analysis of the national policy documents suggested that the analysis be focussed in this way. In the light of the data generated in this study, future studies could use the early childhood policy documents and their foundation document that were addressed in this study.

The results of Initial interview for Australian and Iranian teachers showed low level of key words that associated with creativity may resulted from the brevity – 10 minutes – of the interview session.

In the photo elicitation interviews, the study faced three limitations.

First, the three weeks that teachers were given to take photos of activities that represented creativity in their classroom may have been too short. However, this limitation was reduced by having an additional walk about interview, which gave teachers another opportunity for them to take photos of the activities that they had not thought of to begin with.

Second, some of the teacher's photos included children's faces and, therefore, for ethical reasons had to be discarded even though participant teachers commented that it was difficult to separate children from their creative activities. This comprised a limitation for the teachers.

Third, as this was a new area of comparative study between Iranian and Australian cultures, only ten teachers in total were interviewed, two for the pilot and eight for the main study. While the intention of the study design was to include low numbers so as to maintain integrity and collect richer descriptions from the data, the limited numbers of interviewees could be considered as constituting a limitation. This limitation was dealt with by having three stages of interview for each participant and through requesting each interviewee read the transcription of their interviews to ensure the interview accurately captured their thoughts. It was, therefore, appropriate in this qualitative study to generate quality, rich data from a small group of subjects. However, though this limit in subject numbers was appropriate to this study, further studies, both qualitative and quantitative, would be needed to establish the extent of key findings.

The most significant limitation of the second interview issues was that the teachers in Iran, as a result of workload stress, rushed through their interview sessions. This issue occurred even though the researcher requested the teachers nominate a suitable time, which could have been after their teaching hours. But unfortunately, they insisted that they be interviewed during their teaching time. It was obvious that these teachers were not prepared for the photo elicitation interview and that they needed more time. Indeed, three of the four teachers asked for more time but, because the researcher's time in Iran was limited, only two weeks' extension could be offered. To assist with this, the researcher motivated Iranian teachers to complete their interviews by offering a workshop on 'creativity in early childhood'. This was scheduled after the completion of all the interview sessions so as to avoid influencing the teachers' definition of creativity. A photo of these workshops is attached in Appendix 9.

Because of circumstances related to an international study, the interviews in the two countries were completed with a long-time gap in between. However, since the study was conducted in separate countries, this limitation is unlikely to have impacted the study.

The study also had limitation relating to language translation given that the meanings of some words and terms do not translate easily from Farsi into English. The translated documents affected by this limitation include the Iranian IEPF, the interviews with the four Iranian teachers, as well as the translated examples of the Iranian workbooks. To mitigate this limitation, the documents and interviews were checked by both Farsi and English editors to ensure that the meaning hadn't changed significantly through the translation.

One final limitation was that the assumption that most countries have national policy documents in early childhood education proved to be incorrect. Indeed, the search to find eight countries that had national frameworks showed that few countries design their framework at the national level. For example, both Canada and the US have early childhood education frameworks designed at the state level rather than at the national level. Consequently, this study was limited by the paucity of countries available with national frameworks.

8.5 Study implications

National policy documents have a major influence on education systems. For example, teachers commit themselves to following the national guidelines in order to meet standards. In addition, for pre-service teachers, education providers such as universities, design their study units by combining theories, policy guidelines and practicum experiences, while early childhood services restrict themselves to the national policy guidelines to ensure they meet the standards

and provide quality education for young children. This research's finding with regards to early childhood policy documents at the national level, shows that neither the Iranian IEPF nor the Australian EYLF fully recognise the importance of children's creative development as part of the early childhood program, and this has come about because of an inadequate definition of creativity in early childhood. Specifically, the frameworks focused on a definition of creativity from a Psychology perspective, leading to a limited linkage between culture and creativity. The role of culture in creativity was absent in both the IEPF and the EYLF, failing to acknowledge that children from diverse backgrounds and their families have an alternate perspective on creativity.

Early childhood teachers also have an important role in supporting children's creativity as they decide the daily curriculum and facilitate the learning environments. However, the findings from this research show that children's creative development is not fully recognised by teachers in Australia as their definition of creativity generally does not recognise the link between culture and creativity. Specifically, three of the four Australian teachers lacked confidence in linking creativity to cultural beliefs.

Iranian teachers understood culture mostly in light of religion. The limits they placed on decisions about their daily curriculum was the most significant restraint on developing children's creativity, even though they agreed that freedom and time was immensely important to fostering creativity.

This study appears to support the argument for the inclusion of additional information about children's creativity and its link to culture in policy documents, for universities to offer early childhood courses and for practicum programs for early childhood pre-service teachers. Specifically, for Australian educational provider, there is an urgent need to include teaching Aboriginal culture for early childhood pre-service teachers since this culture is the oldest culture on the earth and must be advocated.

8.6 Contribution

This research is the first study to compare Iranian and Australian and national early childhood education frameworks as well as their early childhood teachers' beliefs about creativity among children in the early childhood age group. A major contribution of this research is the classification of the conceptualisation of creativity using the four perspectives of Psychology, Education, Art, and Sociocultural. Previous studies cited in the literature, while explaining the complexity of the term creativity, do so without providing a clear separation of the four

perspectives and their respective definitions of creativity. These previous studies' definitions of creativity were mostly rooted in a Psychology perspective even though their research was conducted into the educational environment or a community's culture or was from an Art perspective. This preponderance of studies conducted from a Psychology perspective of creativity may help to explain why, internationally, early childhood education policy documents and their definitions of creativity are framed from a Psychology perspective.

This study highlighted internationally the importance of early childhood as a critical stage for fostering creativity utilising a cultural focus, compared to previous studies that have agreed on this matter, but through the lens of Psychology.

This research also uncovered that, among early childhood teachers in both an Eastern and Western settings, there are significant gaps in understanding the role of culture in fostering creativity. Both Iranian and Australian teachers, although experienced in cultural diversity, did not exhibit a clear understanding of how cultural differences of children in the classroom necessarily influence curriculum choices so that the selected creative activities and materials are appropriate to the individual child.

This study is also unique in that it gathered, reviewed and compared the early childhood education frameworks of eight countries, finding for the first time that there are more similarities than differences in definition of creativity in these frameworks.

The two workshops conducted as part of the research for Iranian teachers and a psychologist to explore the role of creativity in early childhood comprised a further contribution that received excellent feedback from Iranian teachers and directors of preschools.

8.7 Recommendations

This research provides a number of key ideas which early childhood teachers can utilise to examine their professional values, as well as guidelines for possible changes to future practices, including educating early childhood pre-service teacher in universities.

A line of enquiry used in this research which is open to further study is investigating how different communities and parents of children in the early childhood years approach fostering creativity in their children, particularly as it relates to the culture in which the children are being raised.

Given that the literature presents opposing views on the relationship between religion and creativity (Nguyen, 2012, found religion encouraged creativity, while Liu, Guo, Sun, Wang, & Wu, 2018 found the opposite), this presents a further opportunity for future study.

The study used photo elicitation as an interview method designed to harvest teachers' views of creativity. An alternate method that could be utilised in future studies is observing/videoing teacher's creativity practices in different cultures.

There is also an opportunity yet to be explored to investigate and compare approaches to teaching creativity among children in the early childhood years according to a range of cultural mores. For example, there is a range of ethnicities in Iran and Australia about which little is known with respect to their traditions of teaching creativity. This includes a plethora of tribal groups among Aboriginal and Torres Strait Islander populations in Australia.

A further unexplored area that emerged from this study is the inconsistency between this study's findings on the femininity/masculinity cultural dimension, and Hofstede's findings in the comparative study of Iran and Australia (see section 7.6.2). The nature of the data generated in this research does not permit a determination of the dominant value of each country with regards to this dimension, since all of the subject teachers were women. There is room for further research to investigate and compare the dominant femininity/masculinity value in Iran and Australia.

The search for national early childhood education frameworks throughout the world for the purposes of comparison, leads to two recommendations

1. Given the important role national early childhood education frameworks play in maintaining policy and teaching consistency between different states/cities, that more nations be encouraged to develop these.
2. That the differences in early childhood education national frameworks obvious in the literature be further explored, for example, the differences between those of the UK and France (Regnaut-Milazzo, 2012).

Creative behaviour has become of ever-increasing interest among researchers. The focus on creativity, which to date has been predominantly in the adult years, should be extended into the area of early childhood, since any development at this critical stage is of significant influence throughout life.

When considering fostering children's creativity, it is imperative to consider all perspectives – cultural, psychological, educational, and artistic. There has been limited research attention paid to either a sociocultural or cultural perspectives on creativity, and yet these two perspectives are particularly influential in children's lives.

8.8 In summary

Previous research has acknowledged that all humans are born with the potential to be creative. This study has identified what is important is developing and maintaining early childhood creativity by considering cultural differences. Understanding cultural differences is not an easy task, therefore, creating educational policies to support cultural differences needs to inform teachers and invite people from diverse backgrounds to design appropriate policies. If the policy makers only develop the policies with dominant cultural beliefs, then diversity would be unexploited in policies.

The other area identified in this study was the importance of teachers in the education system for fostering children's creativity. Teachers and parents' partnership can provide an excellent environment for supporting children's creativity in early childhood education.

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APPENDICES

Appendix 1: Review of six countries national frameworks

This study reviewed the early childhood national frameworks documents of eight countries: four from Eastern countries (Hong Kong, Iran, Korea and Singapore) and four from the Western countries (Australia, France, New Zealand and UK). This review provided the contextual background to the study focus, which is the concept of creativity as evidenced in the Iranian and Australian national frameworks, as well as in teachers' beliefs about creativity. The review not only identified how creativity is conceptualised in these frameworks, it explored the similarities, differences and influences in Eastern and Western settings in relation to creativity.

For these purposes, two documents were translated from the original language into English – the documents from France and Iran. The French document was translated by Mrs. Veronique Anjou; director of French-Australian Preschool in Canberra and edited by Mr. John Bousa; French-Australian engineer. The Iranian document was translated by the researcher who speaks both Farsi and English and was edited by Dr. Estrella Lowe, a first-language English speaker with the qualification of Doctor of Philosophy (Behavioural Science).

The document for the two countries that formed the major comparison for this thesis – Iran and Australia – are reported in the body of this thesis. The following sections in this appendix report on the review findings for the other six countries, beginning with the three Western countries (France, New Zealand, UK) followed by the Eastern countries (Hong Kong, Korea and Singapore) and concluding with an analysis of the similarities and differences between the documents from Eastern and Western countries.

Western countries national curriculum frameworks

Analysis of the national curriculums of France, New Zealand and United Kingdom demonstrated both similarities and differences.

France national curriculum frameworks

The national curriculum from France was able to be selected for study as an example of a document from a Western culture because the researcher is familiar with this culture, having worked with French educators and children in Sydney and having access to translators for the document.

In 1989 the Loi d'Orientation (orientation law) set out what France's *Ecoles Maternelles* (kindergartens) were to become; this was the first law to introduce a pedagogical program for both the *Ecoles Maternelles* and primary schools (Regnaut-Milazzo, 2012). The actual program, *Ecole Maternelle*, was implemented in 2002 (Regnaut-Milazzo, 2012), and its requirements cover children from 2 years old until school entry. Today the *Ecoles Maternelles* are referred to as "the crown jewel of the country's educational system" (Hurless, 2004, p. 1). As the French Education Minister states "Everything, in sum, starts here" (Hurless, 2004, p. 1). The Ministère de L'Education Nationale (National Ministry of Education) emphasised that the *Ecole Maternelle* is a place of socialisation where children learn to interact with other people and learn to belong.

The French national framework was designed by a committee of the National Education Ministry and built on the fundamental principle that "all children are able to learn and progress" (*Maternelle translated document*, p. 1). While daily lesson and activities are determined by a national curriculum, teachers are free to creatively implement content in their own individual manner (Hurless, 2004).

The *Ecole Maternelle* curriculum has been designed with five learning areas, each with a definition, targeted objectives and pedagogical indications to guide educators. The five learning areas are (p. 5– 18):

1. To mobilize language in all its dimension
2. To act, express, to understand through physical activity
3. To act, to express, to understand through artistic activities
4. To build the first tools to structure thought, and
5. To explore the world.

The curriculum framework invites the nursery schools to consider (*Maternelle translated document*, p. 1–4):

1. Adapting to young children by welcoming them and their parents who accompany them during the transition to school, and to consider child development and the practice of positive evaluation.
2. Recognising specific learning modalities by learning through play, learning while thinking and resolving problems, learning while practising, learning while remembering and refreshing the memory.

3. Providing an environment in which children learn and live together by understanding the role of the school and growing as a singular person among the group.

The emphasis on the individual (a feature of Western cultures) is apparent in the *Ecole Maternelle* document (Averill et al., 2001).

Since this study focusses on creativity, the learning areas in this document were considered for their link to creativity. The first learning area of mobilising language with the targeted goal of children exchanging ideas and thinking with others to develop problem solving, collective decisions, stories understanding, and so on, also includes argumentation, explanation, questions and the interest in what others believe, think and know. In this learning area, the link was noted between problem solving, thinking and creativity, particularly since this link is prominent in studies that have taken a psychology view point as outlined in Chapter 2. From this perspective, creativity is seen as a process of problem solving and thinking (Andiliou & Murphy, 2010).

The third learning area in this document is “to act, to express, to understand through artistic activities” (*Maternelle translated document*, p. 10), with targeted objectives of:

1. To develop a taste for artistic activities,
2. To discover different forms of artistic expression, and
3. To live and express emotions, to formulate choices.

The pedagogical indications for these targeted objectives are “plastic and visual productions, sound universes and performing arts” (*Maternelle translated document*, p. 11). Each pedagogical indication is further explained through examples of activities for children’s learning. For example, the first pedagogical indication (plastic and visual productions) is illustrated through the activities of drawing, exercises to produce decorative graphics, to make plastic compositions, flat and in volume (3D), and to observe, to understand and to transform images. In turn, sound universes is further explained through the three activities of playing with the voice and acquiring a repertory of nursery rhymes and songs, to explore instruments, to use body sounds and to refine the ear. The performing arts pedagogical indication is suggested by dance, circus, mime, theatre and puppets.

There is direct link, then, between the third learning area as it is explained in depth above, and creativity according to this study’s literature review reported in Chapter 2, this perspective relates to the art point (Dissanayake, 1974).

The fifth learning area in this document is “explore the world” and its associated targeted objective is “to explore the world of the living, of objects and of matter”. The suggested activities for this learning area are to help the children discover, organise and understand their surrounding world, and includes the teacher offering activities that lead children to observe, form more rational questions, build relations between observed phenomenon, to predict consequences and identify characteristics that can be categorized (Maternelle translated document, p. 16–18) The link between noted learning areas and creativity is psychological perspective that Russ (1999) developed in his model to explain this relationship between creativity and psychological perspectives.

The document Ecole Maternelle is clearly designed to expose children to and immerse them in the French culture. Academic concerns are a secondary goal. Regardless of children’s native language, French is the language spoken at any Ecole Maternelle (Hurless, 2004). So, albeit France has a diverse society, because of the strong belief in cultural integration, immersion in French language and culture is practised at the Ecole Maternelle (Hurless, 2004).

New Zealand National curriculum framework – Te Whariki

The first national curriculum of New Zealand, “Te Whariki: Early Childhood Curriculum”, provides the basis for consistent high-quality curriculum delivery in diverse range of early childhood services in New Zealand. This is a bicultural (Maori and “pakeha” [New Zealanders of mainly European descent]) curriculum statement developed in New Zealand to cover education and care for children from birth to school entry age. “This framework is envisaged as a *Whariki*, or a mat, woven from the principles, strands, and goals” (New Zealand Ministry of Education, 1996) and which recognises the diversity of early childhood in New Zealand.

Te Whariki was one of the first national curriculum documents for early childhood education in the world (New Zealand Ministry of Education, 1996) and was revised and updated in 2017. There are similarities and difference between the original version and the updated document, the most obvious change being the 2017 version, which comprises 69 pages compared to the original version of 99 pages.

The outline and structure of the 2017 document covers an introduction, how the curriculum framework is organised, its principles, its strands, goals and learning outcomes, the pathways to school, the responsibilities of Kaiako (teacher), the underpinning theories and approaches, as well as assessment, planning and evaluation. The curriculum framework contained in Te

Whariki covers Maori and Pakeha applications, and there are examples of practices for infants, toddlers and young children that promote learning outcomes in each strand.

The Whariki, or woven mat that is part of the Maori culture, is used as a metaphor for how the four curriculum principles are interwoven with five curriculum strands, giving expression to the vision for children that is at the heart of Te Whāriki. However, while the principles and strands have remained the same, the graphic of the Whariki has changed from the original in 1996 (Figure A1.1) to the 2017 version (Figure A1.2).

The document's introduction outlines the underpinning vision of children that are "competent and confident learners and communicators, healthy in mind, body and spirit, secure in their sense of belonging and in the knowledge that they make a valued contribution to society" (New Zealand Ministry of Education, 2017). This section also acknowledges that early childhood education providers in New Zealand are diverse, but there are two groups of service providers that are specifically addressed. These are

1. Nga Kohanga Reo (the licensed providers of Māori language immersion education and care services with a wider focus on *whanau* (extended family or community). This is a Maori development initiative of 1982 aimed at maintaining and strengthening Maori language and philosophies within a cultural framework inspired by Maori elders (New Zealand Ministry Of Education, 1996, 2017)
2. Pasifika service providers (aiming to retain and transmit identities, languages and cultural values of Pacific Islanders, specifically from Samoa, Tonga, Tokelau, Niue, Cook Islands and Fiji (New Zealand Ministry of Education, 2017).

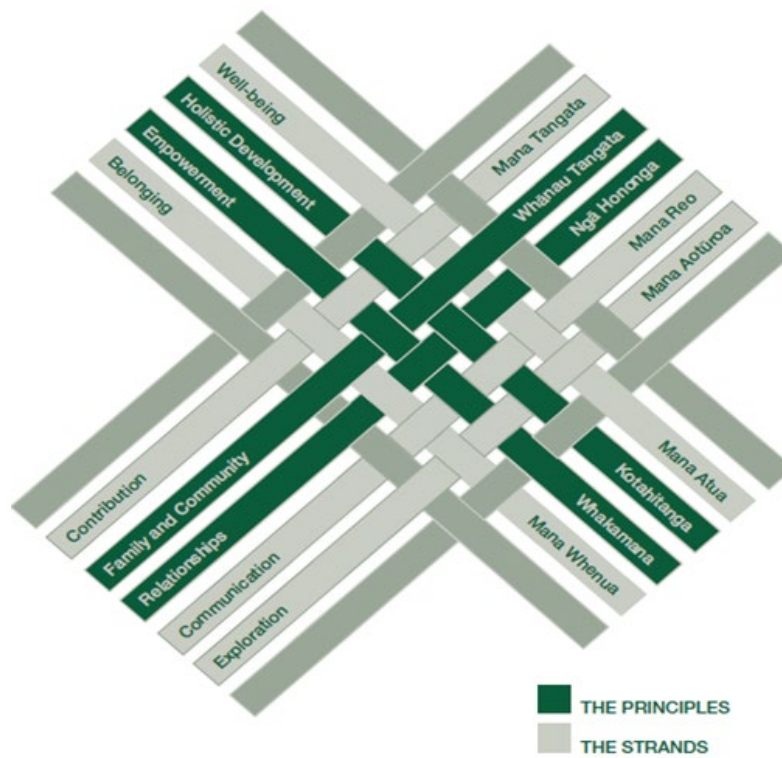


Figure A1.1: 1996 – The Whariki woven mat

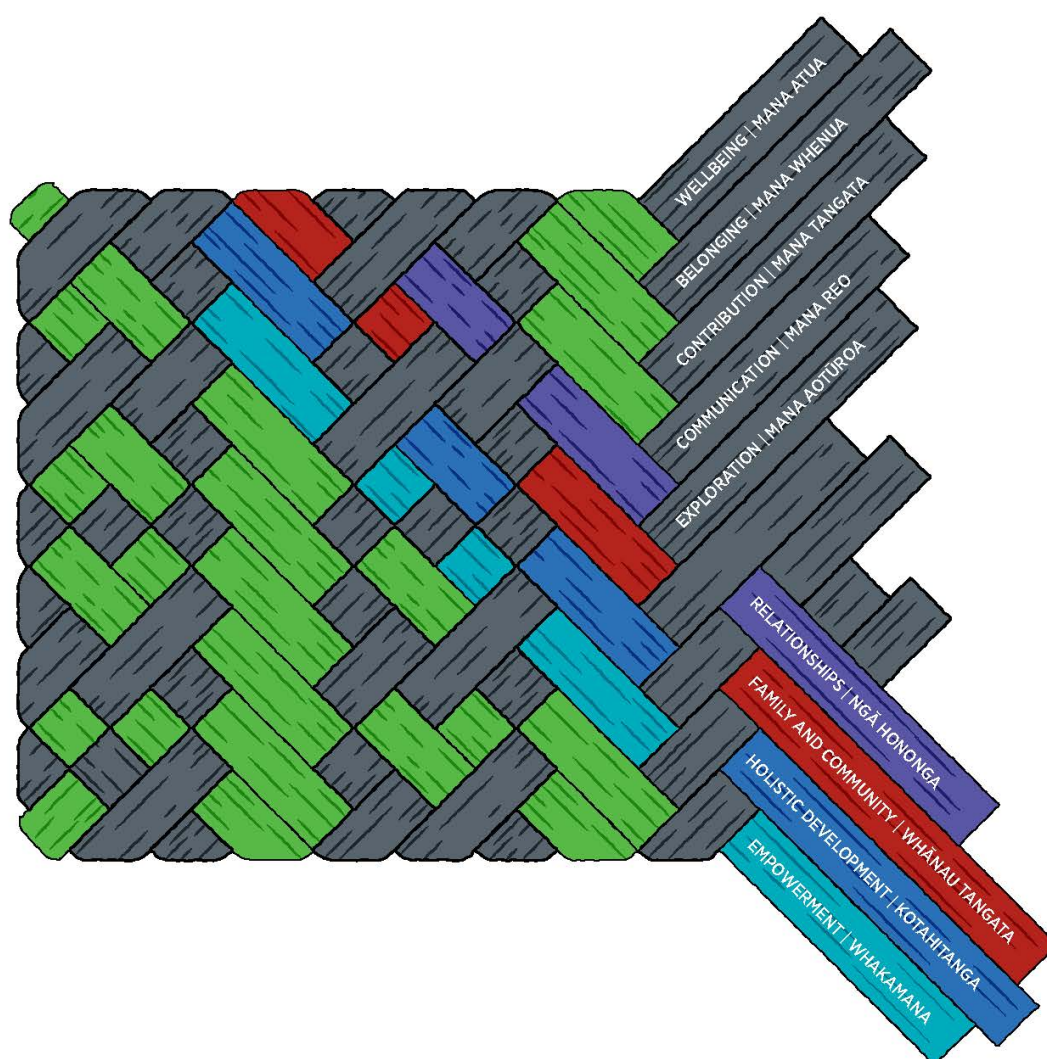


Figure A1.2: 2018 – The Whariki woven mat

There are many contexts identified and represented in this framework but special attention is given to Maori Immersion and Tagata Pasifika programs in order to protect their respective languages and cultures. Tagata Pasifika refers to “the program for children in a Pacific Island early childhood centre” (New Zealand Ministry of Education, 1996, p. 90).

The four principles in the Whariki are empowerment, holistic development, family and community, and relationships. The five strands are: wellbeing, belonging, contribution, communication and exploration. Each of these strands has associated goals, learning outcomes and examples of experiences which help to meet desired outcomes (New Zealand Ministry of Education, 1996, 2017).

This study specifically focusses on goals and learning outcomes that link to creativity, and there is a number relevant to this in Te Whariki.

Goal 2 of **the wellbeing strand** focusses on children experiencing an environment where their emotional well-being is nurtured. The learning outcome for this goal is children “managing themselves and expressing their feeling and needs” (New Zealand Ministry of Education, 2017, p. 24). This goal with its learning outcome has links to creativity since nurturing environments positively influence children’s wellbeing which in turn provides the best opportunity for developing creativity (Russ, 1996).

Goal 2 of **the contribution strand** focusses on children experiencing an environment where they are affirmed as an individual. The associated learning outcome is children “recognising and appreciating their own ability to learn” (New Zealand Ministry of Education, 2017, p. 37). Recognising and respecting children’s individuality will help them to develop self-confidence, which in turn increases their engagement in creative thinking (Sharp, 2004).

Goals 4 of **the communication strand** specifies that children “discover different ways to be creative and expressive” and the learning outcome for this is “expressing their feelings and ideas using a wide range of material and modes” (New Zealand Ministry of Education, p. 42). This goal and its learning outcome directly links to creativity as it is designed to develop children’s creativity and teachers have to plan and program for these targeted creative skills (Dissanayake, 1974).

There is a strong emphasis in **the exploration strand** on “the child learns through active exploration of the environment” (New Zealand Ministry of Education, 2017, p. 46). Goals 1, 2, 3 and 4 of the exploration strand links directly to creativity. These goals include “Their play is valued as meaningful learning and the importance of spontaneous play is recognised, they gain confidence in and control of their bodies, they learn strategies for active exploration, thinking and reasoning, they develop working theories for making sense of the natural, social, physical and material worlds.” (New Zealand Ministry of Education, 2017, p. 47). The learning outcomes for each goal in the exploration strand are connected to children developing their creativity skills. For example, in goal one, children’s learning outcomes are “play, imagining, inventing and experiment”, in goal two they are “moving confidently and challenging themselves physically”, in goal three they include “using a range of strategies for reasoning and problem solving, and in goal four, they are “making sense of their worlds by generating and refining working theories” (New Zealand Ministry of Education, 2017, p. 47).

The curriculum acknowledges that learning disposition and working theories are closely interwoven, the learning dispositions includes “courage and curiosity, trust and playfulness, perseverance, challenge and confidence and responsibility” and the working theories are “the evolving ideas and understanding that children develop as they use their existing knowledge to try to make sense of new experiences” (New Zealand Ministry of Education, 2017, p. 23).

UK national curriculum framework – Early Years Foundation Stage

This framework from the UK Department of Education was published in March 2014 and was effective from September 2014 to set standards for learning, development and care for children from birth to five years of age. The introduction of the Early Years Foundation Stage Statutory Framework (EYFS) outlines its six foundation principles:

- 1) Every child deserves the best possible start in life, and a child’s experiences between birth and age five have a major impact on their future life chances.
- 2) The standards of the EYFS must be adhered to by all early years’ providers to ensure that children learn and develop well and are kept healthy and safe.
- 3) The EYFS seeks to provide quality and consistency, a secure foundation, partnership between practitioners and parents, and equality of opportunity for every child.
- 4) The learning and development requirements of the EYFS are the areas of learning and development (curriculum), the early learning goals and assessment arrangements for measuring progress, and
- 5) The safeguarding and welfare requirements that carers must meet.

In addition, there are four overarching principles; namely that every child is unique, children learn through positive relationships, they learn and develop well in enabling environments, and they develop and learn in different ways at different rates (Department of Education, 2016).

Given that this research investigates how early childhood education national frameworks conceptualise creativity, the focus on the EYFS is of necessity mostly on the section that details learning and development requirements.

The EYFS learning and development requirements comprise the seven areas of learning and development as well as the educational programmes, the early learning goals and assessment.

In the EYFS, the seven areas of learning and development which shape educational programmes in the early year’s settings are divided into those that are general and those which are specific.

The general areas that are seen as crucial for igniting children's curiosity and enthusiasm for learning, are: communication and language; physical development; and personal, social and emotional development.

The four specific areas are: literacy; mathematics; understanding the world; and expressive arts and design.

Educational programmes designed around these general and specific areas must involve related activities and experiences for children, for example the expressive arts and design area involves enabling children to explore and play with a wide range of media and materials as well as being imaginative by providing opportunities and encouragement for sharing their thoughts, ideas and feelings through a variety of activities in art, music, movement, dance, role play, and design and technology (Department of Education, 2016, p.8).

In addition, the EYFS specifies that all seven areas of learning and development must be implemented through planned, purposeful play and through a mix of adult-led and child-initiated activity.

Play is a major focus in EYFS program, which defines the three characteristics of effective teaching and learning as: playing and exploring; active learning and creating; and thinking critically.

Eastern countries' national curriculum frameworks

Hongkong national curriculum framework – Kindergarten Curriculum Guide

The 2006 curriculum endorsed by Hong Kong's Curriculum Development Council (CDC) for children aged 2 to 6 years old in 2006 was reviewed in 2017 by the CDC. The subsequent framework "Kindergarten Curriculum Guide", includes eight chapters: overview; curriculum aims and framework; whole-school curriculum planning; learning and teaching and assessment; catering for learner diversity; adaptation to school life and the interface between kindergarten and primary education; home-school co-operation and community participation; and teachers' professional development.

The core values of the framework and the associated pre-primary education curriculum are 'child-centredness' and 'child as a learner'.

Beside the document's core value "child-centredness" the essential principle of "Understanding and respecting the unique developmental patterns of every child" adopted from previous version (p.9).

The five developmental objectives of the framework are: moral development; physical development; cognitive and language development; affective and social development; and aesthetic development. These objectives are to be achieved via six learning areas: physical fitness and health; language; early childhood mathematics; nature and living; self and society; and arts and creativity.

There is link between creativity and the learning area of “early mathematics” and its associated learning objective of “develop thinking and problem-solving abilities through activities and observation, analysis and discussion” (p. 31) as well as with the science and technology learning area with its learning objective of “develop curiosity about the environment, gain interest in exploring the physical world, master basic exploration techniques such as observation, questioning and making assumptions, maintain an objective and open attitude, develop problem-solving ability, explore the relationship between technology and living” (p. 32), and, finally, with the arts learning area with its learning objective of “children enjoy the fun of different creative works through their senses and bodies, enhance their expression and powers of communication through imagination and association, express themselves through different media and materials, appreciate the beauty of nature and works of art, experience different cultures and develop creativity” (p. 35).

The curriculum goals are nurturing children to attain all-round development in the domains of ethics, intellect, physique, social skills and aesthetics, and to develop good habits so as to prepare them for life and to stimulate children’s interest in learning and cultivate in them positive learning attitudes, in order to lay the foundation for their future learning” (p. 18).

For the purposes of this study with its focus on creativity, the two objectives of the Kindergarten Curriculum Guide of most interest are the development areas of cognitive and language development, and aesthetic development. For instance, the cognitive and language development objective intends to: arouse and fulfil the curiosity of children, and to cultivate in them an inquisitive and proactive attitude towards things and people around them; to develop children’s simple logical concepts in mathematical literacy, so as to help them in analysis, reasoning judgement and problem-solving” (p.19). This study’s literature review showed strong connection between this objective and creativity (Andiliou & Murphy, 2010; Guilford, 1950).

The objectives of the arts learning area include: to allow children to explore different art media and symbols in an aesthetically rich and diversified environment; to enrich children sensory experiences and encourage them to express their thoughts and feelings; to stimulate children’s creative and imaginative powers and encourage them to enjoy participants participating in

creative works; to enhance children's quality of life and foster their interests in life by guiding them to appreciating the surrounding environment. There is direct link between this objective and creativity as it showed in the definition of creativity from an art perspective in this study's literature review.

The framework recommends that pre-primary institutions design a curriculum which is child-centred, comprehensive/well-balanced and adopts play as a learning strategy.

Korean national curriculum framework – the Nuri Curriculum

In 2012, the Korean government introduced the Nuri curriculum as a national curriculum for all children aged five years. Subsequently, in 2013 the Nuri curriculum was expanded to also cover children aged 3-4 (Korea Institute of Child Care and Education, 2013). The Nuri Curriculum was revised in 2019. The two organisations of the Ministry Of Education (MOE) and the Ministry of Health and Welfare (MOHW) are responsible for early childhood education in Korea, with the MOE responsible for regulating kindergartens and the MOHW responsible for the administration of childcare centres.

The Nuri Curriculum is “child-centred” and “play-based”. In the Korean language Nuri means “world”, signifying a wish for all children to lead happy lives and fulfil all of their hopes and dreams. The curriculum policy is designed to ensure equity in opportunity.

The Nuri Curriculum seeks to promote holistic development of children aged 3-5 years and establish overarching principles to assist them to become responsible citizen of the society. Objectives are: to develop physical skills and form lifelong healthy habits; to communicate well with others; to build up self-esteem and be collaborative with others; to stimulate children's interest in aesthetic and creativity and encourage them to have experience in art; and to have curiosity about the world and understand their surroundings in scientific ways” (Korea Institute of Child Care and Education, 2013, par. 2).

The learning areas of the Nuri Curriculum are: physical activities and health; communication; experience in arts; social relationships; and nature and discovery” (Korea Institute of Child Care and Education, 2013, para 2).

Of these learning areas, the two most relevant to this study's focus are experience in arts, and nature and discovery. Each learning area has its own content categories. Those for experience in art include “discovering beauty, expressing self through art, and appreciating arts” (Korea Institute of Child Care and Education, Table 2). and these have a direct link to creativity. Those for the nature and discovery learning area include “promoting inquisitive attitude, mathematical

exploration and inquiry and scientific exploration and inquiry” (Korea Institute of Child Care and Education, 2013, Table 2).

Singapore national curriculum framework – Nurturing Early Learners

In Singapore, the MOE in 2003 designed Nurturing Early Learners (NEL): A Curriculum for Kindergartens in Singapore. NEL is a framework to guide early childhood educators to plan and implement developmentally appropriate activities for children aged 4 to 6 years old in kindergartens and childcare centres (Singapore Ministry of Education, 2012). In 2010, the Ministry of Community Development, Youth and Sport (MCYS) developed the early years development framework for children aged 3 and below.

These two documents provide educators with guidance for the care and development of children from infancy to school age. However, since this research focusses on preschool teachers and their beliefs about creativity, only the NEL framework will be reviewed.

The centre of this framework is the child and the belief that children are curious, active and competent learners. Based on this belief, six principles were developed to guide teaching and learning in a quality kindergarten curriculum. These six principles are: Integrated approach for learning; Teachers as facilitators of learning; Engaging children in learning through purposeful play; Authentic learning through quality interaction; Children as constructors of knowledge; and Holistic development. The acronym for these principles is iTeach, and the NEL encourages teachers to enact the iTeach principles by planning, facilitating the learning process, observing and assessing, reflecting and collaborating.

This framework (Singapore Ministry of Education, 2012) introduced six learning areas to assist children to achieve the desired outcomes of education as well as the key stage outcomes of pre-school education. The six learning areas are: Aesthetic and creative expression; Discovery of the world; Language and literacy; Motor skills development; Numeracy; and Social and emotional development (p. 19). Associated with the learning are six learning disposition to be nurtured by teachers: Perseverance; Reflectiveness; Appreciation; Inventiveness; A sense of wonder and curiosity; and Engagement (p. 19). The NEL also emphasises that teachers should consider the language, culture and values of the home and the larger community from which children come, this in turn can provide a sense of security and belonging in the preschool setting.

Each of the six learning areas has associated learning goals.

The two learning areas pertinent to this study because of their link to creativity are aesthetic and creative expression and discovery of the world. The aesthetic and creative expression learning area is associated with the four learning goals. (p. 66):

1. Enjoy art and music and movement activities.
2. Express ideas and feelings through art and music and movement.
3. Create art and music and movement using experimentation and imagination
4. Share ideas and feelings about art and music and movement.

The NEL framework provides a table that lists in one column the key knowledge/skills/dispositions for this learning area and pairs this in a second column with what the teacher might observe as the children learn and develop in this area. For example, they might use elements of art to represent ideas and feelings in their art works, observe elements of art in their environment and/or recognise sounds from a variety of sources. In this way, 14 examples of observable learning and development outcomes have been listed.

For the learning area of Discovery of the world, there are three learning goals:

1. Show an interest in their world they live in.
2. Find out why things happen and how things work through simple investigations.
3. Develop a positive attitude towards the world around them.

This learning area has a similar table to the previous example.

As literature shows, there is link between creativity and curiosity, investigation thinking (Runco & Albert, 2010).

The countries national curriculum documents will be available upon request, the cover page of each country's document and Iran translated document is displayed on the following pages.

Cover pages

France National frameworks of early childhood education – COVER PAGE

(Annexe - Programme de l'école maternelle)

L'école maternelle: un cycle unique, fondamental pour la réussite de tous

La loi de refondation de l'École crée un cycle unique pour l'école maternelle et souligne sa place fondamentale comme première étape pour garantir la réussite de tous les élèves au sein d'une école juste pour tous et exigeante pour chacun. Ce temps de scolarité, bien que non obligatoire, établit les fondements éducatifs et pédagogiques sur lesquels s'appuient et se développent les futurs apprentissages des élèves pour l'ensemble de leur scolarité.

L'école maternelle est une école bienveillante, plus encore que les étapes ultérieures du parcours scolaire. Sa mission principale est de donner envie aux enfants d'aller à l'école pour apprendre, affirmer et épanouir leur personnalité. Elle s'appuie sur un principe fondamental : tous les enfants sont capables d'apprendre et de progresser. En manifestant sa confiance à l'égard de chaque enfant, l'école maternelle l'engage à avoir confiance dans son propre pouvoir d'agir et de penser, dans sa capacité à apprendre et réussir sa scolarité et au-delà.

Une école qui s'adapte aux jeunes enfants

L'enfant qui entre pour la première fois à l'école maternelle possède déjà des savoir-faire, des connaissances et des représentations du monde ; dans sa famille et dans les divers lieux d'accueil qu'il a fréquentés, il a développé des habitudes, réalisé des expériences et des apprentissages que l'école prend en compte.

Une école qui accueille les enfants et leurs parents

Dès l'accueil de l'enfant à l'école, un dialogue régulier et constructif s'établit entre enseignants et parents ; il exige de la confiance et une information réciproques. Pour cela, l'équipe enseignante définit des modalités de relations avec les parents, dans le souci du bien-être et d'une première scolarisation réussie des enfants et en portant attention à la diversité des familles. Ces relations permettent aux parents de comprendre le fonctionnement et les spécificités de l'école maternelle (la place du langage, le rôle du jeu, l'importance des activités physiques et artistiques...).

L'expérience de la séparation entre l'enfant et sa famille requiert l'attention de toute l'équipe éducative, particulièrement lors de la première année de scolarisation. L'accueil quotidien dans la salle de classe est un moyen de sécuriser l'enfant. L'enseignant reconnaît en chaque enfant une personne en devenir et un interlocuteur à part entière, quel que soit son âge.

Une école qui accompagne les transitions vécues par les enfants

L'école maternelle construit des passerelles au quotidien entre la famille et l'école, le temps scolaire et le temps périscolaire. Elle joue aussi un rôle pivot à travers les relations qu'elle établit avec les institutions de la petite enfance et avec l'école élémentaire.

L'équipe pédagogique organise la vie de l'école en concertation avec d'autres personnels, en particulier les Atsem (agents territoriaux spécialisés des écoles maternelles). L'articulation entre le temps scolaire, la restauration et les moments où l'enfant est pris en charge dans le cadre d'accueils périscolaires doit être travaillée avec tous les acteurs concernés de manière à favoriser le bien-être des enfants et constituer une continuité éducative. Tout en gardant ses spécificités, l'école maternelle assure les meilleures relations possibles avec les différents lieux d'accueil et d'éducation au cours de la journée, de la semaine et de l'année. Elle établit des relations avec des partenaires extérieurs à l'école, notamment dans le cadre des projets éducatifs territoriaux.

Elle travaille en concertation avec l'école élémentaire, plus particulièrement avec le cycle 2, pour mettre en œuvre une véritable continuité des apprentissages, un suivi individuel des enfants. Elle s'appuie sur le Rased (réseau d'aides spécialisées aux élèves en difficulté) pour comprendre des comportements ou une absence de progrès, et mieux aider les enfants dans ces situations.

Une école qui tient compte du développement de l'enfant

Sur toute la durée de l'école maternelle, les progrès de la socialisation, du langage, de la motricité et des capacités cognitives liés à la maturation ainsi qu'aux stimulations des situations scolaires sont considérables et se réalisent selon des rythmes très variables.

Au sein d'une même classe, l'enseignant prend en compte dans la perspective d'un objectif commun les différences entre enfants qui peuvent se manifester avec une importance particulière dans les premières années de leur vie. L'équipe pédagogique aménage l'école (les salles de classe, les salles spécialisées, les espaces extérieurs...) afin d'offrir aux enfants un univers qui stimule leur curiosité, répond à leurs besoins.

Translation of France National frameworks – COVER PAGE

Annex – Nursery School Program

Nursery School = Ecole Maternelle = Petite Section + Moyenne Section + Grande Section

Nursery school: a unique, fundamental for everyone, cycle

The law on rebuilding school creates a unique cycle for nursery school and highlights its fundamental place as the first step to guarantee success for all students among a “fair-for-all” but “demanding-to-each” school. This school time, even not mandatory, establishes educational and pedagogical fundamentals, on which rely and get developed the students’ future learning, during their entire educational course.

Nursery school is a caring school, even more than the later steps on the educational course. Its primary mission is to stimulate the children to go to school to learn, to assert their personality and to blossom. It relies on a fundamental principal: all children are able to learn and progress. By showing its trust to each child, the nursery school encourages the child to trust its own power to act and think, its ability to learn and success at school and beyond.

1. A school, adapting to young children

The child who comes for the first time to nursery school already possesses « savoir-faire » (know-how), knowledge and world representations: in his family and diverse places where he hung out, he has developed habits, made experiments and get some learning that school considers.

A school that welcomes children and parents

Since the child enters school, a regular and constructive dialogue starts between teachers and parents; it relies on trust and reciprocal information. To do so, the teaching team defines how they interact with parents, keeping in mind the children’s well-being and success during this first school time, and paying attention to the family diversity. These relationships enable parents to understand the nursery school functioning and specificities (place of language, game role, importance of physical and artistic activities...).

The experience of children parting from family requires all the educational team attention, especially during the first school year. Daily welcoming in classroom is a way to secure the child. The teacher recognizes in each child a person in-the-making and a full interlocutor, whatever the age.

1.2. A school that accompanies the transitions lived by children

Nursery School builds everyday bridges between family and school, between school time and extracurricular time. It has a pivot role through relations established with early-childhood institutions and elementary school.

The pedagogical team organizes school life in coordination with other personals, especially “Atsem” (agents territoriaux spécialisés des écoles maternelles = territorial agents specialized in nursery schools).

All the actors involved must work on the link between school time, lunch time and extracurricular time, in order to improve the children well-being and keep on the educational continuity. Although keeping its specificities, the nursery school ensures the best possible relations between the different places of welcome, during the day, the week and the year. It establishes relations with outside partners, especially for territorial educational projects.

It works in coordination with elementary school, especially cycle 2, to implement a true continuity in the learning process, an individual follow-up for each child. It relies on Rased (réseau d'aides spécialisées aux élèves en difficulté = network of specialized aids to students in difficulties) to understand behaviors or lack of progress, and to better help the children in those situations.

1.3. A school that c the child development

Over the nursery school years, progress in languages, in school, in motor and cognitive functions, based on maturity and school situations stimulations is significant and realized following variable rhythms.

Among a same class group, the teacher considers, with the common goal perspective, the differences between all the children that can appear with a particular importance in the early years of life. The pedagogical team fits the school out (classrooms, specialized rooms, external spaces,...) to offer children a universe, stimulating for curiosity, responding to their needs, especially for games, movement, resting time and discoveries and to multiply the occasions of sensorial, motor, cognitive and relationship experiments, in safety. Every teacher determines a timetable adapted to the age group and pays attention to alternate moments more or less demanding in body or cognitive implication.

Welcoming time, playtime, rest time, sleeping time and hygienic time are full educational times. They are organized purposely by adults who are responsible for them and give secure marks for young children.

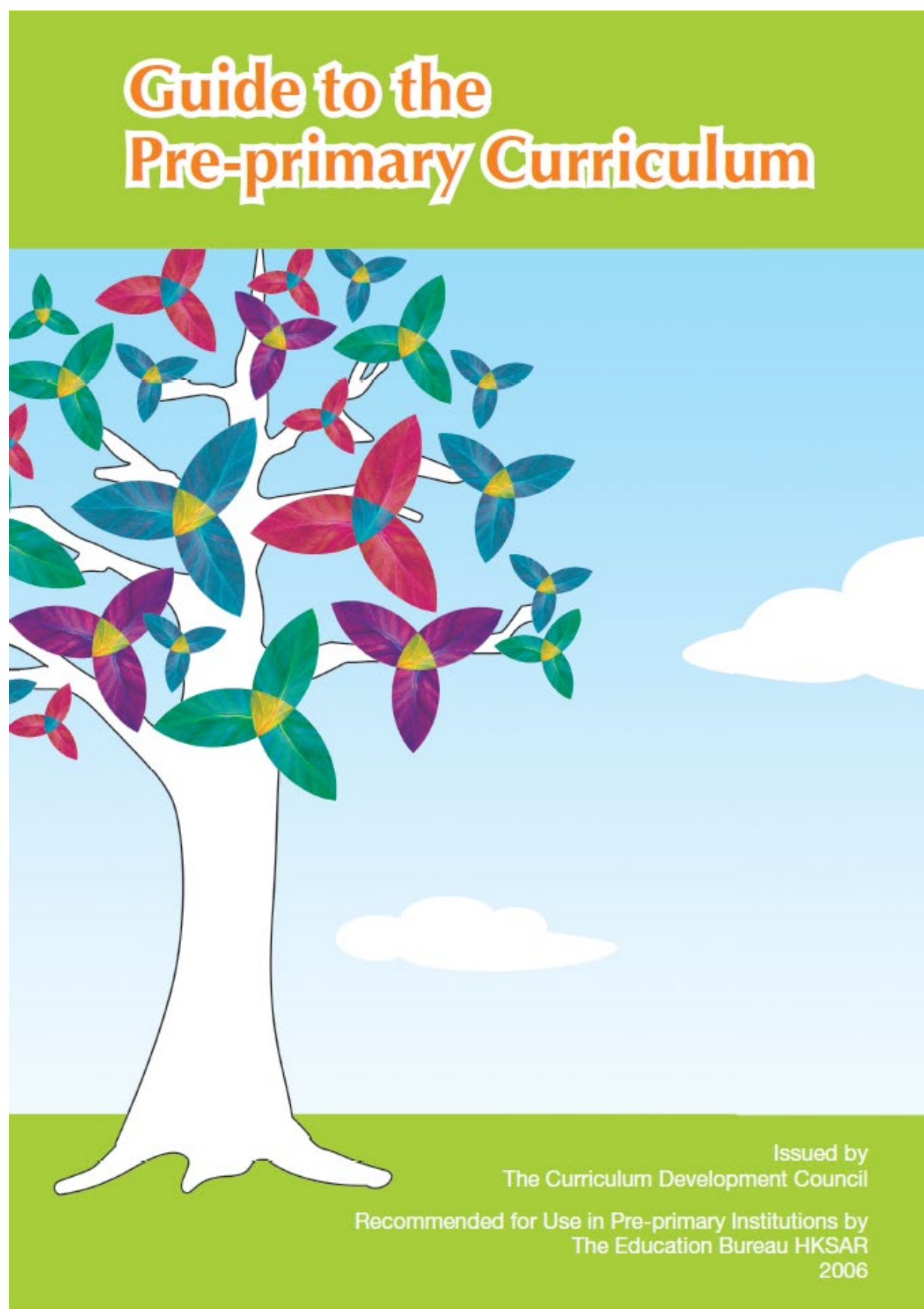


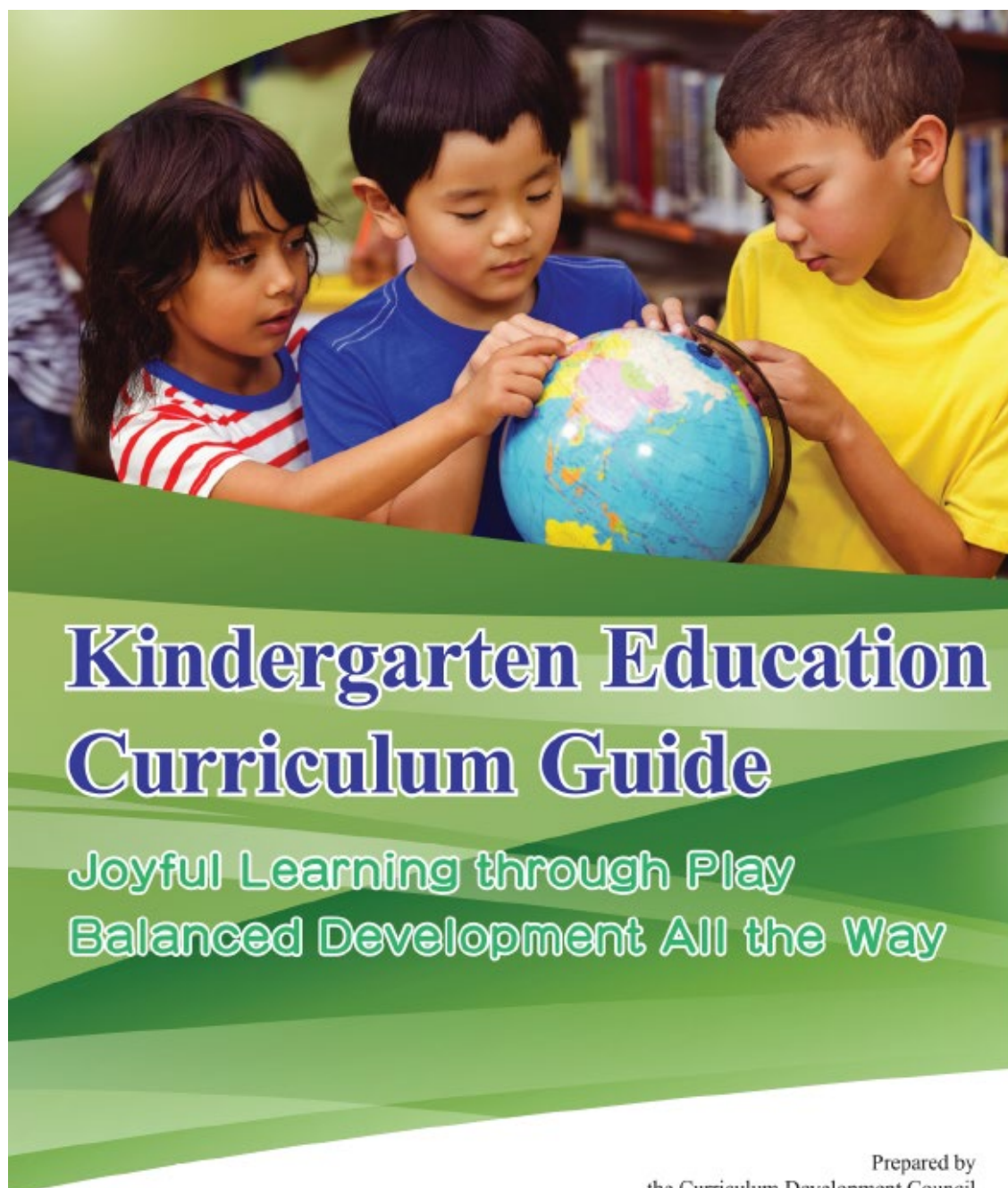




NURTURING EARLY LEARNERS

A Curriculum Framework for
Kindergartens in Singapore





Kindergarten Education Curriculum Guide

Joyful Learning through Play
Balanced Development All the Way

Prepared by
the Curriculum Development Council

Recommended for use in
kindergartens, kindergarten-cum-child care centres
and schools with kindergarten classes by
the Education Bureau
HKSARG
2017

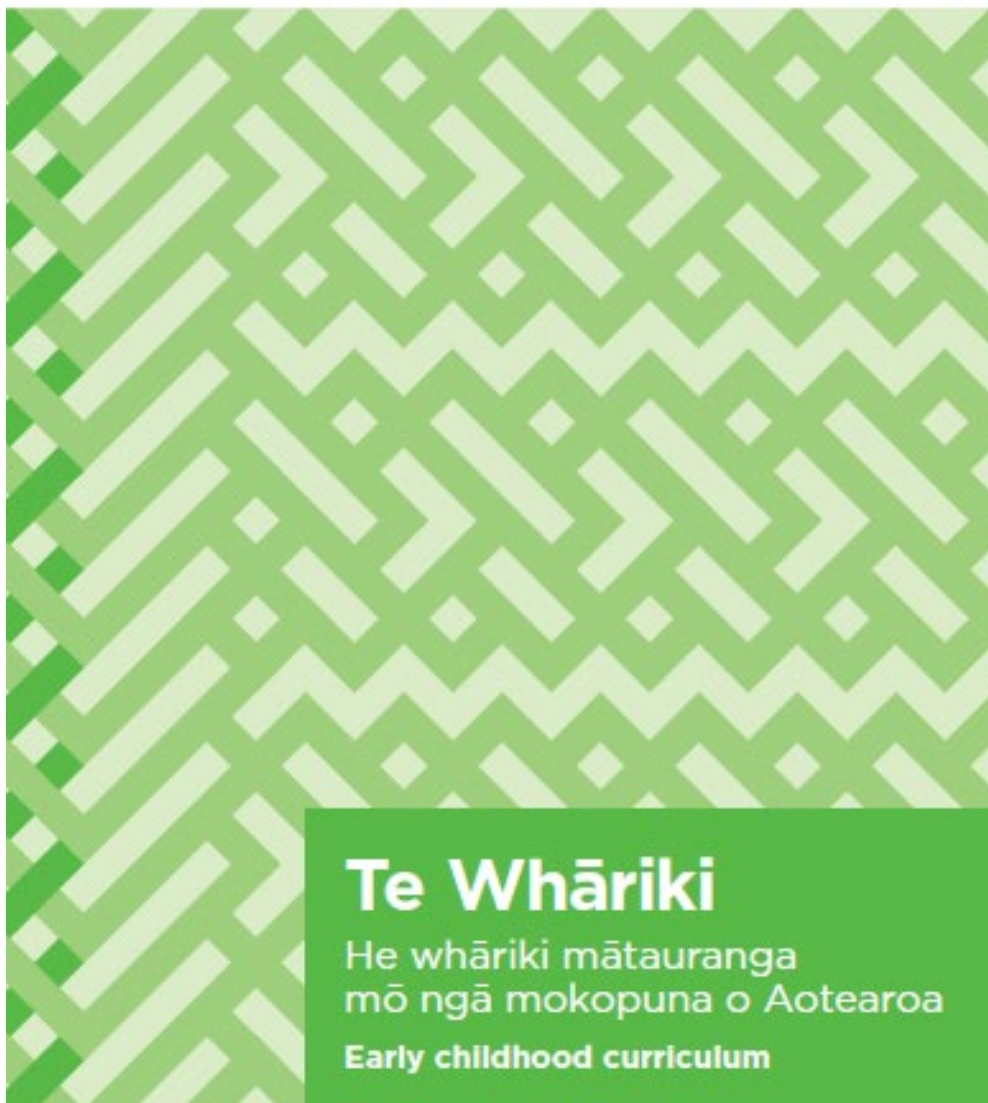


Statutory framework for the early years foundation stage

**Setting the standards for learning,
development and care for children from
birth to five**

Published March 2014

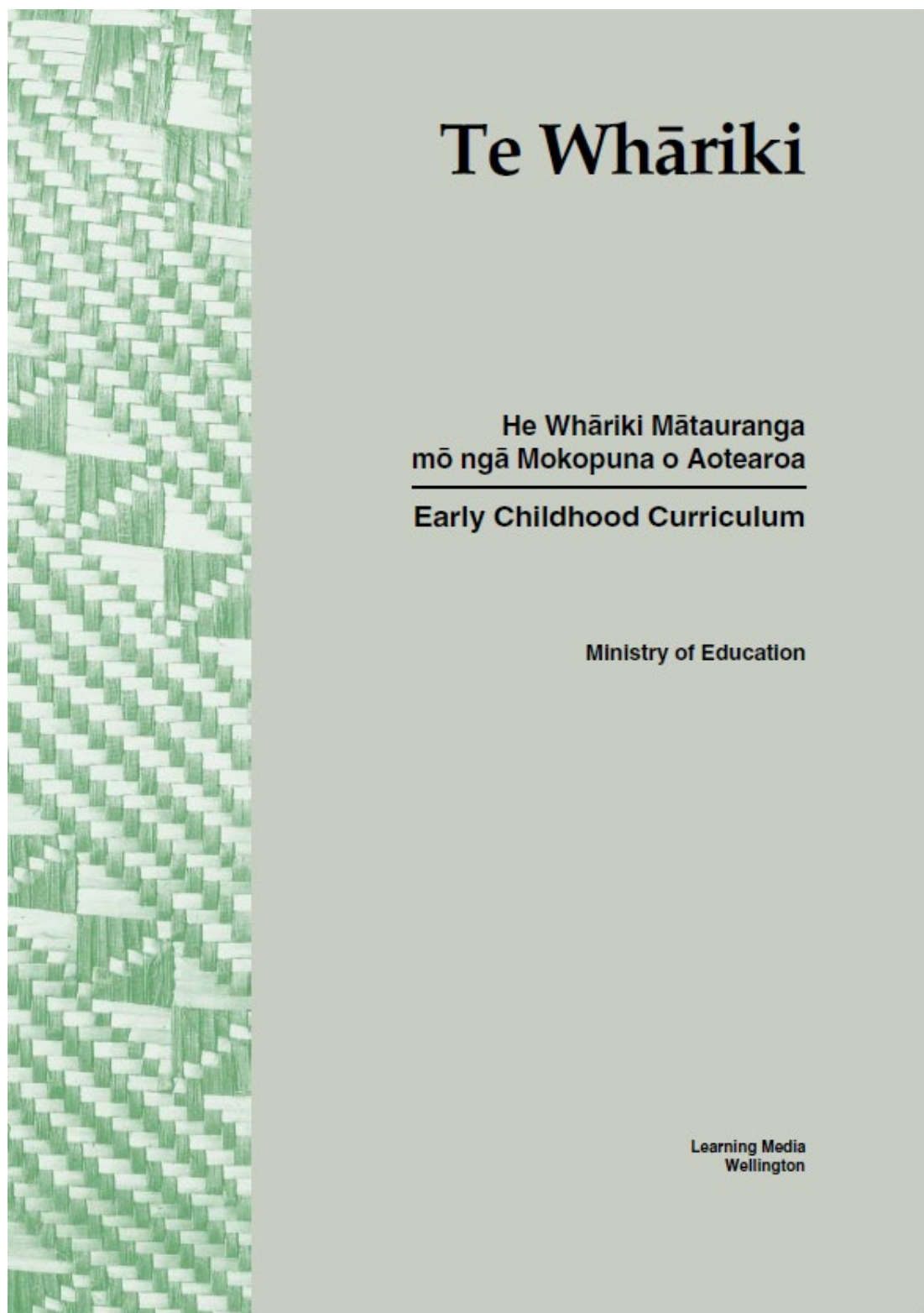
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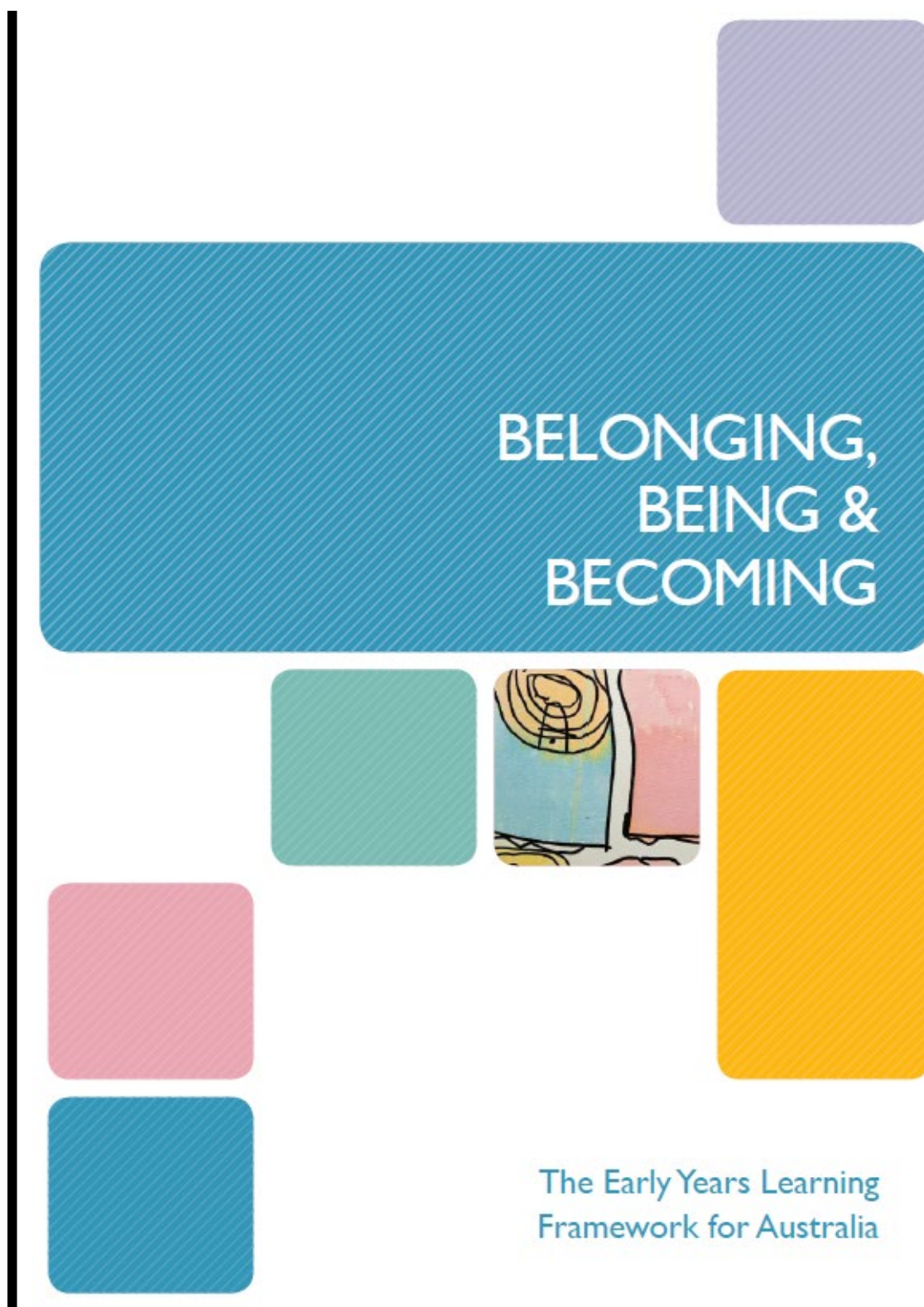


Te Whāriki

He whāriki mātauranga
mō ngā mokopuna o Aotearoa

Early childhood curriculum







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Statement of Head of Research and Education Program Organisation

IN THE NAME OF GOD

INTRODUCTION:

Thanks to God who motivated our colleagues in the research and programming organisation, who worked hard, constantly until they developed the guide for education programming and activities in preschool. After the guide was confirmed by the Council of The Education and Training Ministry, it was sent to all educational preschool sectors. These included pre-service teachers' training centres, preschool centres, and all the related sections across the whole country, to make it accessible to the public.

This guide, together with the preschool constitution, is designed for educators so they can provide better opportunities for children.

We believe that if the educators' views are focussed on quality teaching and learning in early childhood, then we will have a proactive generation in the future.

We hope that the people responsible for educating and training pre-schoolers, even though they have large responsibilities, will take this culturally, serving as an opportunity and try their hardest to guide our future generation makers.

Mohamadyam

Minister and the Head of Research and Education Program



Chapter one:

Preschool Constitution

Confirmed in session 699 by the Head Consultant of the Education and Training Ministry.

Introduction:

In recognising the important role of preschool education in supporting children reaching their development milestones and preparing them for school, and the need for consistency and coordination between services, this preschool constitution has been developed by the Education and Training Ministry. The constitution is explained below:

Article 1- Definition of Preschool

Preschool refers to children's two years of formal education from the ages of 4 to 6 years. It is organised in two separate years. Children from 4 to 5 years old attend preschool one and children from 5 to 6 years old attend preschool two.

Rider: where there are too few facilities to cater for the number of children, attending one year of preschool is acceptable.

Article 2- General Goals for Preschool Education

1. Development of physical and mental abilities as well as physical coordination and developing movement skills.
2. Developing emotional skills such as increasing self-esteem and furtherance of aesthetic comprehension.
3. Encouraging social skills by organising interesting activities and fun time.
4. Promoting interest in religious, ethnic and national identity.
5. Developing positive personal and social behaviour according to age.

Article 3- Dominant Principles of Preschool Education and Training

1. Respect for diversity and consideration of children's cultures and native backgrounds.
2. Effective planning of learning programs according to each child's milestones.

3. Prioritising play and creative activities and avoiding abstract teaching and rote learning.
4. Coordinating and aligning with primary school goals.

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Article 4- Preschool Education and Training Nationally is Designed According to

A. Government

B. Private educational organisations according to the Government regulations

Rider 1. Preschool services require permission from the Education Ministry to open. It is illegal to open services without permission from the Education and Training Minister.

Rider 2. Services currently operating without permission must seek permission from the Education Ministry within one year.

Article 5- The Guide to the Preschool Education and Training Programme must be implemented in all parts of the country.

Article 6- Designation of Competencies of Educators, Spaces, Facilities, and Education Materials for Preschool is Under the Auspices of the Education and Training Minister.

Rider. The Education and Training Minister has oversight of both Government and private services.

Article 7- Implementation order of the program will be Provided by the Education and Training Ministry.

Title: Preschool Constitution was confirmed in session 699 of the Head of Consultation, Education and Training Ministry.

Navid, Mahdi (Consultation Organiser)

Haji, Morteza (Head of Consultation)



Chapter two:

Framework and Principles of Programs and Activities for Preschool Education and Training

According to the statute of session 422 of the consultation on preschool education as well as documentation and the Preschool Constitution, the framework, guiding principles and education and training activities for implementing in these areas, follow as below:

1. The Education and Training Ministry is the only organisation that can give permission for a service to open. All current government (Behzisty) and non-government providers must ensure their programs comply.
2. The Research and Program Design Organisation is responsible for providing the Descriptive Guide for the Quran program as well as the Linguistic Guide for regions encompassing bilingual children.
3. The Education and Training Ministry is responsible for supporting educators, the experts in preschools, through providing workshops.
4. Education for children prior to preschool may be provided by communities and non-governmental organisations.
5. The Education and Training Ministry is responsible for regulating preschool services. Providers must furnish the Head of Consultation, Education and Training Ministry, with service evaluation reports every two years.

Approach to Preschool Program and Activities

The first few years of life provide the foundation for shaping personality. The role of education and training in these crucial years is to develop children's spiritual nature so they seek reality, humanity and ethical behaviours in their future. Therefore, the preschool program and activities are designed to encourage spiritual development.

Dominant principles in Preschool Education and Training Activities

1. Coordination with the goals and educational content of primary school.
2. Consideration of the local culture when providing educational content.
3. Consideration of individual differences and gender roles

4. Ensuring activities are flexible, multifaceted and are implemented at regular intervals, are appropriate to the abilities, needs and interests of the children and include elements of happiness and playfulness.

5. Assessments of the learners will be made through individual and group observation.

Program Goals and Activities for Preschool Education

1. Teach body-kinaesthetic skills
2. Develop mental and emotional behaviour
3. Develop intellectual skills
4. Develop ethical and social skills according to Islamic values
5. Implement the Quran program to develop interest and knowledge
6. Develop aesthetic and artistic senses
7. Further religious understanding and interests
8. Develop national identity
9. Develop Farsi language skills
10. Encourage hygiene and safety
11. Promote interest in the natural environment and its protection

General Attributes Required in Preschool Educators

1. Knowledge and ability to build relationships with children, parents and stakeholders.
2. Interest in the profession, self-confidence, a passion to interact with children.
3. Happy in demeanour, dress consistent with Islamic values.
4. Knowledge of the Quran as well as an interest in implementing the Quran program regardless of the educator's own religious affiliation.
5. Familiarity and skill with implementing 'the descriptive guide program and content of preschool education', 'the Quran program', 'child training methods', and 'teaching the Farsi language'.

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6. Possessing good physical and mental health for teaching and be fluent in the language.
7. Possess high ethical standards.
8. Completed at least have two years study at university.

Assessment

1. Assessment will be through observing the children's performance.
2. Assessment will be made while the children are learning, and will consider their growth in all different aspects of social, emotional, ethical, cognitive and physical components, with the aim of assisting their development.
3. Assessment will not be based upon a comparison among children but each child's behaviour can be compared with his/her past.
4. Assessment provides an opportunity for educators to assess their own teaching, thereby helping them to deliver better quality teaching and learning outcomes.
5. Assessment will be appropriate to the activities deriving from the education program content and coordinate with parents and other educators.
6. Assessment will be through observation and written descriptively to avoid any testing, marking and awarding of certificates.

Content of Education and Training Program for the Preschool Stage

Content for this age group includes; the Quran, songs, play, drawing, craft, drama, discussion, observation, science, educational excursions, watching movies and using technology. Using the skill of the educator, these activities, in the process of delivering learning content, must conform with a combined approach to education in the fields of religion, social development, art, numeracy, body training, and science. Duration of the learning program is five days in a week with up to three and half hours activities per day.

Title: Framework and Principles of Program and Activities for Preschool Education and Training

Navid, Mahdi (Consultation organiser)

Haji, Morteza (Head of Consultation)

Framework and Principles of Program and Activities for Preschool Education and Training, as approved.

Ahmadinejad, President



Chapter Three:

Descriptive Guide to Education and Training Activities for Preschool

➤ **Introduction**

Today's children are the effective and thoughtful adults of the future. Children in preschool are quick learners. At this stage, more than at any other time in their lives, children are ready to learn culture and behaviours. The "Monotheistic nature" of the children at this stage will begin to bloom until their personality takes shape; therefore, programs and activities for this age group must be influenced by spiritual approaches and also the program should attempt to explain the place the child inhabits in the four areas of self, God, society, and the creation system, according to the child's understanding.

This program should focus on the needs and interests of the children and look to increase children's creativity based on the 'Islamic principles and training', 'the goals of the Preschool National Framework', as well as 'learning from human experience through cooperating with families'.

The content of the preschool program is fluid to consider reaching milestones, individuality and gender differences. The program should design childhood activities which are fun, active and based on spiritual values.

In addition to scientific and research reasons, experience in the world and in Iran, especially when it comes to the needs of bilingual children, shows this is a period where children transition from home to primary school. Below is evidence to demonstrate the importance of this stage:

1. The Preschool Constitution (in session 69 of the Head of Education and Training Consultation) emphasises designing a formal program covering these two years, providing program guides under the auspice of the Education and Training Ministry.
2. Refer to law 52 in the fourth Program of Development
3. Commitment of the member countries in the Dakar Conference (including Iran) to providing preschool services for children aged 4 and 5 until 2015.

In addition, it's necessary to note the emphasis of the previous supreme leader (Khomeiny) when he stated: "one of the crucial matters to consider is training and education services ranging from childcare to universities." The current supreme leader has also emphasised the importance of preschool.

This guide includes a variety of activities, methods for implementing them, and other useful information which has been gathered over a period of more than ten years. This Program has successfully passed the experimental period and the reason for developing this Program is to harmonise and unify all the services.

Approach to Preschool Education

(Arabic written words)

“So, devote yourself to the religion of monotheism - the natural instinct God has instilled in mankind. There is no altering God’s creation. This is true religion, but most people do not know.” (Quran, the Romans, 30).

This quote enunciates the direction that defined and supported the development of this Program, and also identifies all the principles and goals that work together within the Program.

The Preschool Program must offer an approach that demonstrates a deep understanding of and the perfect perspective of the child. This view will assist the child navigate this complex society.

A deep understanding of humanity occurs when following the creation system and God because human existence is a regular and unified existence. This is all shaped and originated from a “monotheistic nature” which invited humans to worship probing, virtue, justice, ethic, aesthetic, and other valuable godly characteristics.

Nature is special creation, in which humanity was created, this nature invites the human to instinctively be interested in God’s worship.” Amoli, Javad

Human nature cannot be forced but is constant and lasting within all human beings. We are born with a ‘godlike nature’, as is all life, but this must be considered by educators as teaching has big impact on children. Therefore, the Preschool Program and Activities should be established so as to ‘encourage a godlike nature’.

In the Islamic narrative, learning in the first seven years of life comes about through fun and play. This means that all training and education of necessity must be focussed on the child's interests and needs.

According to this perspective, training protocols must therefore be drawn from natural instinct (worship, monotheism, searching for truth, ethical, being aesthetic and creative) and religious values.

In Iran and also in Islamic documents, the emphasis is on nature, and the approach in the Preschool Frameworks is to invite the people involved in the early childhood program, including teachers, parents, and directors, to consider children as a gift from God and guard them carefully. Adjusting to this program, will assist us to provide the best quality response to and reach of the goals.

The approach, if directed throughout the preschool education program, will lead educators to produce, design and select content that facilitates the development and blooming talents of the children.

Descriptive Goals for Preschool Stage

The following goals are derived from the principles and frameworks of the Preschool program.

➤ First goal: Teach Body-kinaesthetic skills

A. Developing body-kinaesthetic abilities

Performing movements correctly, like sitting, walking in a straight line, spinning, hopping, jogging, jumping, stretching and lying down.

B. Further development and coordination of body-kinaesthetic abilities

Hopscotch, walking on the line, climbing steep hills, catching, throwing, cutting, swinging, folding, pasting, pouring, filling and emptying, tying shoelaces, doing up and undoing buttons, drawing, painting, imitating movements, carrying objects.

➤ Second goal: Teaching Mental and Emotional Behaviours

A. Expressing emotion at the right time and in the right place.

- Expressing affection, empathy, sympathy, in the right situation and with appropriate people
- Expressing happiness and appreciation to others for their good work

B. Recognising, controlling and expressing appropriate emotion

- Expressing a range of emotions appropriately, like being happy or sad
- Exhibiting self-control when the child is angry
- Displaying appropriate reaction to fears, stress and worry.

Third goal: Teach cognitive skills

A. Increasing attentiveness and concentration

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- Increasing concentration to 10-15 minutes through learning experiences
- Increasing memory capacity

B. Increasing abilities in logical thinking, problem solving and decision making

- Showing interest in listening to others and in problem solving
- Making decisions about daily activities and giving solutions for every day matters
- Giving simple reasons for actions

C. Teaching creativity

- Giving new ideas and practical new solutions using existing resources
- Giving open-ended answers
- Creating interest to promote and attend to creative activities and play

D. Reinforcing the questioning mind

- Showing interest in asking questions in different areas (daily events, environments, phenomenon)
- Following up the answers and designing new questions
- Showing interest in participating in play and activities that pique curiosity

E. Developing the five senses.

- Recognising colours, taste, smell, temperature, soft and hard materials
- Understand quantities (small, big, short, tall, a little, a lot)
- Understand space concepts (up/down, inside/outside, front/back, right/left/ beside)
- Recognising materials and shapes
- Classifying according to number, colour, shape and size
- Sorting in order from small to big, short to tall and vice versa
- Recognising which objects belong to a group

Fourth goal: Teach morality and social behaviour according to Islamic values

A. In the social area

- interest in listening to others

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- Being kind towards people and abhorring the enemy
- Respect for others (parents, adults, educators, teachers, peers, and younger children)
- Being flexible
- Showing consideration for group rules
- Demonstrating the ability to express him/herself in a group
- Familiarity with giving gifts appropriately
- Considering social behaviours (saying hello, goodbye, being reliable and thankful, apologising when required, asking permission before entering or leaving the classroom)
- Considering peers when playing
- Showing trustworthiness and respect for public property
- Telling the truth and employing honesty in social relationships
- Being familiar with and using media appropriately
- Being familiar with and respecting professionals (teachers, doctors, farmers, police, bakers, rubbish collectors)
- Being familiar with and respecting where people live (rural, urban, tent-dwelling Iranian people who migrate with their herds to find fresh grass).

B. In personal areas

- Attention to sanitary concerns and hygiene
- Telling only the truth
- Being punctual
- Taking responsibility for personal obligations
- Familiarity with eating and drinking manners
- Being patient
- Avoiding waste
- Accepting criticism
- Increasing self-esteem (loving him/herself, respecting him/herself)
- Familiarity with and interest in Islamic clothing

Fifth goal: Interest in the Quran and a love of learning

This goal will be discussed in a separate section of the guide document (Chapter Four).

Sixth goal: Teach aesthetics and art sense

A. Paying attention to aesthetics of the creation system and deriving enjoyment from it

- Identifying and describing aesthetic objects in the environment
- Expressing feelings (verbal/nonverbal)

B. Creating artworks

- Creating crafts
- Drawing/mixing colours, painting
- Memorising rhythmic poems, making songs in rhyme, recognising and producing rhyming sounds
- Creating a story
- Attending to drama

Seventh goal: Develop religious sense and religious interests

A. Create interests in and connectedness to a kind god

- Loving God, initiating works in God's name
- Develop the practice of prayer, and a trust in God

B. Familiarity with God's giving

- Being thankful for mother, father, siblings, healthy bodies, aesthetic of creation (plants, rain etc)

C. Familiarity with prophets

- Knowing their lives and their behaviours towards children, respecting them

Eighth goal: Teach national identity

A. furtherance of religious and national identity

- Exhibiting pride in being Muslim and Iranian

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- Familiarity and being interested in the supreme leader Khomeiny and other important religious people
- Familiarity and being interested in the mosque and holy places
- Familiarity and being interested in cultural heritage (historical places, acceptable tradition)

B. Ability to recognise, develop interests in and show respect for national symbols

- Knowing and respecting the Iranian flag
- Memorising and respecting the Iranian national anthem
- Recognising the map of Iran
- Familiarity and respect for the supreme leader and president

C. Familiarity and respect for traditional and national and religious events

- Celebrating Eyad and important Islamic and Iranian events (Mabas, Nime Shaban, Fetr, Gorban, fasting month, Ghadr night, Dahe Fajjr, Mother's Day, Father's Day, Teacher's day, Nature's day, Planting day, and Yalda).

The Eighth goal is written according to the dominant religion in Iran, other religions can follow their own beliefs for this goal. Though being Iranian, it doesn't have to conflict with other religions.

Ninth goal: Teach Farsi language skills

A. Developing language skills in the Farsi language areas

1. Listening

1.1 Being attentive in listening

- Recognising high-low pitches
- Recognising and finding the origin and direction of sounds
- Concentrating and focussing on the first and last letters of words
- Listening to others' speech
- Listening to nature

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1.2 Understanding verbal and non-verbal cues

- Understanding cues, accents, and sounds in speaking
- Following orders, easily giving orders (3 order)
- Understanding rhyming discourse
- Expanding vocabulary

1.3 understanding the core meaning of the message

- Understanding people's ideas from their speech

1.4 Connecting different parts of the message

- Recognising the sequence in a story
- Making the connection between pictures and words

2. Speaking

2.1 Using the correct technique when speaking

- Using appropriate body movements (hand, head, face)
- Using appropriate tone and pitch in different situations when speaking

2.2 Moving from self-centred speech to interactive speech

- Listening to class conversations
- Answering questions

2.3 Speaking in the group

- Thinking about, describing, and explaining what she/he sees or hears in group without becoming anxious
- Expressing feelings of happiness and sadness
- Speaking words correctly
- Using sentences and short phrases
- Complete short phrases (verbally)
- Using informal language (friendly and respectful)

3. Reading

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- Understanding visual messages
- Making the connection between different visual sections
- Connect visual symbols to written words

4. Writing

- Exhibiting the correct pencil grip
- Tracing words
- Connecting dots
- Drawing neat lines from right to left/horizontal and vertical
- Basic drawing from imagination

B. Developing Farsi language skills in bilingual areas

1. Learning language and communication
2. Furthering positive attitudes towards the Farsi language

Tenth Goal: Promoting hygiene and safety

A. Body hygiene

- Gaining familiarity with the body's parts and taking care of them
- Considering body hygiene (bathing, brushing hair, cutting nails)

Using personal objects (toothbrush, cup, comb, handkerchief)

- Considering hygiene in eating (wash hands before eating, wash fruit before eating)
- Considering hygiene in clothing
- Understanding the principles of healthy nutrition
- Considering cleanliness in public places
- Considering cleanliness after contact with animals, plants and soils

B. Safety

- Considering safety points when children are playing/doing activities
- Considering safety when an unexpected accident occurs

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- Avoiding play with dangerous materials (knife, matches, heater)
- Avoiding strangers when a carer is not near by

Eleventh goal: Familiarity with the natural environments and creating interest in nature by caring for it,

A. Familiarity with God's gifts and aesthetic creation

- Familiar with and noticing aesthetics (houses, roads, parks, forests, mountains, sea and rivers)
- Plants' characteristics, beauty and benefits
- Animals' characteristics, beauty and benefits
- Water, and its importance to human life
- Climate (sun, moon, stars, day/night, clouds)
- Air and its importance to human life

B. Care and protection of God's gifts

- Care and protection of plants (watering plants, avoiding breaking branches)
- Care and protection of animals (feeding, avoid upsetting them)

Avoid wasting resources (water, gas, electronic)

- Keep water clean (rivers, ponds)
- Put rubbish in a bag or lidded bin and separate the rubbish
- Avoid being loud in nature
- Be aware of air pollution

Activities for preschool and ways of performing

Common activities for this age group are optional and include;

Quran, story, song, play, drawing, craft, drama, discussion, observation, science, excursion, watching movies, becoming familiar with technology (according to the age group and requirement)

These activities are used to create learning content in the areas of religion, socialisation, art, math, physical exercise, and are designed by educators for active participation.

In implementing these activities, the child is the centre, and consideration is given to the child's fundamental requirements. It gives the children a natural way to express emotion and feeling, to learn about the environment and it helps the child to develop relationships with others.

In this learning process, the child is an active contributor rather than a passive receiver. The learning is enjoyable and provides constant motivation for attending and learning at school.

One of the predominant characteristics of this approach is the use of change and variation as well as applying it in group activities, so that educators can divide children in the group according to their interests.

The major differences between a formal school education program and preschool is the freedom of both child and educator to choose the activities. Educators are advised to reach program goals through a range of activities (like play, storytelling, song, drawing, craft, excursions, experiments, science and discussion).

Below in table form is a sample program for a day in preschool.

Sample of daily program (3.5 hrs approximately) in preschool

Number	Activities	Duration
1	Play and exercise in the morning	15 minutes
2	Free discussion between children	15 minutes
3	Quran program (through storytelling, song, listening to the Quran)	30 to 45 minutes
4	Doing activities (play, drawing, craft, song, story, drama, observation, excursion, discussion, according to children's interests)	60 minutes
5	According to situation and facility, watch a movie then discussion using media like computer educational game	30 minutes
6	Play in open area	30 minutes
7	Nutrition and hygiene in middle of the day	30 minutes

The goal of the Quran program is not to teach the Quran but to introduce children to it and spark their interest.

Brief description of each activity

□ Quran Program

Because of the importance of Quran activities, a special guide is attached for educators in different states which.

□ Story

The story may be either written or spoken and takes the form of the author or teller presenting thoughts, feelings and beliefs to the listener/reader. The story can be fiction or nonfiction. The greatest attraction in a story will be a tale/adventure that has an indirect message. The following section includes input from experts with regards to producing story content, for the benefit of the educators implementing the program.

The story can take two forms

A. Poetical story: this is discussed in the poem section.

B. Non-poetical story

➤ Criteria for stories

1. **Design:** a story is built on a skeleton or frame, so that each one has a beginning, middle and end.
2. **Topic:** a story should develop around a carefully chosen topic suitable for the age group, for example, a story from the Quran, or a social or political topic
3. **Motif:** this is the main content of the story.
4. **Viewpoint:** each story will have a selected viewpoint, for example telling the story from the point of view of the main character or third character
5. **Characterisation:** Each story has characters which the author must introduce and describe.
6. **Creating space:** Authors who creating space, she/he has to explain the space of the story.

7. **Plot:** The plot of a story shows the cause and effect relationships and the reader will notice that different elements of the story relate logically to each other.

8. **Truth**

9. **Language and tone**

10. **Conviction**

11. **Imagination:** the use of imagination is the key element in producing artworks that distinguishes them from non artistic text. Imagination is the spirit of the story and its creation depends on the ability, experience and knowledge of the author. Imagination in the story assists the listener/reader to be active mentally and to connect to the author.

12. **Indirect teaching:** occurs when a concept is transferred indirectly.

13. **Avoid diffusion**

14. **Considering writing discipline:** The author has to consider the ability of language to be adapted for the audience. Hence for preschool children, storytelling language must be kept simple and the approach to them made with an understanding of their culture, so that the child can truly engage in the story.

15. **Age appropriateness**

➤ **Recommendations**

This guide gives eleven recommendations to educators and content producers on how to deliver story activities to children.

□ **Songs and Poems**

Poems are defined as works in the medium of language that incorporate feeling and emotion and use imagination. Songs also incorporate emotion and use imagination but are set to music.

The first seven years of life are shaped and defined through play. Songs provide an excellent means of communicating messages during the process of play. Song makes use of rhythmic words and can combine music and poetry. The criteria for a quality poem for pre-schoolers include:

1. **Simple and fluid:** The poem must be simple and understandable for pre-schoolers. It shouldn't be abstract and should be based on the children's vocabulary.

2. **Short:** poems should be short and focus on one topic.

3. **Language:** language is the tool of poetry. Poetry puts the words together in a rhythmic way so the children can easily learn the message. Teaching using a poem is a great way to increase children's language.

4. **Imagination:** this is the key characteristic of a poem. Children can be descriptive using imaginative language.

5. Rhythm

6. Emotion and feeling

7. Structure

8. Content

9. Appropriate to age group

10. **Innovative and creative:** poems can stimulate curiosity by encouraging children to apply intelligence and perception, this will result in flourishing artistic talent.

➤ Recommendation

There are two recommendations for educators for teaching songs and poems:

A. It has to be rhythmic and appropriate to children's understanding and interests

B. Make sure to sing in a rhythmic way.

□ Drawing

Children's drawings are designed by a child to recreate events and concepts that influence the child's perceptions. The criteria include:

1. **The child draws their own design.**

2. **The child draws from perception:** this includes from thought, feeling and emotions.

3. Drawing is the result of recreating the concepts, events and phenomenon in the child's life.

4. Consider the freedom and choice of the child.

5. Consider the child's ability and interest in drawing.

6. Give examples to support their creativity and freedom: Giving visual or verbal samples shouldn't deter the child's creativity.

7. Provide an inspiring atmosphere for children to manifest their creativity: the activity should be designed in a way that ensures the child faces different questions that only the child will attempt to solve, and in the process, enjoy exploring and achieving new experiences that foster development and manifest creativity.

➤ **Points to note**

Criteria 1 and 2 describe the creating role. Criteria 1, 2 and 3 define whether the activity is drawing, if the activity does not meet these three criteria, then the activity is not drawing.

Criteria 4 to 7 comprise the educational criteria. If these criteria are not considered the drawing activity will have no educational purpose.

In light of all the criteria, educators are encouraged to design activity that is appropriate to the children and bring freedom to the creative role, inspiring children's creativity.

➤ **Recommendations**

- Drawing should be a dynamic activity: this means an activity the child intrinsically enjoys without any stimulation.
- Introduce the activity by providing facilities.
- Integrate drawing with other activities (like song, story, drama).
- Encourage the activity both individually and in the group.
- Avoid comparison.
- Encourage instead of reward.
- Consider the process of the activity.
- Considering gender roles.
- Make an exhibition of children's creations.

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- Encourage children to verbally describe their creations.
- Encourage free expression through the medium of drawing.
- Provide appropriate facilities.
- Use all the different senses in the drawing process.
- Stimulate imagination.

Craft

Craft comprises objects that the child creates from their thoughts, feelings and interests. Criteria for craft include:

1. Objects are made by the child: the child uses imagination and tools to create the object. The process of creation is critical to the making of craft objects, so, for example, cutting paper will not count as a craft.

2. The created object reflects the child's perceptions, techniques and skills.

3. Creative freedom in the activity.

4. The activity is age appropriate.

5. Provide the most favourable opportunity to express creativity.

6. Avoid providing a sample

➤ **Points**

Because children have unique imaginations of “tree”, giving them a model for their craftwork around “tree” will prevent them from manifesting their creativity.

In designing educational craft activities around structured media, consider criteria that can nonetheless encourage creativity. For example, the structured nature of Origami (paper folding) tends to deter creativity, but educators can design lessons in Origami in a way that encourages creativity (teaching simple structures so that children will go on to design their own Origami).

➤ **Recommendations**

- Consider the child as an active participant.

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- Utilise introductory activities to get them familiar with activities.
- Consider individuality and group dynamics in the introduced activity.
- Consider the topic.
- Stimulate imagination: first activity: take the child outside to observe a tree then encourage them to make a tree using play dough, second activity: take the child outside and tell a story about a tree, then encourage them to imagine what the tree would look like if it grew on the moon.
- Familiarise children with tools and facilities.
- Encourage the children to use and sharpen their senses and encourage them to improve their body coordination.
- Have an exhibition of all the children's work.
- Discuss their creation.
- Don't compare their creation to others.
- Emphasise that it is the process of creating that is important, not the results.
- Look for opportunities to integrate the children's creations in their play, for example use their creations for play, decoration, exhibition and presentation.
- In selecting materials and tools consider ease of use and select colourful, accessible materials of good quality and in sufficient amounts for everyone.

□ Play

All preschool activities arise from children's interest in play. Play sometimes has rules but they are not enforceable, it's fun and enjoyable for children. Criteria include,

- 1. Activities should be age appropriated according to child's interest and abilities.**
- 2. Play activities should include opportunities for body coordination needed for developing body kinaesthetic skills (walking, running, throwing, and jumping).**
- 3. Consider increasing children's attention spans, giving positive feedback and increasing creativity:** play not only increases concentration but also increases creativity, self-confidence, creative discussion, problem solving and appropriate social responses.

4. Include logical meaning: for example, in the “sheep and wolf” game children chase and escape from each other.

5. Make logical links between different components of a game: for example, connecting what they hear with how they respond. When children play the “fly game” they have to raise their hands when hear the name of flying objects, and lower their hands for objects that do not fly.

6. Avoid playing games that result in win or lose outcomes.

➤ **Recommendations**

- To design interesting play activities, it is necessary to incorporate role play, rhythmic sounds, songs, and attractive movements that are offered to the children.
- Support local, ethical and traditional play while incorporating suitable language, beliefs, dress ups and natural elements.
- Group and social play increases children’s social skills, and there are many benefits that accrue from all children actively engaging in play.
- Design play that uses competition constructively and encourages children to take responsibility, control their emotions, exhibit kindness and patience, as well as taking turns.

□ **Drama**

Educators can teach different concepts through drama. Drama should be designed for to promote children’s learning and self expression. It’s an enjoyable activity in which children learn in a practical way by acting a role through movement. Drama is a learning art that helps personality growth, increases memory and creativity. Drama is not about creating a professional role play but the procedures that children learn by acting attentively.

Criteria include,

1. Acting according to the definition of drama.

2. Activities must be appropriate to the children’s abilities and age group.

3. The topic has to be selected according to the goals of this activity.

4. The dramatic processes are more important than the results.
5. Use available facilities.
6. There should be freedom of choice for the children.
7. Aim to expand the children's imagination.
8. Drama has to trigger and further develop the children's creativity.
9. There shouldn't be a set script so that there is no need for children to memorise words.
10. All children should be encouraged and included in this activity.

➤ **Recommendation**

- The role of educators is to guide children and to organise the activity. They shouldn't give any examples.
- In designing the activity, give due consideration to the concepts to be included, and allow the children to comprehend the concepts through the activity instead of saying the concept directly.
- Practice a range of dramatic situations from simple to complicated, nonverbal to verbal, individual to group.

□ **Observation**

Observation is the process of looking at and learning from the environment. The first step in research is experimentation and description. Teaching observation skills helps children to maximise their learning experiences. Using the different senses is the most important outcome for experimental observation, like looking at details using a magnifying glass.

➤ **Goals**

- Observing natural phenomenon, it is way of seeing God's creation and being thankful for it.
- It's a way to increase knowledge.
- Observation leads to questioning and motivates children to explore their responses.
- Observation can motivate children to do research.

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- Observation can expand and increase the information children gather with respect to the different perspectives associated with the unit of learning.

Criteria include:

- 1. Design appropriate questions.**
- 2. Collect ample evidence relating to the topic.**
- 3. Make the connection between the object of the study and its surroundings.**
- 4. Encourage discussion.**

☐ **Excursions**

Excursions provide a means for children to engage in innovative learning in a new environment. This enables educators to expand the children's learning from classroom into the broader society. Excursions provide a great opportunity to learn directly from the actual environment.

Goals

- Collecting information from resources
- Comprehending the religious meanings from experiencing it
- Building relationships with the local community
- Increasing social skills
- Learning about locations and heritage buildings in order to learn about Iran and the Islamic culture

Criteria include,

- 1. Excursions are used as a follow up from the classroom program**
- 2. Excursions are designed to increase knowledge relating to the topic lesson**
- 3. Excursions teach spiritual and religious understanding**

4. Consideration in selecting the excursion topic should be given to it being based in reality
5. Excursions must provide the opportunity for questioning and discussion in the classroom
6. Excursions encourage interest in Islam and the Iranian culture
7. Excursions add interest to art and aesthetics
8. Excursions help to build skills in collecting information and evidence
9. Excursions support social relationships

Science

Science refers to the experimentation activity that children do under supervision of educators. This helps children to discover scientific explanations and useful information, to learn scientific concepts, and to apply them. Experimentation is a means of exploring through testing. The main goal is to increase the ability of the children to design, implement and assess experiments.

- **Goals**

- Conduct experiments to stimulate the children's learning and questioning
- Use experiments to help children answer their questions regarding the life creation system
- Use experimentation to help children to examine their knowledge and make judgements about right and wrong
- Achieving results through experimentation can gradually help children to learn a systematic way of creation

Criteria include,

1. Designing an opportunity so that a child can manipulate the variable/s
2. Giving time and opportunity to encourage the child to think and predict

3. Encouraging children to explore their findings in different situations

4. The activities must be designed by children and this is best achieved under the educators' supervision.

□ Discussion

This activity is designed to be a group activity where learning offers an opportunity for sharing between children as they communicate their ideas. Discussion is an important activity for all subjects, but particularly in learning religion and the Quran.

Scientific experiments offer opportunities for both formal and informal discussion. Three type of formal discussion include:

- a. Children take turns in a group to discuss a relevant topic, for example, during news time, b. Discussion about a daily program like what painting they did during the day,
- C. Group programs or problem solving where the educator invites the children to articulate their ideas about the problem/issue.

Criteria include:

1. Educators are only facilitators and guides for the children on important matters

2. A clear goal for discussion has to planned

3. The discussion topic must encourage children to think

4. Apply different methods (brain storming, analysis, and taking responsibility) to group discussion

5. Provide opportunity for all children to participate

□ Watching a movie and becoming familiar with technology

Watching a movie has always been interesting and enjoyable for children. The preschool program television show can engage children as well as provide enjoyment. In the big cities children use media and technology in their home environment, so it's necessary for educators to familiarise the children with how to use it.

□ **Special capabilities required for producers of educational content in state and local services.**

1. Knowledge of the learning design principles (familiarity with elements of the program: approach, principles and goals)
2. Familiarity with producing educational-training content
3. Knowledge of the Quran
4. Familiarity with evaluating the Quran
5. Familiarity in managing and organising learning programs
6. Familiarity in supervising, implementing and developing programs
7. Familiarity with children's developmental characteristics in the first seven years of their life

❖ **Directors of services**

1. Knowledge of the learning design principles (familiarity with elements of the program: approach, principles and goals)
2. Familiarity with producing educational-training content
3. Knowledge of the Quran
4. Familiarity with program implementation
5. Familiarity with managing and organising the program

Stages of designing the unit of learning

First Stage:

- Select the title of the unit of learning
- Establish the content related to the unit of learning
- Design different topics for each unit of learning

Second stage:

- Design goals for each learning area
- Design expectations for each goal

Third stage:

- Select and design activity according to the subject outline
- Design the type and name of the activity
- Affirm the appropriateness of the activity from a technical point of view
- Affirm the appropriateness of the activity from an implementation point of view

Fourth stage:

- Link the goals/ expectations in each learning unit to the planned activities
- Link the goals/expectations of activities to the goals/expectations of the unit of learning

Fifth stage:

- Assess all the stages of learning

□ Implementation criteria for each activity

In order to coordinate the implementation and content of the program and in order to include it in all preschool services, the educator should consider:

- The role of the educator as a guide, facilitator and role model
- Defining areas of activities
- Defining the time of activities

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- Providing appropriate preparation (motivate the children)
- Defining different stages
- Complying with state safety and hygiene guidelines
- Defining tools and facilities
- Consider the children's role in activities
- Consider children when dividing them into groups
- Encouraging the children to be active

□ **Criteria of space in educational facilities**

These criteria are determined in part by religious considerations and the Quran. It is mandatory to comply with the Education Ministry's order letter number 140/13606 dated 2007.

The criteria include:

▪ **Educational space and facilities**

1. Condition and characteristic of educational spaces

- Modelled both from domestic (informal) and school (formal) construction.
- Includes space for individual and group activities
- Includes space for parents to attend service events and interact with their children
- Includes space for implementing different learning activities like telling stories, drama, plays.
- Includes outdoor space for exercise, gardening, looking after pets, playing with peers.
- Size is appropriate to the number of children so as to facilitate educational outcomes
- Allows for safety and hygiene considerations
- Includes vandal proof systems, and is equipped with heating and cooling
- Has clean water
- Includes appropriate light and air

- The classroom is on the ground floor
- Is equipped with safety equipment and fire extinguisher
- Notify the children if the floor is wet
- Classroom walls are light coloured and washable
- Hazards have been removed
- Playground facilities for outdoor areas

2. Facilities

Preschool services must be equipped with:

- Sanitary items such as tissues, soap, rubbish bins, with parents providing personal sanitary items such as towel and apron
- Appropriate chairs and tables for the children and also shelves for their bags, folders, work samples
- Noticeboard for parent information and news
- Audio/video technology
- Facilities for developing social/emotional play, such as puppets, storytelling cards, books, and educational toys
- Facilities to teach the Quran such as audio/visual materials, posters
- Facilities to develop mental and physical skills like puzzles, dominoes, construction blocks, painting tools, scissors, balls, seesaws and slides
- Facilities for learning science concepts
- Importantly, natural and recycled objects



Chapter Four:

Guide to the Quran's interest program at the preschool stage

Preface

The Quran is a life charter showing a road to happiness. The preschool period is the most sensitive stage for training and preparing the divine nature of children.

The holy people who are the main leaders of education and training confirmed this matter. Imam Ali (holy person) said: I start your training with teaching God's book.

Educational psychology also emphasises the importance of the preschool stage in shaping personality. According to prophecy and the preschool educational program, the curriculum designer and work book designer should consider attempting to teach the Quran as an independent unit for children's learning. Because of the importance of this topic, it's necessary for preschool centres to allocate time for learning the Quran every day. According to education policies, producing learning content is assigned to each state/city.

Program approach

The Quran Interest Program approach in the preschool stage is focussed on familiarity with and love of learning the Quran. This approach considers children's interests without forcing and imposing on them.

Any activity that provides familiarity and fosters interests of children in the preschool stage could be considered as Quran learning interests. This could be through listening to the Quran, memorising a section or learning stories from the Quran. It should be noted that in undertaking Quran activities, the purpose is not learning itself but it should create interest in the children for learning more.

Goal: Interest in and learning the Quran

1. Interest in listening to somebody reading Quran
 - Interest in attending a reading of the Quran in group
2. Interest in memorising Quran
 - Memorising some section that is short and rhythmic like Tohid, Nasr, Nas, Hamd, Falagh, Ghadr.

3. Becoming familiar with the Quran
 - Becoming familiar with ethical education and behaviour that is recommended in the Quran
 - Becoming familiar with God's nature, such as kindness, forgiveness
 - Becoming familiar with poetry
4. Becoming interested in the Quran's stories
5. Interest in reading Quran
 - Reading words, sentences and short sections of the Quran

Principles of the program

1. The Quran Interest Program should be enjoyable and emphasise the interests of the children in their learning
2. Guidance and training should be age appropriate
3. The Quran Interest Program should be pitched according to child's capabilities and understanding
4. In this program, the nature of God's kindness should be emphasised
5. This program should be based on God's direction and on prophets' lives
6. The Quran Interest Program should be implemented according to the child's interest and not through forcing a child
7. Any activities regard teaching the Quran should be based on preschool learning.
8. The goals of The Quran Interest Program should follow the preschool frameworks.
9. The Quran Interest Program shouldn't be in conflict with primary school education goals.
10. Evaluation of the program should be based on reaching goals and not stressing children.

11. In the learning process the teacher should be a role model so the children can see the Quran's teachings modelled in the teacher.

Method of delivering program

The delivery of this program should be combined with other programs to include learning goals such as memorising, teaching stories and reading. This program should be made possible through teacher design.

Assessment

The principles below should be considered in evaluating preschoolers:

1. There is no agreed measure of performance. Therefore, any sort of learning is favourable and acceptable.
2. Don't compare children's performance with that of other children. Each child's performance is only comparable with his/her previous performance.
3. The purpose of evaluation is solely for reporting to parents and for ensuring consistency in the children's learning.

Teachers' characteristics in The Quran's Interest Program

1. Being knowledgeable about the Quran
2. Being interested in applying the Quran Interest Program
3. Familiarity with the detailed guidelines of the Quran Interest Program
4. The ability to design activities around the Quran Interest Program
5. Adequate skills in teaching from the Quran and reading the Quran.



Chapter Five:

Program guide for Bilingual areas

This chapter includes 13 pages, some of the main points have been translated.

□ **Introduction:**

Iran is a country of multiple languages in which a large proportion of children don't speak Farsi when they enter school. The language of the educational program is Farsi, so children with different languages learn Farsi for the first time at school.

The results of research show weak educational performance among children when they are first introduced to the Farsi language. For these children and their educators, the first few months of schooling is a difficult situation. Therefore, the preschool program has been designed in such a way that it will support children who are learning Farsi.

Program approach

This approach is based on teaching the Farsi language paying due attention to the theories of Psychology and Linguistics. Learning a language is an active and creative process. The elements and functions of the language must be taught to the child in a meaningful way, taking into consideration the individual child's personal and emotional status.

Learning a language means learning a range of cognitive rules, rather than simply memorising vocabulary. Learners of a language must come to understand the language so as to be able to verbalise it. Listening is an important skill to develop in learning a language.

The program goals for bilingual areas

A. Achieve language competence and communication in Farsi through

1. Listening
2. Speaking
3. Preparation
4. Preparation for reading and writing

B. increase a positive attitude towards the Farsi language

Principles of Linguistic program

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1. Constantly teach language
2. The words and structure of each language lesson should be based on educational criteria
3. Use the Farsi language from the start of the program of activities
4. Activities should be based on the child's interests and requirements
5. The content of activities will be based on the children's language
6. Use media and other resources to teach language
7. Use songs and rhythm
8. Tell stories
9. Use role play and discussion

Dominant principle on learning

1. Role play, discussion and educational play is great approach for teaching.
2. The main principle for teaching language is listening skills and stay quiet.

Recommendation:

- A. It's important to encourage children to listen during the learning process.
- B. In teaching language, use clear, simple sentences.
- C. Don't force children to speak when they are not ready.
- D. Avoid direct teaching of language.
- E. Don't teach literacy or explain grammar to children.
- F. Teaching language should be natural, the same as learning a mother tongue.
- G. Do not directly correct children's language mistakes.

Principle of Assessment

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1. Language assessment should be indirect and gradual.
2. Assessment goals should focus on understanding the children's knowledge and ability to speak Farsi, and helping to increase the quality of learning.

Recommendation

- A. Consider children's differences in learning language
- B. Assessment provides a tool for teaching as well as an opportunity for improving learning.
- C. Don't specify a time for assessment, it can be done any time in the teaching process
- D. Sometimes language learners become worried about being assessed by the teacher and avoid using the language
- E. During assessment, any correction of language use must be done indirectly.

Language teacher's characteristics in bilingual areas

1. Familiarity with the second language
2. Ability to become familiar with the children and the way they learn
3. Having knowledge of language principles and theories as well as educational and psychological principles for teaching and learning
4. The ability to create positive attitudes toward learning Farsi
5. Familiarity with the descriptive guide for use in bilingual areas
6. Having skills in teaching and learning activities

Appendix 2: Ethics approval letter (The University of Newcastle)



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

HUMAN RESEARCH ETHICS COMMITTEE *Certificate of Approval*

Applicant: (first named in application)	Doctor Linda Newman
Co-Investigators / Research Students:	Ms Nicole Leggett Mrs Somayeh Ba Akhlagh
Protocol:	Teachers' Beliefs about Creativity

In approving this protocol, the Human Research Ethics Committee (HREC) is of the opinion that the project complies with the provisions contained in the *National Statement on Ethical Conduct in Human Research, 2007*, and the requirements within this University relating to human research.

Note: Approval is granted subject to the requirements set out in the accompanying document **Approval to Conduct Human Research**, and any additional comments or conditions noted below.

Details of Approval	
HREC Approval No: H-2016-0317	Date of Initial Approval: 14-Oct-2016
Approval <i>Approval will remain valid subject to the submission, and satisfactory assessment, of annual progress reports. If the approval of an External HREC has been "noted" the approval period is as determined by that HREC.</i>	
Progress reports due: Annually. <i>If the approval of an External HREC has been "noted", the reporting period is as determined by that HREC.</i>	
Approval Details	
Initial Application 16-Nov-2016 Approved The Committee ratified the approval granted by the Chair on 16 November 2016 under the provisions for expedited review.	

Authorised Certificate held in Research Services

Professor Allyson Holbrook
Chair, Human Research Ethics Committee

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RIMS website - <https://RIMS.newcastle.edu.au/login.asp>

Linked University of Newcastle administered funding:

Funding body	Funding project title	First named investigator	Grant Ref
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Appendix 3: Participants information letters (director, teacher and parent)

Associate Professor Linda Newman
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Preschool Education Ministry in Iran Information statement for the research project: Teachers' Beliefs about Creativity

I am writing to you as the government ministry responsible for all public preschools as I am interested in conducting research about creativity with teachers in your preschools. You are invited to participate in the research identified above which is conducted by Somayeh BaAakhlagh as part of her PhD study, under the supervision of Associate Professor Linda Newman and Dr Nicole Leggett from the University of Newcastle, New South Wales, Australia. Below is some information you need to know and understand before you decide to participate in this research.

Why is this research being done?

This study will investigate teachers' beliefs, attitudes and values in relation to children's creativity and how their socio-cultural backgrounds may influence these beliefs. Teachers from both Australia and Iran will be involved in the study. The study is significant because of the current interest and international emphasis on the important role education systems play in fostering creativity in early childhood learning contexts.

Who can participate in this study?

Preschool centres and teachers are invited to participate in the study. You are receiving this invitation as the head of the Preschool Education Ministry to give your approval for early childhood teachers in preschool centres in your organisation to be invited to participate in this research. Teachers who have five years' experience and degree qualification will be invited to participate in the study.

What choices do you have?

Participation in this research is entirely your choice. Only those people who give their informed consent will be included in this project. Whether or not you decide to allow teachers in your

organisation to participate, your decision will not disadvantage you. If you do decide to allow participation you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data that identifies you or your organisation.

What would you be asked to do?

- A. You are asked to nominate and give consent for four preschools and their teachers to participate in this study. The research has three phases.
- 1) Teachers from each centre will be invited to participate in the study following permission to be included in the research by the centre Director. Each teacher will be provided with an information statement and asked to consider consenting to the research project. An introductory session will be held in order to explain the research and to answer any questions in relation to what is expected from each participant. Following consent, a 20 min interview will be held to seek teachers' views about creativity. Interviews will be recorded if permission is given by teachers. They will be transcribed by the researcher and teachers will have the opportunity to review and edit the transcript. Teachers will be invited to take 20 photos of activities they think are representative of children's creativity (no children to be included in photos). The researcher will provide a camera for participants' use. Teachers will also receive a template to record and organise the photos, which they will be invited to complete and return together with their photos. The photos and template should be returned to the researcher within three weeks.
 - 2) Following photo collection the researcher will meet with participants from each centre, inviting them to contribute to a conversation in which they will share their photos and the reasons for their selection. Following this discussion, participants will be asked to select four photos that they think best represent creativity in children most effectively for them.
 - 3) Teachers are then invited to walk through their classroom with the researcher to identify any further examples of creativity. The conversation will be audio recorded with permission with the addition of note-taking.
- B. Give permission to the researcher to access any documents which are background/support to the early childhood national framework documents.

What are the potential risks and benefits involved in participation in this study?

Although there will be no direct benefits to individual participants, there will be indirect benefits for the professional as the knowledge base is built. Participants may also benefit indirectly as they

are encouraged to think about creativity in ways they may not have otherwise considered. Findings will indicate whether the beliefs of early childhood educators align with their early childhood national education framework. This information will assist policy makers in meeting the needs of teachers in providing further practice, workshops and intervention. A report generated from the data will be sent to the Ministry and each centre or participant after completion of the research. There are no identified risks in taking part in this project.

How will my privacy be protected in this study?

Any personal information collected for this study will be confidential to the researcher and her supervisors. All data will be de-identified using pseudonyms for organisations, individuals and for the preschool site. The preschool or teachers' identities will not be disclosed when the results are published. After the data has been collected and analysed, digital photographs and digital interview recording will be securely stored on a password-protected computer. All documentation collated as a result of this research will be de-identified. All data will be retained for at least 5 years in a locked storage cabinet at the University of Newcastle.

How will the information collected in this study be used?

The data collected from this study will be used as part of Somayeh Ba Akhlagh's PhD thesis. Results may also be used in journal publications and conference presentations. Individuals and centres will not be identified in any reports or publications arising from this research. The photos taken by teachers may be published in the thesis, conference presentations or publications.

What do you need to do to for your organisation to participate?

Please read this Information Statement and be sure you understand its contents before you consent to the participation of preschools and teachers in your organisation. If there is anything you do not understand, or if you have any questions, please contact me via the phone/email details provided below. If you agree to participation, please complete the enclosed consent form.

What if I want further information about the research findings?

A copy of the research findings will be provided to each teacher and to the Preschool Education Ministry. If you would like further information please do not hesitate to contact Somayeh Ba Akhlagh by email: c3192295@uon.edu.au or by telephone (+98) 9153046799.

Thank you for considering this invitation

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Complaints about this research

This project has been approved by the University's Human Research Ethics Committee, Approval No. H- 2015- 3017.

Should you have concerns about your rights as a participant in this research, or you have a complaint about the manner in which the research is conducted, it may be given to the researcher, or, if an independent person is preferred, to the Human Research Ethics Officer, Research Services, NIER Precinct, The University of Newcastle, University Drive, Callaghan NSW 2308, Australia, telephone (02) 4921 6333, email Human-Ethics@newcastle.edu.au.

Associate Professor Linda Newman
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Preschool Director in Iran

Information statement for the research project: Teachers' Beliefs about Creativity

You are invited to participate in the research identified above which is conducted by Somayeh Ba Aakhlagh under the supervision of Associate Professor Linda Newman and Dr Nicole Leggett from the University of Newcastle, New South Wales, Australia. Below is some information you need to know and understand before you decide to participate in this research.

Why is this research being done?

This study will investigate teachers' beliefs, attitudes and values in relation to children's creativity and how their socio-cultural backgrounds may influence these beliefs. Teachers from both Australia and Iran will be involved in the study. The study is significant because of the current interest and international emphasis on the important role education systems play in fostering creativity in early childhood learning contexts.

Who can participate in this study?

I am seeking permission from preschool centre Directors to contact early childhood teachers in their centres, to invite them to participate in this research. You are receiving this invitation as a preschool director. Teachers who have five years' experience and a degree qualification will be invited to participate in the study. The study has been approved by the Iranian Ministry of Education.

What choices do you have?

Participation in this research is entirely your choice. Only those people who give their informed consent will be included in this project. Whether or not you decide to participate, your decision will not disadvantage you. If you do decide to participate you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data that identifies you.

What would you be asked to do?

You are asked to nominate and give consent for preschool teachers in your centre to be invited to participate in this study. The research has three phases. 1) Teachers from each centre will be invited to participate in the study following permission to be included in the research by the centre director. Each participant will be provided with an information statement and asked to consider consenting to the research project. An introductory session will be held in order to explain the research and to answer any questions in relation to what is expected from each participant. Following consent, a 20 min interview will be held to seek teachers' views about creativity. Interviews will be recorded if permission is given by teachers. They will be transcribed by the researcher and teachers will have the opportunity to review and edit the transcript.

Teachers will be invited to take 20 photos of activities they think are representative of children's creativity (no children to be included in photos). The researcher will provide a camera for participants' use. Teachers will also receive a template to record and organise the photos, which they will be required to complete and return together with their photos. The photos and template should be returned to the researcher within three weeks.

- 2) Following photo collection the researcher will meet with participants from each centre, inviting them to contribute to a conversation in which they will share their photos and the reasons for their selection. Following this discussion, participants will be asked to select four photos that they think best represent creativity in children most effectively for them.
- 3) Teachers are then invited to walk through their classroom with the researcher to identify any further examples of creativity. The conversation will be audio recorded with permission with the addition of note-taking.

What are the potential risks and benefits involved in participation in this study?

A report generated from the data will be sent to each centre or study participant and the relevant education organisations after completion of the research. Although there will be no direct benefits to individual participants, there will be indirect benefits for the professional as the knowledge base is built. Participants may also benefit indirectly as they are encouraged to think about creativity in ways they may not have otherwise considered. Findings will indicate whether the beliefs of early childhood educators in each country align with their early childhood national education framework. This information will assist policy makers in meeting the needs of teachers

in providing further practice, workshops and intervention. There are no identified risks in taking part in this project.

How will my privacy be protected in this study?

Any personal information collected for this study will be confidential to the researcher and her supervisors. Pseudonyms for both individuals and for the Preschool site will be used in reporting and any publications or presentations about this research. After the data has been collected and analysed digital photographs and digital interview recording will be securely stored on a password protected computer. All data will be retained for at least 5 years in a locked storage cabinet at The University of Newcastle.

How will the information collected in this study be used?

The data collected from this study will be used as part of Somayeh Ba Akhlagh's PhD thesis. It may also be used to write journal publications and conference presentations about the research. Individuals and Centres will not be identified in any reports or publications arising from this research. The photos taken by teachers might be published in thesis, conference presentation and publications.

What do you need to do to for your preschool to participate?

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What if I want further information about the research findings?

A copy of the research findings will be provided to the preschool Centre. If you would like further information please do not hesitate to contact Somayeh Ba Akhlagh by email: c3192295@uon.edu.au or by telephone (+98) 9153046799.

Thank you for considering this invitation

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Preschool Director in Australia

Information statement for the research project: Teachers' Beliefs about Creativity

You are invited to participate in the research identified above which is conducted by Somayeh Ba Aakhlagh under the supervision of Associate Professor Linda Newman and Dr Nicole Leggett from the University of Newcastle, New South Wales, Australia. Below is some information you need to know and understand before you decide to participate in this research.

Why is this research being done?

This study will investigate teachers' beliefs, attitudes and values in relation to children's creativity and how their socio-cultural backgrounds may influence these beliefs. Teachers from both Australia and Iran will be involved in the study. The study is significant because of the current interest and international emphasis on the important role education systems play in fostering creativity in early childhood learning contexts.

Who can participate in this study?

I am seeking permission from preschool centre Directors to contact early childhood teachers in their centres, to invite them to participate in this research. You are receiving this invitation as a preschool director. Teachers who have five years' experience and a degree qualification will be invited to participate in the study. Your preschool was chosen because it met the 'Exceeding' rating in National Quality Standards.

What choices do you have?

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What would you be asked to do?

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What if I want further information about the research findings?

A copy of the research findings will be provided to the preschool Centre. If you would like further information please do not hesitate to contact Somayeh Ba Akhlagh by email: c3192295@uon.edu.au or by telephone 0416830536.

Thank you for considering this invitation

Signature

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Early Childhood Teacher in Australia

Information statement for the research project: Teachers' Beliefs about Creativity

You are invited to participate in the research identified above which is conducted by Somayeh Ba Aakhlagh and supervised by Associate Professor Linda Newman and Dr Nicole Leggett from the University of Newcastle, New South Wales, Australia. Below is some information you need to know and understand before you decide to participate in this research.

Why is this research being done?

This study will investigate teachers' beliefs, attitudes and values in relation to children's creativity and how their socio-cultural backgrounds may influence these beliefs. Teachers from both Australia and Iran will be involved in the study. The study is significant because of the current interest and international emphasis on the important role education systems play in fostering creativity in early childhood learning contexts.

Who can participate in this study?

I am inviting preschool teachers to participate in my study. You are receiving this invitation as a teacher of a preschool centre. Teachers who have five years' experience and degree qualification will be invited to participate in the study. The preschool was chosen because it met the 'Exceeding' rating in National Quality Standards.

What choices do you have?

Participation in this research is entirely your choice. Only those people who give their informed consent will be included in this project. Whether or not you decide to participate, your decision will not disadvantage you. If you do decide to participate you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data that identifies you.

What would you be asked to do?

You are asked to give consent to participate in this study. The research has three phases. 1) One teacher from each centre will be invited to participate in the study following permission from the Director. Each participant will be provided with an information statement and asked to consider consenting to the research project. An introductory session will be held in order to explain the research and to answer any questions in relation to what is expected from you. Following consent, a 20 min interview will be held to seek your views about creativity. Interviews will be recorded if you give your permission. They will be transcribed by the researcher and you will have the opportunity to review and edit the transcript.

You will be invited to take 20 photos of activities you think are representative of children's creativity (no children to be included in photos). The researcher will provide a camera for your use. You will also receive a template which you will be asked to complete and return together with your photos. The photos and template should be returned within three weeks.

- 2) Following photo collection the researcher will meet with you, inviting you to contribute to a conversation in which you will share your photos and the reasons for their selection. Following this discussion, you will be asked to select four photos that they think best represent creativity in children most effectively for you.
- 3) You will then be invited to walk through your classroom with the researcher to identify any further examples of creativity. The conversation will be audio recorded with your permission with the addition of note-taking.

How long the interview will be held and how long it will take?

The first interview will take about 20 minutes and the second interview between 30 to 45 minutes. The teacher walk-through in the classroom with the researcher will take about 15 minutes.

What are the potential risks and benefits involved in participation in this study?

A report generated from the data will be sent to each centre or case study participant and the relevant education organisations after completion of the research. Although there will be no direct benefits to individual participants, there will be indirect benefits as the professional knowledge base is built. Participants may also benefit indirectly as they are encouraged to think about creativity in ways they may not have otherwise considered. Findings will indicate whether the beliefs of early childhood educators in each country align with their early childhood national education framework. This information will assist policy makers in meeting the needs of teachers

in providing further practice, workshops and intervention. There are no identified risks in taking part in this project.

How will my privacy be protected in this study?

Any personal information collected for this study will be confidential to the researcher and her supervisors. All data will be de-identified using pseudonyms for both individuals and for the preschool site. Your preschool identity will not be disclosed when the results are published. After the data has been collected and analysed, the survey data, digital photographs and digital interview recording will be securely stored on a password protected computer. Children's literacy artefacts will be de-identified. All data will be retained for at least 5 years in a locked storage cabinet at the University of Newcastle.

How will the information collected in this study be used?

The data collected from this study will be used in Somayeh Ba Akhlagh's PhD thesis. It may also be part of journal publications and conference presentations. Individuals and Centres will not be identified in any reports or publications arising from this research. The photos taken by teachers might be published in thesis, conference presentation and publications.

What do you need to do to participate?

Please read this Information Statement and be sure you understand its contents before you consent. If there is anything you do not understand, or you have any questions, contact me via the phone/email details provided below. If you agree to participate, please complete the enclosed consent form including the best contact phone number or email address. Any contact details you provide will only be used to arrange a suitable meeting/interview place.

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Thank you for considering this invitation

Signature

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Early Childhood Teacher in Iran

Information statement for the research project: Teachers' Beliefs about Creativity

You are invited to participate in the research identified above which is conducted by Somayeh Ba Aakhlagh and supervised by Associate Professor Linda Newman and Dr Nicole Leggett from the University of Newcastle, New South Wales, Australia. Below is some information you need to know and understand before you decide to participate in this research.

Why is this research being done?

This study will investigate teachers' beliefs, attitudes and values in relation to children's creativity and how their socio-cultural backgrounds may influence these beliefs. Teachers from both Australia and Iran will be involved in the study. The study is significant because of the current interest and international emphasis on the important role education systems play in fostering creativity in early childhood learning contexts.

Who can participate in this study?

I am seeking inviting preschool teachers in order to participate in my study. You are receiving this invitation as a teacher of a preschool centre. Teachers who have five years' experience and a degree qualification will be invited to participate in the study. Study has been approved by the Iranian Ministry of Education.

What choices do you have?

Participation in this research is entirely your choice. Only those people who give their informed consent will be included in this project. Whether or not you decide to participate, your decision will not disadvantage you. If you do decide to participate you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data that identifies you.

What would you be asked to do?

You are asked to give consent to participate in this study. The research has three phases. 1) One teacher from each centre will be invited to participate in the study following permission from the Director. Each participant will be provided with an information statement and asked to consider consenting to the research project. An introductory session will be held in order to explain the research and to answer any questions in relation to what is expected from you. Following consent, a 20 min interview will be held to seek your views about creativity. Interviews will be recorded if you give your permission. They will be transcribed by the researcher and you will have the opportunity to review and edit the transcript.

You will be invited to take 20 photos of activities you think are representative of children's creativity (no children to be included in photos). The researcher will provide a camera for your use. You will also receive a template which you will be asked to complete and return together with your photos. The photos and template should be returned within in three weeks.

- 2) Following photo collection the researcher will meet with you, inviting you to contribute to a conversation in which you will share your photos and the reasons for their selection. Following this discussion, you will be asked to select four photos that you think best represent creativity in children most effectively for them.
- 3) You will then be invited to walk through your classroom with the researcher to identify any further examples of creativity. The conversation will be audio recorded with your permission with the addition of note-taking.

How long the interview will be held and how long it will take?

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What are the potential risks and benefits involved in participation in this study?

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in providing further practice, workshops and intervention. There are no identified risks in taking part in this project.

How will my privacy be protected in this study?

Any personal information collected for this study will be confidential to the researcher and her supervisors. All data will be de-identified using pseudonyms for both individuals and for the preschool site. Your preschool's identity will not be disclosed when the results are published. After the data has been collected and analysed, the survey data, digital photographs and digital interview recording will be securely stored on a password protected computer. Children's literacy artefacts will be de-identified. All data will be retained for at least 5 years in a locked storage cabinet at the University of Newcastle.

How will the information collected in this study be used?

The data collected from this study will be used in Somayeh Ba Akhlagh PhD thesis. It will also be part of journal publications and conference presentations. Individuals and Centres will not be identified in any reports or publications arising from this research. The photos taken by teachers will be published in thesis, conference presentations and publications.

What do you need to do to participate?

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What if I want further information about the research findings?

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Thank you for considering this invitation

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Preschool Director in Australia

Information statement for the Pilot Research project: Teachers' Beliefs about Creativity

You are invited to participate in the pilot research identified above which is conducted by Somayeh Ba Aakhlagh under the supervision of Associate Professor Linda Newman and Dr Nicole Leggett from the University of Newcastle, New South Wales, Australia. Below is some information you need to know and understand before you decide to participate in this research.

Why is this research being done?

This pilot study will be used to inform a larger study that will investigate teachers' beliefs, attitudes and values in relation to children's creativity and how their socio-cultural backgrounds may influence these beliefs. Teachers from both Australia and Iran will be involved in the study. The study is significant because of the current interest and international emphasis on the important role education systems play in fostering creativity in early childhood learning contexts.

Who can participate in this study?

I am inviting preschool centre Directors to contact early childhood teachers in their centres, to invite them to participate in this research. You are receiving this invitation as a Preschool Director. Teachers who have five years of experience and a degree qualification can be involved in the study. The preschool was chosen because it met the 'Exceeding' rating in National Quality Standards.

What choices do you have?

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will not disadvantage you. If you do decide to participate you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data that identifies you.

What would you asked to do?

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Early Childhood Teacher in Australia

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Participation in this research is entirely your choice. Only those people who give their informed consent will be included in this project. Whether or not you decide to participate, your decision will not disadvantage you. If you do decide to participate you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data that identifies you.

What would you asked to do?

You are asked to give consent to participate in this study. The research has three phases. 1) One participant from each centre will be invited to participate in the study following permission from the director. Each participant will be provided with an information statement and asked to consider consenting to the research project. An introductory session will be held in order to explain the research and to answer any questions in relation to what is expected from you. Following consent, a 20 min interview will be held to seek your views about creativity. Interviews will be recorded if you give your permission. Interviews will be transcribed by the researcher and you will have the opportunity to review and edit the transcript.

You will be invited to take 20 photos of activities you think are representative of children's creativity (no children to be included in photos). The researcher will provide a camera for your use. You will also receive a template which you will be asked to complete and return together with your photos. The photos and template should be returned within three weeks.

2) Following photo collection the researcher will meet with you, inviting you to contribute to a conversation in which you will share your photos and the reasons for their selection. Following this discussion, you will be asked to select four photos that you think best represent creativity in children most effectively for you.

3) You will then be invited to walk through your classroom with the researcher to identify any further examples of creativity. The conversation will be audio recorded with your permission with the addition of note-taking.

How long the interview will be held and how long it will take?

The first interview will take about 20 minutes and the second interview between 30 to 45 minutes. The teachers' walk-through in the classroom with the researcher will take about 15 minutes.

What are the potential risks and benefits involved in participation in this study?

A report generated from the data will be sent to each centre or case study participant and the relevant education organisations after completion of the research. Although there will be no direct benefits to individual participants, there will be indirect benefits as the professional knowledge base is built. Participants may also benefit indirectly as they are encouraged to think about creativity in ways they may not have otherwise considered. Findings will indicate whether the beliefs of early childhood educators in each country align with their early childhood national education framework. This information will assist policy makers in meeting the needs of teachers

in providing further practice, workshops and intervention. There are no identified risks in taking part in this project.

How will my privacy be protected in this study?

Any personal information collected for this study will be confidential to the researcher and her supervisors. All data will be de-identified using pseudonyms for both individuals and for the preschool site. Your preschool's identity will not be disclosed when the results are published. After the data has been collected and analysed, the survey data, digital photographs and digital interview recording will be securely stored on a password-protected computer. Children's artefacts will be de-identified. All data will be retained for at least 5 years in a locked storage cabinet at the University of Newcastle.

How will the information collected in this study be used?

The data collected from this study will be used in Somayeh Ba Akhlagh's PhD thesis. It may also be part of journal publications and conference presentations. Individuals and Centres will not be identified in any reports or publications arising from this research. The photos taken by teachers might be published in the thesis, conference presentations and publications.

What do you need to do to participate?

Please read this Information Statement and be sure you understand its contents before you consent. If there is anything you do not understand, or you have any questions, contact me via the phone/email details provided below. If you agree to participate, please complete the enclosed consent form including the best contact phone number or email address. Any contact details you provide will only be used to arrange a suitable meeting/interview place.

What if I want further information about the research findings?

A copy of the research findings will be provided to the preschool centre. If you would like further information please do not hesitate to contact Somayeh Ba Akhlagh by email: c3192295@uon.edu.au or by telephone (+61) 416830536

Thank you for considering this invitation

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Complaints about this research

This project has been approved by the University's Human Research Ethics Committee, Approval No. H- 2015- 3017.

Should you have concerns about your rights as a participant in this research, or you have a complaint about the manner in which the research is conducted, it may be given to the researcher, or, if an independent person is preferred, to the Human Research Ethics Officer, Research Services, NIER Precinct, The University of Newcastle, University Drive, Callaghan NSW 2308, Australia, telephone (02) 4921 6333, email Human-Ethics@newcastle.edu.au.

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Parents in Iran

Information statement for the research project: Teachers' Beliefs

about Creativity

Your child are invited to participate in the research identified above which is conducted by Somayeh Ba Aakhlagh and supervised by Associate Professor Linda Newman and Dr Nicole Leggett from the University of Newcastle, New South Wales, Australia. Below is some information you need to know and understand before you decide to participate in this research.

Why is this research being done?

This study will investigate teachers' beliefs, attitudes and values in relation to children's creativity and how their socio-cultural backgrounds may influence these beliefs. The study is significant because of the current interest and international emphasis on the important role education systems play in fostering creativity in early childhood learning contexts.

Who can participate in this study?

I am seeking permission from preschool teachers to participate in my study. You are receiving this invitation as a parent of the preschool centre to inform you about the study. You and your child will not have do anythings different to your usual program. Study has been approved by the Iranian Ministry of Education.

What choices do you have?

Participation of your child in this research is entirely your choice. Only those people who give their informed consent will be included in this project. Whether or not you decide your child to participate, your decision will not disadvantage you and your child. If you do decide to participate you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data that identifies you.

What would you be asked to do?

You are asked to give consent so your child can participate in this study. The research has three phases. 1) Teachers from each centre will be invited to participate in the study following permission from the director. Each teacher will be provided with an information statement and asked to consider consenting to the research project. An introductory session will be held in order to explain the research and to answer any questions in relation to what is expected from each participant. Following consent, a 20 min interview will be held to seek teachers' view about creativity. Teachers will be invited to take 20 photos of activities they think are representative of children's creativity (no children will be included in photos). Teachers will also receive a template which they will be required to complete and return together with their photos.

2) Following photo collection the researcher will meet with teachers inviting them to contribute to a conversation in which they will share their photos and the reasons for their selection. Following this discussion, participants will be asked to select four photos that they think best represent creativity in children most effectively for them.

3) Teachers are then invited to walk through their classroom with the researcher to identify any further examples of creativity.

What are the potential risks and benefits involved in participation in this study?

A report generated from the data will be sent to each centre or case study participant and the relevant education organisations after completion of the research. Although there will be no direct benefits to individual participants, there will be indirect benefits as the professional knowledge base is built. Participants may also benefit indirectly as they are encouraged to think about creativity in ways they may not have otherwise considered. Findings will indicate whether the beliefs of early childhood educators in each country align with their early childhood national education framework. This information will assist policy makers in meeting the needs of teachers in providing further practice, workshops and intervention. There are no identified risks in taking part in this project.

How will my privacy be protected in this study?

Any personal information collected for this study will be confidential to the researcher and her supervisors. All data will be de-identified using pseudonyms for both individuals and for the preschool site. Your preschool's identity will not be disclosed when the results are published.

After the data has been collected and analysed, the survey data, digital photographs and digital interview recording will be securely stored on a password protected computer. Children's artefacts will be de-identified. All data will be retained for at least 5 years in a locked storage cabinet at the University of Newcastle.

How will the information collected in this study be used?

The data collected from this study will be used in Somayeh Ba Akhlagh's PhD thesis. It may also be part of journal publications and conference presentations. Individuals and Centres will not be identified in any reports or publications arising from this research. The photos taken by teachers might be published in the thesis, conference presentation and publications.

What do you need to participate?

Please read this Information Statement and be sure you understand its contents before you consent. If there is anything you do not understand, or you have any questions, contact me via the phone/email details provided below. If you agree for your preschool child to participate, please complete the enclosed consent form.

What if I want further information about the research findings?

A copy of the research findings will be provided to the preschool Centre. If you would like further information please do not hesitate to contact Somayeh Ba Akhlagh by email: c3192295@uon.edu.au or by telephone 09153046799

Thank you for considering this invitation

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Associate Professor Linda Newman
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Callahan NSW 2308
024961 6603
Linda.Newman@newcastle.edu.au

Complaints about this research

This project has been approved by the University's Human Research Ethics Committee, Approval No. H- 2015- 3017.

Should you have concerns about your rights as a participant in this research, or you have a complaint about the manner in which the research is conducted, it may be given to the researcher, or, if an independent person is preferred, to the Human Research Ethics Officer, Head of Education Ministry, Address: Tehran Province, Tehran, Iranshahr St, Iran. Telephone: [+98 21 8228 0000](tel:+982182280000)

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Parents in Australia

Information statement for the research project: Teachers' Beliefs about Creativity

You and your child are invited to participate in the research identified above which is being conducted by Somayeh Ba Aakhlagh and supervised by Associate Professor Linda Newman and Dr Nicole Leggett from the University of Newcastle, New South Wales, Australia. Below is some information you need to know and understand before you decide to participate in this research.

Why is this research being done?

This study will investigate teachers' beliefs, attitudes and values in relation to children's creativity in Iran and Australia and how their socio-cultural backgrounds may influence these beliefs. The study is significant because of the current interest and international emphasis on the important role education systems play in fostering creativity in early childhood learning contexts.

Who can participate in this study?

I am inviting preschool teachers to participate in my study. You are receiving this invitation as a parent of a child attending the preschool centre, to inform you about the study. You and your child will not have to do anything different to your usual program. The preschool was chosen because it met the 'Exceeding' rating in National Quality Standards.

What choices do you have?

Participation of you and your child in this research is entirely your choice. Only those people who give their informed consent will be included in this project. Whether or not you decide to participate, your decision will not disadvantage you or your child. If you do decide to participate you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data.

What would you be asked to do?

You are asked to give consent for photographs of your child's work to be collected by the teachers who participate in the study. The research has three phases for teachers. 1) One teachers from your centre will be invited to participate in the study following permission from the Director. Each teachers will be provided with an information statement and asked to consider consenting to the research project. An introductory session will be held in order to explain the research and to answer any questions in relation to what is expected from each participant. Following consent, a 20 min interview will be held to seek the teacher's view about creativity.

Teachers will be invited to take 20 photos of activities they think are representative of children's creativity (no children will be included in photos). Teachers will also receive a template which they will be required to complete and return together with their photos.

2) Following photo collection the researcher will meet with participants inviting them to contribute to a conversation in which they will share their photos and the reasons for their selection. Following this discussion, participants will be asked to select four photos that they think best represent creativity in children most effectively for them.

3) Teachers are then invited to walk through their classroom with the researcher to identify any further examples of creativity.

What are the potential risks and benefits involved in participation in this study?

If your child's teacher decides to choose your child's work to photograph, your child will be asked for permission. Photos will not be taken if your child says no. A report generated from the data will be sent to each centre or case study participant and the relevant education organisations after completion of the research. Although there will be no direct benefits to individual participants, there will be indirect benefits as the professional knowledge base is built. Participants may also benefit indirectly as they are encouraged to think about creativity in ways they may not have otherwise considered. Findings will indicate whether the beliefs of early childhood educators in each country of Australia and Iran align with their early childhood national education framework. This information will assist policy makers in meeting the needs of teachers in providing further practice, workshops and intervention. There are no identified risks in taking part in this project.

How will my privacy be protected in this study?

Any personal information collected for this study will be confidential to the researcher and her supervisors. All data will be de-identified using pseudonyms for both individuals and for the preschool site. Your child's identity will not be disclosed when the results are published. All photos will be anonymous. After the data has been collected and analysed, digital photographs and digital interview recording will be securely stored on a password-protected computer. Children's artefacts will be de-identified. All data will be retained for at least 5 years in a locked storage cabinet at the University of Newcastle.

How will the information collected in this study be used?

The data collected from this study will be used in Somayeh Ba Akhlagh's PhD thesis. It may also be part of journal publications and conference presentations. Individuals and Centres will not be identified in any reports or publications arising from this research. The photos taken by teachers might be published in the thesis, conference presentations and publications.

What do you need to do to participate?

Please read this Information Statement and be sure you understand its contents before you consent. If there is anything you do not understand, or you have any questions, please contact me via the phone/email details provided below. If you agree to participation of your preschool child, please complete the enclosed consent form.

What if I want further information about the research findings?

A copy of the research findings will be provided to the preschool Centre. If you would like further information please do not hesitate to contact Somayeh Ba Akhlagh by email: c3192295@uon.edu.au or by telephone 0416830536

Thank you for considering this invitation

----- Mrs Somayeh Ba Akhlagh School of Education University of Newcastle Callahan NSW 2308 025270585 C3192295@uon.edu.au	----- Dr. Nicole Leggett School of Education University of Newcastle Callahan NSW 2308 02 4961 6603 Nicole.leggett@newcastle.edu.au	----- Associate Professor Linda Newman School of Education University of Newcastle Callahan NSW 2308 024961 6603 Linda.Newman@newcastle.edu.au
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Complaints about this research

This project has been approved by the University's Human Research Ethics Committee, Approval No. H- 2015- 3017.

Should you have concerns about your rights as a participant in this research, or you have a complaint about the manner in which the research is conducted, it may be given to the researcher, or, if an independent person is preferred, to the Human Research Ethics Officer, Research Services, NIER Precinct, The University of Newcastle, University Drive, Callaghan NSW 2308, Australia, telephone (02) 4921 6333, email Human-Ethics@newcastle.edu.au.

Complaints about this research

This project has been approved by the University's Human Research Ethics Committee, Approval No. H- 2015- 3017.

Should you have concerns about your rights as a participant in this research, or you have a complaint about the manner in which the research is conducted, it may be given to the researcher, or, if an independent person is preferred, to the Human Research Ethics Officer, Research Services, NIER Precinct, The University of Newcastle, University Drive, Callaghan NSW 2308, Australia, telephone (02) 4921 6333, email Human-Ethics@newcastle.edu.au.

Appendix 4: Participants consent forms

Associate professor Linda Newman
The
University of Newcastle School of Education University Drive
Callaghan NSW Australia 2308
Linda.Newman@newcastle.edu.au



Consent Form for the Research Project

Teachers' Beliefs about Creativity

Somayeh BaAkhlagh
(Preschool Education Ministry)

I agree to participate in the above research project and give my consent freely.

I understand that the project will be conducted as described in the Information Statement, a copy of which I have retained.

I understand I can withdraw from the project at any time and do not have to give any reason for withdrawing.

I have been provided with a copy of the Information Statement to keep for future reference.

I consent to allow the researcher to (please tick if you consent):

- 1) Contact the nominated preschool centres ☐
- 2) Interview teachers ☐
- 3) Collect the photos taken by teachers (no children in photos) ☐
- 4) Record conversations with educators while walking through the centre ☐
- 5) Access early childhood national Framework support/backgrounds documents

I understand that my personal information will remain confidential to the researchers.

I have had the opportunity to have questions answered to my satisfaction.

Print Name: _____

Signature _____

Date: _____

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Associate professor Linda
Newman The University of
Newcastle School of Education

University Drive

Callaghan NSW Australia 2308



Consent Form for the Research Project

Teachers' Beliefs about Creativity Somayeh BaAkhlagh (Preschool Director)

I agree to participate in the above research project and give my consent freely.

I understand that the project will be conducted as described in the Information Statement, a copy of which I have retained.

I understand I can withdraw from the project at any time and do not have to give any reason for withdrawing.

I consent to allow the researcher to (please tick if you consent):

1) Interview teachers ☐

2) Collect the photos taken by teacher (no children in photos) ☐

I understand that my personal information will remain confidential to the researchers. I

have had the opportunity to have questions answered to my satisfaction.

Print Name: _____

Signature _____

Date: _____

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Associate professor Linda Newman
The University of Newcastle School of Education
University Drive
Callaghan NSW Australia 2308



Consent Form for the research project

Teachers' Beliefs about Creativity Somayeh BaAkhlagh (Preschool Teachers)

I agree to participate in the above research project and give my consent freely.

I understand that the project will be conducted as described in the Information Statement, a copy of which I have retained.

I understand I can withdraw from the project at any time and do not have to give any reason for withdrawing.

I consent to (please tick if you consent):

- 1) Participate in two interviews about creativity in my classroom **D**
- 2) Take and record 20 photos in my classroom that represent creativity (no children in photos) **D**
- 3) Audio recording of my interviews **D**
- 4) Recorded conversation while walking through the classroom ☐

I understand that my personal information will remain confidential to the researchers. I

have had the opportunity to have questions answered to my satisfaction.

Print Name: _____ **Contact phone number or email address (will only be used to arrange interview):**

Signature: _____ **Date:** _____

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Associate professor Linda Newman
The University of Newcastle School of Education
University Drive
Callaghan NSW Australia 2308



Consent Form for the Research Project Teachers' Beliefs about Creativity
Somayeh BaAkhlagh

(Parents)

I agree for my child..... to participate in the above research project and give my consent freely.

I understand that the project will be conducted as described in the Information Statement, a copy of which I have retained.

I understand I can withdraw from the project at any time and do not have to give any reason for withdrawing.

I have been provided with a copy of the Information Statement to keep for future reference.

I consent to allow the researcher to (please tick if you consent):

1) Collect photos of my child's work samples ☐

I understand that my personal information will remain confidential to the researchers.

I have had the opportunity to have questions answered to my satisfaction.

Print Name: _____

Signature _____

Date: _____

.....

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Associate Professor Linda
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Appendix 5: Interview questions

Trigger questions for **initial interview** that is intended to gain some initial understanding of the teachers' knowledge and beliefs about creativity, include:

What is your belief about creativity? / How do you see creativity?

How creativity is represented in the Australian culture?

Can you give any example of how creativity may be viewed between different cultures you have experienced?/ or seen in children's at your centre from different background.

Do you think creativity is seen differently in your culture than in others?

How do culture and creativity come together for you in teaching children?

How do you facilitate creativity?

Follow up questions for Phase 2 interview after photos have been taken by teachers include:

Why did you choose to take this picture?

What is the image showing?

Is there anything not showing or missing from this image? (e.g. the child thinking,...)

What does this image indicate? (e.g about creativity, problem solving,...).

Does this image show something new, unique, unusual, typical, etc.

Does this image demonstrate a change from another one also displayed or saved?

What is significant for you?

What is positive, negative or challenging here?

How did you feel about what is shown here? (e.g we were so excited when Mery created this object).

What was the educator's role in the learning?

How does this image reflect the centre philosophy, practice, or strategies and concept being used in teaching and learning?

What does this image demonstrate about a theoretical concept or understanding?

What could be done differently next time to change something or extend learning?

Do you see any relationship between children/child culture and creativity in this image?

Can you see any connections from this picture to the national curriculum framework? (Adapted from Newman, 2013).

What photographs would you have like to have taken, but did not.

Questions for 'walk-through' mostly will emerge from seeing the classroom setting while walking in the classroom. They include but are not limited to these:

Which area in your classroom can you see children's creativity mostly?





Why do you think the creativity of children is inspired mostly in this area?






Is there anything else that you would like to provide in your classroom to increase children's creativity? Are there reasons why you can't, or don't provide these things?






Is there anything you want to show me that you did not include in your photos?





Appendix 6: Participants Templates


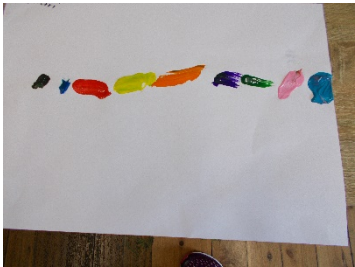
Template for teacher in the Research Project (Jennifer)

photo	What does the photo shows?	How do you view the photos relationship to creativity?
1	<p>Painted rocks</p> 	<p>The child painted rocks in a variety of ways and when asked can you tell me about your painting she replied “I’m just doing my own little thing. An expression of herself.</p>
2	<p>Rain painting</p> 	<p>The Childs retelling of his own story of a storm creatively with paint</p>
3	<p>Water through full of different materials</p> 	<p>Girls told stories of finding treasure, using big imagination and creative materials</p>
4	<p>Collage</p> 	<p>Using different resource to play and expression of fun and creatively play</p>

5	<p>Block construction</p> 	<p>Created their own castle and proud of their big high castle to add to their play</p>
6	<p>Flower chalk picture</p> 	<p>Expression of kindness creatively, this is a flower for you</p>
7	<p>Painting</p> 	<p>Child was experimenting with loads of colours and then layered and layered with variety of paint. Creative expression and experimentation</p>
8	<p>Box bus</p> 	<p>Child who had developing speech created a bus for us to play in. Using paints to create and continue play</p>
9	<p>Painting with cornflour</p> 	<p>Expressing his love for colour and paint</p>

10	<p>Box painting</p> 	<p>Children gathered together to create and work as a team having fun painting boxes.</p>
11	<p>Chalk symbols</p> 	<p>Creating and learning about story telling of the past to create their own stories</p>
12	<p>Shaving cream</p> 	<p>Sensory creativeness</p>
13	<p>Collage</p> 	<p>Finding choosing and creating an artwork that gave the child joy</p>
14	<p>Collage telescope</p> 	<p>Creating a telescope that was missing from a dramatic play game. Creating what he needed to express in his play</p>

15	<p>Play dough</p> 	<p>Using a different medium to express themselves by creating shapes etc when the child is nonverbal and unable to explain their creative play through words</p>
16	<p>Rock painting</p> 	<p>Child was so satisfied with one medium if just a rock and wanted to express themselves by painting with more materials. Showed me creativity cannot be limited</p>
17	<p>Sand story</p> 	<p>Creative story telling about adventures in the sand.</p>
18	<p>Pencil circle drawings</p> 	<p>Using creativity to practice pencil skills.</p>
19	<p>Harmony handprints</p>	<p>Using creativity to express feeling of purpose and being part of a community.</p>

		
20	<p>Line painting</p> 	Expression of order, shape, colour for child with additional needs

Print Name: _____

Contact phone number or email address (will only be used to arrange interview):

Signature _____ **Date:** _____

For further contact

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Dr. Nicole Leggett

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Associate Professor Linda Newman

School of Education



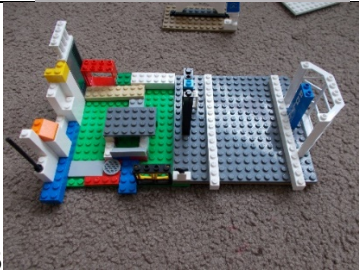


University of Newcastle







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Template for teacher in the Research Project (Katie)

photo	What does the photo shows?	How do you view the photos relationship to creativity?
<p>1</p> 	Wooden Bridge	Sculpture
<p>2</p> 	Family Drawing	Expressive/self-reflection
<p>3</p> 	Family home	Real life comparisons/expressive life
<p>4</p> 	Cultural building	Real life comparison through recreation
<p>5</p> 	castle	Imaginative

6 	Hairdressing salon	Cognitive, recreating	remembering,
7 	Hotel building	Recreating	
8 	Tractor	Imaginative	
9 	Flower	Sculpture, expressive	Imaginative,
10 	A bag cubby	Innovative	
11 	Flower Shop	Imaginative	

<p>12</p> 	Family painting	Expressive/ purposeful
<p>13</p> 	Drawing weather	Purposeful
<p>14</p> 	A car ramp	Innovative
<p>15</p> 	Drawing a slot from observation	Recreating/ how the child views their item
 <p>16</p>	A fire station	Innovative/ reinvention

17 	Castle	Imaginative
18 	Story telling on leaf	Cultural story telling/expression
19 	Drawing monster eyes	Imaginative
20 	A bedroom with beds	Innovative

Print Name: _____

Contact phone number or email address (will only be used to arrange interview):

Signature _____ **Date:** _____

For further contact

Mrs Somayeh Ba Akhlagh

School of Education

University of Newcastle

Dr. Nicole Leggett

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Template for teacher in the Research Project (Khloe)


photo	What does the photo shows?	How do you view the photos relationship to creativity?
1		<p>Visual discrimination,</p> <p>An ability to 'see', order and create my own design from image provided</p> <p>The child has used his knowledge of lines, and shape and made his own design, adding favourite colours and small embellishments.</p> <p>The approach to the work was considered, the child spent time ensuring there was an even amount of space on either side of the paper and showed an awareness of symmetry within the work.</p>
2		<p>The child has made a deliberate choice with colours making the lion 'his own' reflecting, his favourite colour for eyes - blue. The rest of the lion had little colour added, it was 'finished' for him.</p> <p>The eye became the main feature of the work (it was this part that 'spoke' to him).</p>
3		<p>Using this raw, natural material and experiencing the potter's wheel, the child experienced the clay as a living, moving entity, and made what he called a 'cup.'</p>

4		<p>Balance, symmetry, control, co-ordination, and careful placement of the blocks to create what the child called, 'a castle'.</p> <p>Definite choices and placement of each block was made. The child labelled the parts and created a story around his creation.</p>
5		<p>The shapes and colours of these leaves attracted this child as he made an ephemeral art piece, carefully and thoughtfully placing each leaf, evenly spaced upon the log.</p>
6		<p>Exploring slope and speed a small group of three year old created this track and discovered the joy of rolling their cars down the ramps which was changed between long/short blocks.</p>
7		<p>Self-portrait- the child had been encouraged to look at the face with time and reflection whilst using a mirror.</p> <p>Noticing/seeing and representing each part to create the whole was encouraged and the child supported to make his own decision with colours, and materials/mark makers used.</p>

8		<p>Hammers/nails/wood/loose parts- make and do. The child was encouraged to think/plan/do and discuss as working.</p>
9		<p>Sensory exploration to encourage creative thinking and language use-sharing ideas and the joy of experiencing the slime.</p>
10		<p>Map making/drawing – a well-known building. How do you see it? What is important? How will you represent various aspects such as rooms/doors/stairs etc. Child creates his/her own image.</p>
11		<p>Mark making in clay - This child spent much time making the surface of the clay flat and to the desired shape. Careful lines were then cut into the surface of the clay creating this “flower” from the child’s ‘mind’s eye’.</p>

12		<p>“A skate park” – again experimentation with mark making in the clay and describing the work as something of interest to the child in question. The slopes were for going fast, the flat parts described as rolling along.</p>
13		<p>A collaboration process of painting black materials to create a camouflage appearance for the children’s tent. Creative flair choosing colours, deciding upon placement, discussing with the team and sharing ideas.</p>
14		<p>Magnetic blocks - loose parts allowing for a never-ending construction of ideas from the imagination, popular culture, and interests. This structure being a “base”.</p>
15		<p>Drawing in nature - child encouraged to use what they could see around them as inspiration/observational drawing.</p>

16		<p>The gnarly, rope like appearance of this tree at the park sparked stories of wonder and magic allowing creative storytelling and dramatic improvisation from the small group who were captivated by it.</p>
17		<p>Another child working on a group mural piece. Each child was able to choose the colours and method of application - paintbrush, splattering, squeeze bottle, sponges. This child spent a lengthy period investigating and trying all methods, totally absorbed in the process and stood back to appraise the addition of each colour as she worked.</p>
18		<p>Nature - Frozen in time – the children were encouraged to collect pieces of nature to make these ice pictures. Colours, scent and textural exploration of the materials as well as the coldness of the ice was discussed.</p>
19		<p>Ephemeral art - Loose parts to create “my face”. The child creatively used the mark around wood piece (base) to represent their smiling mouth with the small chip of wood under this to be their tongue. A creative use of materials and careful placement.</p>

20		Light and shadow play - creative use of light and shadow combined with the OHP. This child was intrigued by the size of her head/fingers and continually pulled them in and out of the light to see if they were the same. She then created a story around her dancing figures. Narrative and songs.
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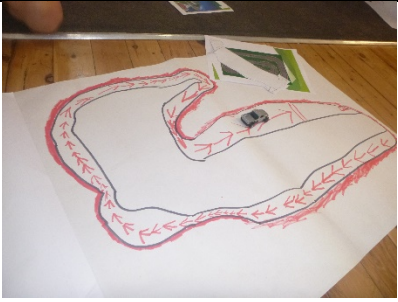



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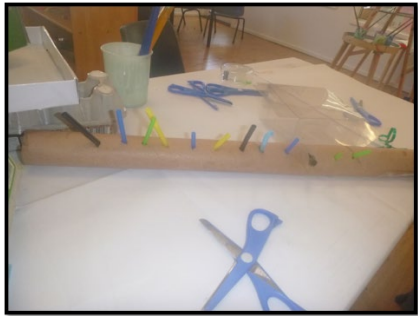
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Template for teachers in the Research Project (Lorne)

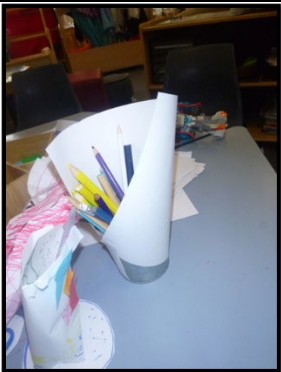
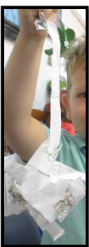
photo	What does the photo shows?	How do you view the photos relationship to creativity?
1	<p>A child's drawing of a map on artificial turf</p> 	<p>A child's desire to make markings feels inherent in most children. The child has found a stick and has created a large drawing to represent their thoughts about maps.</p> <p>It is the use of a found material to produce something of value to themselves. The simplicity of the materials also seems to point to the creative resourcefulness of children.</p>
2	<p>A child's use of material materials to make a flower press.</p> 	<p>The use of loose parts and natural materials to create something functional that the child is culturally aware of is creative. The child must have knowledge of a flower press and it's function and then when playing outside in the garden she transfers the idea of pressing and preserving flowers into a design that is incredibly engineered to complete the task. The flower sits on the wood cut off and is pressed by 3 perfectly balanced boulders.</p>
3	<p>Children extending their learning by making a dinosaur skeleton.</p> 	<p>The children have taken images from a book and also felt real bones and have decided to cut various shaped pieces of paper to place together to make a skeleton. Again, the process felt creative as an idea was hatched with a small group of three children and then they worked as a team to create something that they were familiar with. Again, creative engineering is displayed as children source materials, cut shapes and place them together to represent their ideas</p>
4	<p>Car Racing track design</p>	<p>This was draw in November 2018 when the car racing event was occurring in Newcastle. The child has created a series of straights and curves. The boundaries of the track are very defined and the child has included literacy practices with the use of arrows to ensure that the cars travel t in the right direction. Again, this shows children's creative thinking as they take a</p>

		cultural concept and interpret it in a way that they see suits their thoughts.
5	<p>Mixed media drawing</p> 	The creativity is in this design of mixed media use. The person is drawn with a marker and the detail is added and highlighted with paint. The art work is very detailed in design with eyelashes, pronounced teeth, fingers and layered hair.
6	<p>This is a reel on the top of a ramp.</p> 	Because there are no children in the photo, it appears to be about nothing. The play was generated by three boys who were playing in this space for over 20 minutes was the creative element. The reel is a prop for their creative play and the double-sided ramp allowed for their game to be about FUN. The game was a made up game with rules – fairly complex rules that the boys communicated to each other through words, actions, and gesture. The game involved rolling the reel down the ramp and the boys as a team catching it to then turn take to let it roll again. They created unpredictability in the direction of the roll and suspense for when it would be rolled.
7	<p>A robot costume made with found materials</p> 	This construction has been derived from the ideas of the child. They have an understanding of robots and have sourced materials available at preschool to put together into this design. Over 40 minutes of work went into this design to ensure that it also was functional as the child wanted to fit into it and they did. The design of the costume is creative as well as the processes involved in putting it together
8	<p>The puppet theatre and puppets</p>	There are so many layers of work on show in this photograph. Again, the child has sourced found materials at preschool. They have used bubble wrap to make the

		<p>theatre aesthetically appealing. A layer of bubble wrap is used to make a kind of top curtain. A back-ground panel is painted with letters and a red solid colour portion features at the bottom. Puppets are then made utilising the wrapping paper that we have in the room. This project is creative due to the thinking processes that are involved here. There are layers of detail that all combine to this functional design that was then utilised by the child</p>
9	<p>A complex game of rules for 3 children</p> 	<p>The photograph shows the materials sourced by 3 children. Found objects in the playground that have been used to make a complex game with rules. The children were turn taking and hiding the balls under each bucket and then tried to work out which ball was under each bucket after they were shuffled around. The creativity is in the complexity of the process of finding resources and developing a game within a group where all layers know the rules and processes. While watching the game play out the concept of creative thinking and play became apparent</p>
10	<p>A car tracks</p> 	<p>Explanation is like no. 4. A rail line has also been added and markings through the middle. Road details of a broken lines to depict 2 lanes are also included.</p>
11	<p>The lizard</p> 	<p>The child who made this structure was mid activities. They looked at the loose parts on the trolley and started piecing pieces together. They then lay down beside the built structure and positioned themselves like a lizard pushing themselves up into a crocodile yoga pose to portray a lizard sitting on a rock. The structure represents a lizard and the child used their body to copy the structure.</p>
12	<p>Bubble wrap stream</p>	<p>Children's creativity with resources is on display in this photo. A pile of bubble</p>

		wrap was in the playground in a bucket and the children used creative thinking to capture and keep the water coming out of the rock structure in the sandpit.
13	<p>Creative writing</p> 	An educator had read a story with the child about a bear. The child had pre-empted reading the word bear on several occasions. The educator invited the child to write the word bear and conversations were had about upper and lower case letters. The educator also discussed what an exclamation mark means. The child 's writing is highlighted and I feel the creativity is evident with the multiple exclamation marks and the child then reading their work with a very loud voice.
14	<p>The carwash</p> 	The work featured had taken the child over an hour to complete. The child arrived at preschool today with a bag full of recycled resources. Their nan said that they were intending to use the resources to make a car wash. This is the first stage of the project. The child had to work out how to and where to place the straw onto the pipe. Some techniques were demonstrated by an educator after a sticky tape attempt was unsuccessful. The straws have been trimmed to be the perfect size by the child once he had secured them into the cardboard roll. This is creative – the child had been planning this project well before they arrived at preschool today. He had envisioned an idea and was working out how to transfer his knowledge of a carwash to the materials that he had bought into preschool.
15	<p>Block Building</p>	Towers of blocks are featured in this picture. The creativity comes in the process of how the towers were formed. The child used a lard cardboard cylinder held perpendicular to the ground. They inserted the cylinder shaped blocks into the cardboard cylinder until it was full. She then tried to remove the card board

		cylinder by lifting it straight up. She was a little short for this to work so she enlisted an educator to slide it upwards for her. The child ended up with the towers she desired by utilising a creative process
16	Fan Folding 	This child has learnt to fold a fan. She has taken it a step further and worked out ways of joining the fans together. When I was talking to the child she explained how she joined them with tape and didn't name her creation as anything in particular. It is the thought process of taking a stereo typed product of the fan and adding to it.
17	Twirl the brush 	The child who completed this work used a creative way of using the brush. She twirled it as she painted to achieve a line that was inconsistent in shape. She worked slowly and carefully twirling the brush deliberately to achieve the result that she wanted.
18	The grass hopper 	This child has explored a plastic model grass hopper. She has taken it to the play dough table to represent her ideas through this medium. Her thought processes reflect creativity as she finds a different way to consolidate her thoughts.
19	Paper flowers and a pencil drop	The flowers have been drawn by the child and she instructed an educator to cut them

		for her as she wanted them precisely cut. She pointed with her finger to where the scissors should go. The flowers have stems that are carefully drawn as well. The child has then created a vase to put the flowers in. The base has been problem solved to make it circular. The child worked out that tracing a circular shape would work and again enlisted the support of an educator. The child then decided to make a cover for the pencil container in the room. She has wrapped the container in paper and called it a pencil drop.
20	The wind machine 	The wind machine works by the wind going through the top and making the bottom spin. The thinking in this project is creative and then the making of the product represents his thoughts and ideas.

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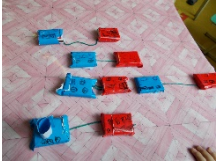






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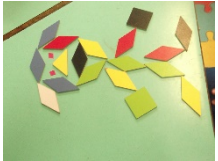


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Template for teacher in the Research Project (Nazi); Translated

photo	What does the photo shows?	How do you view the photos relationship to creativity?
<p>1</p> 	Train collage (matches' box covered by coloured paper and attached to each other's using strings).	Children introduced to train and they provided by resources, so each child used imagination to connect the wagon of train using strings. So creativity, imagination can observe in this art activity.
<p>2</p> 	Creating zoo using legos	Children use lego to create the zoo and they were telling the story that there is zoo keeper who is caring about animals. Imagination, creativity can be seen from this image.
<p>3</p> 	Using blocks and to create a castle which had rhinoceros toy as security	The way children (4) constructed the blocks as a castle was showing their creative thinking. Telling stories of strong security like rhinoceros showing their creative thinking
<p>4</p> 	Creating bread in shape of a girl	Creating a bread in the shape of a girl seeing the changes from ingredient to the bread
<p>5</p> 	Spider collage	Using walnut shell, pills and wire to make it in something meaningful. Creating, imagination,
<p>6</p> 	Flower card	Child used many skills like drawing, writing, pasting strings to make a flower card.
<p>7</p> 	Maze drawing	Drawing a maze show the child creativity, to use imagination and creativity

 <p>8</p>	<p>Lego construction</p>	<p>Using Legos to create a ship, it's made of different parts, front of the ship, downstairs and ladder, deck side</p>
<p>9</p> 	<p>Flowers made of circle Lego shapes</p>	<p>Recreation of real objects using Legos shapes</p>
<p>10</p> 	<p>Motorbike made of circle lego shapes</p>	<p>The way child constructed is show creativity and using imagination.</p>
<p>11</p> 	<p>Magnify glass made of circle lego shape</p>	<p>Recreation of real objects using, imagination, creativity, eye hand coordination.</p>
<p>12</p> 	<p>Basket of flower using circle lego shape</p>	<p>The child constructed a basket of flower to give present to the friend. Creativity in choosing colours, and shapes</p>
<p>13</p> 	<p>Airplane using circle lego shape</p>	<p>Two of children used imagined an airplane and creatively constructed an airplane.</p>
<p>14</p> 	<p>Playdough and creating the colour that child want</p>	<p>The children investigated the mixing colours and create new colours. Discussion, making assumption and problem solving.</p>
<p>15</p> 	<p>A big ship made out of legs and on the deck is toy animals</p>	<p>Imaginative play, they act as animals and play along their creation.</p>

16 	Camera using lego	New type of camera without having real model, the child explains each section have specific job to do.
17 	Train using legos	This image shows their creativity as children connected legos to each other and built long size train, could fit in there their animals. Having stories and acting along
18 	A person made of geometrical legos	The child uses his imagination and built a person using geometrical legos
19 	Pencil case collage	Using disposal resources like toilet paper roll and paddle pup stick, to create their cases. They drew for decoration of the case.
20 	Flower made of geometrical legos	They way child set the Legos and create flower show her creative thinking, imagination.

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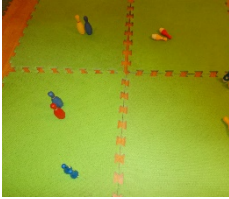

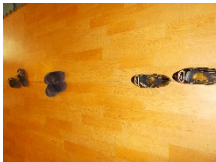



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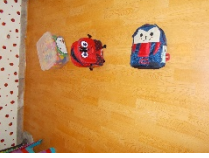


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Template for teachers in the Research Project (Shamim); Translated

photo	What does the photo shows?	How do you view the photos relationship to creativity?
<p>1</p> 	A bag in the middle of the classroom with edible and touchable materials	Teacher was taking each items out of the bag while singing, then children was describing the item through creative movements. This was group activity. Song: Mummy Zari has a bag, inside it was....
<p>2</p> 	Scribbling with the colour pencils and creating	Creating something at the end of their drawing as they see carefully their scribble, they use both imagination and creativity
<p>3</p> 	Pouring water colours and blowing water colours on the paper	Moving the colours on the paper through blowing and at the end creating images that child created.
<p>4</p> 	The children were sitting in the circle and using two sticks. Instead of sticks they used coloured pencils.	Children while singing songs in turn, placing two colour pencils on the floor, making it into different shapes. For example whoever turn is, place two pencils in a direction and the rest of the children has to copy her/him at that time. The next child should place the pencils in different shape when has turn. So each person has to come with new ideas. No repetition when is each child turn to sing song and place the pencils on the floor for the rest of the group to copy.

<p>5</p> 	<p>the children were sitting in the circle and playing using two bowling</p>	<p>Creating different sounds and shapes using two bowling. Children each time has to come with new idea to create different sound from others</p>
<p>6</p> 	<p>Chair, box and small table</p>	<p>Musical frozen game between 4 children, while music stop they sit on chair, box or table, so one it goes out each time, this game help children for increase their attention, concentration and most of all it's fun.</p>
<p>7</p> 	<p>Shoes and sliders in different sizes</p>	<p>(Giving goals in creative method) the children walked on the line which different size shoes placed. They should walk and use their creative thinking to wear different size shoes. For example they wore shoes and walked till they get to the next shoes, so they changed it. They have to make sure the shoes not getting off their foots.</p>
<p>8</p> 	<p>Pouring main colours on the paper then placing plastic on the colours, the child has contact with colours indirectly</p>	<p>Goal is creating different colours using creative movement of hands on top of the plastic, so hands aren't in contact directly</p>
<p>9</p> 	<p>Drawing start with tracing hands then turn to meaningful picture using different materials like cardboards, pencils, paint, glue</p>	<p>Children use their imagination and create whatever they like. First they trace their hand then create the images that they like.</p>
<p>10</p> 	<p>collage</p>	<p>Teaching Collage using fabric (the child is free to create and design the person whoever they wish). Each image boy and girl completed in the group of 3 children</p>

<p>11</p> 	<p>Using beans and creating the image in the group of three children</p>	<p>Getting familiar with beans and construction. New ideas and most importantly cooperating with group</p>
<p>12</p> 	<p>Creating necklace and bracelet using pasta and string</p>	<p>Eye and hands coordination along putting knots. This is creation of jewellery that the child interested in.</p>
<p>13</p> 	<p>Strings ties on the toys and the child has to find a way. Strings is like spider web</p>	<p>Finding direction along creating new ways. The child is free to find the way</p>
<p>14</p> 	<p>Four big fishes toy which placing in one standing and one in laying position.</p>	<p>The child cross and return the toy fishes which has been told the direction by teacher, the creativity in this game is the way that child choose to walk across and not to bump toys (thinking process)</p>
<p>15</p> 	<p>Placing few big and small objects in straight line</p>	<p>Developing physical skills, the child decides what movement use to not bump to the objects. The child made decision creatively that how to move around it.</p>
<p>16</p> 	<p>A house with animal jungles</p>	<p>I asked few children stay in the toy house and few outside holding animals and made their noise, the children inside the house must guess the sounds belong to which animals. And also any other sounds in jungle like river, wind in leaves,..thinking process for inside the house children and creating noise for the children's outside is link to creativity of this activity.</p>
<p>17</p> 	<p>Disposal objects like milk bucket, cheese container, and yoghurt container,....</p>	<p>Each child applies his/her creativity to use disposal stuff to make some things with the group of peers.</p>

18 	Collage. using water cap, coloured paper	Creating collage in a group of three children using water cap and colour paper
19 	Rest room which children sleeping on the clouds and blue sky painted	Singing lullabies and songs by teacher and children (children made up their own songs while children lied down on the floor of this room.
20 	Helicopter collage	The children made a helicopter that teacher structured them, then they have understanding that if they leave it from high then helicopter has better fly. The creative child chooses to go higher to see this fly.

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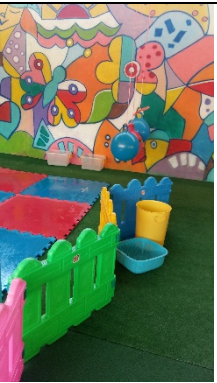
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Template for teachers in the Research Project (Simin); Translated

photo	What does the photo shows?	How do you view the photos relationship to creativity?
<p>1</p> 	Animal collage using disposal resources	Children after learning about domestic and wild animals create the animals that they were interested. Children using thinking to create the shapes that the animal was, like elephant needed long trunk. This activity children cut and paste. They helped each other and also teacher assist them as well.
<p>2</p> 	Collage bird using pinecoat (natural resource)	Creating shapes to body part of bird, imagination to create the shape. Engaging children's thinking on how to create bird using pinecoat, so children first imagine, problem solving then creating.
<p>3</p> 	Colour painting using fingers in outdoor area	This activity children engaged with lots of fun and excitement. Free painting, no topic. So first they imagine then create the objects that they like. Children direct their imagination through sensory motor skills
<p>4</p> 	Fish collage, using disposal materials like CD, buttons.	The children pasted the buttons however they like to design the fishes. The children use variety of the colours buttons to create colourful collage fishes.
<p>5</p> 	Collage turtles using disposal resource, paint, walnut shells.	Several children working together to create the turtles. Their brain engaged with thinking & imagination on how to use walnut shells to create the hard part of turtle body.

6 	Tracing each other body part	Children have framework for their thinking, where to start drawing, and also they build body imagination. This play help children to increase their attention about body parts. Body imagination after their painting finished was apparent as they were pointing this is my hand,...
7 	Creating story books	The children create their own story books by telling their stories, and also drawing, or cutting from different magazine and pasted on their books. Lot' of imagination, free and fun play observed during this activity.
 8	Drawing using chalk and blackboard	Drawing on the board that child use imagination and point that because of blackboard, this is night picture.
9 	Children's hands print using Watercolour	The children choose the colours that they like then dip their hands in colours to hand print in the shape of tree with the teachers guide. The group creativity is evident in this activity.
 10	Collage of the earth plant	Creativity and imagination in collage making of planet earth using different medium like disposal materials. The children discussed together what is in the world, like different people, different countries, so they decided to use different colours to show diversity in their activity.

<p>11</p> 	<p>Movement (throwing ball)</p>	<p>The children throw the balls in the basket, the creativity of how to throw it in the basket using hand movement was interesting in this activity.</p>
<p>12</p> 	<p>Movement (throwing the ball in the ring with the aim of ball fell into the water pool)</p>	<p>The children use their imagination and creativity on how to throw the ball into the ring so then their ball can fell in to the water pool. Some of them throw from under the ring some throw from top of the ring, some of them used both hands, some of them used one hand, some of them even though the colours make differences in way of falling into the pool.</p>
<p>13</p> 	<p>Self portrait</p>	<p>The children used their imagination to draw their faces, then they cut their face drawing out and put it in their jacket, as it's them.</p>
<p>14</p> 	<p>Collage</p>	<p>The children in each group trace their feets then cut it out and pasted it into the flower shape. Children use imagination and pointed who is foot paper belongs to who?! They discussed their sizes and remember the colours that they used.</p>
<p>15</p> 	<p>Movement</p>	<p>The children thinking engage on how to sit and jumped on big ball that not bump to the objects around them. Children's thinking, imagination, gross motor skills and creativity is evident in this activity.</p>

16		Clay work	The children decided to copy each other's to make cookies faces. They create eyes, lip for their cookies.
17		Puppet play	The children play with puppets creating the story about family.
18		Movement and coordination	The children carefully throw the ball for each other's while sitting on chair, eye hand coordination and creative movement apply.
19		Pattern	Children created pattern using the rope and plastic leads. We previously made this toy using disposal plastic lead bottles.
20		Movement (using walking feets, steps toys)	The children used their creative thinking on how to move around not to bump to each other and also fast movement to race their peers.

Print Name: _____

Contact phone number or email address (will only be used to arrange interview):

Signature _____ Date: _____






For further contact


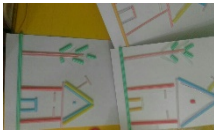
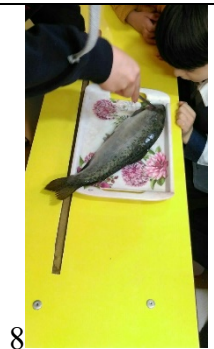



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Template for teacher in the Research Project (Iyda); Translated

photo	What does the photo shows?	How do you view the photos relationship to creativity?
<p>1</p> 	Painting using hands	Creating different shapes using hands applying paints, the children worked in a group, watching each other, they communicated to create their art work.
<p>2</p> 	Collage making using disposable materials, beans, pasta	Creative thinking as they drew on their imagination and then used disposable materials and beans to decorate their drawing.
<p>3</p> 	Geometrical shaped toys and learning colours	Intellectual creativity, concentration as the children find similar shapes and match them with a given model.
<p>4</p> 	Teaching the winter season and a snowman	Creativity, eye-hand coordination. The snowman was printed for them using a plastic freezer, they used egg shells as snow in this picture.
<p>5</p> 	Teaching family and given names in the English language	This relates to creativity as they thought to draw their families

<p>6</p> 	<p>Collage using strings</p>	<p>Creativity, eye-hand coordination, creating shapes using imagination, for example they create butterflies, faces,...</p>
<p>7</p> 	<p>Collage using straw (theme of teaching clean environment)</p>	<p>Creative thinking, as the children use the straws to create trees, houses. They thought about and considered what colours and lengths to use for creating their houses and trees</p>
<p>8</p> 	<p>Observation of a real fish</p>	<p>Children were inquisitive when observing a real fish, they touched it and asked many questions, for example, about the body sections of the fish. Children were questioning and some children were quite creative in responding.</p>
<p>9</p> 	<p>Mixing carpet colours</p>	<p>Creative thinking as they were mixing colours they could guess what colour they would create.</p>
<p>10</p> 	<p>Cooking</p>	<p>The children cooked a chicken and mushroom sandwich and they designed it as well. This is creativity as the children mixed the ingredients to make their sandwiches. They were involved in the thinking process and enjoyed having it.</p>
<p>11</p> 	<p>Creating story books</p>	<p>The children engaged in creative thinking as they drew their wishes and verbalised the stories of their wishes.</p>

12 	Puppet show	Two children created their own show, the story had beginning, middle and end, they communicated and used their imaginations throughout the story.
13 	Creating Russian salad	The children created the salad from a recipe, they thought through the task while they went to do the shopping so they would remember what ingredients and kitchen tools they would need after they had listened to the list in the class. They created the food by mixing ingredients, then designed a happy face on the salad using chicken, snow beans, pickles and carrot.
14 	Observing ladybug in nature	The peers were having a discussion about insects and foods, and where they live. They thought creatively while they were engaged in discussion, questioning and responding to each other.
15 	Excursion to aquarium	Thinking creatively, the children asked many questions while they were watching sea creatures in the aquarium which showed that they searched their brains and interests to find their responses.
16 	Collage	The children created lions using foam, cardboard and straws. They used these resources to create the wild animal of their interests, then used it in their role play.

<p>1</p>  <p>7</p>	Recycle show and getting the children familiar with clean environments.	After learning about recycling, the children could tell which objects can be recycled. Imagination, thinking processes, creativity can be seen in this activity.
<p>18</p> 	Playing with sticks	Creative movement and creative thinking. Children used their sticks to play along with their singing. They were creative in movement and tried to be rhythmic.
<p>19</p> 	Painting	The children painted winter fruits, using paint and brush. They thought about and communicated together to find out about the colours and winter fruits.
<p>20</p> 	Collage using recycled resources	Creative thinking, communication, trial and error, children used recycled resources to create their fishes. Mostly they used CDs and cardboard.

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Appendix 7: Farsi translation of proposal, participants information letter, consent forms, interview questions

موضوع پروپوزال (proposal) : باور معلمان در مورد خلاقیت کودکان

محقق: سمیه با اخلاق

استادان راهنما : پرفسور میچ اوتلی و دکتر نیکول لگت

این تحقیق تمرکز بر روی باورها، ارزشها و نگرشهای معلمان در مورد خلاقیت دارد و چگونگی پیشینه اجتماعی فرهنگی معلمان بر این باورها تاثیر می گذارد.

اهمیت این تحقیق در تاکید بین المللی بر روی خلاقیت است، برای مثال سازمان همکاری اقتصادی و توسعه، اصولی برای تشویق کشورها بر روی کیفیت طراحی برنامه ریزی آموزشی و شکوفا کردن خلاقیت کودکان تدوین کرده است (سازمان همکاری اقتصادی، 2012).

از آنجایی که آموزش دوران کودکی بعنوان پایه برای یادگیری زندگی شناخته شده است (دوران کودکی استرالیا، 2014؛ گرفت، 2002؛ ماسترد، 2005) و اهمیت خلاقیت در زندگی بزرگسالان به خوبی نشان داده شده (سیزمکهالی، 1999؛ مک ویلیام، 2000 و دادسون، 2008) این مورد می تواند برای اهمیت خلاقیت در دوره کودکی هم نسبت داده شود. معلمان نقش مهمی در توسعه خلاقیت در آموزش دوران کودکی دارند، برای مثال محققان خلاقیت تکانو (1991)، ملو (1994)، گرفت (2002)، رانکو (1990) و ادوارز و اسپرینگت (1990) به ضرورت نقش معلمان در حمایت کودکان برای رسیدن به بهترین تعادل بین محیط ساختاری و آزاد تاکید کرده اند.

این تحقیق اولین مطالعه ایست که راجع به باورهای فرهنگی اجتماعی در ارتباط با خلاقیت در محیط یادگیری کودکان می پردازد. ادبیات تحقیق تمایل به مطالعه خلاقیت در حوزه فرهنگ شرقی و غربی را نشان می دهد (نیو و استرنبرگ، 2004).

طبقه بندی از فرهنگ شرق و غرب ضرورتاً بر اساس موضع جغرافیایی نیست، بلکه شباهت فرهنگی و دانش موثر بر روی باورهای فرهنگی و اجتماعی و شیوه رفتاری است (آوریل، چون رهن، 2001). برای مثال استرالیا در نقشه در قسمت شرق قرار دارد، اما تاثیر زیادی از دانش و فرهنگ اروپایی و امریکایی گرفته است (کانل، 2013؛ ماری، 2008). به این دلیل هدف این مطالعه تحقیق بر روی مقوله های فرهنگی، اجتماعی وسیعتر با در نظر گرفتن تاثیر ریشه های فرهنگی، تاریخی بر روی باورهای معلمان را دارد.

به منظور درک اثرات خلاقیت در دوران کودکی و پیگیری تاثیرات فرهنگی بر روی برنامه آموزشی دوران کودکی، محقق تصمیم به تحلیل دو گروه از برنامه های آموزشی را دارد. هشت کشور با برنامه ریزی آموزشی دوره پیش دبستانی در نظر گرفته شده است، چهار کشور غربی شامل استرالیا، نیوزلند، فرانسه و انگلیس چهار کشور شرقی شامل ایران، هنگ کنگ، کره و سنگاپور می باشد، دلیل انتخاب این کشورها در درک زبان برنامه آموزشی آنها توسط محقق می باشد، هدف از مرور برنامه های آموزشی بررسی راجع به خلاقیت در این برنامه هاست و اینکه تاثیرات فرهنگی راجع به خلاقیت در این برنامه ها دیده می شود یا خیر؟!

برای درک عمیق تر از باور معلمان راجع به خلاقیت و تاثیر عوامل فرهنگی بر روی این باورها، دومین قدم مطالعه باورهاست. موقعیت فرهنگی و اجتماعی بی نظیر محقق که در کشور شرقی (ایران) و غربی (استرالیا) زندگی کرده است و به کودکان آموزش داده و همچنین به دو زبان صحبت کند می تواند بانگاه عمیق، باورها، ارزشهای معلمان نسبت به خلاقیت را بررسی کند. این ویژگی کیفی شخصی محقق «حساسیت تحقیقی» نامیده می شود که نشاندهنده هشیاری از داده هاست که از چند منبع چشمه می گیرد، شامل مطالعات علمی، تجارب حرفه ای

وتجارب شخصی می باشد (استوارت، کپین، 1990).

سوالات تحقیق

سوال اصلی:

چگونه برنامه آموزشی و معلمان، خلاقیت را معنی می کنند؟

سوالات فرعی :

چگونه برنامه آموزشی دوران کودکی نشانگر تاثیرات فرهنگی و خلاقیت است؟

چگونه باورهای معلمان استرالیا و ایران در مورد خلاقیت هماهنگ با برنامه آموزشی کودکان است؟

روش تحقیق

این تحقیق دو روش برای بوجود آوردن اطلاعات استفاده می کند.

1. **تحلیل نوشته ها :** تحلیل نوشته ها به محقق در توسعه و درک موضوع تحقیق کمک می کند. نوشته های قانونی پیشینه ای از اطلاعات تاریخی و فرهنگی دارد. برنامه های آموزشی ملی دوره پیش دبستانی کشورهای استرالیا، فرانسه، هنگ کنگ، ایران، کره، نیوزلند، سنگاپور و انگلیس تحلیل می شود. بویژه تحلیل عمیقی از بیانیه ها راجع به خلاقیت انجام می شود.

این مطالعه همچنین با مقایسه برنامه آموزشی بررسی می کند که آیا نقش فرهنگی غالب (غربی) در آنها نهفته شده و یا اینکه از نظر فرهنگی ویژه می باشند. هدف از این روش جستجوی شباهتها و تفاوتها در بین برنامه آموزشی دوره پیش دبستانی است و همچنین به چه میزانی این برنامه ها به خلاقیت ارج می نهند.

2. **توضیح عکس ها :** توضیح عکسها روش دیداری از تحقیق است که به دلیل موقعیت تئوری تحقیق انتخاب شده است. برای مثال،

در تئوری فرهنگی اجتماعی ویگوتسکی در رابطه با افکار و فعالیت‌هایمان که از سمبل‌های فرهنگی منتقل می‌شود توضیح داده است. عکس بعنوان منبعی است که از افکار و فعالیت‌ها بوجود می‌آید. می‌تواند افکار را منتقل کند و بین شرکت کنندگان تحقیق ارتباط بوجود آورد. ونگار (1978) عکس را بعنوان محرک در تحقیقات دیداری بیان می‌کند. روش توضیح عکس در گفتگوی پست مدرنیسم بر اساس مولف بوجودآورنده عکس مورد تمرکز می‌باشد تا محقق، عکسهای معلمان از خلاقیت کلاسشان بعنوان محرک برای مکالمه استفاده می‌شود.

نمونه تحقیق

در مطالعات کیفی تعداد کم شرکت کنندگان به دلیل توانایی محقق در درک عمیق از آنهاست به جای تعداد بیشتر که می‌تواند نماینده غیر واقعی بوجود آورد (کرسول، 2016). نمونه گیری ضروری در این مطالعه بکار برده می‌شود. در این رویکرد انتخاب تعداد کم از نمونه ها مهم است. این نمونه ها اهمیت بیشتری در بوجود آوردن اطلاعات بیشتر و بیشترین تاثیر را بر روی دانش دارند. محقق چهار معلم پیش دبستانی از استرالیا و چهار معلم پیش دبستانی از ایران دعوت به شرکت در مطالعه می‌کند. معلمانی که بیشتر از 5 سال سابقه در آموزش کودکان پیش دبستانی دارند.

انتخاب مورد نظر از معلمان به دلیل دریافت اطلاعات بیشتر می‌باشد (کرسول، 2012).

روش جمع اوری اطلاعات تحقیق

این مطالعه سه مرحله دارد :

1. معلمان در هر پیش دبستانی بعد از اعلام موافقت مدیر پیش دبستانی دعوت به شرکت می‌شوند.

برای هر شرکت کننده بیانیه اطلاعاتی و برگه رضایت تهیه شده است. جلسه معرفی برای توضیح و پاسخ به سوالات گذاشته می شود. در ادامه رضایت شرکت کنندگان 20 دقیقه مصاحبه برای پرسیدن در مورد نظرات آنها راجع به خلاقیت گذاشته می شود. در صورت اجازه معلمان مصاحبه ضبط می شود و مصاحبه توسط محقق یادداشت می شود و معلمان فرصت برای مرور و ویراستاری رونوشت مصاحبه خواهند داشت. معلمان دعوت به گرفتن 20 تا عکس از کارهای دانش آموزان که فکر می کنند نماینگر خلاقیت آنهاست (بچه ها در عکس نباشند) میشوند. محقق دوربین عکاسی برای استفاده معلمان فراهم می کند. معلمان نسخه ای از جدول راجع به نوشتن عکس ها دریافت می کند که در مدت 3 هفته با عکسهایشان باید به محقق ارائه دهند.

2. در ادامه جمع آوری عکسها محقق با معلمان برای مصاحبه دوم ملاقات می کند. این مصاحبه راجع به عکس ها و دلیل اینکه معلمان فکر می کنند این عکسها بهترین نماینده خلاقیت است می باشد. در ادامه گفتگو از معلمان درخواست می شود 4 تا عکس از بین 20 تا عکس که فکر می کنند بهترین نشانگر خلاقیت کودکان است انتخاب کند.

3. معلمان توسط محقق دعوت به قدم زدن در کلاسشان می شوند برای شناسایی مثال های بیشتری از خلاقیت، این گفتگو ضبط می شود و همچنین محقق یادداشت بر می دارد.

(Interview Questions) موضوع تحقیق: باور معلمان راجع به خلاقیت

محقق : سمیه با اخلاق

سوالات مصاحبه

مصاحبه اول :

1. خلاقیت چیست؟
2. آیا فکر می کنید خلاقیت به گونه ای متفاوت در فرهنگ شما مشاهده می شود؟
3. چگونه فرهنگ و خلاقیت برای شما به هم آمیخته می شود زمانیکه به کودکان آموزش می دهید؟
4. چگونه خلاقیت را حمایت می کنید؟

مصاحبه دوم :

1. چرا این عکس را شما انتخاب کرده اید؟
2. این عکس چه چیزی را نشان می دهد؟
3. آیا چیزی هست که در این عکس دیده نمی شود یا از قلم افتاده است؟ (مثل تفکر کودک،)
4. این عکس نشانگر چه چیزی است؟ (خلاقیت، حل مسأله، ...)
5. آیا این عکس نشانگر چیز جدید، بی نظیر و غیر معمول، نمونه، غیره می باشد؟
6. اهمیتش برای شما در چیست؟
7. چه چیز مثبت، منفی یا دشوار اینجاست ؟
8. چه احساسی در مورد این عکس داشتید؟ (برای مثال زمانیکه مهری این شی را بوجود آورد من خیلی هیجان زده شدم)

9. نقش معلمان در این یادگیری چیست؟
10. چگونه این تصویر، فلسفه مرکز، فعالیتها، یا تکنیکها و مفاهیم بکار برده شد، در آموزش و یادگیری را منعکس می کند؟
11. این تصویر در ارتباط با مفاهیم تئوری و یادگیری نمایانگر چه چیزی است؟
12. چه چیز متفاوتی در زمانهای بعدی می توانید انجام دهید برای تغییر یا پیگیری یادگیری.
13. آیا می توانید ارتباطی بین این تصویر و اساسنامه و راهنمای آموزش پیش دبستانی ببینید؟
14. چه عکسی دوست داشتید بگیرید ولی نتوانستید؟

سوالات درهنگام قدم زدن در کلاس:

1. در کجای کلاس خلاقیت بچه ها بیشتر دیده می شود ؟
2. چرا خلاقیت بچه ها بیشتر در این قسمت کلاس دیده می شود؟
3. چه چیزی در کلاس برای افزایش خلاقیت کودکان می توانید فراهم کنید؟
4. آیا جایی هست که می خواهید به من نشان دهید که در عکس نتوانستید نشان دهید؟

(Template) جدول معلمان در تحقیق

باور معلمان راجع به خلاقیت

عکس	چه چیزی را عکس نشان می دهد؟	رابطه این عکس با خلاقیت را چگونه می بینید؟
1		
2		
3		
4		
5		
6		
7		
8		
9		

		10
		11
		12
		13
		14
		15
		16
		17
		18
		19
		20

(Consent forms) فرم موافقت برای مطالعه تحقیقاتی

باور معلمان راجع به خلاقیت

محقق: سمیه با اخلاق

معلم پیش دبستانی

اینجانب موافقت خود را در شرکت به تحقیق نامبرده اعلام می کنم.

این تحقیق به روش توصیف شده در بیانیه اطلاعاتی انجام خواهد شد و کپی از بیانیه اطلاعاتی نگه داری خواهد شد.

شرکت در این مطالعه کاملاً انتخابی است و در هر زمانی از مطالعه بدون دادن دلیل می توانم از شرکت خودداری نمایم.

اینجانب موافقتم را به محقق اعلام می کنم (لطفا در صورت موافقت علامت ☒ بزنید)

1. شرکت در دو مصاحبه در مورد خلاقیت کلاس ☐

2. 20 تا عکس از کلاس که نماینده خلاقیت بچه هاست بگیرم (بچه ها در عکس نباشند) ☐

3. ضبط مصاحبه ها ☐

4. ضبط مصاحبه هنگام قدم زدن در کلاس ☐

اطلاعات اینجانب بصورت محرمانه توسط محقق نگه داری می شود.

اینجانب رضایت پاسخ به پرسشهایم توسط محقق را داشته ام.

نام و نام خانوادگی :

امضاء

تاریخ :

فرم موافقت برای مطالعه تحقیقاتی

باور معلمان راجع به خلاقیت

محقق : سمیه با اخلاق

سازمان آموزش و پرورش پیش دبستانی

اینجانب موافقم خود را در شرکت به تحقیق نامبرده اعلام می کنم .

این تحقیق به روش توصیف شده در بیانیه اطلاعاتی انجام خواهد شد و
کپی از بیانیه اطلاعاتی توسط سازمان نگه داری خواهد شد.

شرکت در این مطالعه کاملاً انتخابی است و در هر زمانی از مطالعه بدون
دادن دلیل می توانم از شرکت خودداری نمایم .

سازمان نمونه از بیانیه اطلاعاتی به منظور منبع برای آینده نگه داری
خواهد کرد .

اینجانب موافقتم را به محقق اعلام می کنم (لطفا در صورت موافقت علامت
☒ بزنید)

1. تماس با مراکز پیش دبستانی ☐

2. مصاحبه با معلمان ☐

3. جمع آوری عکسهای گرفته شده توسط معلم (بچه ها در عکس نباشند) ☐

4. ضبط مکالمه معلمان در هنگام قدم زدن در کلاس □

5. اجازه به محقق برای دسترسی به نوشته های برنامه آموزشی که پیشینه و زمینه ای از برنامه آموزشی کشوری برای مقطع پیش دبستانیست.

اطلاعات اینجانب بصورت محرمانه توسط محقق نگه داری می شود.

اینجانب رضایت پاسخ به پرسشهایم توسط محقق را داشته ام.

نام و نام خانوادگی :

امضاء

تاریخ :

فرم موافقت برای مطالعه تحقیقاتی

باور معلمان راجع به خلاقیت

محقق: سمیه با اخلاق

مدیر پیش دبستانی

اینجانب موافقت خود را در شرکت به تحقیق نامبرده اعلام می کنم.

این تحقیق به روش توصیف شده در بیانیه اطلاعاتی انجام خواهد شد و کپی از بیانیه اطلاعاتی نگه داری خواهد شد.

شرکت در این مطالعه کاملاً انتخابی است و در هر زمانی از مطالعه بدون دادن دلیل می توانم از شرکت خودداری نمایم.

اینجانب موافقتم را به محقق اعلام می کنم (لطفا در صورت موافقت علامت ☒ بزنید)

1. مصاحبه با معلمان ☐

2. جمع آوری عکس های گرفته شده توسط معلم ☐

اطلاعات اینجانب بصورت محرمانه توسط محقق نگه داری می شود.

اینجانب رضایت پاسخ به پرسشهایم توسط محقق را داشته ام.

نام و نام خانوادگی :

امضاء

تاریخ :

فرم موافقت برای مطالعه تحقیقاتی

باور معلمان راجع به خلاقیت

محقق: سمیه با اخلاق

والدین

اینجانب موافقت خود را برای شرکت فرزندم

برای شرکت در تحقیق نامبرده را اعلام می‌کنم.

این تحقیق به روش توصیف شده در بیانیه اطلاعاتی انجام خواهد شد و
کپی از بیانیه اطلاعاتی نگه داری خواهد شد.

شرکت در این مطالعه کاملاً انتخابی است و در هر زمانی از مطالعه بدون
دادن دلیل می‌توانم از شرکت خودداری نمایم.

اینجانب موافقتم را به محقق اعلام می‌کنم (لطفاً در صورت موافقت علامت
☒ بزنید)

1. گرفتن عکس از نمونه کار فرزندم ☐

اطلاعات اینجانب بصورت محرمانه توسط محقق نگه داری می‌شود.

اینجانب رضایت پاسخ به پرسشهایم توسط محقق را داشته‌ام.

نام و نام خانوادگی :

امضاء

تاریخ :

(Information letter for Education Ministry)

اداره محترم آموزش و پرورش پیش دبستانی

بیانیه اطلاعاتی برای مطالعه تحقیقاتی:

باور معلمان راجع به خلاقیت

اینجانب سمیه با اخلاق به اداره آموزش و پرورش که مدیریت پیش دبستانی را به عهده دارند به اطلاع می‌رسانم که علاقمند به انجام مطالعه تحقیقاتی در زمینه باور معلمان راجع به خلاقیت می‌باشم. شما دعوت به شرکت در مطالعه مذکور توسط سمیه با اخلاق تحت نظارت پروفسور لیندا نیومن و دکتر نیکول لگت از دانشگاه نیوکسل، ایالت نیو ستولس استرالیا را دارید. ادامه مطالب راجع به این تحقیق است که قبل از اینکه تصمیم به شرکت بگیرید، باید بدانید.

چرا این تحقیق انجام می‌گیرد؟

این مطالعه باورها و نگرشها و ارزشهای معلمان در رابطه با خلاقیت کودکان بررسی می‌کند و چگونه پیشینه اجتماعی و فرهنگی در این باورها تاثیر می‌گذارد. معلمان از دو کشور استرالیا و ایران در این مطالعه شرکت می‌کنند. اهمیت این مطالعه بخاطر موضوع جدید و مورد توجه بین الملل بودن است که تاکید بر روی اهمیت نقش آموزش در توسعه خلاقیت در محیط یادگیری دوران کودکی دارد.

چه کسی می‌تواند در این مطالعه شرکت کند؟

مراکز پیش دبستانی و معلمان دعوت به این مطالعه اند. شما این نامه را بعنوان رئیس آموزش و پرورش دوره پیش دبستانی دریافت کرده اید تا موافقت خود را به معلمان مراکز پیش دبستانی اعلام کنید، که آنها

بتوانند در این تحقیق شرکت نمایند. معلمان پیش دبستانی که 5 سال تجربه و مدرک دانشگاهی دارند دعوت به این تحقیق می شوند.

چه انتخابهایی دارید؟

شرکت در این مطالعه بطور کامل انتخاب شماست. فقط کسانی که موافقتشان را برای این تحقیق اعلام کرده اند می توانند در این تحقیق شرکت کنند. اگر چه شما تصمیم به اجازه معلمان در شرکت به این تحقیق نگرفتید، تصمیم شما هیچ ضرری برای شما نخواهد داشت. شرکت در این تحقیق کاملاً انتخابی است و در هر زمانی از شرکت کردن منصرف شوید، می توانید متوقف کنید حتی در وسط تحقیق و بدون آوردن دلیل.

چه درخواستی از شما داریم؟

الف- انتخاب مراکز پیش دبستانی و موافقت خود را برای شرکت آنها اعلام کنید.

تحقیق سه مرحله دارد:

1. معلمان در هر پیش دبستانی بعد از اعلام موافقت مدیر پیش دبستانی دعوت به شرکت می شوند.

برای هر شرکت کننده بیانیه اطلاعاتی و برگه رضایت تهیه شده است. جلسه معرفی برای توضیح و پاسخ به سوالات گذاشته می شود. در ادامه رضایت شرکت کنندگان 20 دقیقه مصاحبه برای پرسیدن در مورد نظرات آنها راجع به خلاقیت گذاشته می شود. در صورت اجازه معلمان مصاحبه ضبط می شود و مصاحبه توسط محقق یادداشت می شود و معلمان فرصت برای مرور و ویراستاری رونوشت مصاحبه خواهند داشت. معلمان دعوت به گرفتن 20 تا عکس از کارهای دانش آموزان که فکر می کنند نماینگر خلاقیت آنهاست (بچه ها در عکس نباشند) میشوند. محقق دوربین عکاسی برای استفاده معلمان فراهم می کند. معلمان نسخه ای از جدول راجع به نوشتن عکس ها دریافت می کند که در مدت 3 هفته با عکسهایشان باید به محقق ارائه دهند.

2. در ادامه جمع آوری عکسها محقق با معلمان برای مصاحبه دوم ملاقات می کند. این مصاحبه راجع به عکس ها و دلیل اینکه معلمان فکر می کنند این عکسها بهترین نماینده خلاقیت است می باشد. در ادامه گفتگو از معلمان درخواست می شود 4 تا عکس از بین 20 تا عکس که فکر می کنند بهترین نشانگر خلاقیت کودکان است انتخاب کند.

3. معلمان توسط محقق دعوت به قدم زدن در کلاسشان می شوند برای شناسایی مثال های بیشتری از خلاقیت، این گفتگو ضبط می شود و همچنین محقق یادداشت بر می دارد.

ب. اجازه به محقق برای دسترسی به نوشته های برنامه آموزشی که پیشینه و زمینه ای از برنامه آموزشی کشوری برای مقطع پیش دبستانیست.

این مطالعه چه مزایا و معایبی برای شرکت کنندگان دارد؟

اگر چه مزایای مستقیمی برای شرکت کنندگان وجود ندارد، اما مزایای غیر مستقیم شامل دانشی که از مطالعه بوجود می آید. شرکت کنندگان ممکن است به طور غیر مستقیم بهره ببرند از آنجایی که تشویق به تفکر در مورد خلاقیت می شوند.

یافته های این مطالعه نشان می دهد که آیا تفکر معلمان همسو با برنامه آموزشی پیش دبستانی می باشد. این اطلاعات به برنامه نویسان آموزش و پرورش در زمینه تدارکات کلاسهای آموزشی و مداخلات کمک خواهد کرد. گزارش بوجود آمده شده از داده ها به وزارت آموزش و پرورش و شرکت کنندگان در تحقیق فرستاده می شود. هیچ ضرری برای شما در این تحقیق شناسایی نشده است.

چگونه شرکت در این مطالعه محرمانه نگه داشته می شود ؟

هر گونه اطلاعات جمع آوری شده از این مطالعه برای محقق و استادان راهنما کاملاً محرمانه خواهد ماند. تمام داده ها غیر شناسایی می شود با استفاده از نام مستعار مراکز آموزش و معلمان، مشخصات موسسات و معلمان زمان انتشار نتایج کاملاً محرمانه خواهد ماند.

بعد از جمع آوری و تجزیه داده ها عکسها و مصاحبه ضبط شده بطور محافظت شده در کامپیوتر با رمز نگه داری خواهد شد. تمام داده ها برای مدت 5 سال در قفسه قفل دار در دانشگاه نیوکسل محافظت می شود.

چگونه اطلاعات جمع آوری شده در این مطالعه استفاده خواهد شد؟

تمام داده های جمع آوری شده در بخش از پژوهش سمیه با اخلاق استفاده می شود. نتایج ممکن است در مجله علمی آموزشی و کنفرانس استفاده شود. شرکت کنندگان و موسسات آموزشی قابل شناسایی نمی باشند. عکسهایی که توسط معلمان گرفته می شود ممکن است در مطالعه تحقیقاتی و کنفرانس استفاده شود.

چگونه می توانید در این مطالعه شرکت کنید؟

لطفاً بیانیه اطلاعاتی را بخوانید و اطمینان خاطر راجع به درک مطالعه بفرمایید، قبل از اینکه موافقت خودتان را به مراکز پیش دبستانی و معلمان اعلام نمایید. در صورت داشتن هر گونه سوالی لطفاً به شماره تلفن ذیل تماس حاصل فرمایید. اگر موافق به شرکت در تحقیق می باشید لطفاً فرم موافقت را کامل فرمایید.

در صورت درخواست اطلاعات بیشتر چه باید کرد؟

کپی از یافته ها برای هر معلم و آموزش و پرورش پیش دبستانی تهیه خواهد شد. در صورت داشتن هر گونه سوالی به ایمیل C3192295@uon.ed.au یا تلفن 09153046799 تماس حاصل فرمایید.

با تشکر و سپاس فراوان برای در نظر گرفتن این دعوتنامه

امضا

شکایت راجع به این تحقیق

این تحقیق توسط کمیته حراست تحقیقاتی انسانی دانشگاه نیوکسل تایید شده است با شماره H-2016-3017. اگر در مورد خودتان بعنوان شرکت کننده

در این تحقیق نگران هستید و یا شکایتی راجع به رفتار محقق دارید ممکن است با محقق در میان بگذارید یا ترجیح می دهید فردی دیگری غیر از محقق باشد که می توانید به اداره کمیته تحقیقات انسانی خدماتی تحقیقاتی دانشگاه نیوکسل تماس حاصل فرمایید.

آدرس : The university of Newcastle, University Drives Callaghan, NSW 2308, Australia

تلفن : 0061(2) 492216333

ایمیل : Human-Ethics@newcastle.edu.au

(Information Letter for Directors)

مدیر محترم مرکز پیش دبستانی

بیانیه اطلاعاتی برای مطالعه تحقیقاتی:

باور معلمان راجع به خلاقیت

شما دعوت به شرکت در مطالعه مذکور توسط سمیه با اخلاق تحت نظارت پروفسور لیندا نیومن و دکتر نیکول لگت از دانشگاه نیوکسل، ایالت نیو ستولس استرالیا را دارید. ادامه مطالب راجع به این تحقیق است که قبل از اینکه تصمیم به شرکت بگیرید، باید بدانید.

چرا این تحقیق انجام می گیرد؟

این مطالعه باورها، نگرش و ارزشهای معلمان راجع به خلاقیت کودکان را بررسی می کند و چگونه پیشینه اجتماعی و فرهنگی در این باورها تاثیر می گذارد. معلمان از دو کشور استرالیا و ایران در این مطالعه شرکت می کنند. اهمیت این مطالعه بخاطر موضوع جدید و مورد توجه بین المللی بودن است که تاکید بر روی اهمیت نقش آموزش در توسعه خلاقیت در محیط یادگیری دوران کودکی دارد.

چه کسی می تواند در این مطالعه شرکت کند؟

مراکز پیش دبستانی و معلمان دعوت به این تحقیق می باشند. اینجانب اجازه شما را بعنوان مدیر پیش دبستانی خواستارم. معلمانی که بیشتر از 5 سال تجربه و مدرک دانشگاهی دارند دعوت به این تحقیق می شوند. این تحقیق مورد تایید آموزش و پرورش پیش دبستانی شده است.

چه انتخابهایی دارید؟

شرکت در این مطالعه بطور کامل انتخاب شماست. فقط کسانی که موافقتشان را برای این تحقیق اعلام کرده اند می توانند در این تحقیق شرکت کنند. اگر چه شما تصمیم به اجازه معلمان در شرکت به این تحقیق نگرفتید، تصمیم شما هیچ ضرری برای شما نخواهد داشت. شرکت در این تحقیق کاملاً

انتخابی است و در هر زمانی از شرکت منصرف شوید، می توانید متوقف کنید حتی در وسط تحقیق و بدون آوردن دلیل.

چه درخواستی از شما داریم؟

درخواست انتخاب و موافق شرکت در تحقیق توسط معلمان پیش دبستانی در مرکز شما تحقیق سه مرحله دارد:

1. معلمان در هر پیش دبستانی بعد از اعلام موافقت مدیر پیش دبستانی دعوت به شرکت می شوند.

برای هر شرکت کننده بیانیه اطلاعاتی و برگه رضایت تهیه شده است. جلسه معرفی برای توضیح و پاسخ به سوالات گذاشته می شود. در ادامه رضایت شرکت کنندگان 20 دقیقه مصاحبه برای پرسیدن در مورد نظرات آنها راجع به خلاقیت گذاشته می شود. در صورت اجازه معلمان مصاحبه ضبط می شود و مصاحبه توسط محقق یادداشت می شود و معلمان فرصت برای مرور و ویراستاری رونوشت مصاحبه خواهند داشت. معلمان دعوت به گرفتن 20 تا عکس از کارهای دانش آموزان که فکر می کنند نماینگر خلاقیت آنهاست (بچه ها در عکس نباشند) میشوند. محقق دوربین عکاسی برای استفاده معلمان فراهم می کند. معلمان نسخه ای از جدول راجع به نوشتن عکس ها دریافت می کند که در مدت 3 هفته با عکسهایشان باید به محقق ارائه دهند.

2. در ادامه جمع آوری عکسها محقق با معلمان برای مصاحبه دوم ملاقات می کند. این مصاحبه راجع به عکس ها و دلیل اینکه معلمان فکر می کنند این عکسها بهترین نماینده خلاقیت است می باشد. در ادامه گفتگو از معلمان درخواست می شود 4 تا عکس از بین 20 تا عکس که فکر می کنند بهترین نشانگر خلاقیت کودکان است انتخاب کند.

3. معلمان توسط محقق دعوت به قدم زدن در کلاسشان می شوند برای شناسایی مثال های بیشتری از خلاقیت، این گفتگو ضبط می شود و همچنین محقق یادداشت بر می دارد.

ب. اجازه به محقق برای دسترسی به نوشته های برنامه آموزشی که پیشنهاد می شود و زمینه ای از برنامه آموزشی کشوری برای مقطع پیش دبستانیست.

این مطالعه چه مزایا و معایبی برای شرکت کنندگان دارد؟

اگر چه مزایای مستقیمی برای شرکت کنندگان وجود ندارد، اما مزایای غیر مستقیم شامل دانشی که از مطالعه بوجود می آید. شرکت کنندگان ممکن است به طور غیر مستقیم بهره ببرند از آنجایی که تشویق به تفکر در مورد خلاقیت می شوند.

یافته های این مطالعه نشان می دهد که آیا تفکر معلمان همسو با برنامه آموزشی پیش دبستانی می باشد. این اطلاعات به برنامه نویسان آموزش و پرورش در زمینه تدارکات کلاسهای آموزشی و مداخلات کمک خواهد کرد. گزارش بوجود آمده شده از داده ها به وزارت آموزش و پرورش و شرکت کنندگان در تحقیق فرستاده می شود. هیچ ضرری برای شما در این تحقیق شناسایی نشده است.

چگونه شرکت در این مطالعه محرمانه نگه داشته می شود ؟

هر گونه اطلاعات جمع آوری شده از این مطالعه برای محقق و استادان راهنما کاملاً محرمانه خواهد ماند. تمام داده ها غیر شناسایی می شود با استفاده از نام مستعار مراکز آموزش و معلمان، مشخصات موسسات و معلمان زمان انتشار نتایج کاملاً محرمانه خواهد ماند.

بعد از جمع آوری و تجزیه داده ها عکسها و مصاحبه ضبط شده بطور محافظت شده در کامپیوتر با رمز نگه داری خواهد شد. تمام داده ها برای مدت 5 سال در قفسه قفل دار در دانشگاه نیوکسل محافظت می شود.

چگونه اطلاعات جمع آوری شده در این مطالعه استفاده خواهد شد؟

تمام داده های جمع آوری شده در بخش از پژوهش سمیه با اخلاق استفاده می شود. نتایج ممکن است در مجله علمی آموزشی و کنفرانس استفاده شود. شرکت کنندگان و موسسات آموزشی قابل شناسایی نمی باشند. عکسهایی که توسط معلمان گرفته می شود ممکن است در مطالعه تحقیقاتی و کنفرانس استفاده شود.

چگونه می توانید در این مطالعه شرکت کنید؟

لطفاً بیانی‌ه اطلاعاتی را بخوانید و اطمینان خاطر راجع به درک مطالعه بفرمایید، قبل از اینکه موافقت خودتان را به مراکز پیش دبستانی و معلمان اعلام نمایید. در صورت داشتن هر گونه سوالی لطفاً به شماره تلفن ذیل تماس حاصل فرمایید. اگر موافق به شرکت در تحقیق می باشید لطفاً فرم موافقت را کامل فرمایید.

در صورت درخواست اطلاعات بیشتر چه باید کرد؟

کپی از یافته ها برای هر معلم و آموزش و پرورش پیش دبستانی تهیه خواهد شد. در صورت داشتن هر گونه سوالی به ایمیل C3192295@uon.ed.au یا تلفن 9153046799 تماس حاصل فرمایید.

با تشکر و سپاس فراوان برای در نظر گرفتن این دعوتنامه

امضا

شکایت راجع به این تحقیق

این تحقیق توسط کمیته حراست تحقیقاتی انسانی دانشگاه نیوکسل تایید شده است با شماره H-2016-3017. اگر در مورد خودتان بعنوان شرکت کننده در این تحقیق نگران هستید و یا شکایتی راجع به رفتار محقق دارید ممکن است با محقق در میان بگذارید یا ترجیح می دهید فردی دیگری غیر از محقق باشد که می توانید به اداره کل حراست آموزش و پرورش تماس حاصل فرمایید.

آدرس: تهران، خیابان ایرانشهر، اداره کل آموزش و پرورش

تلفن: 0218228000

معلم محترم کلاس پیش دبستانی

بیانیه اطلاعاتی برای مطالعه تحقیقاتی:

باور معلمان راجع به خلاقیت

شما دعوت به شرکت در مطالعه مذکور توسط سمیه با اخلاق تحت نظارت پروفسور لیندا نیومن و دکتر نیکول لگت از دانشگاه نیوکسل، ایالت نیو ستولس استرالیا را دارید. ادامه مطالب راجع به این تحقیق است که قبل از اینکه تصمیم به شرکت بگیرید، باید بدانید.

چرا این تحقیق انجام می گیرد؟

این مطالعه باورها و نگرشها و ارزشهای معلمان در رابطه با خلاقیت کودکان بررسی می کند و چگونه پیشینه اجتماعی و فرهنگی در این باورها تاثیر می گذارد. معلمان از دو کشور استرالیا و ایران در این مطالعه شرکت می کنند. اهمیت این مطالعه بخاطر موضوع جدید و مورد توجه بین الملل بودن است که تاکید بر روی اهمیت نقش آموزش در توسعه خلاقیت در محیط یادگیری دوران کودکی دارد.

چه کسی می تواند در این مطالعه شرکت کند؟

اینجانب شما را به عنوان معلم پیش دبستانی دعوت به مطالعه می کنم. مراکز پیش دبستانی و معلمان دعوت به این مطالعه اند. معلمان پیش دبستانی که 5 سال تجربه و مدرک دانشگاهی دارند دعوت به این تحقیق می شوند.

چه انتخابهایی دارید؟

شرکت در این مطالعه بطور کامل انتخاب شماست. فقط کسانی که موافقتشان را برای این تحقیق اعلام کرده اند می توانند در این تحقیق شرکت کنند. اگر چه شما تصمیم به اجازه معلمان در شرکت به این تحقیق نگرفتید،

تصمیم شما هیچ ضرری برای شما نخواهد داشت. شرکت در این تحقیق کاملاً انتخابی است و در هر زمانی از شرکت منصرف شوید، می توانید متوقف کنید حتی در وسط تحقیق و بدون آوردن دلیل.

چه درخواستی از شما داریم؟

درخواست انتخاب و موافق شرکت در تحقیق توسط معلمان پیش دبستانی در مرکز شما تحقیق سه مرحله دارد:

1. معلمان در هر پیش دبستانی بعد از اعلام موافقت مدیر پیش دبستانی دعوت به شرکت می شوند.

برای هر شرکت کننده بیانیه اطلاعاتی و برگه رضایت تهیه شده است. جلسه معرفی برای توضیح و پاسخ به سوالات گذاشته می شود. در ادامه رضایت شرکت کنندگان 20 دقیقه مصاحبه برای پرسیدن در مورد نظرات آنها راجع به خلاقیت گذاشته می شود. در صورت اجازه معلمان مصاحبه ضبط می شود و مصاحبه توسط محقق یادداشت می شود و معلمان فرصت برای مرور و ویراستاری رونوشت مصاحبه خواهند داشت. معلمان دعوت به گرفتن 20 تا عکس از کارهای دانش آموزان که فکر می کنند نماینگر خلاقیت آنهاست (بچه ها در عکس نباشند) میشوند. محقق دوربین عکاسی برای استفاده معلمان فراهم می کند. معلمان نسخه ای از جدول راجع به نوشتن عکس ها دریافت می کند که در مدت 3 هفته با عکسهایشان باید به محقق ارائه دهند.

2. در ادامه جمع آوری عکسها محقق با معلمان برای مصاحبه دوم ملاقات می کند. این مصاحبه راجع به عکس ها و دلیل اینکه معلمان فکر می کنند این عکسها بهترین نماینده خلاقیت است می باشد. در ادامه گفتگو از معلمان درخواست می شود 4 تا عکس از بین 20 تا عکس که فکر می کنند بهترین نشانگر خلاقیت کودکان است انتخاب کند.

3. معلمان توسط محقق دعوت به قدم زدن در کلاسشان می شوند برای شناسایی مثال های بیشتری از خلاقیت، این گفتگو ضبط می شود و همچنین محقق یادداشت بر می دارد.

ب. اجازه به محقق برای دسترسی به نوشته های برنامه آموزشی که پیشنهاد و زمینه ای از برنامه آموزشی کشوری برای مقطع پیش دبستانیست.

این مطالعه چه مزایا و معایبی برای شرکت کنندگان دارد؟

اگر چه مزایای مستقیمی برای شرکت کنندگان وجود ندارد، اما مزایای غیر مستقیم شامل دانشی که از مطالعه بوجود می آید. شرکت کنندگان ممکن است به طور غیر مستقیم بهره ببرند از آنجایی که تشویق به تفکر در مورد خلاقیت می شوند.

یافته های این مطالعه نشان می دهد که آیا تفکر معلمان همسو با برنامه آموزشی پیش دبستانی می باشد. این اطلاعات به برنامه نویسان آموزش و پرورش در زمینه تدارکات کلاسهای آموزشی و مداخلات کمک خواهد کرد. گزارش بوجود آمده شده از داده ها به وزارت آموزش و پرورش و شرکت کنندگان در تحقیق فرستاده می شود. هیچ ضرری برای شما در این تحقیق شناسایی نشده است.

چگونه شرکت در این مطالعه محرمانه نگه داشته می شود ؟

هر گونه اطلاعات جمع آوری شده از این مطالعه برای محقق و استادان راهنما کاملاً محرمانه خواهد ماند. تمام داده ها غیر شناسایی می شود با استفاده از نام مستعار مراکز آموزش و معلمان، مشخصات موسسات و معلمان زمان انتشار نتایج کاملاً محرمانه خواهد ماند.

بعد از جمع آوری و تجزیه داده ها عکسها و مصاحبه ضبط شده بطور محافظت شده در کامپیوتر با رمز نگه داری خواهد شد. تمام داده ها برای مدت 5 سال در قفسه قفل دار در دانشگاه نیوکسل محافظت می شود.

چگونه اطلاعات جمع آوری شده در این مطالعه استفاده خواهد شد؟

تمام داده های جمع آوری شده در بخش از پژوهش سمیه با اخلاق استفاده می شود. نتایج ممکن است در مجله علمی آموزشی و کنفرانس استفاده شود. شرکت کنندگان و موسسات آموزشی قابل شناسایی نمی باشند. عکسهایی که توسط معلمان گرفته می شود ممکن است در مطالعه تحقیقاتی و کنفرانس استفاده شود.

چگونه می توانید در این مطالعه شرکت کنید؟

لطفاً بیانی‌ه اطلاعاتی را بخوانید و اطمینان خاطر راجع به درک مطالعه بفرمایید، قبل از اینکه موافقت خودتان را به مراکز پیش دبستانی و معلمان اعلام نمایید. در صورت داشتن هر گونه سوالی لطفاً به شماره تلفن ذیل تماس حاصل فرمایید. اگر موافق به شرکت در تحقیق می باشید لطفاً فرم موافقت را کامل فرمایید.

در صورت درخواست اطلاعات بیشتر چه باید کرد؟

کپی از یافته ها برای هر معلم و آموزش و پرورش پیش دبستانی تهیه خواهد شد. در صورت داشتن هر گونه سوالی به ایمیل C3192295@uon.ed.au یا تلفن 09153046799 تماس حاصل فرمایید.

با تشکر و سپاس فراوان برای در نظر گرفتن این دعوتنامه

امضا

شکایت راجع به این تحقیق

این تحقیق توسط کمیته حراست تحقیقاتی انسانی دانشگاه نیوکسل تایید شده است با شماره H-2016-3017. اگر در مورد خودتان بعنوان شرکت کننده در این تحقیق نگران هستید و یا شکایتی راجع به رفتار محقق دارید ممکن است با محقق در میان بگذارید یا ترجیح می دهید فردی دیگری غیر از محقق باشد که می توانید به اداره کل حراست آموزش و پرورش تماس حاصل فرمایید.

آدرس: تهران، خیابان ایرانشهر، اداره آموزش و پرورش کل

تلفن: 0218228000

(Information letter for parents)

والدین محترم

بیانیه اطلاعاتی برای مطالعه تحقیقاتی

باور معلمان راجع به خلاقیت

فرزند شما دعوت به مطالعه مذکور شده است که توسط سمیه با اخلاق تحت نظارت استادان، پروفسور لیندا نیوس و دکتر نیکول لگنت از دانشگاه نیوکسل، ایالت نیوسترلس کشور استرالیا می باشد. ادامه مطلب راجع به این تحقیق است که قبل از اینکه تصمیم به شرکت بگیرید باید بدانید.

چرا این تحقیق انجام می گیرد؟

این مطالعه باورها و نگرشها و ارزشهای معلمان در رابطه با خلاقیت کودکان بررسی می کند و چگونه پیشینه اجتماعی و فرهنگی در این باورها تاثیر می گذارد. معلمان از دو کشور استرالیا و ایران در این مطالعه شرکت می کنند. اهمیت این مطالعه بخاطر موضوع جدید و مورد توجه بین الملل بودن است که تاکید بر روی اهمیت نقش آموزش در توسعه خلاقیت در محیط یادگیری دوران کودکی دارد.

چه کسی می تواند در این مطالعه شرکت کند؟

اینجانب اجازه از معلم فرزند شما برای شرکت در مطالعه گرفته ام، شما این نامه را بعنوان والدین دریافت می کنید، این تحقیق توسط اداره آموزش و پرورش پیش دبستانی تایید شده است.

چه انتخابهایی دارید؟

شرکت فرزند شما در این تحقیق بطور کامل در انتخاب شماست. فقط کسانی موافقتشان را برای این تحقیق اعلام کرده اند، می توانند در این تحقیق شرکت کنند. اگرچه شما تصمیم به اجازه فرزندتان در شرکت در این تحقیق نگرفتید، تصمیم شما هیچ ضرری برای او نخواهد داشت. در صورت اینکه حتی شما تصمیم به اجازه فرزندتان در تحقیق

گرفته اید ولی در وسط تحقیق از شرکت فرزندتان منصرف شوید، بدون دادن دلیل می توانی از شرکت خودداری کنید.

چه درخواستی از شما داریم؟

لطفاً فرم موافقت شرکت فرزندتان را در مطالعه کامل فرماید. این مطالعه سه مرحله دارد.

1. معلمان دعوت به این مطالعه می شوند پس از موافقت مدیر مرکز برای هر معلم بیانیه اطلاعاتی و فرم موافقت تهیه شده یک جلسه معرفی برای توضیح تحقیق و پاسخ به سوالات معلمان گذاشته می شود. در ادامه، مصاحبه 20 دقیقه ای برای معلمان که نظر خود را راجع به خلاقیت ارائه دهد گذاشته می شود. معلمان دعوت به گرفتن 20 عکس از کارهای بچه ها که فکر می کنند نماینده خلاقیت بچه هاست می شوند (بچه ها در عکس نباشند). معلمان همچنین برگه جدول که راجع به نوشتن عکسهاست دریافت می کنند.

2. در ادامه جمع آوری عکسها معلمان برای مصاحبه دوم دعوت می شوند تا عکسهایشان را نشان دهند و دلیل انتخاب عکسها را بیان کنند.

3. معلمان توسط محقق دعوت به قدم زدن در کلاس می شوند برای شناسایی مثالهای بیشتری از خلاقیت.

این مطالعه چه مزایا و معایبی برای شرکت کنندگان دارد؟

اگر چه مزایای مستقیمی برای شرکت کنندگان وجود ندارد، اما مزایای غیر مستقیم شامل دانشی که از مطالعه بوجود می آید. شرکت کنندگان ممکن است به طور غیر مستقیم بهره ببرند از آنجایی که تشویق به تفکر در مورد خلاقیت می شوند.

یافته های این مطالعه نشان می دهد که آیا تفکر معلمان همسو با برنامه آموزشی پیش دبستانی می باشد. این اطلاعات به برنامه نویسان آموزش و پرورش در زمینه تدارکات کلاسهای آموزشی و مداخلات کمک خواهد کرد. گزارش بوجود آمده شده از داده ها به وزارت آموزش و پرورش و شرکت کنندگان در تحقیق فرستاده می شود. هیچ ضرری برای شما در این تحقیق شناسایی نشده است.

چگونه شرکت در این مطالعه محرمانه نگه داشته می شود ؟

هر گونه اطلاعات جمع آوری شده از این مطالعه برای محقق و استادان راهنما کاملاً محرمانه خواهد ماند. تمام داده ها غیر شناسایی می شود با استفاده از نام مستعار مراکز آموزش و معلمان، مشخصات موسسات و معلمان زمان انتشار نتایج کاملاً محرمانه خواهد ماند.

بعد از جمع آوری و تجزیه داده ها عکسها و مصاحبه ضبط شده بطور محافظت شده در کامپیوتر با رمز نگه داری خواهد شد. تمام داده ها برای مدت 5 سال در قفسه قفل دار در دانشگاه نیوکسل محافظت می شود.

چگونه اطلاعات جمع آوری شده در این مطالعه استفاده خواهد شد؟

تمام داده های جمع آوری شده در بخش از پژوهش سمیه با اخلاق استفاده می شود. نتایج ممکن است در مجله علمی آموزشی و کنفرانس استفاده شود. شرکت کنندگان و موسسات آموزشی قابل شناسایی نمی باشند. عکسهایی که توسط معلمان گرفته می شود ممکن است در مطالعه تحقیقاتی و کنفرانس استفاده شود.

چگونه می توانید در این مطالعه شرکت کنید؟

لطفاً بیانیه اطلاعاتی را بخوانید و اطمینان خاطر راجع به درک مطالعه بفرمایید، قبل از اینکه موافقت خودتان را به مراکز پیش دبستانی و معلمان اعلام نمایید. در صورت داشتن هر گونه سوالی لطفاً به شماره تلفن ذیل تماس حاصل فرمایید. اگر موافق به شرکت در تحقیق می باشید لطفاً فرم موافقت را کامل فرمایید.

در صورت درخواست اطلاعات بیشتر چه باید کرد؟

کپی از یافته ها برای هر معلم و آموزش و پرورش پیش دبستانی تهیه خواهد شد. در صورت داشتن هر گونه سوالی به ایمیل C3192295@uon.ed.au یا تلفن 9153046799 تماس حاصل فرمایید.

با تشکر و سپاس فراوان برای در نظر گرفتن این دعوتنامه

امضا

شکایت راجع به این تحقیق

این تحقیق توسط کمیته حراست تحقیقاتی انسانی دانشگاه نیوکسل تایید شده است با شماره H-2016-3017. اگر در مورد خودتان بعنوان شرکت کننده در این تحقیق نگران هستید و یا شکایتی راجع به رفتار محقق دارید ممکن است با محقق در میان بگذارید یا ترجیح می دهید فردی دیگری غیر از محقق باشد که می توانید به اداره کل حراست آموزش و پرورش تماس حاصل فرمایید.

آدرس: تهران، خیابان ایرانشهر، اداره آموزش و پرورش کل

تلفن: 0218228000

Appendix 8: Sample of children 7 Work Book:

Fine motor Skills (Write from example)

تاریخ انجام: / /

امتیاز:

۱۶

Fine motor skills

دست ورزی

Write from example

بنویسیم

خط فاصله بکشید

خط فاصله بکشید

خط فاصله بکشید

خط فاصله بکشید

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خط فاصله بکشید

خط فاصله بکشید

خط فاصله بکشید

- کودکان را راهنمایی نمایید تا با استفاده از مداد مشکی (مخصوص نوشتن) نوشته ها را با توجه به جهت فلش ها پررنگ کنند سپس بپایان خط ادامه دهند. شایان ذکر است که مانند گذشته به نحوه مداد به دست گرفتن - قرار گرفتن کاغذ - و غیره نیز توجه کافی شود تا باعث ایجاد عادت ناهنجار در نوشتن نشود. ضمناً چنانچه کودک نتواند اشکال را با فاصله های منظم بکشد نیازی به گذاشتن علامت خط فاصله نخواهد بود.

- نمادهای فوق به منظور آماده شدن کودک برای نوشتن قسمتی از حروف فارسی آمده است. مربیان محترم به این مسائل هم توجه نمایند: الف - به هیچ وجه گفته نشود که این علامت مثلاً حرف ... است. ب - برخی از حروف در هنگام ترکیب زیر خط یا روی خط است مانند نشانه «ذ» که در اینجا اصراری بر رعایت این قواعد نیست. ج - برای زیبا نویسی بهتر است از کودک بخواهیم که خط زمینه را رعایت کند.

(بهتر است اول خط زمینه معرفی شود.) در قسمت پایانی علامت معرفی شده دندان است که به صورت گرد باید نوشته شود نه گوشه دار. (متأسفانه برخی از مراکز اقدام به تهیه دفاتری می نمایند که در آن ها الگوهای غیر آموزشی معرفی شده است و به عنوان دفتر تمرین مشق استفاده می شود که این عمل موجب آموزش های غلط در کودکان می شود.) انجام تمرینات فوق علاوه بر آماده شدن دست کودک، به شناسایی نقاط ضعف و قوت وی هم کمک شایانی می کند که پس از شناسایی می توانید والدین کودک را آگاه سازید.

واحد کار : ایران

موضوع : رابطه ها

Relationship investigation

اهداف: افزایش مهارت دقت و شناخت جز از کل - درک مهارت رابطه ی یک عضو یا اعضای زیر مجموعه - آشنایی با شبکه ی مفهومی و بالا بردن اطلاعات عمومی - دست ورزی دستور کار


از کودک بخواهید تا در هر ردیف شکل یا اشکالی که به شکل سمت راست مربوط می باشد با مثل آن است ، علامت بزند .

کلید واژه ها : دریا - ماهی - صندلی - گوسفند - کلاه و دشت و تلفن ، کلاه و ...

Literacy



math skills

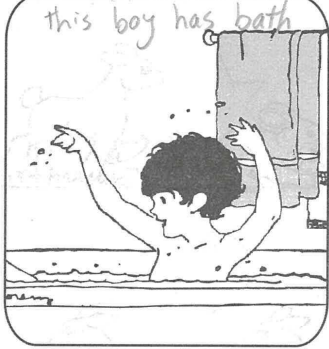
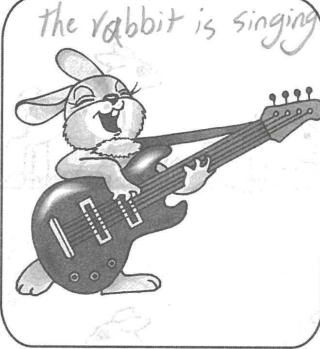
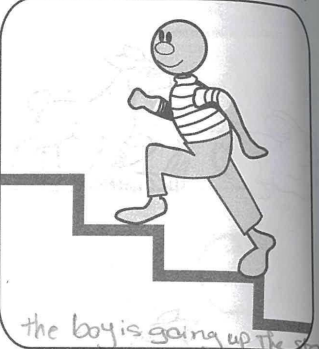


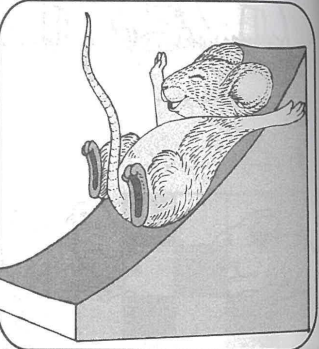





17

امتیاز:

تاریخ انجام: / /

جمله بگو.

<p>this boy has bath</p> 	<p>the rabbit is singing</p> 	 <p>the boy is going up the stairs</p>
این پسر حمام می کند.	این خرگوش آواز می خواند.	این پسر از پله ها بالا می رود.
		
این پسر با عروسکش بازی می کند.	پدرم روزنامه می خواند.	این موش سر می خورد.
		
ایمان می دود.	مجید بند کفشش را می بندد.	امین مشق می نویسد.

- کودک را راهنمایی نمایید تا به تصاویر نگاه کند و برای هر یک جمله مناسب بگوید. به جهت آشنایی بیشتر، جمله ای پیشنهادی ساخته و نوشته شده است. کودک خود می تواند جمله بهتری برای شکلها بگوید. بنابراین شما از آنها برای مثال و شروع کار استفاده کنید.

۸۹, ۸, ۴

کتاب کار کودک پیش دبستانی (۱) ۲۲

pray to God

۱- خدا را شکر کنیم.



۲- بین و بگو.

Respecting adults

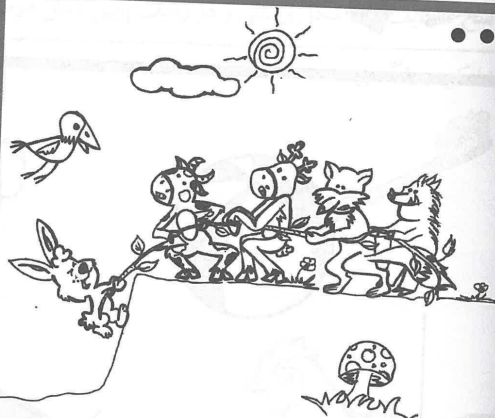
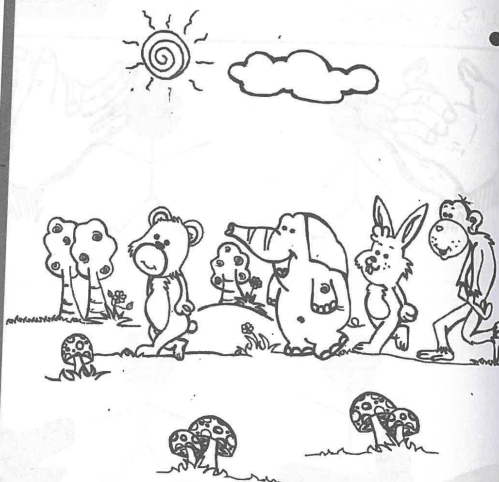


Islamic Education

- ۱- در تصویر بالا درباره شکرگزاری از خدا به خاطر دادن نعمت های فراوانش با بچه ها صحبت کنید. توضیح: خواندن شعر و سرود دعا و اجرای نمایش که با این هدف مرتبط باشد، کار آموزش را کامل تر می کند. این فعالیت را به صورت جمعی و همیشه در پایان هر کار در کلاس انجام دهید.
- ۲- به شکل نگاه و بگو بچه ها مشغول چه کاری هستند. توضیح برای مربی: از آنجایی که از گذشته های دور بسیاری از رفتارها از قبیل احترام گذاشتن به بزرگترها و رفت آمده های خانوادگی (صله رحم) و روابط عادلفی بین افراد و اعضای خانواده موجب پیوستگی ملی و قومی گردیده است و در نزد ایرانیان به صورت یک فرهنگ و سنت در آمده است. بنابراین انتقال این فرهنگ به کودکان امروزی یکی از وظایف اولیا و مربیان است.

Light / heavy
story

سک-سنگین-قصہ گوش کنیم۔



۱۰ آشنایی کودک با اصطلاحاتی چون، سبک و سنگین - سبک تر ... در این مقطع از سن، با جمله مواردی است که در زندگی روزمره او هر لحظه اتفاق می افتد. برای آموزش این مفاهیم ابتدا از وسایل حقیقی که اختلاف وزن آنها مشخص و ملموس است، استفاده کنید. مثال: استفاده از وسایلی مانند، آلکانترا که دو نفر غیر هم وزن روی آن سوار شوند و یا مقادری وسایل ریز و درشت را می توان در اختیار گروه های مختلف کودکان قرار داد و از آنان خواست تا اشیاء سنگین و غیر سنگین را دست کاری کنند و نظرها را بگویند. سپس به این صفحه مراجعه نمایید و همزمان با خواندن این قصه توسط شما، از آنان بخواهید گوش بدهند و به تصاویر نگاه کنند. در پایان پرسشهای مناسبی را در این بخش مطرح نمایید.

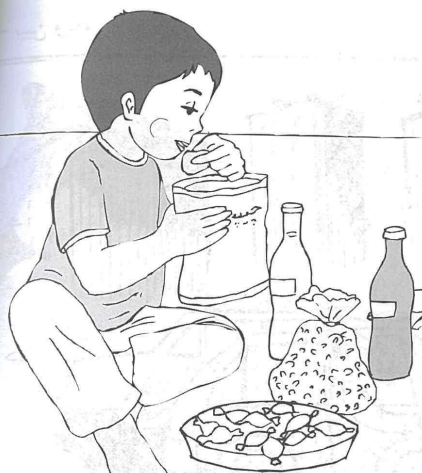
یک روز قیل، میمون، خرگوش و خرس تصمیم گرفتند با هم به گردش بروند بر سره آن یک گودال بزرگ بوده روی آن را شکارچی جنگل با شاخه و برگ پوشانده بود. حیوانات چون از این موضوع خبر نداشتند همگی افتادند توی این گودال بزرگ. زودتر هر حیوانی که توانست از گودال بیرون بیاید. میمون می گفت من از همه سبکتر هستم. خرگوش می گفت من از همه سبکتر هستم. حیواناتی که برای کمک آمده بودند وقتی که حیوانات آمدند، هر کدام میخواستند زودتر از گودال بیرون بیایند. میمون می گفت من از همه سبکتر هستم. خرگوش می گفت من از همه سبکتر هستم. حیواناتی که برای کمک آمده بودند، خرگوش و میمون را بیرون آوردند اما هر چه تلاش کردند قیل و خرس را نتوانستند بیرون بیاورند. چون آنها بودند. حیوانات به فکر فرو رفتند تا ببینند چه جوری می توانند خرس و قیل را از داخل گودال بیرون بیاورند. (حالا اجازه بدهید بچه ها به جای حیوانات فکر کنند) سپس خود و یا با استفاده از کودکان بقیه قصه را ادامه بدهید. در پایان پرسش هایی اینگونه مطرح نمایید: در بین این حیوانات کدام از همه سنگین تر بودند کدام سبکتر؟ اسم چند حیوان دیگر را بگو که سبک و سنگین باشند. حالا از کودکان بخواهید تا تصاویر را به دلخواه رنگ آمیزی نمایند.

social skills - Behavioural rules

تاریخ انجام: / /

امتیاز: ○○○○○

۱۸



Don't eat too much foods
من هیچ وقت پر خوری نمی کنم.



Don't break nuts shell with your teeth
من هرگز با دندانم پسته و فندق، نمی شکم.



Cut your nails when its
long

من هر وقت ناخن هایم بلند می شود با ناخن گیر آن ها را کوتاه می کنم تا زیر آن ها میکروب جمع نشود.



میوه نخور نشسته
اول بشور با دقت
رویش مگس نشسته
بعداً بخور با لذت

Never eat fruits before wash

- نظر کودکان را به تصاویر جلب نمایید و از آنان بخواهید تا با دقت به شکلها نگاه کنند و برداشت خود را از شکلها بگویند. سپس درباره موضوعات آمده (بهداشت دندان - پر خوری - نخوردن میوه کثیف - نداشتن ناخن بلند) و بسیاری از موارد بهداشتی با زبان ساده و ایجاد پرسش و پاسخ های مناسب با آنها گفتگو کنید.

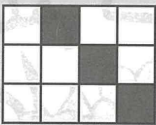
Sudoku- Find similar to the tope one

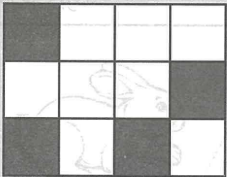
بعد از صفحه ۲۶

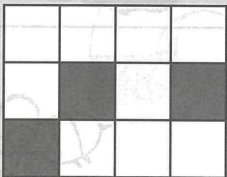
۳۷ صفحه ۱۸

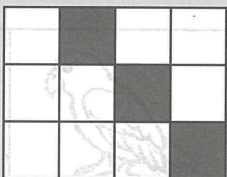
۳۱ کمیته آموزشی کانون توسعه و همیاری مهدهای کودک خصوصی استان خراسان رضوی، ویژه پیش دبستانی (۲)، جلد سوم

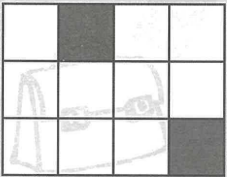
Find similar to the top one & colour it.

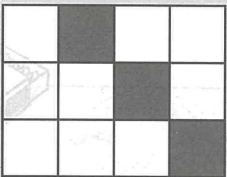


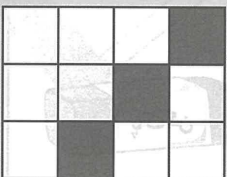


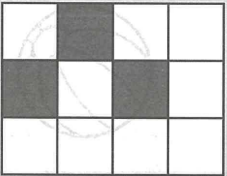


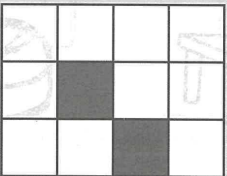


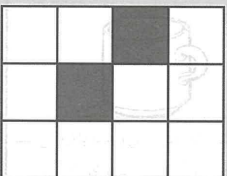


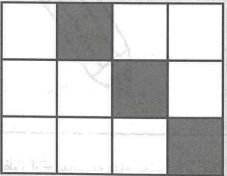


















کودک را راهنمایی. نمایند تا مثل جدول بالا چهارتای دیگر در بین جدول ها پیدا کند و رنگ بزند.

(۱۴)

Appendix 9: Photos of Iranian teachers 'workshops



Appendix 10: Photos of Iranian services (by the researcher)



Entrance (shoes change areas)



Clothes hanger
areas



stationery lockers



Classroom



Out door

Appendix 11: Examples from code book

Somayeh's research

Nodes- Australian EYLF Document analysis/ Directed analysis

Name	Description (One example from each sub code)
Developmental ist (31 times) change (n= 11), growth (n=5), development (n=14).	<Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - § 31 Reference 1 - 0.06% Coverage The aim of this document is to extend and enrich children's learning from birth to five years and through the transition to school Reference 2 - 0.06% Coverage to provide young children with opportunities to maximise their potential and develop a foundation for future success in learning Reference 7 - 0.06% Coverage The Becoming includes children building and shaping their identity through their evolving experiences and relationships which include change and transitions.
Sociocultural 42 times partnership with family (n=10), family involvement (n=16) and family culture (n=16).	<Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - § 42 Reference 2 - 0.12% Coverage There are many ways of living, being and of knowing. Children are born belonging to a culture, which is not only influenced by traditional practices, heritage and ancestral knowledge, but also by the experiences, values and beliefs of individual families and communities. Reference 1 - 0.07% Coverage The Framework has been designed for use by early childhood educators working in partnership with families, children's first and most influential educators. Reference 1 - 0.06% Coverage Learning outcomes are most likely to be achieved when early childhood educators work in partnership with families. Educators recognise
Critical theory was coded 11 times (4.88%), sub themes critical thinking (n=6) and questioning (n=5).	<Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - §11 Reference 1 - 0.06% Coverage Educators think critically about opportunities and dilemmas that can arise from diversity and take action to redress unfairness. Reference 9 - 0.06% Coverage engage children in discussions about respectful and equal relations such as when a child dominates in the use of resources
Post- structuralist theory was coded 26 times (17.52%), Sub themes were justice (n=6), inclusive (n=10), fairness	<Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - §26 Reference 1 - 0.16% Coverage A lively culture of professional inquiry is established when early childhood educators and those with whom they work are all involved in an ongoing cycle of review through which current practices are examined, outcomes reviewed and new ideas generated. In such a climate, issues relating to curriculum quality, equity and children's wellbeing can be raised and debated.

Name	Description (One example from each sub code)
(n=6) and equity (n=4).	<p>Reference 2 - 0.09% Coverage They actively support the inclusion of all children in play, help children to recognise when play is unfair and offer constructive ways to build a caring, fair and inclusive learning community.</p> <p>Reference 6 - 0.08% Coverage There is provision for educators to list specific examples of evidence and practice that are culturally and contextually appropriate to each child and their settings.</p> <p>Reference 25 - 0.04% Coverage mediate and assist children to negotiate their rights in relation to the rights of others</p>
socio-behaviour	<p><Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - § 25 references coded [4.53% Coverage]</p> <p>Reference 1 - 0.04% Coverage socio-behaviourist theories that focus on the role of experiences in shaping children's behaviour</p> <p>Reference 4 - 0.05% Coverage Through a widening network of secure relationships, children develop confidence and feel respected and valued</p> <p>Reference 5 - 0.05% Coverage They become increasingly able to recognise and respect the feelings of others and to interact positively with them.</p> <p>Reference 6 - 0.10% Coverage Educators who give priority to nurturing relationships and providing children with consistent emotional support can assist children to develop the skills and understandings they need to interact positively with other</p>
25 times (14.9%) sub themes were behaviours (n=7), interaction (n=9), group value (n=5) and supportive social environment (n=4).	

- ❖ Memo 1/03/2017 – consider theories both explicit/ implicit -
- ❖ Memo 10/03/2017 match between foundation documents and eylf on sociocultural
- ❖ Memo 10/03/2017 Critical theory and post-structuralism is overlapping
- ❖ Memo 15/04/2017 consider developmental as psychological? Further reading to distinct – it should consider separately
- ❖ Memo 16/04/2017 sociocultural and sociobehaviour sometimes overlap- it should consider separately

Nodes- Australian EYLF Document analysis/Summative analysis

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
Key words Creativity (9) Play (9) Thinking (4) Problem solving (3) Creativity disposition (17) curiosity (n=2), confidence (n=2), imagination (n=10), express ideas (n=3), and engagement (n=4)	<p><Files\\policydocuments\\Iran preschool national Guide\\Iran Preschool National Guide> - § 69 references coded [0.35% Coverage]</p> <p>Reference 1 - 0.06% Coverage In designing educational craft activities around structured media, consider criteria that can nonetheless encourage creativity</p> <p>Reference 2 - 0.02% Coverage Prioritising play and creative activities and avoiding abstract teaching and rote learning</p> <p>Reference 2 - 0.03% Coverage Increasing abilities in logical thinking, problem solving and decision making</p> <p>Reference 10 - 0.02% Coverage Showing interest in listening to others and in problem solving</p> <p>Reference 4 - 0.03% Coverage Showing interest in participating in play and activities that pique curiosity</p> <p>Reference 2 - 0.3% Coverage the use of imagination is the key element in producing artworks that distinguishes them from non artistic text</p> <p>Reference 21- 0.4% Coverage Hence for preschool children, storytelling language must be kept simple and the approach to them made with an understanding of their culture, so that the child can truly engage in the story.</p>

- ❖ Memo 18/04/2017- play concepts further investigate as it's a lot of emphasis- 26/05/2017 role of play
- ❖ Memo 25/04/2017 play associated with learning? - 18/12/2016 focus of play is on learning 10 instances
- ❖ Memo 28/05/2017 – engagement further investigate- 14/10 engagement is more on learning
- ❖ Memo 20/06/2017- problem solving limited linkage to creativity

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
Psychology (n=116) linking psychology to psychology concepts like Creativity, Play Problem solving Thinking Creativity disposition	<p><Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - § 116 references</p> <p>Reference 8 – 0.04% Coverage Developing dispositions such as curiosity, persistence and creativity enables children to participate in and gain from learning</p> <p>Reference 3- 0.04% Coverage Play provides a supportive environment where children can ask questions, solve problems and engage in critical thinking.</p> <p>Reference 15- 0.04% Coverage Group programs or problem solving where the educator invites the children to articulate their ideas about the problem/issue</p> <p>Reference 2- 0.06% Active involvement in learning builds children's understandings of concepts and the creative thinking and inquiry processes that are necessary for lifelong learning.</p> <p>Reference 11- 0.02% model inquiry processes, including wonder, curiosity and imagination, try new ideas</p> <p>and take on challenges</p>
Education (n=24) linking creativity to education system such as educator's role the learning environment, educator's role in assessment, educator's role in partnership with families, and educator's role in cultural competence on understandin g children's culture	<p><Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - § 24 references</p> <p>Reference 3- 0.03% Coverage Provide an inspiring atmosphere for children to manifest their creativity</p> <p>Reference 15- 0.05% Coverage the structured nature of Origami (paper folding) tends to deter creativity, but educators can design lessons in Origami in a way that encourages creativity</p>

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
& environment	
Sociocultural (n=4)- Linking culture to creativity	<Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - § 4 references - § 3 references Reference 1 – 0.05% Coverage This program should focus on the needs and interests of the children and look to increase children’s creativity based on the ‘Islamic principles and training’
Art (n=12) visual arts, dance, drama, painting, drawing, and craft	<Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - § 12 references Reference 6 –0.08% Coverage combine gross and fine motor movement and balance to achieve increasingly complex patterns of activity including dance, creative movement and drama Reference 12 8- 5 4-0.02% use the creative arts such as drawing, painting, sculpture, drama, dance, movement, music and storytelling to express ideas and make meaning

- ❖ Memo 05/07/2017 Aboriginal search for special document that provides educators with additional guidance on ensuring cultural security for Aboriginal and Torres Strait Islander children and their families will be developed and made available to educators p.6

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
interaction (n=16) collaborative learning (n=5 times), collaborative thinking (n=3), collaborative develop skill (n=3), expressing (n=1), communication (n=4)	<Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - § 19 references [0.38% Coverage] Reference 18 – 0.05% They can challenge and extend their own thinking, and that of others, and create new knowledge in collaborative interactions and negotiations
Educators values (n=25).	Reference 4- 0.04% Coverage Educators promote this learning, for example, when they: value children’s personal decision-making Reference 18- 0.04% Coverage They [educator] value children’s different capacities and abilities and respect differences in families’ home
Particular view of children (n=16)	Reference 2- 0.03% Coverage children learn in a variety of ways and vary in their capabilities and pace of learning Reference 7- 0.05% Coverage seeing children as responsible for health and wellbeing, seeing as independent. Another of the words derived from views of children during analysis was agency.

- ❖ Memo 11/07/2017 the framework view children as a capable, further investigate on child-centred approach

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
Age ncy (n=9)	<p><Files\\policydocuments\\Australia National Framework\\belonging being and becoming the early years learning framework for australia> - § 9 references</p> <p>Reference 1 – 0.04% Coverage children actively construct their own understandings and contribute to others' learning. They recognise their agency, capacity to initiate and lead learning, and their rights to participate in decisions that affect them, including their learning.</p>

- ❖ Memo review of the documents look for 1. Significant of early childhood- quality education – way of promoting aboriginal culture
- 2. theoretical influence by 3 documents (behavioural, psychology, sociocultural).

Somayeh's research

Nodes- Iranian IEPF Document analysis/directed analysis

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
Psychology 0.16% (n=6) Growth (n=1) Development (n=4) Change (n=1)	<p><Files\\policydocuments\\Iran preschool national Guide\\Iran Preschool National Guide> - § 6 references coded [0.16% Coverage]</p> <p>Reference 1 - 0.06% Coverage Planning of learning programs effectively according to each child's milestones.</p> <p>Reference 8 - 0.04% Coverage Assessment has to occurs while children are learning, looking at their growth</p> <p>Reference 14 - 0.07% Coverage approach if directed throughout the program will produce the designing and selection of content to facilitate which help the development and blooming talents of the children.</p>
Sociocultural 0.55% (n=10) Culture (n=6) Family involvement (n=4)	<p><Files\\policydocuments\\Iran preschool national Guide\\Iran Preschool National Guide> - § 10 references coded [0.55% Coverage]</p> <p>Reference 1 - 0.03% Coverage Respect to diversity and consideration of children's culture and native background</p> <p>Reference 7 - 0.10% Coverage Space for parents to attend in service to interact with their children</p>
Socio behavioural 4.46% (n=13) rules (n=3) Behaviour (n=3) Behaviour in group learning (n=7)	<p><Files\\policydocuments\\Iran preschool national Guide\\Iran Preschool National Guide> - § 13 references coded [4.46% Coverage]</p> <p>Reference 1 - 0.4% Coverage Developing positive personal and social behaviour according to their age</p> <p>Reference 9 - 0.03 % Coverage Learning language means learning a range of mental rules</p>

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
	Reference13-0.04% Coverage This stage, more than any other times children's ready to learn culture and behaviour
Critical Questioning (n=5) 0.12% Questioning	Reference 3 - 0.07% Coverage reinforcement questioning mind <ul style="list-style-type: none"> ➤ Show interest in asking questions in different areas (daily events, environments, phenomenon) ➤ Follow up the answers and design new questions

- ❖ Memo 15/10/2016 - behaviours considered in two types social and personal

Nodes- Iranian IEPF Document analysis/Summative analysis

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
Keywords Creativity (9) Play (9) Thinking (4) Problem solving (3) Creativity disposition (17) curiosity (n=2), confidence (n=2), imagination (n=10), express ideas (n=3), and engagement (n=4)	<p><Files\\policydocuments\\Iran_preschool_national_Guide\\Iran_Preschool_National_Guide> - § 69 references coded [0.35% Coverage]</p> <p>Reference 1 - 0.06% Coverage In designing educational craft activities around structured media, consider criteria that can nonetheless encourage creativity</p> <p>Reference 2 - 0.02% Coverage Prioritising play and creative activities and avoiding abstract teaching and rote learning</p> <p>Reference 2 - 0.03% Coverage Increasing abilities in logical thinking, problem solving and decision making</p> <p>Reference 10 - 0.02% Coverage Showing interest in listening to others and in problem solving</p> <p>Reference 4 - 0.03% Coverage Showing interest in participating in play and activities that pique curiosity</p> <p>Reference 2 - 0.3% Coverage the use of imagination is the key element in producing artworks that distinguishes them from non artistic text</p> <p>Reference 21- 0.4% Coverage Hence for preschool children, storytelling language must be kept simple and the approach to them made with an understanding of their culture, so that the child can truly engage in the story.</p>

- ❖ Memo 12/10/2016- play's concepts seems to be different. Play with rules and without rules
- ❖ Memo 13/10/2016 – play – free and rules
- ❖ Memo 20/10/2016- problem solving contradicts with sociobehavioural approach of listening to others

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
Psychology (n=23) linking psychology to psychology concepts like Creativity, Play Problem solving Thinking Creativity disposition	<p><Files\\policydocuments\\Iran_preschool_national_Guide\\Iran_Preschool_National_Guide> - § 23 references coded [0.35% Coverage]</p> <p>Reference 1 – 0.03% Coverage Consider increasing children’s attention spans, giving positive feedback and increasing creativity:</p> <p>Reference 16- 0.04% Coverage Group and social play increases children’s social skills, and there are many benefits that accrue from all children actively engaging in play</p> <p>Reference 2- 0.04% Coverage Group programs or problem solving where the educator invites the children to articulate their ideas about the problem/issue</p> <p>Reference 13- 0.02% Giving time and opportunity to encourage the child to think and predict</p> <p>Reference 8- 0.02% Coverage Basic drawing from imagination</p>
Education (n=5) linking creativity to education system such as Teachers role & environment	<p>Reference 13- 0.03% Coverage Provide an inspiring atmosphere for children to manifest their creativity</p> <p>Reference 5- 0.05% Coverage the structured nature of Origami (paper folding) tends to deter creativity, but educators can design lessons in Origami in a way that encourages creativity</p>
Sociocultural (n=3)- Linking culture to creativity	Reference 1 – 0.05% Coverage This program should focus on the needs and interests of the children and look to increase children’s creativity based on the ‘Islamic principles and training’
Art (n=10) drama, painting, singing	<p>Reference 6 –0.05% Coverage poems can stimulate curiosity by encouraging children to apply intelligence and perception, this will result in flourishing artistic talent</p> <p>Reference 12-0.02% Coverage Drama is a learning art that helps personality growth, increases memory and creativity</p> <p>Reference 4- 0.02% Coverage Discussion about a daily program like what painting they did during the day</p>

- ❖ Memo 11/11/2016 sociocultural view link creativity to Islamic values. Codes Islamic values needs to investigate further

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
Islamic Values (n=33)	<p><Files\\policydocuments\\Iran_preschool_national_Guide\\Iran_Preschool_National_Guide> - § 33 references coded [0.38% Coverage]</p> <p>Reference 18 – 0.05% develop ethical and social skills according to Islamic value</p>
Activity (n=32).	Reference 4- 0.09% Coverage Quran, songs, play, drawing, craft, drama, discussion, observation, science, educational excursion, watching movie,

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
	using technology. These activities in the process of producing content, have to conform with a combined view of religious, social, art, numeracy.

- ❖ Memo 11/11/2016 the framework approach is child-centred but a lot of emphasis on activities further exploration for children's agency required (coding During analysis)

Name	Description (ONE EXAMPLE FOR EACH SUB CODE)
Agency (n=3)	<p><Files\\policydocuments\\Iran_preschool_national_Guide\\Iran_Preschool_National_Guide> - § 3 references coded</p> <p>Reference 1 – 0.04% Coverage Expressing affection, empathy, sympathy, in the right situation and with appropriate people. Expressing happiness and appreciation to others for their good work</p>
Activity (n=32).	Reference 4- 0.06% Coverage Quran, songs, play, drawing, craft, drama, discussion, observation, science, educational excursion, watching movie, using technology. These activities in the process of producing content, have to conform with a combined view of religious, social, art, numeracy.

- ❖ Memo Children work book look for 1. other culture influences through pictures, language...
2. theoretical usage in work books (behavioural, psychology, sociocultural).

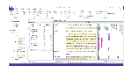
CC BY-NC-ND 4.0

Somāyeh's research

23/11/2020 2:05 PM

Hierarchical Name	Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Created By: PhD Research study

Created On:

Last Modified By:

Case Classifications

Node Classification	c3192295	10/08/2018 12:24 PM	c3192295	10/08/2018 3:55 PM
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Cases

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Cases\Initial interview Nazi	Case	c3192295	10/08/2018 12:28 PM	c3192295	10/08/2018 3:55 PM
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Externals

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Files\\main study

Files\\main study\\Australia study

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Files\\main study\\Iran study\\Pictures\\Nazi

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23/11/2020 2:05 PM

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Files\\main study\\Pictures\\Simin\\۲۰۱۶۰۶۲۹_۰۹۴۱ ۰۱	study\\IranPicture	c3192295	13/01/2018 5:02 PM	c3192295	13/01/2018 5:02 PM
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Hierarchical Name	Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Files\\main study\\templates\\Shamim	study\\IranDocument	c3192295	23/07/2017 8:58 PM	c3192295	23/07/2017 8:58 PM
Files\\main study\\templates\\Simin	study\\IranDocument	c3192295	23/07/2017 8:59 PM	c3192295	23/07/2017 8:59 PM

Files\\pilot study

Files\\pilot study\\Interview

Files\\pilot interview Merry	study\\Interview\\InitialDocument	c3192295	28/11/2016 4:51 PM	c3192295	28/11/2016 4:52 PM
Files\\pilot interview Sophie	study\\Interview\\IntialDocument	c3192295	28/11/2016 4:52 PM	c3192295	28/11/2016 5:01 PM
Files\\pilot study\\Interview\\Merry photo	Document (1)	c3192295	28/11/2016 4:55 PM	c3192295	28/11/2016 4:55 PM
Files\\pilot study\\Interview\\Merry photo	Document (2)	c3192295	28/11/2016 4:55 PM	c3192295	28/11/2016 4:55 PM
Files\\pilot study\\Interview\\Merry photo	Document (4)	c3192295	28/11/2016 4:56 PM	c3192295	28/11/2016 4:56 PM
Files\\pilot photo(3)	study\\Interview\\MerryDocument	c3192295	28/11/2016 4:56 PM	c3192295	28/11/2016 4:56 PM
Files\\pilot photo (1)	study\\Interview\\Sophie'sDocument	c3192295	28/11/2016 4:56 PM	c3192295	28/11/2016 4:56 PM
Files\\pilot photo (4)	study\\Interview\\Sophie'sDocument	c3192295	28/11/2016 4:56 PM	c3192295	28/11/2016 4:56 PM
Files\\pilot photo(2)	study\\Interview\\Sophie'sDocument	c3192295	28/11/2016 4:56 PM	c3192295	28/11/2016 4:56 PM
Files\\pilot photo(3)	study\\Interview\\sophie'sDocument	c3192295	28/11/2016 4:57 PM	c3192295	28/11/2016 4:57 PM
Files\\pilot Merry	study\\Interview\\Walk interDocument	c3192295	28/11/2016 4:57 PM	c3192295	28/11/2016 4:59 PM
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Files\\pilot study\\template

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Files\\policydocuments

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Hierarchical Name	Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Files\\policydocuments\\Australia National Framework

Files\\policydocuments\\Australia National Framework\\belonging_being_and_beco ming_the_early_years_learning_framework_for_australia	PDF	c3192295	27/09/2016 8:45 PM	c3192295	10/08/2018 11:42 AM
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Files\\policydocuments\\Iran preschool national Guide

Files\\policydocuments\\Iran preschoolDocument national Guide\\Iran Preschool National Guide		c3192295	26/11/2016 7:55 PM	c3192295	15/01/2019 11:33 AM
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Framework Matrices

Maps

Memos

Memos\\confirming free play	Memo	c3192295	3/02/2018 4:21 PM	c3192295	3/02/2018 4:21 PM
Memos\\teacher's roles	Memo	c3192295	3/08/2018 11:44 AM	c3192295	3/08/2018 11:44 AM

Node Matrices

Nodes

Nodes\\aboriginal	Node	c3192295	24/02/2019 9:16 AM	c3192295	24/02/2019 11:16 AM
Nodes\\activity associate to creativity	Node	c3192295	29/12/2018 9:23 AM	c3192295	15/01/2019 11:09 AM
Nodes\\agency	Node	c3192295	13/12/2018 1:24 PM	c3192295	13/04/2020 1:30 PM
Nodes\\alignmnet with national framework	Node	c3192295	3/02/2018 3:02 PM	c3192295	17/08/2018 9:42 AM
Nodes\\all children creative	Node	c3192295	8/09/2019 12:20 AM	c3192295	8/09/2019 12:20 AM
Nodes\\art	Node	c3192295	18/08/2018 7:19 PM	sbaakhla	29/10/2020 12:37 PM
Nodes\\art view	Node	c3192295	5/03/2020 8:09 PM	c3192295	9/04/2020 10:54 AM
Nodes\\behaviour	Node	c3192295	15/01/2019 9:26 AM	c3192295	15/01/2019 10:05 AM
Nodes\\bilingual program	Node	c3192295	15/01/2019 9:42 AM	c3192295	15/01/2019 1:00 PM
Nodes\\centre philosophy	Node	c3192295	17/08/2018 9:18 AM	c3192295	17/08/2018 9:56 AM
Nodes\\child center	Node	c3192295	18/03/2020 10:42 PM	c3192295	18/03/2020 10:42 PM

Nodes\\child feeling	Node	c3192295	27/03/2020 9:48 PM	c3192295	27/03/2020 9:54 PM
Nodes\\children freedom in selecting activity	Node	c3192295	3/02/2018 3:07 PM	c3192295	12/08/2018 9:33 AM

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Hierarchical Name	Item Type	Created Username	ByCreated On	Modified Username	ByModified On
Nodes\\concentration	Node	c3192295	9/09/2019 9:18 AM	c3192295	9/09/2019 9:18 AM
Nodes\\confidence	Node	c3192295	13/10/2019 9:30 AM	c3192295	26/03/2020 10:13 PM
Nodes\\connect to EYLF	Node	c3192295	18/03/2020 10:25 PM	c3192295	28/03/2020 10:18 AM
Nodes\\copy	Node	c3192295	25/03/2020 8:34 PM	c3192295	25/03/2020 8:34 PM
Nodes\\creative and capable	Node	c3192295	27/03/2020 9:46 PM	c3192295	27/03/2020 9:46 PM
Nodes\\creative movement	Node	c3192295	8/09/2019 12:52 AM	c3192295	13/04/2020 1:34 PM
Nodes\\creativity	Node	c3192295	3/08/2018 2:30 PM	c3192295	25/03/2020 10:36 PM
Nodes\\creativity defintion	Node	c3192295	13/01/2018 5:41 PM	c3192295	13/02/2019 1:05 PM
Nodes\\creativity defintion\\children feeling	Node	c3192295	3/02/2018 3:07 PM	c3192295	27/03/2020 9:57 AM
Nodes\\creativity defintion\\teacher feeling	Node	c3192295	3/02/2018 3:00 PM	c3192295	8/04/2020 4:08 PM
Nodes\\creativity defintion\\teacher role	Node	c3192295	29/01/2018 10:47 PM	c3192295	26/03/2020 11:28 PM
Nodes\\creativity for future	Node	c3192295	13/12/2018 8:08 AM	c3192295	13/12/2018 8:08 AM
Nodes\\creativity in culture	Node	c3192295	7/09/2019 9:21 AM	c3192295	7/09/2019 9:21 AM
Nodes\\creativity\\creative thinking	Node	c3192295	13/12/2018 8:23 AM	c3192295	24/02/2019 9:31 AM
Nodes\\critical	Node	c3192295	24/02/2019 9:17 AM	c3192295	24/02/2019 10:17 AM
Nodes\\critical thinking	Node	c3192295	24/02/2019 9:32 AM	c3192295	24/02/2019 9:57 AM
Nodes\\cultural view of creativity	Node	c3192295	29/01/2018 10:55 PM	c3192295	25/03/2020 10:44 PM

Nodes\\cultural view ofNode creativity\\religious		c3192295	29/01/2018 10:58 PM	c3192295	25/09/2019 7:26 PM
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Nodes\\developmentalist	Node	c3192295	24/02/2019 8:49 AM	c3192295	24/02/2019 10:58 AM
Nodes\\different	Node	c3192295	7/09/2019 9:20 AM	c3192295	25/03/2020 8:44 PM
Nodes\\disposition for learning	Node	c3192295	13/12/2018 1:39 PM	c3192295	24/02/2019 10:42 AM
Nodes\\drawing activity	Node	c3192295	15/01/2019 10:40 AM	c3192295	15/01/2019 10:40 AM
Nodes\\education view (Nodes)	Node	c3192295	8/02/2019 8:56 AM	c3192295	18/03/2020 10:29 PM
Nodes\\education view	Node	c3192295	11/06/2018 11:00 AM	c3192295	9/04/2020 7:50 PM
Nodes\\educator knowldge	Node	c3192295	29/12/2018 9:37 AM	c3192295	29/12/2018 9:37 AM
Nodes\\educator role on drawing theirNode creativity		c3192295	21/12/2018 10:07 AM	c3192295	21/12/2018 10:07 AM
Nodes\\educators' beliefs	Node	c3192295	21/12/2018 10:12 AM	c3192295	21/12/2018 10:12 AM
Nodes\\educators role in buildingNode relationship with families to expand children's knowldge		c3192295	21/12/2018 10:05 AM	c3192295	21/12/2018 10:46 AM
Nodes\\educators' values(Nodes)	Node	c3192295	21/12/2018 10:14 AM	c3192295	15/01/2019 9:33 AM
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Nodes\\engagment	Node	c3192295	24/02/2019 10:36 AM	c3192295	28/03/2020 6:38 PM
Nodes\\enthusiastic	Node	c3192295	21/10/2019 8:58 AM	c3192295	21/10/2019 9:09 AM
Nodes\\environment	Node	c3192295	8/09/2019 2:10 AM	c3192295	15/10/2019 12:41 PM
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Nodes\\excursion	Node	c3192295	26/03/2020 10:45 PM	c3192295	26/03/2020 10:45 PM
Nodes\\express ideas	Node	c3192295	24/02/2019 11:16 AM	c3192295	28/03/2020 10:14 AM
Nodes\\facilator	Node	c3192295	25/09/2019 7:14 PM	c3192295	26/09/2019 4:03 PM
Nodes\\facility	Node	c3192295	5/03/2020 8:14 PM	c3192295	5/03/2020 9:04 PM

Hierarchical Name	Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Nodes\\Gender	Node	c3192295	15/01/2019 9:12 AM	c3192295	26/03/2020 10:17 PM
Nodes\\group learning	Node	c3192295	16/01/2019 11:14 AM	c3192295	13/04/2020 1:36 PM
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Nodes\\identity	Node	c3192295	15/01/2019 9:28 AM	c3192295	15/01/2019 10:14 AM
Nodes\\im	Node	c3192295	12/10/2019 9:13 PM	c3192295	12/10/2019 9:13 PM
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Nodes\\Individual	Node	c3192295	6/02/2018 10:24 AM	c3192295	13/04/2020 1:27 PM
Nodes\\influence of eylf	Node	c3192295	13/12/2018 1:25 PM	c3192295	18/03/2020 10:23 PM
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Nodes\\knowledge	Node	c3192295	29/01/2018 10:40 PM	c3192295	15/01/2019 11:32 AM
Nodes\\language as creativity	Node	c3192295	13/12/2018 8:43 AM	c3192295	13/12/2018 8:43 AM
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Nodes\\nature play	Node	c3192295	26/03/2020 11:31 PM	c3192295	26/03/2020 11:31 PM
Nodes\\new	Node	c3192295	3/02/2018 10:10 PM	c3192295	28/03/2020 10:08 AM
Nodes\\new idea	Node	sbaakhla	28/10/2020 2:02 PM	sbaakhla	28/10/2020 2:13 PM
Nodes\\observer	Node	c3192295	24/03/2020 9:30 PM	c3192295	24/03/2020 9:30 PM
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Nodes\\openness	Node	c3192295	24/02/2019 9:02 AM	c3192295	24/02/2019 10:42 AM
Nodes\\optimism	Node	c3192295	24/02/2019 9:05 AM	c3192295	24/02/2019 9:05 AM
Nodes\\partnership with families	Node	c3192295	21/12/2018 10:19 AM	c3192295	22/12/2018 10:11 AM

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Hierarchical Name	Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Nodes\\partnership with families\\familyNode culture		c3192295	21/12/2018 10:11 AM	c3192295	15/01/2019 11:52 AM
Nodes\\play	Node	c3192295	3/02/2018 3:15 PM	c3192295	27/03/2020 10:15 PM
Nodes\\post-structuralism	Node	c3192295	24/02/2019 9:19 AM	c3192295	24/02/2019 10:48 AM
Nodes\\persistence	Node	c3192295	24/02/2019 10:20 AM	c3192295	24/02/2019 10:41 AM
Nodes\\problem solving	Node	c3192295	3/02/2018 3:20 PM	c3192295	28/03/2020 10:06 AM
Nodes\\problem solving[Node	c3192295	26/03/2020 9:13 PM	c3192295	26/03/2020 9:13 PM
Nodes\\process	Node	c3192295	18/03/2020 8:53 PM	c3192295	28/03/2020 10:09 AM
Nodes\\product	Node	c3192295	18/03/2020 10:47 PM	c3192295	27/03/2020 9:27 PM
Nodes\\psychology theory	Node	c3192295	11/02/2019 1:59 PM	c3192295	11/02/2019 2:11 PM
Nodes\\psychology view	Node	c3192295	11/06/2018 10:57 AM	c3192295	9/04/2020 7:55 PM
Nodes\\reason for framework (Nodes)	Node	c3192295	13/12/2018 10:02 AM	c3192295	15/01/2019 9:45 AM
Nodes\\Reggio	Node	c3192295	26/03/2020 5:22 PM	c3192295	27/03/2020 10:13 PM
Nodes\\resilience	Node	c3192295	24/02/2019 10:19 AM	c3192295	24/02/2019 10:21 AM
Nodes\\resource and environment	Node	c3192295	21/12/2018 11:06 AM	c3192295	28/03/2020 10:18 AM
Nodes\\resources	Node	c3192295	10/03/2020 9:20 PM	c3192295	25/03/2020 8:30 PM
Nodes\\risk taking	Node	c3192295	24/02/2019 9:39 AM	c3192295	24/02/2019 9:55 AM
Nodes\\role of educator	Node	c3192295	21/12/2018 10:25 AM	c3192295	15/01/2019 11:41 AM
Nodes\\role of educator for children's playNode		c3192295	15/01/2019 11:20 AM	c3192295	15/01/2019 11:20 AM
Nodes\\role of educator\\educator role onNode building professionalism		c3192295	21/12/2018 10:06 AM	c3192295	21/12/2018 10:06 AM
Nodes\\role of educator\\role of educatorNode for learning environment		c3192295	21/12/2018 11:00 AM	c3192295	14/01/2019 9:55 AM
Nodes\\role of educator\\Role of educatorNode in partnership with families		c3192295	21/12/2018 10:26 AM	c3192295	21/12/2018 10:26 AM
Nodes\\role of educator\\Role of educatorsNode on assessment		c3192295	21/12/2018 11:35 AM	c3192295	15/01/2019 9:36 AM
Nodes\\role of educator\\Role of educatorsNode on cultural competence		c3192295	21/12/2018 11:08 AM	c3192295	21/12/2018 11:10 AM
Nodes\\rules	Node	c3192295	17/08/2018 9:10 AM	c3192295	17/08/2018 9:32 AM

Nodes\\school readiness	Node	c3192295	15/01/2019 9:09 AM	c3192295	16/01/2019 8:46 AM
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Nodes\\social engagement\\collaborative work	Node	c3192295	29/01/2018 11:10 PM	c3192295	17/08/2018 9:58 AM
Nodes\\social engagement\\cultural diversity	Node	c3192295	13/12/2018 1:02 PM	c3192295	13/12/2018 1:02 PM
Nodes\\social engagement\\family involvement	Node	c3192295	29/01/2018 10:43 PM	c3192295	16/01/2019 10:37 AM
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Nodes\\socio-behaviourist	Node	c3192295	24/02/2019 9:08 AM	c3192295	23/03/2020 9:57 PM

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Hierarchical Name	Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Nodes\\story activity	Node	c3192295	15/01/2019 10:31 AM	c3192295	15/01/2019 10:31 AM
Nodes\\structure of preschool	Node	c3192295	14/01/2019 9:57 AM	c3192295	15/01/2019 10:28 AM
Nodes\\structured	Node	c3192295	25/03/2020 10:24 PM	c3192295	28/03/2020 9:54 AM
Nodes\\sustain shared thinking	Node	c3192295	24/02/2019 9:33 AM	c3192295	13/04/2020 1:19 PM
Nodes\\teacher led	Node	c3192295	13/10/2019 8:54 AM	c3192295	13/10/2019 8:56 AM
Nodes\\teacher philosophy	Node	c3192295	17/08/2018 9:20 AM	c3192295	17/08/2018 9:55 AM
Nodes\\teacher role	Node	c3192295	18/03/2020 9:38 PM	c3192295	28/03/2020 10:14 AM
Nodes\\teaching creativity	Node	c3192295	8/09/2019 12:18 AM	c3192295	9/09/2019 9:03 AM
Nodes\\teaching English	Node	c3192295	9/09/2019 8:46 AM	c3192295	9/09/2019 8:46 AM
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Nodes\\time	Node	c3192295	10/03/2020 9:05 PM	c3192295	27/03/2020 10:15 PM
Nodes\\trial and error	Node	c3192295	18/03/2020 10:44 PM	c3192295	18/03/2020 10:44 PM
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Nodes\\work collaboratively	Node	c3192295	5/03/2020 8:47 PM	c3192295	5/03/2020 9:05 PM

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Queries\\Word frequency of Iran National frameworks	Query	c3192295	3/08/2018 2:07 PM	c3192295	3/08/2018 2:10 PM
Queries\\word frequency Of Australia national frameworks	Query	c3192295	3/08/2018 2:04 PM	c3192295	3/08/2018 2:09 PM

Query Results

Query Results\\play	Results Node	c3192295	24/10/2019 8:32 PM	c3192295	24/10/2019 8:32 PM
Query Results\\quary in policy documents on creativity	Results Node	c3192295	3/08/2018 1:52 PM	c3192295	3/08/2018 1:52 PM

Relationship Types

Relationship Types\\Associated	Relationship Type	c3192295	27/09/2016 8:20 PM	c3192295	27/09/2016 8:20 PM
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Relationships

Relationships\\education (Associated) play	viewRelationship	c3192295	10/08/2018 12:41 PM	c3192295	10/08/2018 12:41 PM
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Reports

Reports\\Case Classification SummaryReport		c3192295	4/03/2020 2:04 PM	c3192295	4/03/2020 2:04 PM
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Reports\\Project Summary Report					Page 12 of 13

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Hierarchical Name	Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Reports\\Coding Summary By File ReportReport		c3192295	4/03/2020 2:04 PM	c3192295	4/03/2020 2:04 PM
Reports\\File Classification SummaryReport		c3192295	4/03/2020 2:04 PM	c3192295	4/03/2020 2:04 PM
Reports\\File Summary Report	Report	c3192295	4/03/2020 2:04 PM	c3192295	4/03/2020 2:04 PM
Reports\\Project Summary Report	Report	c3192295	4/03/2020 2:04 PM	c3192295	4/03/2020 2:04 PM

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Sentiment

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Sets\\Merry	Set	c3192295	26/11/2016 3:49 PM	c3192295	26/11/2016 3:49 PM

Summaries

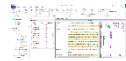
Project Summary

Somayeh's research

23/11/2020 2:05 PM

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C:\Users\sbaakhla\Desktop



PhD Research study

Case Classifications

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Externals

Extracts

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Reports\
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Files\\main study

Files\\main study\\Australia study

Files\\main study\\Australia study\\interviews

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Files\\main study\\Iran study

Files\\main study\\Iran study\\interviews

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Files\\main study\\Iran study\\Pictures

Files\\main study\\Iran study\\Pictures\\Lyda

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Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Files\\pilot study\\Interview

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Document	c3192295	28/11/2016 4:54 PM	c3192295	23/04/2017 11:22 AM
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Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Files\\policydocuments\\Iran preschool national Guide

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Framework Matrices

Maps

Memos

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Memo	c3192295	3/08/2018 11:44 AM	c3192295	3/08/2018 11:44 AM

Node Matrices

Nodes

Node	c3192295	24/02/2019 9:16 AM	c3192295	24/02/2019 11:16 AM
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Node	c3192295	13/12/2018 1:24 PM	c3192295	13/04/2020 1:30 PM
Node	c3192295	3/02/2018 3:02 PM	c3192295	17/08/2018 9:42 AM
Node	c3192295	8/09/2019 12:20 AM	c3192295	8/09/2019 12:20 AM
Node	c3192295	18/08/2018 7:19 PM	sbaakhla	29/10/2020 12:37 PM
Node	c3192295	5/03/2020 8:09 PM	c3192295	9/04/2020 10:54 AM
Node	c3192295	15/01/2019 9:26 AM	c3192295	15/01/2019 10:05 AM
Node	c3192295	15/01/2019 9:42 AM	c3192295	15/01/2019 1:00 PM
Node	c3192295	17/08/2018 9:18 AM	c3192295	17/08/2018 9:56 AM
Node	c3192295	18/03/2020 10:42 PM	c3192295	18/03/2020 10:42 PM
Node	c3192295	27/03/2020 9:48 PM	c3192295	27/03/2020 9:54 PM
Node	c3192295	3/02/2018 3:07 PM	c3192295	12/08/2018 9:33 AM

23/11/2020 2:05 PM

Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Node	c3192295	18/03/2020 10:25 PM	c3192295	28/03/2020 10:18 AM
Node	c3192295	25/03/2020 8:34 PM	c3192295	25/03/2020 8:34 PM
Node	c3192295	27/03/2020 9:46 PM	c3192295	27/03/2020 9:46 PM
Node	c3192295	8/09/2019 12:52 AM	c3192295	13/04/2020 1:34 PM
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Node	c3192295	13/01/2018 5:41 PM	c3192295	13/02/2019 1:05 PM
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Node	c3192295	29/01/2018 10:47 PM	c3192295	26/03/2020 11:28 PM
Node	c3192295	13/12/2018 8:08 AM	c3192295	13/12/2018 8:08 AM
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Node	c3192295	24/02/2019 8:49 AM	c3192295	24/02/2019 10:58 AM
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Node	c3192295	16/01/2019 11:14 AM	c3192295	13/04/2020 1:36 PM
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Node	c3192295	29/01/2018 10:37 PM	c3192295	27/03/2020 10:41 AM
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Node	c3192295	21/10/2019 8:46 AM	c3192295	21/10/2019 8:47 AM
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Node	c3192295	3/02/2018 2:45 PM	c3192295	4/02/2018 12:14 AM
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23/11/2020 2:05 PM

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23/11/2020 2:05 PM

Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Node	c3192295	17/08/2018 9:20 AM	c3192295	17/08/2018 9:55 AM
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Queries

Query	c3192295	27/09/2016 8:53 PM	c3192295	6/02/2018 3:10 PM
Query	c3192295	3/08/2018 2:07 PM	c3192295	3/08/2018 2:10 PM
Query	c3192295	3/08/2018 2:04 PM	c3192295	3/08/2018 2:09 PM

Query Results

Results Node	c3192295	24/10/2019 8:32 PM	c3192295	24/10/2019 8:32 PM
Results Node	c3192295	3/08/2018 1:52 PM	c3192295	3/08/2018 1:52 PM

Relationship Types

Relationship Type	c3192295	27/09/2016 8:20 PM	c3192295	27/09/2016 8:20 PM
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Relationships

Relationship	c3192295	10/08/2018 12:41 PM	c3192295	10/08/2018 12:41 PM
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Reports

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23/11/2020 2:05 PM

Item Type	Created Username	ByCreated On	Modified Username	ByModified On
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Report	c3192295	4/03/2020 2:04 PM	c3192295	4/03/2020 2:04 PM

Search Folders

Search Folder	c3192295	27/09/2016 8:20 PM	c3192295	27/09/2016 8:20 PM
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Sentiment

Sets

Set	c3192295	23/07/2017 8:11 PM	c3192295	23/07/2017 8:11 PM
Set	c3192295	26/11/2016 3:49 PM	c3192295	26/11/2016 3:49 PM

Summaries

Picture from NVivo program- with study data

final nvivo project.nvp - NVivo 12 Plus

Quick Access

- Files
- Memos
- Nodes

Data

- Files
 - main study
 - Australia study
 - interviews
 - templates
 - Iran study
 - interviews
 - Pictures
 - templates
 - pilot study
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Interviews

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Facilitator: ...by the time the child's come up with the ideas?

Interviewee: From start to finish it took about an hour and 20 minutes

Facilitator: Wow, that's great. What does this image indicate?

Interviewee: Yeah. It was imaginative. Used a lot of problem-solving te
of that cognitive thinking. So what does rain look like for
does it look like on paper? So going through those thoug
I said, choosing the right art supplies and resources to ma
come to life. So, yeah, a lot of - and trial and error when
different paints that we could use. The child did a lot of g
guessing and thinking what paint would work for them fo

Facilitator: Very impressive. Does this image show something new, u
typical?

Interviewee: I think it shows something new, in the way that it's how t

Coding Density

- art view
- psychology view
- education view
- teacher role
- sociocultural
- process
- teacher feeling
- engagement
- Individual
- resource and environment connected to EYLF
- new

SB 12 Items