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Development of Creative Disposition among Pre-primary Children in Tanzania: Implication for Pedagogical Improvements

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This study is part of the main PhD thesis study conducted in Dodoma City and Chemba District in Dodoma Region, Tanzania among ten rural and urban public schools.

Abstract: *This study investigated teachers' pedagogical practices for developing creative disposition among pre-primary school children in Tanzania by drawing experiences from Dodoma City and Chemba District in Dodoma Region. It employed a qualitative approach and phenomenography design in which semi-structured interviews and focused classroom observation were used to collect data from 12 teachers who were sampled purposefully. Data collected were analyzed thematically. Findings revealed most teachers are limited in pedagogical knowledge and skills for developing creative disposition. Teachers' pedagogical knowledge and skills for developing creative disposition are paramount if the curriculum objective of creativity development is to be achieved. Therefore, the study recommends pre-primary teachers' empowerment to acquire appropriate pedagogical knowledge and skills for developing creative disposition effectively.*

Keywords: creative disposition, creativity, pre-primary children, pre-primary teachers, pedagogical practices

Globally, there has been a growing concern about developing creative disposition among individuals. Several educational practitioners, researchers, and policymakers have agreed that creativity is an important skill for personal and societal development (Ata-Akturk & Sevimli-Celik, 2020; Craft, 2003b; Kupers et al., 2019; Nelson, 2010; Toivanen et al. 2013). It is for solving daily life problems in new ways, a social and economic change agent, and a competent for job recruitment. Despite its value, (Kim, 2011; Mjema, 1999; Mutarubukwa, 2015; Ndyali, 2016; Taneri, 2012; & Uddin and Uddin, 2013) reveal most individuals throughout the world including Tanzania are in deficiency of creative skills. It is evidenced in Tanzania that most graduates face challenges of self-reliant and their mindset focuses on employment which could be different if they were creative (Mjema, 1999; Mutarubukwa, 2015; Ndyali, 2016; United Republic of Tanzania [URT], 2000). Although the education system from pre-primary class in

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Tanzania is guided by the philosophy of education for self-reliance aiming to develop self-reliant citizens with inquisitive and creative minds (Nyerere, 1967; Sanga, 2016), the aim has not been achieved as expected (Ndyali, 2016; URT, 2000). Effective development of creativity starts early in childhood through adolescence to adulthood which also depends on the surrounding environment, beliefs, and ideologies held by the people within it (Rudiene et al., 2016; Toivanen et al., 2013).

LITERATURE REVIEW

Deficiency of creative skills among individuals is associated with various reasons. Among the major reasons are pedagogical limitations teachers demonstrate through control of the content and teaching strategies (Amabile & Pillemer, 2012; Craft, 2003a; Lin, 2011). In the same line, Robinson (2011) claims that school is the killing agent of children's creative disposition because it frightens children to commit mistakes out of which something original would emerge. Sharp (2004) evident that while most theorists of child development observe children to have a high tendency to creativity when they are young, this tendency declines as they start kindergarten at five or six.

Studies (Mligo et al., 2016; Roppola & Whittington, 2014; Lin 2011; Cremin et al., 2006) indicate pedagogical practices to be critical for creativity development. Hence, teachers are among the responsible stakeholders to ensure that children develop their creative potential. Perienen (2020) accords that activating learners' creative minds reflected in the curriculum is among the roles of the teachers in schools. Ryan and Hornbeck (2007) clarify early childhood education (ECE) pedagogical practices to encompass instructional techniques and strategies, social-emotional interaction between teachers and children, and the mediating effects of the environment. Literature reveals the need for specific pedagogical practices to develop children's creative disposition. Cremin et al. (2015) identify them as play and exploration, motivation and affect, dialogue and collaboration, problem-solving and agency, questioning and curiosity, reflection and reasoning, and teacher scaffolding. Meanwhile, Davies et al. (2012) identify them as flexible use of space and time; posing questions that allow synthesis, analysis, and evaluation; appropriate use of natural materials for exploration and experimentation; playful or game-based approaches with a degree of learner autonomy; respectful relationships between teachers and learners; opportunities for peer collaboration; awareness of learners' needs; and non-prescriptive planning. Thus, it could be relative to argue whether pre-primary teachers in Tanzania use similar practices.

Considering the significance of creative disposition, Tanzania has made efforts to make sure that individuals in all levels of education including pre-primary schools are developed with creative disposition. Having introduced the curriculum for ECE in 2005 for the first time since its formalization in 1995 (Mligo et al., 2016), child-centered pedagogy was to be used in facilitating teaching and learning processes in pre-primary classrooms. Child-centered pedagogy has benefits in developing creativity among others. In 2016, a new curriculum for pre-primary education (PPE) in Tanzania was introduced that emphasizes the development of creative disposition among others following its incorporation in the 2014 Education and Training Policy (ETP). The curriculum sets creativity development and critical thinking among nine objectives of PPE (Ministry of Education Science and Technology [MoEST], 2016). However, it remains less focused on how pre-primary teachers organize and implement teaching and learning activities to promote creative disposition among children.

For example, Mabagala and Shukia (2019); Mghasse and William (2016); Mligo (2015); Mligo et al. (2016); Mtahabwa (2007); Mtahabwa (2018); Shemahonge (2018); and Tandika (2014) investigated a little about pre-primary teachers' pedagogical practices for the development of creative disposition among children with a generic approach. Their focus was not on creativity. Studies focusing on creativity that have been done in Tanzania concentrate on higher levels of learning (see, e.g., Apiola, 2013; Ruyembe, 2015). Thus, despite the understanding that pre-primary education is the foundation level of education for producing creative individuals, the attention is minimal. Continued little focus would lead to difficulties in producing creative graduates; as it stunts the growing children who are expected to develop their creative potential for their life, further learning, and employment. More efforts would be required later as it could have been done in the early years. Therefore, a need to investigate teachers' pedagogical practices for developing creative disposition among pre-primary children in Tanzania arose. Specifically, the study examined teachers' instructional strategies for developing creative dispositions among pre-primary children.

THEORETICAL PERSPECTIVE

This study used the Componential Theory of Creativity developed by Theresa Amabile (1983) to guide in conceptualizing creativity development among pre-primary children. The theory considers intra-individual and inter-individual factors in influencing creative disposition. According to Amabile and Pillemer (2012), the two components combine in a multiplicative fashion to influence the development of creative disposition within an individual. The external component which is the social and physical environment of the child, influences each of the intra-individual components. The intra-individual components include cognitive processes and personality traits related to creativity, talents, knowledge, technical skills, and intrinsic task motivation. Therefore, for some level of creative disposition to occur; the interaction of the child with significant others and the physical environment is inevitable. For example, teachers' pedagogical practices may hinder or encourage children's creative disposition to develop. This implies that, on the one hand, practices such as freedom in play and explorations, recognition of a child's initiatives, encouragement, and allowing mistakes stimulate creative disposition. On the other hand, some practices such as harshly criticizing the child's initiatives, time pressure on completion of tasks, and emphasis on the product's status can hinder the development of creative disposition. Therefore, this theory implies that creativity is the function of a child's creative potential and the social and physical environmental factors. In this sense, the Componential Theory of Creativity was useful for this study to explore pedagogical practices pre-primary teachers use in developing creative dispositions among children.

METHODS AND PROCEDURES

DESIGN

The study used phenomenography design in investigating participants' experiences with creativity development. According to Richardson (1999), phenomenography design aims to characterize variations in an individual's experiences of different phenomena because it concerns those experiences and their conceptions of the world. Therefore, phenomenography design was appropriate for this study. It helped to explore and examine various ways pre-primary teachers use to develop creative dispositions among pre-primary children.

POPULATION AND SAMPLING TECHNIQUE

This study involved pre-primary teachers from urban and rural areas. These teachers were sampled purposefully because they are the ones who operationalize the PPE curriculum thus they were believed to be information-rich individuals. Their involvement allowed them to gain an in-depth understanding of the phenomenon studied. This study used the principle of saturation of information to acquire the sample. Hence, 12 pre-primary teachers were selected from whom the study's objectives were attained.

DATA COLLECTION AND ANALYSIS METHODS

While the data collection process for the whole main study took place from February 2020 to May 2021, data used for this paper were collected from February to August 2020. Those data were collected using focused observation and semi-structured interviews. Focused observation allowed to observe pre-primary teachers' actions and children's engagement in learning activities for creativity development. Therefore, classroom practices were analytically studied, interpreted, and reflected to gain a deeper and more complex understanding of how creativity is developed among pre-primary children. Strategies used to develop creativity among children were explored through semi-structured interviews. The interview schedule was prepared by the first author who was a PhD student by then. The second author, an associate professor in early childhood development and learning (the first supervisor) validated it. More validations were done by supervisor two who is a senior lecturer in early childhood education, two reviewers who are ECE professionals, and qualitative research experts. While data from semi-structured interviews were audio recorded, during observation field notes and videos were taken for further analysis. On average focused observations were conducted for two hours and semi-structured interviews lasted about 45 to 60 minutes. Since data were collected in the Kiswahili language; after transcription, they were translated into English. While the first author transcribed the data; two academic staff from the Department of English and Foreign Languages of the University of Dodoma translated it. On completion, the researcher and translators sat together to check the correctness of the translations while maintaining the field meaning. Hence, one copy was developed for analysis.

Therefore, to make sense of the data collected in this study, thematic analysis framework was used while employing Miles and Huberman's (1994) qualitative data analysis procedures. This analysis involves three stages of the analysis; data reduction, display and conclusion drawing, and verification. Therefore, all information collected was subjected to the three stages of the analysis. The analysis process involved coding the data through which sub-themes emerged. Consistency of the findings was assured by double checking coding of the data to check the emergence of the same results.

ETHICAL CONSIDERATIONS

This study adhered to research ethics to achieve sound research. Thus, before undertaking the study research clearance and permit were obtained from the required authorities. Furthermore, the participants were informed on the purpose of the study and their willingness to participate was sought. Participants were assured of confidentiality of information shared with their names being replaced by letters to avoid their direct identification to the information collected.

FINDINGS

Responses provided by teachers on strategies for promoting creative disposition among pre-primary children differed with the methods used to collect data. The common strategies observed in the classes were not identified through semi-structured interviews. Those strategies are grouped into four categories; providing opportunities for creative experiences, motivation, scaffolding, and parents' involvement.

PROVISION OF OPPORTUNITIES FOR CREATIVE EXPERIENCES

In this study, most teachers were revealed to provide opportunities for creative experiences in developing creativity. Teachers provided children with the opportunities to engage in various creative activities such as expressing themselves, committing mistakes, singing, drawing, molding, constructing, and storytelling, Other activities were free play and body movement. Nevertheless, the study found variation in revelation between the strategies following the methods used to collect data as detailed below.

SELF-EXPRESSION

Providing opportunities for children to express themselves was the common strategy observed teachers used in the schools studied in the learning and teaching process. Except for one teacher who got stuck with what to do with the pre-primary children, to the point that she asked the researcher to suggest what she should do with the children, all other 11 (91.66%) teachers practiced this strategy. Teachers were observed giving chance to children to introduce themselves, express what they molded and constructed, justify the drawing of animals identified, tell what they had observed in the books, and express what they had learned on a particular day. Other teachers used the information receiving and sending game that allowed children to express what they received from their colleagues. Nevertheless, participants were not knowledgeable that providing opportunities for children to express themselves is among the strategies for creativity development as none of the teachers identified it, thus its impact on creativity development seemed to be by chance. Limited awareness may not save the purpose of developing creativity because their use may not include features that may enhance its development similar to what was observed in this study. Moreover, the critical analysis of the opportunities for expression provided and the expression themselves had minimal impact on creativity development among children.

ALLOWING MISTAKES

In developing creative dispositions, allowing children to commit mistakes is valuable as a mistake comes with something original. It was found in this study that allowing children to commit mistakes was used in the teaching and learning process. Although, through semi-structured interviews, none of the participants identified it as a strategy for creativity development, the majority 10 (83.33%) of teachers were observed allowing children to commit mistakes during the lessons. Teachers were observed accepting children's responses and products regardless of their inconclusiveness. Although, some of the activities had directives such as drawing the duck, other children's drawings did not even resemble the duck or a bird-like structure but the teacher accepted them.

DRAWING

Another strategy revealed in the present study for creativity development among pre-primary children is drawing which was established through both focused observation and semi-structured interviews. It was observed that half (6) of the pre-primary teachers provided children with drawing activities whereas only one teacher provided non-directive and the other five provided directive activities. They provided directives in the sense that pre-primary children were assigned specific drawings to draw where they drew pineapple, ducks, shapes, balls, cars, flowers, mangoes, and mango trees. The teacher who provided non-directive activity told children to draw anything they wished during a short break where some drew houses and a female; at the same time, others were playing. The use of drawing strategy was confirmed through the semi-structured interview by 5 (41.66%) teachers where one of them was quoted saying:

> I teach them to be creative through plays which they are playing. For example, "*Embe Embe*" translated to "*Mango Mango*"; they play while moving around and by the end of the play, I guide them to sit down. After they have sat, I tell them to draw a mango or a mango tree with mangoes or flowers (Teacher I, August 2020).

This argument indicates that the teacher used drawing to develop creativity among children.

SINGING

Singing was also an uncovered teaching and learning strategy teachers used to develop creativity among pre-primary school children. Findings show that 7 (58.33%) out of 12 teachers involved in this study used singing in the learning and teaching process. Although most of the teachers used it to call the attention of children in the learning process; and sometimes they used to reinforce them to learn, singing has some implications on creativity development. The use of songs in developing creativity among pre-primary school children from focused observation was confirmed through semi-structured interviews by 2 (16.66%) teachers. It was quoted from one of the teachers involved in this study that:

> For this class even to the previous one I use songs. I tell them, let you teach us any song. He/she teaches us. Some sing common songs, and others as you have seen that time sing new songs never heard (Teacher G_1, 5th March, 2020).

From the quote, it can be noted that the teacher was aware of songs in developing creativity among children. This revealed how children were involved in teaching the class any song. It is from the singing strategy children can design songs from their creativity. Despite this revelation and the implications of the songs on creativity development, most of the teachers used songs without any intention of developing children's creativity. They used songs to call the attention of learners. It was evidenced further that teachers who reported using songs did not manage to justify how they use singing as a strategy to develop creativity among children.

MOLDING

Molding was also a revealed strategy that teachers used to develop creativity among pre-primary children. Through semi-structured interviews, participants established using molding to develop creativity among children. Findings show that 5 (41.66%) teachers reported to use molding activities in developing creativity. It was found that teachers use a molding strategy for children to learn letters and numbers through which creativity in art may develop. Other teachers assigned them to mold animals and mangoes after they had sung the song *"Embe Embe"*. The molding strategy was confirmed to be used by teachers to develop creativity when the researcher visited the learning areas to observe the learning and teaching processes. It was found in one of the schools that pre-primary school children were assigned to mold anything they wished. Therefore, children molded various things such as coaches, tables, office chairs, bans, balls, dolls, and animals. Other children from another school brought to their teacher what they made at home. Things observed being brought were cars, a cow, and a phone. In this study, teachers used art activities to develop creativity among pre-primary children. Molding is among the art activities pre-primary teachers revealed to use in the learning process to enhance creativity development among others.

CONSTRUCTION

Construction strategy is a significant strategy that develops creativity among children. In this study, 4 (33.33%) teachers from two schools were observed using this strategy. It was found that children were assigned to construct a mountain and a prime minister's compound using sand, and chains using bottles' capes of different colors of children's choices. Although construction strategy was also revealed through semi-structured interviews by two out of 12 teachers, the finding implies that most teachers were not knowledgeable that the strategy is vital to creativity development. Therefore, its impact on creativity development might be very minimal. Only a few teachers might have intended to develop creativity through it. Teachers' awareness, knowledge, and skills in using a particular strategy are fundamental for increased effort in creativity development, otherwise, aimless use impacts very minimal.

PROVISION OF FREE PLAY TIME

Another pre-primary creativity development strategy revealed by this study was the provision of free play time. Although it was silent through semi-structured interviews, 4 (33.33%) out of 12 teachers were observed providing free play time to pre-primary children during the teaching and learning process. However, free play time provided varied from one teacher to another. Teacher J provided several free play times in a day than others because he had to teach two classes; standard one and pre-primary class at the same time. Therefore, to resolve he had to send one class outside at a time to play freely. Each class had an average of a session of 30 minutes and had three sessions for each class each day. Hence, each class had one hour and 30 minutes in a day to play freely. In the meantime, teacher D provided free play time once a day for an average of three hours which was much longer time than others. Teacher D had neither experience nor skills and knowledge in teaching pre-primary school children and she neither had the curriculum nor the syllabus. Therefore, she hardly knew what and how to teach and for how long the teaching and learning should be done. Thus, to rescue the situation children had to play longer times. The other two teachers used circle time for the children to play freely. The pre-primary school children in school G tended to organize themselves for the morning circle time immediately as they departed from the assembly ground to classes. There, they sang and played

games together while waiting for their teachers. Though they played freely without their teachers' guide, the degree of freedom was reduced because they played in a single group which impacted a little creativity development.

STORYTELLING

The data analyzed disclosed that 3 (25%) out of 12 teachers observed were using storytelling as a strategy for the learning and teaching process in pre-primary classes but was not for the case of semi-structured interviews. It was found that two teachers among the three narrated the stories while the children were listening and another teacher started by telling the children the story and later he asked any pre-primary child who had a story to narrate for the class. Three children volunteered to narrate their stories. However, the first child failed to narrate his story, the second one did not complete his story and the last child narrated two complete stories. After each story, teachers asked questions to children who had to respond to the questions, and a total of 16 questions were asked. The critical analysis found that none of the 16 questions would develop creativity among pre-primary school children. It was found that the questions asked assessed listening skills and memory ability among children.

MOTIVATING

Of the strategies revealed, motivation was among the strategies pre-primary teachers used in developing creativity among children. Through the present study, it was found that teachers are assessing, praising, and providing children with adequate time to undertake activities for the sake of developing creativity.

ASSESSMENT

In this study, 4 (33.33%) out of 12 teachers were observed assessing children's learning processes. It was found that what children were doing, teachers were assessing as they were passing through. The study revealed positive feedback on the assessment even to those just trying. Whoever responded to the assigned activity was praised and encouraged. However, teachers who found assessing children during the learning process were those who were two in one class, otherwise, it could not be observed. Thus, when two teachers in a single classroom as articulated in their curriculum, children's possibilities to develop their creativity through assessment might increase. Moreover, the study revealed participants to be not aware of assessments for developing creativity, though they were found practicing it. This is because findings from semi-structured interviews demonstrated none of the participants identified assessment among the strategies for creativity development. Lack of awareness proposes challenges in exerting its impacts on creativity development because teachers may use it inappropriately.

PROVIDING ENOUGH TIME TO ACCOMPLISH THE ACTIVITY

Although this strategy was rarely used and was established through observation only, this study revealed extra time being provided to those pre-primary children who were late to complete the assigned activities so that they complete to the level that was satisfactory to them. It was observed in this study that one child from school B refrained from going home until he completed the assignment he was doing and the teacher allowed him. Furthermore, other children were observed in school C who had to finish the activity before they went to their homes. However, the activities given extra time were writing activities with minimal elements

of creativity development whereby in school B the child was writing the letter 'i' and in school C children were writing the letter 'e'. Regardless of which activities were being performed for creativity development in which teachers provided children with additional time for accomplishment, the factor of time is requisite for creative achievement.

PRAISING

Praising was the least established strategy for developing creative disposition in this category for the present study. Through semi-structured interviews, only one (7.14%) participant out of 12 participants revealed it. Probably this would be because many scholars and researchers (such as Deci et al., 2001; Joussemet & Koestner,1999; Malik & Butt, 2016) find a negative connection between the development of creative disposition and praises. It was evidenced by Teacher H when the researcher examined instructional practices teachers use to develop creative disposition among pre-primary school children as was quoted saying:

> I strive most of the time to give small pencils, sometimes I come with chewing gums if I see the one who is doing good, I give him/her. Sometimes we are with a ball as others like mostly plays you tell them the one who will write well I will give the ball so that he/she goes to play. You see them writing and they bring to me, then I give a ball for playing (Semi-structured interview, Teacher H, 13th March, 2020).

It can be noted from the quote that, the small pencils and chewing gums the teacher used to give children were not specifically for the performance of creative activity, as good performance was not specified. Moreover, it can be seen that Teacher H promised children to give them a ball for playing as praise after they had written well, which is not a component of creative disposition though was a learning achievement that a teacher may reward. While the focus was on children's creativity, the finding implies that the teacher had challenges identifying creative achievements. Therefore, it remains open to which processes to praise and how best to use praise as a useful strategy in developing creative disposition among pre-primary children.

SCAFFOLDING

This category was among the least revealed strategies in this study which teachers use in developing creativity among pre-primary children where only two sub-strategies were revealed. However, the value of qualitative research has led it to be reported. The strategy includes providing guidance and materials. Through semi-structured interviews, each strategy was reported by one teacher equivalent to 7.14% of 12 participants. For example, regarding providing guidance when the researcher examined instructional practices teachers use to develop creativity among pre-primary children, Teacher C said: "When I am teaching I try to observe one's interest, through which I help him/her according to what is interested". Thus, it can be seen from the quote that the teacher guides children according to their interests. In the same line, Teacher D revealed to provide materials to facilitate children to engage in creative activities. During semi-structured interviews, the teacher said, "I help children by giving pencils and boxes or pieces of paper and I tell them to draw a house". Creative materials are among the requisites for children's engagement in creative activities. Therefore, their provision increases the probability of children's engagement in those activities and creativity development. However, it was noted that most pre-primary teachers were not knowledgeable about it. The study found only two teachers

reported using scaffolding for developing creative disposition among children. Although every child is born with creative potential, they need support to flourish.

PARENTAL INVOLVEMENT

Although parental involvement in developing creativity among children is of value as to other learning experiences, only one participant (7.14%) was aware of it. It was revealed during the study that Teacher G_2 assigned children to draw a cup that they had to show their mothers. The teacher said: "If you reach at home draw for your mother, and tell her that today the teacher has assigned me to draw a cup for you". Parents are children's teachers too who are expected to expand children's creative experiences learned from schools. Their engagement depends on their awareness and involvement. Thus, their limited involvement in developing children's creative disposition so does the development of creativity among their children.

DISCUSSION

This study intended to examine pre-primary teachers' pedagogical practices for developing creative disposition among children through focused observation and semi-structured interviews. The study found that most of the responses from semi-structured interviews on strategies teachers used in teaching for creative disposition among pre-primary children varied from one teacher to another with greater variation from the interview responses and focused observation. The strategies mostly responded by teachers being used in developing creativity were drawing and molding while those being observed being used mostly were providing opportunities to children to express themselves, allowing children to commit mistakes, and singing. Moreover, the mostly observed strategies being practiced by teachers were not revealed through semi-structured interviews. Hence, four strategies were found silent during the interviews and six were least revealed. Generally, pre-primary teachers had limited awareness of most strategies for developing creative disposition observed practicing. Aminolroaya et al. (2016); Cameron (2010); Cremin et al. (2015); Davies et al. (2012); and Rudien et al. (2016) to mention a few have established several strategies that early childhood practitioners in particular teachers should use to ensure that children develop their creative potentials, this study revealed pre-primary teachers were aware of just a few of them. Cheung (2016) posits that a clear understanding of creative pedagogical strategies is important in developing creative disposition among children. Although some pre-primary teachers were observed practicing them, limited awareness by the majority of teachers on the strategies they can use for developing creative disposition among children questions their effectiveness. Moreover, most teachers observed practicing them were inappropriately used to exert their impacts on creativity development. For strategies to influence creativity development; teachers should engage children in specific ways that bear creative features because if teachers are not aware they become less effective. This is because their limited awareness may lead to unintentional use for creativity development impacting a little to its development.

Additionally, the development process of creative disposition involves motivating creative traits which are extensive in its list where Fox and Schirrmacher (2014) caution that not every child possesses all creative characteristics. These characteristics require varied strategies specific to each one. Therefore, teachers are supposed to be knowledgeable of varied strategies for developing varied children's creative traits because no two children are alike. Moreover, strategies for developing creativity vary according to the context of children's learning activities.

Therefore, pre-primary teachers should be capacitated with various strategies for developing creative dispositions to use them accordingly regarding the children's learning contexts. The present study findings coincide with Amran et al. (2021); Ariffin and Baki (2014); Mullet et al. (2016) and Stylianidou et al. (2018) in that early childhood teachers were found with limited knowledge for developing creativity among children. While Amran et al. (2021) found most preschool teachers (95%) lack knowledge about creativity in teaching that could stimulate children's creative potential; Gregoriadis et al. (2011) found that high level of early childhood teachers in childcare centers and kindergarten schools were unfamiliar with creativity practices and strategies which facilitate creative environment. Similarly, Mullet et al. (2016) found that teachers felt unprepared to foster creativity in the classrooms; and Ariffin and Baki (2014) found that most teachers felt they did not know how to implement teaching that specifically promotes children's creativity. Moreover, Stylianidou et al. (2018) found lack of time among teachers, space, and curriculum requirements as barriers to creative teaching. These barriers imply teachers have limited skills in teaching for creativity development as was found in the present study because teaching for creativity is an embedded curriculum phenomenon. The findings of this study are inconsistent with the Componential Theory which advocates for significant others, pre-primary school teachers in this case through their teaching practices to influence positively the intra-individual creative components among children. This study has established pre-primary teachers to be limited in knowledge and skills on strategies for developing creative disposition. Most teachers were not knowledgeable of the strategies for developing creative disposition even the strategies found used. Moreover, their use was inappropriate to influence creativity development. Hence, the development of creativity among children might be by chance. Therefore, pre-primary school teachers must become knowledgeable and use appropriate strategies for developing varied creative potentials among children.

CONCLUSION

Creativity is important for children's present and future life where its development starts during childhood. Thus, pre-primary teachers are among the important personnel who should flourish children's creative disposition. In this regard, teachers' knowledge and skills for developing creativity are fundamental for enhancing the development of the same among children. The findings of this study revealed that teachers' pedagogical knowledge and skills for creativity development were limited. A few teachers employed creativity development strategies in the teaching and learning processes but also employed inappropriately to impact positively on creativity development among children. The inability to use the strategies for developing creative disposition appropriately presents difficulties for the creative potential among children to flourish. Additionally, the limitation in creativity pedagogical knowledge revealed the complexity teachers face in interpreting the PPE curriculum for enhancing creativity. It is suggested from the study findings that pre-primary teachers should be empowered to acquire appropriate pedagogical knowledge and skills for developing creativity among children. This is because continued inadequate and inappropriate use of strategies for creativity development, consistency of lack of creativity among individuals will prevail.

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