A Mentoring Approach for Developing Creativity in Teaching

CHAI XUN YU
University of Nottingham Malaysia Campus

GANAKUMARAN SUBRAMANIAM
University of Nottingham Malaysia Campus

ABSTRACT

Creativity has been flagged as an essential 21st century skill. The move in the 21st century teaching and learning environment, is the development of skills supporting the creation of knowledge and innovation. As a result, creativity in education has become an international concern that has led to a greater emphasis of promoting and rewarding creativity of teachers. Teaching through creative practices ensures that classroom approaches are interesting and thus, is a more efficient way of fostering learning and personal growth. However, the key question to raise is therefore how to ensure successful creative teaching takes place in the classroom. Here, we discuss the development and use of a mentoring tool that may be used to nurture English language teacher creativity. The paper also makes a critical differentiation between teaching creatively and teaching for creativity. The mentoring tool serves as a training framework for teachers and covers key professional development areas as instructional planning, observations and discussions aimed at systematising teachers' efforts and procedural knowledge in creativity. Through a careful and extensive review of literature and theorising, this paper reconciles the fundamental elements of creativity and collaborative mentoring to develop a framework to enhance teachers' creative practices.

Introduction

The English language teaching and learning landscape is currently undergoing transformations on a global scale to fulfill new needs and demands in the 21st century. This is evident both in native and non-native speaker contexts particularly with reference to creation and communication of ideas and knowledge. Today, a good command of English does not only mean finding a good job, but is also about enabling individuals to function effectively and efficiently in a global context by being able to adapt to rapid changes, travel worldwide both physically and virtually, communicate globally, respect cultural diversity, understand different accents and use technology (Oxford University Press ELT, 2015). Consequentially, traditional notions of education are giving way to more innovative ways of thinking about how to learn, teach and acquire knowledge. The focus in language education is no longer only about learning grammar through rote methods, but in using language and cultural knowledge as a means for communication and connection with others from around the globe (Eaton, 2010). To enable students to do this, teachers need to be creative in developing enabling environments to support student learning – not only the language but also to use English to meet the demands of the present and future.

Creativity is often defined as the ability to produce ideas that are novel or original and at the same time appropriate or valuable (Boden, 2003; Carlile & Jordan, 2012). Creative teachers, therefore can be seen as teachers who are able to produce teaching strategies and ideas that are novel and simultaneously appropriate to student learning. According to Torrance (1995), creative teachers are great teachers who are 'involved in discovery, pushing the limits, taking a step into the unknown' (p. 107), and engaging students in the process. This is why creative teaching is effective teaching (Anderson, 2002; Bain, 2004; Bleedron, 2003, 2005) as "creativity offers classroom approaches that are interesting and thus, seems to be a more efficient way of fostering learning and personal growth of the young" (Cropley, 2001, p. 28). Largely, current conceptions of creative teaching place more focus on how teachers employ creative approaches to enhance student learning about the language rather than its application to meet 21ˢᵗ communication needs. The key question raised in this paper is therefore how we can ensure successful creative teaching to take place in the English language classroom. Our approach is one that focusses on developmental professional development based on a carefully designed mentoring framework.

In many educational contexts, mentoring has been found to be a powerful tool in enhancing teacher professional development (A Van der Nest, 2012; Hudson, 2013; Ismail, 2001; Ligadu, 2008; Tuah, 2003). Additionally, the research concurs with Fleith's (2000) position that creativity training programmes for teachers should involve instructional planning, observations and discussions to systemise teachers' efforts and the development of procedural knowledge in creativity. The amalgamation of the two ideas sets the foundational support for this paper to develop teacher creativity via a collaborative mentoring. We note that despite the cognisance of the essentiality of mentoring for teacher professional development (Reilly et al., 2010), there have been very limited and superficial efforts to integrate the role of teacher creativity and mentoring to propose a clear pathway for teachers to succeed in this endeavour. To address this gap to some extent, this paper attempts to develop a mentoring framework for teachers. While the framework may be applied in teacher professional development in various disciplines, in this paper our focus remains English language teacher creativity. As constructing a mentoring framework teacher creativity is at fundamental stages, we begin with a discussion of some of the fundamentals related to mentoring and creativity.

Creativity in Education

In the field of education, two dimensions of creativity are often discussed: teaching creatively and teaching for creativity (Brinkman, 2010; Cremin, 2009a; 2009b; Jeffrey & Craft, 2004; NACCCE, 1999)

Teaching creatively is the use of 'imaginative approaches to make learning more interesting and effective' (Brinkman, 2010; Cremin, 2009a, 2009b; Jeffrey, 2004; NACCCE, 1999, p. 102). This includes applying creative instructional methods like the use of various media such as video, animation, graphics, texts, with hyperlinks to documents and websites (Wood & Ashfield, 2008) to achieve teaching goals. As such, the primary concern of 'teaching creatively' is with effective teaching. In contrast, teaching for creativity is defined as forms of teaching that are intended to develop students' creative thinking or behaviour (Brinkman, 2010; Cremin, 2009a, 2009b; Jeffrey, 2004; NACCCE, 1999;). This version of creative teaching is widely proposed in most educational contexts and education reform including Malaysia (Faizuddin, An-Nuaimy & Al-Anshory, 2016; Mohammad & Mohammad Yasin, 2015; Saleh & Aziz, 2012), Singapore (Chiam et al., 2014; Fletcher-Wood, 2018), Taiwan (Wu & Albanese,

2013; Yang, 2017), Hong Kong (Chan, 2007) and China (Bronson & Merryman, 2010). To implement creative teaching successfully, we believe that a parallel emphasis on teaching creatively and teaching for creativity is necessary. This is because although cultivating student creativity is the ultimate goal, 'teaching creatively' can serve as a stepping stone toward this goal as 'teaching creatively' provides suitable contexts for both teachers and students to be creative in many ways (Chan, 2007). Besides, teacher creativity is also an enabling ethos that can lead students to use the spaces provided to maintain and develop their creative capabilities (Cremin, 2009a; Morris, 2006). Based on these arguments, this paper operationally correlates 'teaching creatively' and 'teaching for creativity' to 'creativity in teaching'.

Designing a framework for creativity in teaching

While there are several approaches to develop creative teaching (Berg, Taatila & Volkmann, 2012; Cremin, 2009a; Ku & Kuo, 2014), Woods' (1990), Creative Teaching Framework has been chosen as one that best supports integration with the principles of mentoring because it can be used to focus on the creativity of teachers' behaviour, rather than just the outcomes of But BoG can lead fund raising for this project. creative teaching. His framework allows the investigation of the way in which teachers apply their creativity so that this can be understood and assessed. This framework is widely used and has been influential in research that aims at documenting the creative behaviour of educators (Woods, 1993; 1995; Woods & Jeffrey, 1996) and was then used to research the impact of creative teaching on learners – whether teachers' creative behaviour enhances learners' effectiveness in learning, and if it brings out student creativity (Jeffrey & Woods, 1997; Jeffrey & Woods, 2003). In view of the applicability of Woods' framework in understanding different dimensions of creativity in education, we believe this framework will provide clear indicators that can be well amalgamated in the mentoring model.

Mentoring as a methodology to develop creativity in teaching through the context of teacher professional development

In this paper, mentoring is proposed as a strategy to develop teacher creativity. Literature supports the position that professional skills may be developed effectively through formal and informal mentoring.

Mentoring embraces the notion of 'coaching' without making its concept explicit (Harrison et al., 2006). Coaching in general is a particular form of mentoring within teacher education, in that it focuses upon specific tasks, skills or capabilities and is related to performance in some ways (Green, Holmes, & Shaw, 1991; Hopkins-Thompson, 2000). Coaching is often directed at making behavioral changes. Mentoring on the other hand is often linked to developmental activities at the workplace and recognises the psycho-social dimensions of the function and job-specific aspects (Finn, 1993, cited in Harrison et al., 2006). In most definitions of mentoring, the components of 'counseling', 'friendship' and 'socialisation' are identified as ways of differentiating mentoring from the activity of 'coaching' (Bush et al., 1996).

This paper views mentoring from a 'learner-centered' paradigm in which mutuality and collaboration are critical elements for teacher professional development. By this we mean that the learning of both the mentor and mentee is emphasized, as mentor in this paper

also plays a role as a learner. In other words, this paper premises that through the mentoring process, both the mentor's and mentee's creativity will be developed and enhanced.

A Model to Outline a Mentoring Process

Determining a mentoring model to support and develop creativity in teaching necessitates the identification of a model that does not only fulfill the collaborative requirements, but also one that is able to encapsulate the elements of creativity in teaching. In view of this concern, we have adapted Dunne and Villani's (2007) Collaborative Coaching Model (CCM) to form the underlying structure for the Collaborative Mentoring Framework for Creativity in Teaching (CMFCT).

CCM proposed by Dunne and Villani (2007) is built from the Cognitive Coaching approach presented by Costa and Garmston (1996). In Costa and Garmston's approach, the notion of 'cognitive coaching' is proposed based on the assumption that teaching behaviours cannot be changed until internal thought processes are modified. They view the coach as a mentor who seeks to promote a rational analysis of teaching by promoting reflection and an understanding of the assumptions underlying their practical actions (Halai, 2006). However, these functions are mostly in the context of the relationship between cognition and behavior while the framework proposed here will include the aspects of the psycho-social consideration. In CCM, the mentoring relationships are defined in terms of an overt power differential where authority lies with the mentor. In spite of this limitation, the dimension of mutual reflection on teaching practice and explicit emphasis on intentionality of novice and experienced teachers incorporated in Dunne and Villani's model is argued as having compensated for some of the limitations. Additionally, in recent research that applies Dunne and Villani's (2007) mentoring model in examining reflective dialogue in the mentoring process (Silver, 2016) and developing a collaborative professional development model (Zakierski & Siegel, 2016), positive findings have been achieved. Therefore in this paper, Dunne and Villani's (2007) model is selected. In the adapted version proposed here the notion of unidirectional control and input presupposed by coaching is replaced by a bi-directional input and support structure. The revised framework draws from the Collaborative Coaching Cycle to create a Collaborative Mentoring Cycle that engages the critical elements of mentoring in place of the coaching formulas.

The Collaborative Mentoring Cycle (CMC)

The CMC assures the facilitation of trust and mutual reflection through three phases similar to the Collaborative Coaching Cycle (CCC) model i.e. the Planning Conversation, Observation and Data Collection, and the Reflective Conversation. In this research, the terms are respectively rephrased as Collaborative Planning Conference (Planning), Reciprocal Teaching Observation and Data Collection (Teaching), and Collaborative Reflective Conference (Reflection). These changes are initiated to empahsise the focus of the framework on mentoring and on the notion of collaboration as a two-way process rather than the uni-directional nature of the CCC. The main distinction that differentiates the CMC with CCC model is the mutually supportive roles played by the partners in the mentoring process. In this approach there is little distinction between the partners with regards to their importance to the mentoring process. The mentoring process is based on the belief that each partner no matter, experienced or novice, is able to bring to the mentoring process different input that will help raise the standards of both partners. This input may be through the sharing of experiential, procedural, content, contextual and

contemporary knowledge and know-how. In CMC, both the professional development goals and outcomes are collaborative determined by the mentoring partners.

Collaborative Planning Conference (Planning)

In the CCC framework, this phase allows the mentor and mentee to discuss lesson objectives and the mentee's challenges. Dunne and Villani also suggests discussing the method for observation at this phase. They propose five common methods of gathering observation data i.e. verbal flow, class traffic, selective verbatim, scripting and audio/video recording.

CCM stresses the necessity of pre-discussing the focus (lesson organsation and teaching behaviour) to be emphasised during classroom observations. This feature shares the concept in Furlong and Maynord's Competency-Based Model which is based on pre-specified behavioural outcomes and skill-related competences which the training and assessment procedures are tailored to meet (Ligadu, 2012). However, with the intention of nurturing teacher creativity, we are aligned with Schon's (1987) position that establishing pre-defined competencies to be mastered, may limit the parameters of expected competencies and thus, teachers/partners will be deprived of the flexibility to able to choose from the standard determine competencies based on contextualized needs based information to solve unexpected problems. In the endeavour to foster teachers' risk taking and flexibility, we believe that it is up to the mentoring partners to decide if pre-discussion of teaching behaviour to be observed is necessary and what aspects of choice should be considered. As this framework highlights the concept of collaboration, the collaboration in this paper lies in the mentoring partners providing input and support in planning each other's lessons, instead of merely the mentor guiding the mentee on lesson planning.

Reciprocal Teaching Observation and Data Collection (Teaching)

In the CCM model, this phase involves the mentor's observation of the mentee's classroom to gather data to be used as a basis for identifying the mentee's strengths, needs and limitations and promoting mutual reflection on teaching practices. Dunne and Villani (2007) contend that four formal coaching cycles are the minimum to support a beginning teacher's growth and reflection, and additional coaching cycles maybe necessary for weaker mentees.

However in the CMC proposed here, it emphasises encouraging and harnessing the power of trust and collaboration between the mentoring partners to support mutual development. In the "Teaching" phase the mentoring partners observe each other's lessons with aim of identifying each other's' strengths and limitations and in the process learning from each other, and helping each other develop professionally. In this paper, we argue for the break away from the traditional models of coaching, supervision and mentoring, where the mentee is viewed from a deficit perspective and deemed as one

who requires coaching and training. We believe that professional development occurs when both the experienced and/or novice teachers work together to professionally develop by complementing each other's knowledge, skills and competencies.

Collaborative Reflective Conference (Reflection)

According to Dunne and Villani (2007), this phase affords mentees a low-threat opportunity to analyse their performance and learn from it. It focuses on the debriefing process to allow mentors and mentees to analyse their teaching. They also highlight the mentoring dialogue i.e. conversation between mentors and mentees must be based on the teaching stages to prompt mentees' reflections, that involves questioning techniques from the mentors.

In our model, we accentuate the concept of collaboration in developing creativity in both mentoring partners. Accordingly, in terms of reflection, we are looking at mutual reflection, on their own performance and practice as well as the partners'. Hence, the mentoring dialogue in our model is a conversation between the partners that comprises the use of questioning techniques to prompt each other's reflections.

A Framework for Collaborative Mentoring for Creativity in Teaching

In this section, we discuss the construction of a framework for nurturing creativity in teaching via collaborative mentoring. Owing to the two vital foci i.e. creativity in teaching and mentoring, the theoretical framework underpinning this research is an amalgamation of an adaptation of Dunne and Villani's (2007) Collaborative Coaching Model discussed above and Woods' (1990) Creative Teaching Framework. The former is modified to provide a detailed process of mentoring through planning, observation and reflection. The latter is adapted to outline the essence of creativity in teaching and to systematically capture the development of teacher creative behaviour. By integrating the two frameworks, we argue that the features essential at creativity in teaching at each distinctive mentoring stage of mentoring can be presented.

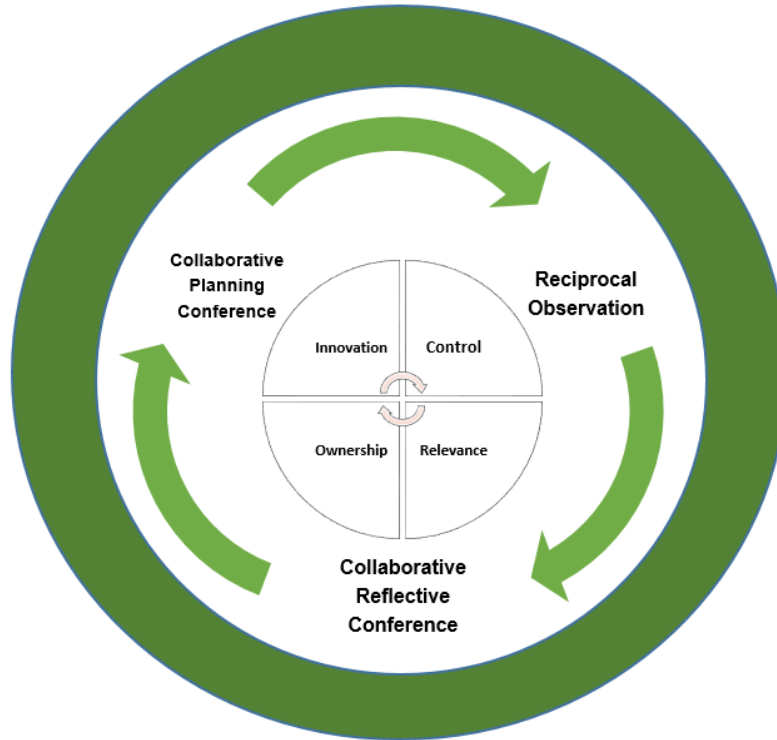The integrated framework in this paper is represented in the diagram below:

Fig. 1. Collaborative Mentoring Model for creativity in teaching

Developing Creativity in Teaching

Woods conceptualises creative teaching in terms of four features, namely (i) innovation, (ii) ownership, (iii) control and (iv) relevance. Based on Woods' (1990) framework, we can differentiate the notion of 'teaching creatively' and 'teaching for creativity' with reference to these four features.

Table 1

Teaching Creatively & Teaching for Creativity

Feature	Teaching Creatively	Teaching for Creativity
Aim	Teacher uses imaginative approaches to make learning interesting and effective.	Teacher provides learners with opportunities to identify their creative strengths and foster their

		creativity.
Innovation	Teacher innovates creative learning strategies that engage learners to achieve teacher determined goals.	Teacher encourages learners' to make innovative contributions.
Ownership	Teacher encourages students to gain ownership of knowledge by making learning experience engaging and interesting through teacher-directed activities.	Teacher provides opportunities for students to gain ownership of knowledge and learning process by making learning experience relevant and learner-directed.
Control	Teacher controls all learning variables – content, time, expected outcomes, etc.	Teacher hands control to the learners to ensure that their learning experience is relevant and to enable them showcase their creativity.
Relevance	Teacher makes learning experience interesting and engaging based on outcomes he/she decides.	Teacher helps connect learning experience to learners through learner-centred activities focused on learning new skills and demonstrating creativity.

The table above depicts the differences between teaching creatively and teaching for creativity adapted from Woods' (1990) concepts. It also provides clear indicators of how teacher behavior may be used to advocate professional development in creative teaching.

The composition of a mentoring for creativity in teaching framework takes into consideration of the following:

Firstly, it must be taken into account that Woods' (1990) framework was developed two decades ago. To address the limitation of datedness, this paper has drawn from recent studies in relation to creativity in education, encompassing creative teaching approaches in general and in language teaching, and related studies in which the term 'creativity' is not mentioned but is useful in contributing to the development of framework for this paper.

In a mentoring for creativity in teaching framework, Woods' (1990) Creative Teaching Framework is built within Dunne and Villani's (2007) Collaborative Coaching Model as shown in figure 1. To outline clearly what constitutes creativity in teaching in the mentoring framework, we have adopted Woods' features of innovation, ownership, control and relevance. Relevant criteria from literature will be added to strengthen the original framework proposed by Woods.

A critical difference between Woods' position of the four creativity criteria or measures – innovation, ownership, control, and relevance to ours is that Woods' specific criteria or measures may be more important in specific areas of teaching (planning, teaching and reflection), while we assert that the importance of the four criteria or measures is significant to all areas of teaching. Here, we provide a clear and operational description

of the criteria for guiding the development and assessing creating in teaching.

Innovation

The 'Innovation' feature in Woods' framework is largely prioritised to the planning stage.

Collaborative Planning

Woods (1990) views teacher innovation through the process of developing teaching ideas. He conceptualises 'innovation' as an element of both novelty and adaptation by ascertaining that creative teachers practise (a) developing their own original teaching ideas and (b) combining and adapting ideas/resources through collaboration with other teachers and through readings. Being informed by Crookes and Arakaki's (1999) early research that accumulated teaching experiences endow teachers with personally unique entity which inform them the workability of approaches and techniques in particular circumstances, we deem teachers' ability to draw ideas from accumulated experiences an additional criterion to 'innovation'. However, we note a finding by Crookes and Arakaki (1999), that when teachers are disparaged for gaining teaching ideas using sources outside their experiences, we inculcate a culture that is devoid of risk-taking attitudes, which is a fundamental phenomenon of creativity. Such report informs this paper that teachers' creative behavior must only be acknowledged when there is a regular combination of ideas developed from both new and personally tested repertoire.

The above situation clearly shows that 'innovation' requires teachers' openness to new ideas and risk-taking. It is therefore, crucial to incorporate a criterion for '**variety in methodology selection**'. Creative teachers adopt an eclectic approach in language teaching in which their selection of methodologies within the eclectic approach are not only theoretically sound (Richards, 2013), but also relevant, innovative and allow for student-centredness. Chang, Chuang, and Bennington's (2010) have also shown that teachers are seen uncreative for not having diversified teaching approaches. We also argue that a '**variety of assessment selection**' should be included under 'innovation' to represent creativity in teaching. Developing a variety of evaluation techniques allows teachers to direct student performance to demonstrate a wide range of critical and creative skills and competencies.

Teaching

In the classroom, the important attribute in a creative teacher i.e. openness to new ideas can be transferred during the lesson through their '**openness toward students' ideas**'. Additionally, this paper highlights the ways in which teachers innovate their classroom instructions to motivate students. In this regard, creativity in teaching requires a systematic approach to learning where teachers convey clear instructions, emphasise goals and purpose of learning, clarify the importance of a particular lesson, and communicate rules and routines clearly (Starbuck, 2006). Hence, the framework brings in a criterion namely '**clarity in instructions**' to capture the aforementioned classroom behaviour.

The argument concerning the necessity of setting rules and routines in a creative

classroom must be acknowledged. While Starbuck (2006) attributes creative teaching to effective communications of classroom rules and routines, Woods (1990) asserts adherence to the humanism philosophy as the most important quality for creative instructors in which teachers believe in students' self-disciplines and conveying rules and routines in the classroom is deemed unnecessary (Hong et al., 2005). In this paper where attaining effective English language teaching/learning is the main focus of implementing creative teaching, we are inclined to Starbuck's opinion owing to our consideration of Maslow's (1970) theory which highlights that providing a safe environment is key to helping learners to learn. A safe environment in this paper is viewed as giving enough leeway for students to express themselves, but maintain enough control to make sure that they do not abuse such level of freedom (Starbuck, 2006).

Ownership

This feature concerns teacher autonomy in the teaching/learning process. It underscores how teachers make the most of their autonomy in helping students to take ownership of knowledge, learning process and understanding.

Planning

At the planning stage, ensuring lessons are clearly structured to promote student ownership of learning is crucial. Learner-centeredness allows for active learning where students are engaged in what they are studying (Brown, 2008) through collaboration and cooperation (Huba & Freed, 2000).

At the planning phase, teacher selection of content and activities is crucial as it decides the mode of learning in the classroom. In language learning, helping students to take risks, to be imaginative and playfully explore options and ideas as they work, and get engaged in 'possibility think' are important (Craft, 2001). Through this journey, knowledge about language and skills will be developed through students' active involvement as readers, writers, speakers and listeners (Cremin, 2009b). In response to these assertions, we propose the need for problem-solving learning (Plucker & Beghetto; 2003; Sawyer, 2011), encouraging risk-taking (Morais & Azevedo, 2011) and students' original thoughts and responses (Froyer, 1999) under '**content, material andactivity selection**'.

Another point worth discussing is the appropriateness of including the aspect of 'learner inclusion' to the feature of 'ownership'. With reference to reflection and review, Cremin (2009a) points out that enabling students to make insightful self-judgments and to engage in group peer-review and assessment is a way of developing student creativity. From our perspective, the process of self/peer assessment which involves rational and non-rational thought fed by intuition (Claxton, 2000) and the application of knowledge and skills is a strategy to assess if a teacher's teaching is effective by allowing students to revisit their learning (Cremin, 2009a).

Teaching

Teacher behaviour in the classroom is able to enhance students' ownership of learning in terms of students' willingness to take risks and contribute divergent ideas. This could

only be achieved through teachers' '**open-ended questioning strategies**' (Cremin, 2009b). To capture teachers' achievement in fostering students' ownership to learning, an observation of '**students' engagement'** in learning, in terms of their openness toward guessing answers and presenting their own thoughts are essential.

Control

Control is about teachers' making choice without regard to work restrictions (Geisler, 2009). Woods' framework underlines that 'control' helps teachers change or modify constrained systems to good use (Nias, 1989), and such control is empowered by their motivations, teaching belief, self-knowledge (Powell & Solity, 1990, cited in Woods, 1990) and reflective practices (Schon, 1983, cited in Woods, 1990).

Stemming from Woods' (1990) viewpoint about 'control' in terms of teachers' ability and willingness in overcoming constraints, this paper highlights 'control' from Stravinsky's (1990) view of the creative role of 'constraints' in what he terms 'problem-solving' strategies.

Planning

Based on Woods' framework, we include two criteria namely '**working around school constraints**' and '**modifying teaching/learning process i.e. selection of content, material and activity**' to capture and develop teachers' ability in modifying constrained systems imposed by the schools and curriculum. The former criterion is developed based on the studies that inform teachers' challenges (Cross, 1999; Crotwell, 2011; Nakabugo et al., 2007) and teachers' strategies in overcoming school/curriculum restrictions (Corno, 1995, 2008; Nakabugo et al., 2007;). According to the findings reported in these studies, time constraints (Cross, 1999; Crotwell, 2011) and large classroom (Nakabugo et al., 2007) have been the major challenges for teachers regardless of epoch.

The latter criteria concern teachers' modifications in resolving curriculum constraints. In literature, teachers' control over the teaching/learning process is exercised through adapting textbooks like adding an activity, using a different activity, simplifying terminology, making an activity more student-centered or teacher-centered, extending the time allocated for a particular activity, and changing activity to group activity (Drake & Sherin, 2006).

Teaching

Sawyer's (2004) suggestions on structural improvisation is revealing in constructing criteria for developing teacher 'control' at the teaching stage. At this stage, spontaneity in departing from planned lessons is a critical creativity teachers are required to exercise. Literature reports two types of spontaneity performed by creative teachers during the lesson: (i) **spontaneity in lesson mode** (Grainger et al., 2004; Halpin, 2003; Nickerson, 1999) and **(ii) spontaneity in changing learning focus** (Sawyer, 2004). The former involves the technical aspects including the change of pre-planned lesson pace and group/activity dynamics (Richards, 2013) based on lesson development; the latter involves the change of learning focus in which teacher diverts from the focus of activities to create learning opportunities around teachable moments (Richards, 2013; Sawyer, 2004). In other words, teachers' spontaneity in learning focus will lead to the change of pre-planned learning outcomes of the lesson.

Relevance

This feature concerns teacher's ability to operate within a broad range of accepted social values while being attuned to students' culture. Creative teachers adapt where necessary to ensure appropriate social and cultural values in the teaching/learning process.

Planning

Ringwalt et al. (2003, 2004) show that cultural issues are the biggest influence that leads to adaptive teaching. Ball & Cohen (1999) also discovered that teachers adapt curriculum based on their students' ability. Additionally, to inculcate students' passion in English language learning, it is essential for teachers to connect the literacies of home and school, offer rich textual encounters that bridge the gap between the children's own 'cultural capital' (Bordieu, 1977) and the culture of school (Cremin, 2009b). Therefore, we include the criteria named '**relevance on ability**' and '**cultural relevance**'.

Besides, the feature of 'relevance' needs to be looked at from another perspective, particularly when inclusion and diversity are part of the 21ˢᵗ century visions (UNESCO, 1999). Hence, teacher creativity is particularly important in this aspect to address the diverse learning and emotional needs of students, including special needs students are highly essential. In this paper, we subsume under the areas of inclusion and diversity the need to address content, material, activity and assessment relevance for students with learning difficulties and special needs as well as issues related to multicultural, multiracial and multinational scenarios.

Teaching

In the classroom, teachers' success in achieving relevance of student learning can be assessed through observations of students' response and engagement (Cremin, 2009a). '**Students' engagement**' informs if the content, material, activities and assessments are appropriate for their ability, interesting and attuned to their cultural and social values.

Reflection on 'Innovation', 'Ownership', 'Control' and 'Relevance'

In this framework, we propose that the reflection stage for each feature covers the review of all criteria in the four features of innovation, ownership, control and relevance. It must involve teachers' reasoning, evaluation of their own planning and teaching behaviour, and suggestions on ways to improve their planning and teaching behavior (Dunne & Villani, 2007; Gibbs, 1988) in order to be a reflective practitioner.

Conclusion

The mentoring framework for developing creativity in teaching constructed in this paper aims to contribute to the improvement of teacher creative practices, teacher education, teaching practice supervision, peer mentoring and school collegiality. Firstly, it can be used as a guide or handbook to facilitate university supervisors and teacher mentors to help teachers improve their creative instructions. Secondly, as teachers conduct the mentoring process, it is believed that trust among teachers built along the process will

enhance teamwork among teachers, which will in turn improve school collegiality. Such improvement will therefore promote mutual development in implementing creative teaching. This framework can be adapted to suit different teaching contexts, from primary to tertiary level, and for different subject areas.

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