

## The Curricular and Pedagogic Creativity of Summerhill School, and Related Reflection on the Teaching in Singapore

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### Abstract

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Through a discussion of humanities education and liberal ideals in England's Summerhill School, this paper hopes to highlight the important place of creative thinking in education, revealing how creative thinking will be an important ability and intrinsic quality in education henceforth, and even become its main goal. This text gathers discussions of a few representative innovative teaching methods and teaching activities in Summerhill School, and at the same time, reflects on education in Singapore's environment.

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**Keywords :** Pedagogic Creativity, Curricular Creativity, teaching in Singapore, Summerhill School

### 1. Foreword

Thinking is a process which is part of psychological activity, and which is also thought of as an ability. Renowned scholar, Dewey (1910), proposed that it is the former, suggesting that thinking and problem solving are internal processes. Guilford (1967) is a scholar who represents the latter belief. He even defined at least three types of thinking abilities: a) convergent thinking, b) divergent thinking and c) evaluation.<sup>2</sup>

In fact, these two aforementioned interpretations of thinking (as a psychological process and as an ability) are not contrary to each other, but in fact complement each other: a person's ability level can determine how difficult a problem is to solve, which indicates the presence or absence of obstacles in their internal thought processes.

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<sup>2</sup> Zhang Chunxing and Lin Qingshan. *Educational Psychology*. Taipei: Tung Hua Book Co Ltd, 1993. 153.

In this paper, I wish to highlight an essential form of thinking – creative thinking. Obviously, this includes two aspects: processes and abilities. Here, Table 1 indicates how these two aspects are connected with thinking.

<b>Thinking</b>	
(its nature)	(seen as an ability)
1. creativity	1. convergence
2. hindsight	2. expansion
	3. evaluation

**Table 1 : The Nature and Abilities of Thinking**

This involves the nature and abilities of thinking, and creative thinking (including creativity) is an important part of the nature of thinking. According to *The Zhang Dictionary of Psychology*, creative thinking and creativity are also two main directions of research by psychology scholars.<sup>3</sup> This text aims to feature the importance of creative thought, its important potential and qualities for curriculum and pedagogy, and how it is also becoming a major goal of education.

For more than ninety years, through Summerhill School, Scottish educator, A.S. Neill (1883-1973) has put this educational ideal into practice — to give children a free learning space to stimulate their creative thinking.<sup>4</sup> Situated in Leiston, Suffolk, in England, Summerhill School was founded in 1921, and is one of the most famous free schools in modern educational history.<sup>5</sup> Besides being an exemplar of individualised and experiential learning, it has also been hailed as “possibly the happiest school in the world”<sup>6</sup> (Neill, 1968: 23). This will be our starting point to investigate the aims and educational strategies of Summerhill School.

Its students’ age range (6-16 years old) is the most important stage in the instillation and prototype establishment of creative thinking, and its open space and inclusivity has probably set aside the largest space for the development of creative thought.

<sup>3</sup> Zhang Chunxing. *The Zhang Dictionary of Psychology*. Taipei: Tung Hua Book Co Ltd, 1991.

<sup>4</sup> See “A. S. Neill”, <http://www.summerhillschool.co.uk/asneill.php> (accessed 12 May 2014).

<sup>5</sup> See “Summerhill School”, <http://www.summerhillschool.co.uk/> (accessed 12 May 2014).

<sup>6</sup> Neill, A. S. *Summerhill*, Middlesex: Penguin Books, 1968, p23.

English psychologist G. Wallas proposed that there are four stages of creativity: 1. Preparation; 2. Incubation; 3. Illumination; 4. Verification.<sup>7</sup> Summerhill School's students are fortunate to experience these four stages in their school's free and open environment. Putting aside all preconceptions related to psychology, let us examine the aims and methods of Summerhill School and the room for creativity that they provide.

## 2. Summerhill School's Education Principles

### (i) A free Environment

Professor Lu Meigui mentions in her book *An Evaluation of Summerhill School* that Summerhill School has three principles:

1. To integrate character education
2. To instill respect for personal individuality
3. To stimulate the ability to create<sup>8</sup>

The third principle, to stimulate the ability to create, is closely linked to the direction of investigation of this article. We know that the expression of creativity may reveal its strengths in an environment full of limitations or difficulties. However, for the nurturing, stimulation and development of a young child's creativity, an external environment that is completely free and unrestrained is, however, indispensable, just as Lu Meigui points out:

The success or failure of the nurturing and stimulation of creativity, however, is dependent on whether students can express their talents and potential in a free and unrestrained environment where they can learn actively.<sup>9</sup> Summerhill School believes that "the meaning of love is to approve of everything about the child, to make the school fit the child, and not to make the child fit the school."<sup>10</sup> "To approve of everything about the child" is indeed not a state which any teacher or educator can easily train themselves to attain.

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<sup>7</sup> Wallas, G. (1926) *The Art of Thought*. New York: Harcourt Brace.

<sup>8</sup> Lu Meigui. *An Evaluation of Summerhill School*. Taipei: Shita Books, 1990.

<sup>9</sup> Lu Meigui. *An Evaluation of Summerhill School*. Taipei: Shita Books, 1990. 117.

<sup>10</sup> Neill, A.S. (translated by Wang Kenan) *Summerhill School*. Taipei: Yuanliou Publishing Company. 1994. 18.

So what Neill advocates is this – an environment where the individual has the freedom to choose, learn and grow up. This is because Neill believes that only an unrestrained education enables an individual to achieve their potential and true self. And I believe that individual potential and one's true self can only really be expressed through creativity.

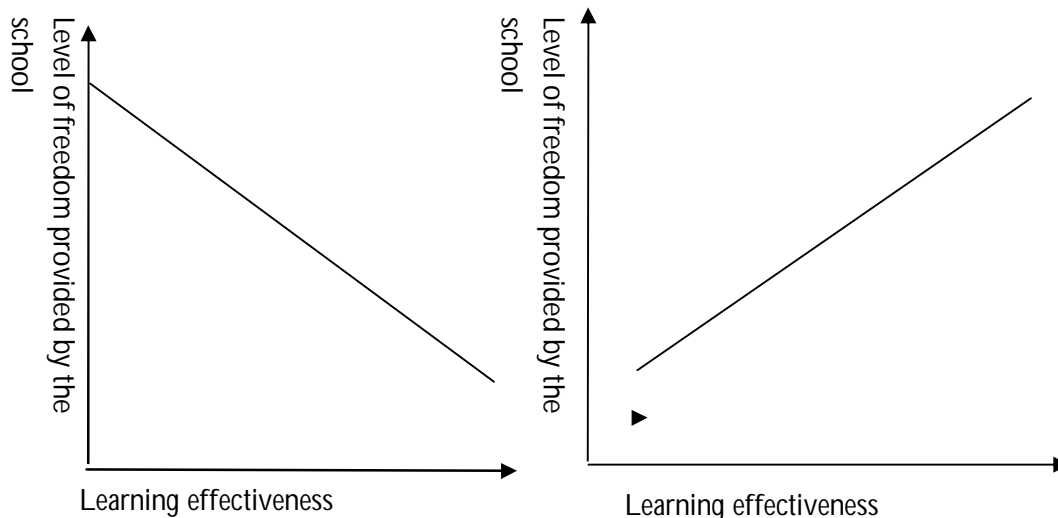
Summerhill School's founding aim is liberalism, which in fact is also in line with our traditional Confucian spirit of individualised learning. Everyone's temperament in life is different, just as our talents and interests differ, so creativity and creative thinking differs among people. It is nearly impossible to purposely produce a set, or countless sets, of teaching methods to fully match every student. Neill's response to this fact was to create an egalitarian and free teaching environment for students to choose curricula and activities close to their own temperaments. Only in this happy atmosphere, students will have nothing to be afraid of, and thus play and learn at will. From the incubation period of this kind of creativity, the experience of free exploration will affect students for their whole lives, and later, during their period of illumination, they can exercise their potential. Finally, during the verification period, they will verify and accept the results of this exploration.

However, an entirely free and egalitarian teaching environment may not be free from worries about its continuity. Will creativity lead to indulgence, presumptuousness, leniency, impulsiveness, giving way to sensual pleasures, or foolish acts? Neill's answer is a very firm no. He deeply believes that the original nature of mankind is kind and pure. This coincidentally parallels the beliefs about human nature held by the ancient scholar, Mencius. The world of children is pure, and Summerhill School understands this, deeming only children 11 years old and under to be eligible for admission in order to nurture and shape their innocent and pure hearts from a young age.<sup>11</sup> Students' learning effectiveness will not decrease because of a free and open environment, which is a common worry among parents.

On the contrary, because of the children's physical and emotional well-being, and their fearlessness when it comes to difficulties or to the unfamiliar, they will view overcoming learning difficulties as a kind of victory in a game. This is illustrated simply by Tables 2 and 3:

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<sup>11</sup> Neill, A.S. (translated by Wang Kenan) Summerhill School. Taipei: Yuanliou Publishing Company. 1994. 9.



**Table 2 : Parents' common understanding of conceptlearning effectiveness**

**Table3 : Summerhill School's of learning effectiveness**

From Tables 2 and 3, we can see that Summerhill School's beliefs and parents' misconceptions are greatly at odds: Summerhill School deeply believes that while children may have more time to play in a free environment, they may in fact do homework they like diligently because of their interest in it and their self-motivation, and so express their potential abilities and creativity. Of course, not all students are suited for an academic path, so not all of Summerhill School's children will score full marks or attend high school or university in the future. Still, Summerhill School believes that being a happy janitor is more fortunate than being a dissatisfied lawyer.

(ii) Imparting Knowledge

Summerhill School is a place where examinations are assigned. It opposes prescriptive rote learning as a way of imparting knowledge. Summerhill School's educational ideals are that an education with an over-emphasis on grades and achievements often turns genius into mediocrity, and is the greatest public enemy that kills creative thinking. Neill openly expressed that he hated examinations, even though Summerhill School still allows students to freely register for examinations (such as the G.C.E. 'O'-Level Examinations , and the C.S.E.) to match and satisfy external requirements.

Neill believes that only when the pressure to be promoted, grades, comparison, destructive competition and examinations are eliminated, students can study what they love and love what they study.

Furthermore, Lu Meigui believes that in today's society, not only has knowledge been reduced to being peddled like a product, but also it possesses all the detriments that a product has at the same time – it may even be reduced to a quantifiable, hierarchical good with a value that depreciates. Students also gain a set of values like those of consumers— and most notably, “money-making” fields of study are full of mercenary students, the majority being students who excel in their studies.<sup>12</sup> Students are choosy about knowledge and learning just as how consumers are choosy about products. They want things that are new, good, greatly beneficial, that have social status and that have an identity. Label formation results. According to the labeling theory conveyed by sociologists, the formation of secondary labels, to a certain extent, occurred due to factors such as academic experience, knowledge, and fields of study.

Hence, some people believe that Summerhill School is a clear stream in a polluted sea, but some criticise it for going against the tide and for being unrealistic. England's Office for Standards in Education report even additionally denounced it in 1999. However, educational psychologists clarify: “Traditional school education has always emphasised rules and norms. Besides learning fixed answers and knowledge, students have very few opportunities to express themselves freely, which eventually affect the development of their creativity.”<sup>13</sup>

Hence Summerhill School's ideals are not entirely out of step with the times, even though they are sometimes admittedly too idealistic and perfectionistic. Neill advocated opposing the standardisation of tastes in knowledge and the established authoritative method of imparting and critiquing knowledge. His own educational ideals are of a higher standard:

Parents cannot understand how unimportant schoolbooks are. Children and adults will only learn what they like.

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<sup>12</sup> Lu Meigui. *An Evaluation of Summerhill School*. Taipei: Shita Books, 1990.

<sup>13</sup> Zhang Chunxing and Lin Qingshan. *Educational Psychology*. Taipei: Tung Hua Book Co Ltd, 1993. 183..

Prizes, grades and examinations will all impede the development of a normal personality, and only a bookworm would claim that one's only education comes from books.....books are the least important part of schooling, and what all students require are simply elementary reading materials. The rest should be tools, mud, exercise, drama, storybooks and freedom.<sup>14</sup>

It can be seen that Neill's ideals are founded on children's self-directed learning. However, students' willingness to learn is often swallowed by inertia, and their learning goals often tend towards play. So the problem today's educators deal with is that of striking a balance between free learning and society's requirements.

The ability to inspire creativity does not have an absolutely direct relationship with the volume of knowledge in a book; rather, when students carry too much knowledge from books, it will be damaging to their creativity. Having students attain grades for gaining knowledge through education has never been the purpose of Summerhill School; instead, the nurturing of creativity is its most valued goal. So Summerhill's students will not achieve outstanding grades in public examinations, but if they really want to compete with others based on their creativity levels, they are at the forefront among other schools' students. Thus we can see the three characteristics of performance (Guilford, 1967) in Summerhill students' behaviour: 1. Flexibility; 2. Originality; 3. Fluency.<sup>15</sup>

Normally, Summerhill's students' thoughts change rapidly, and they make accurate inferences and are not restricted to outdated knowledge (or even their lack of outdated knowledge), so they are flexible.

As they receive multi-modal information and do not have to give model answers, they retain their own individuality and often express unique personalities and attitudes towards life. As they are unafraid, unrestrained and unprejudiced, their thoughts, words and actions flow more smoothly.

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<sup>14</sup> Lu Meigui. *An Evaluation of Summerhill School*. Taipei: Shita Books, 1990. 118.

<sup>15</sup>Zhang Chunxing and Lin Qingshan. *Educational Psychology*. Taipei: Tung Hua Book Co Ltd, 1993. 181.

(iii) Summerhill's ideal creative personality

A close look at the children described in *Summerhill School* 《夏山学校》 reveals that they have many of the traits attributed by Barron to a creative personality:

1. Wide interests, preferring to spend more effort on complex, novel things.
2. More linguistically fluent, able to express one's opinions freely.
3. A sense of humour and a higher aesthetic ability.
4. High work effectiveness.
5. Seldom goes with a herd mentality, dislikes following others' way of judging things, good at working independently.
6. High self-confidence, which sometimes inevitably leads to arbitrary behaviour; likes to allocate work to others.
7. Likes to study abstract issues about philosophy, religion, and the value of life.
8. A wide scope of experiences in life.
9. More ambitious than others with regards to the future.
10. Direct and frank attitude, with unrestrained emotions, poor self-control.<sup>16</sup>

Fundamentally, even though this is a conclusion drawn from adults with high levels of creativity, the buds of these traits can already be seen among the children of Summerhill who are ten years old and above. This can be said to be the preparation and incubation period for these personality traits.

However, some people believe that instilling knowledge will also have a big effect on creativity, as it is in fact impossible to be creative from the start without the foundation and backing of knowledge. So Neill advocates reading, and the learning of some basic knowledge from books.

What he opposes is the gaining of basic knowledge without reflection, but instead with an overly heavy burden of knowledge that kills creativity. Psychologists also believe that:

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<sup>16</sup> Zhang Chunxing and Lin Qingshan. *Educational Psychology*. Taipei: Tung Hua Book Co Ltd, 1993. 178.



1. Compared to intelligence, the development of creativity is more greatly influenced by environmental factors.
2. Parents' methods of bringing up their children affect children's creativity and development. Children with an overly harsh upbringing at home usually display less creativity.
3. In school education, the development of creativity weakens at three junctures. The first juncture is when students begin formal schooling at the age of six. This may have to do with teachers' authority and standardised life in school. The second juncture is around the age of nine, probably due to the child beginning to select their playmates. The third juncture is around age 13 to 14, due to the child's interaction with the opposite sex.<sup>17</sup>

The first and third points emphasise the child's environment instead of knowledge. Therefore Neill's ideal for Summerhill School is a free environment for children to build innovative spirits and personalities. The second point about a harsh family upbringing will not happen to Summerhill School's students, as they live in the boarding school away from home, and can only return home during holidays. Although they will be separated from their families for the short term, they can be openly creative due to their loss of a harsh family upbringing. Teachers' authority mentioned in the third point is absent from Summerhill School, because Neill also gets opposition from students although he is the principal. This is due to the democratic, egalitarian nature encouraged in Summerhill, where students and teaching staff can all participate in voting, in which one person gets one vote. The personality developed by this environment is one that is full of self-confidence, bravery, passion and active creativity.

### **3. Summerhill's Curricular and Pedagogic Strategies**

Next, I will examine the implementation of Summerhill's ideals of freedom and their curricular and pedagogic creativity in the following four areas:

1. Effective classroom management
2. Role play
3. Discussion

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<sup>17</sup>Zhang Chunxing and Lin Qingshan. *Educational Psychology*. Taipei: Tung Hua Book Co Ltd, 1993. 183.

#### 4. Teaching assessment<sup>18</sup>

##### (i) Classroom management

Summerhill is a school “where play comes first”, so the classroom is also seen as a playground full of enjoyment. Students can learn freely and create happily. Of course, this does not mean they can create havoc as they wish like in a playground, but instead, they treat each lesson as a game filled with delight. Since a lesson here is likened to a game, it has to have fixed game rules, and Summerhill School’s game rules are usually set by students themselves, and are, for example, seriousness, filial piety and quietness. Spontaneously-set rules provide the impetus behind Summerhill’s classroom management. It is worth noting that when rules are spontaneously set, they cease to become rules or restraints, and instead become a kind of natural response. This lesson atmosphere relieves stress for students and teachers, hence enabling teachers to adequately perform creative teaching and students to carry out creative learning and absorption.

##### (ii) Role play

Every week, Summerhill has a theatre evening. This is in accordance with the “learning through doing” that Dewey advocated. Before children “do” (i.e. perform), they have an enjoyable process of creativity and imagination. This is because the scripting, editing, casting, directing, backdrop, costumes and the making of the play are all done by students themselves.<sup>19</sup> This is how they create something out of nothing, and develop a good practice during this process, with their imagination. Summerhill provides this opportunity for students to transform their thoughts, imagination and creativity into reality. Through this, they experience the five main steps of thinking that Dewey mentions in his book, *How We Think*:

1. Encountering difficulties or setbacks.
2. Finding the root of the problem.
3. Searching for related information and raising possible solutions.
4. Analysing each possible solution, evaluating them and choosing the best solution.

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<sup>18</sup> Lu Meigui. An Evaluation of Summerhill School. Taipei: Shita Books, 1990. 117-9.

<sup>19</sup> Neill, A.S. (translated by Wang Kenan) Summerhill School. Taipei: Yuanliou Publishing Company. 1994. 69.

5. Carrying out concrete actions according to this solution and making corrections on the spot whenever there are any inappropriate aspects.<sup>20</sup>

This is a scientific, objective way of thinking systematically. Even though Summerhill's students may not necessarily know this theory, they are indeed writing and directing the show on a subconscious level. In the process of directing, when they meet obstacles, they can creatively use these steps to overcome them. We can even say that Summerhill students use lateral thinking to carry out problem-solving. Lateral thinking is a breakthrough logical thinking method brought up by Edward de Bono in 1968, and it is a new proposition that is the opposite of vertical thinking. It is free from the norms of logic and explores the nature of a problem from a new angle, using methods that are not restricted by prescribed conditions, to find the solution to the problem.<sup>21</sup> Only non-rigid minds which are full of creative thought can use it wisely. Summerhill's students possess this strength.

### (iii) Discussion

These are unique supplementary activities. They are not called "supplementary periods" so students will not get the mistaken impression that they are psychologically unstable and require treatment or counseling. Discussions happen every Tuesday night at Summerhill and are how Neill discusses issues such as sex education, theft and crimes with students in a relaxed manner. The benefits of this are that students will not become detached from the outside world, and at the same time they will be able to express their creative viewpoints and opposing opinions at any time. This discussion can be seen as an external stimulus, and students will generate different responses and feedback as a result.

In fact, this fully matches educational psychology's stimulus-response theory, and can give rise to interest and curiosity from extrinsic motives, thus stimulating questions, discussions, compromises and debates from intrinsic motives.<sup>22</sup>

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<sup>20</sup> Zhang Chunxing and Lin Qingshan. *Educational Psychology*. Taipei: Tung Hua Book Co Ltd, 1993. 163.

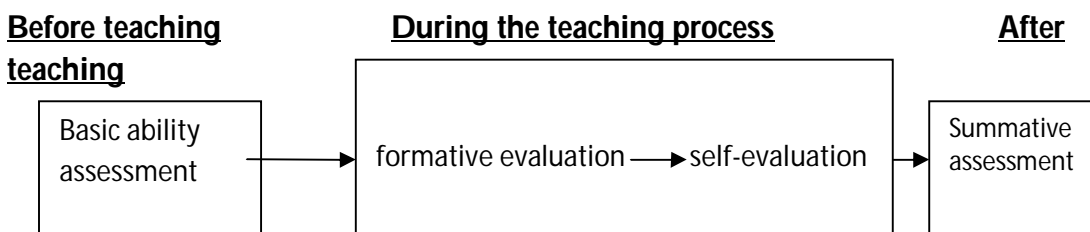
<sup>21</sup> Zhang Chunxing and Lin Qingshan. *Educational Psychology*. Taipei: Tung Hua Book Co Ltd, 1993. 159.

<sup>22</sup> Zhang Chunxing and Lin Qingshan. *Educational Psychology*. Taipei: Tung Hua Book Co Ltd, 1993. 255.

The stimulation in this lively discussion is greatly beneficial to sparking off and nurturing creativity.

(iv) Learning assessment

Lu Meigui believes that Summerhill's assessment method is formative evaluation, which was first advocated by M. Seriven.<sup>23</sup> Table 4 shows the position of formative evaluation in the educational process:



**Table 4 : The Basic Model of Assessment in Teaching<sup>24</sup>**

What Summerhill values most is the process (during teaching) and not the beginning or the result. This is because every child's intelligence quotient and emotional quotient are different, and their family backgrounds and starting points are inevitably different. However, the result of education is usually a grade along a standardised scale, or a standardised qualification. Summerhill believes that different students' perfect scores differ among each other. Students with high qualifications who obtain perfect scores are of course ranked highly, but students with lower qualifications who are able to reach their upper limits and attain their personal bests have obtained their personal perfect scores and are also worthy of commendation. So the amount of work students have put in during the process of learning should be considered in determining their results.

This is individualised assessment that respects students' individuality and uniqueness. As they receive respect, students are able to develop self-respect, fulfilling their responsibilities well and progressing from there to respecting others.

<sup>23</sup> Lu Meigui. *An Evaluation of Summerhill School*. Taipei: Shita Books, 1990. 9.

<sup>24</sup> *Primary School Natural Science Teaching Guide*. Taipei: National Institute for Compilation and Translation, 1990. 76.

If one respects others, one will not encroach on others inconsiderately, and will be able to adapt easily to society; if one has self-respect, a respect for life, body and spirit will follow. Summerhill's children prize the basic value of "respecting oneself and others" – this is what many traditional schools are unable to impart to their students. The spirit of creativity and independent thinking are also respected and expressed in such an environment.

#### **4. Reflecting on Singapore's Education**

As for students' unlimited creativity, Neill posits that it is achieved through the free absorption of knowledge, affectionate education and a loving environment. Summerhill's students are not geniuses and no inventors have been known to be its alumni. However, what its students create is a style of learning and living filled with happiness, and an inner world free from fear and prejudice. Creative thinking is not just the ability to solve problems, but more importantly, it has become a way to develop oneself and unleash one's personal potential and true nature. The people at Summerhill have not actually created a miracle, but they have simply created a space suitable for living as themselves.

With this free model of education at Summerhill School, we can reflect further on the teaching and learning conditions in Singapore's linguistic environment, and raise some fundamental issues that provide a contrast with Singapore's education environment and hence act as points of reflection:

- Is the original intention of education to normalise and suppress an individual's behaviour, or to cultivate variety in social forms?
- Does freedom mean a lack of restraint?
- Can "liberalism" become the direction for teaching and learning in the future?
- Can we integrate free thinking with the reality of examinations?

We have always had a faint but always present sense of crisis over students' ignorance of ancient civilisations, students' rejection of the excessive amount of moral values in textbooks, the common disregard towards the drop in language standards, and so on. Can some of these be dispelled with a liberal teaching method?

The points of reflection are not to directly answer the various theoretical and fundamental questions about educational theory, or to measure the actual teaching effectiveness of liberalism. On the contrary, we should attempt to gain inspiration and enlightenment from Summerhill School's liberalism and creative teaching values, as premises of reflection, to reflect the actual situation of teaching and learning in Singapore today. In fact, many teachers are already boldly developing and striving to try brand-new proposals.

Neill's other frequently-quoted belief is that the best exemplification of liberal education is: "the school must actively accommodate the student, the student should not have to accommodate the school." He believes that only unrestrained education enables a person to attain their potential and true self, so what he advocates is an environment where one has freely choose, learn and grow.<sup>25</sup> This is actually the ideal which Singapore's education system has emphasised in recent years: that education is learner-oriented, learner-centered and student-led. Tracing this further back, this is in fact the spirit of education in Eastern Confucianist thought: individualised learning.

In today's teaching environment in Singapore, it is impossible to conduct individualised teaching like how Confucius treated his 72 disciples – by face-to-face teaching one by one. Although curriculum content and examination materials are not customised to the test-taker, there still is promise for the development of teaching and learning methods. It is said that teaching resources are static, but teaching methods are flexible. Can our classroom scenarios become more varied, so that a small change is made each month and a big change is created during each stage of learning?

Our students are in contact with rapidly-changing technology and information; the new generation is involved in the constant revision of information and the restructuring of knowledge. Of course, our teachers have to move ahead with the times and even be more advanced than students.

However, this does not mean that the curriculum or teaching resources must be replaced frequently. On the contrary, certain big initiatives (such as standardizing the curriculum standards and assessment models) need enough time for consideration and reflection, and for teachers to gain a deep understanding before applying them to their own teaching.

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<sup>25</sup> Neill, A.S. (translated by Wang Kenan) *Summerhill School*. Taipei: Yuanliou Publishing Company. 1994. Print.

By “changes”, I mean changes primarily to teaching methods, so that they suit and target today’s environment and students. I believe that from the liberal teaching style that Summerhill School inspires, as above, we can cast off some of our fixed mindsets and correct our teaching methods more quickly, planning school-based teaching resources that are suited to the time and situation. The liberal teaching that originated from Summerhill School has actually become a spirit and ethos of education, or an attitude towards teaching, and can even be said to be our daily classroom goal.

Of course, the problem we face most often involves time limitations – lesson preparation is time-consuming and tiring enough, so why must we alter our curriculum design to keep up with trends? Covering the syllabus on time already leaves one breathless, so is it even possible to add fresh classroom activities? Students’ homework is already piling up, so will they really engage in supplementary information that they believe to be insipid outside curriculum time?

Perhaps we can bring a more relaxed and open heart to examine each of the following suggestions to see if they can be adapted to each school, level, class and even the particular situation of each student, and hence go one step further towards accommodating the focus of our teaching – students.

## **8. Conclusion**

Summerhill School’s liberal educational ideals are the starting point of this paper, which explores a few of the school’s representative creative teaching methods and teaching activities , and uses them as a basis to reflect on the teaching in Singapore. Even though I have not addressed the possible pros and cons of liberalism and creativity on the teaching here, we can review the level of freedom and openness in our teaching and try to break some fixed conceptions in lesson preparation and teaching, especially with student-centered, resource-sharing, mutual exchange and creative teaching and learning methods, to raise the standard of Chinese-language teaching.

In conclusion, “liberalism” and creativity should be the basis of inspiring students’ interest in learning during their learning process, and it should be the fundamental pedagogical attitude among teachers in encouraging creativity and sparking thoughts together with their colleagues.

If freedom is the air of a teaching and learning environment, exhalation is the active contribution and sharing of creativity, inhalation is the absorption of others' strengths and the fruits of shared labour, and let us breathe freely in the world of education.

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