Thinking out of the box: putting creativity into the curriculum
My name is Danielle Veilleux

IB MYP curriculum and assessment manager (CAM)
Arts, Humanities and MYP Personal project

Objectives:

- To develop an understanding of creativity
- To enrich teaching strategies with creative approaches

What is Creativity?

Ideational fluency........the ability to generate many different ideas. Possibility thinking......the ability to see many ways of doing things. Scenario thinking........the ability to conceive of a range of future possibilities. Combinational ability...the ability to see relationships among seemingly unrelated objects or ideas. Provocation skill...........the ability and will to challenge traditional ways of thinking or doing things. Disruptive tendency.....the ability to disassemble familiar ways of doing things and reassemble them in new ways. Paradigm flexibility.......the ability to change one’s frame of reference from prevailing ideas and beliefs.

What is creativity?

**What?**
- Insight
- Imagination with a purpose
- Creative thinking + Critical thinking
- Play
- Transfer, connect, action

**Where?**
- IB Learner Profile
- Objectives & Assessment criteria
- Approaches to Learning
- Interdisciplinarity

**How?**
- (Structured) Inquiry
- Teaching strategies
- Experimental learning
- Experiential learning
- Fostering creative behaviours

**Why?**
- Adaptability
- Life-long learning
- Independence
- Innovation
- Problem solving ability
- Solution-focused thinking
<table>
<thead>
<tr>
<th>Personal</th>
<th>Societal</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas:</strong>&lt;br&gt;Is having an idea always creative?&lt;br&gt;Is developing that idea creative?</td>
<td><strong>Ideas:</strong>&lt;br&gt;If an idea is not original, is it still creative?&lt;br&gt;If an idea doesn’t work, is it still creative?</td>
</tr>
<tr>
<td><strong>Play:</strong>&lt;br&gt;Why do we play? Do we grow out of play?&lt;br&gt;Explore, experiment, embellish, improvise, experience, try, entertain, compete</td>
<td><strong>Play:</strong>&lt;br&gt;Is play always creative?&lt;br&gt;What about performing set pieces, Chinese calligraphy or mimicry?</td>
</tr>
<tr>
<td><strong>Action</strong>&lt;br&gt;Using creative thought and critical thought to apply discoveries in action</td>
<td><strong>Action</strong>&lt;br&gt;Innovation, change, discovery&lt;br&gt;Development, growth</td>
</tr>
</tbody>
</table>
What is creativity?

- All the literature that has ever been written in the modern English language consists of patterns of only 26 letters
- All of the paintings ever made are patterns of only three primary colours
- All the music ever written consists of patterns of no more than 12 notes
- All the arithmetical expressions we know consist of only 10 symbols
- And for the vast computations of digital computers, everything is made up of patterns of only 2 components
- Thus when we speak of something as being “new” we are really talking about original patterns of existing components

Don Fabun Three Roads to Awareness Published by Glencoe Press, Beverly Hills, California.
Amabile's (1983, 1996) intrinsic motivation theory has been one of the most powerful and productive ideas to come out of the last quarter century of creativity research. This theory states that people are more creative when they do something simply because they find it intrinsically interesting – because it is something they have chosen to do just because they derive pleasure, or even joy, from doing it – and they are less creative when they do something because they are extrinsically motivated, such as to earn a reward.
Motivation

“The bottom line is, if you’re not the one controlling your learning, you’re not going to learn as well.”

Joel Voss, now a neuroscientist at Northwestern University, formerly involved in square tests of 2011 U of Illinois
Life-long learning

“The struggle of maturity is to recover the seriousness of a child at play.”

-Friedrich Nietzsche

• Familiarity and fear of failure (comfort zones and fear of unknown)

• Self-censure and inhibition (I’ll look or sound silly)

• Expertise (I know what I’m doing)
Case study

In 2009, scientists from the University of Louisville and MIT’s department of Brain and Cognitive Sciences conducted a study of 48 children between the ages of 3 and 6.

- one toy
- 2 groups of 3-6 year olds = 4 discoveries
- One ‘surprised’ scientist
- One ‘teacher’ scientist = 6 discoveries

“According to the psychologists, [the] different reactions were caused by the act of teaching. When students are given *explicit instructions*, when they are told what they need to know, they become less likely to explore on their own. Curiosity is a fragile thing.”  

*Imagine* p236 J. Lehrer
Bloom’s taxonomy (revised)
Personal creativity characteristics

- Listening to one’s “inner voice”
- Digging deeper into ideas
- Openness and courage to explore ideas
- Generating ideas

2002 Center for Creative Learning,
published in Assessing Creativity: A guide for Educators
The National Research Center on the Gifted and Talented
Ideational fluency

INDIVIDUALLY, using only brain power:

List all the modes of transport that you can think of.
Context expands ideational fluency (even fictionally)

Consider these:

• Rome, Dubai, Hawaii, Philippines
• mountains, sea, space
• air, fire, water, earth
• vertical, horizontal, diagonal, spiral
• fantasy, reality, past, future

Add any more modes of transport you can think of.
Consider the concept:

**Identity**

Discuss the statement of inquiry:

A mode of transport can be a ‘vehicle’ for expressing personal and cultural identity.

What other statements could you use to inquire into?
Some teaching strategies for any classroom

- Discovery through inquiry
- Hypothetical situations/challenges
- Inventing (imagination with purpose*)
- Innovating (connection and use of prior knowledge)
- Creating (manipulation of materials and resources)
- Experimental (without fear of failure)
- Experiential (outside the classroom or in fictitious surroundings)

*Coined by Creative Partnerships on The Creativity wheel.
Role play for any classroom

**Why?**
- Experiential
- Active
- Authentic
- Shifting perspectives
- Interdisciplinary
- Student-centered
- Real life
- Engaging
- Holistic
- Concrete
- Collaborative

**How?**
- Teacher in role (collaboration and co-construction)
- Communal role (multiple perspectives)
- Mantle of the expert (student-centered investigation)
Mantle of the Expert

“Re-frames the teacher and student in fictional roles in which the students are “endowed” as experts in a specific field. Students are more than passive receivers of knowledge, rather they are the ones constructing it.” (Wikipedia)

- Expertise
- Belief
- Context
- Professional register and manner

Dorothy Heathcote MBE
Mantle of the expert

**MYP 5 Transport: Museum of learning**

- Each floor will be dedicated to a subject area’s dedication to learning about transport
- Each group contains experts in the field
- Unlimited budget
- Approximately 6 large exhibits each
- (optional reporters)

Formulate a pitch for the board of directors with visual aids
Creative behaviours

- questioning
- responding in a surprising way
- challenging conventions assumptions
- thinking independently
- seeing challenges positively
- visualizing alternatives
- using imagination
- considering other perspectives
- playing with ideas and experimenting
- trusting one’s intuition
- modifying ideas through the process
- recognizing when an idea has value and pursuing it
- seeking unusual solutions
Allowing the demonstration of creativity

Differ the modes of presentation:
Vary the task types regularly and
where possible provide students with
choices in their modes of presentation:

• Process journal/recording tools
• Experiment
• Practical activity
• Use of technology
• Individual inquiry
• Experiential learning
• Site-specific learning
Assessing creativity

MYP Arts 2014
Assessment criterion C: Thinking creatively

7–8

The student:

develops an **excellent** artistic intention, which is **consistently** feasible, clear, imaginative and coherent

demonstrates an **excellent** range and depth of creative-thinking behaviours

demonstrates excellent exploration of ideas to **effectively** shape artistic intention **through to** a point of realization.
Assessing creativity

MYP Arts 2014
Assessment criterion C: Thinking creatively
7–8
The student:
develops an excellent artistic intention, which is consistently feasible, clear, imaginative and coherent IDEA
demonstrates an excellent range and depth of creative-thinking behaviours PLAY
demonstrates excellent exploration of ideas to effectively shape artistic intention through to a point of realization. ACTION
My name is Danielle

Thank you for listening and sharing your time with me.