

Developing Creativity in Higher Education

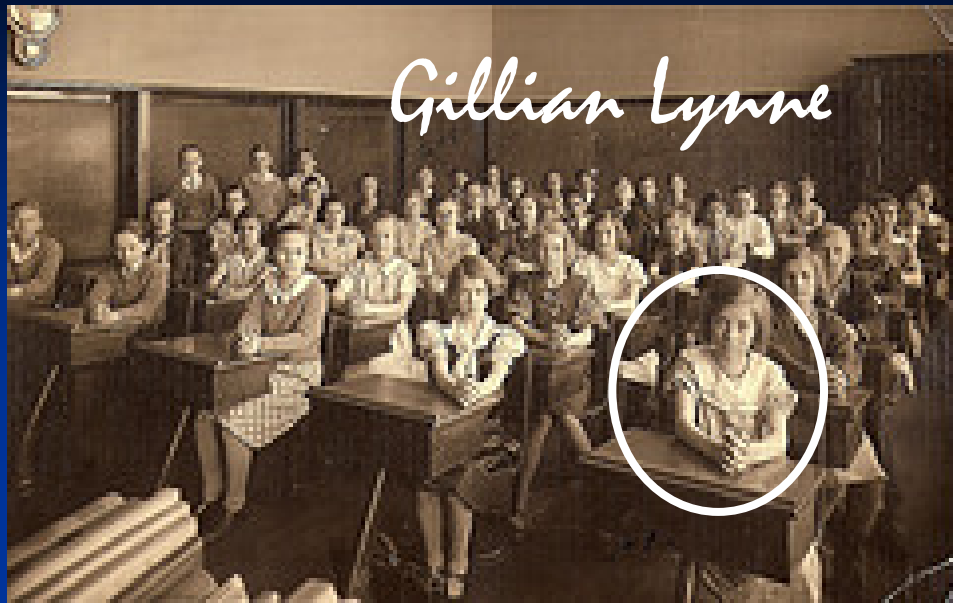
Appreciating what we do, imagining a more creative curriculum

Norman Jackson

*Surrey Centre for Excellence in Professional Training
and Education, University of Surrey*

background paper and slides
<http://imaginativecurriculum.pbworks.com/>





Royal Ballet days

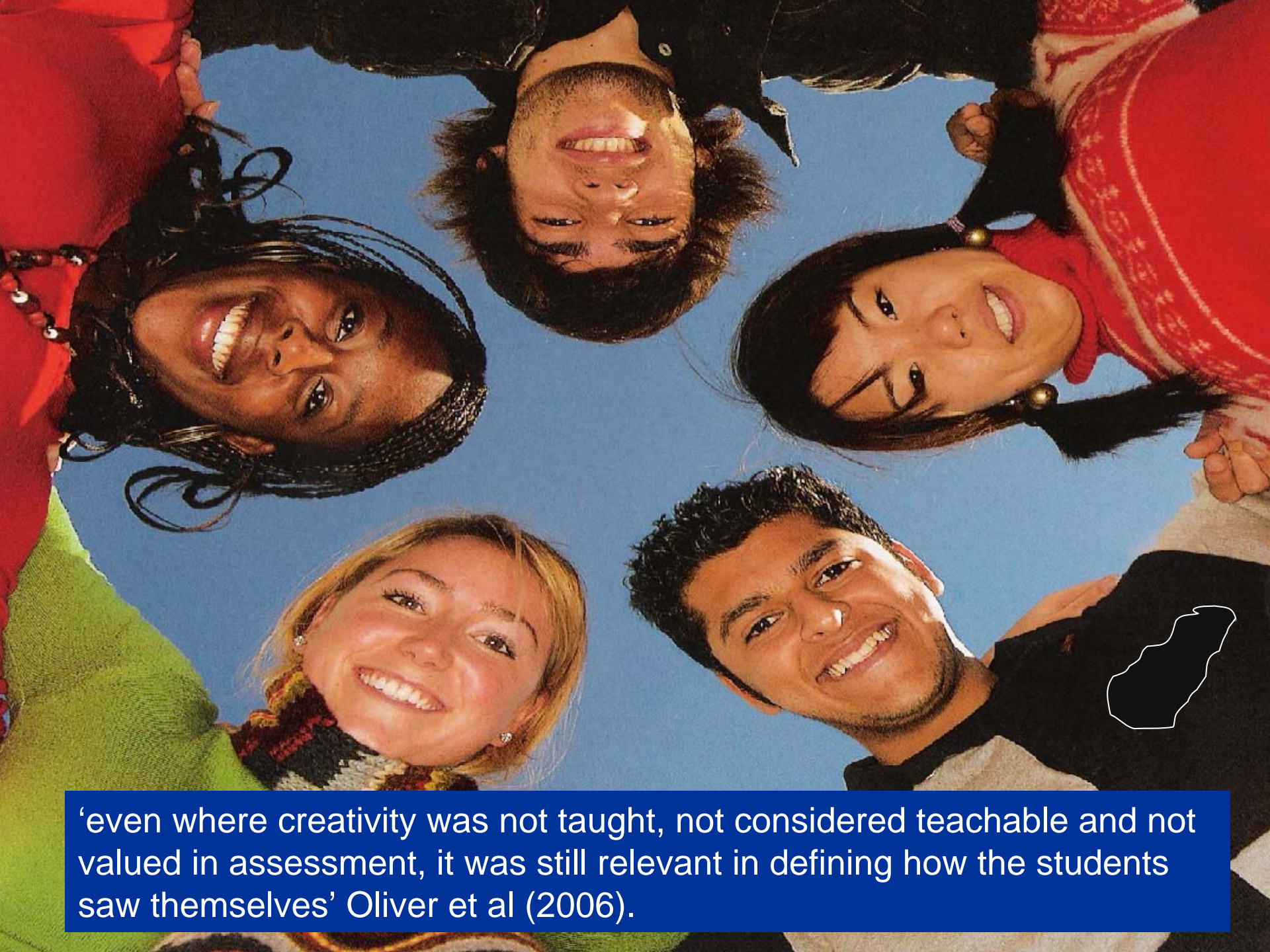


With Errol Flynn in
The Master of Ballantrae



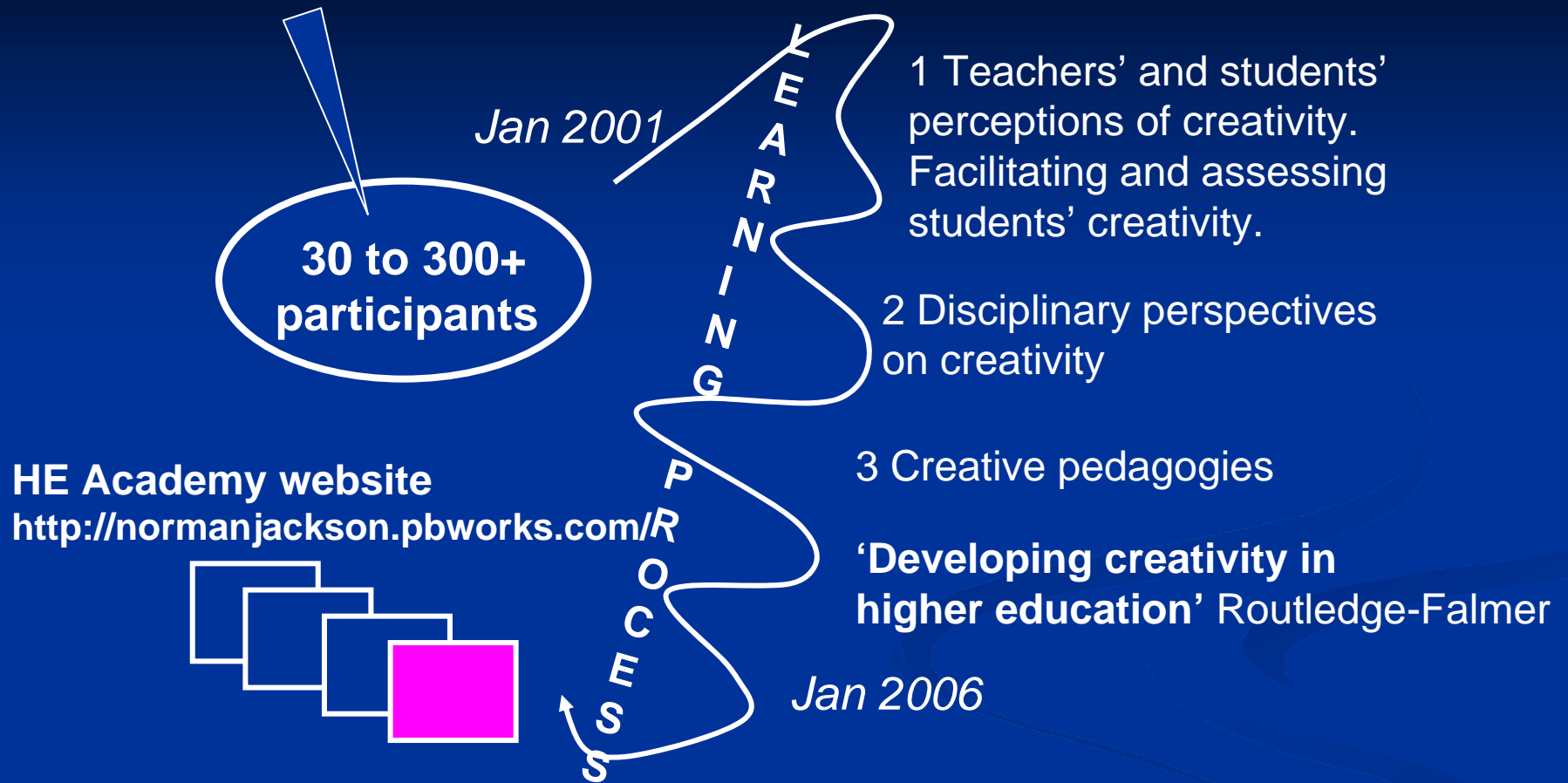
Claudine
in Can Can





‘even where creativity was not taught, not considered teachable and not valued in assessment, it was still relevant in defining how the students saw themselves’ Oliver et al (2006).

Imaginative Curriculum network: social structure for learning



LEARNING FOR A COMPLEX WORLD

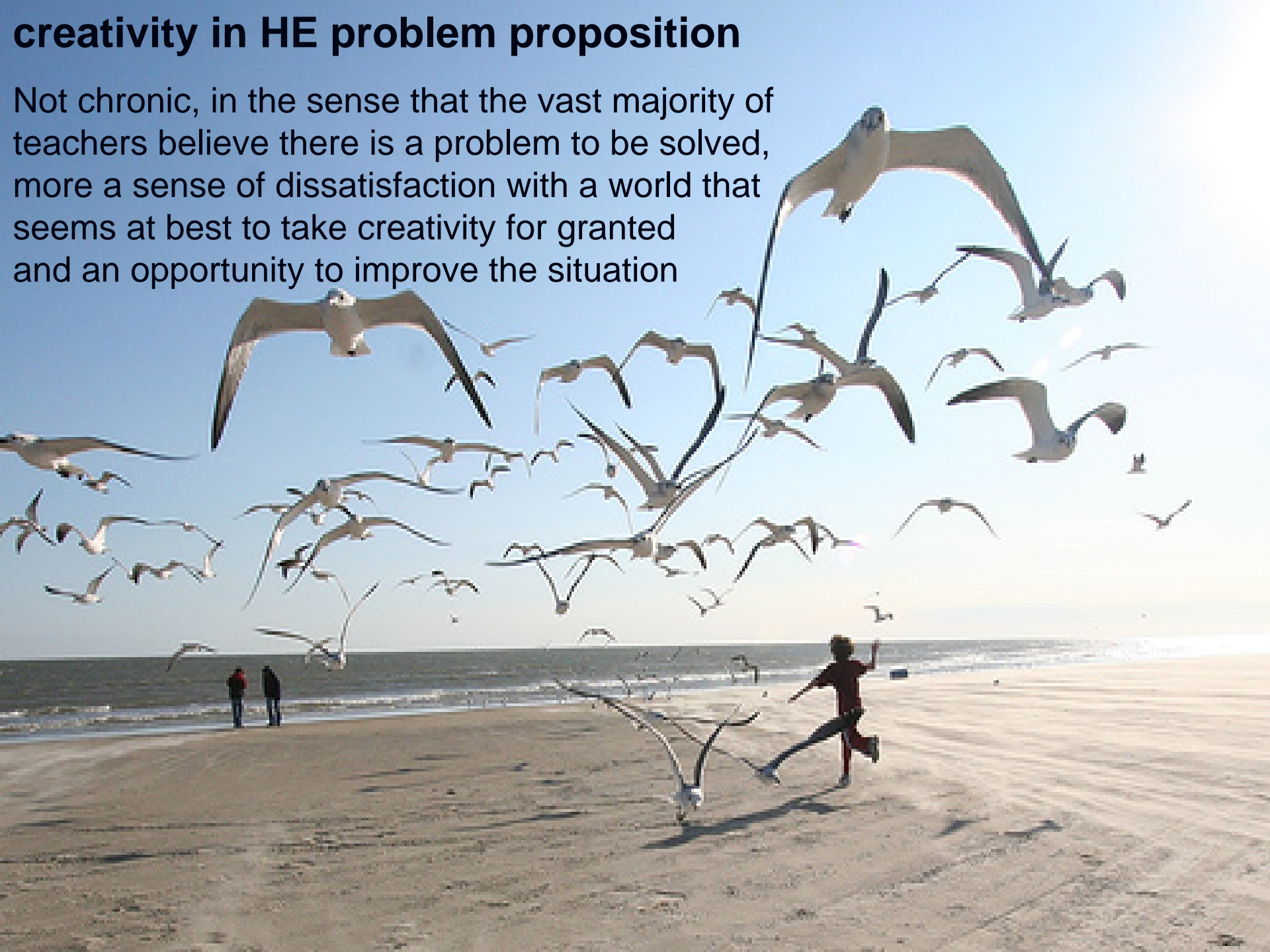


What is the problem with creativity in HE?

- 1 Far from being absent, creativity is omnipresent
- 2 Creativity is rarely an explicit objective of learning in HE
- 3 Teachers' own creativity and creative processes are largely implicit and are rarely publicly acknowledged and celebrated
- 4 Creativity only means something to teachers when it is directly associated with the practices and forms of intellectual engagement and problem solving in their discipline
- 5 Perceptions that it is difficult and costly to change teaching practices and difficult or impossible to objectively assess
- 6 Too many organisational/bureaucratic constraints
- 7 Sheer complexity of the idea of creativity

creativity in HE problem proposition

Not chronic, in the sense that the vast majority of teachers believe there is a problem to be solved, more a sense of dissatisfaction with a world that seems at best to take creativity for granted and an opportunity to improve the situation





What does being creative mean to you?

Attitudes

- Curiosity
- Willing to engage and explore
- Enthusiasm
- Being proactive
- Willing to take risks
- Determination
- Obsession

Ways of thinking

- Having new ideas – original to self
- Inspiring – energising ideas
- Having an open mind
- Thinking that is different to the norm
- Having ping moments

Effects

- Causes change
- New ideas
- New things
- Innovation
- Adaptation
- Changes you

Feelings

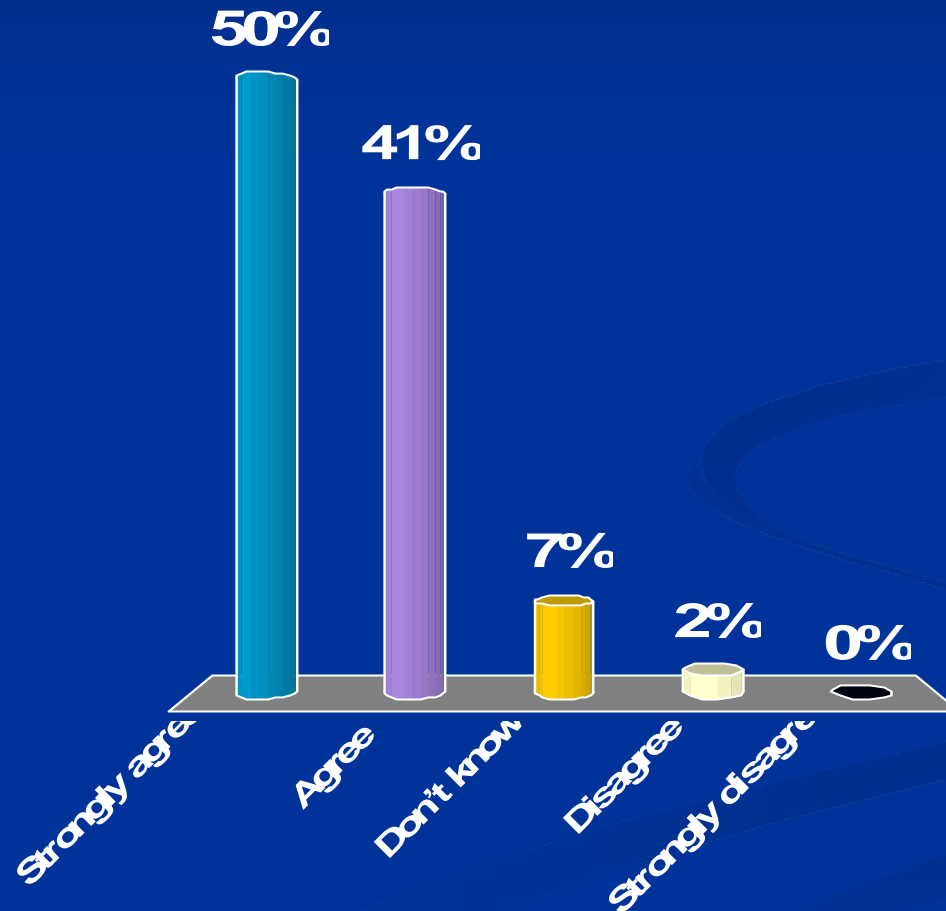
- Its about expressing yourself
- It feels personal to begin with but latter it might be something different
- Feels exciting
- Can be very uncomfortable
- Feels great *ping* moments

Doing things

- Doing new things
- Problem solving
- Connecting things
- Communicating telling stories, selling ideas, persuading others
- Making new things
- Performing

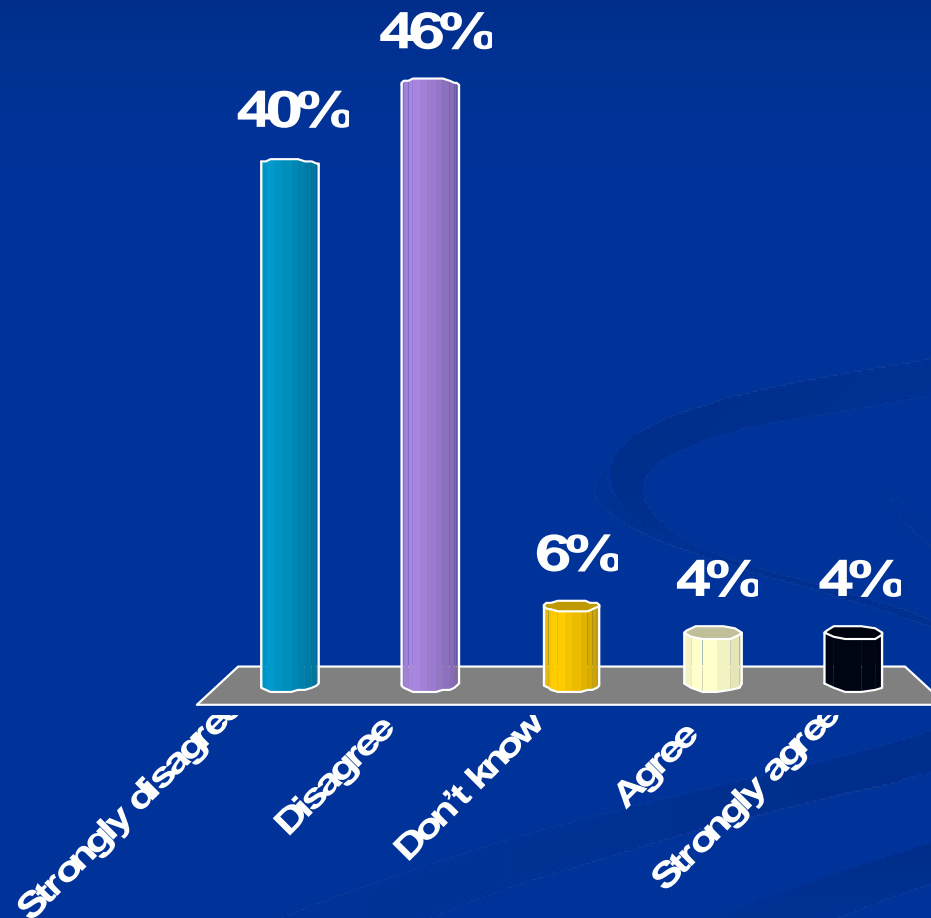
Being creative is an essential part of my identity

58 teachers University of Ulster 2008



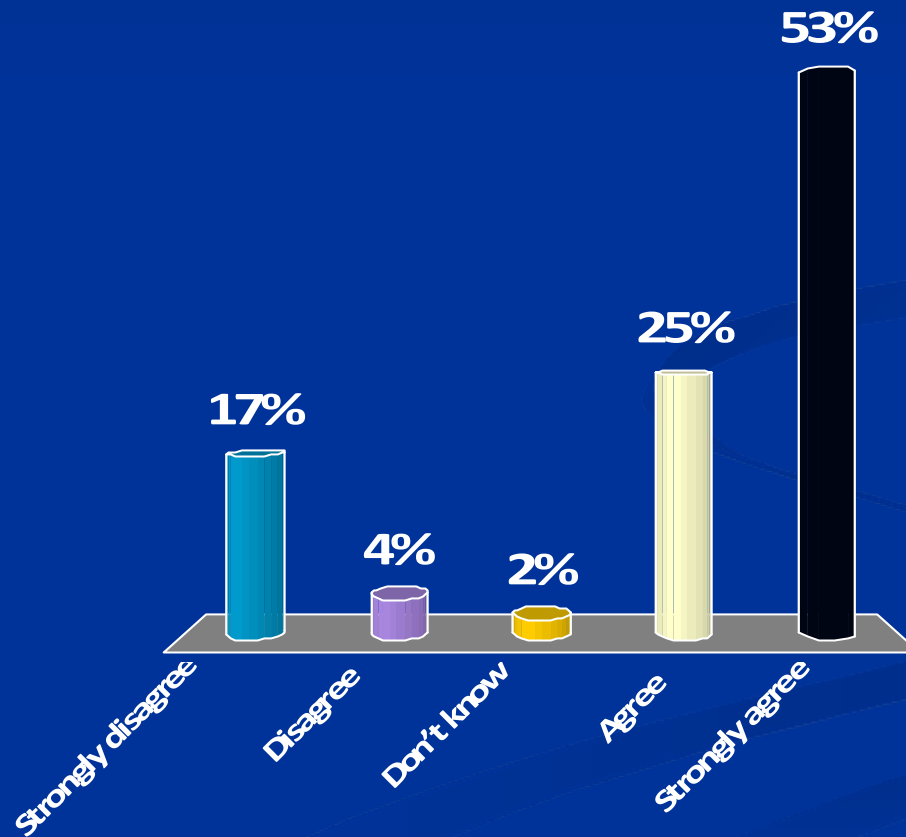
Creativity is a rare gift which only a few people have

58 teachers University of Ulster 2008

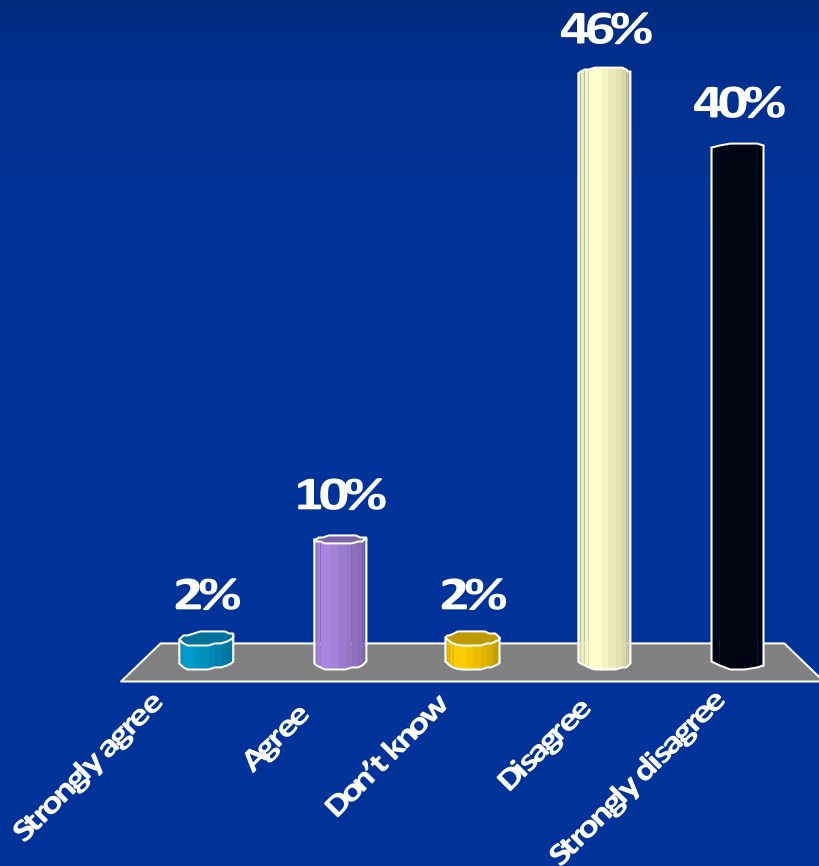


*Most people can develop their creativity
if they are given the opportunity to do so*

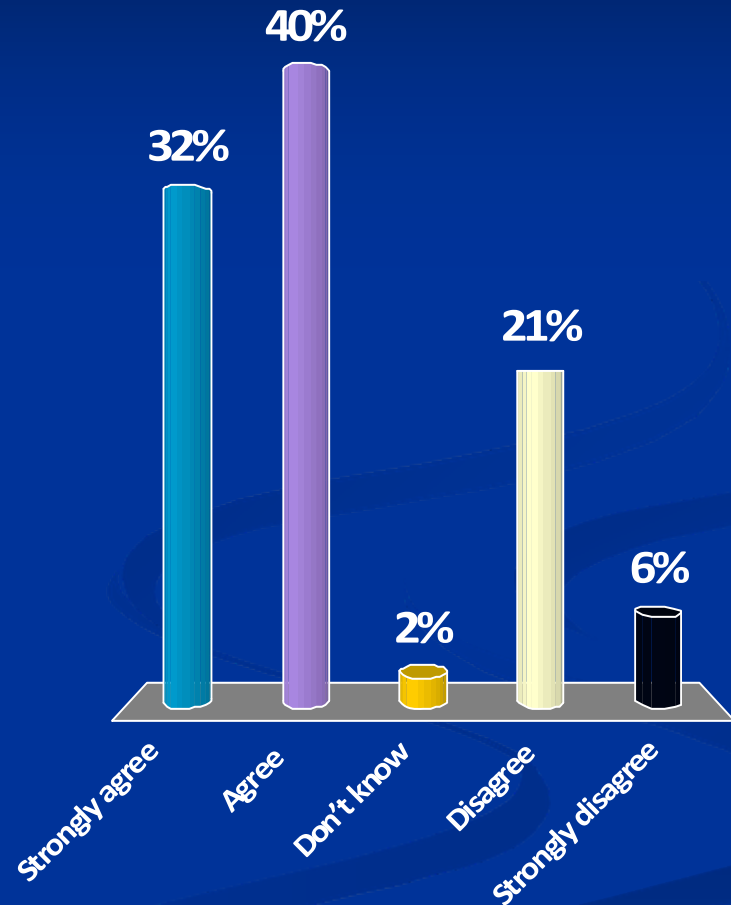
58 teachers University of Ulster 2008



**Its not possible to
assess students' creativity**

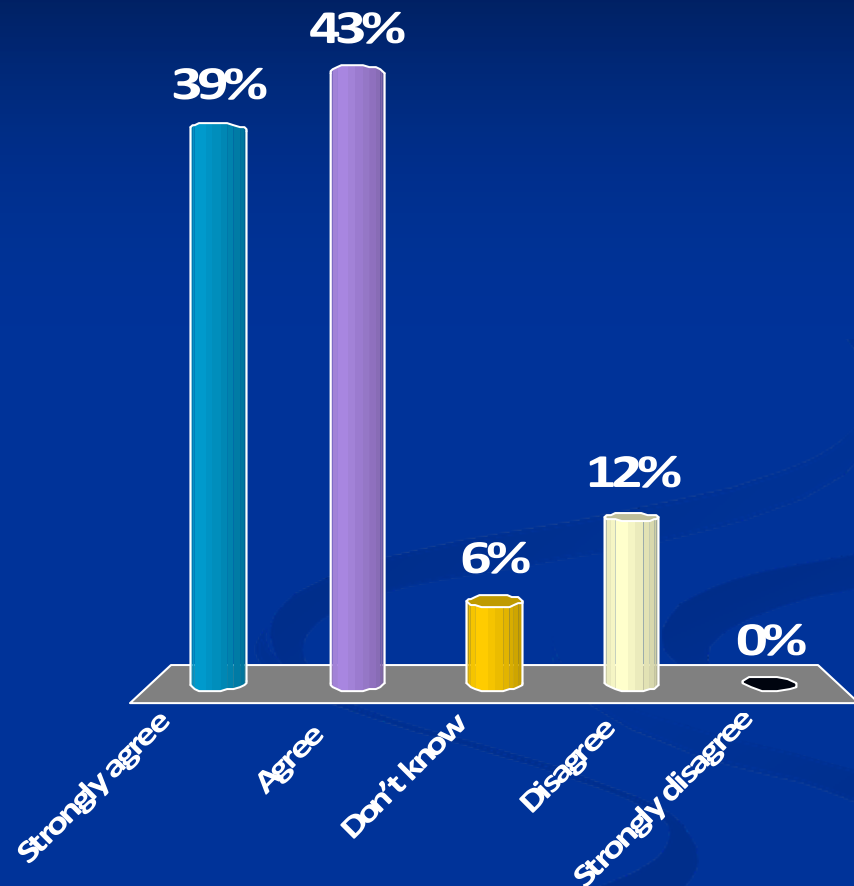


**Assessment is often a major
inhibitor of students' creativity**



University of Ulster Teaching & Learning Conference (n=58)

The role of the teacher is not to define creativity for students and assess them against what they think it is. Rather, it is to help students understand their own creativity and help them make claims with the evidence that they believe is appropriate



University of Ulster Teaching & Learning Conference (n=58)

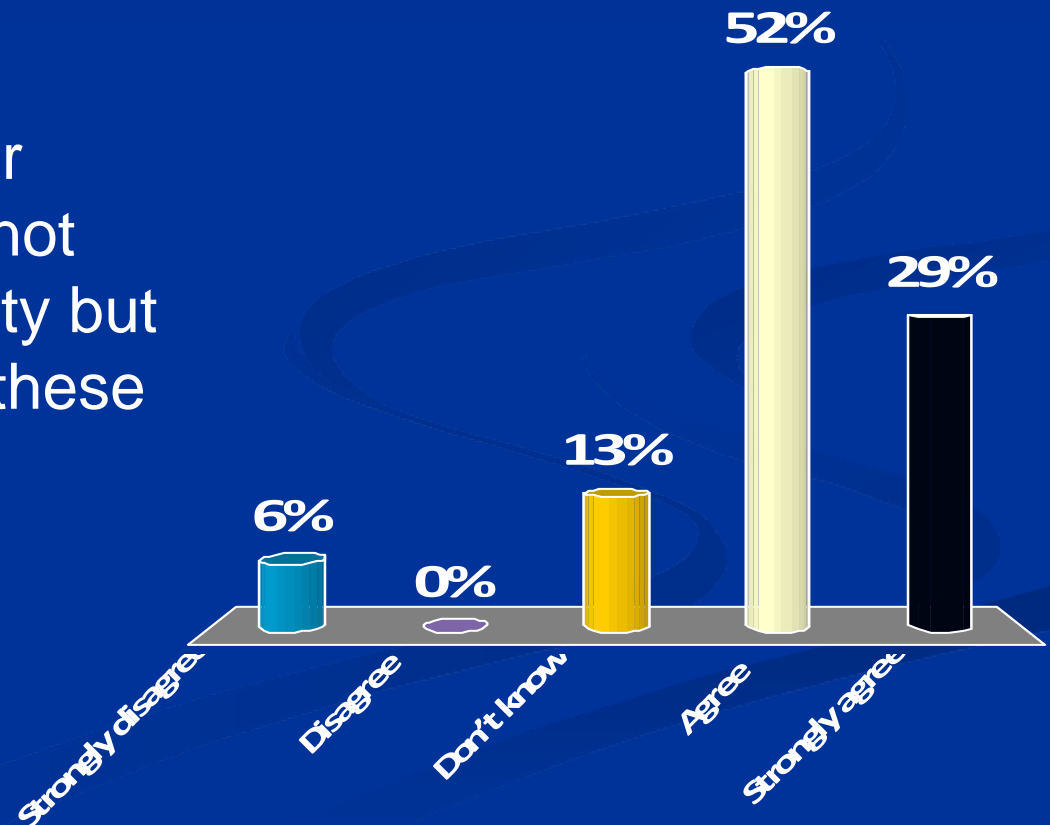


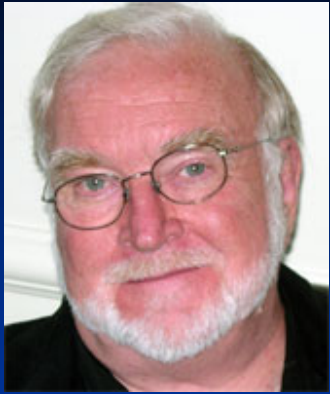
Effective use of creativity is dependent on many other factors

Richard St. John 'Secrets of success in eight words and 3mins'
<http://www.ted.com/index.php/talks/view/id/70>

Effective use of creativity is dependent on many other factors such as *passion/hard work/mastery/focus/pushing yourself/the will to add value and make a difference/ and persistence to overcome obstacles*

How can we create opportunities within higher education for learners to not only develop their creativity but to use it in the context of these other things?





Cultural and social influences on creativity *Csikszentmihalyi (1999)*

‘Starting from a strictly individual perspective on creativity I was forced by the facts to adopt a view that encompasses the environment in which the individual operates.’

This environment has two salient aspects: a **cultural**, or symbolic, aspect called the *domain*; and a **social** aspect called the *field*.

Creativity is a process that can be observed only at the intersection where **individuals, domains and fields interact.**

Creativity in the disciplines

What do subject benchmark statements tell us about teachers' perceptions of creativity in the disciplines?

**analytical tool developed by Jackson & Shaw (2006)
using the categories of:**

- @ imagination and originality
- @ thinking abilities (particularly combining analytical rational thinking with divergent and associative thinking)
- @ capacity to generate/evaluate ideas
- @ activities aimed at doing or producing something new from the ideas generated

18 INDICATORS



**number of indicators (max 18) referred
to in 19 subject benchmark statements
(Jackson and Shaw 2006)**

A&D	13	EES	7	Hist	6
Engin	9	Med	7	LRS	6
SocW	9	Bios	6	Math	5
Arch	8	B&M	6	Tour	4
DDP	8	Chem	6	Geog	4
Nurs	8	Eng	6	Ed	4
				Acc	3

Surveys of teachers in seven disciplines

In history - creativity exists in

- the processes of knowledge-gathering
- the analysis of the information from the past
- the utilisation of approaches offered by other human science disciplines
- the empathetic and imaginative representation of the past
- the process of historical writing and story telling
- the releasing of the imaginative truth, enabling students to apply their own life-experience to the understanding of the past.

What being creative means in seven disciplines

Being imaginative – ability to think generatively

Being original / inventive

Being able to adapt and improvise

Being curious having an enquiring disposition

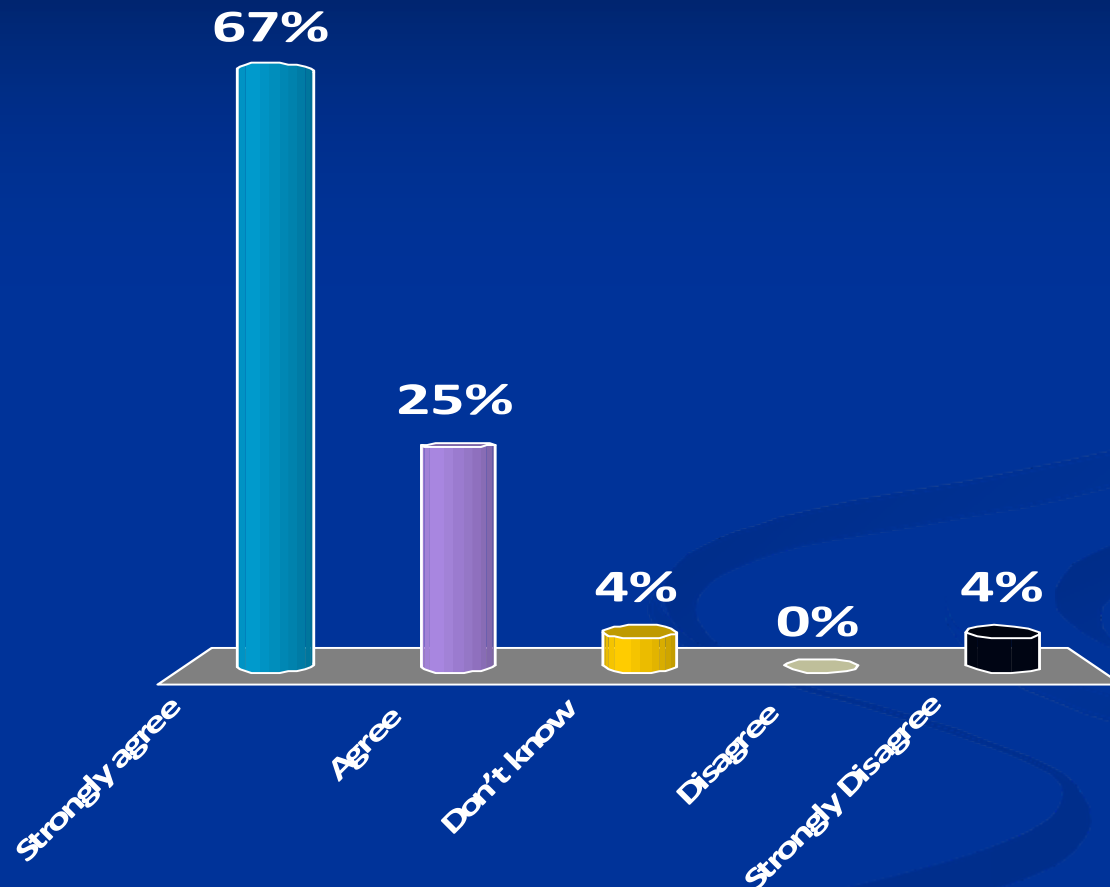
Being resourceful

Being able to think synthetically and to connect ideas/things in unusual ways

Being able to think critically to evaluate ideas

Being able to communicate in ways that help people comprehend and if necessary, see things differently

These abilities, qualities and attitudes
are important to being creative in my field



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i m a g i n a t i o n

mental representation of academics' creativity in problem working
harnessing of inductive and deductive forms of thinking

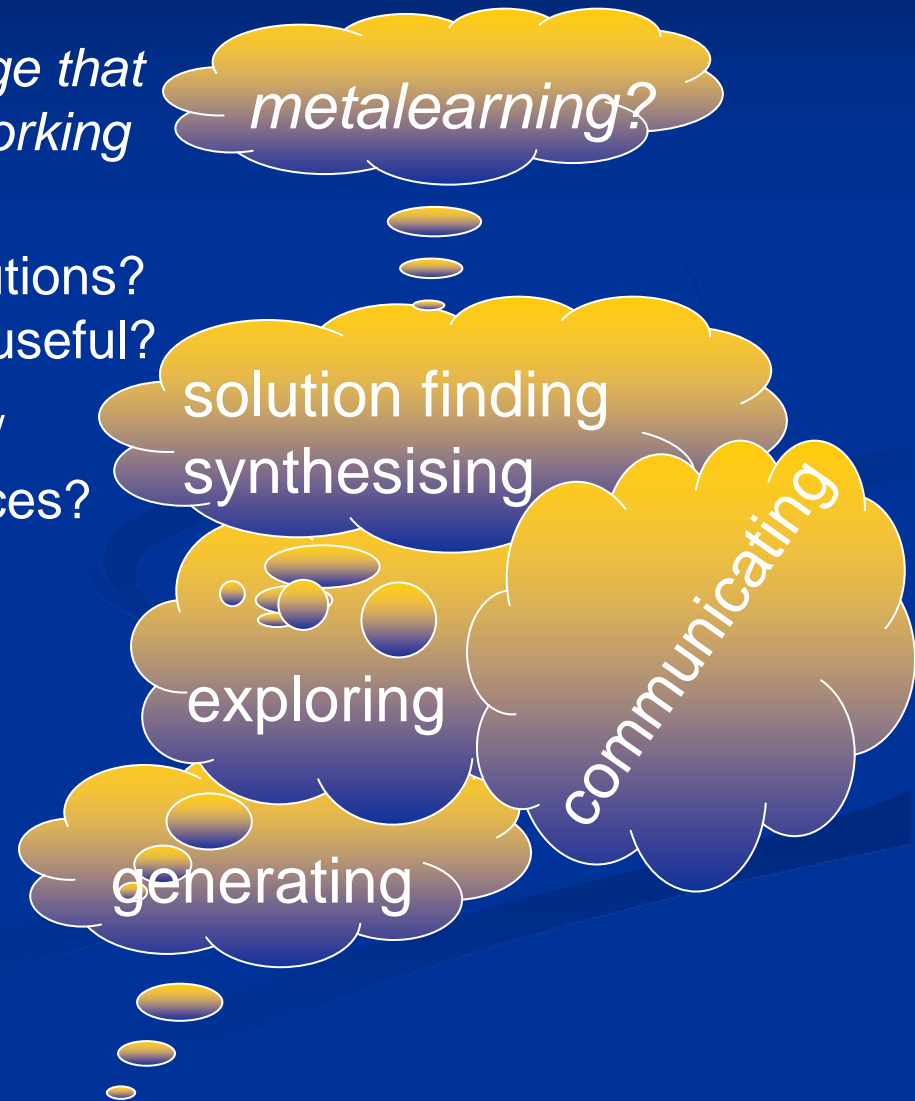
*The taken for granted stock of knowledge that
can be drawn upon in future problem working*

How do I communicate these ideas/solutions?
How do I convince others that they are useful?

What are the possible/optimal solutions/
interpretations for the given circumstances?

What is the nature of the problem(s)?
What sorts of things can be done to
engage with / address the problem(s)?
What do I need to know?

How do I solve this problem?
What problems need to be solved?
What is the problem?





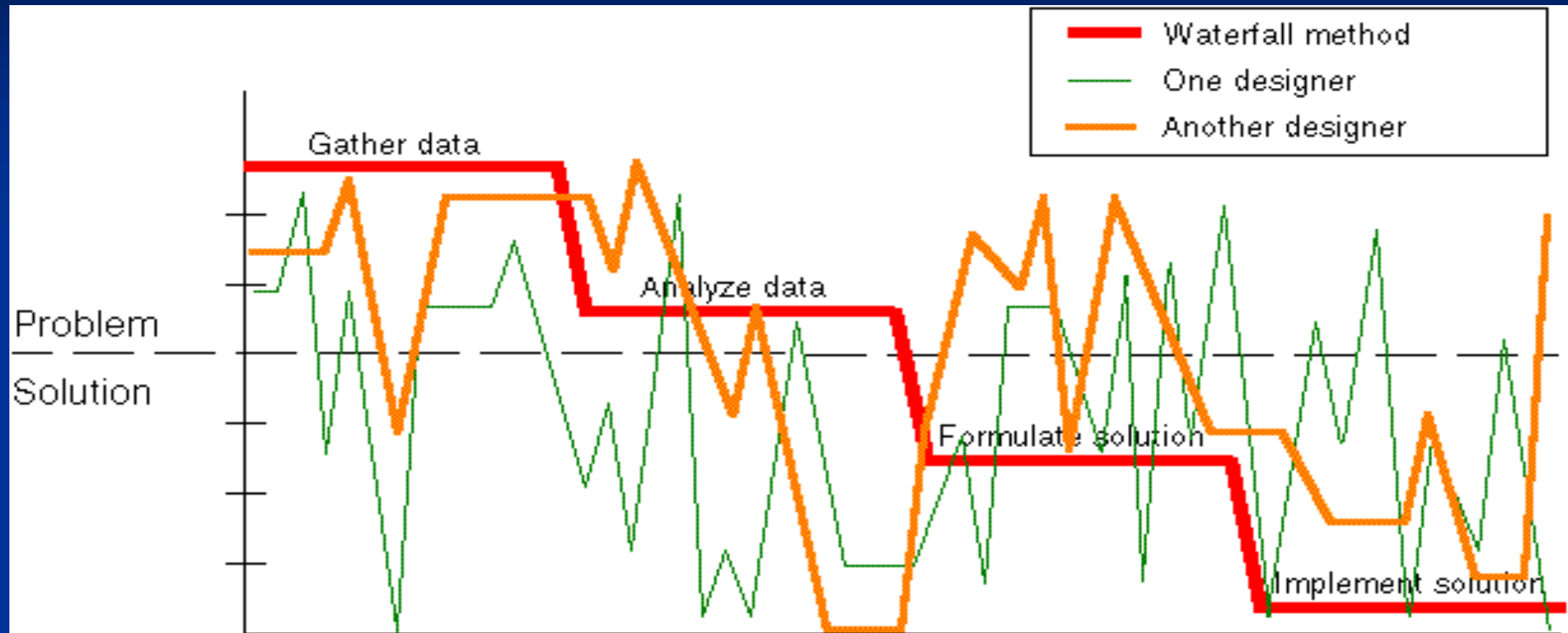
Epistemology of practice Michael Eraut

- **Assessing situations**
- **Deciding what, if any, action to take**
- **Pursuing an agreed course of action**
- **Metacognitive monitoring – change if necessary**

Modes of Cognition in Practice after *Michael Eraut*

Type of process	Instant reflex	Rapid intuitive	Deliberative analytic	Slow intuitive
Assessment of the situation	Pattern recognition	Rapid interpretation	Prolonged diagnosis review, discussion and analysis	Associative or synthetic thinking
Decision making	Instant response	Intuitive	Deliberative analysis/discussion	Intuitive - sudden insights after prolonged immersion
Actions	Routinized action	Routines punctuated by rapid decisions	Planned actions with periodic progress reviews	New actions are a consequence
Meta-cognition	Situational awareness	Implicit monitoring Short reflections	Monitoring of thought and activity Reflective learning	Seeing /understanding something differently

Complex thinking in problem solving: Rittel, Horst and Melvin Webber (1973) Dilemmas in a General Theory of Planning



Teaching as an inventive and adaptive process

**1 THINK ABOUT CONTEXT:
HOW / WHAT DO I TEACH?
CREATE DESIGNS**

**2 DEVELOP KNOWLEDGE
RESOURCES / STRATEGIES
TO HELP STUDENTS LEARN**

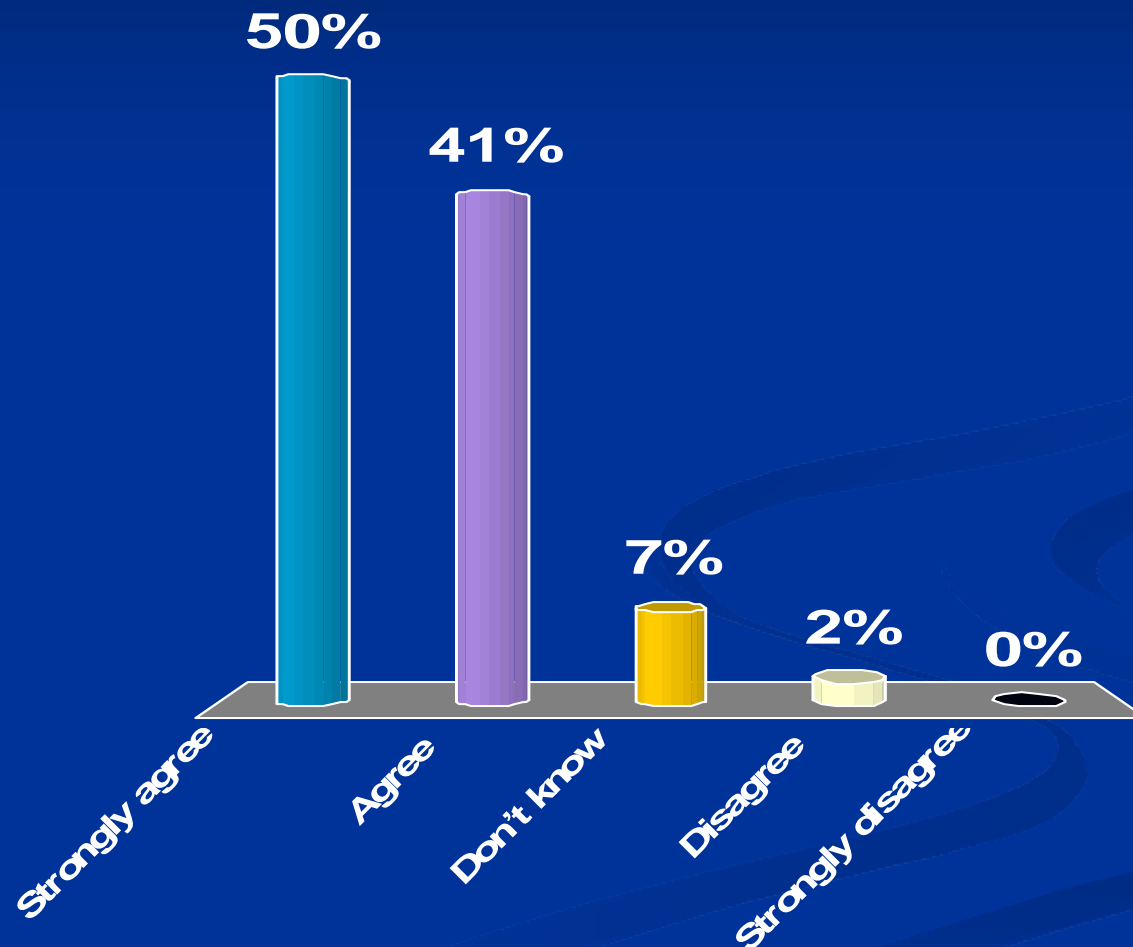
**5. PLAN TO DO IT
DIFFERENT/BETTER
NEXT TIME**

**4. EVALUATE IMPACT ON
STUDENTS' LEARNING**

**3 TEACH &
ASSESS
LEARNING**



Being creative is an essential part of my practice as a teacher



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Appreciating what we already do – *5 min appreciative inquiry*

In pairs – one person interviews the other tells a story

*Thinking of a teaching and learning situation when
you have tried to encourage students to be creative*

Q1 What was the context – subject/module/session

Q2 What did you do?

Q3 What happened?

Q4 What did you learn about promoting creativity?

Principles for a more creative curriculum

- 1 Facilitation rather than transmission
- 2 Experience-rich processes
- 3 Emphasis on learning for understanding not content mastery
- 4 Opportunity for independence/autonomy/choice/negotiation
- 5 Novel and challenging situations and tasks
- 6 Opportunity to take risks: not be punished for not succeeding
- 7 Opportunities for integration
- 8 Rich in formative conversation
- 9 Opportunities to reflect/evaluate (self- and peer evaluation)

Imagining a more creative curriculum

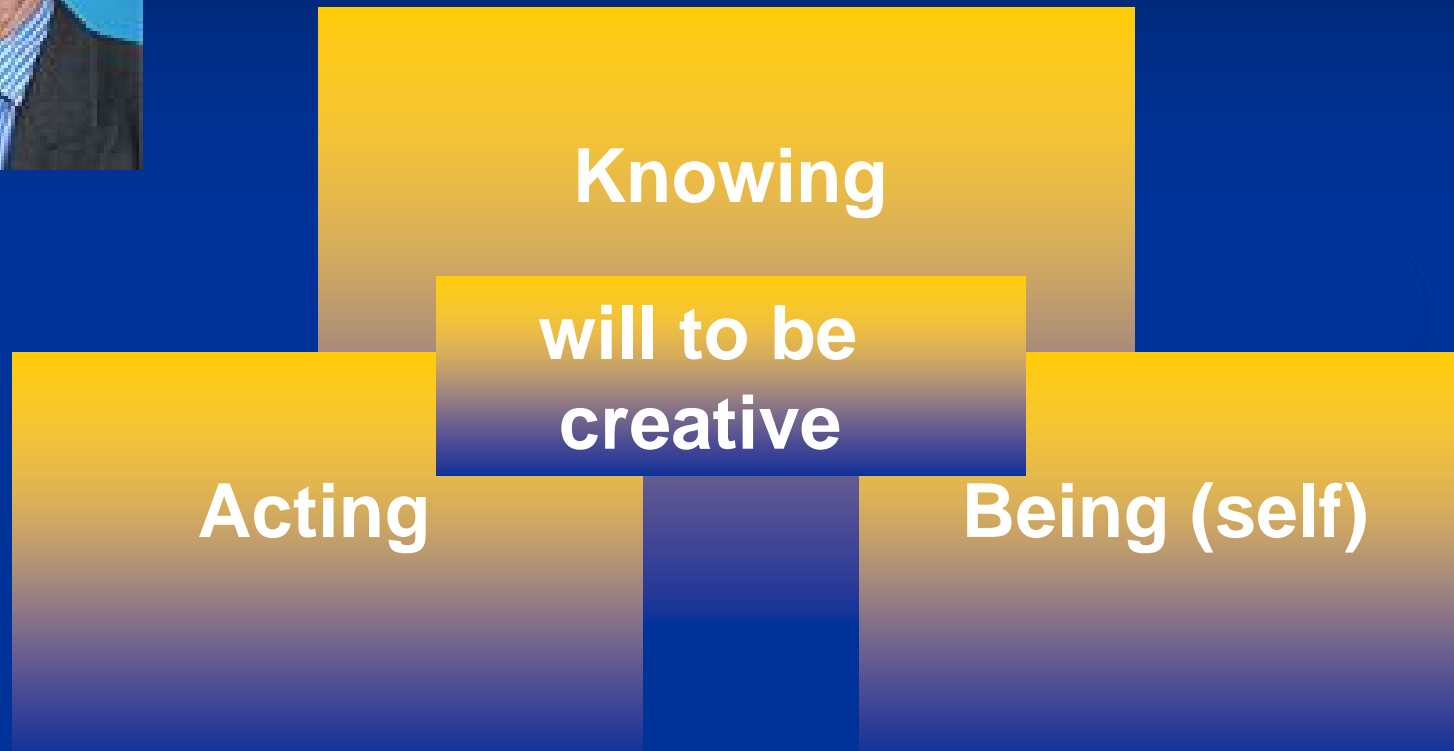
Learners more likely to use their creativity in situations that provide *a good degree of choice and autonomy, that require imagination and stimulate interest and passion, that require hard work to master something difficult, demand focused attention and encourage people to push themselves and persevere until they achieve their goal*



Representing the higher education curriculum

Ron Barnett and Kelly Coate (2005)

'Engaging the curriculum in HE'





How do we help people learn to be creative?

‘Learning to be’ John Seely Brown (2003)

Learning about

Explicit

Learning to be

Tacit

**dimensions of
knowledge (Polanyi)**

*situational understanding
‘knowing in action’*

Learning to be involves learning the epistemology of social / professional practice (Raelin 2007 and Eraut 2005) embedded within which is knowing how to be creative in the contexts in which practice is enacted.



Susan Greenfield

Importance of rich
experience and meaning
making in development of
complex neural networks





Terasa Amabile – on creativity in work

We hardly ever pay attention to intrinsic motivation, which is the driving force that actually makes creativity happen..... **It's absolutely crucial to set up a work environment that supports intrinsic motivation and supports people developing their talents.** It should be an environment that's going to give people a good degree of autonomy.

academic curriculum



Facilitating students' creative development

EXAMPLES WITHIN THE ACADEMIC CURRICULUM

Design situations requiring divergent and convergent thinking (imagination, evaluation, integration and synthesis)

Collaborative, enquiry-rich problem solving experiences that require people to share ideas, perspectives, solutions

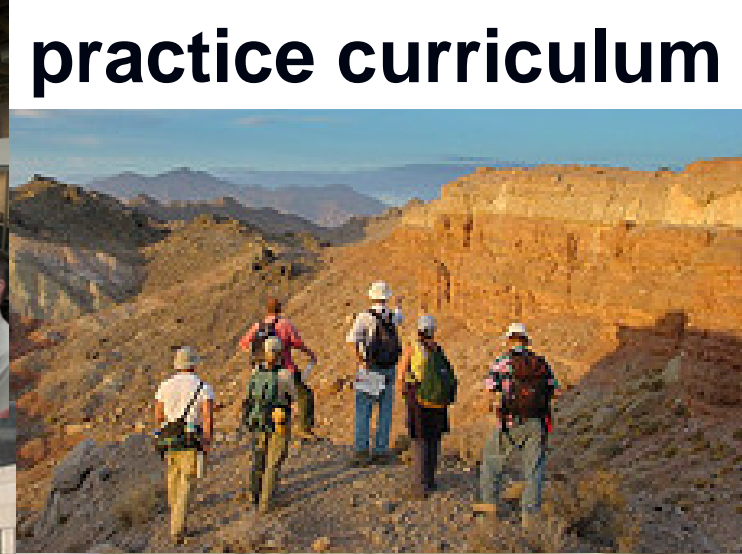
Making higher education more experiential – connecting to the world of real problem solving

Creative Academy : <http://surreycreativeacademy.pbworks.com>



- one or two day training and professional development process aimed at helping higher education teachers develop their ability to think like a designer and to facilitate students' creative thinking when they are working in groups.

practice curriculum



Helping students on work placement to think creatively to solve difficult relationship problems Peter Alcott (2008)

WHAT	HOW	WHY
What is the reality?	Take a look in the mirror	You have shortcomings too
What is at stake?	Have a good rant	Better out than in
What sort of person are you dealing with?	Talk to someone you trust	Understand why they are the way they are
What do you feel about the situation? Why?	Disentangle your emotion	Strong feelings have no place in conflict resolution
What roles are people playing?	Examine their agendas	May reveal hidden truths
Can you both win?	Examine what each needs	Easier to resolve
What can you do to change the situation?	List pros and cons of possible actions	For liberation and peace

The emphasis is very much on the student being able to resolve the issues for themselves using mentored reflection to visualise a creative way to deal with a difficult situation involving others

Co-curriculum Space - Social Enterprise Academy

2 Working in teams students find out how they can help a local charity or the community – then do it, film it, and use the experience as a resource for learning about being enterprising



Learning through
Experience Certificate

Workshop 1

Introduce a challenge
Think about it and plan

Workshop 2

Students share what they
did and reflect individually,
In teams and as a group

rest of life



playing sport

travel



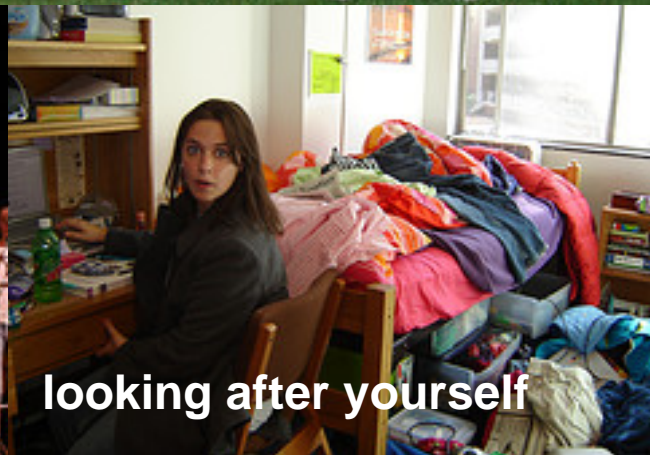
relationships



raising money



putting on a show



looking after yourself



living in a virtual world

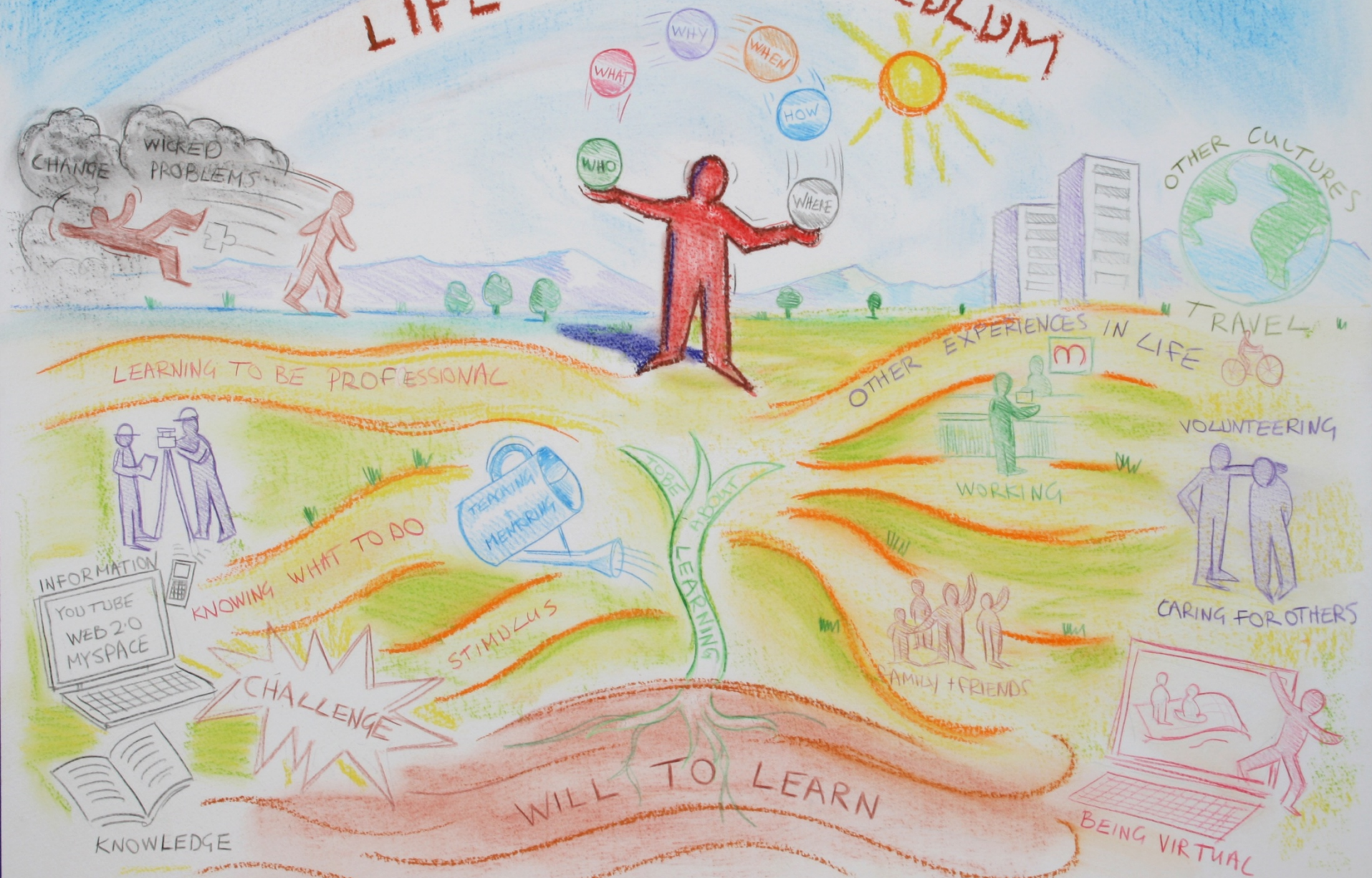


being a parent

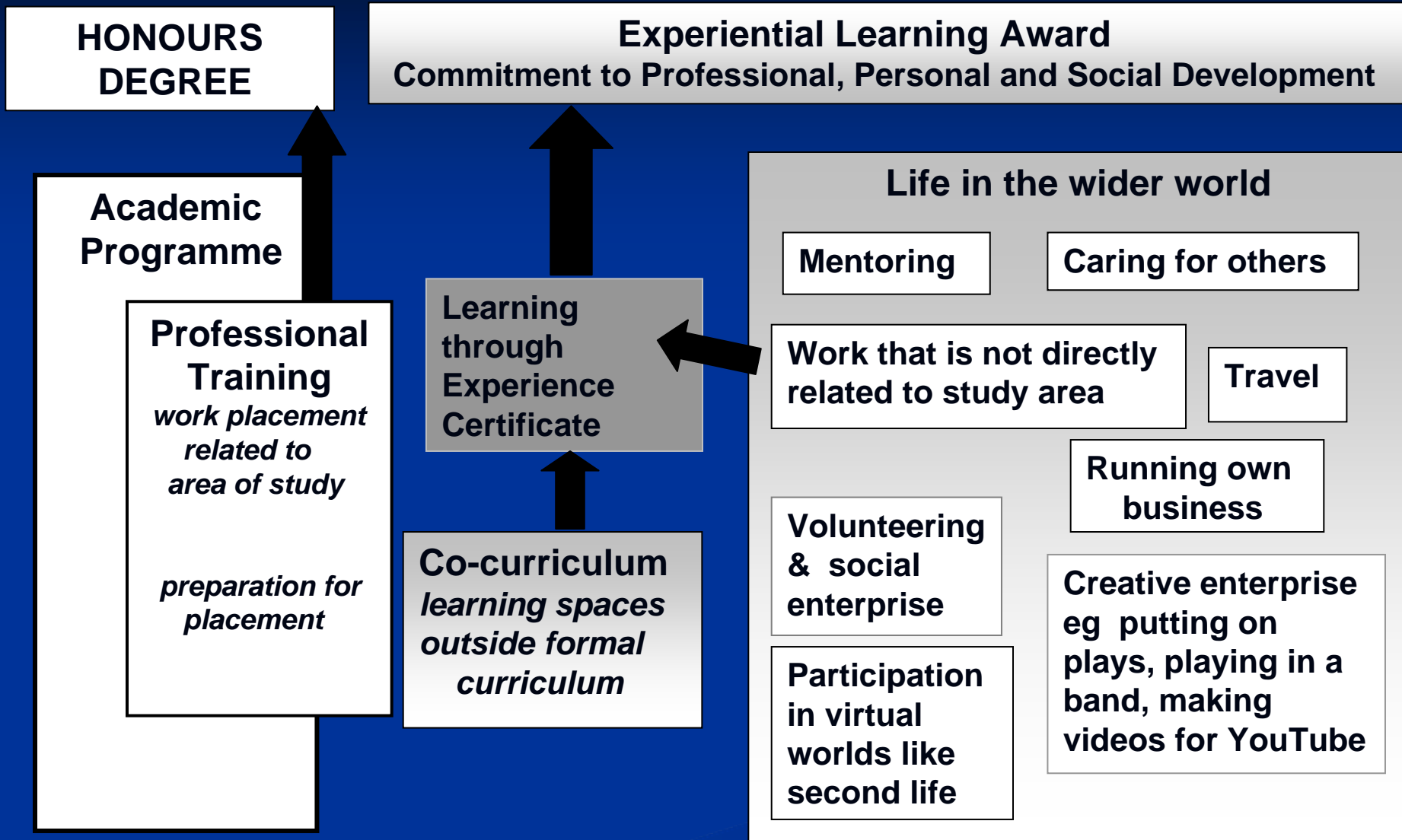


part time work

LIFE-WIDE CURRICULUM



Life-wide Curriculum Concept University of Surrey



IDEAS FOR A Surrey Award

Recognising & valuing a more complete education



PROPOSALS FOR A SURREY AWARD

Recognising and valuing a more complete education

REFLECTIVE ACCOUNT connecting, integrating and synthesizing learning, personal and professional development gained through a more complete education

Learning through Part-Time work Certificate

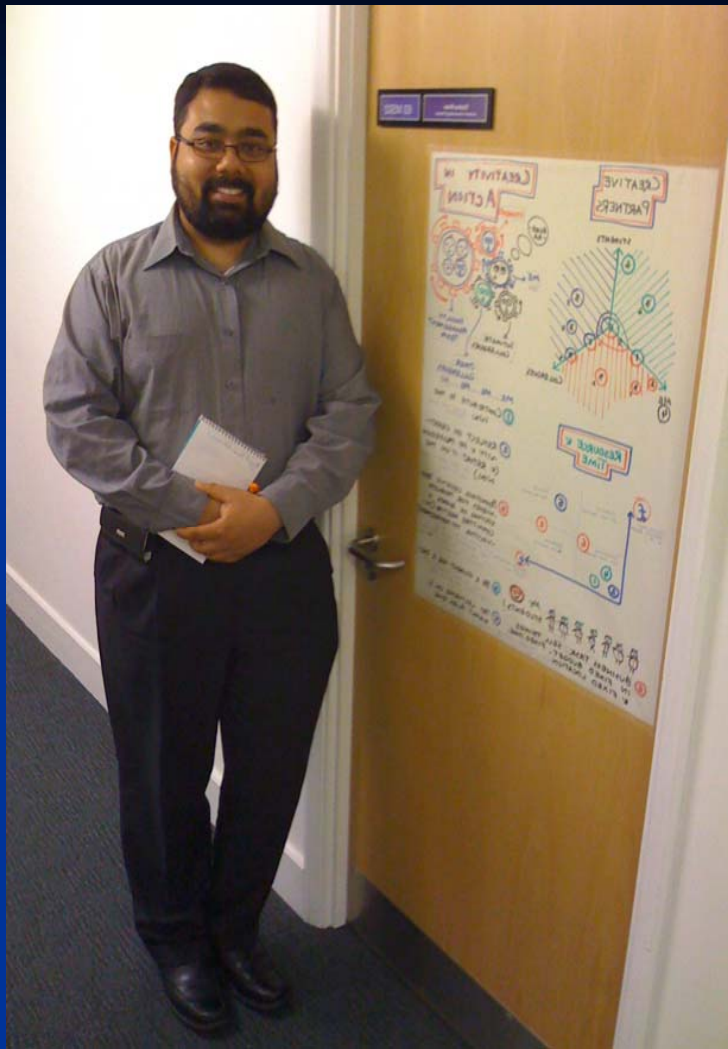
At least 100 hours paid/unpaid work experience

At least 25 hours voluntary service -
Learning through Voluntary Service Certificate

Career Development Learning / Skills Development Workshops

At least one other Learning through Experience Certificate – creative/cultural activity, being enterprising and/or personal wellbeing

Personal & Professional Development E - Portfolio



Thank you

background paper and slides
<http://imaginativecurriculum.pbworks.com/>