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# 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.

Reference: de Bono, Edward (1992) Serious creativity: Using the power of lateral thinking to create new ideas. New York, Harper Business

# What is creativity?

## *What?*

Insight  
Imagination with a purpose  
Creative thinking + Critical thinking  
Play  
Transfer, connect, action

## *How?*

(Structured) Inquiry  
Teaching strategies  
Experimental learning  
Experiential learning  
Fostering creative behaviours

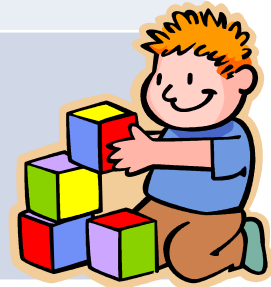
## *Where?*

IB Learner Profile  
Objectives &  
Assessment criteria  
Approaches to Learning  
Interdisciplinarity

## *Why?*

Adaptability  
Life-long learning  
Independence  
Innovation  
Problem solving ability  
Solution-focussed thinking

Personal	Societal
<p><u>Ideas:</u></p> <p>Is having an idea always creative? Is developing that idea creative?</p>	<p><u>Ideas:</u></p> <p>If an idea is not original, is it still creative? If an idea doesn't work, is it still creative?</p>
<p><u>Play:</u></p> <p>Why do we play? Do we grow out of play?</p> <p>Explore, experiment, embellish, improvise, experience, try, entertain, compete</p>	<p><u>Play :</u></p> <p>Is play always creative?</p> <p>What about performing set pieces, Chinese calligraphy or mimicry?</p>
<p><u>Action</u></p> <p>Using creative thought and critical thought to apply discoveries in action</p>	<p><u>Action</u></p> <p>Innovation, change, discovery Development, growth</p>



# 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.





[www.facebook.com/landfillharmonicmovie](http://www.facebook.com/landfillharmonicmovie)



# Motivation

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.

Teaching for creativity in an era of content standards and accountability by John Baer and Tracey Garrett  
a contribution to Nurturing Creativity in the classroom by Beghetto & Kaufman: Cambridge University Press, 2010

## 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
- One 'surprised' scientist
- One 'teacher' scientist

Teaching of one attribute

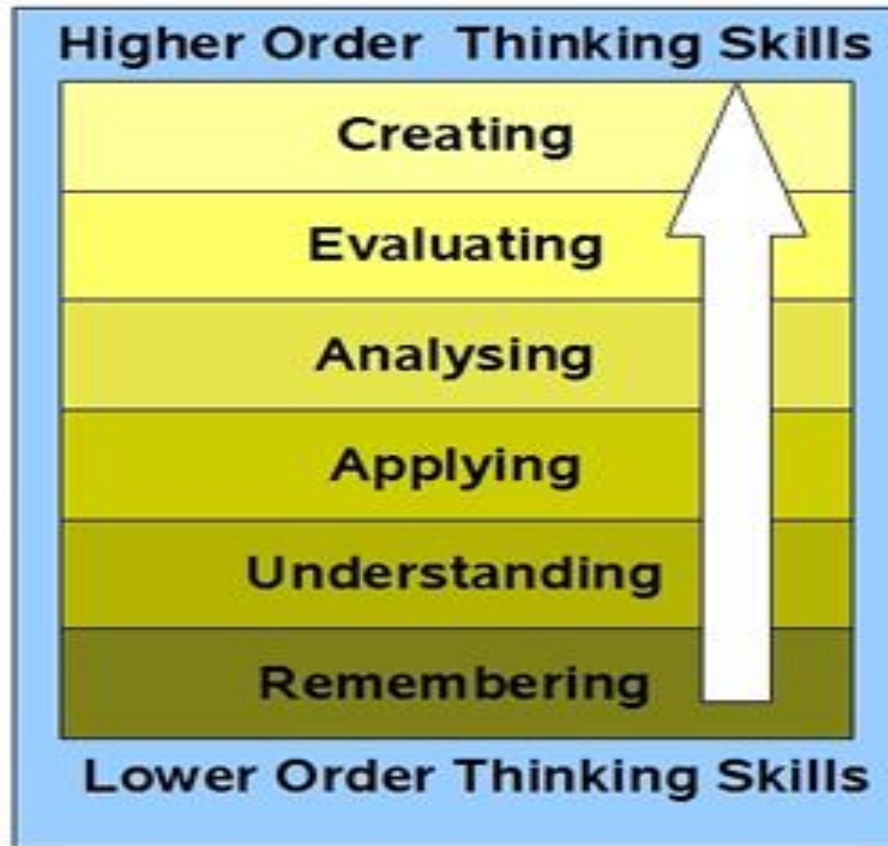
=4 discoveries

No instruction at all

= 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

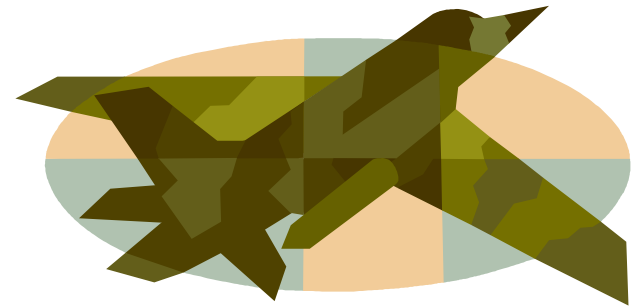


2002 Center for Creative Learning,  
published in Assessing Creativity: A guide for Educators  
The National Research Center on the Gifted and Talented

# 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.**

# Concepts deepen understanding

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

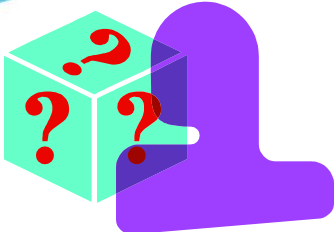
Dorothy Heathcote MBE

# 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.