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ROUTLEDGE

Creativity in the Classroom

Schools of Curious Delight

SEVENTH EDITION



มหาวิทยาลัยเทคโนโลยีราชมงคลพระนคร

ห้องสมุดสาขาโชติเวช



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Preface

Why Creativity in the Classroom?

At many points in the writing process, an author asks her- or himself, “Why am I doing this? Why write this book?” For me, the answer has two components: belief in the importance of creativity in the constant reshaping of the world in which we live and, more specifically, belief in the importance of creativity in the schools. It is easy to consider the essential role of creativity in bringing joy and meaning to the human condition—without creativity, we have no art, no literature, no science, no innovation, no problem solving, no progress. It is, perhaps, less obvious that creativity has an equally essential role in schools. The processes of creativity are inextricably tied to those of learning and motivation. The skills students need for the 21st century will require them to learn deeply and to solve problems, raise questions, and venture into ideas we can only imagine today. These processes will take them there—and with something more. D.H. Lawrence once described the making of even difficult art as the “curious delight of image-making” (1985, p. 67). Classrooms organized to develop creativity become places of both learning and wonder, helping us find the “curious delight” of the book’s title.

Why This Book?

Creativity in the Classroom: Schools of Curious Delight is a book about creativity written specifically for teachers. It was designed for a graduate course that helped teachers incorporate important aspects of creativity in the daily activities of classroom life. Teachers who understand the creative process can choose content, plan lessons, organize materials, and even create assessments in ways that help students develop essential skills and attitudes for creativity. To do this well, teachers need both a firm grounding in research and theory regarding creativity and a variety of strategies for teaching and management that tie research to practice. This book is designed help you with both.

This is not another book on research regarding creativity, although research and theory are important components of the book. It is not a book of creative activities or “What do I do on Monday?” lessons, although it contains numerous examples and strategies for teaching and classroom organization. It does build bridges between research and practice, providing the reflective teacher with appropriate strategies for today and enough background to develop effective strategies for tomorrow.

What's Here?

The book has two parts. The first part, *Understanding Creativity*, provides the theoretical framework for the book. It has four chapters. Chapter 1 is an introduction that considers the nature of creativity and why it is important in schools. Chapters 2 and 3 review theories and models of creativity, including how creativity operates across cultures. Chapter 4 reviews characteristics and experiences associated with creative individuals. Although the purpose of the first part is to build understanding of research and theory, it considers each from the viewpoint of teachers and schools, examining how theories may be applied to young people and considering the implications for classroom practice.

The second part of the book, *Creativity and Classroom Life*, deals directly with strategies for teaching and learning. Chapter 5 begins by discussing keys to developing a classroom supportive of creativity, particularly the social and emotional dimensions of classroom communities. It then addresses classroom organization, and procedures, examining how they might hinder or support the intrinsic motivation underlying creativity. Chapters 6 and 7 examine approaches to teaching that support and encourage creativity in the major content areas—language arts and social studies in Chapter 6, and mathematics, science, and engineering in Chapter 7. Rather than approaching creativity as a supplement to classroom content, these chapters concentrate on creativity as an organizing strand that shapes the core curriculum. Chapter 8 describes techniques developed specifically to teach creative thinking and examines how they may be applied to the classroom. Chapters 6–8 include lesson ideas developed by teachers with whom I have been privileged to work. Their contributions immensely improve the work. Chapter 9 discusses two types of assessment: classroom assessment that is supportive of creativity and assessment of creativity itself. Finally, Chapter 10 considers the challenges of supporting creativity at the school and district level; developing a creative community across classrooms; and the role of leadership in supporting creativity, including creativity in teachers.

Each chapter includes periodic “Thinking About the Classroom” activities that help the reader tie material to a particular teaching situation. At the end of each chapter are three additional types of activities. “Think About It” suggestions apply the content and can be used for individual reflection or class activities for those using this as a textbook. “Try It Tomorrow” suggestions are designed to do exactly what the name suggests—apply chapter ideas immediately in real-world contexts, most often in classrooms. Through both types of activities, I hope readers might not only develop creativity in their classrooms and plan creative opportunities for students but find creativity in their own lives as well. Perhaps they may find there a source of curious delight.

Each chapter ends with “Tech Tips,” providing resources to help apply content using apps and websites. This kind of feature always carries risks, particularly for the many suggestions on the Web. I know full well that by the time you read this book, some of the links I suggest will be gone. But the alternative is to make no specific suggestions, so I believe the risk is worth it. If the particular link is gone, search for something similar. I feel confident you’ll be able to find it. And while it is not technically part of the book, my blog *Creativiteach* (creativiteach.me) focuses on the intersection of creativity and teaching and allows me to address issues, present new resources, and share new thinking on an up-to-the-minute basis. It also gives me a chance to talk to you. I really hope you’ll come. Sharing ideas is a fine exercise in collaborative creativity—and talking only to myself is way less fun.

What's New in This Edition?

Beyond the usual updating, the most obvious change in this edition is the addition of Chapter 10, an entirely new chapter dealing with leadership for creativity and developing creativity at the school and district levels. Part I has been somewhat trimmed, with less information on earlier

theories, allowing for more space to discuss implementation in Part II. The chapters in Part II have been rearranged to present information on general curriculum principles and classroom climate before the discussion of specific subject areas. Chapter 5 contains a new section on social emotional learning supportive of creativity, and Chapter 7 contains a new section on teaching engineering and design thinking. There are also several sections that have been substantially expanded and updated, particularly in discussing the nature of discipline-specific creativity.

Acknowledgments

It is always impossible to acknowledge fully the many individuals whose contributions, critiques, support, and friendship allow a publication to evolve from dream to reality. Certainly that is true for this work. I do, however, express my gratitude publicly to a few individuals whose assistance was particularly essential.

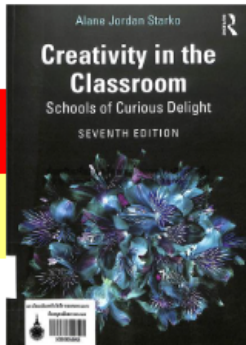
First, I acknowledge the contributions of Jared Chrislip and David Jernigan, two talented young men who, as high school students, created the illustrations for the first edition of this book (with one assist from David's brother Nathan). For the next several editions, we kept some of the original illustrations and updated others, which have been retained here. Both young men continue as essential parts of the fabric of the book. After all, a boring-looking book about creativity would seem the ultimate oxymoron! David and Jared's imagination, energy, and professionalism have been a joy to watch and an enormous asset to this endeavor. They are fine human beings as well as fine artists, and I am grateful to know them.

Second, I thank my students for their assistance in the development of my ideas, their practical insights, and their patience as we struggle together to understand the complexities of this topic. Most of all, I appreciate their determination to bring creativity into real classrooms as we all work to find it in ourselves. Thanks also to Susan Wright, who convinced me that new forms of creativity were not beyond my reach, all the Hansens who travel the magic islands with me, and Ellie Bennett, whose 4-year-old imagination has propelled mine into overdrive this year. Surrounding me always, at each stage of my life, has been a cadre of friends whose support, humor, and wisdom have made all I do possible. With age I have come to recognize—again and again—what a gift that is. Thank you. I owe much to the many professionals at Routledge who helped this book re-emerge in a seventh edition, longevity I never imagined at the beginning. In particular, thanks to Misha Kydd and all the others whose behind-the-scenes work has made the process practically painless.


Finally, as always, I must acknowledge that my work would be impossible and my life a lot less fun without the constant love, support, and confidence of my husband, Bob. When I'm looking for an example of creativity, I never have to look very far. For more than 45 years, his creativity has been a wonder to me, a joy to watch, and a privilege to share. What could be better?

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" สำหรับเพื่อการศึกษาระดับปริญญาโทและปริญญาเอก "